



Effect of brand design on consumer purchasing behaviour, case of Brasimba Company-Beni Branch

Kasereka Sivyalengana Trésor^{1*}, Musamba Ponyo Lucien², Chikwanine Yassin Ndaye³, Kadili Wabomba⁴, Erfan Bavandpour⁵, Mbusa Mulendu Jean-Bosco⁶ & Paria Ehsandoust⁷

¹ PhD student, college of Economics and Business management/International Business, Kampala International University, lecturer at Université Libre des Pays des Grands Lacs /Butembo. Orcid: <https://orcid.org/0000-0001-7608-5537>

² PhD student, college of Economics and Business management/Finance and Accounting, Kampala International University, lecturer at Institut Supérieur de Gestion/Goma. Email: lucien.musamba@studmc.kiu.ac.ug

³ PhD student, college of Computer Sciences/SOMAC, Kampala International University, lecturer at Institut Supérieur de Gestion/Goma, Email: ntwali.chikwanine@studmc.kiu.ac.ug

⁴ PhD student, college of Economics and Business management/Economics, Kampala International University, Email: kadili.wabomba@studmc.kiu.ac.ug

⁵ Department of marketing, Faculty of Business Management, College of Management, University of Tehran, Iran, Email: erfan.bavandpour@ut.ac.ir

⁶ Dr, Lecturer at Semuliki Official University in Economics and Management, Email: mbusamulendu@gmail.com

⁷ Faculty of Economics and Management, University of Tabriz, Iran, Email: paria.ehsandoost@gmail.com

*Corresponding Author: tresor.kasereka@studmc.kiu.ac.ug , +243977647297

Abstract

This study examines the effect of Brand Design on Consumer Purchasing Behaviour especially in Brasimba Ltd., Beni, DRC. Using a mixed-methods design, it combines quantitative and qualitative methods of data collection where a sample of 400 consumers of Brasimba Ltd products and 10 senior managers in Brasimba Ltd was selected via simple random and purposive sampling techniques. The primary data were collected by questionnaires and semi-structured interviews while secondary data were collected using document analysis techniques. Data analysis involved descriptive statistics, regressions analysis, and thematic qualitative assessment for relation between Brand design and consumer purchasing Behaviour. After analysis, the study founded that, the effect of Brand Design on Consumer Purchasing Behaviour is significant since the regression indicated that Visual Identity ($\beta = 0.38$), Packaging and Labelling Design ($\beta = 0.35$), Brand Design Appeal ($\beta = 0.40$), and 66.2% of variance ($R^2 = 0.66$; $F = 486.38$, $p < 0.001$). Furthermore, the qualitative findings indicated disciplined design standards, centralized oversight and regulatory compliance that reinforce brand consistency and effectiveness. The study concluded that, well managed brand design fosters customer loyalty, repeat purchasing, and competitive advantage this as a strategic and managerial driver of the market. Based on the results, Brasimba Ltd should make sure that communication, packaging and design are keep improved. The results show that,

consistent design, quality control, and communication improve consumer perception and loyalty, which extend the theoretical models of brand equity to emerging economies.

Keywords: Brand Design, Visual Identity, Packaging, Consumer Behaviour, Purchasing Behaviour, Brasimba Ltd.

Background

In the increasing competitive environment of this day and age, firms are developing a variety of strategies in order to outmanoeuvre their competitors and to become preferable by consumers, and making a serious effort to attract, satisfy and retain customers. Therefore, branding has become a powerful strategic tool, which enables firms to differentiate themselves, building trust, and enhancing market positioning. So, strong brand in the market competition is the main goal of many organizations because it contributes to sustained economic performance via creating both functional and emotional value, strengthening consumer loyalty and purchase preference (Swaminathan, 2023).

Thereupon, the quest of companies' competitive benefit is indeed preoccupation of their brands. A good brand that does not yield good results is worthless. Failing in brand design makes it meaningless despite its good design. For instance, in striving to achieve intended results, good brand design should be considered in order to satisfy consumer needs. Brand design involves changing and adding products in order to attract consumers. This action is geared towards improving the competitiveness of the firm. Of the above, branding influence perception of products, the motivation of purchasing, and the long-term customer engagement (Addo et al., 2021; Aziz & Ahmed, 2023). It is noticed that, understanding these drivers, allows firms to design marketing strategies that effectively influence the decisions of consumer and then optimize market outcomes (Kotler et al., 2021).

Furthermore, increasingly organisations invest in brand identity due to market risk reduction, increases profitability, and brand extensions support (Sivastava et al., 2001). Complementary,

the strength of brand is however largely shaped by its brand design, which represents the visual and intellectual identity connecting consumers to the products. It is known that, brand design is expressed through logo, colours, typography, packaging, labelling, and overall the presentation of the product communicates meaning, which differentiates products in competition, and influences directly consumer purchasing behaviour (Liu et al., 2022).

In the Democratic Republic of Congo (DRC) which is an emerging market, the effective brand design becomes particularity important for firms to strive and remain competitive. Whereas, after the colonial era, many firms emerged but unfortunately, only a few have managed to sustain their operations over time. Launched during the colonial period and later Brasimba Ltd was expanded in North-Kivu province, Beni town where it continues serving a large diverse consumer and making it an important player in the economic landscape of the region. Following its investments in production, improved sales performance and increased marketing activities, the company recorded the maximum sales capacity ever in its history.

In spite of that, due to the importance of branding and growing relevance of consumer purchasing behaviour in shaping the performance of the firm, to examine how brand design influence consumer purchasing behaviour in this context is essential. Thus, understanding these dynamics is especially relevant for firms in competitive sectors like breweries, where consumers respond strongly to visual identity and product presentation. This study therefore seeks to provide ideas that can direct firms to enhance their brand design strategies which strengthen consumer perception, inspire purchasing decision, and upgrade competitive performance in the brewery sector of the DRC.

Regardless of previous research, limited empirical evidence exists in the brewery sector of DRC on how brand design affects consumer purchasing behaviour as a gap. Based on this, the study provides context-specific insights for Brasimba Ltd., Beni Branch to address this gap.

Statement of the problem

In modern age, brand design plays an important role of boost up the profit of any company. Hence, brand is the only tool that can change the consumer's behaviour until to purchase it. Today, it is observed that people are more conscious about brand than in the past (Aaker, 1997).

Undoubtedly, the competition on the markets has become much more intense to differentiate similar products. At this point, branding is an important competitiveness factor for a business to shape perspective in consumer's mind and make the product more attractive. As a result, the firms that can set consumer's mind had an exclusive position in consumer's mind and successfully identify their business' characteristics.

Therefore, consumer purchasing behaviour is predominantly guided by visual and aesthetic information conveyed via brand design. Also, brand related asserts namely logos, symbol, and visual identity which enhance the perceived product value (Aaker, 1993), at the same time as strong brand associations and awareness influence the consumer feedback to the marketing activities (Keller, 1993). Moreover, consumers often rely on visual stimuli like packaging and colour in order to simplify decision-making regarding the contemporary competition between companies (Solomon, 2017).

Of the above, packaging is described as a silent salesman which influence directly consumer's purchasing intension and their preference relative to a certain brand (Underwood & Klein, 2002). In additional, it should be noted that, visually driven consumers make the design's information critical to the product evaluation and the brand loyalty while appealing product designs evoke positive emotions and increase the purchase likelihood, although old-fashioned designs decrease interest and competitive advantage (Bloch, 1995). Lastly it

is important to point out that consumers evaluate product value based not only on the price and the quality, but also on the symbolic and aesthetic attributes which are central to the brand design (Zeithaml, 1988).

Based on the above, in the brewery industry of DRC, the influence of brand design on consumer purchasing behaviour persists poorly understood. As a result, numerous studies in Sub-Saharan Africa focused on pricing, distribution, or general branding such as (Nkwanko & Ajemunigbohun, 2013), and often neglecting how the design elements namely colour, typography, and labelling affect the perception and the purchasing behaviour of consumers, which leave a gap regarding the role of brand design indicators on consumer decisions. However, with an increasing competition between breweries, Brasimba Ltd. is in competition with other breweries in DRC such as Bralima and Bracongo, and for that, better designing their brands relative to those of competitors is a key factor in order to capture attention.

