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EXPLORING DIGITAL BRAND PERSONALITY THROUGH LOGO DESIGN: INSIGHTS FOR THAI AND BURMESE

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ABSTRACT

When a logo is created with brand personality, this mere visual symbol becomes alive. It enhances the effectiveness of numerous branding strategies and the competitive advantage of small and medium-sized enterprises (SMEs) in the digital markets. However, existing studies focusing on logo development and brand personality using the three elements—color, shape, and typeface are limited. This study conducted a quantitative online survey with 122 participants (62 Thais and 60 Burmese) aged 18 to 44 years. It aims to 1) study brand personality perceptions towards digital logos designed with color, shape, and typeface and 2) conduct a comparative study of logo design preferences between Thai and Burmese consumers. The findings revealed that 1) some logos conveyed several brand personality dimensions rather than one expected dimension and 2) both Thai and Burmese consumers preferred logo designs similarly. The logo designs that included light colors—green, pink, and white—together with organic shapes and display typefaces were associated with all brand personality dimensions and were also strongly preferred by the participants. This study extends brand personality literature through novel cross-cultural insights from Thailand and Myanmar while providing guidelines to practitioners on how to design logos with suitable brand personality in these emerging markets.

Keywords: Brand personality; logo; visual branding; logo elements; digital branding

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1. INTRODUCTION

The rapid proliferation of businesses creates a highly competitive digital market that requires strong brand strategies to establish distinction. Consequently, businesses increasingly emphasize digital branding, such as developing logos, product designs, and branded content, which "conveys their values, creates bonds with consumers, and distinguishes them among competitors through digital platforms" (Denga et al., 2023). Given these strategic advantages, businesses increasingly invest in rebranding initiatives despite their substantial costs and lengthy implementation (Heininger, 2021, 2023; Peterson et al., 2015). They even spend millions of dollars specifically on designing or redesigning their brand logos (Trehan & Kalro, 2024). This is because a logo serves as "an individual's signature, doorway to the brand, and symbol of corporate identities" (Girard et al., 2013; Wheeler, 2017; Zhu et al., 2017). Logos increase brand aesthetics and reflection of consumers' self-identities (Park et al., 2013) while also driving critical outcomes, such as brand recognition (Wu & Cheong, 2024) and brand identification (Schechter, 1993).

Beyond these benefits, the strategic value of logos lies in their ability to communicate brand personality (BP) to consumers. BP improves brand differentiation (Park & John, 2010; Phau & Lau, 2000; Suriadi et al., 2022), enables consumers to express their identities through brand choices (Aaker, 1997; Park & John, 2010), and strengthens customers' emotional relationships with brands, which in turn influences their satisfaction (Ong et al., 2017) and purchase intentions (Lee & Cho, 2017; Torres & Augusto, 2019). Logos play an important role in shaping consumers' BP perceptions (Bajaj & Bond, 2018; Jabbar, 2014; Leelayudthyothin, 2022; Suriadi et al., 2022). Despite the established relationship between logos and BP, relatively little is known about how logo designs communicate BP across different cultural contexts.

Although numerous studies have examined the relationship between brand visuals and BP, most research has focused on one or two visual elements rather than their combined effects (Andrade et al., 2024). Previous research has investigated BP in relation to colors (Apriyansyah et al., 2024; Batra, 2016; Gupta & Dingliwal, 2023; Kooldeep & Devi, 2021; Labrecque & Milne, 2012; Ridgway & Myers, 2014; Sung & Kim, 2013; Suriadi et al., 2022), typefaces (Grohmann et al., 2013; Shaikh, 2007; Shaikh et al., 2006; Tilander, 2024), combinations of colors and shapes (Kronberg, 2020; Waaijer, 2018), and color and type font (Leelayudthyothin, 2022). Overall, these studies imply that BP has been studied through isolated or paired visual elements, with limited evidence regarding how the logo elements work together to influence consumers' BP perceptions. Andrade et al. (2024) addressed this gap by studying the effects of color, shape, and typography on BP. However, their study focused on branded merchandise (e.g., mugs and notebooks) rather than logos themselves. As color, shape, and typeface are three basic elements of logo design (Kim & Lim, 2019), understanding their combined influence on BP remains important. Moreover, previous research (Calderón-Fajardo et al., 2023) suggests that branding research across cultures is essential, and BP dimensions should not be assumed to be equally relevant across cultures without empirical evidence (Sung & Tinkham, 2005).

The café and tea shop markets in Thailand and Myanmar provide an appropriate context to study this research gap because they can present local coffee and tea cultures. Beyond product quality, they compete through visual identity and aesthetic appeal in the highly visual and experience-driven markets (Bookman, 2014; McCamley & Morland, 2021; Pine & Gilmore, 1998). This competition enables some businesses to replicate visual designs that resemble internationally recognized brands, resulting in less distinctive brand identities (Du, 2023; Inya Economics, 2021). Consequently, logos become crucial for communicating distinctive BP and cultural identity. Recent research on Thai local coffee businesses also found that BP influences perceived brand equity (Parinyaphon, 2025). Thus, a logo designed with a recognizable BP provides important strategic tools for café branding.

The evidence in Thailand has provided that Thai consumers perceive and evaluate brands through distinct BP dimensions, which subsequently influence consumer attitudes, experiences, and loyalty (Chantakraiwat et al., 2022; Tangsritrakul & Anantachart, 2019; Wongweeranonchai, 2018). Furthermore, studies examining logo design in Thailand found that logo elements such as color, graphic form, and typeface contribute to consumers' BP perceptions (Leelayudthyothin, 2022; Leelayudthyothin & Boontore, 2022). However, these studies did not examine how the three basic logo elements influence BP, while these research topics in Myanmar remain considerably limited.

Therefore, this study aims (1) to examine BP perceptions toward digital logos designed with different combinations of color, shape, and typeface elements and (2) to compare logo design preferences between Thai and Burmese consumers. Thus, two research questions were developed.

RQ1: Which logo designs do consumers perceive as most appropriate for each BP dimension?

