



## **Affecting people by colors in brand awareness for sales purposes**

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## Abstract

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The purpose of this thesis is to provide an understanding of the effectiveness of colors in brand awareness. The goal is to find the answer to the research question "How colors can affect brand awareness".

Three main themes are covered in the theoretical framework: color psychology, the term brand, and sensory marketing.

The methodology consisted of qualitative research with semi-structured interviews. Five Finnish men and five Finnish women were selected between the ages of 20 to 60 to reflect a range of life situations and income levels.

The results revealed some new insights but also expected outcomes. Most of the respondents saw color-emotion associations the same way, regardless of gender or age. Some similarities were seen between the answers for package design. The only major difference between the genders was in trying new brands; men relied mostly on recommendations from friends, while women were more sensitive to marketing alone.

To succeed in sensory marketing, the color-emotion association must be strong, unique, and different. Also, it is suggested to take into consideration the possible gender of the target audience, since women tend to be more sensitive to marketing, while men tend to trust recommendations more.

**Keywords**

sensory marketing, color psychology, color-emotion association, package design

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## 1 Introduction

Every color has its own special effect on us - mental, physical, or emotional. What is interesting is how just a wavelength of light can cause us to respond so strongly. The power of colors has been known for a long time; Ancient Egyptian doctors washed their patients with water that was brightly colored to cure diseases.

The perception and interpretation of colors vary from individual to individual, making it hard to understand how they are viewed and experienced. Even so, there are still some assumptions between colors and emotions. Our response to colors could be viewed in two ways, as cultural creations from our language and traditions, but also as fundamental features of our cognitive architecture.

A lack of time and information overload have increased the importance of emotional, cognitive, and symbolic factors in marketing. In sensory marketing, the objective for a company is to make the senses focus on the experience of a brand, especially when emotions and feelings override reason and logic. A sensory experience is created when the senses are stimulated by different elements or triggers in marketing. Marketing based on sensory perception focuses on the five senses of smell, sound, sight, taste, and touch. The traditional psychological term for these elements is "stimuli". For this thesis, we focus on sight.

It is interesting to note that 62-90% of the assessments we make are purely color-based. A color's ability to create attention and feelings can make a purchase more likely.

Colors help consumers to recognize brands in marketing communications. The use of colors may have impressive effects; a company that owns a particular color can differentiate and be recognized. Consistency in visual identity increases a company's recognition. Through brochures, advertisements, and websites, as well as through uniforms and liveries, a company's visual identity is represented both actively and passively. Through sensory marketing, customer service can be improved, helping a brand's image and recognition to improve over time.

For a package to be successful, it must combine emotional and functional components. As a consumer product, packaging plays a crucial role in clarifying the identity of a brand. In addition to that, packages can be regarded as both containers and messages when creating a sight experience. This thesis examines how colors can influence marketing.

The writer of the thesis found the topic of colors and their use in marketing to be interesting and suitable for her degree program and her professional studies in sales and services. Increasing a brand's recognition and sales can be achieved by understanding how

sensory marketing attracts potential consumers. The findings of this study can be applied to marketing, package design, and brand colors in general. With an understanding of color psychology and brand colors, a company can reach more customers and stand out from the competition.

In order to gain a more in-depth understanding of the topic, qualitative research with semi-structured interviews was used. Through these styles, it was easier to gain insight into people's minds and understand how they see and experience marketing. The study was conducted with ten Finnish participants, five males and five females from different age groups and life situations. In addition, this allowed a large perspective to be taken on the topic as well as a comparison of gender differences. Having multiple sources and a deep familiarity with the previous research helped to understand the topic, provide a suitable basis for the research, and support its findings.

The purpose of Chapter 2 is to present color psychology, including the history of color psychology and how colors affect emotions. The third chapter will explore the concept of branding, its importance, and introduce a few key terms. Brand colors will also be discussed. The next chapter will focus on sensory marketing. In this chapter, the whole concept will be explored, as well as how it can be applied for marketing purposes and why brands should use it. Also covered in the chapter will be the importance of package design, one of the themes in the data analysis. In chapter five, the reader will learn about the research question, how it was conducted, and what methods were used to gather the data.