As the research in the area of brand design and consumer purchasing behaviour remains limited, especially when it comes to empirical evidence and insights tailored to the local context, the researchers was motivated to investigate the effect of Brand design on consumer purchasing behaviour, a case of Brasimba Ltd. Since existing studies have not fully explored how specific design elements namely visual identity, packaging, and brand presentation influence consumer decisions within DRC brewery market. Therefore, this study addresses these gaps by generating the context-specific data, contributing to the theoretical understanding of branding strategies, and offering practical guidance for businesses. Likewise, the findings of this study are expected to support marketing professionals and the managers of companies in refining their brand design processes, aligning their products presentation relative to consumer preferences, contributing to the improvement of market performance.

Literature Review

Brand

The introduction of activities and provision of goods or services are inextricably in link with trustworthy brand, this making it a crucial component of marketing campaigns. Furthermore, the production of a brand is a crucial feature that helps to set it apart from products' competitors. Therefore, the production of a brand makes it easier to be recognised by customers.

In order for a brand or a product to become ingrained in the consciousness of the customers as a result of the communication, managing the brand entails establishing an association with the brand. Hence, plugging a brand or a product into the consumers' minds is an attempt for giving a strategic place to the brand or product in the market so that it can compete more effectively in the increasingly competitive arena.

For more precise explanation of the meaning of brand, specialists identified the understanding of the brand as following. A brand is a term, design, name, symbol, or any other features that distinguish one product of the company to others, as defined by the America Marketing Association (Kotler, 2003). At the same time, it is knowing that a brand is any name, phrase, symbol, design, or a combination of both used a person or an organisation to identify their products or services and setting them apart from those of their rivals.

Brand Design

Brand design refers to the combination of visual, symbolic, structural, and communicative features used by organisations to set themselves apart and shape how their products or services are interpreted by consumers. The researchers approach brand design from several angles, especially via visual identity systems, aesthetic qualities, brand personality signals, and the consistency of the design communication.

Based on this, the empirical studies consistently shown that visual elements play a decisive role in how consumers develop perceptions. For instance, dynamic brand logos strengthen the perception of energy and competence, which affect the attention

and behavioural responses (Baxter & Ilicic, 2018). Using experimental designs, their study's findings highlight the role of graphic design as a stimulus which influences the consumer attention and the behavioural responses.

Moreover, the emotional design elements namely brand-self congruity and brand affinity enhance trust and the behavioural intentions (Juhaidi et al., 2024). To achieve this, they used PLS-SEM to analyse data collected from 404 respondents and founded that brand-self congruity enhance strongly electronic word-of-mouth, while brand affinity affects positively trust and the behavioural intention. As well, their research demonstrates how the emotional elements embedded in design like personality and authenticity shape the responses of consumers.

In marketing studies, brand loyalty has long been a central concern, and scholars noted that it is often reinforced when a company maintains a clear, recognisable, and a well-structured brand design. However, in cosmetic sector, one study using SPSS, the regression techniques reported that a unified and a consistent brand image encourage customers to stay loyal and repeat purchasing (Hameed & Kanwal, 2018). At the same time, another study indicated that, when corporate social responsibility (CSR) elements are embedded in designing a brand, consumers tend to perceive that brand as higher in quality, which strengthens their loyalty (Muniz et al., 2019).

Also, brand design plays a role in participatory and interactive marketing. From a study, it was founded that, social media driven co-creation campaigns that incorporate brand visuals have been shown to enhance significantly the purchase intention and the commitment by demonstrating that the modern brand design is not limited to aesthetic only, but it also extends to co-creation activities that engage and motivate consumers (Kennedy, 2017).

Continuously, brand design contributes to the confidence of consumers during brand crises as it was founded that, the consumer commitment shaped partly by the long-term exposure to a consistent brand image to mediate reactions to the

product recalls, indicating that to design properly brands helps to reduce negative behavioural responses during the crises (Byun & Dass, 2015).

In the literature, beyond aesthetics, many researchers highlighted the managerial dimension of brand design which is a strategic aspect production process. For instance, it was proved that, to structure very well brand design process enhance the marketing effectiveness, reduce the resource wastage, and support consistent brand communication (Kotler & Keller, 2017). To support this, other authors argued that, internal control elements like risk assessment, control activities, documentation, and information systems are elements that strengthen brand consistency and performance (Karagiorgos et al., 2011; Sudsomboon, 2008; Rezaee et al., 2001; Aikins, 2011). From the above, their studies underscore the importance of the managerial structures by supporting the process of brand design.

In today, due to the competition in business, researchers has shown that information and communication frameworks constitute the central aspect to strengthen the processes of brand design and the creative channels in organisations, and which highlight the need for the internal alignment in order to achieve the coherent outcomes of the design (Ayagre et al., 2014).

In collective, the literature shows that the visual of brand design, the emotional, and the managerial dimension play a descriptive important role to shape brand perception, trust and loyalty.

Indicators of Brand design

Brand design encompasses the visual and communicative elements by which a company conveys its identity and connects with its audience. Nevertheless, a strong brand design starts with a well-defined visual identity which brings together the logo, colour, scheme, typography, and other graphic components. Of the above, when these elements operate in harmony, they enhance recognition of the brand by consumers and help to differentiate that one from others of competitors (Aaker, 1996). In the same way, another author

argued that, brand design must remain consistent across all touch-points of consumers so that the visual message stays uniform and supports the overall strategic direction of an organisation (Wheeler, 2017).

Another indicator of brand design lies in the physical presentation of the products. To improve it, author shown that, packaging and labelling offer the most direct and tangible representation of a brand which act not only as the protective containers, but also as carries of essential information and expressions of brand personality (Olins, 2008). For more explanation to these visual and practical functions, another author added his opinion that, brand design should embody the identity that the brand seeks to communicate, including its values, cultural background, and the strategic market positioning (Kapferer, 2012).

Expanding on this view, a scholar shown the significance of overall design appeal, encompassing both the aesthetic look and the emotional response it evokes. At the same time, he argued that a compelling design captures the attention of consumer and strengthens the ability of a brand to stand out in competitive markets (Neumeier, 2003).

Taken together, these authors show that the brand design rests on three essential pillars namely: the visual identity system, the design of packaging and labelling, and the overall aesthetic appeal of the brand. From this, these dimensions work collectively in order to influence how consumers view the brand, how they interpret its message, and the degree to which they feel connected to it. Overall, researchers concur that brand design is expressed via a set of core elements that determine the consumer perception, recognition, and the emotional engagement.

Indeed, from the purposes of this study, three main indicators are particularly significant, as they reflect both the visual expression of the brand and the experience which it creates. Consequently, the indicators are as follows:

- Visual identity system: this one includes the logo of a brand, colour scheme, typography,

imagery, and the overall graphic style. Putting together, they help consumers to recognise the brand and maintain a consistent visual presence across all platforms and touch-points.

- Packaging and labelling design: this concerns the physical presentation of the product, ensuring that the information provided is clear, accurate, and visually appealing to consumers at the purchasing time.
- Overall brand design appeal: this refers to the combination of aesthetic, emotional, and sensory features in the presentation of a brand, which make it memorable, engaging, and clearly distinguishable in the market from competitors.

Purchasing decision

Before making a purchase, consumers are faced with several options within the available similar products in the market. Therefore, purchasing choice is defined as “the selection among two or more alternative options, which means that a decision a decision can not only be made when multiple alternatives are available” (Schiffman & Kanuk, 2004). This highlights that the act of buying is influenced by the range of choices which are presented to the consumers.

Furthermore, other authors show that, the consumer decision-making process typically follows a structured sequence which includes: the recognition of a need, the search for information, the evaluation of alternatives, the purchase decision, and the post-purchase assessment (Wibowo & Karimah, 2012). In this regard, these five stages problem recognition, in collective form the process-level model of consumer purchasing decisions.

At the same time, authors outlined series of steps that describe the process of consumers go through when they are making a purchase which as follows: identifying the problem, searching for information, evaluating alternatives, making the purchase decision, and reflecting on post-purchase behaviour (Kotler & Keller, 2006). However, purchasing decision was described as an integrative process, where individuals combine knowledge to compare

options and select the most suitable product (Peter & Olson, 2010). To support this, further an author emphasizes that a purchaser’s cultural, social, personal, and psychological characteristics all shape their decision making during the purchasing phase (Kotler & Keller, 2006).

Since to choose a brand is a key part of the purchasing process, brand design becomes an important factor to guide the consumer choices. In spite of this, consumers are not just purchasing a product that they are often buying the symbolic value which the brand presents. So, a well-designed brand helps the recognition by consumers and reduces confusion, as it becomes familiar and memorable in their minds.

