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**KEY CONSIDERATIONS OF DIGITAL LOGO DESIGN PREFERENCES AMONGST 16 TO
19 YEAR OLDS WITHIN BARNSELEY, SOUTH YORKSHIRE**

JO KYTE

A thesis submitted to the University of Huddersfield
in fulfilment of the requirements for a Masters of Research degree

October 2012

Supervisor: Dr Rupert Ward

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Dedications

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Abstract

The purpose of this research study is to highlight the varying design elements within logos in relation to the preferences of 16 to 19 year old students.

Firstly the investigation explores visual communication of colour, type and shape theory. This allows for the production of a case study in which a sample group of 16 – 19 year olds are involved in providing data via an online questionnaire. The questionnaire, including both qualitative and quantitative methods, leads to generalisations and highlights areas for further research. The questionnaire is also supported by empirical findings from group discussions and observations.

The findings from the investigation highlight a number of patterns within preferences in digital logo design. These included; sans serif fonts being favoured over serif, the popularity of the colour blue and the effects of positive shapes within design.

This work shows the importance of preferences in design of logos and allows for educators, designers, marketing psychologist and students to refer to the study to assist in future research within logo designs.

Rationale

With logos and brands playing a prominent role in brand awareness, recognition and loyalty (Clifton, 2009), it is essential to be aware of variants within designs as well as digital developments. Malamed (2009) highlights the need for designers to understand the principles underlying viewers' perceptions of visual information. By incorporating colour theory (Hallock, 2003), Gestalt theories (Mark and Pearson, 2001) and typefaces (Garfield, 2010), this study focuses upon the preferences of 16-19 year old students within Barnsley, South Yorkshire with the intention of developing empirical generalisations to aid further investigations and form patterns within design.

Although individual areas of logo design and branding have been investigated more so within specific fields (Hallock (2003)(colour theory), Grossman and Wisenblit (2009) (colour and the effects on consumers), Kea (2008) (typography)), this study combines and explores all elements within the design of a logo and its branding, as well as testing the findings on a selected sample group.

The study summarises relevant literature from influential theorists within the field, and forms a hypothesis based on a number of elements within logo design and the developments in logo design due to the advancements within technology. An underlying theme based upon digital engagement within logo design development is commented upon throughout although a full exploration of this is beyond the scope of this study. Using this basis, a combination of relevant research methodologies and approaches were employed to carry out a study of the sample group to gain an insight into their preferences. Both qualitative and quantitative data methods/instruments were used with the intention of generating constructive findings to add research in this field.

Ultimately the empirical findings/analysis from group discussions and questionnaires will be able to assist educators within the area to further explore references amongst learners of a similar age, as well as aiding design researchers to identify patterns affecting consumer perceptions. The findings will also be of use in ensuring designers are aware of visual communication within logos, with the intention of interacting and forming a relationship through branding.

Literature Review

Introduction

The purpose of this review is to introduce logo design, brand awareness, digital developments and the psychology of these designs. It will discuss the environment in which logos are presented, including the influence of digital platforms on logo design, the communication methods they adopt to reach the relevant audience, and how audiences are shaped. The review will conclude with details of the technical side of logo design based on colour theory, the power of typography and the shape of a design covering theories of Gestalt developed by 20th century theorists Kurt Koffka, Max Wertheimer, Christian von Ehrenfels and Wolfgang Köhler. By exploring these themes within digital logo design, the intended audience, comprising of designers, as well as educators and students within design production and theory, will give an insight into logo perception, construction and development.

Throughout all sub-sections, the intention is to highlight both past and present theories and the ideologies of designers, along with relevant illustrations and examples already in the public domain, to support this discussion. In order to highlight significant themes and identify trends and developments, a number of relevant logo designs will be referred to throughout for example Apple, Nike and Facebook.

Logo Design

Due to technical developments nationally and internationally, professionally and personally, logos and brands have become more and more important within society in satisfying the needs of both the consumer (receiver) and the company (provider) (Airey, 2010). Logos and brands are not new concepts, with the study of signs, symbols and design (semiotics) existing since 460-377 BC (Sebeok, (2001), with the founder of Western medical science, Hippocrates, recognised familiar traits within physical characteristics that allowed for discussion, purpose and results. Much later, work by Aristotle and Galen of Pergamum (IBID) indicated that signs and symbols could be used for various purposes and must be able to communicate with the viewer to provide understanding of objects. Following on from these findings, trends were developed in order to deliver the same characteristics within business.

All businesses aspire to have a recognisable logo in order to have the correct impact and build a reputation within a highly competitive market. "A logo, trademark, emblem, brand, logotype, symbol, identity, mark, insignia, represents a company to consumers. It gets its meaning from the company it represents, not the other way around. Its effectiveness can help to sell a product or service to the public. It's the identifier that consumers sometimes attach themselves to and become loyal to"(Peterson, 2008). From analysis of various logo designs

that litter society it is evident that logos are not just simple, attractive images; they are complex and have an important role to play in society, as well as in the success of a company. The logo is the nonverbal counterpart of the brand name (Danesi, 2006). This is made from shapes, colours and fonts, all of which express an abundance of personalities (Wheeler, 2006). Logos are a visual expression of a company, product or service (Peterson, 2008), and the inspiration within logo creation acts as a point of entry to the brand (Glaser, 1995).

One piece of evidence that highlights the importance and power of logo designs is in the recent Academy Award winning short French film, *Logorama*, created by H5. The 16-minute animated piece is created with the use of recognizable brands and logo designs that build up a typical landscape of Los Angeles. The aim of the directors, François Alaux, Hervé de Crécy and Ludovic Houplain, was to highlight the importance of brands within society and how comfortable we have become on recognition. H5 stated that, "*Logorama* presents us with an over-marketed world built only from logos and real trademarks that are destroyed by a series of natural disasters (including an earthquake and a tidal wave of oil). Logotypes are used to describe an alarming universe (similar to the one that we are living in) with all the graphic signs that accompany us everyday in our lives." (animationbreak.blogspot.com, 2010)

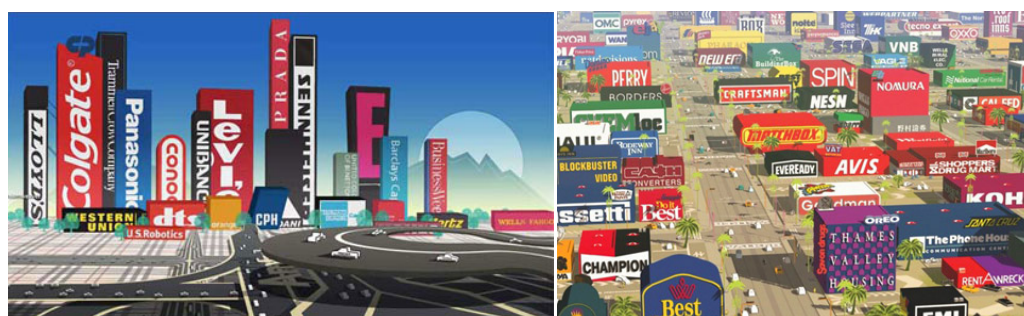


Fig. 1.1 and Fig. 1.2: Stills taken from the animated French film (*Logorama*, 2009).

As well as productions such as *Logorama*, a great deal of research has been carried out into the development of logos, creating countless publications within the field, which are used for purposes such as research, education or general interest. Although there are a number of highly prestigious designers and developers within the logo field constantly offering their opinions and expertise, there are currently a few who appear in the spotlight more often than others. For example, Milton Glaser, a New York designer most famous for the 'I heart NY' (Fig.1.3) logo to promote tourism, has had a gratifying career and a wealth of influential creations. This logo has been repeatedly duplicated and used for the same purpose for other major cities e.g. 'I heart LA'. (Fig. 1.4.) Again this shows the power and significance that logos have and the influence one simple design can have throughout the world.



Fig. 1.3: Glaser logo design for New York City to help promote tourism (Glaser, 1977).



Fig. 1.4: A logo design based upon Glaser logo design for New York City to help promote tourism (Glaser, 1977).

David Airey is a designer from Northern Ireland with a passion for identity design and a recent addition in the literature field. It was he who recently highlighted brand awareness in everyday life by following an idea from Dharma Singh Khalsa's book, *Brain Longevity* (1997), by capturing the logos he came into contact with in the first few minutes of his day. Following on from Logorama, this shows the influence of logos and brands within society and the, sometimes unintentional, prominence they have throughout the day (Fig. 1.5).

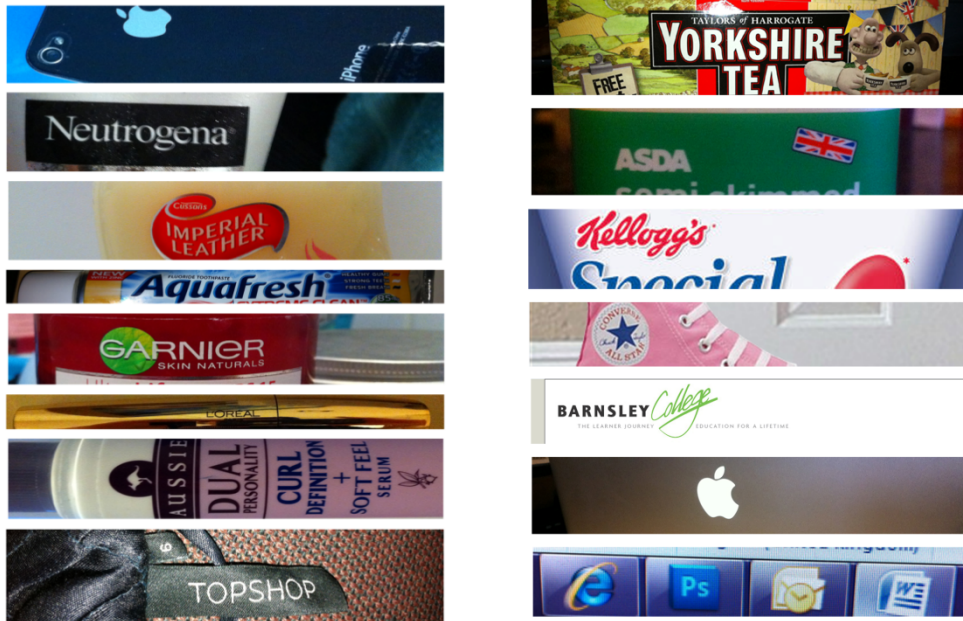


Fig 1.5: Brand awareness: 15 logos, 15 minutes based upon Dharma Singh Khalsa's idea within Brain Longevity: The Breakthrough Medical Program That Improves Your Mind And Memory.

As well as designers, there are also those who offer proficiency within reference and effective disciplines, such as Alina Wheeler, author of *Designing Brand Identity* (2006) and a leader within brand clarity, awareness and loyalty (Observer Media, 2011). Connie Malamed, is a pioneer within the link between cognitive psychology and design and communication. Malamed offers a variety of theories within her literature, most recently, *Visual Communication for Designers* (2009) and often lends her hand to Gestalt practices to support her writing. Rita Clifton, former chairman of Interbrand and author of *Brands and Branding*, offers an interesting and eclectic insight into the area with a vast amount of knowledge and experience. Another influential author and investigator of market and brand research is Kevin Keller, who has provided answers to 'how' and 'why' brand management is essential for success.

This review aims to refer to works by these recognised experts and consider and elaborate upon their ideologies, as well as making reasoned judgments regarding the value of newly found research.

Introduction

The environment in which logo designs are presented can be influenced by many factors including packaging, culture and position. With supporting examples, the impact these elements have within society is documented below.

Environment

As consumerism is seen as an 'emotional' (Wheeler, 2000) and 'social' act, this will evidently vary throughout different cultures. As American artist Barbara Krugar states 'I shop therefore I am' (Wheeler 2000); it is this act that the environment in which we live in relies upon as part of promotion. However, Jean Baudrillard, a French semiotician, argues that the world is a large distraction-producing enterprise creating images of material objects for no other purpose than to get people to purchase them (Danesi, 2006).

As research shows, logos often build a powerful visual landscape within society that is ultimately unavoidable; we have no choice but to be drawn to images (Malamed, 2009). Originally design comes from the unorthodox visual concept of Cezanne and Picasso (Rand 1988) and is continuously developing. Regardless of training or educational studies, right side or left side brained, individual brains are programmed to respond accordingly when they view images; we are compelled to understand images (Malamed, 2009). Malamed goes on to argue that once we see images we have a natural desire to discover more; what is it about? What does it mean and so forth. This is a starting point for any designer wanting to capture the correct consumer group and portray the vital visual communication.

Any form of visual communication can be either persuasive or informative, but should always been seen as the embodiment of form and function (Rand, 1988). The form and function are ultimately to reach the intended audience using the most appropriate design possible. Alongside this, but still equally as important, is the environment in which a logo design is delivered. Logos are presented upon a multitude of products; signs, clothing, packaging, transport, advertising boards to name but a few. In order to build a long lasting relationship with the consumer, it is fundamental that the logo is initially displayed on the most appropriate packaging. This starts the process of how a logo is perceived and the capabilities it has. Consumers should be able to simply view the logo as they pass by and be able to translate the visual communication, as well as be able to recognise it if they were to come into contact with it another time (Airey, 2010). Products must execute precision in design and be situated in the most pertinent locations in order to meet the correct demographics. This is made somewhat easier with the power of Web 2.0. and the ability to infiltrate a mass amount of social networking and sharing websites in order to reach the relevant audience.

Scott Bedbury, an American advertising executive and best known for the 'Just Do It' Nike campaign, is an ambassador for brands and logos and their underlying power. He states "Every brand has a fundamental essence that is not physical or defined exclusively or entirely

by products or services” (Bedbury,2003). He coined the term ‘mental constructs’ and believes that brands evoke a broad range of meaning (Danesi,2006). In association with the environment in which products are placed, he considers these would be deemed as “senseless objects” without branding (IBID).

The product and its logo location have to take into great consideration the demographics and psychographics of that area in order to fulfil needs and be appropriate for that culture. Designers must have a cultural insight if they are to design the most pertinent design that communicates suitable visual connotations and reflects the company in the correct format (Wheeler, 2006). Ultimately the logo needs to be multinational and understood by a variety of cultures if it intends to be a success. Lipton (2002) highlights the growing number of print and broadcast media outlets that target ethnic groups and fuels the demand for ethnic-targeted design. Base your design on the insights into the audience.

Cultures have a huge impact upon logo design and it is essential to understand what is deemed as appropriate and what the viewer will be able to relate to. In fast changing market environments, it is necessary for marketers and advertisers to understand individual, local cultural values and then deliberately reflect on them in the execution of marketing communication messages to develop more effective and persuasive marketing communication tools (Aaker, De Mooij, Gurhan-Canli and Maheswaran, 2000).

One example of this is when a small village within Africa were presented with a sample of the baby food, SMA, which was contained in a white cylindrical tin with a white baby presented on the front of the packaging; the people within the small community were horrified. They believed that inside the tin was the compressed remains of the white baby, but to the Western world was simply an advertising tool for the product, on the product (Gerber Baby Food). It is factors such as this that will halt a sale or form any kind of long lasting customer relationship. Designers must consider cultural diversity throughout production and publications as to avoid such situations.

One of the most recognisable, influential and powerful logos that can be applied to cultures worldwide is the Apple logo (voted one of the most influential brands of 2010 (CoolBrands, 2010)); which is often classed under the ‘Ruler’ category of Dr Carl Jung archetypal theory, which will be explored further later. Since their establishment in 1976, Apple has developed greatly and their simple logo is the pivotal of culture friendly design.

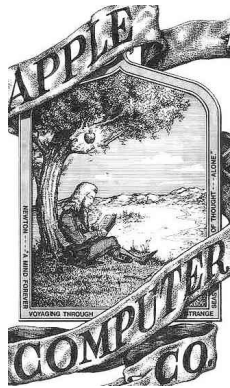


Fig 1.6: Sir Isaac Newton inspired logo was the first logo design for Apple Inc. and was used in 1976 (Edible Apple, 2009).



Fig 1.7: Rob Janoff designed the rainbow Apple logo to denote 'humanisation' (Edible Apple, 2009).

The first design used a graphic of Sir Isaac Newton to show the intelligence of the company (Fig 1.6), but swiftly moved onto a more simple, but effective logo in the style of the rainbow coloured apple, designed by Rob Janoff (Fig 1.7). This was to signify 'humanization' and to represent the fact the monitor could reproduce images in colour (apple.com, 2011) and a bite mark from an already recognisable shape, the purpose of which was to differentiate from anyone else using that shape. This also follows themes throughout digital developments in which logo designs have had to be simplified in order to meet the requirements of varying display platforms. This logo design has since become an icon of the Digital Revolution and is recognized worldwide. The company was able to grow and build brand loyalty with the drive from co-founder and Chief Executive, Steve Jobs. Apple products have a great impression attached to them, even though they are providing the same service as a great deal of other products on the market; they essentially provide a service within information technology and interaction. However, when the logo is shown within society, a visual message is conveyed and the viewer devises a perception. Known as 'cultural symbolism', Apple products convey an air of elitism, sophistication and knowledge (Danesi, 2006).

Another powerful logo design, often deemed as representing achievement due to links within the education system, is Nike. Taking its name from the winged Greek goddess, the connection with victory and success is apparent and therefore attracts the attention of consumers of athletic products with the hope of achieving at a high level. The environment in which the Nike logo appears is indispensable. The Nike logo would look out of place on an Arran knitted cardigans or a set of pyjamas, for example. The design and communication of the Nike logo will be investigated later in the review.

As well as a suitable shape, a number of other factors must be taken into account in order to meet cultural standards. "Cultures are intensely complex. Customs, attitudes and preferences are often too subtle for the visitor to notice." states (Lipton, R. 2002). This is an essential skill

required for appropriateness within designs and to have satisfying impact. The impact needs to be addressed; rather than examining the impact of brands on people, we have to examine the impact of people on brands according to Ritson (2001). The fundamental goal is to build up a reputation, develop a long lasting, trusting relationship with the consumer, maintaining loyalty, conveying power within society and reacting to competition within the field. This may be an easy task in Western societies due to high earnings and disposable income, but to other cultures this will appear more problematic due to the differences within finances and the expression and meaning of certain images and colours. It must also be taken into consideration the values that certain cultures uphold and what drives their consumer behaviour. For example, as the diagram below highlights (Fig 1.8), particular emotions and values differ depending on the culture within Western and Eastern societies.

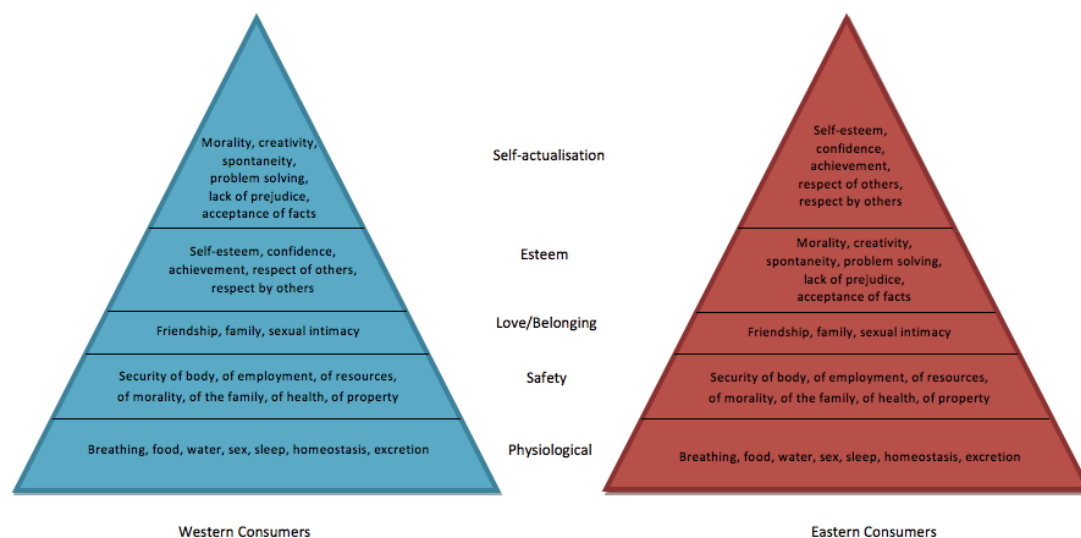


Fig. 1.8 shows the difference between consumer behaviour in Western and Eastern societies (Clifton, 2008).

This needs to be a standard prerequisite for any designer to express the correct visual communications to that country and culture. Taking the United Kingdom as an example, it is common practice to share methods from global companies to manage their corporate identities to ensure clarity and consistency for the whole corporate image of the UK (Leonard, 1997). For example, within the United Kingdom, brands are as powerful as ever, with more companies being generated and competition of the fiercest kind. This is ever more apparent due to the recession of recent times, when every company has had to compete with each other and provide a logo design that consumers can rely upon to meet all needs. In order to maintain the highest standard of professionalism whilst still acting as competition and a provider to society, designers must maintain proficiency and their intended environment must be clear and concise.

The environment has always been a prominent focus for designers, even more so in the 1990s, when it was intended that Britain would become 'New Britain'. Through the power of

various organisations, including funding from the British Design Council, and the research report from Mark Leonard (Renewing Our Identity, 1997) developments were put into practice in order to 're-launch' the country to compete with the rest of the world. Throughout these developments, it was essential, in order to move Britain forward, that the stereotypical identity of the past was somewhat removed (Woodham, 2000). Although there had been some introduction of technology previously, the culture within a 1990s Britain rapidly changed into a multicultural, digital era in order to develop, and maintain efficiency, with the rest of the Westernised world. "By the 1990s a number of British companies had found that overt identification with 'Britishness' was rarely advantageous in the global marketplace" states Woodham. Companies that include the name 'British', such as British Telecom and British Airways would require a 'corporate facelift' (Ibid, 2000) in order to be modernised and attract, as well as cater for, a variety of other countries and cultures. British Airways devoted £60million in 1997 to transform the 'Britishness' into 'Citizen of the World' (Ibid, 2000). However, after designers from around the globe submitted artistic works and with the dominance of a newly elected Labour Government, it was decided the Union Jack would remain at the forefront of the design. The term 'Cool Britannia' was coined and was highly successful in acceptance within society helping to promote a multicultural and diverse market within the United Kingdom. Ranging from musical bands (The Gorillaz) to fashion (Ben Sherman) and packaging, 'cultural patriotism' was maintained and propelled Britain further into the digital age. A great deal was generated from this; approximately creating £60 billion per year (Ibid, 2000) and providing the population with relevant employment. Although this term soon disappeared from common usage within society, the concept has continued and the Union Jack has become an instantly recognisable brand worldwide. In order to allow for expansion and to continue to grow along with worldwide digital developments, the brand had to adjust to ensure web compatibility and to adhere to the requirements for a vast range of media products.

Regardless of how big or small a logo design, the setting in which it is seen by potential consumers is essential. Ranging from branded clothing and Smart phones to digital tablets and food packaging, the environment and culture a logo is presented within is vital in maintaining the highest, and most relevant, of standards. In today's society it is essential for brands to establish and maintain compatibility with a broad range of media and digital developments in order to preserve longevity within brand loyalty, as well as to secure acceptance with varying cultures and via various platforms.

As with any strong, well-designed logo, one of the primary purposes is to maintain the same level of professionalism and convey the same visual communication across a multitude of cultures. By doing so, a wider target market will be attained and growth within the company accomplished. For example, the Nike logo (Fig 1.9), designed by a graphic design student of Portland University, Carolyn Davidson in 1971, was originally used just on shoes designed for track and field events.



Fig 1.9: Nike logo designed by Carolyn Davidson in 1971 (Davidson, 1971).

However, advance forward 30 years and the 'Swoosh', as it is commonly referred to, is a dominant logo design used on a wealth of products and maintains the same visual codes. Upon viewing the Nike Swoosh, the response would more often than not be one of positivity, energy and success. It is with these words that the brand has grown and become a feature of many products throughout the world and gained influential power. The shape also has a prominent role within the communication process, which stems from the Gestalt theories developed by Christian von Ehrenfels in 1890, as well as the theories of Melend (2009), all of which state that a shape is the epitome of design. The logo conveys achievement by the simple, internationally recognised 'tick' shape that most cultures will be familiar with throughout the education system. Lending itself to this simplistic shape, the logo has an instant connection with the viewer and can be associated with ease. Not only are sporting products emblazoned with the design, but also fashion apparel and accessories, which are often worn by the individual in the hope of similar reaction. Due to the effectiveness, yet simplicity of the design, it has been accepted by viewers worldwide and when used at various international sporting events, upheld with the same prestige as always. Due to the environments the logo is used within, (sports apparel, advertising and sponsorship at worldwide events) it is able to reach a global audience, and to continuously grow as an intercontinental leader in the logo field.