Chapter 6 presents the results derived from three topics: color psychology, colors in brand awareness, package design and gender differences of the results. To give a deeper understanding of the participants' thoughts, many real sentences are added. Finally, the writer will discuss the findings and compare them between genders. Moreover, this part is a deeper analysis of the results and can help companies better understand the importance of colors and sensory marketing.

The writer will provide a summary of the whole thesis process in the last chapter, which will be a self-reflection.

## 2 Color psychology

Basically, and in practice, color is just light. The colors that are seen are just wavelengths of light. The color spectrum varies from dark red 700 nanometres to violet 400 nanometres (Haller 2019, 19). These are the colors a human eye can see. Outside of our vision are left for example radio waves, microwaves, and many others.

"Primary colors" can be confusing since it refers to different colors in various contexts. Red, blue, and yellow are the three primary pigments - mixing blue and yellow produces green. When using light, the primary colors are red, blue, and green: yellow is the secondary light color - television is a good example (Wright 1997, 17).

Colors are used in many ways to show, warn, protect, and attract. Darwin suggested that there are three main uses for colors: Attraction, protection by camouflage, and warning (Haller 2019, 23).

But there is not all. Haller (2019, 23) and Krishna (2013, 35) write about how colors are not only a visual stimulus but how they also create physiological changes within us. That is called, in psychological terms, emotional experience. According to Haller (2019, 26), each color has its unique effect that influences us emotionally, mentally, and physically. Written in other words – different wavelengths are powerful enough to trigger our emotions. This has been known somehow for centuries: according to Hultén (2020, 69) and Singh (2006, 784) to cure diseases, ancient Egyptian doctors used brightly colored water to wash their patients.

The link between Aristotle's idea of four basic color roots and other great thinkers' recognition of four personality types and their means of self-expression has taken nearly 2,500 years to be realized. There is a common thread, that links so many great minds throughout history.

### 2.1 The reason why colors are seen

Hultén, Broweus & van Dijk write (2009, 9) claim, that sight is usually held to be the most powerful of the human senses, also being the most seductive. They also state, (Hultén & al. 2009, 96) how the perception of color plays a major role in the experience of sight.

According to Haller (2019, 20), our perception of color is influenced by the light reflected by an object's surface into our eyes. So, our eyes can see only those colors that are reflected from the surface. White and black, the Ying and Yang of the color wheel are

unique: while white reflects all the colors, black absorbs them all. This also explains why black clothes are warmer on a sunny day.



Figure 1 Red and blue reflecting from the berries (Koskinen 2022)

As seen in Figure 1 above, we can only see red and blue berries, because other colors are absorbed.

The final thing for seeing colors after the light and the object reflecting the color is the eye. As Haller (2019, 22) explains, it is mostly the brain's interpretation:

“The sensation that we know as color is our brain's interpretation of the signals coming from our eyes when light enters them. This is why we don't see colors in the dark” (Haller 2019, 22).

One interesting point in the whole process is, that we are capable to detect only three colors: green, red, and blue. As Haller (2019, 22) highlights, this is all about rods and cones in our eyes. The vision in low light, or the so-called “night vision” is possible by the rods in our eyes. The cones instead are responsible for picking and processing the higher levels of light. According to Haller (2019, 22), we have cones for long waves of light (reds), for short waves of light (blues), and in-between lengths (greens). But why do we see so many colors then? Well, it is just these three cones working together and our brain interpreting their signals.

One interesting point in the views of marketing is, that the sight sense and the visual system also let us discover possible changes and differences in design, interior, or package (Hultén & al. 2009, 9).

## 2.2 The history of color psychology

Throughout history, colors have fascinated great minds and physicians. Colors have been linked to personalities, elements of nature, and bodily fluids according to their theories.

The overview of the history of color psychology begins with the philosopher Empedocles (ca. 490-430 BC). As early as the middle of the fifth century BCE, Empedocles formulated a philosophical program in hexameter verse that established the four-part theory of roots: air, water, earth, and fire (Kingsley & Parry 2020). As Haller (2019, 27) explains, Empedocles believed that these “roots” were the base for everything, including all living creatures.