Consumer Purchasing Behaviour

Consumer purchasing behaviour encompasses the various decisions and actions which are taking when choosing, assessing, and ultimately purchasing products. This behaviour is shaped by a combination of elements like brand-related impressions, levels of trust, personal attitudes and needs, demographic factors, and influences from the surrounding environment. Of the above, prior research consistently shows that brand image plays an important role in shaping consumer preference and their final purchase choices.

For instance, researchers examined the impact of branding on consumer decisions in Slovakia through a quantitative survey of 1,250 participants (Chovanová et al., 2015). Their results indicated notable links between age, brand preference, and purchasing decisions. However, these conclusions can lead to different consumer behaviours.

Additionally, research on the Amidis mineral water brand shows that the attitudinal component of brand image exerts a stronger influence on the purchasing decisions of consumer than functional product attributes or perceived benefits. However as noted by the author, the study faced methodological constraints, as it relied on incidental sampling and did not provide a clear justification for the sample size or the population coverage (Foster, 2017).

Digital platforms play also a growing role in shaping the response of consumers. In a study focusing on the skincare products of men in Indonesia, the social media marketing was found to enhance brand image, strengthen trust, and increase purchase intention, with reported effects of 73%, 80%, and 73% respectively. From this, yet the sample consisted only of respondents below 40 years of age, and variables such as income level, product quality, and price were not examined which suggest that consumer behaviour in digital contexts stems from the interplay of several unaddressed factors (Sanny et al., 2020).

Another investigation was conducted within private Islamic universities, assessed how brand image and trust affect the purchasing behaviour. The authors concluded that brand trust acts as a partial mediator between brand image and consumer purchasing behaviour. However, the research was limited to a student population; its findings may not extend to the broader industrial or commercial settings (Yanu & Fianto, 2014).

Recent studies underscore how aesthetic qualities influence consumer choices. So, elements such as the atmosphere created around a brand, the visual arrangement of its design components, and the attractiveness of its packaging have been shown to foster the positive attitudes and increase the likelihood of purchase. These findings suggest that a strong visual appeal can trigger more pronounced behavioural reactions, a dynamic especially evident in sectors where visual identity is central, including the beverage industry (Hidayat & Rayuwanto, 2022).

More broadly, the evidence indicates that, the purchasing behaviour results from interplay of emotional responses, perceptual cues, demographic characteristics, and the situational contexts.

Indicators of consumer purchasing behaviour

Consumer purchasing behaviour refers to the set of psychological judgement and actions by which individuals evaluate the products and decide whether to make a purchase. For instance, the beliefs consumers hold, the way they perceive the products, and the intentions they form are central in

steering their purchasing choices (Schiffman & Wisenblit, 2019). Further, another author notes that, these choices stem not only from logical assessment but also from emotional reactions and lived experiences that influence how people understand and appreciate a brand (Solomon, 2017).

For more supports, behavioural scholars also stress the combined influence of internal drivers and external conditions. Of this, authors explained that, purchasing behaviour unfolds through a dynamic mechanism shaped by personal attitudes as well as situational elements encountered during the decision moment (Peter & Olson, 2010). In the same line, other authors argued that, consumer needs to be viewed across multiple stages from the development of initial intentions to the reactions that follow consumption, which can affect future choices (Blackwell et al., 2006).

Moreover, researchers point out that the perceptions of consumers of value and their level of satisfaction determine whether they form a lasting connection with a brand, ultimately guiding their tendency to repurchase (Kotabe & Helsen, 2022).

Taken together, these works of authors above suggests that consumer purchasing behaviour can be interpreted through three central dimensions namely: purchase intention, brand preference, and the propensity to repurchase. Therefore, these elements reflect not only how consumers form their initial decisions but also how they continue to respond to a brand over time.

More broadly, the prior studies agreed that purchasing behaviour becomes visible through a set of observable reactions that show how individuals assess and engage with a brand. Indeed, for the purpose of this study, three dimensions are particularly significant because they encompass both the early stages of decision-making and the longer-term behavioural patterns that follow. However, these dimensions are presented as follows:

- Purchase intension: this indicates the deliberate read-lines of consumers or the probability to acquire a product, influenced

- by their judgments, attitudes, and expectations toward the brand.
- Brand preference: this denotes the extent to which a consumer favours a particular brand compared with alternatives, shaping the direction of their final decision of purchasing.
 - Repeat purchase tendency: this captures the likelihood of the consumers for buying the same brand repeatedly, reflecting satisfaction, confidence, and the emergence of behavioural loyalty.

Identified Research Gaps

Based on the above literature, previous research demonstrates a strong link between brand design and consumer purchasing behaviour, indicating that well-crafted brand design can shape how consumers perceive a product, trigger emotional reactions, foster trust, and ultimately guide purchasing choices. However, several research gaps persist. For instance, most existing studies focus on European and Asian markets, limiting their relevance to African contexts.

Moreover, there is a lack of empirical studies addressing beer consumers and the branding strategies of breweries. Of this, few investigations have considered consumer behaviour by simultaneously examining visual brand elements and organisational design approaches. Additionally, data from the Democratic Republic of Congo, particularly in agro-based firm contexts like Brasimba Ltd., remain limited. This study therefore aims to address these gaps by analysing how brand design influences the consumer purchasing behaviour at Brasimba Ltd., Beni Branch.

Research objectives, hypotheses and conceptual framework

Based on the previous research results, the main goal of this study is to assess the effect of brand design on consumer purchasing behaviour at Brasimba Ltd., Beni Branch. To accomplish this goal, the study addresses the subsequent precise aims:

- 1) To examine the relationship between visual identity and consumer purchasing behaviour at Brasimba Ltd., Beni Branch
- 2) To examine the relationship between packaging-labelling design and consumer purchasing intentions at Brasimba Ltd., Beni Branch
- 3) To examine the relationship between brand design appeal and consumer loyalty at Brasimba Ltd., Beni Branch
- 4) To assess the effectiveness of brand design process standards, controls, and regulatory practices in supporting brand consistency and operational performance at Brasimba Ltd., Beni Branch

To provide tentative answer to the research questions above, the following null research hypotheses were formulated:

H₁: There is no significant the relationship between visual identity and consumer purchasing behaviour at Brasimba Ltd., Beni Branch

H₂: There is no significant relationship between packaging-labelling design and consumer purchasing intentions at Brasimba Ltd., Beni Branch

H₃: There is no significant relationship between brand design appeal and consumer loyalty at Brasimba Ltd., Beni Branch

H₄: The effectiveness of brand design process standards, controls, and regulatory practices in supporting brand consistency and operational performance is highly controlled at Brasimba Ltd., Beni Branch

From these above hypotheses, each of them represents a testable link between specific indicators of brand design as independent variables (IV) and the resulting indicators of consumer purchasing behaviours as dependent variables (DV), in line with the goals of this study.

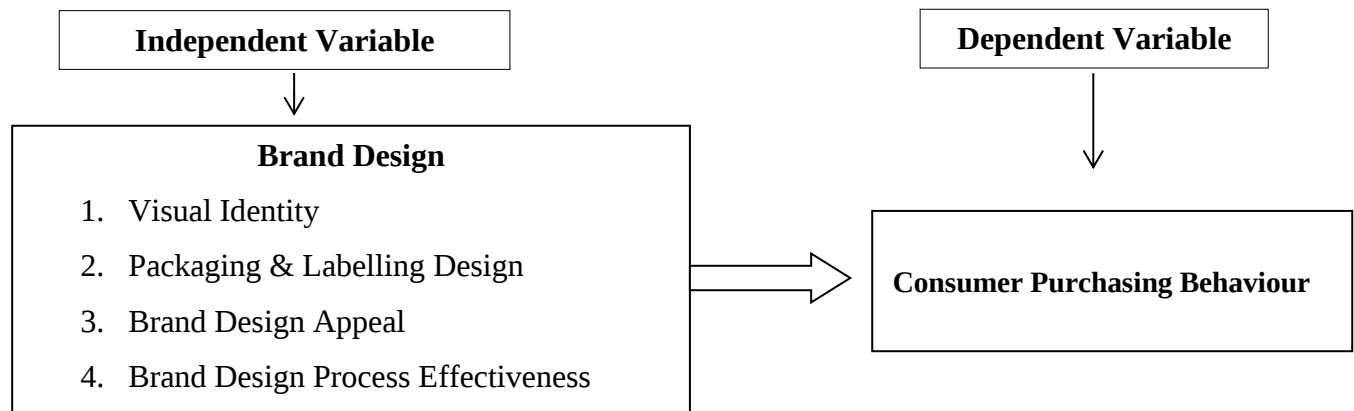


Figure 1: Conceptual framework

Source: Researchers' conceptualisation (2025) according to (Aaker, 1996; Wheeler, 2017; Olins, 2008; Kapferer, 2012; Neumeier, 2003; Schiffman & Wisenblit, 2019).