As well as sporting logos being used in the relevant environment, it is also the designs of logistic companies that adopt the same methods. Amazon, for example, has an instant linkage with the Amazon River for all English speakers, which suggests vast and exciting undiscovered wonders to consumers (Danesi, 2006). When asked about the name, Jeff Bezos, the founder of Amazon, gives the answer "Earth's biggest river. Earth's biggest selection" (Wheeler, 2006). Alongside this concept, the company uses design to express the nature of the corporation. The simplistic, yet multipurpose arrow lends its hand to communicating without the use of language, therefore not discriminating or having to make any changes when distributing worldwide.



Fig 1.10: the universal Amazon logo designed by Anthony Biles.

The arrow, conveying a directional motion, as well as a hidden smile promoting customer satisfaction (Airey, 2010) starts at 'A' and ends at 'Z', relating to the well-known saying 'from a-z' (Fig 1.10). This gives the impression of a structural service and meeting the needs of the consumer. Additional to this is the idea generated by commissioned design team, Turner Duckworth, who aimed to imply that the new logo reflected the client's business strategy of selling more than just books (Wheeler, 2006). The logo is located upon recyclable cardboard packaging and the logo displayed continuously around the product, but with varying URLs. Despite international distribution and the potential obstacle of language barriers, the logo remains the same and varying cultures can digest the same visual communication. Jeff Bezos, founder and CEO of Amazon, states the vision is to be the world's most customer-centric company, the place where people discover anything they want to buy online (Wheeler, 2006).

A similar method is applied to the FedEx logo (Fig 1.11). The multi-award winning design was the concept of Lindon Leader in 1994, who was assigned the role and had the original thought of "If I could develop this concept of an arrow, it could be promoted as a symbol for speed and precision, both FedEx communicative attributes". (The Sneeze Blog, 2004). This is the sole purpose of the design, despite the arrow having variant of meanings, and excels within visual communication to an international audience. The design is simplistic, but overall serves a universal purpose by providing the viewer with the necessary information; overall moving in the most appropriate direction, forward. The FedEx logo will be investigated later in the literature review in terms of design.



Fig 1.11: Logistics company, FedEx logo designed by Lindon Leader (The Sneeze, 2004).

Although it is fundamental for designs to meet international standards and be able to communicate on a grand scale, it is of equal importance to meet the needs of smaller audiences and project the same message worldwide.

After reviewing the topics that are discussed above, there are a number of conclusions to be drawn. Whilst analysing the environments of logo designs and the purpose they serve, it has become apparent that simplicity is an essential feature. The absence of taglines is noticeable, so as not to discriminate or apply any language barriers, and for the whole design to be focused upon, sometimes concealed, visual communication styles.

Following on from the above chapter, the author is to expand on this information and focus upon the importance of designing for an audience and the considerations that need to be addressed.

Introduction

Audiences affect the creation, design and publication of logo designs, with cultural differentiation and socio-economic classifications playing a prominent part in the acceptance and communication of logos within society.

Audience

Although elementary in its terminology, the word 'audience' is very complex with a number of divisions combined to create groups. These groups are information absorbers, but firstly must be dissected in order to be provided with the correct data. With an estimate of 3000 advertisements being viewed by the general public every day and three years worth of television commercials over the course of a lifetime (Kilbourne, 1999 cited in Danesi, 2006) it is apparent that the Westernized world is crowded with overt and covert designs with the ultimate result being interaction with the consumer.

Analysing socio economic classifications within groups is an efficient method of gaining access to the break down of an audience. By profiling demographics, psychographics and geo-demographics, researchers can gain access to the specific interests of target audiences. As research shows, audiences are broken down and interpreted in order for opportunities to be achieved and limitations to be overcome. This is especially important when it comes to advertising and profit optimisation as consumers are often categorised into being either active or passive. When designing logos for an audience therefore one must consider whether they will openly accept the logo or need some form of persuasion. Danesi (2006) suggest that 'brands are powerful because they have social and cultural relevance' and therefore an emphasis on design is essential in order to meet the perceptions of the specific audience.

Within society, audiences are stratified based on various factors including aspirations, backgrounds, lifestyle and abilities. This culminates in a taxonomy of human needs. Straubhaar and LaRose's model (2000 cited in Danesi, 2006), individuals are made up of motives and the needs to fulfil these, including:

Achievement: The need to achieve meaningful objectives in life

Affiliation: The need to win acceptance

Consistency: The need to ensure order and routine

Diversion: The need to enjoy oneself

Dominance: The need to exert influence in relations

Independence: The need to be self-reliant

Novelty: The need to have new things

Nurturing: The need to care for others and be cared by others

Popularity: The need to win the attention of others

Recognition: The need to be recognized

Security: The need to be free from harm and threat

Sexuality: The need to express sexuality

Stimulation: The need to have one's senses stimulated

Support: The need to receive support

Understanding: The need to teach and instruct

Reviewing this taxonomy, it is easy to relate this to the design of logos, as well as to the audience. These are the motives through which companies are aiming to fulfil the needs of their consumer, as well as defeat competition, by making an imprint on the visual design world and are often seen as of equal importance in order to secure success and achievement.

However, some theorists have argued against this point and consider it to be 'damaging the psychosocial fiber of human society', as left-wing parties claim (Danesi, 2006). Vance Packard, American author, also offers the view of 'a culture in which products are sold as surrogates for human emotional need, is asking for trouble' (1957). "Brands have a strong emotional appeal because they are signs standing for ideas that have great emotional appeal" (Danesi, 2006). Evidently, there is a powerful link between the characteristics of a consumer and the persuasion of a logo design. However it appears evident in today's society that brands are powerful because they have social and cultural relevance (Denesi, 2006).

Apple is one of the biggest international corporations and increasingly popular with the youth culture throughout the world. The most popular age of an iPod Touch user is between 16 and 20(macforum.com, 2007). Apple has exceptional marketing power and a perception attached to their products that they are able to connect with such a young audience. This age group is especially marketable due to their lack of responsibilities. Generally speaking, they do not own their own homes, have the responsibility of children or pet bills, nor do they own cars. Therefore, whether they are students being funded by parental contribution, work part time or full time, it is highly likely they will have a decent amount of disposable income. The cultural symbolism (Danesi, 2006) that is attached to any Apple product is one of high prestige, sophistication and power, hence the reason it is often classed under the 'Ruler' category of Dr Carl Jung/Dr Margaret Mark/Carol Pearson archetypal style (this will be explored later). As previously mentioned, Apple has developed their simple logo as a culture friendly design. When the Apple logo is displayed within society, a visual message of elitism, sophistication and knowledge (Danesi, 2006) is conveyed and the viewer devises a perception. This

supports the idea that consumers are hungry for attention and acceptance from society, which is highlighted within Maslow's taxonomy in relation to the needs of aspiration, influences and belonging.

Designers must take such factors into consideration if they expect to achieve success and influence within society. Cultural symbolism is fundamental within any design concept, but there are many other assets involved that allow the consumer to perceive the visual communication.

Vision is the dominant sense for acquiring perceptual information and acts along with nerve endings that send signals from the eyes to the brain (Malamed, 2009). It is at this point when the visual communication commences and the purpose of the logo is put into practice. Malamed (2009) also claims that we are constantly compelled to understand images, pondering "what is it?", "what does it mean?", "what are they trying to sell?". Our emotions are instantly engaged and thought-processes start to develop in order to gain an understanding. Informing can make the difference between the technologically advanced culture which wanders aimlessly and often destructively, and a culture with vision and direction (Karabeg, 2003), which is one of the first considerations a designer needs to understand. Logos need to be communicated in a way that the particular target market can understand.

Market researchers look at a variety of social aspects when deciphering the ideal demographic and psychographic in order for their product to be a success. As mentioned previously, there are so many factors that contribute to consumers 'liking' things. Patrick Burgoyne of Creative Review believes reasons such as culture, parental interests and habits, level of education, class and strength of characters all add to the opinion of consumers. One of the dominating factors that should be taken into account is age, especially with the prominence of the digital media. This is yet another method in achieving brand recognition with an audience due to familiarity. This can be discovered in a variety of ways e.g. surveys, questionnaires, interviews etc., as well as looking into market trends. One of the most popular ways in recent times to reach a target audience is to promote a product via social media. Facebook, the most dominant social networking site, uses pay-per-click advertising methods and allows companies to sell and advertise products, as well as using tracking strategies in order to increase sales to the co-operating market.

The design of a logo has an obvious impact upon the target audience. These elements are broken down into a variety of features that designers need to take into consideration throughout production. These include:

- Colours: the theory of colours, visual cues and the inclusion of semiotic colours.

- Fonts: Serif vs. sans serif, uppercase/lowercase, the use of type.

- Shapes: curved, angular, shape connotations, Gestalt.

- Instructions/Functional: does it tell the audience what they need to know? How?

- Taglines: is it necessary, does it add to the communication, is it acceptable worldwide?

Representative: does it represent the company and what they are about, the importance of this, the need for instant gratification?

The identity of an organisation is what its members see as the central, distinctive and enduring features of their company (Whetten and Godfrey, 1998). Organisations transmit these features via the behaviour, communication and symbols of an organisation, which is known as the CI-Mix (Corporate Identity Mix) (Birkigt and Stadler, 1995). Logos are a more efficient management tool to orchestrate the desired features that the organisation wants to express towards its audience.

Logo designs have a vast amount of significations and a purpose within the field of visual communications in order to reach the correct target audience. With the assessment of the above elements, designs are produced to provide the necessary foundations of consumer relationships and culture symbolism of a certain age group.

A series of renowned logos will be explored in order to highlight patterns and identify strengths and weaknesses in relation to attracting the correct audience.

Logo Reviews/Brand Critique

The children's television network, CBBC is aimed at 6-12 year olds, with its more recent counterpart, CBeebies, aiming at 6 years and under. Although showing similar styled programs for a not too varied audience, the logo designs do differ, but have the corporate links to the overall owners, the BBC (all logo designs from the BBC follow this method with the intention of recognition and customer relations.)



Fig 1.12: CBBC logo used from 2007 aimed at an audience of 6-12 year olds.



Fig. 1.13: CBeebies logo used since 2008, aimed at an audience of 6 years and under.

As can be seen in Fig.1.12, the font differs greatly from the one used within Fig. 1.13 for CBeebies, the network aimed at a younger audience. The more structured font and outline in Fig. 1.12 expresses a technological side, implying that the channel is contemporary and presenting programs of a digital nature; again being suggestive to the target audience before any programs have been broadcast. This also follows the theme of logo designs evolving due to developments within technology and having to meet the requirements of varying digital display platforms. However, the type does conclude with a curled 'c', conveying that it is still connected with the audience of CBeebies, but the majority will be for an older audience. This visual cue could also be applied to the jauntiness of the lettering. Sharp features and a slight resemblance of an arrow express the concept of aiming high and the power of the network. The Law of Proximity (Gestalt) can be applied to the CBBC logo in the respect of the mind being able to visualise the text as a whole object, as oppose to four initials. This is a vital factor for this target audience due to short attention spans and the need for instant gratification. The colours are a prominent feature of the design and convey a lot to the young audience. Colour is sometimes referred to as the 'silent salesperson' as it exerts persuasive power at a subliminal level (Hynes, 2008). Although the theory of colour will not be fully understood by the viewers themselves, it is essential for designers to take this into consideration to convey the relevant visual communication. The colour green has common links with the notion of growth and stability (Bourn, 2010); a key factor within the target audience and the stage within their lives. It also suggests harmony (Logo Critiques, 2009) and protection, which could be aimed at parents more than the children in order to imply that the network is suitable to view without any parental guidance. As an action colour, green is an appropriate choice for children.

Although the type is made up of both serif and sans serif fonts, the ruling style is sans serif. Sans serif fonts are ideal for a younger audience, as the typeface is often perceived as 'friendly' and 'simplistic' or more legible, especially at smaller sizes (Garfield, 2010). There is also the problem of variants within digital displays affecting the display of certain styles and due to the numerous environments in which the logo is positioned, the type needs to be readable at all times. The simplicity of this design does not require the viewer to carry out any actions; it is just informative and instructional. It communicates the name of the network, it implies who the target audience is through design and colour and appears to be safe and secure, allowing a relationship to be established.

One of the phenomenon's of the 21st Century is the powerful and influential social networking website, Facebook. Founded by Harvard student, Mark Zuckerberg, in 2004, the website rapidly increased in popularity and has reached international success with a net worth of \$13.6 billion (facebook.com/statistics, 2011). However, despite there being an estimated 750 million users accessing the site daily (facebook.com/statistics, 2011) and the ambition to connect everyone in the world, Facebook is not acceptable globally. The Ministry of Public

Security within China, although not exclusive, have placed a ban on using the site via the country's firewall, aptly named, The Great Firewall of China. The blockage is due to Government regulations and a need for control over the publication of any type of media. Regardless of this, Facebook is a dominant social networking site throughout the majority of the world, therefore must have a suitable logo design for an international market.

Facebook is made up of a few corporate designs that are instantly recognisable, all of which are relatable to each other. Firstly, there is the standard square logo (Fig. 1.14) and the larger logo conveying the purpose of the site, shown in Fig 13.



Fig 1.14: Facebook logo, designed by Peter Markatos of Cuban Council and Joe Kral of Test Pilot Collective (Cuban Council, 2005).



Fig 1.15: Facebook logo implying the aspirations of the site: global communication (Cuban Council, 2005).

As mentioned in the CBBC design, a sans serif font is used to exude a contemporary outlook as well as maintain an easy-to-read, aesthetically pleasing, browser friendly typeface.

The Law of Continuity (Gestalt) is used in the second logo (Fig.1.15) to signify the connection between users across the globe. When the eye makes a connection with a line, it automatically follows the continuation in the direction it is progressing and as Facebook has symbolic graphics linking these lines, it is easy for the connections to continue.

Facebook is not an age specific site, although the average user age is 38 (Bloch, 2010). With users ranging from teenagers to 65+, as shown in Fig 1.16, the social network site must cater for and appeal to a wide age group from the outset, initiating a relationship through the logo design.

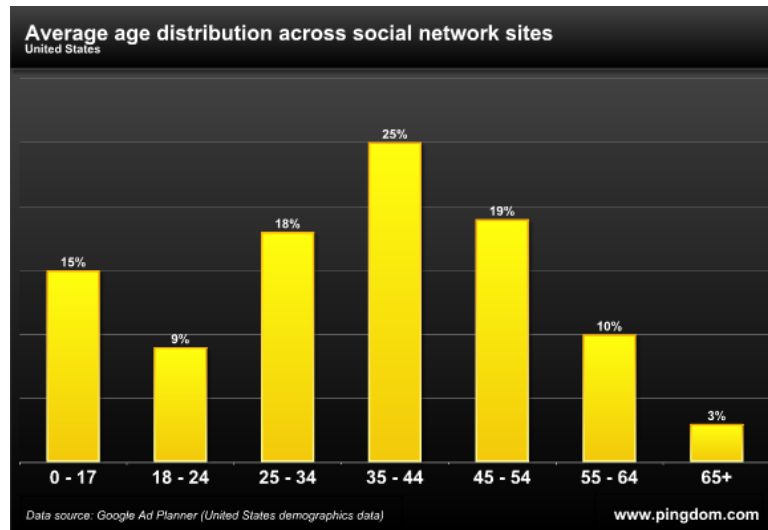


Fig 1.16: The average age of a Facebook user within the USA, (pingdom.com, 2010).

It is evident within the effortless design, the key feature of Facebook is to appear accessible, but limitless to a global audience and by the 300 million users worldwide, with still growing in number, this seems to have been achieved. The logo will be investigated further later in the review.

Referring to the theories and research carried out into audiences, it is evident to see that they are an essential factor to take into account in the pre-production stage of logo design. In order to fulfil the needs of the consumer according to their demographics, geo-demographics and psychographics, these matters need to be addressed to allow the designer to accurately create suitable designs that will not cause offence, allow for a relationship to form and compete with others already on the market.

Communication

Introduction

As highlighted in previous sections throughout the literature review, the presentation of a logo through a variety of environments has the purpose of meeting a selected audience, as well as defeating competitors. However, despite the environment playing an integral role in achieving this goal, one of the most fundamental issues is communication. As literature shows (Airey, 2010, Danesi, 2006 and Morgan and Welton, 1986), it is essential that the correct and accurate communication methods are employed from the very outset of designing in order for the most appropriate outcome to be achieved.

Therefore throughout this chapter, the review aims to focus upon various principles that are used within the branding and logo designs field, which will allow the reader to develop an understanding and apply these principles to creating designs, recognising themes and applying logic and understanding to the purpose.

Communication

From birth, the concept of communication is apparent and plays a significant role in achievement; humans endeavour to communicate with each other through various means. 'Every time we communicate, these two different forces are in operation: on the one hand, the need to influence the other person, and on the other, the need to remind ourselves who we are and who we want to be' (Morgan and Welton, 1986). Whether communication is accomplished via hand signals, noises, body language or materialistic objects, there is always a sense of purpose and achievement. On the continuum from cave paintings to digital messages transmitted via satellite, humanity continues to create an infinite sensory palette of visual and verbal expression (Wheeler, 2006). Lasswell (1948) states "that an act of communication was adequately explained only when every aspect of his famous question had been answered"(Morgan and Welton, 1986) (Fig 1.17).

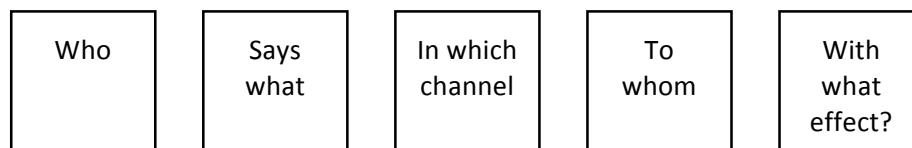


Fig 1.17: Lasswell's (1946) questions to be answered in order to achieve correct methods of communication.

This is indispensable for designers to be aware of if they are to be successful in achieving the objectives of meeting their target audience and maintaining a competitive role. With this in

mind, the communication concept must be applied to logo designs, which appear in the form of signs and symbols.

Objects are one of the most complex, yet functional sources of communication. Statements such as “look at my new 3 litre turbo super car” and “look at my ‘top-of-the-range’, au-couture handbag” can often be heard within Westernised societies and there is a reason for this vocabulary. The owners of such materialistic items are expressing their reputation amongst peers and are requesting the need for acknowledgement and power. Plato describes this idea, using the definition of ‘thymos’, part of the soul comprising pride, indignation, shame and the need for recognition (Peterman, 2009). As previously mentioned, the Apple logo currently has this brand association within society; it is easy to make an instant assessment of someone who owns an Apple product.

As well as the various ways of communicating, the ways of seeing also need to be addressed in relation to brands. These both go hand in hand in the process of conveying a message to another, whether it is company to company or company to consumer. ‘Seeing comes before words. The child looks and recognises before it can speak’ (Berger, 1972). This is a concept that continues throughout life. Consumers are able to develop a thought-process in which they are capable of deciphering a product or message before any words are exchanged. Malamed (2009) states that ‘pictures are information. How individuals perceive and understand this information is related to the complex interactions of their visual perception, existing knowledge and expectations.’ This is a fundamental factor for any designer of brands and logos to take into consideration when aiming to achieve the most appropriate message to consumers.

With the above concepts taken into consideration, it is instinctive they are applied to the development of brand and logo design; it is vital to investigate ‘How’ to communicate via creative design as there are so many options to explore, especially with the introduction of Web 2.0, RSS (Really Simple Syndication) and countless social media websites. ‘Society places a high value on the word, both written and spoken, but new technology has helped to emphasise the importance of other means of communication’ (Morgan and Welton, 1986). As Malamed (2009) states, there are a number of factors to take into account regarding the consumer’s emotions and opinions, dependant on the form and design of communication, the outcome will be different for each individual.

The first question to answer within brand development is ‘what message is the design aiming to convey to its audience?’. It is essential to be fully aware of the purpose of a logo at the outset in order to develop the most appropriate style. Morgan and Melton (1986) suggest that this is vital for growth within society as there is a need for greater awareness of the means by which we understand what we see, not simply because any study of humanity is fascinating, but because without it we shall be unable to take advantage of the technical, commercial and social possibilities of the latter years of the twentieth century.

The illustration below (Fig 1.18) is based upon the one of the many communication concepts formulated from a Plato and Socrates conversation entitled 'First Alcibiades' and supports the idea that companies must be fully aware of their purpose and values in order to convey the most accurate message to the consumer.



Fig 1.18: Plato 'First Alcibiades' illustrating the need for companies to know whom they are in order for the consumer to do the same.

Following on from the above idea, the Bull's Eye Model (Morgan and Welton, 1986) is another effective method to follow in which the designer is the 'archer' and the consumer is the 'bull's eye'. The theory is that the designer would implement the most appropriate message and 'aim' it at the most suitable audience. However, in order for this method to work, it is necessary that both the consumer and the designer share the same principles: language, experience, knowledge and values (Morgan and Welton, 1986), which has been mentioned earlier in relation to culture differentiation. Therefore, the key element for a designer is to understand the audience; their needs, wants, values etc. Wilbur Schramm (1973) developed a theory for communication, shown in Fig. 1.19 below. His aim was to show that 'the area where A's life-space overlaps that of B is the setting for their communication' to emphasise the point that designers must share common ground with their audience.

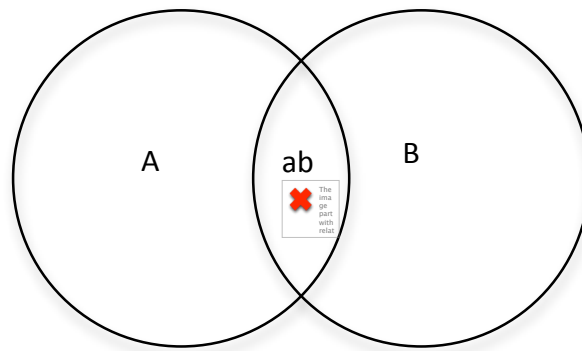


Fig. 1.19: Schramm's (1973) model of communication to show consumer and designer relationship.

Alongside this model, Berlo (1972) developed the idea of participation within communication further from the original thought from Shannon and Weaver (1949) (based upon telecommunication systems). Berlo aimed to demonstrate that both parties involved in the communication process shared similar traits in order for success to be achieved. Fig. 1.20 shows this process of going from the 'source' to provide a 'message' to a 'channel' which is then obtained and analysed by the 'receiver'. In relation to logo design, it is essential that the logo (source) must deliver the most appropriate information (message) via the most relevant method (channel) in order for the audience (receiver) to understand.

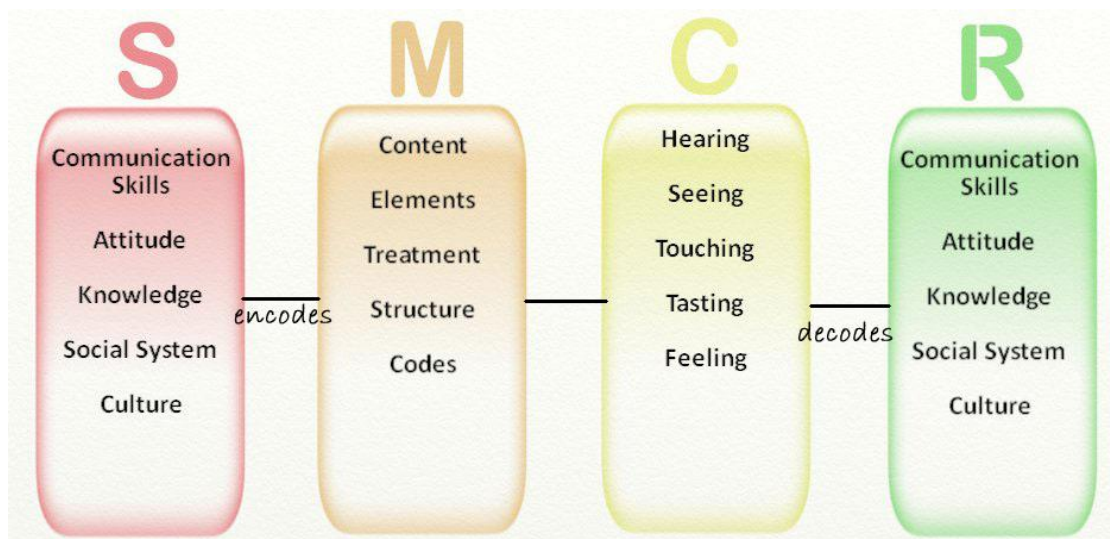


Fig 1.20: Berlo's SMCR model of communication (1972) highlighting the important processes to undertake in order to achieve effective results.