Hippocrates (ca. 460-370 BC), the father of modern medicine, developed his theory of the four bodily fluids. According to Haller (2019, 28), the fluids were: Blood, Yellow Bile, Black Bile, and Phlegm. Hippocrates believed that an imbalance of these bodily fluids would cause illness or unhappiness (Haller 2019, 28). This is why each of them had to be in balance according to one’s temperament.

Aristotle (384-322 BC) developed the first known theory of color, which believed color was sent by God into the universe as celestial rays of light (Haller 2019, 29). Roughly 2,000 years before Newton, he created a linear color system. In that system, he ranged colors from white to midday to black to midnight (Haller 2019, 29).

The Greek physician Galen (ca. 130-210 AD), along with Hippocrates, believed illness was caused by an imbalance of the four humors, and that the only cure was to restore their balance. Further, he linked the excess of one particular humor with particular personality traits and the qualities of dry, wet, cold, and hot (Haller 2019, 29).

The linear color system by Aristotle was the way colors were arranged before Sir Isaac Newton. Sir Isaac Newton (1642-1727) was the first person to understand, what makes the colors to rainbow. He discovered that he could break colors into their component parts by shining sunlight through a glass prism. According to Haller (2019, 19), Newton divided his finding into seven colors: Red, orange, yellow, green, blue, indigo, and violet. The reason for the seven colors came from Ancient Greek: they believed that colors are in a connection the same way as the solar system, days of the week, and musical notes (Haller 2019, 19).

Newton's book "Optics" from 1704 depicted the colors as a circle, a wheel, blending back into colorless light in the center (Arnkil, Kokkonen & Aalto University School of Arts, D. a.



A. 2013, 20). Since then, hundreds of different color wheels have been created based on this picture.

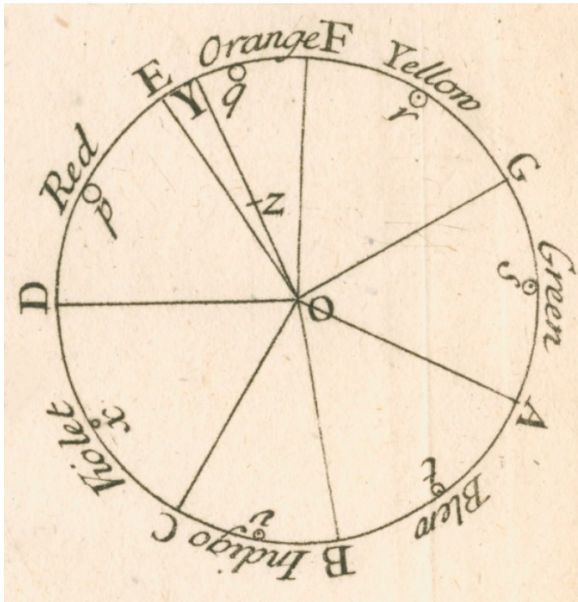


Figure 2 Color wheel from Newton's Opticks, 2nd. ed., 1718. (Marshall 2021)

The views Newton held about color and light remained relatively unchanged until the great poet and novelist Johann Wolfgang von Goethe (1749-1832) published his 1,400-page color theory paper in 1810 called "Zur Farbenlehre". Unlike Newton, who saw color as a physical phenomenon, Goethe recognized color as an emotional experience we perceive differently (Haller 2019, 31). Goethe disputed that Newton's were primordial (Wright 1998,16). As Wright (1998, 16) writes, he considered them in light of Aristotle's theory. Goethe saw Newton's ideas as secondary and warned against the false notion that they replaced those of Aristotle: he urged us to see them as a progression. However, many people did not heed Goethe on this point, and colorwork for over two centuries thereafter was based almost exclusively on Newton's discovery of the spectrum.

The goal of Goethe's investigation was to discover the laws of color harmony and to define the ways that certain colors can create certain emotions. Haller (2019, 31) highlights, how Goethe's doctrine of colors, was the entrance of the world of modern color psychology.