This figure 1 above presents the conceptual framework that connects the key indicators of brand design namely visual identity, packaging and labelling, and overall brand appeal to the consumer purchasing behaviour outcomes, including purchase intention, brand preference, and repeat purchase tendency. This one was developed according to the literature review, the objectives of the study, and the hypothesized relationships it depicts were empirically tested within this research.

Methodology

Research design

A correlational design was used to examine how brand design relates to the purchasing behaviours of consumer without altering any variables (Creswel, 2014; Kothari, 2004). The study adopted a mixed-methods strategy, which combine the questionnaire data that measured consumer's views on visual identity, packaging, brand appeal, and purchasing tendencies with interview insights from managers on design practices and internal processes. So bringing these two forms of evidence together strengthened the credibility of findings and offered a clearer understanding of how observed consumer patterns connect to managerial realities (Tashakkori & Teddlie, 2010).

Target Population

The study focused on two main groups. Hence, the first included consumers of Brasimba products in Beni Town, a potential market estimated at 1,000,560 residents (Benilubero.com, 2025). However, the second group comprised the 786 contractual employees of Brasimba Ltd., Beni Branch, who possess direct the direct knowledge for brand design procedures of a the company (Brasimba Ltd., 2025). Since surveying these entire populations was not feasible, the sampling techniques were applied to gather data that could reliably represent each group.

Sample Size Determination

Consumer Survey Sample Size

The first target group of this study consisted of consumers of Brasimba products in Beni Town, a market estimated at 1,000,560 potential purchasers (Benilubero.com, 2025). Considering that, Beni is divided into four communes namely Beu, Bungulu, Mulekera, and Ruwenzori from which the study drew 400 participants from this population, by selecting roughly 100 respondents derived from each commune in order to maintain a balanced representation across the Town. Due to unfeasibility, it was not possible to survey all consumers within the city, that is why the sample size was determined using a proportion-based

calculation accommodated the study's time and the resource limitations.

Therefore, the Yamane's formula was used to determine the sample as follows (Yamane, 1967):

$$n = \frac{N}{1 + N \cdot e^2}$$

Where:

- N = 1,000,560 inhabitants
- e (margin of error) = 5%

$$\text{Accordingly, } n = \frac{1,000,560}{1 + 1,000,560 \cdot 0.05^2} = \frac{1,000,560}{2,502.4} = 399.9 \approx 400$$

Based on the above, a total of 400 consumers were selected, which corresponds to common sampling standards for social research using a 95% confidence level. The participants were chosen through simple random sampling to ensure that each potential purchaser had an equal likelihood of being included, thereby minimising bias and improving the representativeness of sample (Saunders et al., 2019). Data were compiled in public venues such as restaurants, bars, and supermarkets where Brasimba products are frequently purchased and consumed.

Management Interview Sample

The second group of the study included management staff at Brasimba Ltd., Beni Branch, particularly those in key roles namely production, marketing, and quality control. For instance, these individuals were designated on the basis of their specialisation knowledge of brand design procedures of the company and the internal operational standards (Patton, 2014). Using purposive sampling, the study selected 10 senior staff members, reflecting qualitative research norms that favour small, information-rich samples over broad representativeness (Guest et al., 2006). At the same time, the semi-structured interviews were used to explore issues related to design standards, packaging, internal controls, and regulatory compliance. Along with the randomly sampled consumers, the study to integrate quantitative patterns with qualitative insights, consequently boosting the methodological rigor and offering a fuller understanding of both the

perceptions of consumers and internal practices of brand design (Tashakkori & Teddlie, 2010).

Data collection instruments

Various tools were used to collect accurate and thorough data that aligned with the objectives of the study.

1) Structured Questionnaire

A structured questionnaire was designed for consumer respondents to assess the independent and dependent variables of the study. Thus, responses were measured on a 5 point Likert scale (1=strongly disagree to 5 = strongly agree), by allowing quantification of perceptions and behaviour. The questionnaire items were developed based on existing literature to ensure relevance and alignment with the objectives of the research (Baxter & Illicic, 2018; Hameed & Kanwal, 2018; Hidayat & Rayuwanto, 2022).

2) Interview Guide

A semi-structured interview guide was developed for 10 senior management participants in order to explore the processes of brand design, internal controls, packaging standards, and regulatory compliance.

3) Documentation Review

The secondary data were collected from the annual and the quarterly reports of Brasimba, marketing and branding manual, academic journals, and the internal policy documents, by providing the triangulation and supporting the validation of managerial insights.

Validity and Reliability of Instruments

To ensure rigor and credibility of the study, the research instruments were evaluated for both validity and reliability before the collection of data.

Validity

The validity ensured that the research instruments measure the intended constructs accurately (Creswell, 2014). In this study therefore, content validity was confirmed through experts review by marketing scholars and branding specialists, by ensuring that the questionnaire and interview guide

captured effectively visual identity, packaging design, brand appeal, and consumer purchasing behaviour. Also, face validity was established through a pilot test with 20 consumers and the pre-testing of the interview guide with 2 senior managers, leading to minor adjustments for the clarity and the relevance.

Reliability

The reliability in research refers to the consistency of a research instrument in measuring a construct (Nunnally, 1978). On that basis, in this study the consumer questionnaire's reliability was evaluated using Cronbach's Alpha in SPSS for scales on visual identity, packaging design, brand appeal, and purchasing behaviour. From this, all the scales showed a coefficient of 0.70 or higher, indicating the acceptable internal consistency and confirming that the instruments provided the stable and the dependable measurements.

Construct	Cronbach's Alpha	KMO	Sig.	% of Total variance explained	N°. of extracted factors	N° of items
Visual Identity	0.871	0.842	0.000	68.47	1	6
Packaging and Labelling Design	0.842	0.815	0.000	66.13	1	5
Brand Design Appeal	0.887	0.864	0.000	71.02	1	5
Consumer Purchasing Behaviour	0.903	0.879	73.55		1	6

Source: SPSS analysis, primary data (2025)

From this table above, the results indicate a strong reliability across all four constructs, with a Cronbach's Alpha values exceeding 0.80, well above 0.70 benchmark. However, KMO values between 0.815 and 0.879 confirm that the sample was suitable for the factor under analysis, and the Barlett test was significant ($p < 0.001$) for every

Results

This section outlines the results obtained from both the quantitative and qualitative phases of the study, which were guided by the proposed hypotheses. Of this, the quantitative analysis draws on responses from 400 consumers processed through SPSS and Excel for hypotheses H_0 to H_3 . However, insights from interviews with 10 members of the management team were used to reinforce the examination of hypothesis H_4 .

Reliability of measurement scales

To evaluate how consistently the multi-items scales measured their respective constructs, Cronbach's Alpha values were calculated for each scale, and the results are presented in the corresponding table. Table 1. Summary of reliability measures and factor suitability indicators

construct. In addition, each construct explained between 66.13% and of the total variance 73.55%, of the total variance, and only one factor emerged in each case, showing that the scales were one-dimensional. Based on the above, this research overall demonstrate that the instruments used were reliable, valid, and appropriate for more analysis.

Descriptive statistics of main variable

Table 2. Descriptive statistics of Brand Design

Codes	Variables/Indicators	Mean	Std.	N
VI	Visual Identity			
VI1	Logo attractiveness	3.92	0.73	400
VI2	Colour appeal	3.86	0.75	400
VI3	Typography clarity	3.89	0.74	400
	Average Mean	3.89	0.74	400
PLD	Packaging & Labelling Design			

PLD1	Packaging quality	3.97	0.70	400
PLD2	Label reliability	3.94	0.72	400
PLD3	Information clarity on labels	3.93	0.71	400
	Average Mean	3.95	0.71	400
BDA	Brand Design Appeal			
BDA1	Overall aesthetic appeal	4.05	0.68	400
BDA2	Brand consistency	3.99	0.70	400
BDA3	Attractiveness compared to competitors	4.02	0.69	400
	Average Mean	3.95	0.71	
	Overall Mean of Brand Design	3.95	0.71	400

Source: SPSS analysis, primary data (2025)

Of the table above, the findings show that the consumers view the brand design of Brasimba very positively. For instance, Brand Design Appeal scored the highest mean of 4.02 and an SD of 0.69 which indicate that the design is attractive and consistent. Packaging and Labelling Design also received favourable ratings by a mean of 3.95 and an SD of 0.71, which suggest that respondents appreciate the packaging quality and the clarity of

information. Lastly, Visual Identity followed with a mean of 3.89 and an SD of 0.74, showing a steady approval of elements such as logo, colours, and typography.