Taking this into consideration, it is evident that the various concepts that theorists have developed over many years all have the same common goal: to inform and have effect upon

another person, ideally someone who shares some of the same experiences, knowledge and values.

Employing these theories and applying them to logo design and development will have various effects upon the audience. To summarise, these include:

- Being a **trusted** company
- Building long lasting customer relationships; **loyalty**
- **Welcoming** the consumer and being **inviting**
- Showing **power** amongst competitors
- Developing and maintaining a **reputation**
- **Promotion**
- To provide a **service**

These 7 points are key to the success of logo communication and could be used to secure achievement and success if applied in an appropriate way.

As the review showed earlier, the Amazon logo is a prime example of communicating visually to its audience. The simple, short line from 'a' to 'z', conveys to the audience that the company are able and committed to providing a service with a smile and they are the providers of a wealth of goods, ranging from A to Z. This allows the consumer to devise the opinion of Amazon as being a trusting and approachable company.

The same notion is adopted by the Nike brand. The simple representation of the tick brand expresses achievement, success and progression; all of which the Nike company stands for.

This method is nothing new to the 21st century; although it is constantly being developed by brand agencies in order to establish, improve and develop amongst rapidly changing audiences and competitors. The concept of brands conveying power through communication was first developed from the philosophies of Plato et al, who suggested perceiving traits and symbols with particular purpose and with fundamental aims, as highlighted in Fig. 1.18. Goethe (1818) also adds to this stating "All that happens is symbol, and as it represent itself perfectly, it points to all the rest" (Mark and Pearson, 2001). Many years later, and with the added term 'primordial images' from Jacob Burckhardt (1912), this idea was developed by psychiatrist, Dr Carl Jung. Jung aimed to expand upon this perception with a variety of follow-up meanings and philosophies and highlighted these ideologies within an essay entitled 'Instinct and the Unconscious'(1919). In 1919, he coined the term 'archetypes' meaning 'an original pattern or model; a prototype; a perfect example or model of something' (Oxford Dictionary, 2011). With interest in this field from around the world, a vast amount of research and literature was created upon this subject area (Antonian, 2006. Howard-Spink, 2002. QRCA Journal, 2011). One of the most successful pieces of literature comes from Margaret Mark, a leader within brand and business development and Dr Carol Pearson, the President of the CASA (Centre for Archetypal Studies and Applications) and pioneer of Jungian

psychology who has developed her own archetypal systems, in the form of The Hero and The Outlaw. This book highlights the importance of Jung's theories and how they can be adapted in the branding world, which has been invaluable to designers within the field.

According to Mark and Pearson (2001), the archetypal system is broken into 12 sub-groups, all expressing their individual traits, that allow brands to be categorised and making public perception easier to the untrained eye. The purpose of this is to allow designers to develop unique qualities and characteristics, which can be conveyed to the correct audience and the ideal response achieved. As Fig. 21 shows, there is a wide variety of popular, recognisable brands and logo designs that fit into each of the groups.

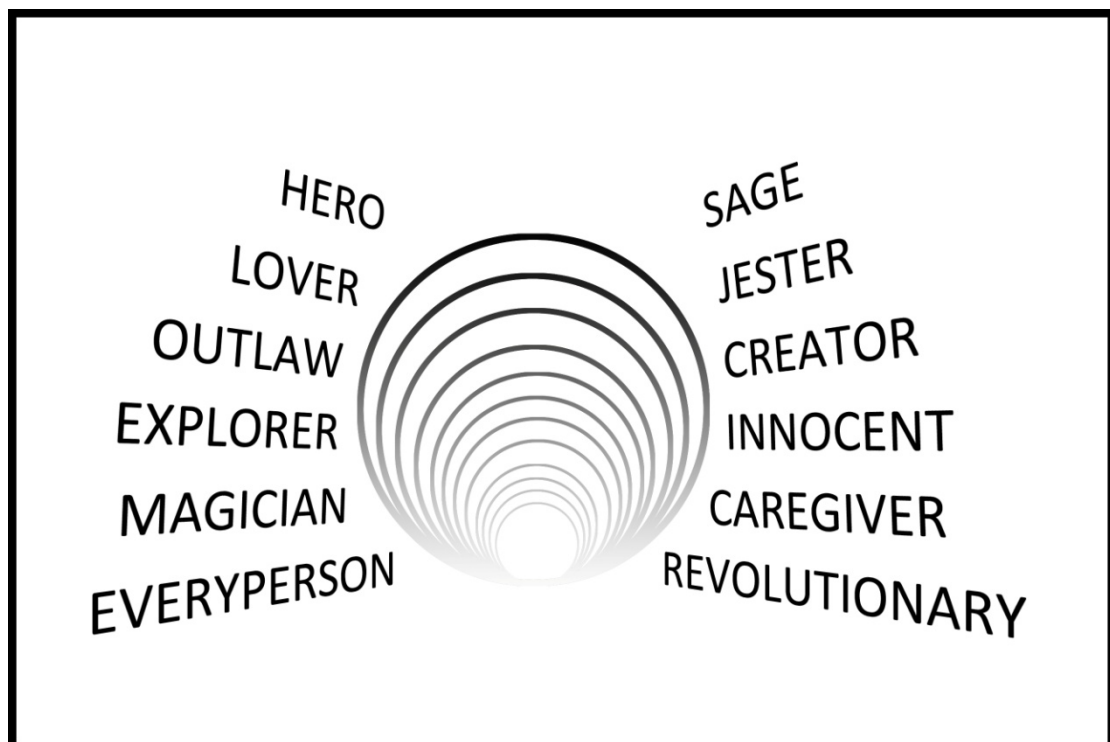
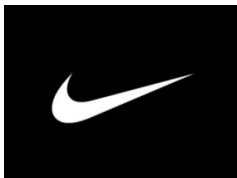


Fig 1.21: Archetypal styles according to Dr. Carol. S. Pearson (Pearson, 2001).

Hero/Ruler:



Goal and Method: Heroes tend to be very powerful and full of confidence in order for followers to instil trust in them. They are objective and resolute in what must be accomplished. They are the leaders and others will commonly follow suit.

Brands: Nike, FedEx, Apple, Microsoft.

Sage:

Goal and Method: A sage thrives on finding solutions to any problems or anything that needs to be understood in more detail, especially factors that are of a more philosophical and reflective tendency. They are intelligent and full of wisdom to cascade onto others. They also analyse different perceptions and investigate how people could view matters from a different point of view. *Brands:* Sony, TED: Ideas Worth Spreading, Innocent, BlackBerry.



Lover:



Goal and Method: Lover brands succeed on building relationships and trust amongst people and hope for long lasting success without any problems. They provide for other peoples needs and wants in the hope they will achieve an agreeable environment. *Brands:* Victoria Secrets, L'Oreal, eHarmony, Haagen Dazs.

Jester:



Goal and Method: Universally known, Jesters play the part of the joker. They achieve objectives by being carrying out tasks in a humorous way and by thinking outside the box. As well as being fun, they are creative and often think of ways of succeeding in a light-hearted way. Despite playing the comedic role, they are never hurtful or spiteful. *Brands:* Ben and Jerrys, MTV, America Apparel, Compare The Market

Outlaw:



Goal and Method: They are the type who generally act rebellious and can achieve goals by being defiant. Generally they do not follow any forms of tradition, or obey any rules, but still achieve set outcomes. *Brands:* Virgin, Harley Davidson, MTV, Jack Daniels

Creator:



Goal and Method: Creators are very inventive and original, leading other groups to often look to them for new, advanced ideas. They tend to achieve objectives by motivating others and generating imaginative ideas and concepts. *Brands:* Apple, Adobe, Thomas Edison, Sony.

Explorer:



Goal and Method: Explorers are the thrill seekers within the different types. They often look at ideas that have changing environments and are excited by new opportunities and avenues. They tend to be determined and strong and work well on personal achievement. *Brands:* Starbucks, North Face, BMW, Firefox.

Innocent:



Goal and Method: They tend to embark upon any objective knowing there will be a positive outcome. They search for the goodness and purity in people and thrive on success that has been achieved via moral principles: always doing the right thing. *Brands:* Google, IKEA, Cadburys, Twinnings.

Magician:



Goal and Method: Magicians are often seen as motivators and leaders as they hold confidence whatever climate they are in. They encourage others to reach goals by stating there is only one outcome: to achieve success! Magicians resolve difficulties through self-assurance and self-belief. *Brands:* Activision Blizzard, Disney, Calgon, MasterCard.

Caregiver:



Goal and Method: Caregivers give care! They thrive on providing for others and making sure success is achieved in a fair and thoughtful way. They can motivate others to do the same by showing the effect they have. *Brands:* Johnson and Johnson, Herbal Essences, Skype, Garnier

Everyperson:



Goal and Method: They are down-to-earth and easygoing, hence making them approachable and inviting. The 'Regular guy or gal', as they are often referred to, like to build unions by being modest and friendly, but hard-working at the same time to show they are just like everyone else. *Brands:* Tesco, Wrangler Jeans, Lloyds TSB, Tetley Tea.

Revolutionary:



Goal and Method: They can often be seen as mavericks within the types due to their often radical ways. They like to provide new ways of thinking and challenge others to develop creative ideas that will generate further investigation and possibly view ideas from various perspectives. *Brands:* Apple, Facebook, Amazon, Barry M.

As can be seen from the above descriptions, archetypal system plays an integral role within brands and logos. It is essential to master this before presenting the design to an audience in order to achieve successful and relevant results. From a simple, straightforward symbol, a chain reaction can be achieved. "Symbolism is an amazing phenomenon that possesses the ability to appeal to us at an unconscious level and can inspire within us emotion, ideas and contemplation (Owen, 2010). If the audience is able to relate to the brand, knowing exactly what they are going to get, a continual relationship will be formed between the consumer and the company, providing trust, loyalty and a good reputation (brand loyalty); all essential traits for success and brand recognition and awareness. "In our time the multimedial, multinational communication is the paradigm of the global village. It makes symbolism the most dangerous aspect of colour, especially for packaging and advertising designers." (Jute, 1993) It is equally as important to create the design, not only with the relevant, powerful message linked in, but also to take into consideration the audience; for example, culture, class, gender, age etc. This will aid visual communication and the most appropriate reaction achieved.

Two prime examples of this are the ever popular Nike and Apple brands. Although they fall into two different archetypal categories (Hero and Creator), due to their awareness and worldwide recognition, both brands have achieved great success amongst a variety of cultures, classes, ages and both genders. The visual communication expressed throughout both designs is simple, yet effective and overall help to achieve further brand loyalty amongst consumers. Archetypes are also highlighted through celebrity endorsements, one of the most popular being David Beckham who was endorsed by Adidas and signed the largest recorded contract for \$160.8 (NNDB, 2012). With the brand association linked with Beckham and Adidas, it is clear that Adidas would fall into the Hero/Ruler archetype encouraging others to follow with confidence.

The communication of a logo also lends its hand to the environment and positioning of designs; both are equally important and fundamental in upholding the correct traits to convey to the relevant audience. For example, the Apple logo is inscribed on all their products and packaging, thus showing they are confident within their company and maintain power within the field. In turn, this then translates the same message to the audience.

As the review has highlighted so far, the communication of a logo design is based upon conveying an accurate message to a suitable audience in order to achieve a number of outcomes. The audience must fully understand the visual message the design is transmitting and the designers must be able to achieve this in a simplistic yet powerful way, always taking the age of the audience into consideration.

Technical

Introduction

Following on from the communication features, it is essential to highlight the technical aspects of logo designs and how these add to the publication and perception. Lending itself to forms of communication, the environment in which it is presented and the audience it is aimed at, it is vital to adhere to the appropriate technicalities to fulfil all of these factors. This section of the review intends to draw attention to colour theory and typography and detail how such factors have an impact on an audience. Gestalt theories will also be focused upon in order to emphasize the importance of shapes within design. Other elements that add to the overall effectiveness of a logo design will also be investigated and supported with illustrations throughout.

As a wealth of literature shows and as everyday common conceptions prove, logos dominate urban landscapes with their visual prowess. Due to the increase in the need for logo design, competition within businesses and the desire of instant gratification from society, the amount of information humans have to consume is staggering (Airey, 2010). “Branding is about people. People build brands. People buy brands. The relationship, at first glance, is a simple one – build a good brand and others will buy it” (Harris, 2007).

Additional to the requirements highlighted in Maslow’s Hierarchy of Needs theory, Blooms Taxonomy (Bloom B. S. (1956) *Taxonomy of Educational Objectives, Handbook I: The Cognitive Domain*. New York: David McKay Co Inc.) (Fig 1.22) also supports how consumers perceive designs. From the outset, designers must follow this set of principles in order to convey the most appropriate message to their audience and if the correct message has been received and understood, then success of the design will be evident.

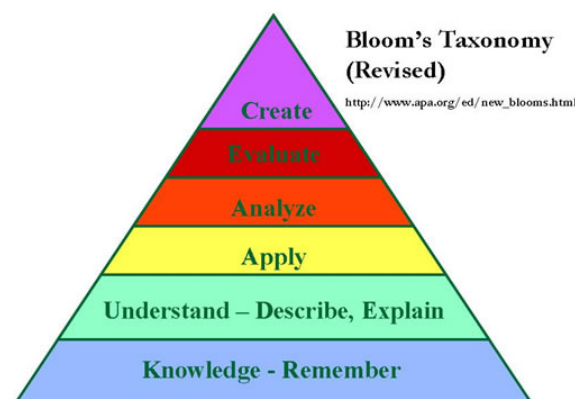


Figure 1.22: Bloom's Taxonomy highlighting the process of communication and understanding (McKay, 1956).

As a logo is often the first visual interaction the consumer has with a company, there is a great deal riding on its success. It is essential for designers to take into consideration all creative elements within a logo in order for it to be fluid over a number of different platforms. As mentioned previously in the review, in order for a company to achieve international recognition and success, the elements that make up a design must be suitable across cultures.

Colour is one of the most dominating factors within design and is hugely responsible for certain perceptions amongst viewers. Colour theorist Faber Birren, 'believed that color was a primary tool to expression, communication and self-identification' (Birren, 1979). Dependent upon the colour and shade, a number of emotions will be generated, ranging from power and influence to recognition and interaction. Taking a lead from the colour wheel, originated by Sir Isaac Newton in 1706 (Colour Lovers, 2008) (Fig 21), the importance of this design element has been apparent ever since. Newton developed the colour spectrum using primary, secondary and tertiary colours and related these to music notes.

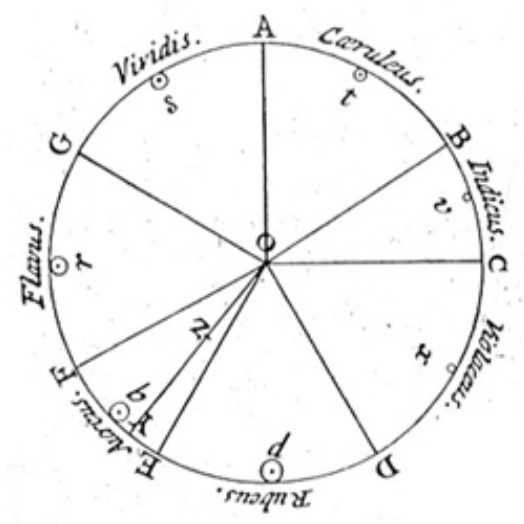


Figure 1.23: An illustrated example of the original colour wheel developed by Sir Isaac Newton in 1706 (Design Students, 2011).

Newton's idea has been developed greatly over the years and used as a basis for numerous designs and fundamental principles (Fig 1.24)

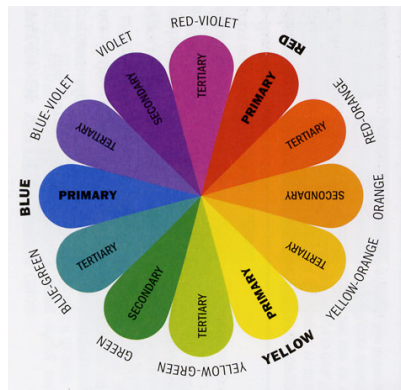


Fig. 1.24: A modern version of the colour wheel based upon Newton's principles (Intrepid Web Design, 2011).

Following on from this a century later, Johann Wolfgang Goethe, a German writer and artist, assessed the psychological elements associated with colour (Theory of Colours, 1840).

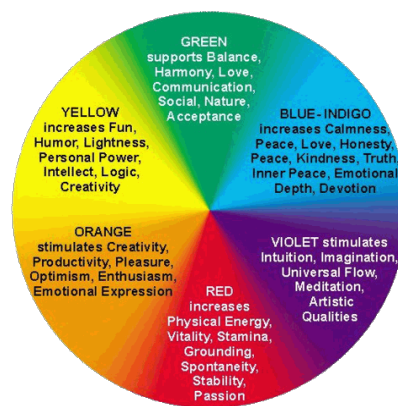


Figure. 1.25: An illustrated example of Goethe's colour wheel denoting the psychology of colours (Mystical Harmony, 2012).

With the colours split into a 'plus' side and 'minus' side depending on their hue (plus=red, orange and yellow, minus=green, violet and blue) (Morioka, 2008), definitions were originated as to their meaning. Goethe claimed that the plus side induced 'excitement and cheerfulness' whereas the minus side brought about feelings of 'weakness and unsettled' (Color Wheel Pro, 2010). This lead onto the 'Bauhaus' form being developed by Johannes Itten, a Swedish colour theorist whose system is used by designers today (Itten, J. 2012).

Many variations of the colour wheel have been developed over the years, but the principles remain the same and although these may seem obvious to designers, it is a fundamental task of getting the audience to understand these meanings.

Logo Critique

The next section focuses upon a selection of popular logos that are in circulation worldwide. Key considerations, such as colour, type and shape theory, will be made in relation to the critique of the logos and discussion regarding the appropriateness for the audience will be addressed.

Apple



Fig. 1.26: Apple logo used since 1998 on all major Apple products (Edible Apple, 2009).

As mentioned previously in the review, Apple Inc are an international trading corporation, with a brand value of over £52million (Secret of the Superbrand, 2011) and have a world-wide following that has achieved a rewarding result. Highlighted in the 2011 television programme, Secrets of the Superbrand, experiments by neuroscientists were carried out and findings recorded when participants were shown the Apple logo. The findings drew attention to the part of the brain that expresses emotions; the main one being 'loyalty'. This shows the Apple brand is seen as a type of religion and wants to have this effect upon its consumers. In addition to this, research shows the achievement Apple has all starts with a successful, eye-catching logo in order to propel consumer interest. In 2010, Apple was recognised as one of 'Britain's most influential brands' (alongside Google and John Lewis) according to TLG annual index reports (Atherton, 2010). It also claimed the highest place in the 2010/11-technology category of CoolBrands, moving up 3 spaces in 2009. When CoolBrands Expert Council Member (2010), Danny Sangra, was asked to define six principles of 'cool' it is evident to see that Apple clearly present these. 'Key words: Style. Innovation. Originality. Authenticity. Desirability. Uniqueness.'

Although this logo may appear to be very simplistic, it does portray the above 'cool' element and there is a valid reason for both of these. Apple aim to convey a stylish, technological and elite message to its consumer in the hope that this transpires onto products and brand loyalty.

Originally the Apple logo was presented via a rainbow colour scheme (Fig. 1.7), but this soon changed, in 1997, when Steve Jobs opted for a one-colour design. "When Jean Louis Gassée, a former executive at Apple, was asked about his thoughts to the (rainbow) Apple logo he answered: "One of the deep mysteries to me is our logo, the symbol of lust and knowledge, bitten into, all crossed with the colors of the rainbow in the wrong order. You couldn't dream of a more appropriate logo: lust, knowledge, hope, and anarchy." (Apple Museum, 2010)

Although the design has seen many colours used, grey is the most common due to its compatibility with all products and shows consistency within design. According to research carried out by Hallock (2003) grey is often seen as an unlikable colour by both genders and the majority of age groups, the exceptions being babies and 50-69 year olds (Fig. 1.30); both of which are not the target market for Apple. However, the Apple logo suggests a more silver/glass tone within its design, highlighting wealth and a sleek and contemporary feel; again the ideal message the corporation intends to relate to the consumer.

The shape of the design is simple, yet effective. Although not a grocery company, Apple Inc wanted to use this iconic shape to link back to the genius of Sir Isaac Newton. Plus, it is a commonly known fact within the bible the apple was the fruit of the tree of knowledge; again suggesting that Apple are the elite within the technology field, as well as providing a wealth of knowledge. However, in order for it not to be associated with fruit, a bite mark was added to give it a strong, recognisable look. It is reported that Steve Jobs wanted this inclusion to coincide with the slogan used in the late 1970's "Byte in an Apple"; linking technology and consumerism together in one short, sharp sentence. It could be argued that due to the shape being in two sections, the apple and the stork, that this transpires into the world of technology. The stork could appear to be the 'power' to the computer (the apple) or the computer and the mouse. This also follows the concept of The Law of Proximity (Bolton, 2010) in which objects within a design are positioned closely together in order to be viewed as a whole. This is aided by cognitive thought processes and has less demand on the working memory (Baddely and Hitch, 1974), allowing a connection to be made much quicker and more efficiently. The effortless layout of simple lines and clean curves within the logo design is of exceptional creativity and attracts consumers easily through the use of visual cues. As Malamed (2009) states 'we are compelled to understand what we see, we need a mental workspace to analyze, manipulate and synthesize information.' Again, due to the original shape and usage of the Apple logo design, consumers feel it necessary to understand the purpose of this, therefore pay more attention to it resulting in higher sales for the company. This is based upon the idea of the 'working memory' (Baddely and Hitch, 1974) in which she describes as 'we maintain and manipulate information that is the focus of attention, piece together sensory information, and integrate new information with prior knowledge'. This is very true of the Apple logo; consumers are already aware of the shape and can relate this to the fruit being 'good for you' and being part of a good diet therefore perceiving the technology as the same.

In addition to the prior knowledge, consumers are encouraged to focus their attention upon the logo. It is simple, straightforward and just one style, which allows the consumer to take a quick glance and be able to digest the design. Due to its minimalism, it is an easy design to remember and describe to others; thus achieving potential sales through the power of word of mouth all stemming from a simple, yet effective design.

However, with the overall design and shape of this iconic logo set aside, if consumers are not aware of the products Apple are supplying, would they associate it with creativity and state of the art technology? This is debateable, but due to the marketing campaigns that Apple continuously carry out, the logo has successfully built solid brand recognition within society, and amongst competition and brand loyalty it is strong within consumers. The target market is on a grand scale for Apple due to the diversity of the products, but is focused upon specific target markets, which are often influenced by age. With the recent introduction of the iPad 2 and iPhone 4, sales have achieved great success, acquiring \$3.25 in profit in 2010 (Elding, 2010). Apple products clutter corporate environments, but are also presented on the high street amongst young people; the average age of an iPod user is aged between 17-21 (Mac News, 2010).

Other products vary within their buyers, but the ultimate premise of any Apple product, is to express to others the wealth, status and knowledge of a person, all through the concept of a powerfully positioned shape. According to Elding (2010), the main four reasons for buying Apple products, mainly iPads, are: 1- Entertainment (56%), 2-Cool Factor (42%), 3- Convenience (40%) and 4-Brand (28%). These statistics add to the common belief that consumers are loyal to the Apple brand due to the perception it conveys to others. Young professionals often use Apple products in an attempt to aid creativity, regardless of the software capabilities. Also, with the increase in social networking, creative careers and changes in lifestyles, it is unsurprising why the Apple brand is a regular on the CoolBrand (Expert Council, 2011) list.

Facebook

Alongside the power of the Apple logo sits one of the most dominant logos of the 21st Century: Facebook. With users ranging from 13 to 65+ with the average age of a user being 38 (Bloch, 2010), Facebook is common ground throughout the world and therefore must appeal to a vast audience. The starting point for this, as with any company, is the logo design. Again, just like the Apple logo, simplicity is the key. Consumers want instant gratification and have a 'need to know', which is exactly what the Facebook design offers.



Fig. 1.27: The Facebook logo designed by Cuban Council in 2006 in collaboration with Joe Kral and Peter Markatos (Facebook, 2012).

The instantly recognisable logo is used throughout the website, promotional material and merchandise; the corporation has been a huge success since its 2004 commencement (it currently has more than 750million users worldwide, 50% of them logging on to Facebook in any given day) (Facebook, 2011).