According to Haller (2019, 31) Carl Jung (1875-1961), a Swiss psychiatrist, is considered to be the most respected voice in color psychology. As a follow-up to Hippocrates, Jung classified the four temperaments according to color to explain human behavior (Haller 2019, 31):

- Cool Blue: showing no bias, detached, analytical, objective
- Earth Green: calming, soothing, still, tranquil

- Sunshine Yellow: uplifting, spirited, enthusiastic, cheerful
- Fiery Red: decisive, bold, positive, assertive

According to Haller (2019, 31), Jung also surmised, that we are likely to connect to one color energy in particular.

According to McMullen (2021), the Russian-born artist Wassily Kandinsky (1866-1944) is regarded as one of the first creators of pure abstraction in modern painting. In his color theory, he attempted to explain how a painter decides which palette to use: either by its visual effect or by its emotional connection - the feelings the painter has with the colors (Haller 2019, 32).

In his book *Concerning the Spiritual in Art* in 1911 (1946, 39) Kandinsky explains how two results can be produced when the eye stray over a palette covered with colors:

1. A pure, physical effect is seen, when the eye is enchanted by the beauty of the color. The viewer can experience similar pleasure as while enjoying a tasting delicacy. The eye is stimulated the same way as the tongue is by a spicy fish or refreshed as a finger touching ice. These physical sensations are short-lasting and leave no lasting impression if the soul remains unaffected.
2. The circle of impressions widens as man develops, embracing different beings and objects and progressing until these acquire the value of spiritual harmony. Light colors, especially the brightest, warmest ones, draw the eye. The bright yellow of a lemon hurts the eyes after a while, and it rests in blue or green instead. The color holds psychic power, causing an emotional response.

As seen in his theory, Kandinsky explained how the colors had two effects on the eye: a person's physical understanding of it and the psychological effect, "inner resonance" when it affects the spiritual experience.

In exploring how color influences how we feel, think, and behave, Angela Wright (1939-) took the color personality theories of Carl Jung and the great minds before her a step further in the 1970s with a unified theory of color psychology and color harmony.

Her color affects system consists of seven principles (Haller 2019, 33):

- Different hues affect different psychological states
- Color has a universal psychological effect
- Shades, tones, and tints can be divided into four groups according to their color
- Colors in the same group harmonize with each other
- Each individual can be classified according to one of four personality types
- There is a natural affinity between each personality type and a certain color group

- Personality type affects the way people respond to color schemes.

Nowadays we know how emotions and feelings are influenced by color (Hultén et al 2009, 96). According to Hultén et al (2009, 96), the central nervous system and the cerebral cortex are also known to be affected by colors, which means colors could activate and stimulate our memories, thoughts, and experiences.

What this all means, is that there is a great opportunity to help customers identify the brand in the future by the company's logotype and products defined by the right color.

### **2.3 Colors and emotions**

Seeing colors differently from one individual to the next makes it hard to understand how they are perceived and interpreted by another. According to Singh (2006, 785), there are still some assumptions between colors and emotions; yellow, orange, and blue are seen as happy colors, while red, black, and brown are seen as sad colors.

These assumptions could be seen in two ways; response to the colors seem to be fundamental features of our cognitive architecture, but also cultural creations from our language and traditions (Jonaskaite, Abu-Akel, Oberfeld, & Bogushevskaya, 2020, 1246; Mooij 2011, 231).

A color-emotion association arises as a result of environmental experiences, according to the first theory (Jonaskaite & al. 2020, 1247). Therefore, color may be associated with emotion because it appears in particular emotional situations of evolutionary significance such as the face in anger (Jonaskaite & al. 2020, 1247). If this is the case, color-emotion associations should be widespread.

But, according to Jonaskaite & al (2020, 1247) colors and emotions can become arbitrarily associated with specific languages, cultures, or religions according to the second theoretical explanation. If this is the case, color-emotion associations should differ among cultures with different languages, symbols, and traditions. Some linguistic and geographic similarities have been found; nation-to-nation color-emotion association scores were higher when linguistic or geographic distances were shorter (Jonaskaite & al. 2020, 1253; Krishna 2013, 36).