Overall, the close range of scores and low standards deviations confirm that the consistently perceive the Brand Design of Brasimba as coherent and competitive.

Table 3. Descriptive statistics of Consumer Purchasing Behaviour

Codes	Variables/Indicators	Means	Std.	N
CPB	Consumer Purchasing Behaviour			
CPB1	Purchase Intention	3.88	0.75	400
CPB2	Brand preference	3.86	0.76	400
CPB3	Repeat purchase tendency	3.87	0.77	400
	Average Mean	3.87	0.76	400

Source: SPSS analysis, primary data (2025)

Of the table above, the descriptive findings show that consumers generally respond to Brasimba products positively. Purchase intention scored a mean of 3.88 while repeat tendency scored 3.87, and brand preference scored a mean of 3.86; all indicate a steady willingness to choose the brand over others of competitors. Of this, the overall mean is 3.87, with an SD of 0.76 which suggest fairly consistent views among the 400 respondents. Overall, the tightly grouped scores and the modest variation indicate that the Brand Design of Brasimba plays a meaningful role in shaping the

consumer behaviour by encouraging intention, loyalty, and the repeated purchases.

Extended description of consumer product preferences

To deepen the descriptive understanding of the consumer purchasing behaviour, extra frequency analyses were carried out by researchers in order to determine which Brasimba alcoholic and non-alcohol products the consumers prefer. This helps to clarify the real behaviour patterns that go beyond what the mean scores reveal.

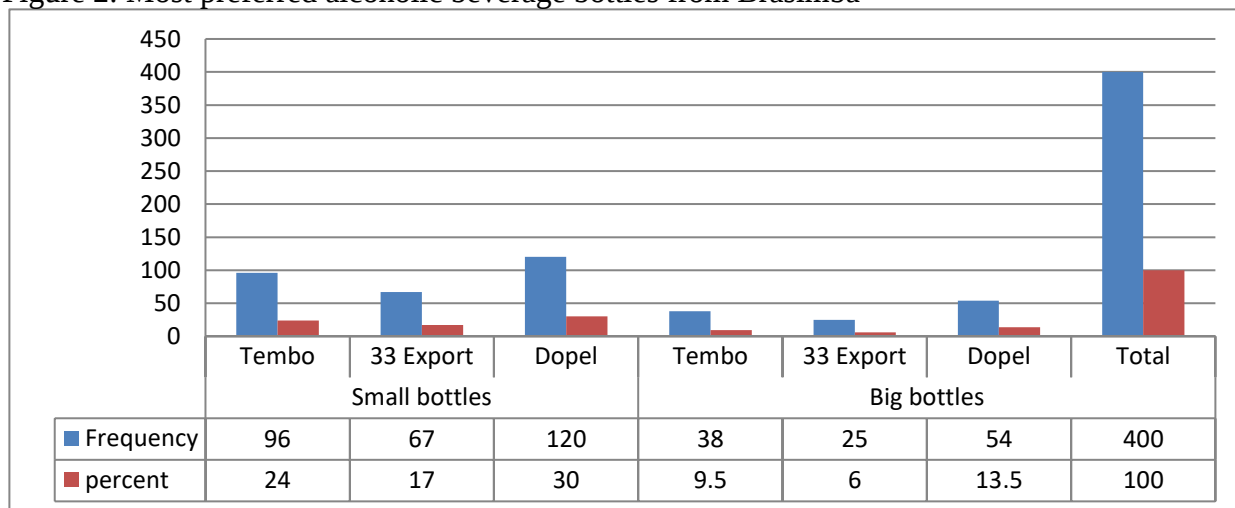
Table 4. Most preferred alcoholic beverage bottles from Brasimba

Categories	Products	Frequency	Percentage
	Tembo	96	24

Small Bottles	33 Export	67	17
	Dopel Munich	120	30
	Tembo	38	9.5
Big Bottles	33 Export	25	6
	Dopel Munich	54	13.5
	Total	400	100

Source: Excel analysis, primary data (2025)

Figure 2: Most preferred alcoholic beverage bottles from Brasimba



This table and graph above show that the consumers strongly prefer the small bottles, with 71% choosing this category and Dopel Munich standing out as the favourite with 30%. The Dopel Munich brand also leads among large bottles, representing 13.5% of responses. Therefore, these choices appear to be influenced by the price, the

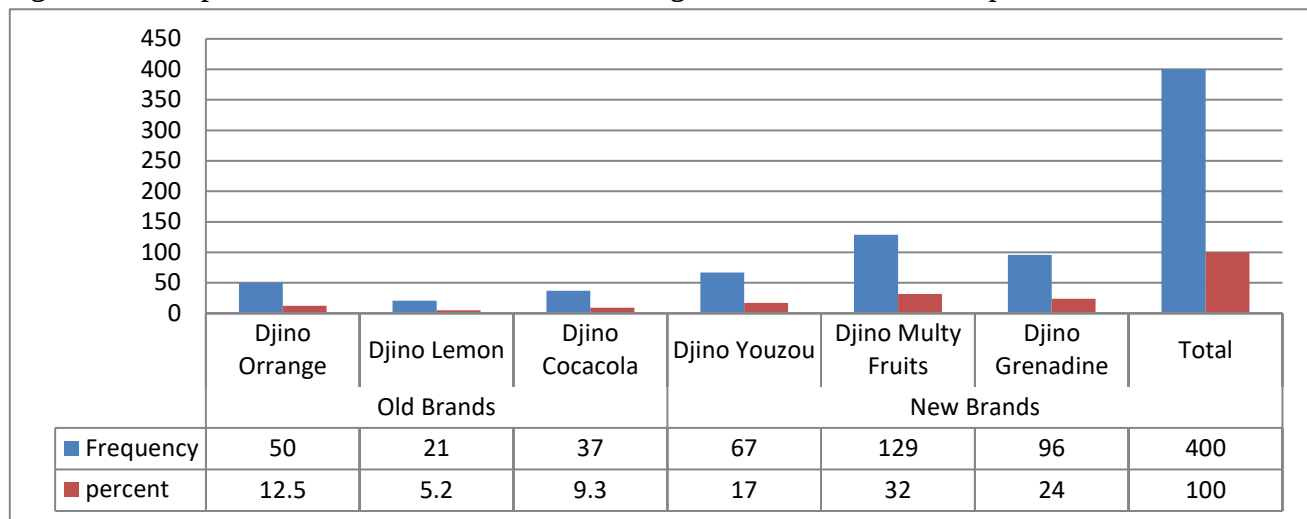
larger quantity of small bottles per box, and their convenience for social events such as wedding and funerals. Moreover, the cultural practices also matter, as big bottles are often reserved for honoured guests. Of this, overall, these patterns offer clear behavioural evidence that supports the mean-based findings on the consumer purchasing behaviour.

Table 5. Most preferred non-alcoholic drinks among old and new Brasimba products

Categories	Products	Frequency	Percentage
Old Brands	Djino Orange	50	12.5
	Djino Lemon	21	5.2
	Djino World Cola	37	9.3
	Djino Youzou	67	17
New Brands	Djino Tropical	129	32
	Djino Grenadine	96	24
	Total	400	100

Source: Excel analysis, primary data, (2025)

Figure 3. Most preferred non-alcoholic drinks among old and new Brasimba products



From the above table and graph, the findings indicate a clear consumer preference for the new Djiono product line, with 73% favouring these updated variants. For instance, the Djiono Tropical scored 32% and Djiono Grenadine 24%, which make them the top choices, while the older products rank lower, except for Djino orange which scored 12.5%. Of this, the popularity of new line seems driven by better flavours, modern packaging, innovative design, and the stronger marketing.

However, overall these patterns support the descriptive statistics, by highlighting the positive consumer responses to the improved brand design and packaging.