The overall design is made up of two common colours; white and blue, the latter oddly being placed in the minus-side colours according to the theory developed by Johann Wolfgang Goethe in the 17th Century. However, Zuckerberg, the founder of Facebook, nonchalantly adds “I made it (Facebook) blue because I’m colourblind” (Cuban Council, 2005). However, despite this flippant remark, colour is an essential element that can generate the success of a company. ‘Colors are an element of design that people react to on a visceral level. Often, they don’t realize they are reacting to it’ (Kyrnin, 2011). With the support of colour theory, blue is perceived to be a mandatory colour in Western societies, such as a fire evacuation plan, or a ‘Now wash your hands please’ sign (Fig. 1.28), so it could be argued that the designers intended to use this as a ploy to ‘make’ users log into their accounts as a mandatory action.



Fig. 1.28: ‘Please wash your hands’ sign used throughout the UK (warningsignsdirect.com, 2010).

Due to its international market, the colours clearly need to be appealing to a variety of cultures. Research shows the colour blue is seen as a loyal and corporate colour (Western world), a spiritual and heavenly colour (Iran), but defeatist and troublesome to Native

Americans (Kyrin, 2011). Blue is also seen as a colour that is suitable for all classes due to its minimalism, thus reaching out to a wider audience. As noted previously in the review, blue is the most common colour throughout all ages. “Children’s colour preferences develop and shift with age, showing a tendency to move from warm colours to cool colours with increasing years (Burnham, Hanes and Bartleson, 1963). This notion continues throughout all years and blue is used for a variety of purposes to meet this wide audience.

In a study carried out by Hallock (2003), evidence shows that regardless of age or gender, blue was favoured the most likeable colour (Fig. 1.29). According to colour theorists, blue is often associated with cold, sadness and depression (Birren, 1961), but often ‘people tend to like the hue of blue (and like colors) because they have a calming and relaxing affect’ (Hallock, 2003).

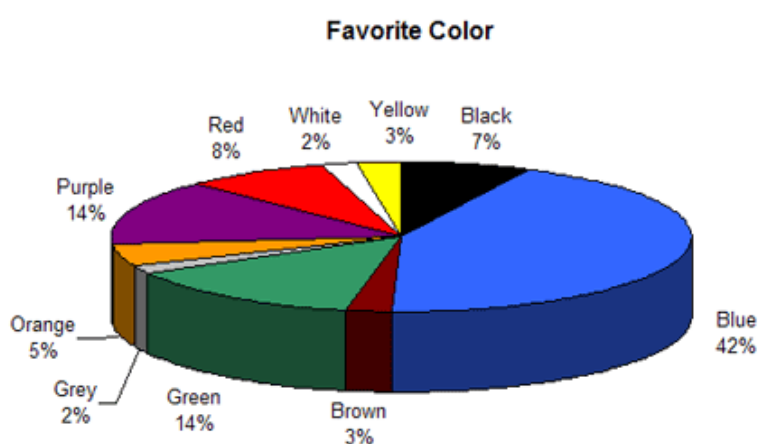


Fig 1.29: A pie chart showing the results of favourite colour regardless of age or gender (Hallock, 2003).

As Fig 29 shows, the popularity of the colour blue, regardless of age and gender, supports this theory, emphasising that it is an ideal colour to use to portray a variety of connotations. Birren (1961) states that with maturity comes a greater liking for hues such as blue, green, purple rather than for hues such as red, orange, and yellow (Hallock, 2003) and this is evident within the graph.

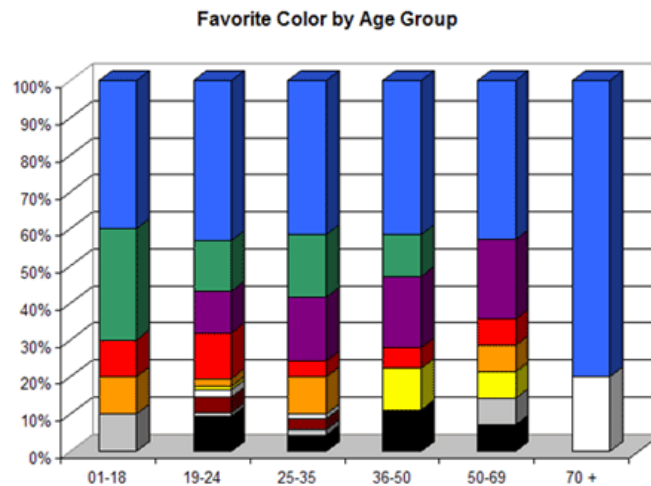


Fig 1.30: A graph showing the popularity of colours dependent on age (Hallock, 2003).

This shows that blue is an excellent colour choice for Facebook as the target audience is very vast, from 13 years plus, and blue is the only consistent colour throughout all ages and both genders. Therefore resulting in meeting the likes and needs of all users without being glaringly obvious.

This theory is adaptable to the power of logo design and the effect it has upon the consumer. As research shows, colour plays a dominant factor within the sale and initial interest of a product. Highlighted within Fig 1.31, '85% of shoppers place colour as the primary reason for why they buy a particular product'. These findings are indicative and allow for generalisations to be formed on a larger scale.



Fig. 1.31: Marketing experts highlighting the power of colour within purchases (Daily Infographic, 2011).

Also within the article is evidence showing the link between colour and brands. According to this research, 'colour increases brand recognition by 80%, which directly links back to consumer confidence.' (Fig 1.32) (2011).

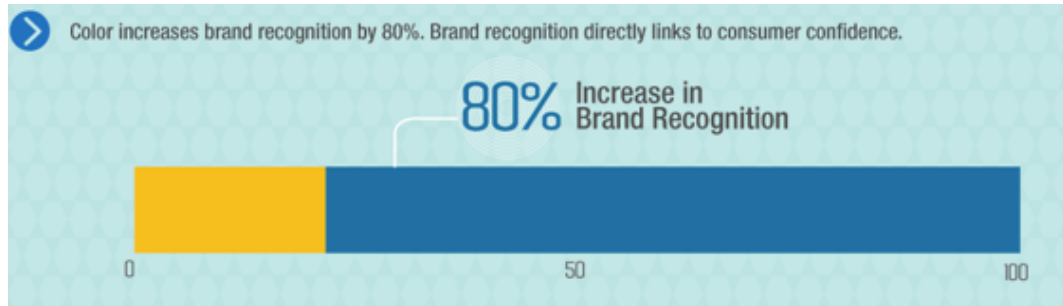


Fig. 1.32: Marketing experts highlighting the power of colour within brand recognition (Daily Infographic, 2011).

From the above figures and research, it is apparent that attention is drawn to colour throughout designs and has a huge impact on the consumer. With the use of the most appropriate colour for not only the company, but also their ethos, principles and products, a relationship can be formed and initial thoughts developed, thus leading on to success and profit.

Typography

In addition to the power of colour, a suitable typeface must be employed within design to offer the consumer an insight into the type of company.

It is necessary for designers to be clear about the most appropriate style to use in order to project the correct message as a typeface can 'either entice or revolt' (de Castella, 2010) viewers. "Typography is a very important element of word-driven advertising... and studies have confirmed that typography is not only capable of affecting consumer's ability to process the information in the advertisement but also that the effect of various typographic characteristics can be highly interactive and result oriented." (Daily Typography, 2012) These features are evident to see within the Facebook logo with its use of simple lines and smooth curves.

Artist Heidi Cody highlights in her creative publication, *American Alphabet* (2000) how dominant typefaces are within logo designs and how familiar consumers are when the majority the design is subtracted (Fig 1.33).



Fig 1.33: Heidi Cody's American Alphabet designed in 2000 to represent corporate logos (Heidi Cody, 2000).

Erik Spiekermann (2006), a German typographer, states, "Text is magical. It not only communicates a word's information, but it conveys a subliminal message." Facebook type complies with this account for various reasons. Due to the nature of the website, Facebook needs to appear to be welcoming and inviting; fitting to the tagline of 'Facebook helps you connect and share with the people in your life' and, with the use of a soft sans serif font, this is achieved. Swann (1990) states 'the most widely used sans-serif typefaces offer a broad visual choice, allowing the designer to use compatible display type and body matter'. This is supported by Garfield, author of Just My Type (2010) who states 'the only intractable rule of good type? Make it interesting, make it beautiful, bring out both its humanity and its soul. And make it readable.' The latter point is vital in order to satisfy consumer needs and maintain a long-lasting relationship with the audience. Sans serif fonts are often perceived to be more welcoming and contemporary than its counterpart, serif fonts, and are ideal for online usage due to it's easy to read style. "The standard style for most content on the Web is sans serif fonts, such as Arial or Verdana. And this is the case for a number of reasons: sans serif fonts are easier to read on-screen, they look pretty good when their size is reduced, and they tend to retain their visual appeal across different platforms and browsers." (Gregory, 2009)

In a study carried out by Moret-Tatey and Perea (2011), they investigate whether serifs, 'a slight projection finishing off stroke of a letter in a certain typeface' (Oxford Dictionary, 2011), had any effect upon the way in which readers understood and read the word. Highlighted in the Journal of Cognitive Psychology (2011), their findings show that there was no difference in understanding the words, but did show that 80% of participants preferred sans serif and found it easier to read. Many designers follow this theory to allow their users the most comfortable and enjoyable experience with their products.

Typefaces have a huge impact upon the audience and can suggest the nature of product before being purchased or fully viewed. For example, The Times newspaper, read by 1.5million people a day (News International, 2010) it is a self-proclaimed 'quality daily newspaper for business people in the UK' who have a household earning of £42,000+. From this data, it is easy to surmise that the audience is made up of professionals in the A, B classification group with good disposable income. Research shows that this group are more likely to prefer serif fonts due to their formal and 'business-like' appearance. However, this reason could have the opposite effect on other social groups. The Sun newspaper, for example, is a tabloid publication that uses sans serif fonts throughout. The Sun has a readership of working class groups, mainly males (56%) (IBID, 2010) with content of a less political and formal capacity. Clear and straightforward fonts are used suggesting that the newspaper is of the same ilk.

With this research in mind, it is clear that the style of a font has a significant impact upon the product, the company and the consumer.

Wheeler (2006) suggests the following is taken into consideration when producing, examining or employing a typeface:

Does the typeface:

1. Convey feeling and reflect positioning
2. Cover the range of application needs
3. Work in a range of sizes
4. Work in black and white and colour
5. Differ from its competition's
6. Are [ED] compatible with the signature
7. Are legible
8. Have personality
9. Are sustainable
10. Reflect culture.

(Wheeler, 2006)

Not every typeface is going to tick all of the above boxes, but should cover the majority in order for success to be apparent.

With the Facebook logo in focus, it has to, and does, tick all of the above bullets. To highlight a few of the strong points: Facebook is used on a number of different platforms, the typeface has to be suitable; for example, phone and PDA applications (points 2 and 3). Research has been carried out into competitors, the main one being Myspace (www.myspace.com) and highlighted that 'Facebook is viewed as a safer option than MySpace for branded advertisers, as Facebook has a less racy image than MySpace. In a market where advertisers are still hesitant regarding user generated content sites, Facebook has done a better job of brand positioning.' (Gabbay, 2006). The font follows throughout the site, including the tagline, links, messages etc, which gives it a consistent feel and reliability with its users (point 6, 7 and 9).

Overall the typeface and colours used within the Facebook logo design are suitable for the international audience made up of varying ages and genders, is easily readable and projects a welcoming and inviting feel, along with an underlying powerful message; fully expressing the ethos of the company.

FedEx

The courier service company, Federal Express Corporation (shortened to FedEx after research by Landor was carried out in 1994), also relies upon a simple sans serif font, but also has a hidden message within the effective, but effortless design. The logo employs the theories of Gestalt and the idea of the Law of Continuity (Gestalt). The Law of Continuity suggests that shapes moving in one direction (Ballard, 2009) aids the viewer's eyes to follow. In between the 'E' and the 'x' within the logo (Fig 1.34), a small, directional arrow can be seen pointing what would be classed as 'forward'. This is very subtle, but very powerful in communicating to the viewer, and is made even more prominent and consistent by maintaining the white background wherever it is positioned. The arrow is 'promoted as a symbol for speed and precision' (Lindon Leader interview, 2004).



Fig 1.34: The Federal Express Corporation logo designed in 1994 by Lindon Leader (The Sneeze, 2004).

From a simple typeface and two-colour design, the FedEx logo exudes a powerful message to the consumer upon which they can form a secure relationship.

Google

Another font based logo used on a daily basis over all continents (Google, 2011) and presented in 26 different languages to uphold this demand, is Google.



Fig 1.35: Google logo developed in 1998 by Sergey Brin using free creative software, GIMP taken from the original logo designer Ruth Kedar (google.com, 2012).

Despite using a simple serif typeface and a simple colour scheme, the logo expresses a wealth of information. The typeface, Cutull, originally designed by Gustav Jaegar in 1982 for technology company, Berthold (myfonts.com, 2006), has been utilised in all of the logos to maintain consumer loyalty and brand recognition, despite the changes within the designs to mark international festivities. The original design, created by Ruth Kedar, was computerised in 1998 by Sergey Brin and has maintained brand success and credibility ever since.

In an interview with Google spokesperson Cindy McCaffrey conducted by journalist Robin D. Rusch, she states "Brin designed the logo "to reflect whimsy and fun. With its colorful rounded edges, it's approachable and friendly but it's also serious about what it does." This ties in completely with the name and the image of the company in general." (Rusch, 2010). Also with reference to the colour scheme, Kedar states "There were a lot of different color iterations, we ended up with the primary colors, but instead of having the pattern go in order, we put a secondary color on the L, which brought back the idea that Google doesn't follow the rules" (Zjawinski, 2008). This represents the corporation perfectly and gives the user an inclination of their ethos before any activity has commenced.

The Law of Similarity (Gestalt), in which the working process is able to formulate patterns together, can be applied to the Google logo. The colours, bar one, are all primary and the font is consistent throughout, which 'encourages the viewer to perceive them as related' (Stevenson, 2011). Therefore, despite the logo being made up of six individual letters, the viewer will see the design as a whole and be able to automatically piece it together, thus resulting in instant and rapid recognition.

Heineken

Heineken, the popular Dutch beer, has also upheld a typeface within its logo since the company's creation in 1864.

Heineken

Figure 1.36: Heineken logo designed by Freddie Heineken (Jacobs, Maas, 2001).

The slight angle of the 'e' (Fig 1.36), demonstrates the thoughts of the designers wanting to conveying a happy, 'smiling' message in order to have that effect on the consumers. "The Heineken 'e' is perfect, since it appears to smile mischievously." (Jacobs, Maas, 2001) This conveys a positive message to the consumer that not only is the company welcoming and inviting, but also the emotion one will acquire through drinking Heineken, is a positive one, as well as following the motion of lifting a drink. Wheeler (2006) highlights the importance of the positioning and how attention to detail is essential; 'designers consider the attributes of each letterform, as well as the relationship between letterforms.' This rule allows for personality to be expressed throughout the design and make an instant connection with the viewer.

Children's British Broadcasting Corporation

This rule has also been followed throughout the design and display of the CBBC (Children's British Broadcasting Corporation) logo.



Fig 1.37: CBBC logo used from 2007 aimed at an audience of 6-12 year olds (BBC, 2012).

As previously stated within the review, the main audience is made up of 6-12 year olds of mixed gender and this is reflected within the design. The typeface used expresses a technological side, by including a bold, sharp font that is often associated with classic

computer games (Space Invaders, Mario etc) (Fig 1.37) implying that the channel is contemporary and presenting programs of a digital nature; again being suggestive to the target audience before any programs have been broadcast. The typeface also allows for brand association in which the viewers are able to link the font with the enjoyment of games, therefore having expectations of the programs shown on the channel. However, the type does conclude with a curled 'c', conveying that it is still connected with the audience of CBeebies (the connecting channel for ages 6 and under), but the majority will be for an older audience. The colours are also reflective of the nature of the television channel. "Colour can be used to set the overall mood of your design" (Swann, 1990) As can be seen in the graph below (Fig. 36), green is a popular colour amongst 1-18 year olds and with the added brightness complimenting the design, this logo is very eye catching and recognisable; allowing for a relationship to form. "Color creates emotion, triggers memory, and gives sensation." (Towey, cited in Wheeler, 2006) However, the inclusion of black goes against this theory. As highlighted in Fig 36, it is suggested that black is not liked by the 1-18 age group, so by including it with the CBBC design is quite unconventional. It could be argued that it is used to make the green appear more prominent or to suggest the channel is related to technology in some way.

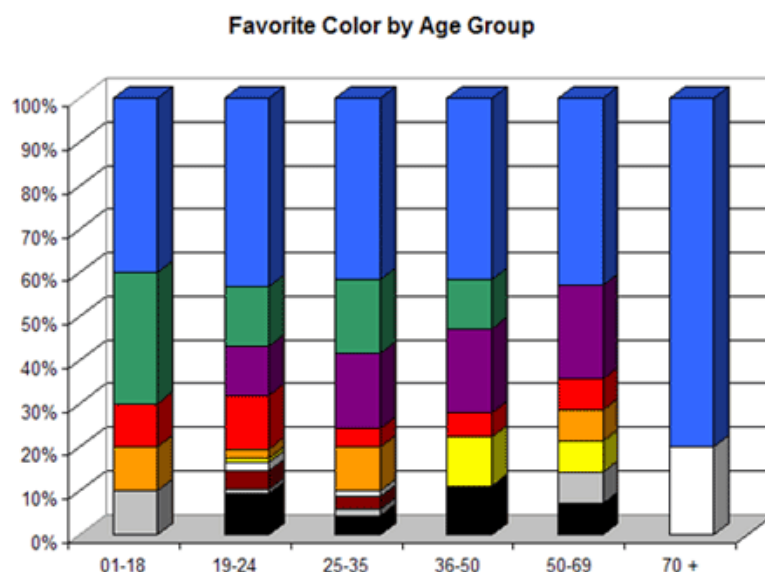


Fig 1.30: Hallock's (2003) graph highlighting the popularity of colours amongst varying ages.

As research shows, a variety of theories and ideologies throughout the above logo examples, it is evident that typefaces play a huge part in the success of a logo design and can define a company. As 95% of graphic design is typography (Kuang, 2011), it is essential to employ the correct style, weight and font in order to convey the desired message to the correct audience. Likewise, colour is equally as important to allow for connectivity and interaction with the consumer, convey the right message regarding the style, ethos and principles of the company

and overall overcome competitors. As Jean-Claude Saade, Brand Consultant, highlights in his 'Before and After' publications (n.d) "powerful brands are always trying to deliver on their promises, and consistently trying their best to satisfy their customers. They are always there for them, always reliable, always offering the same quality of products and services. Powerful brands always deliver and always the experience is good". If this advice is carefully followed and upheld, then success should be apparent.

Conclusion

As research has shown throughout the whole review, the creation of a logo design is a very complex process and designers have many factors to take into consideration in order to convey the most appropriate message to the correct audience.

It is evident that typography and colours play an integral part within the perception of a logo. Adopting a serif or sans serif font can make a huge difference in how the consumer interprets the company and their principles. Research suggests that sans serif fonts are more favoured due to the eligibility and transferability between platforms, as well as attracting a younger audience. Likewise, colours have an overwhelming power within designs and the most appropriate must be used to coincide with the target audience. Although some designs have shown that they do not follow certain conventions, there are accepted norms that appear to be common ground. The main colour is often the one with purpose and supported by colour theory, with the background colours often being complimentary; both of which follow Sir Isaac Newton and Johann Goethe's theories.

As highlighted through a number of designs, Gestalt theories are visible, some overt, some covert, and express a variety of connotations to the viewer. The inclusion of an arrow is emphasised in many designs, allowing viewers to follow the direction of the shape and again relate this to the company and their values. An upward or forward pointing arrow (FedEx) are the most common shapes used, both of which suggest a progressive notion.

There is an overwhelming emphasis on audience and it is evident that this is a driving force when designing logos. Age plays a vital part in the design, publication and perception of a logo, all of which is apparent via the aforementioned elements. From the use of serif or sans serif fonts, the choice of colours and the shapes used, designs are generated in order to attract a suitable, and often specific, audience.

With theories and ideologies formulated by artists, authors, market experts and psychologists, there is a wealth of information already available on logo design and publications and this is also supported by continuing research and developments within the field. It is essential to keep researching and developing in order to adapt to current trends and styles. Research is becoming more prominent in logo designs and with fierce competition within society, it has never been more important.

After analysing the most appropriate literature to gain an understanding of theories and design concepts from past and present publications, this study leads onto the exploration of research philosophies and methodologies. The next chapter will introduce a number of approaches suitable for the study and highlight the reasons for their relevance within logo design.

Research Methodologies, Philosophies and Approaches

Introduction

The area of research is diverse and complex; this chapter aims to highlight the fundamental factors of carrying out research for an investigation using a particular sample group, paying attention to the approaches, methodologies and philosophies involved. The aim is to not only discuss potential methods, but to also emphasize the process of finding the most appropriate approach, a necessary task before any collection and exploration can commence.

This chapter will discuss methods and approaches that assisted in gathering findings to answer the research area of whether 16 – 19 year olds have preferences within logo designs.

In order to have focus, drive and a systematic approach to any investigation, a clear and constructive method is essential. Rudyard Kipling's 'The Elephant Child' is an ideal, yet simplistic guide to follow in order to allow this construction:

Rudyard Kipling – The Elephant's Child

I Keep six honest serving-men:

(They taught me all I knew)

Their names are What and Where and When

And How and Why and Who

(Rudyard Kipling's poem The Elephant Child, 1988)

Research Design

Why is this research important?

Within contemporary society, there is no escape from logos and brands; they are dominant in urban landscapes and powerful tools of visual communication. They appear on clothing, signs, packaging, food, cosmetics to name but a few and inevitably consumers are constantly fed a stream of products aimed at achieving brand awareness, recognition and reputation (Clifton, 2009). As highlighted in the literature review, brands have the power to impart a number of effects, both personally and professionally, on society. For example, buying a product from a high valued store can boost the consumers' confidence; using the latest software or hardware can portray sophistication, advance company practice and professionalism; and walking along a busy high street drinking a lust worthy coffee whilst wearing a desirable designer garment can make heads turn. This phenomenon is classed as

'brand association' and acts as the driving force behind the decision of the majority of purchases. In today's climate, it is a common practice for young people to project themselves as 'a creative type' due to the increase in online social interaction and the growth within the creative arts industry. The previously mentioned purchasing criteria help to form a relationship between the consumer and the company, as well as within society as a whole. In the era of the super-brand, brands are very powerful and any professional establishment should project a clear and concise design at all times in order to convey the correct communication to its audience and consumers. It is with this overwhelming impact within a hyper-commercialised society and through an interest in the power of a logo that this study originated.

As a Further Education teacher at Barnsley College coordinating and delivering Level 3 Diploma qualifications within Interactive Media, it is considered part of my role to maintain student well being and constantly encourage ambition and a sense of belonging. It is with this in mind, as well as an established interest in logo design and the impact it has, that I have undertaken an investigation into logo design with the aim of discovering whether age has an effect upon logo designs, if 16 – 19 year olds have selective preferences and if digital developments are an apparent interest to this age group. Despite some research already being available on specific areas within logo design (Hallock, (2003), Grossman and Wisenblit (2009), Kea (2008)), research solely based upon age and preferences has not been readily obtainable. Studies into colour theory, typography and particular logo designs have been explored previously, but none have focused upon logo elements for a particular target audience or the changes within design due to digital progression.

The intention has been to adopt relevant research methodologies and appropriate philosophies in order to generate and analyse data using a sample group of students within the Creative Media and Entertainment Industries Department of Barnsley College. From this a conclusion could be reached and developed further, allowing for new research and new ideas to be added to the field. The study will be carried out via a case study approach which "is generally proposed as to gain an "in-depth" understanding of the concerned phenomena in a "real-life" setting". (Dobson, 1992)

Narrowing the study to a focus upon age, but following on from the fundamentals within existing research, it is seen as vital to gain and share an understanding of why 16-19 year olds like certain designs and how this adds to an organisations success. With market researchers targeting this group due to their amount of disposable income from the lack of responsibilities and the time spent viewing advertisements through a varied of media (The Communications Market, 2009), it is essential that preferences are highlighted to ensure success. It is also of value to pass on the findings to the next generation of designers. In addition to this, an advantage of being a practitioner-researcher within this investigation means that this work may fill a gap that will ultimately be beneficial to colleagues, students

and others in the future. This will make the research process and findings even more rewarding. As Tashakkori and Teddlie (1998) noted “study what interests you and is of value to you, study in different ways in which you deem appropriate, and use the results in ways that can bring about positive consequences within your value system”.