As mentioned above, there are some similarities between nations close linguistically and geographically. Yet, Singh (2006, 787) claims that as territorial barriers are shrinking and

communications technologies (the internet) advance, we can expect to see the use of colors becoming more homogeneous around the world. The cross-modal correspondence framework proposes that two unrelated entities (here, colors and emotions) can become cross-modally associated when they regularly appear together in one's perception or language environment, whether on a global or local scale (Jonaskaite & al. 2020, 1247). Considering the accessibility and popularity of American television entertainment around the world, it seems likely that North American preferences and associations of color will prevail (Singh 2006, 787).

But what about the names of the colors? According to Haller (2019, 45) in the English language, there are eleven basic terms for colors when for example in Russian and Greek there are two words just for the color blue. At the same time, Hindi has its own place in basic colors for Saffron but has no standard term for the color grey (Haller 2019, 45). When considering the prevalence of color associations, it becomes very interesting how these will change in the future.

Between the genders, there seem to be some differences in the perceptions of colors. According to Singh (2006, 785) grey, white, and black are more tolerable to men than to women, and women get confused and distracted more frequently when the color combinations of red and blue are present. This is also supported by Hurlbert & Ling (2007, R625); the distraction of women to red and blue combinations could be stated by the hunter-gatherer theory. In this theory, female brains should be specialized for tasks that are gathering-related (Hurlbert & Ling 2007, R624; Haller 2019, 40). This theory would prove why females prefer objects that are "redder" than the background.

Another explanation is the female's role as a caregiver; due to emotional states they need to discriminate against subtle changes in skin colors (Hurlbert & Ling 2007, R625)

Khouw (s.a.) claims that studies have shown significant differences in color naming between the genders. Women recognize and can name significantly more colors than men (Khouw, s.a.). Surprisingly enough women are more likely to have a favorite color than men. According to Khouw (s.a.) and Hurlbert & Ling (2007, R624), there seems to not have preferences between light or dark colors, however between bright and soft ones women prefer soft colors while men bright ones.

When it comes to emotional experiences, according to Khouw (s.a.), grey and colorful rooms do affect one's emotional experiences. Studies by Rikard Kuller in 1976 showed

that heart rates were higher in a gray room than in a colorful room (Khouw, s.a.). Also, according to Khouw (s.a.), they found out in the same study that men were more likely to have stress reactions than women and to become bored in the gray room than women.

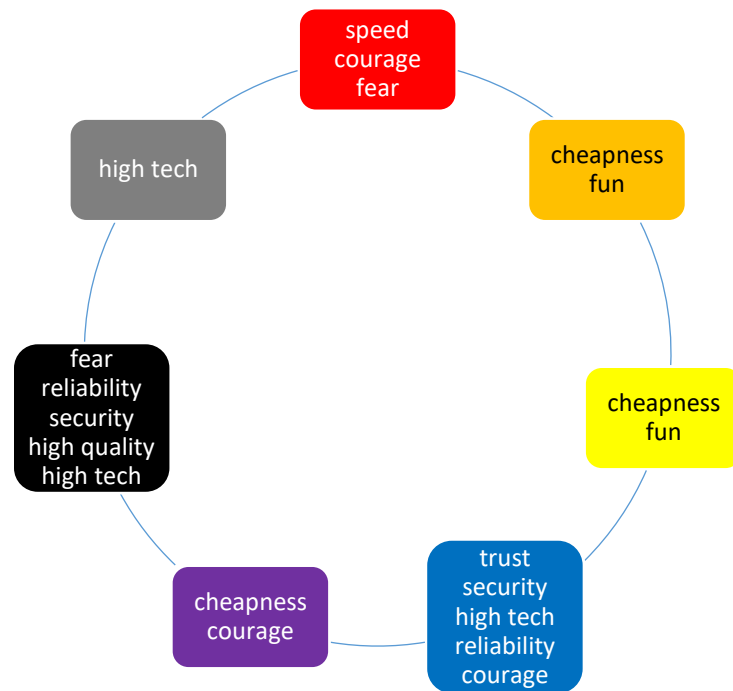


Figure 3 Color associations with adjectives (Adapted from Hallock 2003)

**Red** could be called a multipurpose color. The color red is associated with blood, fire, and danger, as well as with love, passion, and sexuality. According to Jonauskaitė & al studies (2020, 1252), red is associated with love and anger.