RQ2: Do Thai and Burmese make a difference to preference?

By examining consumers' BP perceptions and logo preferences, this study provides evidence-based guidance for designing culturally relevant and distinctive logo designs. It contributes to the literature by expanding the understanding of BP through complete logo designs in a cross-cultural context. It also offers practical insights into logo design strategies that support visual branding, cultural identity, and brand differentiation for businesses in Thailand and Myanmar.

2. LITERATURE REVIEW

2.1 Logo and brand personality

Visual identities, such as logos, products, and advertisements, are crucial parts of any branding strategy (Henderson et al., 2003). With or without the name of an organization, a logo alone can represent it and its products (Henderson & Cote, 1998). A logo is a critical visual representation of the brand identities (Park et al., 2013) and a symbol of all marketing activities and what the organization stands for (Grobert et al., 2016; Wu & Cheong, 2024). It also provides customers' self-identity and status (Han et al., 2010; Raimondo et al., 2022), aesthetic appeal (Park et al., 2013), and additional benefits, such as brand recognition (van Grinsven

& Das, 2016), brand awareness (Bayunitri & Putri, 2016), brand image (Kaur & Kaur, 2019), brand attitude (van Grinsven & Das, 2016), and consumer brand commitment (Park et al., 2013). These benefits suggest that logos are more than visual identifiers. They shape how consumers perceive, recognize, and relate to brands while supporting broader branding outcomes. Therefore, a well-designed logo establishes strong customer relationships and long-term brand value when it aligns with a company's branding strategy and reflects its personality, values, industry, and audiences (Denga et al., 2023).

In the digital markets, where visual branding is easily replicated and digital tools enable rapid logo creation, developing a distinctive brand personality (BP) that is difficult for competitors to imitate becomes increasingly important. BP enhances brand differentiation (Ranfagni et al., 2016) and "remains consistent over time" (Cowan & Kostyk, 2024; Peng & Chen, 2012). According to Kevin Thomas (as cited in Lury, 2004), the "4 Ps" of "product, price, placement, and promotion" can be copied by competitors; however, they cannot copy the "fifth P," the personality of the company or employees. As BP allows strong brand differentiation, logos, as basic brand representations, should be designed to convey distinctive BP in competitive digital markets.

While several studies have demonstrated that logos effectively communicate consumers' BP perceptions (Jabbar, 2014; Leelayudthyothin, 2022; Suriadi et al., 2022), evidence from coffee and tea businesses also highlights the critical role of visual designs in communicating BP. Research on franchise coffee shops found that logos significantly increased consumers' BP perceptions (Shon & Song, 2021). Suriadi et al. (2022) reported that logo design and color psychology together enhanced the BP of a local tea product among café consumers. Similarly, studies on coffee branding have shown that multiple visual features, including logo shape, typography, color, and packaging design influence consumers' brand perceptions, purchase intentions, and purchase decisions (Basmantra & Putra, 2024; Dai et al., 2016; de Sousa et al., 2020).

In Thailand, Leelayudthyothin (2022) demonstrated that both whole logos and individual logo elements (graphic, color, and type font) were associated with BP perceptions, with whole logos communicating more effectively than individual elements. However, studies remain limited regarding how several logo elements collectively work in shaping BP perceptions, particularly in Thailand and Myanmar.

BP is defined as "the set of human characteristics associated with a brand" (Aaker, 1997). Consumers can naturally associate brands with human personality traits in digital environments (Ranfagni et al., 2016). As BP is co-created through consumers' online perceptions and experiences (Jun & Lee, 2024), it should also reflect relevant culture because people and culture are interrelated to one another (Aaker et al., 2001). Consequently, BP will effectively influence consumers' responses (Ghorbani et al., 2022), behavior (Torres & Augusto, 2019), satisfaction (Ong et al., 2017), and purchase intentions (Deek et al., 2025; Lee & Cho, 2017).

Various BP models and dimensions exist in digital contexts, such as the Brand Personality Scale of Aaker (1997), the Brand Gender Model of Grohmann (2009), and the New Brand Personality Scale of Geuens et al. (2009). Among them, Aaker's (1997) BP theory is widely adopted, accounting for approximately 85.71% of studies (Ghorbani et al., 2022). Aaker's (1997) formal identification of BP dimensions has encouraged researchers to study the topic due to its reliable and thoroughly tested multi-dimensional measure (Andrade et al., 2024; Davies et al., 2018). Although some academics have questioned the cross-cultural applicability of Aaker's BP dimensions, Aaker et al. (2001) and Sung and Tinkham (2005) demonstrated that several dimensions maintain consistent meanings across different cultures, including those in Asia. As studying BP dimensions across cultures provides meaningful insights regarding cultural differences (Sung & Tinkham, 2005), this study adopted Aaker's framework, which includes five BP dimensions (sincerity, excitement, competence, sophistication, and ruggedness) and 42 personality traits, to examine consumers' BP perceptions of logo designs in the cross-cultural contexts of Thailand and Myanmar.

2.2 Related work

The comprehensive review of logo literature by Kim and Lim (2019) identified color, shape, and typeface as three basic logo elements found in the research world. Rosidah et al. (2025) further added to the evidence of the importance of these logo elements by finding a notable correlation between the responses regarding the logo's color, shape, and typeface and those regarding visual attention. Researchers also suggest the inclusion of some elements together in logo design to effectively represent BP. Kronberg (2020) found that certain colors are more appropriate when combined with certain logo shapes. Leelayudthyothin (2022) suggested presenting the entire logo for strategic design communication rather than focusing on individual logo elements. Similarly, Suriadi et al. (2022) found that logo designs and color psychology together improved the BP of a local tea product among café consumers. In summary, these studies suggest that consumers perceive logos as single visual designs and that using some visual elements is more effective when strategically combined rather than considered separately. As much of the existing research investigates these elements separately, this current study examines how they work together within one logo to provide a realistic understanding of BP formation.