Philosophies

Introduction

In order to conduct a thorough and valid investigation, and to generate relevant findings, it is vital to employ the most appropriate philosophies. With attention focusing upon philosophies and ideals, the following chapter highlights a number of methods that have been used throughout other studies and which are considered important for studying the specific sample group.

Epistemology

Epistemology concentrates upon the knowledge of the subject matter. As Bertrand Russell (Problems of Philosophy, 2011) noted, epistemology is “Knowledge by description.” It is with this as a basis that the philosophy is built upon. A number of research philosophers have argued that epistemology, often referred to as “knowledge that”, is basically the knowledge that a person has and believes; often basing research upon ‘origin, nature, methods and limits of human knowledge’ (Longmans Contemporary English Dictionary, 2009).

This approach has played a part in the investigation due to the varying viewpoints of the sample group. The majority have accepted the psychology and theory of logo design, whereas others have challenged this, resulting in some different outcomes. This has highlighted opinions and allowed for discussions amongst the sample group and varying conclusions to be reached. However, it also raised issues with some members simply agreeing through peer pressure with others for ease or lack of interest. For example, in a study carried out by social psychologist Wendy Treynor (2009), it is highlighted that “‘identity shift effect’ occurs within group activities, with new identities being taken on from the results of harmony being disrupted when faced with the threat of external conflict (from the group) or internal conflict when not being able to express own views. In order to reach more firm conclusions, in support of this philosophy, other approaches were utilised.

Positivism

A philosophy developed by Auguste Comte, a French philosopher in the 18th century is based upon science and follows scientific methods throughout its studies. Positivism philosophies concentrate on an act or a view that makes someone or something feel positive. For example, when the sun is shining, society reflects a happy state. This is relatable to the investigation in

the current work mainly through colour and shape theory. Gestalt theories of design and perception, highlighted within Dr Carol Pearson and Margaret Mark book 'The Hero and The Outlaw' (2009) were addressed throughout production and analysed for the purpose of the message it conveys to viewers. For example, if an upward arrow is used, it is likely to have a positive effect; aiming high etc. It must be taken into consideration whether the sample group like a certain logo due to its individual design factors or if it is due to familiarity and expectations.

Positivism philosophy is used within branding to instil a sense of being and purpose in the consumer. As Dr Peter Hughes, marketing psychologist explains, wearing brands is the same as a peacock displaying its 'extravagant display' and 'look at how rich I am in resources' (Secret of the Superbrands, 2011) features to attract attention; consumers buy certain branded products due to the attention they receive, the impression it gives and the overall positive emotion it ignites.

Positivism and Deductive Approach

By using positivism philosophies allowed for a deductive approach to be implemented and experimentation to take place in order to produce findings. These methods were likely to generate ethnographical findings, which are built upon existing ideas and therefore allow the researcher to create generalisation from what has previously been observed and understood. Denscombe (1998 cited in Bell, 2005) highlights although there are various types of generalisation, statistical generalisation was the focus within this study. He explains 'that there is an x per cent or y per cent chance that what was found in the sample will also be found throughout the population' (1998). Although findings cannot be absolute due to the limited sample group size, a deductive approach was the most relevant to use in this investigation to allow for generalisations to be formed.

This approach also gave the opportunity for factors to be highlighted and further investigation to be explored and add to the general overview of the subject matter.

Deductive Approach

In addition to the aforementioned methodologies and philosophies, in order to secure a successful investigation, a number of research paradigms were also investigated and the most relevant selected.

A deductive research approach formed the basis of the study as it concentrated on exploring and elaborating on established theories and applying prior understanding to produce findings. A hypothesis was developed using recommendations from literature and acted as a guide/question to expose the relevant findings. Using a deductive approach allowed for experimentation with the use of various philosophies to highlight significant data. It was also

seen as the most useable due to the researcher aiming to discover 'what' is happening within this subject field as opposed to 'why' (Easterby-Smith et al, 2002 cited in Saunders).

Observation and Participation

This study involved a form of observation during the data collection. In addition to positive and ethnographical approaches being adopted, some features of observation were used. The researcher was present at all times during data gathering and although structured observation was unsuitable for this study and full participation was not feasible, some findings were obtained via general observation of answers and group interaction. Robson (2007) suggests 'taking a back seat' and also goes on to stress how important it is not to influence answers. The only interaction between the researcher and the sample group was throughout the introduction of activities. It was not the intention to influence answers and the sample group's reflection was the desired outcome.

Realism

Realism is a theory based upon reality and is seen and considered to be the truth; to see factors as they actually are. This philosophy also relates to epistemology in the sense that society understands what is real because of education and teachings. Realism is broken down into two sub sections; Direct Realism and Critical Realism. Direct Realism is what can be seen and touched, whereas Critical Realism is based upon sensations that appear to be real. Realism is based upon all human senses; seeing; touching; tasting; listening and through those forms a conclusion that is achieved that something is real.

A realism approach must be taken into account in logo design in order to develop a design that society understands and can relate to. The entire purpose is to build a relationship with the consumer; therefore an approachable design is essential. This approach was adopted throughout the study in order that the group could relate to the provided logo designs as part of valid feedback, plus it is one of the most popular methods to use within a case study investigation (Easton, 2009). With realism arguing that truth is the appropriate goal for marketing theory and research (Peter, 1992) it is one of the main concepts throughout the whole investigation; the realistic designs of the logos must relate to the sample group in order to achieve success. As with the majority of factors that are presented within society, trends and fashion are in a constant cycle. It is essential for designers to understand what interests and influences the viewer in order to maintain a relationship, as well as to attract new attention and by adopting a realism approach to assist in the exploration (Dobson, 1992) will generate relevant findings . According to Johnson and Christensen (2010) 'this research philosophy believes in the existence of external and objective reality that influences people's social interpretations and behaviour', therefore being a preferred method to use within case studies.

Interpretivism

This idea is based upon the knowledge and understanding of a set of morals often used by actors; they have the job to interpret a role based upon a set of requirements. When applied to everyday society each individual has a role to play and the path they choose to follow is their own based upon how they wish to interpret themselves. Interpretivism is associated with generating qualitative data through study groups highlighting varying opinions, unlike the positivism approach, which is likely to produce quantitative data (Hughes, 2006). It was expected, when carrying out the investigation, that the sample group would have different viewpoints and opinions, which would need to be considered, as well as differences in their perceptions and interpretations of logo design elements.

Ontology

Following on from, and taking its lead from realism an ontological approach was employed throughout this investigation with an objective viewpoint being the focus. It was thought essential that this approach was used to allow previously gained knowledge of various design concepts to be shared between peers and relationships.

Described by Ayn Rand (1967), a Russian-American philosopher, objectivism “derives from the idea that human knowledge and values are objective: they exist and are determined by the nature of reality, to be discovered by one's mind, and are not created by the thoughts one has.” In relation to the investigation of logo design, objectivism plays the role of supplying the audience with the correct information and purpose it requires in order to ascertain the correct perception. Every logo design has a different objective and a different existence, however, through the audience being objective about logos, a belief can originate and furthermore act as a basis for other designs.

Building upon an ontological view, but in contrast to objectivism, subjectivism is based upon social phenomenon's that are raised from the actions of society. Similarly to interpretivism, subjectivism is under constant scrutiny as society evolves. Remenyi et al (1998) states ‘the details of the situation to understand the reality or perhaps a reality working behind them’ must be studied. This is the study of the way in which actions are perceived and what happens as a result of this. With attention focused upon branding and logo design, subjectivism was addressed in order to gain an understanding of what propels the actions of the audience. A reaction to the logo design was necessary in order for its role to be a success and through subjectivism, a number of viewpoints and comprehensions arose. These generated further investigations and a necessity to fulfil the requirements of the target audience, despite them being very different. The result from their perception of the logo had impact on other ‘social actors’ and therefore generated further development within individual's motives and purposes.

Alongside taking a pragmatic approach, it was intended to explore the investigation with axiological traits to gain an understanding of why the sample group value certain elements within logo designs, as well as to generate useful findings for the researcher. With a background in creative design and an understanding of the sample group, the opinions and values of the researcher played a significant part within the whole process. Heron (1996) argues that our values are the guiding reason of all human action” (cited in Saunders 1997). Based upon this theory, the findings that were gathered will be of great value to the sample group, colleagues and external parties.

Analysis

Thematic analysis

Throughout the whole investigation, a thematic approach was implemented in order to develop themes and to then identify all data that related to the already classified patterns (Aronson, 1994) within the analysis. Following on from gathered data, themes were fully explored and related to previous research and hypotheses. Thematic analysis is a method for identifying, analysing, and reporting patterns (themes) within data (Braun, V. and Clarke, V., 2006) and this became apparent through questions regarding colour theory and typography in particular; highlighting favourite colours, sans serif v serif, which formulated a hypothesis on the subject of age and design. Whilst analysing these patterns, as well as relating them to previous data, both quantitative and qualitative data were found, although the latter is generally the most common (Howitt and Cramer, 2007).

Alongside the two case study strategies, which generated further research to explore, observation and discussion analysis also took place to allow the researcher to gain an insight into the sample groups’ thoughts and opinions of the subject matter. A triangulation approach was adopted throughout, due to the use of various data collection techniques used, to ensure success and to gather the maximum amount of findings. This helped the researcher gather a good amount of data and use this combination to produce relevant analysis, as well as to gain ‘a better ‘fix’ (Robson, 2007) on the phenomenon of interest.

Research Approaches

Role of Researcher

This investigation was by carried out by a practitioner-researcher who was already in contact with the focus groups. This relationship allowed for an ethnographic approach to be carried out from which empirical data was generated. By following this format, a better understanding of own practice and sample groups to assess or improve service effectively (Lunt and Fouche, 2010) could be achieved. This study portrays elements of an exploratory approach, as it has not been carried out by a practitioner-researcher of the CMEI department at

Barnsley College before. This role included interviewing external parties who were 'experts' in the field of creative design and branding, administering interviews with focus groups and individuals and exploring a vast amount of subject specific literature.

Observations were abundant within this investigation and provided essential information that allowed findings to develop alongside the hypothesis. Although the researcher was not involved in answering questions, the intentions and purpose of the activities were made apparent to the sample group as an introduction. This would hopefully encourage the participants to feel valued and comply with the necessary actions. However, despite the various advantageous opportunities of being closely linked with the sample group, there will inevitably be some disadvantages. The familiarity factor could influence the way that generalisation and assumptions were made. Although this was inevitable to a certain extent, with regards to using a sample group from a wide population, it is not the intention to overlook matters that would contribute to final findings. It must be taken into consideration whether the students would answer honestly, expressing their own opinions, be influenced by peer pressure or simply provide answers they thought were expected. In a study into Ethics of Social Research with Children and Young People carried out by Morrow (2004) 'in some areas of social research there was growing recognition that children's (18 years and under) views and perspectives can and should be elicited on a range of issues that affect them'. Social influence has always had huge impact on the perceptions of young people (Banning, 1955) and has led to further research within this field, with notoriety in Kelman's 1958 study into Conflict Resolution highlighting the various reasons why people have the desire to be accepted. With the increasingly popularity of social networks (more than a fifth of people in the UK aged 16 and over have an online profile (Ofcom, 2008) and the introduction of Web 3.0, young people are constantly exposed to influences, which could have an affect upon answers. To ensure the sample group were answering honestly, the purpose of the investigation was explained before the questionnaires were viewed. The role of the researcher, the intentions of the study and the uses of the outcome were verbally explained, along with the encouragement of asking questions. It was emphasised that the sample group must provide honest answers, that these would not have any impact on their work within the courses and to detach themselves from familiarity of the researcher. It was also stressed that the answers they gave would ultimately be beneficial to them for future research.

Clearly, there are advantages and disadvantages with each philosophy and approach, but through thorough investigation it was evident that conducting an investigation as a practitioner-researcher using empirical observation techniques, alongside qualitative and quantitative directed questioning, would enable the most valid methods in securing successful results. Yin (1994) "suggested using multiple sources of evidence as the way to ensure construct validity'. The researcher also adopted a triangulation collection approach to help "describe and formalize the relationship between qualitative and quantitative research, as well

as to maintain the authenticity and validity of research because it is a multi method approach” (Williams, 2012).

Research Context

Sample Group

For the purpose of this study, the catchment area is Barnsley, South Yorkshire. Barnsley has an estimated population of 225, 900 (BMBC Local Investment Plan, 2010) and is well known for its mining traditions and strong rooted principles. Stemming from its history ‘this demanding work helped shape community values, sense of purpose and the pattern of social relationship.’ (n.a. Building Schools for the Future, 2005)

Although some of the sample group held preconceived thoughts and ideals from previous generations, it was hoped that this would not have an effect upon the results. Rather, the fact that the sample group had chosen to develop themselves by enrolling onto Further Education courses with ambitious intentions should indicate that they would approach the investigation in a professional and constructive manner.

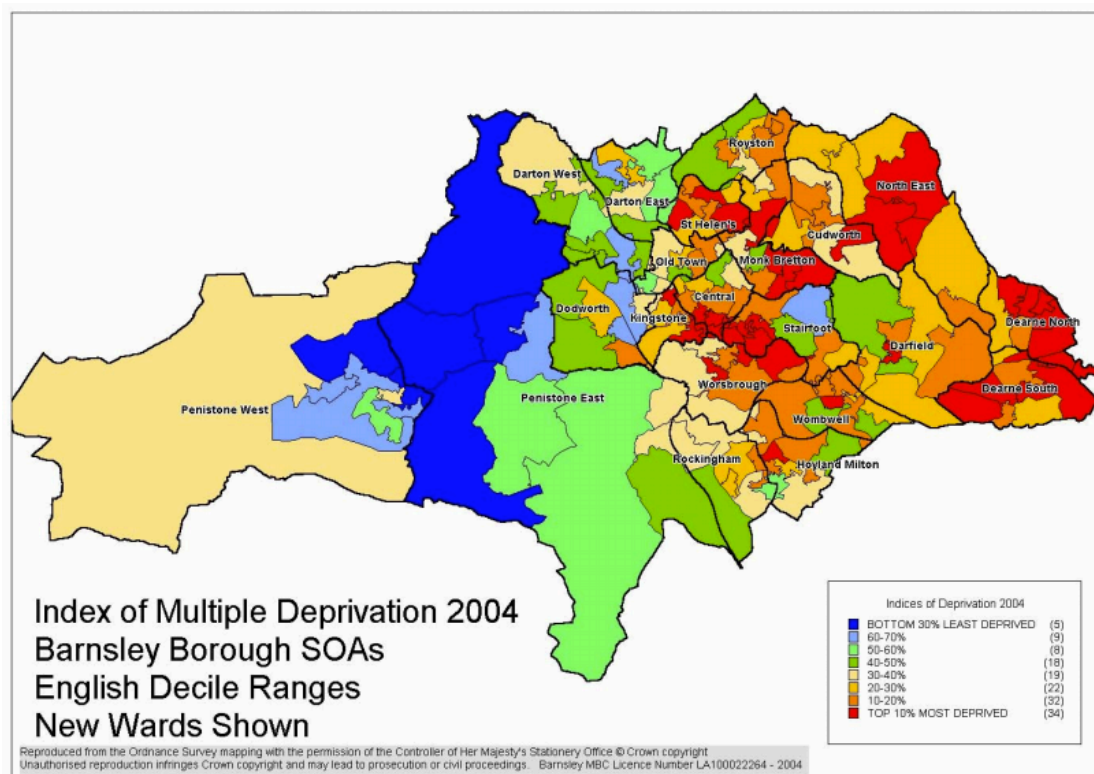


Fig. 2.1: An illustration highlighting the areas of income deprivation within the Barnsley borough, 2004 (www.barnsley.gov.uk, 2004).

New educational institutions, digital media hubs and independent multimedia companies are some of the developments within Barnsley and with these changes come a change within

cultures and career aspirations. Although Barnsley is classed as a deprived area, (as Fig. 2.1 shows), recent developments mean that town is rapidly moving with the Digital Revolution.

Highlighted within 'Building Schools for the Future' report (2005) "Barnsley has developed a corporate vision to regenerate as a successful, uniquely distinctive 21st century market town at the centre of the Borough that offers prosperity and opportunity for all, a vision of a Barnsley that is:

- A flourishing residential, business and cultural community
- A place of regional and national significance
- Known for its economic, creative and cultural successes and its outstanding urban and rural environment
- The Corporate ambitions are for:
- A vibrant 21st century market town at the centre of a dynamic prosperous economy
- A creative and enterprising 21st century workforce with the skills, knowledge and qualifications for a dynamic prosperous economy
- An outstanding 21st century quality of life with safe, healthy, caring and attractive communities for everyone.

The report goes on to suggest the importance of providing for young people within the area.

'Raising attainment is at the heart of building Barnsley as an inclusive society:

- It opens up new opportunities and expands choices
- It enables people to realise their potential
- It increases potential earning power"

They also go on to state the intentions of how to motivate workers through a creative approach:

- "Apply new knowledge and new techniques
- Take greater responsibility for organising work and making things happen
- Remain competitive

A lot of good things are happening that are helping to improve opportunities and raise aspirations. We need to build on them and take them forward.

- Attainment – our school attainment has improved significantly since 2003, but we are still close to the bottom of the national education tables. As we improve, so do other areas
- Staying on rates – they have improved but too few young people remain in education when they leave school. They miss out on opportunities to realise their potential
- Workforce skills – lack of basic skills (skills for life) is a barrier to employment prospects, lack of higher level skills a barrier to business growth
- Lifelong skills – learning always has been a continuous process, but never more so than at present. With technology changing so quickly, existing skills rapidly become out of date and need to be continually refreshed, and new ones acquired
- Attitudes – positive attitudes to learning and training yield real benefits for both employers and individuals. Learning pays but still not enough people get the message
- Aspirations – young people and their parents must never be afraid to aim high. The potential is there but they have to believe they can succeed
- Investment – building skills, like anything else that is worthwhile, takes time and effort. But it's an investment that will repay itself. Over their working life a person with 'A' levels will earn £300,000 more than someone with no qualifications.'

(Building Schools for the Future, 2005)

It is with this outlook and determination of the area that aspirations and changes can develop and the importance of opinions are essential.

The town has a wide variety of ages and genders, all with varying backgrounds, aspirations and experience. It is difficult to deliver a synopsis of the area without being stereotypical. Although Barnsley is constantly developing into a more multicultural, up-coming area, there are a lot of traditional values linked with the residents. Driving a Mercedes and living in a 6-bedroom property is rare within the demographic, but this is not just the case for the psychographics; the lifestyles, interests and occupations of the town differ resulting in a mixture of perceptions and ambitions. Although the average earnings for the area are £26,559 (Jobs1, 2011), the disposable income of the younger generation is of a good

standard. Marketing experts target the age group from 18 to 25 due to their lack of responsibilities, therefore higher disposable income. No home responsibilities, no families to support, no high tax bracket to fall into, added to spending power and keeping on top of trends, this group is ideal to target. Anderson (2011) supports this theory that due to young people spending most of their spare time on the Internet, it is vital to position relevant advertisements online to attract their custom. 16% of young consumers expect companies to use social tools to interact with them and 28% expect companies to listen to what they're saying on social networks and respond if they have questions. This is evidently beneficial as 74% of 12 – 17 year olds tell friends about products that interest them over social networks (IBID, 2011), which is monitored and therefore can be used to the advantage of market researchers. With figures representing a substantial proportion of digital logo designs having an effect upon consumers and securing their brand loyalty, it is essential for designers to be fully aware of advancements within digital progressions and of the most appropriate display methods to use.

Brand Exposure in Barnsley

Similar to the majority of built-up town centres, there is a wealth of visuals to capture the consumer eye within Barnsley. The streets are made up of recognisable logos and brands, including Marks and Spencer, Topshop, NatWest Bank and Argos.

There are a number of supermarket chains within the area, which an older generation often encounter on a daily basis, some often taking this for granted due to familiarisation. There are also a number of high street chains aimed at a younger generation that offer the stamp of constant recognition and compliance amongst peers by choosing to display their logo on branded apparel, some of which will be of international credit, for example, Nike, SoCal, Apple, to name but a few. As well as using high street stores, the younger generation of Barnsley are usually highly competent with Internet usage. As Anderson (2011) highlighted, a common diversion for 16-18 year olds is to access websites that are rich with branded advertisements, resulting in this generation being constantly exposed to logo designs and often taking them for granted. "It seems that online advertising is going from strength to strengths. As Internet use continues to disseminate throughout the global community, more and more people are going to be viewing the ads and are thus potential customers. This is a very powerful concept indeed". (The Power of Online Advertising, 2011). It is with these observations in mind that it is considered that logos are a prominent part of society within Barnsley, which also became apparent from further research into the area with the focused sample group.

There are a large number of 16 – 21 year olds who, after leaving compulsory education at secondary school, attend Barnsley College and a selection of these acted as the focus group lead the development of this research. A group of approximately 80 students aged between 16 and 19 formed the focus group and provided answers by completing research

questionnaires on logo designs, attending focus group meetings and providing feedback on prototypes. The students, both first and second years, were enrolled within the CMEI (Creative Media and Entertainment Industries) Department and were all studying Level 3 Diplomas within Interactive Media, Film and Television or Games Development and therefore were broken down into these groups when completing the questionnaire due to location sizes. It was taken into consideration that a synopsis was devised as to how creative the students were as some were more adaptable and experienced than others in relation to the theories of design and structure including colour and typography, but all had an understanding of design principles. It was unlikely that this would have an impact on the results as the questions being asked were based upon logos they are all familiar with (checked within group discussion) and all recipients have at least some pre-existing knowledge of design (checked with individual teachers and the core units covered in the courses). This sample group was ideal for providing data to aid the investigation into discovering whether certain creative elements of a logo design were favoured by particular age groups, in this case 16-19 year olds.

A series of renowned logos were presented to the group, along with variations of the designs (i.e. changes in colours and fonts in relation to their preferences) and opinions were gathered to help answer the research question. Changes were made to colours of the logos, for example, the Facebook logo was changed to green, brown and white, as well as keeping the classic blue, a variety of colours that would generate relevant feedback. These colours were selected from findings in research (Hallock, 2003). The fonts were also changed into a selection of serif and sans serif fonts in order to gather findings on preferences; notably the Facebook logo was generally deemed as unsuitable when it employed a serif font.

Ethnicity within the sample group

Due to the ethnic make up of Barnsley as a whole, it must be taken into account if this will have an effect upon the outcome of the study. There are 587 pupils within secondary schools in the area (Building Schools for the Future, 2005) from ethnic minorities and 91 pupils within Barnsley College (see Fig. 2.2).

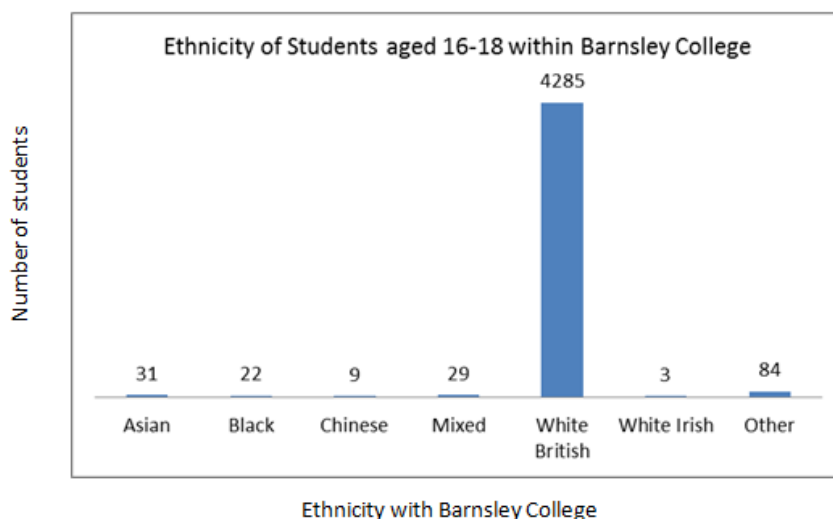


Fig.2.2 Ethnicity within Barnsley College 2010-2011 (Barnsley College, 2011).

With this being a very low number and all of the participants within the sample group coming from working class, white families, it must be taken into consideration throughout the questionnaires and focus groups. With this significant aspect being a part of the study, the reader must note the make up of the group who provided the findings when drawing their own conclusions. The 16 – 19 year old age bracket make up 3.8% of the population (2.1M out of the UK population of 56M (Office of National Statistics, 2011)). Within Barnsley there is very low ethnic diversity with 95% of the population being white British (compared to 83% for England and Wales as a whole (The Guardian, 2011)). The findings from the study therefore represent a reasonable approximation to the population at large, but are not fully representation of ethnic diversity within the UK. This would require a larger survey representing a more diverse group. The ethnic make up of the group should have had very little bearing on the outcome of the study due to the same principles being taught and practiced regardless of race and culture.