According to Hultén (2020, 69), a red color may also represent confidence, power, and strength, making it an energetic and lively color.

Red is used in in-store price promotions to attract the eye and draw attention to special products. In Western countries, it is the color of Christmas, and in Chinese culture, the bride uses a red wedding dress.

Sunshine is associated with **yellow**. It's one of the most visible colors, which is why street signs use it, and it signifies cheerfulness, energy, and joy. Interestingly, according to Jonauskaitė & al studies (2020, 1253), for example, Egyptians do not associate yellow with positive emotions.

**Blue** represents the sky and sea. According to Hultén (2020, 69), blue has a harmonious and relaxing quality.

Additionally, it is the most universally preferred color (Hultén 2020, 69; Singh 2006, 784). Hurlbert & Ling (2007, R623) still address, that even tho the studies of blue as a preference color, there are difficulties to extract a systematic and quantitative description of preferences due to the lack of controls in the measurements.

Blue is often associated with trustworthiness and reliability in companies like BMW, Facebook, Twitter, Samsung, etc (Hultén 2020, 69).

According to Hultén (2020, 69), **orange** is associated with activity and energy. It is also linked to health and welfare, vitamin C and oranges. Orange represents creativity and youthfulness (Hultén 2020, 69). According to Jonauskaite & al studies (2020, 1252), orange is globally associated with joy and amusement.

Orange is also in the Hindu religion in India the most sacred color, but at the same time in Ndembo, Zambia, it is not even acknowledged as a color (Singh 2006, 784).

**Green** is the symbol of nature and the environment. Hultén (2020, 69) writes, about how green is used to represent environmental, sustainable, organic style, "being green". In addition, green represents finance and wealth since green is the color of US money, so it is associated with wealth (Hultén 2020, 69).

Purple has spiritual associations, such as the Halloween tradition. It is also associated with majesty or royalty (784Hultén 2020, 69).

According to Jonauskaite & al studies (2020, 1252), **black** is globally associated with sadness, fear, and hate. Still, Haller (2019, 96) claims, that black is as multipurpose as red; most women associate it with glamour and elegance.

Interestingly, according to Singh (2006, 784) **white** is so important to the Inuit community, that it has 17 different words to describe it. According to Jonauskaite & al studies (2020, 1252), white is globally associated with relief. Haller (2019, 94) writes, how white is associated with peace, quiet, clarity, and simplicity,

### 3 The term brand and how it is important

A brand is the culmination of everything that a person has experienced from a company in some way (Ruokolainen 2020, 16). As Ruokolainen (2020, 16) writes in his book, logos aren't the same as brands, but they serve as symbols of brands.

As David High lists in Alina Wheeler's book (2018, 2), a brand serves three main purposes: **navigation** (the ability of a brand to help consumers choose from an array of choices), **reassurance** (the brand conveys the inherent quality of the product or service and assures customers that they have made the right choice), and **engagement** (by using distinctive imagery, language, and associations).

Brands are created in the minds of customers and their emergence is heavily influenced by factors other than marketers (Ruokolainen 2020, 18). In other words, every individual receives and experiences a brand differently.

There are a lot of things that can be done by a company to contribute to the appearance of its desired image at the end of each client relationship. The process is known as brand-conscious development (Ruokolainen 2020, 19).

#### 3.1 Brand strategies

There are many different brand strategies for branding: it is impossible to apply one strategy to all situations. Businesses need to brand their products and services with a strategy that aligns with their values and resonates with their customers.

According to Ruokolainen (2020) and Dvornechcuck (s.a) brand strategies might be for example *Monolithic brand*, *an Endorsed brand*, and a *Pluralistic brand*.

As seen in Figure 1, brand strategies differ depending on the case. The monolithic brand relies on one master brand, where all the brands bear the parent brand's name (Ruokolainen 2020, 30; Dvornechcuck s.a). In this strategy, every brand and sub-brand is clearly from one company.

When it comes to the endorsed brand, the strategy includes a set of independent brands endorsed by a corporate brand (Ruokolainen 2020, 31; Dvornechcuck s.a). This strategy allows for market competition without alienating the existing audience.

In pluralistic brands, the sub-brands are given their images, rather than relying on the master brand (Ruokolainen 2020, 32; Dvornechcuck s.a).