2.2.1 Color

Color plays a significant role in attracting consumers' attention to a brand logo. Rosidah et al. (2025) found that participants viewed the colored versions longer than the grayscale version. Color conveys emotions and moods. For example, yellow is associated with freshness and blue with trust (Hanafy & Sanad, 2016; Seimiene & Kamarauskaite, 2014; Singh, 2006). Thus, it can be associated with BP. For instance, red and yellow used by McDonald's and KFC signify "energy and appetite" (Nuresa, 2025); they are associated with the excitement dimension. In the research field, Apriyansyah et al. (2024) studied the impact of orange color usage on the Shopee Food brand, focusing on BP indicators; they found that the orange color could communicate an "excitement" personality. Ridgway and Myers (2014) found that consumers associated some logo colors with BP characteristics based on commonly understood color meanings while Seimiene and Kamarauskaite (2014) also proved that color influences BP. In a café and tea context, color is also important for visual branding. Recent research on local tea products has demonstrated that logo designs and color psychology significantly enhance BP among café consumers (Suriadi et al., 2022). Overall, these studies suggest that color functions as a powerful visual cue for communicating BP.

According to previous research, the associations between specific colors and BP dimensions may vary across cultural and industry contexts. In the study of Thai local coffee businesses, Parinyaphon (2025) recommended that brand development should reflect local identity through appropriate usage of colors and design elements. Thus, strong visual branding should consider not only aesthetic appeal but also culturally meaningful design cues, and this study further discusses the adoption of color symbolisms relevant to both Thailand and Myanmar when developing logo stimuli.

Colors in Thailand and Myanmar are deeply related to tradition, culture, and religion, making cultural context essential for understanding color-BP associations. Table 1 presents colors' association with BP, according to some experts and researchers. In Thailand, green and white convey "happiness" (Choosri et al., 2024); pink represents sincere love (Gampper, 2023); and white conveys "purity and dignity" (Gao & Iqbal, 2023). In Myanmar, "green represents the naturalness and authenticity of local food, while warm yellow and white elicit warmth, approachability, and friendliness" (Paing, 2025). Therefore, these colors were associated with the sincerity dimension. In Thailand, yellow and orange signify "surprise" (Choosri et al., 2024), and red conveys "food appetite" (Satcharoen, 2017), which can be related to "excitement." Similarly, "vivid yellow and red symbolize energy and vibrancy in street food scenes" of Myanmar (Paing, 2025). Thus, yellow, orange, and red were included in "excitement." Orange/brown means "success and prosperity" in Thailand (Tan, 2024), and the blue-colored "longyi" (traditional sarong) worn at Myanmar's technological and computer universities signifies "technical." Thus, blue and brown were included in "competence." Purple conveys "social status, power, and authority" in Thailand (Tan, 2024); pink elicits feminine and womanly perceptions in Myanmar. Thus, purple and pink were associated with "sophistication." Finally, green and brown were categorized into "ruggedness" since green indicates "nature and vegetation" in Thailand (Gao & Iqbal, 2023) and as stated earlier, "green and brown represent the naturalness of local food in Myanmar" (Paing, 2025).

Table 1: BP and color associations identified by researchers and symbolized in Myanmar and Thailand

BP dimensions	Andrade et al. (2024)	Myanmar colors	Thailand colors
Sincerity	White, yellow, pink	Green, yellow, white (Paing, 2025)	Green, white (Choosri et al., 2024), White (Gao & Iqbal, 2023), Pink (Gampper, 2023)
Excitement	Red, orange	Yellow, red (Paing, 2025)	Yellow, orange (Choosri et al., 2024), Red (Satcharoen, 2017)
Competence	Blue, brown	Blue	Orange or brown (Tan, 2024)
Sophistication	Black, purple, pink	Pink	Purple (Gampper, 2023; Tan, 2024)
Ruggedness	Brown, green	Brown, green (Paing, 2025)	Green (Gao & Iqbal, 2023)

2.2.2 Shape

Shape is recognized as an important element in logo designs among scholars. Adîr et al. (2012) highlighted that shape, color, and size are crucial components in logo design. Shapes and colors have been found to positively affect the retrieval of objects from long-term memory (Reppa et al., 2020). Shapes also possess inherent meanings (Jabbar, 2014). For example, circular shapes represent "perfection and softness"; square shapes convey "stability and security"; and triangle shapes indicate "harmony and intelligence" (Adîr et al., 2012; Gold, 2019). Because shapes evoke feelings and emotions, they can be associated with BP.

Previous studies have also demonstrated that logo shapes are associated with BP. Gold (2019) revealed that triangular logos correlate positively with "ruggedness," while square logos negatively correlate with "sincerity," and circular logos negatively correlate with "ruggedness." Lieven et al. (2015) found that heavier and angular logos increase brand "masculinity," while slender and round logos increase brand

"femininity." Studies also revealed that logos with natural shapes are positively associated with BP dimensions, such as "sincerity," "sophistication" and "excitement" (Chen et al., 2023; Jabbar, 2014). Collectively, these findings indicate that shapes communicate symbolic meanings and therefore contribute to consumers' BP perceptions beyond their aesthetic appeal. Given these established associations between shapes and BP, we adopted five shapes—circular, triangular, square, organic, and spiral shapes—from Andrade et al. (2024).

2.2.3 Typeface

Typeface also plays a key role in visual branding. Both practitioners and scholars have noted that typefaces are crucial for successful brand communication (Henderson et al., 2004; Kim & Lim, 2019; McCarthy & Mothersbaugh, 2002; Pan & Schmitt, 1996). Typefaces increase the memorability and readability of advertisements (Childers & Jass, 2002; McCarthy & Mothersbaugh, 2002) and ultimately impact brand perceptions (Hagtvedt, 2011; Henderson et al., 2004; Xu et al., 2017). Typeface can also evoke emotions. Henderson et al. (2004) revealed correlations between typeface characteristics and typeface impressions, e.g., "natural typefaces enhanced pleasing impressions, while elaborate typefaces enhanced engaging." Thus, selecting the appropriate typeface is essential for businesses to achieve their strategic objectives (Henderson et al., 2004; Kim & Lim, 2019) and differentiate them in a competitive market (Tilander, 2024).