However, despite the low number of non white British participants, with the correct methodologies and empirical approaches employed, the investigation has the potential to generate constructive findings to aid other researchers and add to the literature field by focusing upon an area that has not been explored before.

Location

The purpose of this investigation was to gather information regarding the elements within logo designs in relation to the sub-group of 16-19 year olds. With knowledge gained from a vast amount of research and studies, these would be employed throughout the data collection process in order to clarify the themes, ideologies and test the hypothesis. As mentioned

previously, the focus group sample was made up approximately 80 students studying at Barnsley College within the CMEI department, therefore the investigation was carried out on site. This would also aid production of the sample group due to familiar surroundings.

Although some internal researchers may be faced with scrutiny from an organisation due to the purpose of an investigation and data it may find and suggest (Saunders et al, 2007), this was not an issue in this case due to the creative subject matter. The findings could add to the delivery of curriculum in particular subject areas such as design, branding and marketing, therefore being an advantage to colleagues within the Creative Media and Entertainment Industries department.

Data Instruments

Research Techniques

Primary and secondary research techniques were used throughout this investigation, alongside appropriate research methods, in order to obtain the most relevant data.

Secondary research was gathered and utilised from a variety of resources. Alongside the background knowledge the researcher held from previous educational studies, up-to-date information from the press, including broadsheet supplements that were littered with relevant articles based upon the subject matter, introduce new scope to the investigation. Books, creative magazines, journals and Internet resources also aided the study and offered an insight into the field of logo design and how to communicate effectively to an appropriate audience.

Primary research allowed for tests to be carried out, allowing for an explanation research approach, and exploration of the research questions. It was vital these techniques were used in order to fulfil the desired questioning, as well as to add findings for further development. The advantage of this research was that the sample group expressed opinions and observable discussions took place, allowing the researcher to obtain a better understanding of the subject area and the perceptions of the sample group.

Rather than adopting a standard paper based questionnaire, information was obtained from the sample group via the Moodle system that is part of Barnsley College's intranet service. Whilst still adopting the questionnaire method due to the advantages of being able to administer to a large number of participants to increase the generalisability of the results and qualitative and quantitative data being gathered (Walsh, 2009), it was carried out online. Moodle is often used for similar cases and the sample group was compliant and aware of the processes involved; making the data collection for this study seemed the norm. Questionnaires are the most widely used data collection methods in social research (Robson, 2007) and are also the most effective way of reaching a vast amount of people and obtaining

their feedback in a concise and organised fashion. It was essential to create the questionnaire with validity and reliability in mind as results “depend on asking questions that measure what we are suppose to be measuring’ (Mora, 2011). The surveys were presented with various answering styles including radio buttons and multiple-choice questions, but mainly open-ended fields were used in order to gather as much data as possible, whilst still remaining simple and straightforward (Robson, 2007) so as to not overwhelm the participants. Saunders et al (2007) support this by stating ‘there is a limit to the number of questions that any questionnaire can contain if the goodwill of the respondent is not to be presumed on too much’. There were 60 questions in the survey and although it has been reported that questionnaires over 30 questions are likely to have the least amount of responses and recipients spending less than 19 seconds on each answer (Data and Insights, Survey Monkey, 2011), due to the variation of content and changes within question styles, the participants provided feedback that they saw each section as a different challenge, resulting in full attention throughout; this was clarified on completion.

Both qualitative and quantitative data were gathered throughout the questionnaire. It was essential that both data styles were collected and analysed accordingly in order to develop findings. Questions were both open and closed, and enabled numerical and opinionated answers to be collected.

In addition to questionnaires, focus groups of approximately 10 students with specialist knowledge within the field of logo design and structure were conducted. Verbal questioning took place, accompanied by paper-based questionnaires and analysis of prototypes. This method allowed students to expand upon answers, as well as the investigator to question further in order to gain more in-depth data. As Robson (2007) advised, it is essential to make sure all members of the group participate, that not just one person ‘hogs the limelight’. With the advantage of the researcher already being in contact with the sample group and familiarity formed, this was not an issue, allowing all members to feel comfortable in answering. Another advantage of the focus group was the opportunity for individuals to react to the views of others, either giving their support or expressing a different view (Robson, 2007).

An action research approach was also drawn upon during the focus group meetings following the advice from Eden and Huxham (1996), cited in Saunders, 2007) who stated that ‘the findings of action research result from ‘involvement with members of an organization over a matter which is of genuine concern to them’’. The sample group was made up of students aged between 16 and 19 years old, all of whom were studying some form of media course, therefore having a genuine interest in understanding the concept of logo design. With some members wishing to pursue a career within design and advertising, gaining an understanding of the multiple factors within the process and knowledge of perception was of strong interest (as previously discussed in the sample group analysis).

The investigation was carried out during term time to potentially overcome the possibility of students not complying with the set tasks. If students were to see this as part of their work, they would be more inclined to carry out the tasks and participate to provide valuable answers.

The first part of the investigation involved the whole sample group (80 participants) completing a questionnaire via an online programme, Moodle. The students access Moodle on a daily basis, therefore allowing familiarity to be a key point in supplying the answers and a 'good response rate' (Saunders et al, 2007). With approximately eighty students participating in the activity, this allowed the researcher to gain clear understanding of the design preferences of this age group in order to progress onto a more specialised task using a focus group comprising of ten students.

The focus group of ten, taken from the original sample group, were therefore familiar with the researcher, the subject matter and formalities, and were asked to participate in a viewing of eleven original designs that represent the CMEI Department. It was the intention of this second case study to gather further, specific evidence of logo design preferences of this age group. This task concluded with a group discussion to allow the focus group the opportunity to justify their choices through an interpretive approach, as well as to provide further evidence for the researcher to use within the investigation.

Both forms of investigation were approached with caution due to the familiarity between the researcher and the sample group (teacher and students). As previously mentioned, the purpose of the study was highlighted at the start of each session with the emphasis of honesty within answers being the focal point. The sample group was informed this would have no impact on their grades as it was not being carried out for that purpose, but would be of use in the future; this was commented upon in a positive way and appreciation shown from both parties.

These methods allowed the researcher to collect empirical data, which were analysed using both quantitatively and qualitative methods. Qualitative data was collected via group discussions and throughout the questionnaire, which provided further evidence to findings and, at times, clarified opinions. Sherman and Webb (1988) state "Qualitative implies a direct concern with experience as it is 'lived' or 'felt' or 'undergone'. Qualitative research, then, has the aim of understanding experience as nearly as possible as its participants feel it or live it." However, the quantitative method was also employed in an attempt to answer certain questions (Hughes, 2006), as well as to "explain phenomena by collecting numerical data that are analyzed using mathematically based methods" (Creswell, 1994).

Conclusion

After considering the above methodologies and philosophies, a number of relevant approaches were identified. In order to gain an understanding of various theories and ideal practices, secondary research was carried out via books, journals and websites. Primary research techniques followed this with the intention of reaching the selected sample group. From a vast selection of data gathering instruments, questionnaires were thought to be the most advantageous, given their familiarity with the sample group. If the members of the sample group are familiar with a process and the simplicity of open and closed questions in a certain format, they are more likely to comply with the study. From the questionnaire, both qualitative and quantitative data were generated and assisted in the feedback process. A focus group also provided feedback, both written and verbal, allowing for the expansion and exploration of answers. Members were able to elaborate on peer answers, which generated further feedback, all of which will add to the overall findings.

Since philosophies within any research project are wide and varied in order to answer a variety of questions accordingly, a number of approaches were adopted, mainly with attention being focused upon the sample group. Triangulation was employed throughout the study in order “to maintain the authenticity and validity of research” (Williams, 2012) and “gather maximum data and information with minimum cost and time” (Flick, 2009). It was essential to apply the correct philosophies in order to extract data from the specific group to obtain the correct findings. The age group of 16-19 year olds is often seen as challenging and unresponsive, however, with the correct philosophies from the outset, successful results were achieved. It was decided that an overall epistemological approach would be employed, allowing the sample group to have confidence in the study and the researcher. Alongside this, positive and realistic methods were utilised in order to present the most appropriate questions and data gathering instruments to the sample group. Throughout data collection, the sample group were encouraged to be objective; to approach the designs and questionnaire with purpose and clarity. It was fundamental for them to have varying opinions and the opportunities to express these in constructive feedback, whilst still remaining clear about the functionality and perception of the logos.

Overall, a number of philosophies and methodologies were adopted throughout the study, with the main purpose being the collection and generation of data to aid further exploration and providing the subject field with new findings.

Case Study Analysis

Introduction

In order to gather findings to aid the investigation using a deductive research approach, a case study was carried out using a relevant sample group. The sample group were given the task of answering a series of questions online via Moodle, to allow the investigator to test predictions and generate further research into logo design preferences.

The questions varied in order to obtain an understanding of the participants background and also explored design elements to gain an insight into favoured logo styles and visual communication perceptions.

A number of brand strategies were employed throughout devising the questions in hope of generating constructive findings from the sample group. Brand recall plays a vital role within helping the group refer to the primary and secondary designs they are already familiar with and use this association to provide a relevant answer.

The following questions have been analysed and feedback provided with an insight of how this affects the investigation.

Analysis and Results

Q1.

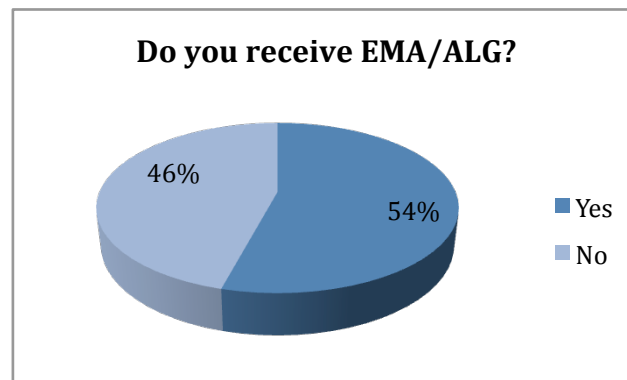


Fig. 3.1: a chart presenting the amount of participants who receive funding via the EMA/ALG scheme.

As highlighted in the sample group analysis chapter, the participants within the investigation are from working class, low income families. The majority are entitled to EMA/ALG, an education funding scheme provided by the Government, in order to aid essential factors associated with attendance to Further Education College. Despite money issues, students attend the college with an aspiration to better themselves, which is evident in the above result, which shows that the gap between those who receive EMA and those who do not, is not significant. Although some may struggle due to the lack of funding and an easier

alternative would be to seek full time employment, this result proves that despite these issues, studying at the College is of great importance. Therefore, it seems apparent that the results will be valid due to the behaviour/opinions of the students.

Q2.

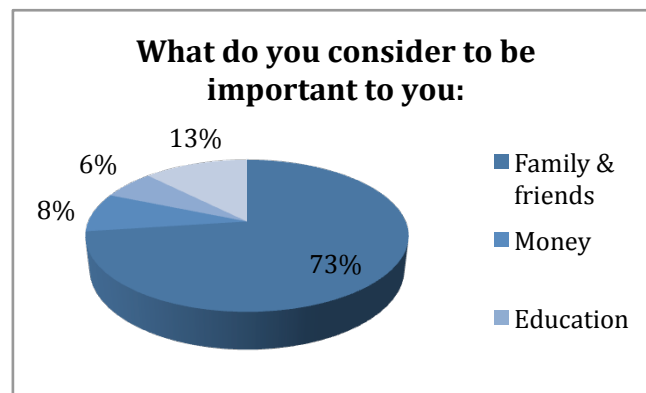


Fig 3.2: a chart presenting what is classed as important to the participants.

Following on from the previous question, it was deemed vital to gain an understanding of the values the students hold, again to support the viability of the results. The majority (73%) consider 'family and friends' to be of great importance to them, which is predicted to have an impact on the other findings. If young people are raised within a stable and secure environment, their thought processes are more likely to exude clarity. This links in with the psychoanalytical theory developed by Freud who supports the idea of individuals being influenced by family and their surroundings (Fill, 2005). "Characteristics of the home environment, such as warmth, emotional availability, stimulation, family cohesion, and day-to-day activities, have also been implicated in the notion of family stability. Children who experience family stability have caregivers who remain constant, consistent, and connected to them over time; caregivers who are mentally healthy and engage in appropriate parenting practices; a cohesive, supportive, and flexible family system; and a nurturing and stimulating home environment."(Harden, 2004) This information will prove valuable throughout the investigation in relation to the thoughts and opinions of the sample group being of a respectable standard, as well as aiming to obtain honest and constructive feedback; something of which would be expected with family and friends and hopefully followed through to a high work ethic.

Q3.

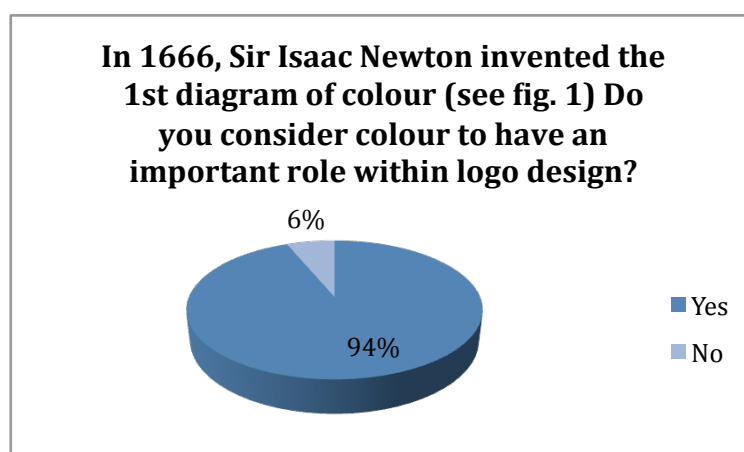


Fig 3.3: a chart presenting the opinions of the participants in relation to the importance of colour.

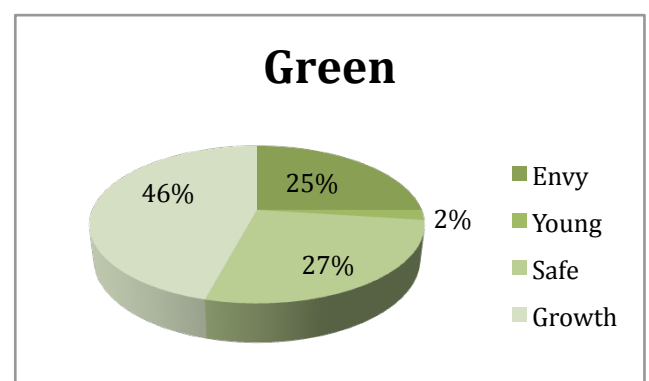
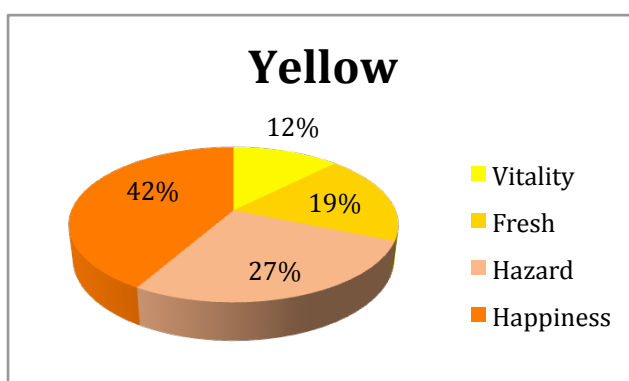
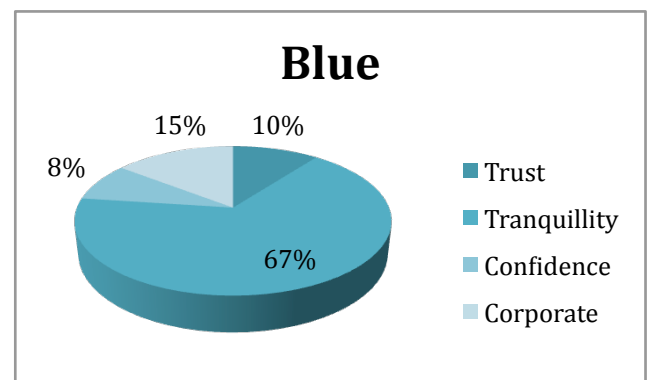
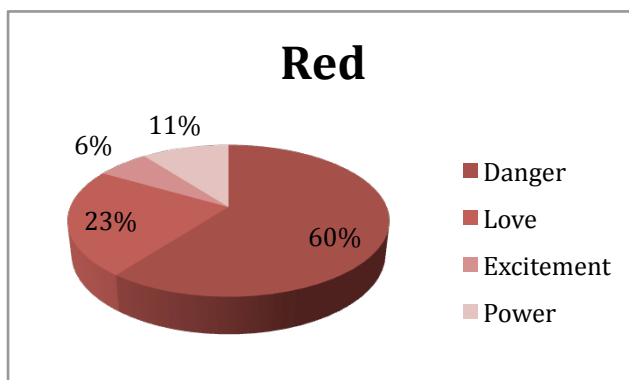
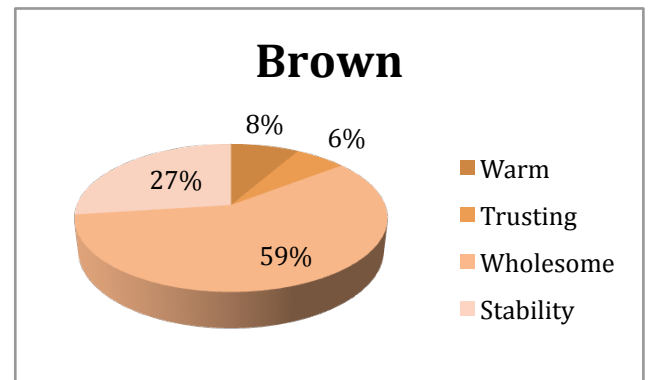
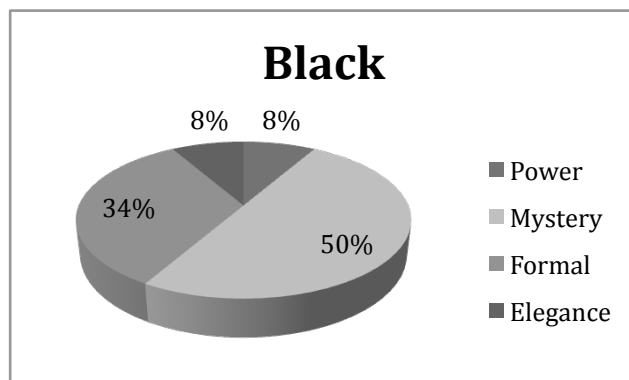
Question 3 was asked as a point of reference to discover if the researcher was addressing the relevant sample group in relation to their understanding of the importance of colour within design. From the results, it is evident that the group are aware of this and therefore will be of value to the investigation. According to Dunn (1999) a sample is drawn from a larger population so that the former can be used to make inferences about the latter. As it was not possible to reach a wider audience, by using a smaller selective sample, necessary findings can still be gathered and conclusions reached. This is also supported by the method of systematic sampling. Although the sample covered the entirety of the CMEI department therefore not excluding anyone, it could be argued that findings may be biased due to the association of surroundings. However, before selecting the sample group, close analysis and discussions with relevant teaching staff took place and it was confirmed that the study would not be influenced as the group had not been taught these subject matters.

Q4.

In support of the previous question, the following questions were broken down into various colour options with the aim of discovering the likes and dislikes of the sample group in relation to colour. This information is essential in the process of logo design and perception in order to portray the correct visual connotations and communicate a suitable and fundamental message to the viewer. As highlighted throughout the literature review, cognitive theory plays a vital role in this development. The creator of an image is expecting the viewer to be an adaptive problem solver, who is able to use various processes in reasoning, forming concepts and acquiring knowledge (Fill, 2005). With the overpowering amount of visual communication products viewed every day within society consumers must be selective with the amount of information. Although some studies have shown that in an entire day, we're likely to see

3,500 marketing messages (Gibson, 2005), it is more likely that individuals actually view in the region of 287 in terms of meaningful branding and advertising messages (Koller, 2011). Research suggests that sensory organs select certain stimuli to which attention is given. These selected stimuli are organised in order to make them comprehensible and are then given meaning; in other words, there is an interpretation of the stimuli that is influenced by attitudes, values, motives and past experiences as well as the character of the stimuli themselves (Fill, 2005). This is also supported by Keller (2008) who considers colours to be a 'critical element' in consumer perception, as well as having 'colour vocabulary'.

By the sample group showing awareness of this subject area, it is likely that valid results will be generated and supported by previous research in order to reach conclusions. As highlighted earlier, it is imperative to discover the most favoured colour of this sample group in order to add to the research question.



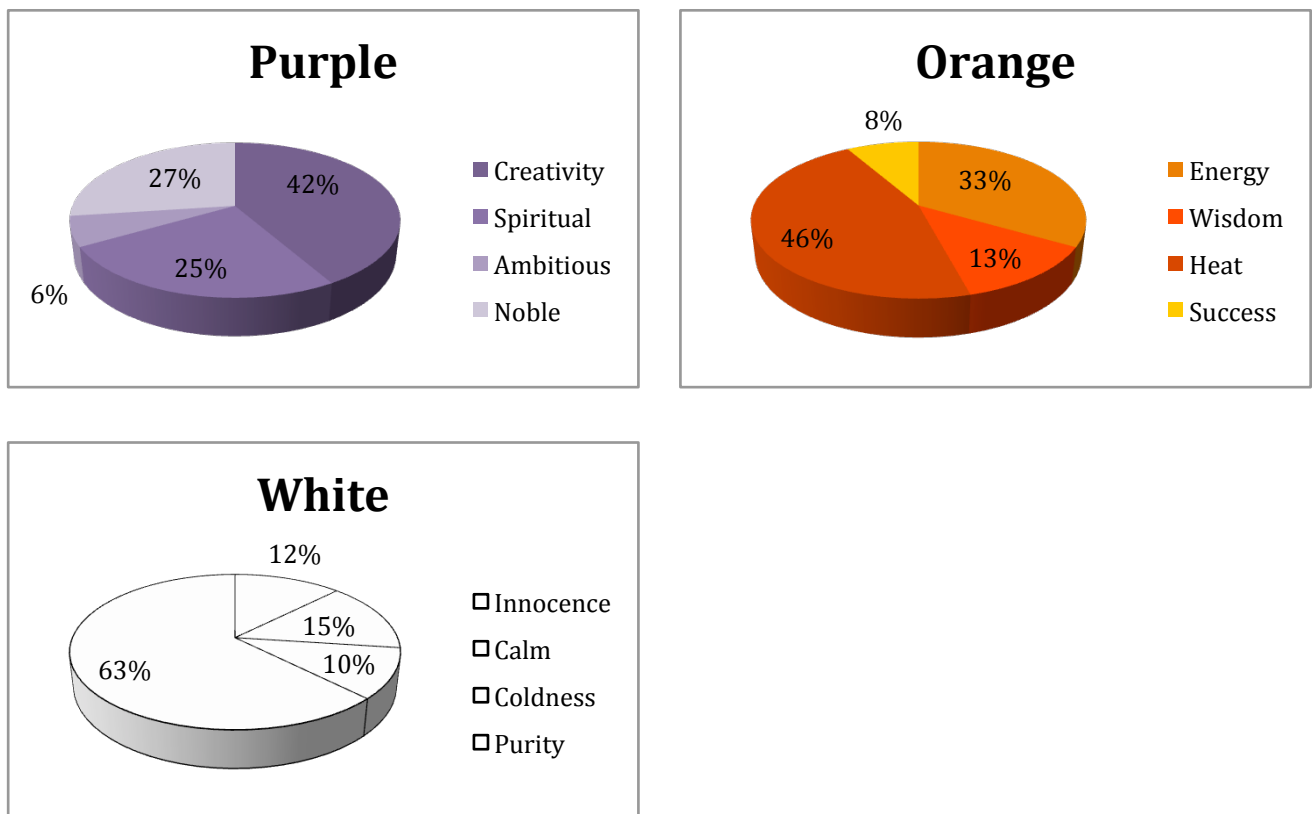


Fig 3.4: a series of charts presenting the understanding of colour theory and likes/dislikes of the participants.