Linear regression

Simple linear regression

Table 6. Simple linear regression of brand design indicators on consumer purchasing behaviour

DV	IV	Regression Model	β_1	R	R^2	Adjusted R^2	F	Sig.
CPB	VI	CPB = 0.45 + 0.88 VI	0.88	0.762	0.581	0.580	549.87	0.000
CPB	PLD	CPB = 0.42 + 0.91 PLD	0.91	0.769	0.592	0.591	578.41	0.000
CPB	BDA	CPB = 0.39 + 0.94 BDA	0.94	0.783	0.613	0.612	634.29	0.000
CPB	BD	CPB = 0.37 + 0.95 BD	0.95	0.792	0.627	0.626	669.12	0.000

CPB = Consumer Purchasing Behaviour, VI = Visual Identity, PLD = Packaging & Labelling Design, BDA = Brand Design Appeal, and BD = Brand Design.

Source: SPSS analysis, primary data (2025)

Of the table above, the simple linear regression analysis indicates that all components of the brand design have a strong and statistically significant positive influence on the consumer purchasing behaviour. Of this, the Visual Identity ($\beta = 0.88$, $R^2 = 0.581$) significantly influences the consumer intention and loyalty, while the Packaging & Labelling Design ($\beta = 0.91$, $R^2 = 0.592$) shows a slightly stronger effect, which indicates that clear,

attractive packaging enhance the consumer preferences and repeat purchases. Furthermore, Brand Design Appeal ($\beta = 0.94$, $R^2 = 0.613$) exerts an even greater influence, by emphasizing the role of aesthetic appeal, consistency, and the competitiveness in shaping purchasing decision. When integrated into the complete Brand Design ($\beta = 0.95$, $R^2 = 0.627$), these elements demonstrate the strongest predictive effect on purchasing

behaviour, by confirming that a well-coordinated and appealing brand design strategy is a key driver of the purchase intention, brand preference, and the repeat purchasing. In spite of this, the consistently

high R^2 and significant F-values across all models underscore the effectiveness of brand design at Brasimba Ltd., in fostering the positive consumer behaviour.

Multiple linear regression

Table 7a. Model summary of multiple linear regression

Model	R	R ²	Adjusted R ²	Std. Error of the Estimate
1	0.814	0.662	0.660	0.454
a. Predictors: (Constant), Visual Identity, Packaging & Labelling Design, Brand Design Appeal				

Source: SPSS analysis, primary data (2025)

The model summary shows a strong positive relationship between the combined Brand Design elements namely Visual Identity, Packaging & Labelling, and Brand Design Appeal on the Consumer Purchasing Behaviour (CPB), with a correlation of $R = 0.814$ while an R^2 of 0.662 indicates that about 66.2% of the variation in Consumer Purchasing Behaviour is accounted for by these factors, by demonstrating a meaningful

and practically significant effect. At the same time, the adjusted R^2 of 0.660 confirms that this explanatory power remains strong even when considering the number of predictors. Lastly, the relatively low standard error of 0.454 suggests that Brand Design factors provide accurate and reliable predictions of the Consumer Purchasing Behaviour.

Table 7.b. ANOVA of multiple linear regressions

Model	Summary of squares	df	Mean Square	F	Sig.
1	Regression	286.57	3	95.52	
	Residual	146.08	396	0.37	486.38
	Total	432.65	399		0.000

a. Dependent Variable: Consumer Purchasing Behaviour

b. Predictors: (Constant), Visual Identity, Packaging & Labelling Design, Brand Design Appeal.

Source: SPSS analysis, primary data (2025)

The results of ANOVA indicate that the regression model is statistically significant since ($F = 486.38$ and $P < 0.001$), showing that the combined influence of brand design components

meaningfully predicts the consumer purchasing behaviour. This confirms that the model fits the data well and that the variance explained by these predictors is unlikely to be due to random chance.

Table 7c. Coefficient of multiple linear regressions

		Unstandardised		Standardised coefficients	t	Sig.
		B	Std. Error			
1	(Constant)	0.35	0.08		4.38	0.000
	Visual Identity	0.42	0.06	0.38	7.00	0.000
	Packaging & Labelling Design	0.37	0.05	0.35	7.40	0.000
	Brand Design Appeal	0.44	0.05	0.40	8.80	0.000

a. Dependent Variable: Consumer Purchasing Behaviour

Source: SPSS analysis, primary data (2025)

The coefficient table above indicates that the Brand Design Components are positive and highly significant effects on the consumer purchasing behaviour. From this, Visual Identity ($\beta = 0.38$, $P < 0.001$) shows that elements such as logo, colours, and typography strongly shape the decisions of purchasing, while Packaging & Labelling Design ($\beta = 0.35$, $P < 0.001$) highlights that well-designed packaging, clear labels, and accessible information significantly influence the consumer intentions and preferences. Lastly, Brand Design Appeal ($\beta = 0.40$, $P < 0.001$) confirms that the aesthetic quality, brand consistency, and the overall attractiveness play a major role in driving purchasing behaviour. Furthermore, the constant term ($B = 0.35$) reflects the baseline level of the consumer purchasing behaviour when all predictors are absent.

Qualitative results from top management of Brasimba Ltd

To complement the quantitative findings, a series of in-depth interviews was carried out by researchers with ten senior managers of Brasimba Ltd., Beni Branch. Of this, the aim was to gain a qualitative understanding of how the company applies its brand design standards, how it control mechanisms operate, and how the regulatory requirements are followed, as outlined in hypothesis 4. Hence, the themes that emerged from these discussions provide solid managerial evidence that strengthens the statistical findings and offers a clear view of the internal practices that shape the brand design performance of Brasimba Ltd.

Indeed, across all interviews, the managers described a brand design system which highly structured and tightly managed. For this, they highlighted a strong commitment of the company to internal guidelines, by explaining that every component like logo use, typography, colour schemes, packaging formats, and labelling details is regulated by the specific internal rules. These standards are not treated as simple reference documents, but rather, they serve as practical tools which guide routine decisions, promote

consistency, and preserve the identity of brand throughout all products line.

From analysis, a second key idea which emerged from interviews is the strong quality system built into daily operations of the Brasimba Ltd. Therefore, managers explained that packaging and labelling go through several stages of inspection, starting from the first design drafts up to the final production stage. These checks are supported by the regular internal audits, which help identify issues early, prevent any weakening of the brand, and ensure that all visual elements match standards of the company.

Additionally, the interviews also showed the important role played by headquarters of the company in supervising the brand design. According to managers, any design or packaging proposal from the branch must be reviewed and approved by the central office before. This top-level oversight helps to keep all branches aligned with the official brand identity and reduces variations, by ensuring that the consumers have a consistent experience with Brasimba products across the country.

Lastly, managers also highlighted that the company consistently incorporates the external regulatory requirements into its design process. Thereby, Brasimba ensures that its packaging and labelling comply with the national standards, especially for those set by the DRC Bureau of Standards namely OCC. At the same time, they noted that regulatory checks are built directly into the design approval workflow, by making sure that every product meets the required safety, quality, and labelling rules before entering the market.

Based on the results above, overall the qualitative findings show that the brand design process of the Brasimba Ltd., is guided by the strict internal standards, strong control mechanisms, and the regulatory compliance of the firm. Then, these managerial insights provided solid support for the hypothesis number four (H_4), by confirming that the company operates a highly structured and well-coordinated brand design system which strengthens

the consistency, credibility, and the competitive value of its products.

Hypotheses validation

Based on the above, the empirical results clearly reject all null hypotheses related to brand design and confirm that the internal design control are effective in Brasimba Ltd. However, the multiple regression model shows that the Visual Identity, Packaging and Labelling Design, and the Brand Design Appeal together account for 66.2% of the variation in the Consumer Purchasing Behaviour ($R = 0.814$; $F = 486.38$; and $P < 0.001$). Drawing from these results, the H_0 and the specific null hypotheses namely H_1 , H_2 , and H_3 are all rejected. The standardised coefficient furthermore, highlights the strength of these effects which are: Visual Identity ($\beta = 0.38$, $P < 0.001$), Packaging and Labelling Design ($\beta = 0.35$, $P < 0.001$), and Brand Design Appeal ($\beta = 0.40$, $P < 0.001$). These results show that the visual elements like logo, colour, typography, packaging quality, label quality, and the overall design appeal significantly shape the purchasing intentions of consumers, brand preferences, and the repeat purchasing behaviour. Altogether, the findings confirm that, these design components plays a major role in influencing purchasers in the Btrasimba-Beni market.