Typefaces possess their own personalities (Shaikh, 2007) and are essential in shaping BP (Rosidah et al., 2025). Previous studies have demonstrated the significant effect of typeface on BP. Expanding the study of Henderson et al. (2004), Grohmann et al. (2013) conducted three experimental studies to investigate the effect of typefaces in brand names on BP perceptions. Their study 1 revealed that "typeface characteristics (naturalness, elaborate, harmony, flourish, and weight)" influenced BP; specifically, most BP dimensions were highly perceived by "naturalness, harmony, and flourish characteristics." Recently, Tilander (2024) also investigated the influence of typeface on BP perceptions in a chocolate brand and found a significant correlation between a typeface and a brand's desired personality. Collectively, these studies suggest that typefaces contribute to BP by communicating symbolic personality cues. Given these associations between typefaces and BP, we adopted four typefaces serif, sans serif, script, and display from Andrade et al. (2024) (see Table 2).

3. METHODOLOGY

This study followed the framework of Andrade et al. (2024), which comprises visual identities based on Aaker's (1997) BP dimensions. A within-subject design was adopted because each participant evaluated all logo stimuli, thereby reducing the influence of individual differences, allowing observed differences to be more confidently attributed to the logo stimuli. Data were collected using a questionnaire administered through Google Forms to collect generalizable responses (Kronberg, 2020). To minimize potential order effects, the logo stimuli were presented in a randomized sequence in the questionnaire and assigned unique alphanumeric codes (e.g., ZEK and RAN) instead of numerical labels (e.g., Logo 1 and Logo 2). These codes were used to identify each logo during data collection and analysis without implying a particular order or ranking.

3.1 Population and sample

The target population was Thai and Burmese online users and customers who were aged between 18 and 44 years old (*Social media users in Myanmar*, 2026; Statista Research Department, 2025). Convenience sampling was employed to recruit readily available and contactable participants due to the difficulty of obtaining responses amid the unstable situation in Myanmar. The questionnaire was distributed via Facebook and Line groups (e.g., "Myanmar community in Thailand" and "Naresuan University student groups"). A quantitative research method can be adopted when the sample size exceeds 30 (Farhati, 2024), and we received 122 responses, including 62 Thai and 60 Burmese participants.

3.2 Materials

3.2.1 Logo design

The elements were segregated into two logos for each BP dimension (2 logos * 5 dimensions = 10 logos), as shown in Table 2, by slightly adjusting the framework of Andrade et al. (2024). The 10 café/tea house logos were designed (see Table 3) on www.canva.com. In each logo, we also included the designs of two tea leaves and a coffee bean as a consistent control element to ensure that participants' perceptions were solely influenced by the variables being studied. This control was created in two designs: the high naturalness design in organic logo designs (Logos 1 and 10) and the low naturalness design in the remaining logos, which utilized the neutral gray color (HEX #808080).

The final colors selected for each BP dimension are shown in Table 2. These colors were selected from the associations summarized in Table 1 based on the associations shared between BP-color relationships reported in the literature (e.g., Andrade et al., 2024) and culturally documented color symbolisms in Thailand and Myanmar.

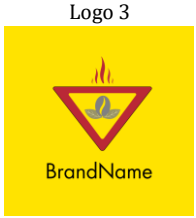
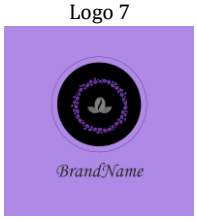
Two modifications were also made: 1) yellow was excluded from "sincerity" because participants in the study of Andrade et al. (2024) associated it with "excitement" despite its expected link to "sincerity," and 2) black was also added to "excitement" and "sophistication" due to its prevalent uses in cafés and tea shops and its associations with excitement traits of "energy and strength" (Soliman et al., 2024) and sophistication traits of "elegance, fashion, status, expensiveness, and power" (Hubinkova & Kirinić, 2020; Seimiene & Kamarauskaite, 2014).

Table 2: Assignment of logo elements with relevant BP dimensions

BP dimensions	Logos	Colors	Shapes	Typefaces (fonts)
Sincerity	1	White, Pink, Green	Organic	Display (Stonehenge)
	2	White, Green	Circular	Display (Stonehenge)
Excitement	3	Yellow, Red, Black	Triangular	Sans serif (Berlin Sans FB)
	4	Red & Orange	Spiral	Display (Curlz)
Competence	5	Blue & Brown	Square	Serif (Cambria)
	6	Blue	Square	Serif (Cambria)
Sophistication	7	Black & Purple	Circular	Script (Monotype Corsiva)
	8	Pink	Circular	Script (Monotype Corsiva)
Ruggedness	9	Green	Triangular	Display (Impact)
	10	Brown & Green	Organic	Display (Impact)

Source: Adapted from Andrade et al. (2024)

Table 3: Logos used in this study

BP dimensions	Logos	
Sincerity	Logo 1	Logo 2
		
Excitement	Logo 3	Logo 4
		
Competence	Logo 5	Logo 6
		
Sophistication	Logo 7	Logo 8
		
Ruggedness	Logo 9	Logo 10
		

In developing logos, colors were applied to the entire logo, i.e., the colors of typefaces, shapes, and logo backgrounds. We adopted the color codes that were found to be associated with relevant BP dimensions in prior studies (Labrecque & Milne, 2012; Ridgway, 2011; Sung & Kim, 2013) by converting their original color systems to approximate HEX codes suitable for digital logos (see Table 4).