According to the study carried out by Hallock (2003) and Huang (2010) blue is the most favoured colour throughout life, due to its versatility and the potential of several meanings. 'Recent years have seen a rise in the use of blue...perhaps because blue 'suggests stature and professionalism' and 'is cool, hip and relevant to technology and therefore a 'safe choice' (Carey, S cited in Keller, 2008). In this instance, the sample group have highlighted blue as being a 'tranquil' colour. After follow up discussions with the sample group, it is thought that the majority selected 'tranquil' due to the association with the sky and the sea. They also stated that they often thought of Facebook when they think of the colour blue in general, therefore selecting it as the most popular colour due to this familiarisation. Facebook is incredibly popular, powerful and influential on the younger generation and with worldwide users accessing the site each day, familiarity and recognition is inevitable. In a research study carried out by onlineschools.org, their findings regarding the popularity of Facebook is overwhelming. They highlight in the study that 48% of 18-34 year olds check Facebook when they wake up, with 28% doing so before even getting out of bed. The core 18-24 year old segment is now growing the fastest at 74% year on year. Almost 72% of all US Internet users are now on Facebook, while 70% of the entire user base is located outside of the US (2011). With website traffic of this magnitude, it is inevitable that the user is going to recognise and associate the colour of the logo using the strategy of brand recall to achieve understanding and familiarity.

In all of the colour options (Fig:3.4), it appears there is a overwhelming purpose for each one with the majority agreeing, showing unity within the group and similar viewpoints, as well as highlighting clear preferences. Research shows that it is likely for groups to bond and develop over time and the success of inclusion depends on the preparation and foundations that have been put in place (Reid, 2005). This is apparent within this sample group as they are all part of the same department, taught by a select number of staff who focus upon student-centered learning styles and needs (Tomlinson, 1997). It is with this in mind, that they are likely to appreciate and be influenced by the same logo designs. These findings help to form conclusions in discovering whether 16 – 19 year olds like certain elements within logo design, and with evidence showing the majority agreeing on the colour choices and their meanings, it would appear that they do.

Q5.

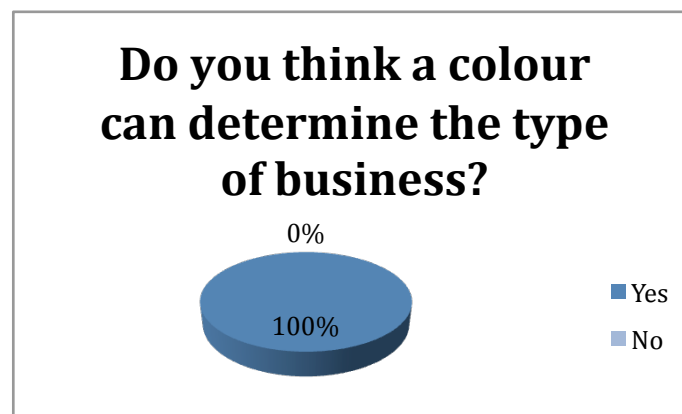


Fig 3.5: a chart presenting the opinions of the participants in relation to the importance of colour within a business.

Following on from question 3, in which 94% considered colour to be of importance within design, with a more straightforward and specific question, the entire sample group agreed upon its impact. These findings suggest the sample group are influenced by colour and their liking for certain brands, whether it be fashion, technology or food. As highlighted within the study by June Campbell (n.d.) and shown in the Fig 3.6 below, it is evident to see the power of colour within purchases and this is something that businesses have to consider if they aim to attract the correct target audience.

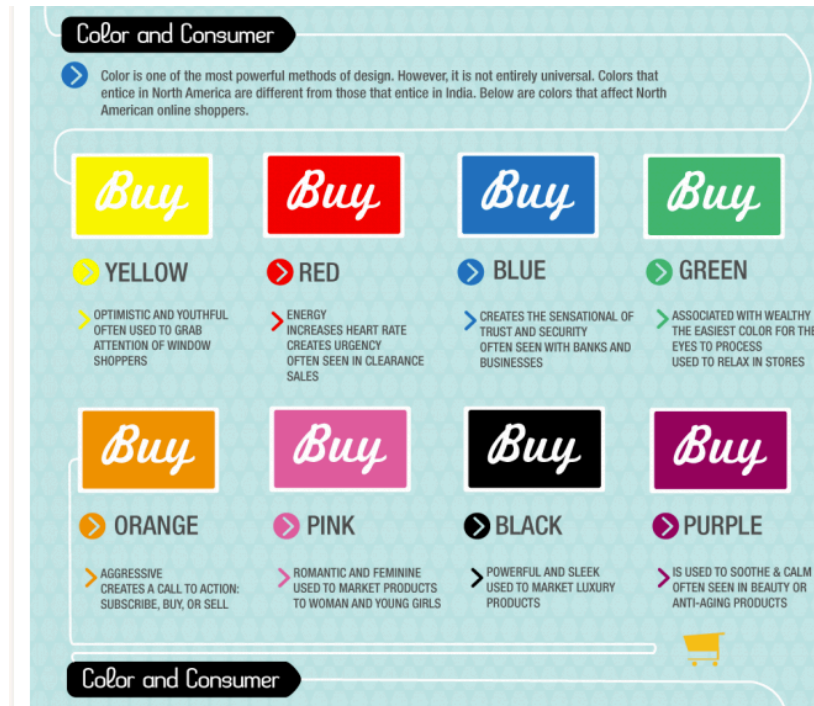


Fig 3.6: Kissmetrics infographic based upon how colour has an affect upon consumer purchases (Kissmetrics, 2010).

From the result above, it is likely that the majority would also agree on the following question (question 6) due to the association within colour theory and interests of the sample group. For example the power of colour and the certain schemes selected by companies in order to portray and convey a message to the consumer.

Q6.

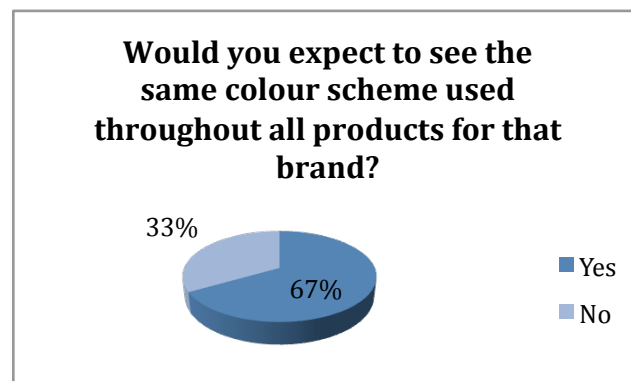


Fig 3.7: a chart presenting the opinions of the participants in relation to the importance of a colour scheme throughout products

The majority agree on question 6 though a large proportion (33%) of them disagree. It is thought that fashion trends could have an influence on this answer due to the overwhelming diversity within styles and a mixture of colours regardless of the brand. It is evident from

previous discussions and results, that the sample group are likely to take interest in a brand due to the colour, but it is not an overriding factor. This could cause issues for logo designers; although it is imperative to have an influence on the audience via the useage of colour, a variety of other combining factors must be employed in order to secure sales and reputation. Nike change the colour of their recognisable 'swoosh', depending upon the product and the particular consumer (e.g. pink is often used within feminine ranges), but never the shape, whereas companies such as Apple, E4 and Xbox logo designs remain the same in both colour and shape throughout all products. From research and discussions with the sample group, it is evident that logos must have at least one static feature, whether this is colour or shape, in order to relate to an audience and form a loyal relationship. This method is defined by 'brand quality', in which the brand remains the same in order to achieve loyalty and reliability for the consumer. So when presented with designated colours regardless of any words, colour association is essential. This shows the power of logo designs upon an influential and profitable audience.

Again, leading on from Q3 and Q5, it was expected the majority would agree on the following. The sample group agreed that colour is fundamental within design and can determine a company's reputation, so for it to have an effect upon the consumer is inevitable. Keller (2008) highlights that 'brand association may be created by linking the brand to memory that conveys meaning to the consumer'. This is discussed in further detail in the Literature Review, in which a variety of well-established logos are explored and prominent factors highlighted. For example, CBBC employs bright green as its corporate colours with the aim of attracting a young, energetic audience, whereas The Times newsgroup use black within the title to convey a formal and professional manner.

Q7.

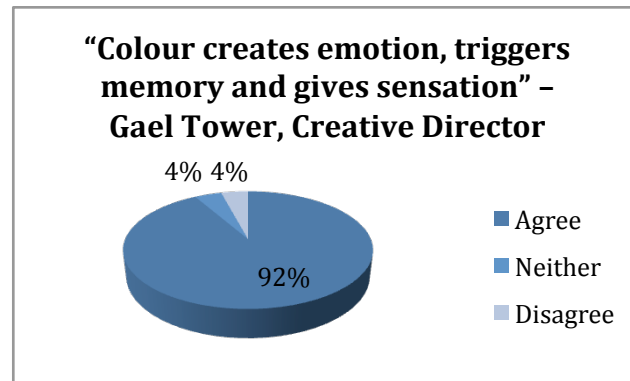


Fig 3.8: a chart presenting the opinions of the participants in relation to the affects of colour within design.

Q8.

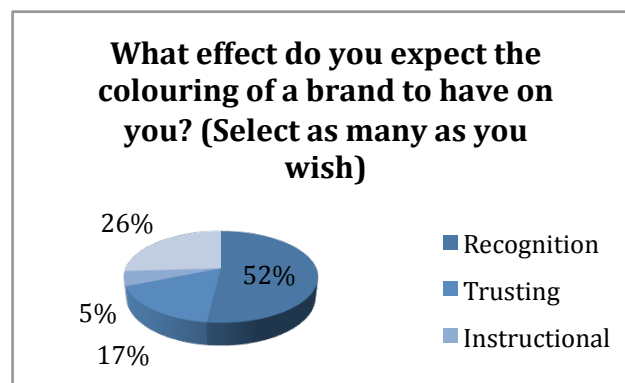


Fig 3.9: a chart presenting the effects colour could potetnially have upon the participants.

In question 8, the majority have agreed that ‘recognition’ is the key effect that colour would have upon them. ‘Brand awareness consists of brand recognition and brand recall performance’ (Keller, 2008). Throughout discussions with the sample group, brands such as E4, XBOX and Facebook were highlighted. These three companies have significant colour models attached to them and when the certain hue is presented to the target audience, in this case the sample group, brand association was instant regardless of the text.

As stated by Gattengo (2010) “Sight is swift, comprehensive, simultaneously analytic and synthetic. It requires so little energy to function, as it does, at the speed of light, that it permits out minds to receive and hold an infinite number of items of information in a fraction of a second”. It is with this in mind that designers need to consider time, space and power when relating to an audience and how simple, yet effective logos need to be in order for the correct

message to be conceived. Due to the overwhelming amount of brands and advertisements seen everyday, the visual communication must be thorough and precise in order to be successful. Recognition is vital, as this answer shows, so it is fundamental that the design is simple, yet effective.

Q9.

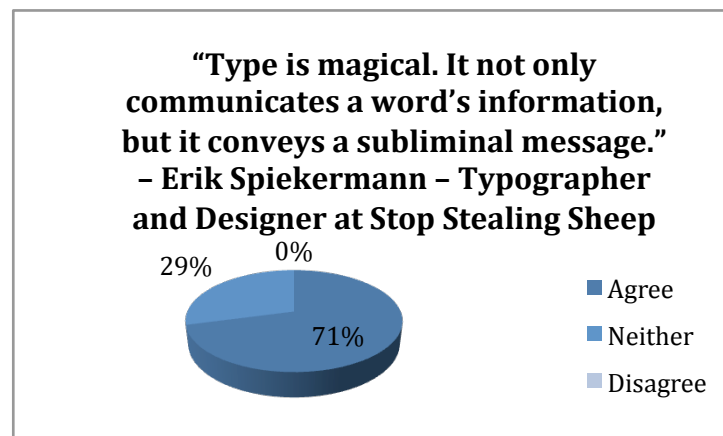


Fig 3.10: a chart presenting the importance of typography within designs.

Q10.

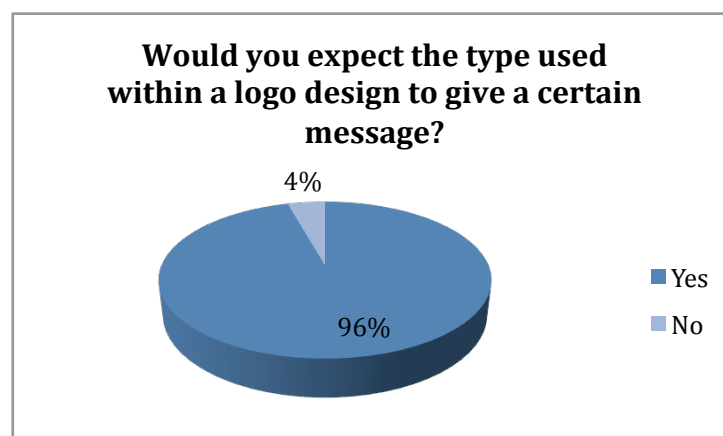


Fig 3.11: a chart presenting the the expectations and perceptions of typography within design.

Following on from the previous question regarding colour theory, typography became the focus and the above two answers show the majority agree that type is also fundamental within communication in a design. However, the style of type that is used throughout a logo is imperative in conveying the relevant message to the audience. The argument between whether serif and sans serif fonts are more readable has been an area of interest to many researchers over the years. Esterhuizen and Beatt (1993) carried out a study into this matter, with the sample group comprising of nine schools, and found that “romans and sans serifs were found to be equally legible, as no significant statistical difference was found between the reading speed, scanning speed, accuracy and comprehension at the 0.05 level.” Another

study based upon Young Peoples Preferences within design carried out by Triviño (2011) shows that from a sample of 50 university students 65% preferred sans serif fonts. Coghill (1980) agrees that the simpler the font the better, due to time allowing the brain to process information. This could also be associated with the 'old fashioned essence' of serif fonts, with linkage to The Times newspaper, which is related with an older generation (598,000 readers aged 55+, June 2011 (Harding, 2011)). The font used for The Times newspaper, developed by Victor Lardent in 1931 and used from 1932, is a serif style and has only changed slightly over the years in order to maintain consistency and appropriateness for the target audience. In a scientific study carried out Wheildon (1995), found that sans serif fonts created various difficulties for readers that impaired comprehension, therefore an older target market may be dissuaded from reading. Sans serif fonts became increasingly popular throughout webpages due to the legibility and transferability on platforms (Gregory, 2009) and therefore are linked with a younger audience who are high internet users, many favouring going online, as opposed to learning other skills such as driving (Blake, 2012).

Designers must take into consideration the logo designs elements that young people prefer, in order to follow patterns to achieve brand recognition and success, as well as convey the correct message; it is evident that typography plays a huge part in this.

Q11.

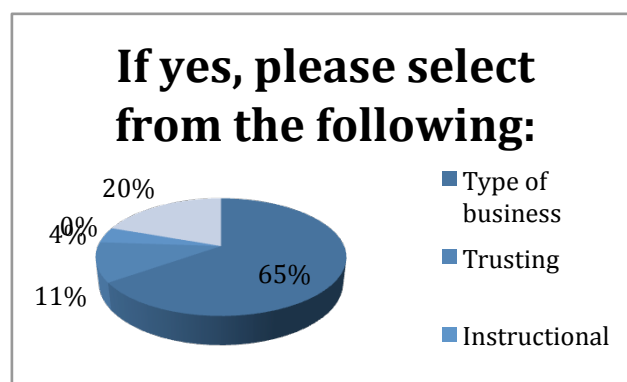


Fig 3.12: a chart presenting the perceptions participants have on the meaning behind typography used within designs.

The majority agreed that they would be able to determine the type of business from the font used within the design. As highlighted in the above question (Q10), The Times and WHSmith both use a serif font within their type based logos, evidently dissuading a younger generation to investigate the products. After discussions with the sample group, despite not viewing the logo for a particular company that uses a serif font, just with association, they dispelled the notion of liking the company or purchasing anything from said company. The sample group expressed no interest in the product and due to the lack of service branding they have experienced, loyalty and interest are not apparent.

The 11% who state that a serif font is deemed as 'instructional', links in with the other 65% who claim they would be able to determine the type of business based upon the typeface

used. These statistics show that typefaces play an integral role within logo design and have a significant effect upon the audience despite the products being sold.

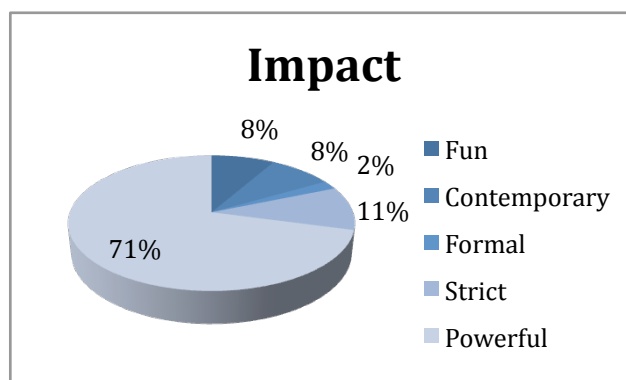
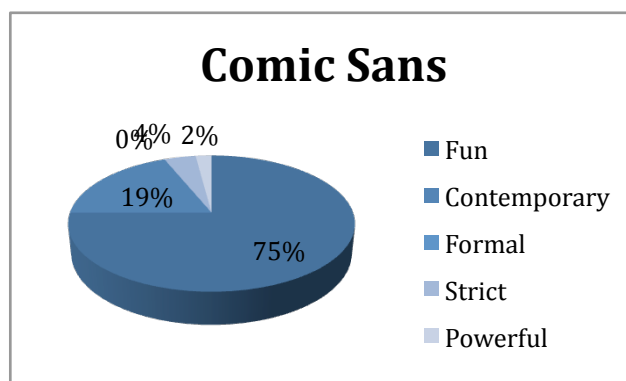
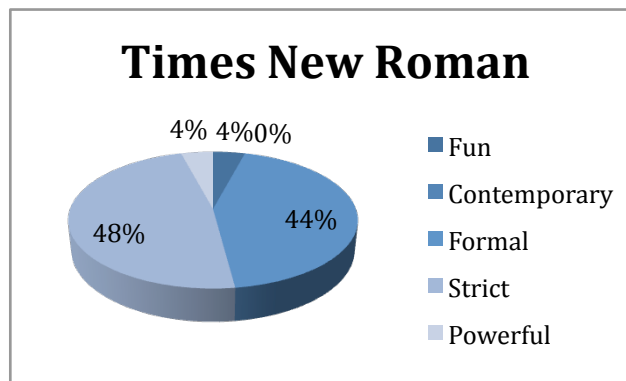
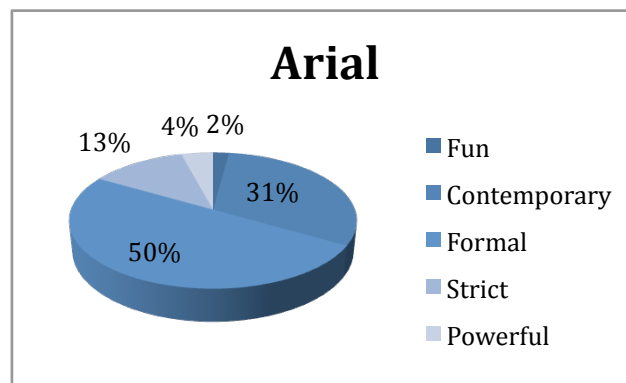
These results are support by the alterations made to the Gap logo in 2011, when the clothing store opted to 'revamp' their brand (Fig 3.13). The original design boasts a serif font, whereas the new design is presented using a sans serif font. In relation to the change within the design, according to Target Market News (2011) "A company executive said that the marketing budget will be shifted 'disproportionately to acquiring new customers.' The new target will be younger and ethnically diverse consumers, meaning specifically African-Americans, Latinos and Asians." This was also supported by a marketing article by SFGate.com (2011), who also agree "Gap make a big push to lure young adults". This was evident within the design of the logo, opting for a sans serif font as opposed to the traditional serif font. However, with the target market "mainly attracting shoppers in their 30s and 40s as opposed to its 20-year old target customer" (R.M. Schneiderman, 2006), something needed to be amended in order for profit to be obtained. Despite a sans serif typeface being used within the new design, the original target market was firmly in place and a younger generation paid little attention, therefore resulting in the company returning to the former logo that their loyal customer base could relate to.



Fig 3.13: The revamp of the Gap logo in 2011, designed by Gap's Creative Director, Patrick Robinson in an attempt to "elevate the brand" (The Guardian, 2010).

Question 12 lead onto the breakdown of various font styles and offered the sample group an assortment to select from dependant upon their design preferences. With the findings highlighted above, it was likely that the sample group would agree upon options that show sans serif fonts as the favoured style and select the more positive descriptions.

Q12.



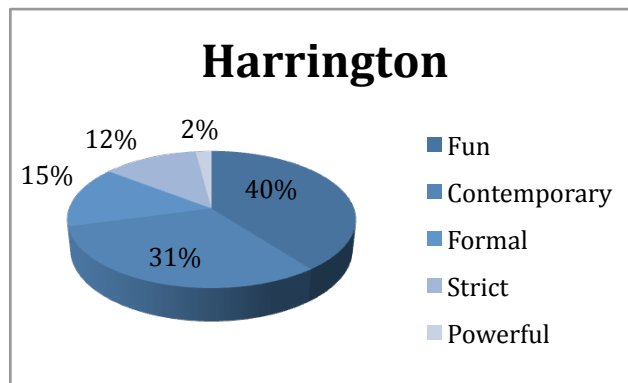


Fig 3.14.1 – 3.14.5: a series of charts presenting the understanding of typography and likes/dislikes of the participants.

Despite the variation between the fonts, the sample group were able to differentiate between serif and sans serif fonts and associate them with various companies. It is evident that sans serif typefaces were more favoured, often being depicted as 'fun' and 'contemporary', as opposed to serif fonts being deemed as 'formal' and 'strict'. These last two associated words have a negative effect upon a young generation and regardless of the product on offer, with these predetermined judgments based upon the logo, it will be difficult for a company to become successful within this demographic.

Q13.

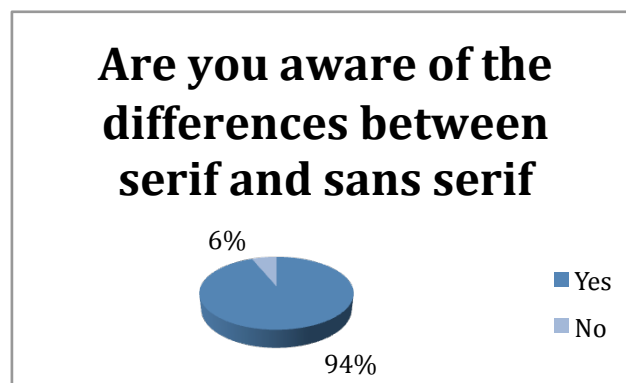


Fig 3.15: a chart presenting the understanding and awareness of serif and sans serif fonts.

The above question was mainly asked as a 'testing' question to determine validation with the answers. It is clear to see that a high percentage (94%) of the sample group are aware of the differences between serif and sans serif fonts, highlighting the apparent understanding and resulting in authenticity within findings. In order to clarify these results, during group

discussions, the sample group were presented with a series of different fonts and asked to determine which were serif and which were sans serif; this proved helpful and it appeared evident the group were knowledgeable within this area. Although this is a design factor that could simply be assumed, it is essential to obtain findings from the relevant sources; one of the most powerful being human participation. With the engagement of a sample group more accurate findings can be obtained; we can only truly do research *with* persons if we engage with them as persons (Reason, 1994).

Q14.

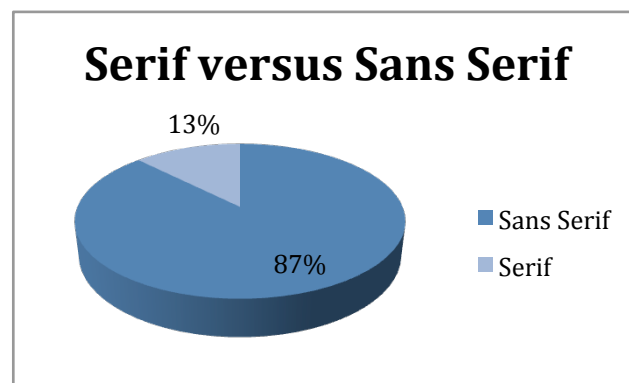


Fig 3.16: a chart presenting the preferences between serif and sans serif fonts.

Question 14 above confirms the likes and dislikes of the sample group regarding serif and sans serif fonts. It was found, as predicted, that due to the contemporary presentation and the majority of preferred brands incorporating its style, sans serif fonts are more favoured. Due to these features, the sample group can understand and relate to this style and are more likely to opt for a design boasting this approach. With findings such as these, it is imperative for companies to employ this style in order to achieve success with the correct target audience.