To support the quantitative analysis, the hypothesis number four (H_4), which concerns the strength of the brand design control system of Brasimba, is powerfully reinforced by qualitative data from interviews with ten senior managers. Therefore, the analysis reveals strict internal rules, structured quality-control procedures, centralised approval from headquarter and the consistent compliance with the national regulations. These insights confirm that well-organised design processes of the company reinforce the robust brand effects observed in the quantitative findings.

Of the above, overall the combined quantitative and qualitative findings provide a clear conclusion since the null hypotheses (H_0 to H_3) are all rejected, while H_4 is confirmed. Thus, this alignment shows

that the coordinated brand design strategy supported by disciplined internal controls and regulatory compliance of Brasimba., has a tangible positive effect on consumer purchasing behaviour, while further improving the competitive position of the company in the market.

Discussion of findings

This study investigated how brand design influences the consumer purchasing behaviour at Brasimba Ltd., Beni Branch, and found that the design elements play a central role in shaping the purchase intention, brand preference, and the repeat purchasing. These effects are strengthened by the strong managerial systems of the company that ensure the proper application of design standards. Hence, the measurement tools used in the study proved to be reliable and valid, with the Cronbach's Alpha scores above 0.80 and the factor analysis explaining between 66% and 73% of the variance. These findings indicate that the scales effectively captured the Visual Identity, Packaging and Labelling Design, Brand Design Appeal, and the Consumer Purchasing Behaviour, consistent with the methodological recommendations (Nunnally, 1978).

Furthermore, the consumers expressed favourable views across all the brand design dimensions. Regarding this, Brand Design Appeal received the strongest ratings, reflecting the appreciation for aesthetic quality, consistency, and the competitiveness. However, the Packaging and Visual Identity also performed well, especially in terms of clarity, readability, and coherence. The low variability in responses suggests the broad agreement among consumers and confirms earlier findings that visual cues and aesthetic features strongly shape the purchasing decisions ((Baxter & Ilicic, 2018; Hidayat & Rayuwanto, 2022).

The results from regression analysis further showed that Visual Identity ($\beta = 0.88$), Packaging and Labelling Design ($\beta = 0.91$), and Brand Design Appeal ($\beta = 0.94$) each exert the significant positive effects on consumer purchasing behaviour. Together, these components explained 66.2% of the variance ($R^2 = 0.663$; $F = 486.38$, $p < 0.001$),

supporting the conclusions of the previous studies (Hameed & Kanwal, 2018; Juhaidi et al., 2024; Kennedy, 2017).

Continuously, analysis of the product preference revealed that the small bottles dominate alcoholic beverage choices, while the new Djino line leads non-alcoholic selections due to improved packaging, new flavours, and the promotional activities. On this, these patterns suggest that brand design directly shapes observable market behaviour and aligns with previous studies showing that packaging and visual appeal act as powerful decision cues (Baxter & Ilicic, 2018; Hidayat & Rayuwanto, 2022).

The complementary insights from interviews with senior managers also, highlighted the strong internal controls, centralised decision-making, and the regulatory compliance. Therefore, these managerial practices help to maintain the brand consistency to translate the design strategies into real market outcomes (Kotler & Keller, 2017; Karagiorgos et al., 2011; Razaee et al., 2001).

Overall, the combination of the quantitative and qualitative findings shows that brand design functions both as a perceptual factor and as an operational system that shapes the consumer behaviour. The visual appeal, packaging quality, and aesthetic coherence supported by disciplined managerial processes enhance the consumer decision-making and improve the competitiveness. These results offer practical implications for marketers and expand the existing theory by demonstrating how visual, aesthetic, and managerial components of the brand design influence the purchasing behaviour in the emerging markets, by reinforcing the conclusions from previous studies in more developed contexts (Foster, 2017; Muniz et al., 2019).

Conclusion and implication

This study investigated the effect of brand design on consumer purchasing behaviour at Brasimba Ltd., Beni Branch, adopting mixed-methods which combined the quantitative data from 400

consumers and qualitative data from 10 top managers. The analysis examined the visual identity, packaging and labelling, overall brand appeal, and linked these elements to purchase intention, brand preference, and repeat purchasing. The findings show that all components of brand design significantly shape the purchasing behaviour. On this, together they account for 66.2% of the variation in consumer responses ($R^2 = 0.662$; $F = 486.38$, $p < 0.001$). Similarly, consumers rated Brand Design Appeal highest (mean = 4.02), followed by Packaging and Labelling (mean = 3.95), and Visual Identity (mean = 3.89), understanding the importance of attractive, consistent, and readable design. Hence, these findings confirm that a strong and coherent brand design directly supports the decision-making of the consumers.

Furthermore, observed market preferences reinforce the statistical results since the results revealed that, the small-format bottles remain dominant (71%) in alcoholic beverages, with Doppel Munich leading, while the new Djino range captures 73% of non-alcoholic choices, which reflect the combined effect of appealing packaging, improved flavours, and the updated design. Consequently, these patterns show how design interacts with the cultural and contextual factors in order to shape loyalty and repeat purchases. Besides this, the management interviews indicated that Brasimba follows strict brand design guidelines, multi-level quality controls, and centralised oversight, ensuring consistency and compliance with regulatory standards. On this, these internal mechanisms strengthen brand integrity and enhance the effect of design on the consumer behaviour.

Of the results above, overall, brand design at Brasimba operates as both a strategic and operational tool that supports the market performance, consumer satisfaction, and the brand loyalty. For instance, future research should explore how specific design elements contribute individually to consumer decisions.

Based on the preceding results of the present study, the managerial implications suggest that Brasimba should continue prioritising small bottle production, which aligns with consumer preferences, without forgetting strengthen consumer research, financial planning, and monitoring will help to match the production with actual demand. Additionally, Brasimba should pay attention for regular improvements to packaging, labelling, and overall design based on the consumer feedback which can enhance engagement and expanding communication via the digital platforms and thoroughly evaluating marketing strategies before product launches will also help the sustain competitive advantage.

Lastly, the policy implications highlight the importance of developing national standards that encourage consumer trust, product authenticity, and the innovation within the beverage sector, supporting the long-term industry growth. Hence, the study also adds to existing body of literature to brand equity theory by showing how visual identity, packaging, and aesthetic coherence shape consumer perception in emerging markets (Aaker, 1993, 1996; Kotler et al., 2021).

References

- 1) Aaker, D. (1996). Building stronger brands (pp. 2–36).
https://www.google.co.id/books/edition/Building_Strong_Brands/zDA6QQAACAAJ?hl=id
- 2) Aaker, D. A. (1993). Managing brand equity: Capitalizing on the value of a brand name. *International Journal of Research in Marketing*, 10(1), 105. [https://doi.org/10.1016/0167-8116\(93\)90037-y](https://doi.org/10.1016/0167-8116(93)90037-y)
- 3) Aaker, J.L. (1997). Dimensions of Brand Personality, *Journal of Marketing Research*, Vol. 34 No. 3, pp. 347-56
- 4) Addo, P. C., Fang, J., Asare, A. O., & Kulbo, N. B. (2021). Customer engagement and purchase intention in live-streaming digital marketing platforms. *The Service Industries Journal*.
<https://doi.org/10.1080/02642069.2021.1905798>
- 5) Aikins, S. K. (2011). An examination of government internal audits' role in improving financial performance. *Public Finance and Management*, 11(4).
<https://doi.org/10.1177/152397211101100401>
- 6) Ayagre, P., Appiah-Gyamerah, I., & Nartey, J. (2014). The effectiveness of internal control systems of banks: The case of Ghanaian banks. *International Journal of Accounting and Financial Reporting*, 4(2), 377.
<https://doi.org/10.5296/ijaf.v4i2.6432>
- 7) Aziz, M. A., & Ahmed, M. A. (2023). Consumer brand identification and purchase intentions: The mediating role of customer brand engagement. *Journal of Entrepreneurship and Business Venturing*, 3(1).
<https://doi.org/10.56536/jebv.v3i1.38>
- 8) Baxter, S. M., & Illicic, J. (2018). May the force drag your dynamic logo: The brand work-energy effect. *International Journal of Research in Marketing*, 35(3), 509–523.
<https://doi.org/10.1016/j.ijresmar.2018.03.002>
- 9) Benilubero.com. (2025, October). Population estimates of Beni Town. Retrieved from <https://www.benilubero.com>
- 10) Blackwell, R. D., Miniard, P. W., & Engel, J. F. (2006). *Consumer behavior* (10th ed., illustrated). Thomson/South-Western.
- 11) Bloch, P. H. (1995). Seeking the ideal form: Product design and consumer response. *Journal of Marketing*, 59(3), 16–29.
<https://doi.org/10.1177/002224299505900302>
- 12) Byun, S., & Dass, M. (2015). An investigation of the effects of product recall on brand commitment and purchase intention. *Journal of Consumer Marketing*, Vol. 32 Iss 1pp. 1-14.
<https://doi.org/10.1108/JCM-06-2014-1000>
- 13) Chovanová, H. H., Korshunov, A. I., & Babčanová, D. (2015). Impact of brand on consumer behavior. *Procedia Economics and Finance*, 34, 615–621.
[https://doi.org/10.1016/S2212-5671\(15\)01676-7](https://doi.org/10.1016/S2212-5671(15)01676-7)
- 14) Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th.ed. illustrated). SAGE.
- 15) Foster, B. (2017). Impact of brand image on purchasing decisions for the mineral water product “Amidis”: A case study of Bintang Trading Company. *American Research Journal of Humanities and Social Sciences*, 2(1), 1–11.
<https://doi.org/10.21694/2378-7031.16023>
- 16) Guest, G., Bunce, A., & Johnson, L. (2006). How many interviews are enough? An experiment with data saturation and variability. *Field Methods*, 18(1), 59–82.
<https://doi.org/10.1177/1525822X05279903>