While some adopted colors were applied directly to this study, some colors were modified, and new colors were created based on the findings of Labrecque and Milne (2012) and Yang et al. (2024). Labrecque and Milne (2012) examined the effects of saturation and lightness on BP. They found that 1) there was a positive relationship between saturation and "excitement" and no relationship between lightness and "excitement," as well as 2) a positive relationship between saturation and "ruggedness" and a negative relationship between lightness and "ruggedness." Yang et al. (2024) found that cold-tone colors conveyed "sincerity" and warm-tone colors conveyed "excitement." As these findings provide guidelines for developing suitable color tones for the relevant BP dimensions, we adjusted the HSL (hue, saturation, and lightness) levels of some selected colors and developed additional colors. Subsequently, these adjusted colors were converted into approximate HEX codes. Table 4 summarizes color adoption, adjustments, and conversions.

Table 4: Color codes from previous studies and final colors (HEX) used in this study

BP dimensions	Logos	Colors (Andrade et al., 2024)	Previous studies			Final adjusted HEX
			Color notations	References	Converted HEX	
Sincerity	1 & 2	White	HSL (any, 0%, 100%)	Labrecque and Milne (2012)	#FFFFFF	#FFFFFF
	1	Pink	HSL (330°, 92%, 50%)	Labrecque and Milne (2012)	#F50A80	#E3AFC2
	1 & 2	Green	3435 U	Ridgway (2011)	#4B665B	#B5E6BC
	1 & 2	Green	RGB (10. 139. 98)	Sung and Kim (2013)	#0A8B62	#0A8B62
Excitement	3	Yellow	RGB (255. 227. 0)	Sung and Kim (2013)	#FFE300	#FFE300
	3 & 4	Red	RGB (186. 38. 54)	Sung and Kim (2013)	#BA2636	#BA2636
	3	Black	HSL (any, 0%, 0%)	Labrecque and Milne (2012)	#000000	#000000
	4	Orange	HSL (30°, 92%, 50%)	Labrecque and Milne (2012)	#F5800A	#F5800A
Competence	5 & 6	Blue	N/A	N/A		#001489
	6	Blue	RGB (0. 108. 141)	Sung and Kim (2013)	#006C8D	#006C8D
	5	Brown	#644117	UPS brand	#644117	#825217
Sophistication	7	Black	HSL (any, 0%, 0%)	Labrecque and Milne (2012)	#000000	#000000
	7	Purple	HSL (270°, 92%, 50%)	Labrecque and Milne (2012)	#800AF5	#8040BF
	7	Purple	N/A	N/A		#AE8AE6
	8	Pink	HSL (330°, 92%, 50%)	Labrecque and Milne (2012)	#F50A80	#D194B3
	8	Pink	HSL (330°, 92%, 50%)	Labrecque and Milne (2012)	#F50A80	#CC6699
Ruggedness	9 & 10	Green	N/A	N/A		#009400
	9 & 10	Green	N/A	N/A		#004D00
	10	Brown	HSL (30°, 50%, 30%)	Labrecque and Milne (2012)	#734D26	#734D26

The allocation of shape designs to BP dimensions was adapted from Andrade et al. (2024). Organic shapes are natural shapes (Henderson & Cote, 1998), and brands emphasizing "sincere" representations should utilize high-naturalness logos (Chen et al., 2023). Thus, naturalness levels were incorporated into creating shape designs. Aligning with the high and low naturalness levels of Chen et al. (2023), we developed three naturalness levels: 1) high naturalness (organic shapes) in Logos 1 and 10 using identical teapot shapes; 2) low naturalness in Logos 2, 7, and 8 with circular shapes and coffee beans arranged in circular formations as well as Logos 3 and 9 using identical triangular shapes with a triangular cup at the base and a triangular vapor structure on the top; and 3) zero naturalness (pure abstract) in Logo 4 (spiral) and Logos 5 and 6 (squares) using basic geometric shapes that did not resemble natural coffee or tea.

Although Andrade et al. (2024) studied six typefaces, we excluded monospaced and decorative typefaces, examining only four typefaces—serif, sans serif, script, and display. Decorative typefaces were excluded as they are similar to display typefaces (Tilander, 2024) and used for similar purposes like larger font sizes, headlines, posters, billboards, and special events (*Typography Style & Classification*, 2022). Monospaced typeface was also excluded due to its limited relevance to the present branding context and its suitability for programming, technical documents, and mathematical content (Shaikh et al., 2006). Subsequently, we selected fonts for these four typefaces within each BP dimension, as shown in Table 2.

- Serif typefaces elicit competence traits, such as "stable, practical, mature, and formal" (Shaikh et al., 2006). Specifically, the Cambria font symbolizes "practicality, maturity, and legibility" (Shaikh et al., 2006), in which "practical" implies functionality, efficiency, and reliability, and "mature" signifies wisdom, responsibility, and professionalism. The "legible" quality of Cambria ensures appropriate usage for "websites, emails, and documents" (Shaikh et al., 2006).

- Sans serif typefaces, such as the Berlin Sans FB font, convey "excitement" qualities, including "cool, young, active, loud, strong, warm, and exciting" (Shaikh, 2007).
- Script fonts represent "sophistication," conveying "feminine, beautiful, soft, delicate, and relaxed" traits (Shaikh, 2007; Shaikh et al., 2006). The Monotype Corsiva font was selected due to its "attractiveness, elegance, politeness, and feminine" traits (Shaikh et al., 2006).
- Display typefaces represent "sincerity," "excitement," and "ruggedness." The Stonehenge font, high in naturalness, represents "sincerity" (Grohmann et al., 2013), while the Curl font was selected for "excitement" for its "active, relaxed, young, and exciting" traits (Shaikh, 2007). The Impact font was selected for "ruggedness," due to its "masculine, hard, rugged, stiff, strong, loud, assertive, and coarse" traits (Shaikh, 2007; Shaikh et al., 2006; Wang, 2013).

All brand names were designated uniformly as "BrandName" following Andrade et al. (2024) because unfamiliar and equally appealing brand names can reduce the potential influence of brand familiarity (Grohmann et al., 2013). Andrade et al. (2024) also claimed that 70% of visual identities effectively conveyed the intended BP traits even before participants had brand knowledge, such as product details and market segment. Thus, we used unfamiliar logos to ensure that participants' BP associations reflected responses to logo design elements rather than existing brand associations. The "BrandName" was written using the selected fonts in the English language.