Q15.

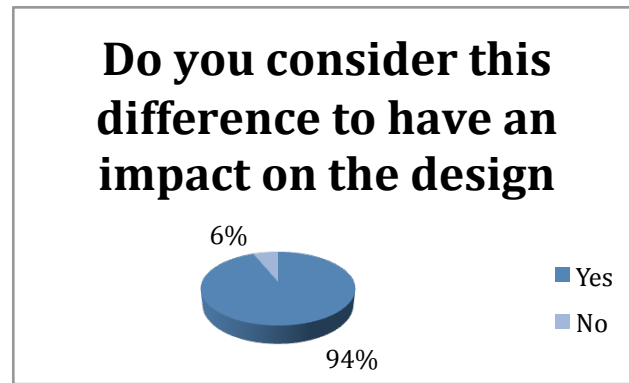


Fig 3.17: a chart presenting the importance and differences of serif and sans serif fonts within designs.

Following on from the previous question, it is recognised that the same Figs appear due to the sample group understanding the differences within typefaces. This is also highlighted in question 3 regarding the impact colour has upon design, with the same percentages reached from the same sample group. This shows unity and understanding within the group, as well as validity within findings. It is apparent that these design factors play a fundamental role in reaching the target audience and securing essential sales, as well as building a loyal relationship with the intended target market.

Q16.

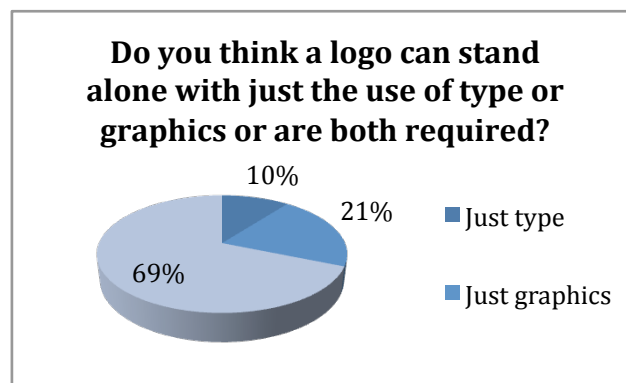


Fig 3.18: a chart presenting the opinions of participants in relation to the inclusion of type and graphics within designs.

With regard to the above question, as well as question 3, it is thought that the highest percentage was achieved (69%) because the majority of logos this particular sample group appreciate incorporate both type and graphics. Logo designs such as XBOX, MTV and E4 all incorporate type and graphics within their logos and are clearly successful with a young generation. Despite 'recognition' being a high priority within the success of logo designs, it is essential that both graphics and type are used to achieve this. As the majority of logos aimed at a young market include both type and graphics (X-Box, EA, Facebook) designers must follow this pattern in order to uphold this relationship and maintain success within the field. It

is vital that the logo is successful to a broad range of viewers and this is dependant upon abilities and cultural differences, as well as general preferences. This is not a new concept, and is seen as a fundamental act within logo design. A renowned artist of the early 20th centry, Gyorgy Kepes, expressed “visual communication is universal and international; it knows no limits of tongue, vocabulary or grammar and it can be percieved by the illerate as well as by the literate” (Malamed, 2009). It is crucial this is taken into considertion in pre-production in order to achieve success via the most appropriate format.

Q17.

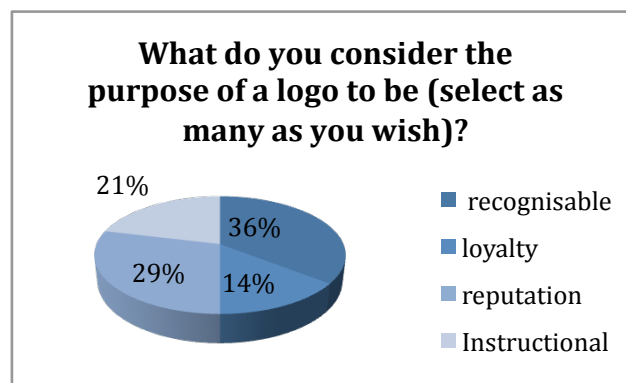


Fig 3.19: a chart presenting the opinions of participants in relation to the purpose of logo designs.

Question 17 presents a mixture of opinions from the sample group, suggesting that all options have viable purposes. However, ‘recognition’ received 36% of the votes, which has been discussed in earlier questions regarding colour and fonts. Again, whilst showing validity within results, this also implies that the audience require consistency within design and be able to relate to it immediately. This supports the common belief of today’s society demanding ‘instant gratification’ and their need to know, understand and process information within a short period of time (Malamed, 2011). With reference to brand loyalty and recognition, 29% of the sample group consider ‘loyalty’ to be an overiding factor within logo purpose, which helps build the relationship between the company and the consumer. These two options are closely linked in meaning and represent the need for consistency within design in order to achieve familiarity and essentially secure consumer attention and allegiance. Factors such as corporate colours, typefaces and particular shapes are evidently vital in achieving brand recall and loyalty. These results also support evidence in question 4 in relation to the audience perception of Facebook.

Q18.

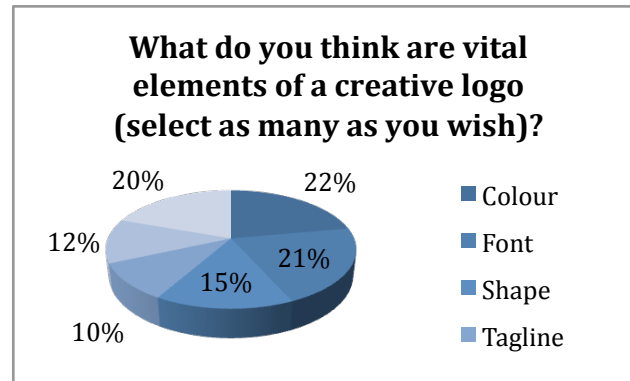
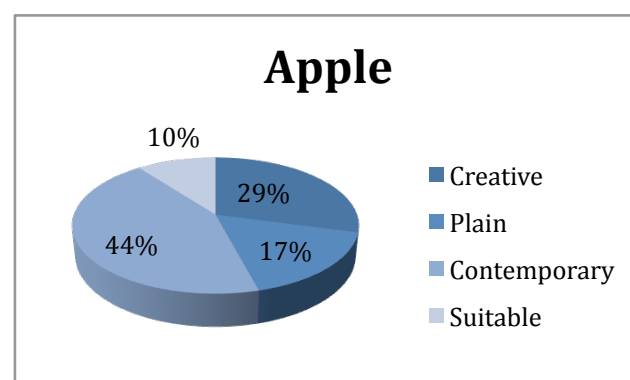


Fig 3.20: a chart presenting the creative elements within logo design that participants feel are essential attributes.

Despite question17 paying prominence to the purpose, it is of equal importance to determine the varying design elements that make recognition and loyalty fundamental factors within logo creation and audience appeal. The above question (Q18) presents a mixture of opinions, suggesting that various logos are appreciated for a number of reasons. As highlighted throughout previous questions, colours and fonts achieve the highest percentages, but are closely linked with 'shape' and 'tagline', both of which fit into the aforementioned categories. It is apparent, that colours and fonts are the overwhelming factors within the design to satisfy the audience needs and that any other features are simply complimentary elements. These findings are supported by the theory that designers must establish a 'brand node' in the consumer's memory (Keller, 2008). It is thought that the varying elements with a logo design must be perceived in a certain way by the consumer in order to generate brand association and equality.

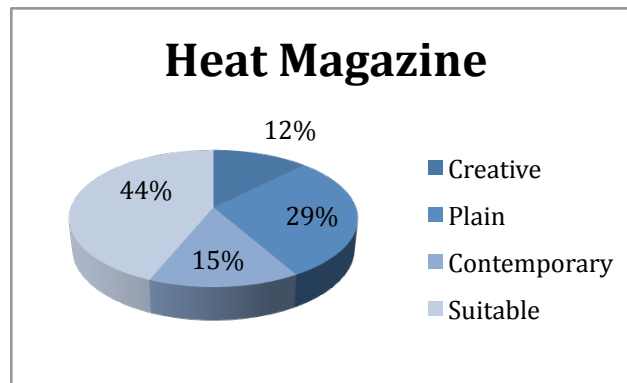
Following on from the fundamental questions, the sample group were provided with a series of familiar logo designs in order to assess their judgement and consider if they follow their previous thoughts and opinions when put into practice.

Q19.

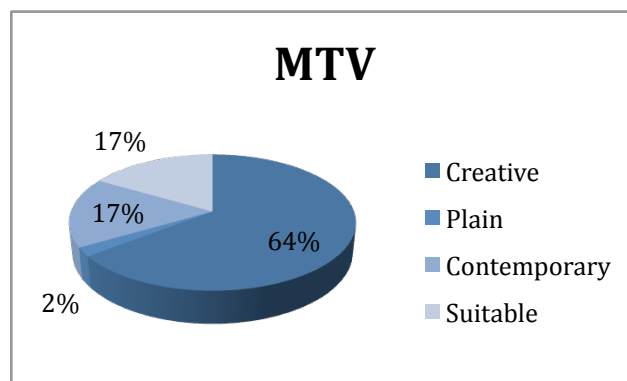


Highest % contemporary

Highest % - Suitable



Highest % - Creative



Highest % - Creative

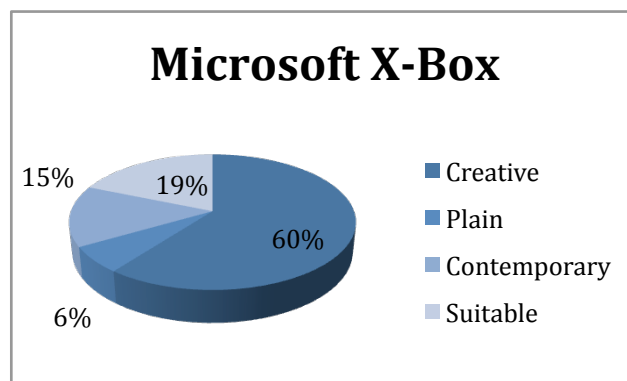


Fig 3.21.1 – 3.21.4: a series of charts presenting the opinions of participants in regards to the perceptions of creative logos.

Throughout the review of the 4 logo designs, the sample group have selected 'contemporary', 'suitable' and 'creative' as the highest percentages for each of the products. Xbox and MTV are deemed as 'creative' designs, which links in with the expanding and diverse technology and music they publish everyday throughout a multitude of creative outlets. The other designs are leaders within their specialist field and are the most successful, therefore having an effect upon a young, influential audience, but not achieving as high as the others in a design capacity.

The above results show that the choices earning the majority of votes are the ones the sample group associate with and are in contact with most often, therefore they feel confident in answering. Brand association and brand recall are overwhelming factors within making these decisions, but designers must consider this at the outlet of the design in order to attract the interest of relevant parties.

Case Study 2

Following on from the investigation using a number of familiar logo designs, further exploration was carried out with the intention of obtaining findings to support the original thoughts.

As part of the second case study, a focus group of 10 members, who were part of the original sample group were selected due to their in-depth understanding and ability to relate this knowledge to previous findings. From earlier study questions, the focus group was able to give expert opinions on newly created logo designs.

The focus group was presented with eleven unique and creative designs that represent the CMEI (Creative Media and Entertainment Industries) Department of Barnsley College. All the designs employed a variety of techniques that would require the focus group to demonstrate understanding, as well as predicted preferences. Factors such as colours, fonts and shapes were all highlighted and presented to the target audience to identify the most favoured. The logos were designed with the findings from Case Study One.

So not to influence them in any way, a selection of CMEI logo designs, with variants within colours, fonts and shapes were presented in a non-uniformed fashion and the group was asked to highlight the ones they favoured. The group was able to peruse the logos, ask questions at any time and then ultimately provide results depending on their preference.

Leading on from the first round of design options, the most preferred were selected and altered slightly using various colour options and fonts (Fig 3.22) in an attempt to narrow down the likings of the age group and eventually add to findings. These designs were created using findings from both primary (sample group questioning) and secondary research (literature review) and were presented with the purpose providing more evidence with the likes and dislikes of logo features. For example, the design that employed the Times New Roman (serif) font was expected to gain the least amount of votes due to the association with an older generation, whereas the design that used sans serif font.

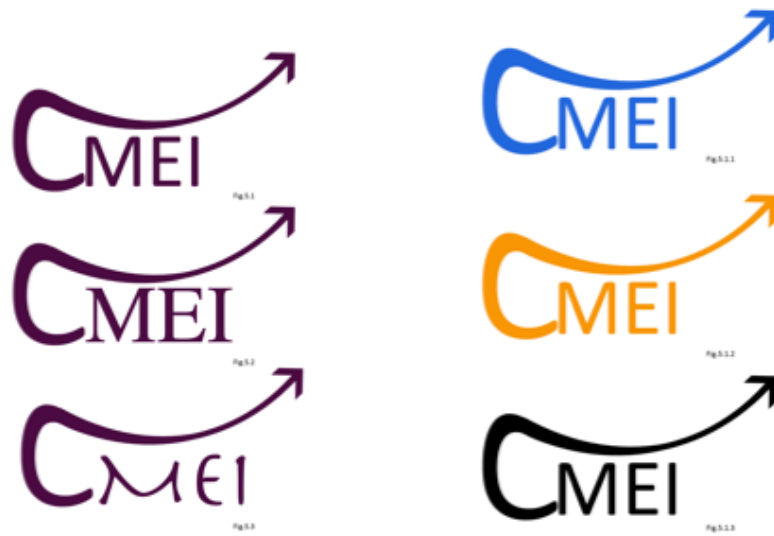


Fig 3.22: Changes within the designs for CMEI (Creative Media and Entertainment Industries) department requiring the sample group to highlight their preferences.

As predicted, the focus group favoured a sans serif font and the colour blue, both of which are supported by research findings in Case Study One. They also expressed an interest in arrow shapes; there were a few designs on offer that employed this technique and all received the most attention, which supports the preferences of positive shapes as well as the Law of Continuity.

After collating this information, a group discussion was held with the focus group in order to discuss findings and to draw further conclusions. The verbal feedback provided was based upon their reasoning for liking a sans serif font. It was claimed this style is preferred due to familiarity, recognition and connections with logos and brands they already associate with, the most prominent being Facebook, which coincidentally also employs the colour blue. Other justifications included associating serif fonts with an older generation and products that age group would purchase or peruse, for example, The Telegraph newspaper. The focus group claimed that serif fonts were used historically, but have been developed over time, usually unsuccessful in attracting a younger generation. Sans serif fonts were introduced and have become a signature part of influential designs, with brand association being relied upon with fonts used online.

The colour blue also gained the highest interest within the designs and was verbally clarified that this is due to the same reasons as the fonts; familiarity and recognition, as well as logos such as Facebook, Twitter and a number of technological companies utilising the colour with the main purpose of attracting the attention of a young audience. The focus group also expressed that the colour blue is very popular within fashion and generally a colour they wear, therefore adding further familiarity.

Moving onto the discussion of shapes with regard to Gestalt theories, the arrow shape was favoured most due to the subtle, yet powerful message. The focus group referred to the FedEx logo a number of times throughout discussions and considered this to be a very influential and creative design. As examined throughout the study, as well as being deemed as general knowledge, the arrow is associated with success and achievement and if placed in an upward or forward position, also suggests progression and movement. They felt this concept was especially understated, yet powerful, both of which are considered effective factors with visual communication.

Conclusion

From findings throughout both case studies, whether this was determined via the Moodle system or obtained from the selected focus group, it is concluded that these approaches and brand strategies were effective in obtaining valid information to answer the original research question.

Throughout the results it is evident the sample group agree upon similar areas within design. Each question presents a majority preference, therefore allowing the researcher to assume these are the views of a wider population. 'Some types of social research, notably the survey, rely heavily on this sample being representative of some wider population.' As this is the case within this investigation Dunn (1999) and Robson (2007) suggests 'it is possible to make statistical generalizations about aspects of the population from what you find out in your study about the sample'. However, further research would have to be carried out employing a much larger, varied (in race, location etc) sample group in order to form more specific generalisations. As other studies have shown, this research supports findings that will help designers target the most suitable audience, as well as include specific design preferences.

Sans serif fonts and the colour blue are two of the major factors highlighted throughout this study, with the sample group showing particular interest in them both. The words 'fun' and 'contemporary' were selected as descriptors of these styles, which shows the personalities and association with these logo designs. Brand association and brand recall play an integral role within this study and the answers the sample group provide highlights the importance of these strategies within logo perception. By using these strategies the group are able to link certain colours, fonts and shapes with logos that are already on the market and the effect these already have within their social circles. Alongside this, they appear to have employed a positive approach towards providing feedback by relating these design factors to fashion, friends, hobbies and interests. For example, the colour blue is used throughout a vast amount of social media, such as Facebook and Twitter (two of the Big 3 social networks (Cowan, 2011)), therefore the students are able to link the colour with communicating and enjoyment, as well as brand association of trust, safe and reliable (Haller cited in Cowan, 2011).

During the whole study, the sample group offered unity within their answers and this is thought to be due to the brand strategies that are instilled throughout logo designs from the outlet.

Although these findings highlight certain trends of age preferences within logo designs, they also suggest the need for further research. There are many factors that could potentially be explored and investigated that would support the study, alongside others; the main one being the trend of logo designs. As there are implicit trends highlighted throughout this study, it is essential to discover if these trends are future proof. It is inevitable that key new trends within technology, society and fashion will certainly lead to new brand norms within logo designs in order to maintain consumer interest, as well as for company's to continue developing and achieving. This pattern has already been highlighted throughout this study and Apple is a key example of this; starting with a complex framed design, but then swiftly moving onto a simple shape in order to convey a contemporary and clean image. Facebook and Twitter are also following this pattern with the simplicity of the logos due to the changes in technology and displays of which they are viewed upon (it is essential the logos look as effective on a large desktop monitor as well as a Smart phone). As trends and developments are introduced, it is essential for designers to continue to research into the ever-evolving needs and interests of the consumer, as well as develop alongside technology, in order to surpass competition and be consistently successful.

Conclusion

Introduction

This study has exposed a number of preferences within logo design that are favoured by 16 – 19 year olds within Barnsley, South Yorkshire. With the intention of discovering logo design patterns, primary research was carried out by a sample group of 80 students studying creative design courses at Barnsley College provided data via an online questionnaire. This group were deemed as the most appropriate due to accessibility and pre-existing knowledge, as well as being part of the target audience that this research would be of value to once complete.

Relevant secondary research was carried out in order to gather findings on design styles and form a basis for the investigation. Logos were identified and key features analysed to accord with the purpose and perception of the audience.

Following on from this, the investigation gathered qualitative and quantitative primary research from the sample group via an online questionnaire. The group also participated in group discussions from which empirical observations were gathered to add to final findings.

Data Findings

Although certain patterns were identified when carrying out secondary research, it was essential that these were scrutinised by the intended audience to clarify what was expected.

From findings, there were three main features within logo design that the majority of the sample group highlighted. The first one focused upon colour theory. Despite being presented with a variety of colours used within popular logo designs, the results show that blue was always the most favoured. Hallock (2003) suggested this within his study, so it was expected that blue would achieve the highest interest. Through discussions with the sample group, the researcher questioned the popularity of the colour blue and its characteristics, such as it being a calm, tranquil and mandatory colour, which appeared to be the reasons it attracts so much attention and interest from a young audience. This theory is confirmed with the recognition and awareness of brands such as Facebook and Twitter, both of which are greatly successful amongst the sample age group.

Another preference favoured was the sans serif font style over serif, which is more associated with an older generation (within brands such as The Times etc). Throughout a series of logo designs and prototypes presenting in the questionnaire, sans serif fonts were always selected with the support of common brands: Facebook, X-Box and Apple. As highlighted within the literature review, sans serif fonts express a more contemporary style, hence the reason why they are used within brands aimed at attracting a younger audience.

As highlighted within the questionnaire, Gestalt theories of shape were introduced and were something the sample group considered to have a significant impact on a brand design. Positive shapes, including the arrow and circle, interested the sample group, who recognised such shapes being linked with brand association and positivism philosophies. Brands such as Amazon and FedEx utilise the arrow shape to express progression and direction, with both brands gaining great attention within the investigation.

By considering some popular brands presented within society today, it is evident that designers have guidelines to follow if they are to attract the relevant target audience. Key components must be included in the logo designs in order to achieve brand awareness, recognition and association, ultimately achieving success within specific fields.

These findings will assist with other studies into this area and add to existing evidence based upon colour, shape and type theory. The study will add to publications already available and will be of interest to educators, design, marketing and psychology students and other researchers within the field of logo design and perception.

Methodologies and Philosophies

Strengths

Throughout the study, a number of methodologies and philosophies were adopted in order to achieve the most successful and relevant outcome. The triangulation method was used with the intention of generating relevant findings through a variety of means.

Although various methods were employed when devising the questionnaire and predicting how the sample group would react, a deductive approach was employed from the start and remained the focal point throughout. This proved to be the most suitable approach as the researcher was able to refer to past studies for guidance, as well as formulating understanding by assessing logo designs that already express key components.

Both qualitative and quantitative data were gathered from the sample group, allowing the researcher to gain a clear understanding of styles, yet to still allow for leading questions to generate further evidence. Empirical research was also obtained from group discussions and observations when completing the questionnaires, which again allowed for assessments to be made and added to generalisations.

Weaknesses/Limitations

Limitations within this study reflect the make up of the sample group. Although findings have been obtained from a highly relevant sample group who can use the outcome as research within their own work, the overall findings could be developed further. The main limitation

observed was the lack of cultural diversity within the group. All members of the sample group were white, working class with similar aspirations and aims in life, which posed problems when forming generalisations. Although generalisations of preferences within logo design can be made based upon age, further research would have to be carried out to see if these patterns continued with diversity in culture and race (as discussed in the 'Ethnicity within the sample group' section).

Practitioner-Researcher Reflection

Strengths

The investigation was carried out by a practitioner-researcher, which assisted the sample group in obtaining the necessary sources and locations needed for the study. The familiarity between all parties helped to formulate a clear purpose for the investigation and highlight the importance of the outcome. Having said that, it was essential to stress the importance of honesty in expressing views and giving answers before any interaction commenced as this could have a significant impact on the results. Furthermore it was also important that questions were answered honestly as the research generated from the investigation would help the sample group to further their own knowledge and understanding of the area, as well as act as an informant to designers of favoured styles. Overall the familiarity could, arguable, be seen as a strength in reaching the findings.

Weaknesses

Had the practitioner researcher not been so familiar with the sample group it is possible that the various outcomes would have differed. It could, for example, be argued that the familiarity which prevailed was a weakness in that it inhibited certain challenges that might have been made in a different environment. All of this is very subjective however and the depth of the research undertaken and the opportunities that afforded the participants to freely express their views hopefully overcame this.

Recommendations

Taking into consideration the findings generated from the study, it appears that designers are already aware of the key components within logo design that attract the most appropriate audience. However, in order to continue to achieve success through brand loyalty, awareness and recognition, designers must be aware of trends and changes within young fashion. Whilst the key elements (the colour blue, sans serif fonts and positive shapes etc) will continue to be used within designs, variations occurring from time to time must be recognised to reflect

contemporary ideologies and to excel within the demands of Web 3.0. Key considerations need to be addressed regularly and advances in technology must be followed, in order to stay ahead within the world of branding and attract consumers.

Future Research

As previously mentioned, future research into logo design preferences should include a larger sample group ideally involving a more diverse selection of young people from varying backgrounds, including differences within race, culture and location in order to form wider generalisations. Carrying out the same investigation on a larger, more diverse sample group would allow for further testing as to whether the results from this study would be any different. Further results would identify correlations amongst a wider selection of young people and give designers the necessary information to reach the audience via the most appropriate methods.

Using a deductive approach would still be ideal, as findings from this study would act as guidance and form a basis to approach a larger sample group. Again, it would be appropriate to gather data via qualitative and quantitative methods to allow for further exploration and to identify any differences in patterns.

Following on from this, other research could expand into different age groups with the aim of discovering design preferences and how to achieve brand loyalty and reputation amongst the appropriate band of consumers. Another recommendation for future research would be to continuously explore digital developments in order to assess the effects upon the consumer and how technology can advance the power of a logo design to reach a wide, varied audience. As previously highlighted, logo designs are becoming more and more simplified with increasing involvement in digital engagement and this would be of interest to explore further to generate findings. This research would not only help designers, but also educationalists and theorists within the area of logo design perception.

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