- 17) Hameed. S., & Kanwal, M. (2018). Effect of brand loyalty on purchase intention in the cosmetics industry. *Research in Business and Management*, 5(1), 25. <https://doi.org/10.5296/rbm.v5i1.12704>
- 18) Hidayat, R. R., & Rayuwanto, R. (2022). Pengaruh harga dan kualitas produk terhadap keputusan pembelian. *Keizai*, 3(2), 80–93. <https://doi.org/10.56589/keizai.v3i2.292>
- 19) Juhaidi, A., Syaifuddin, Salamah, Ma'ruf, H., Yuseran, M., Shapiah, Janah, R., Mudhiah, Saputri, R. A., Muharramah, N., Fuady, M. N., Ramadan, W., & Lisdariani, R. (2024). The effect of brand personality, brand-self congruity, and brand love on e-WOM in Islamic higher education in Indonesia: The mediating role of brand trust. *Social Sciences and Humanities Open*, 10(March), 100955. <https://doi.org/10.1016/j.ssaho.2024.100955>
- 20) Kapferer, J.-N. (2012). *The new strategic brand management: Advanced insights and strategic thinking* (5th ed.). Kogan Page Publishers.
- 21) Karagiorgos, T., Drogas, G., & Giovanis, N. (2011). Evaluation of the effectiveness of internal audit in Greek hotel businesses. *International Journal of Economic Sciences and Applied Research*, 4(1), 19–34. <http://ssrn.com/abstract=1806943>
- 22) Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *Journal of Marketing*, 57(1), 1. <https://doi.org/10.2307/1252054>
- 23) Kennedy, E. (2017). *The evolution of brand co-creation: Models and exploration of stakeholders' motivations*, Doctoral dissertation, University of North Texas Digital Library.
- 24) Kotabe, M., & Helsen, K. (2022). *Global marketing management* (9th ed.). John Wiley & Sons.
- 25) Kothari, C. R. (2004). *Research methodology: Methods and techniques* (illustrated, reprint, revised). New Age International.
- 26) Kotler, P., & Keller, K. L. (2006). *Marketing management* (12th ed.). Pearson Prentice Hall.
- 27) Kotler, P., & Keller, K. L. (2017). *Marketing management*. *Journal of Chemical Information and Modeling*, 53(9), 21–25. <http://www.elsevier.com/locate/scp>
- 28) Kotler, P., Keller, K. L., & Chernev, A. (2021). *Marketing management* (16th ed.). Pearson.
- 29) Liu, C., Samsudin, M. R., & Zou, Y. (2025). The impact of visual elements of packaging design on purchase intention: Brand experience as a mediator in the tea bag product category. *Behavioral Sciences*, 15(2), 181. <https://doi.org/10.3390/bs15020181>
- 30) Muniz, F., Guzmán, F., Paswan, A. K., & Crawford, H. J. (2019). The immediate effect of corporate social responsibility on consumer-based brand equity. *Journal of Product and Brand Management*, 28(7), 864–879. <https://doi.org/10.1108/JPBM-09-2018-2016>
- 31) Neumeier, M. (2003). *The brand gap: How to bridge the distance between business strategy and design: A whiteboard overview* (illustrated). New Riders Pub.
- 32) Nunnally, J. C. (1978). *Psychometric theory* (2nd ed.). McGraw-Hill.
- 33) Nwankwo, S., & Ajemunigbohun, S. S. (2013). Customer relationship management and customer retention: An empirical assessment from Nigeria's insurance industry. *Business and Economics Journal*, 4(2). <https://doi.org/10.4172/2151-6219.1000081>
- 34) Olins, W. (2008). *The brand handbook* (illustrated, reprint). Thames & Hudson.
- 35) Patton, M. Q. (2014). *Qualitative research & evaluation methods: Integrating theory and practice* (4th ed.). SAGE Publications.
- 36) Peter, J. P., & Olson, J. C. (2010). *Consumer behavior & marketing strategy* (9th ed., illustrated). McGraw-Hill.
- 37) Rezaee, Z., Elam, R., & Sharbatoghlie, A. (2001). Continuous auditing: The audit of the future. *Managerial Auditing Journal*, 16(3), 150–158. <https://doi.org/10.1108/02686900110385605>
- 38) Sanny, L., Arina, A. N., Maulidya, R. T., & Pertiwi, R. P. (2020). Image and brand trust. *Management Science Letters*, 10, 2139–2146. <https://doi.org/10.5267/j.msl.2020.3.023>
- 39) Saunders, M., Lewis, P., & Thornhill, A. (2019). *Research methods for business students* (8th ed., illustrated). Pearson.
- 40) Schiffman, L. G., & Kanuk, L. L. (2004). *Consumer behavior* (8th ed., illustrated). Pearson Prentice Hall.
- 41) Schiffman, L. G., & Wisenblit, J. (2019). *Consumer behavior* (12th ed., authorized adaptation from the U.S. edition). Pearson Education.
- 42) Solomon, M. R. (2017). *Consumer behavior: Buying, having, and being* (12th ed.). Pearson.
- 43) Srivastava, R. K., Fahey, L., & Christensen, H. K. (2001). *The resource-based view and marketing: The role of market-based assets in gaining*

- competitive advantage. *Journal of Management*, 27(6), 777–802.
<https://doi.org/10.1177/014920630102700610>
- 44) Sudsomboon, W. (2008). Construction of an automotive technology competency analysis profile for training undergraduate students: A case study of automotive body electrical technology systems. Paper presented at [Conference Name if known], November, 19–21.
 - 45) Swaminathan, K. (2023). Book review: Kevin Lane Keller and Vanitha Swaminathan (2020). *Strategic Brand Management: Building, Measuring, and Managing Brand Equity* (5th ed.). *Asian Journal of Marketing Management*, 2(2).
<https://doi.org/10.31357/ajmm.v2i02.6472>
 - 46) Tashakkori, A., & Teddlie, C. (2010). *SAGE handbook of mixed methods in social and behavioral research* (2nd ed.). SAGE Publications.
<https://doi.org/10.4135/9781506335193>
 - 47) Underwood, R. L., & Klein, N. M. (2002). Packaging as brand communication: Effects of product pictures on consumer responses to the package and the brand. *Journal of Marketing*, 10, 58–68.
<https://doi.org/10.1080/10696679.2002.11501926>
 - 48) Wheeler, A. (2017). *Designing brand identity: An essential guide for the whole branding team* (5th ed., illustrated). John Wiley & Sons.
 - 49) Yamane, T. (1967). *Statistics: An introductory analysis* (2nd ed.). Harper & Row.
 - 50) Yanu, A., & Fianto, A. (2014). The influence of brand image on purchase behaviour through brand trust. *Business Management and Strategy*, 5(2), 58–76. <https://doi.org/10.5296/bms.v5i2.6003>
 - 51) Zeithaml, V. A. (1988). Consumer perceptions of price, quality, and value: A means-end model and synthesis of evidence. *Journal of Marketing*, 52(3), 2–22. <https://doi.org/10.2307/1251446>