3.2.2 Questionnaire

The questionnaire comprised three sections. The first section collected demographic information, including age, gender, education, and screening questions. The second section consisted of 10 BP-related items in which participants evaluated the 10 logo stimuli using a 7-point Likert scale, ranging from 1 (least associable) to 7 (most associable). In each item, participants associated one logo with the 5 BP dimensions: sincerity, excitement, competence, sophistication, and ruggedness. The third section asked participants to select their preferred logo to investigate differences or similarities between nationalities.

3.3 Procedure

Before disseminating the questionnaire, the question items were reviewed by the three experts in digital business, user experience, and interface design, and the research was approved by the authors' Institutional Review Board (IRB). Participants provided informed consent before accessing the questionnaire items, and all responses were collected anonymously. The survey took about 20 minutes to complete. The reliability test resulted in a Cronbach's Alpha (α) of 0.984, indicating a strong internal consistency. The Shapiro-Wilk test exhibited a non-normal distribution ($p < .001$); thus, the Friedman test was employed for the following analyses.

4. RESULTS AND DISCUSSION

4.1 Logo designs and brand personality dimensions

As each logo was associated with all BP dimensions, the Friedman tests were conducted.

In the sincerity dimension, the Friedman test showed a statistically significant difference across 10 logos, $\chi^2 = 162.3$, $df = 9$, $p < .001$. Among all logos, participants rated Logo 1 ($Mdn = 4$, $IQR = 2$) and Logo 2 ($Mdn = 4$, $IQR = 3$) with the highest median scores while associating with "sincerity." Conover's post-hoc comparison confirmed no significant difference between Logo 1 and Logo 2 ($p = 1.000$); however, they significantly differed compared to the remaining logos ($p < .001$). Thus, participants highly associated Logos 1 and 2 with "sincerity." Logo 1 had white, green, and pink, the organic shape, and the display typeface, while Logo 2 had identical white and green colors, the circular shape, and the identical display typeface. These results contrast with those of Andrade et al. (2024), who investigated branded products (e.g., mugs and bags), whereas this study focuses specifically on logos. However, these findings support prior studies indicating that white (Labrecque & Milne, 2012), green (Ridgway, 2011; Sung & Kim, 2013), and pink (Gupta & Dingliwal, 2023; Labrecque & Milne, 2012) significantly conveyed "sincerity." The organic teapot shape of Logo 1 likely enhanced "sincerity" due to its naturalness (Chen et al., 2023) and asymmetry (Luffarelli et al., 2019), while the circular shape of Logo 2 increased "sincerity" due to its comfortableness, softness, perfection, and balance (Adîr et al., 2012; Jiang et al., 2016). The display typeface, specifically the Stonehenge font, may also convey "sincerity," supporting Grohmann et al. (2013), who found this font evokes all personality dimensions.

In "excitement," the Friedman test also revealed a significant difference, $\chi^2 = 165.1$, $df = 9$, $p < .001$. Logos 1, 2, 3, and 4 yielded the highest median score (all $Mdn = 4$, $IQRs$ of 2, 2, 3, and 3, respectively). Conover's post-hoc comparison further validated that these four logos differed significantly compared to the remaining six logos ($p < .05$). There were no significant differences among Logos 1, 2, and 4 ($p > .05$), among Logos 2, 3, and 4 ($p = 1.000$), or between Logos 3 and 4 ($p = 1.000$), except between Logos 1 and 3 ($p = .034$). However,

participants found Logos 1, 2, 3, and 4 were more strongly associated with 'excitement' comparing to other logos. The associations of Logos 3 and 4 with "excitement" support Andrade et al. (2024), who found "excitement" associations with red, orange, yellow, sans serif typeface, and triangular and spiral shapes. We also found that participants perceived "excitement" through the elements of Logos 1 and 2—white, green, pink, organic and circular shapes, and display typeface. This suggests that lighter colors can represent "excitement," contradicting many studies that revealed the "excitement" associations with the vivid colors like yellow (Kronberg, 2020; Ridgway, 2011; Sung & Kim, 2013), red (Kronberg, 2020; Sung & Kim, 2013), and orange (Apriyansyah et al., 2024; Labrecque & Milne, 2012).

In "competence," the Friedman test also showed a statistically significant difference among 10 logos, $\chi^2 = 113.2$, $df = 9$, $p < .001$. Logos 1, 2, and 4 received the highest median (all $Mdn = 4$, $IQRs$ of 2, 2, and 3, respectively). Conover's post-hoc comparison revealed no significant differences among Logos 1, 2, 3, and 4. However, Logo 3 presented no difference between Logo 6 ($p = .438$) and Logo 7 ($p = 1.000$). Likewise, Logo 4 showed no difference between Logo 6 ($p = .137$) and Logo 7 ($p = 1.000$). Nevertheless, participants found that Logos 1, 2, and 4 were more significantly associated with "competence" than other logos. Unlike "sincerity" and "excitement," relatively little previous research has examined how the visual elements presented in Logos 1 and 2 relate to "competence." Thus, several factors may help explain these findings. First, the cultural symbolism of white uniforms in Thailand and Myanmar may have reinforced competence-related traits such as professionalism, intelligence, and success. Second, green has been previously associated with competence traits, including reliability and protection (Hynes, 2009; Ridgway, 2011). Third, the Stonehenge display typeface may have contributed to "competence" consistent with previous research showing that display typefaces with heavier font weights are associated with "competence" (Grohmann et al., 2013). Finally, the symmetrical circular shape of Logo 2 may have increased "competence," consistent with the finding of Luffarelli et al. (2019) that logo asymmetry decreases this dimension. Moreover, the association of Logo 4 with "competence" may stem from its higher saturation and lower lightness levels, consistent with Labrecque and Milne (2012).