<b>Brand strategy</b>	<b>Explanation</b>	<b>Example</b>
<b><i>Monolithic brand</i></b>	Having a single, strong, master brand.	<b><i>FedEx, BMW, Fiskars</i></b>
<b><i>Endorsed brand</i></b>	A synergistic marketing relationship between the product and the parent company.	<b><i>Apple</i></b> (Pay, iPad, iPhone) <b><i>Marriot</i></b> (Courtyard, Fairfield, SpringHill) <b><i>Nestle</i></b> (Nesquick, KitKat, Cheerios)
<b><i>Pluralistic brand</i></b>	A collection of unrelated brands.	<b><i>Unilever</i></b> (Dove, Lipton, Ben&Jerry's) <b><i>Coca-Cola</i></b> (Sprite, Powerade, Fanta)

Table 1 Brand strategies (adapted from Ruokolainen 2020 30-32; Dvornechcuck s.a.)

### 3.2 Logo

As the name implies, a logo is a unique spelling of an organization's or product's name (Ruokolainen 2020, 112). Ruokolainen (2020, 112) believes, that company's logo might be its most important marketing tool. By carefully constructing a logo, you can express the company's purpose, positioning it above its competitors and distinguishing it from others. In terms of communication, a logo acts as a pictorial tool; most people are more sensitive to pictures than to numbers and words (Ruokolainen 2020, 114).

Wheeler supports this (2018, 24) when she writes how shapes are the first thing the brain recognizes and remembers; in contrast to words, images can be remembered and recognized directly, while words require decoding.

### 3.3 Brand colors

When it comes to marketing communication, colors help consumers recognize brands. Colors may have an impressive effect; an organization that owns a particular color has a powerful means of differentiation and identification (Ruokolainen 2020, 122). Imagine a red soft drink or red-yellow fast-food brand. What brand comes to mind?



As Eiseman (2017, 055) points out, color combinations need to contain visual cues for the viewer that can inspire specific reactions and best convey the message, intent, mood, or ambiance.

Hammond (2008, 85) stresses the importance of a well-designed visual identity in his book. Having a consistent visual identity makes a company more recognizable.

A company's visual identity is represented both actively through brochures, advertisements, and websites, as well as passively through uniforms and liveries (Hammond 2008, 85).

However, visual identity is a highly subjective field. Colors that are appealing to one person may be offensive to another.

What is most important is not just the color, but how it is used, and how it fits into the overall customer experience Hammond (2008, 86) stresses.

The following two points should be considered by Hammond (2008, 87):

- Are the colors associated with a negative situation in the market, thereby evoking negative emotions when seen by consumers
- The shape of the logo or symbol is similar to something else that may not evoke positive emotions

## 4 Sensory marketing

Ninety-five percent of our thoughts, emotions, and learning are unconscious (Dooley 2012, 1). There have been multiple studies that prove the importance of the human subconscious. According to Dooley (2012, 1), the power of our subconscious was demonstrated in a study in which subjects solving a puzzle were able to solve it for as much as eight seconds before consciously realizing that they had.

Another finding of our unconsciousness is found also by the study of repetition; it shows that material that is neutral or positive is perceived as more positive upon repeated exposure. It is a result of a feeling of familiarity, and it is true for all visual stimuli people see (Andrews, Leeuwen, Baaren, 2014, 15). However, it is vital to keep in mind that the mere exposure technique is most effective between 10 and 20 presentations, remind Andrews & al (2014,15). But still, Lindström and Underhill (2010, 142) remind, how nowadays it is way harder to capture attention when everyday life is visually overstimulated.

Another study supports Andrews & all in the repetition; A study conducted by Martin Lindstrom and his team (2010, 47) examined product placements on American Idol. In that study, subjects were shown brands appearing in the show, including Coca-Cola and Ford, as well as brands that did not have product placement in the show.

After the first round, subjects showed no greater memory for the product placement brands compared to the other brand (Lindström & Underhill 2010, 48).

After that, they showed an episode of American Idol, along with a different show. The participants were again screened with the same brand after watching the shows.