In "sophistication," the Friedman test further showed a statistically significant difference across all 10 logos, $\chi^2 = 130.2$, $df = 9$, $p < .001$. Of all logos, participants found Logos 1 and 2 were significantly associated with "sophistication" (all $Mdn = 4$, $IQRs = 3$). Conover's post-hoc comparison also confirmed their significances compared to other logos. These findings support Kooldeep and Devi (2021), who found that logo colors, including white, pink, and green, conveyed "sophistication." The association of pink with "sophistication" was also found in many studies (César Machado et al., 2021; Gupta & Dingliwal, 2023; Labrecque & Milne, 2012). However, Logos 7 and 8, expected to evoke "sophistication" received lower sophistication ratings despite having the same circular shapes and light colors as Logos 1 and 2. This suggests that the combination of all colors, shapes, and the typeface may convey "sophistication." We also support the prior research that the organic shape (Logo 1) (César Machado et al., 2021; Jabbar, 2014) and a symmetrical shape (the circular shape of Logo 2) (Bajaj & Bond, 2018; Bicaku, 2025; Lieven, 2018; Lieven et al., 2015) could increase "sophistication." The Stonehenge font (display typeface) may also enhance "sophistication" because it elicits higher levels of all BP dimensions (Grohmann et al., 2013).

Finally, in "ruggedness," the Friedman test indicated a statistically significant difference across the logos, $\chi^2 = 69.16$, $df = 9$, $p < .001$. Participants found Logos 1, 2, 3, and 4 were significantly associated with "ruggedness" (all $Mdn = 4$, $IQRs$ of 3, 2, 2, and 3, respectively). Conover's post-hoc comparisons confirmed no significant differences among these four logos (all $p = 1.000$). This is probably because the organic shape of Logo 1 and the green colors of Logos 1 and 2 encouraged participants' associations with nature-related "ruggedness." The findings of Logos 3 and 4, which were created with saturated colors, aligned with the findings of Labrecque and Milne (2012) that saturated colors are suitable for "ruggedness"; however, Logos 1 and 2 contradicted this suitability, indicating inconsistent logo associations within this dimension. Furthermore, Conover's post-hoc test revealed no significant differences between Logo 1 and Logos 6 and 7, between Logo 2 and Logo 6, and between Logos 3 and 4 and Logos 6, 7, and 10 (all $p > .05$). These varied results suggest that the visual cues of "ruggedness" are less stable than those of other BP dimensions. Aaker et al. (2001) also asserted that "ruggedness" (and "sophistication") are more culturally specific or tied to aspirational imagery related to wealth and status, while other dimensions reflect universal behavioral tendencies related to humans and brands. Therefore, visual indicators of "ruggedness" may work in a context-dependent and less predictable manner, perhaps indicating the influence of participants' perceptions by individual and cultural differences.

Table 5 summarizes the most common visual elements shared by the highest-rated logos for each BP dimension. Overall, Logo 1 and Logo 2 consistently received the highest ratings across multiple dimensions, suggesting that combinations of light colors, organic or circular shapes, and display typefaces were particularly effective in communicating several BP traits. Thus, brand managers and designers may consider elements used

in these logos—white, green, pink, organic and circular shapes, and display typeface—to convey any desired personality in their brands. Additionally, as Logos 3 and 4 also communicated "excitement" and "ruggedness," businesses may choose elements such as yellow, red, black, triangular shape, and sans serif typeface (Logo 3), as well as red, orange, spiral shape, and display typeface (Logo 4). The elements of Logo 4 were also applicable to "competence." Together, the findings suggest that a single logo may represent multiple BP dimensions. This is possibly because consumers perceive BP traits based on their experiences. Maehle et al. (2011) noted that "functional and experiential benefits are also related to customers' BP perceptions," finding that brands in diverse categories (e.g., food, cosmetics, and even technical appliances) are considered sincere if they fulfill consumers' expectations and provide positive experiences.

Table 5: Summary of logo associations with BP dimensions

BP dimensions	χ^2 (p)	Highest-rated logos	Median	Dominant shared logo elements	Interpretation
Sincerity	162.3 (< .001)	1 & 2	4	Light colors (white/green) + Organic/ circular shapes + Display typefaces	Light colors and natural shape
Excitement	165.1 (< .001)	1, 2, 3, & 4	4	Light & vivid colors + Dynamic shapes + Display typefaces	Multiple visual designs
Competence	113.2 (< .001)	1, 2, & 4	4	White/Green + Organic/circular/spiral shapes + Display typefaces	Multiple visual designs based on cultural views
Sophistication	130.2 (< .001)	1 & 2	4	Light colors (white/green) + Organic/ circular shapes + Display typefaces	Light colors and natural shape
Ruggedness	69.16 (< .001)	1, 2, 3, & 4	4	Mixed colors + Mixed shapes + Display typefaces	Weak differentiation and diverse visual designs based on cultural views

4.2 Logo preference between nationalities

To investigate differences in logo preferences between Thai and Burmese respondents, a chi-square test of independence was conducted. The analysis revealed no statistical difference between these two nationalities, $\chi^2 = 16.24$, $df = 9$, $p = .062$. However, the effect size indicated a moderate association, Cramer's V = 0.365, representing the ratings depending somewhat on nationality. Figure 1 shows that both nationalities selected Logos 1 and 2 as their highest preferences, with slight variations between the two nationalities, i.e., more Thais preferred Logo 1 (53%), while more Burmese favored Logo 2 (32%).

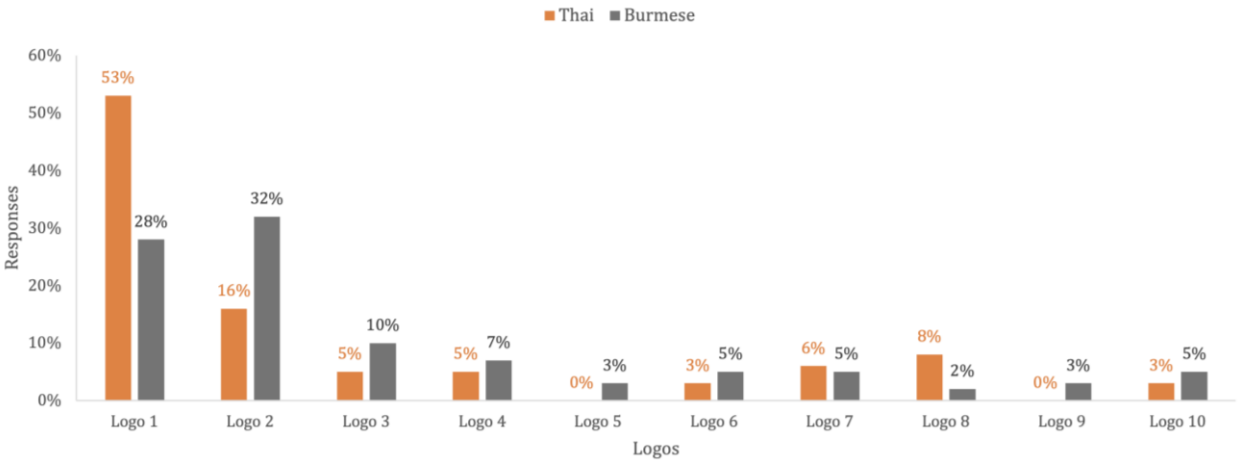


Figure 1: Logo preferences between Thai and Burmese

The results indicated similar logo preferences between nationalities, reflecting a convergence in brand meanings across neighboring cultures. Aaker et al. (2001) and Sung and Tinkham (2005) have also reported that some BP perceptions may overlap across cultures. The results were possibly influenced by growing open media and global branding strategies that reduce perceptual differences in digital contexts. Thus, the tested logo designs successfully communicated consistent BP meanings to Thai and Burmese participants, and the standardized visual branding strategies may work within these markets. However, the moderate effect size suggests that there was a tendency that nationalities would prefer logos with slightly different patterns. Aaker

et al. (2001) and Sung and Tinkham (2005) also found that while overall BP perceptions are often consistent across cultures, subtle variations in visual preference can still emerge.

Overall, the findings suggest that Thai and Burmese cultures share similar BP meanings, yet nuanced cultural preferences may still impact how specific visual cues are perceived as more appealing or suitable. Future studies could employ larger and more diverse samples to examine whether such differences become statistically significant.

5. CONCLUSIONS

This study provides the understanding of logos by building relevant BP in the digital markets of Thailand and Myanmar. Numerous studies investigate the correlations between visual elements and BP; however, most research widely studies one or two visual elements. Thus, this study addresses the limited research on how the three basic logo elements—color, shape, and typeface (Kim & Lim, 2019)—work together to influence BP perceptions. It further compares BP perceptions and logo preferences between Thai and Burmese consumers, thereby expanding the literature on cross-cultural logo design and BP.

The findings demonstrate that logo designs influence consumers' BP perceptions. Rather than communicating only one intended dimension, several logos were associated with multiple BP dimensions, indicating that consumers interpret BP through combinations of visual elements or entire logo designs. Logos 1 and 2 consistently received the highest ratings across all BP dimensions, whereas Logos 3 and 4 were more strongly associated with excitement and ruggedness dimensions, with Logo 4 also showing the competence dimension. The findings also indicate no significant differences between BP perceptions of Thai and Burmese consumers. In summary, these findings suggest that different logo designs evoked different BP perceptions, in which neighboring countries shared similar interpretations of logo-based BP. Therefore, this study contributes to the branding literature by providing new cross-cultural evidence on the effect of logo designs on BP perceptions and offers practical insights into designing culturally relevant logo designs in Thailand and Myanmar.

As this study demonstrates that a single logo with integrated visual elements can communicate multiple BP dimensions, it supports previous research on BP perceptions that emerge from the interaction of multiple logo elements rather than from individual elements (Leelayudthyothin, 2022). Furthermore, the findings of the similarity in logo preference between Thai and Burmese support the previous cross-cultural research (Aaker et al., 2001; Sung & Tinkham, 2005) and suggest the potential for regional branding strategies across similar Southeast Asian markets.

The findings suggest that designers and brand managers should consider combinations of visual elements to effectively convey their desired BP. In this current study, logos with lighter color palettes, organic or circular shapes, and display typefaces were consistently associated with several BP dimensions, while alternative combinations of warm colors, angular or spiral shapes, and sans serif or display typefaces were more strongly associated with "excitement," "ruggedness," and "competence." These visual patterns may serve as useful design references for cafés, tea shops, and other F&B businesses operating in Thailand and Myanmar.

There are several limitations to this study. First, the findings may not be generalizable because of the small sample size. Future studies should include larger samples to validate the observed BP perceptions and for cross-cultural comparisons. Second, as this study focused on cafés and tea shops, future research could examine whether the relationships between logo designs and BP are consistent across other industries. Third, although this study investigated the three basic logo elements (colors, shapes, and typefaces), other visual elements may also influence BP perceptions and deserve further investigation. Finally, the simultaneous manipulation of multiple logo elements within each logo design prevented the full isolation of the independent effect of color. Future studies should use research designs that allow the independent influence of color, thus reducing potential confounding effects and providing a clearer understanding of its contribution to consumers' BP perceptions.

DECLARATION

1. Conflict of interest

The authors declare that there is no conflict of interest.

2. Generative AI and AI-assisted technologies in the writing process

During the finalization of this manuscript, ChatGPT (OpenAI) and Quillbot were used to assist with language editing, sentence restructuring, and readability. These tools were not used to generate research data or conduct data analyses. The manuscript, including all AI-assisted suggestions were

carefully reviewed and revised by the authors and a professional proofreader. The authors take full responsibility for the accuracy and final content of the manuscript.

3. Data availability statement
Data sharing is not applicable to this article due to ethical and confidentiality restrictions related to human participants.

4. Ethics statement
The research was approved by the Naresuan University Institutional Review Board (NU-IRB) (Approval No. P2-0253/2568; Date: June 24, 2025). The authors confirm that informed consent was obtained from participants.

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