Lindström and Underhill (2010, 49) were able to prove that subjects were significantly more likely to recall the brands featured in American Idol after the second round. Even more interesting was the finding that Coca-Cola, which strategically placed its product (by strategically using bottles and couches that resembled bottles) was more memorable than Ford, which simply aired traditional commercials during the breaks (Lindström & Underhill 2010, 49).

In their study, they found that consumers have a better recall of brands that are integrated into a program's storyline. Therefore, regular commercials on commercial breaks do not have the same lasting impression on us as those brands that are seen during the whole show. Eiseman (2006, 68) supports these findings; as a result of establishing a color and design "signature", it becomes the brand's identifier across many levels of communication.

Ruokolainen (2020, 41) and Eiseman (2006, 66) stress, how a company needs to make the brand and products distinguishable. The objective of sensory marketing for a company is to make the senses focus on the sensory experience of a brand, particularly when emotions and feelings seem to override logic and rationality in the brain (Hultén, Broweus, and van Dijk 2009, 19).

In the article by Singh (2006, 785); colors could help to create attention and create feelings that might increase the purchase probability. According to Wheeler (2018, 154), a product's color accounts for 60% of its decision to be purchased. Lindström and Iivonen (2009, 163) write in their book how consumers are only attracted to black-and-white ads for a second, while colorful ads catch their attention for two seconds. When considering how products have less than a second to catch our attention, that is a crucial finding.

#### **4.1 What is sensory marketing and the effect of it**

Sensory marketing focuses on the five human senses: smell, sound, sight, taste, and touch (Hultén et al 2009, 17). In this thesis, we focus on sight.

The concept of sensory marketing is based on holistic views of brand experiences Hultén & al (2009, ix) claim. Individuals' final purchase and consumption experiences can be influenced by sensory marketing. To influence the consumer in the shop, some stimulus must attract their attention: this is a precondition for any further evaluation of the product, whether it relates to information processing or aesthetics (Kauppinen-Räsänen & Luomala 2010, 289). According to Hultén & al (2009, ix), the significance of the human senses has been neglected for a long time. Eventho, the importance of theirs for clarifying the brand identity and image and even though it's been well known and documented in science how senses affect marketing (Hultén & al. 2009, ix; Singh 2006, 786).

A sensory experience is a general act of stimulating one or more senses (Hultén & al. 2009, 12; Balaji, Raghavan & Jha 2011, 513). In other words, sensory experiences are created when the senses are stimulated by different elements or triggers in marketing. The traditional psychological term for these elements is "stimuli" (Hultén et al. 2009, 17). Interestingly, according to Singh (2006, 784) 62-90% of the assessments we make, are based on colors alone.

According to Hultén & al (2009, 19) to facilitate the sensory experience and satisfy needs and wants, companies must trigger the individual's touchpoints through the senses. When

it comes to visual information, in contrast to tactile information, does not require the customer's active participation (Balaji & al. 2011, 516).

#### **4.2 Brand marketing as the sensory experience**

According to Hultén & al (2009, 13), sensory marketing can improve the quality of customer service, helping to improve brand recognition and image over time. Singh (2006, 786) and Kauppinen-Räsänen & Luomala (2010, 289) claim, that colors evoke brands. Lindström and Underhill (2010, 154) even claim that colors increase brand recognition even 80%. In addition to this, sensory marketing can further deepen and personalize a brand's experience.

A study by Seoul International Color Expo showed, that color might raise brand recognition by over 80% (Lindström & livonen 2009, 164). The same power of brand awareness has been claimed by Dooley (2012, 3); the brand should be identified even when some parts of the marketing are removed. For example, people can still recognize Coca-cola can, even if the logo is removed, or the text says something else. According to Lindström and Underhill (2010, 48), the ad effectiveness can best be assessed by consumers' memories of a product.

There is proof of it too, write Lindström & livonen (2009, 98): a well-known cigarette brand Silk Cut started to use purple color in their advertisements in 1997 as a way to prepare for the cigarette advertising ban in the UK. It didn't take long before consumers connected the color with the Silk Cut logo and ultimately to the brand. The company started to market itself by purple roadside billboards without its logo or name after the ban was put into effect and they could not use its logo. According to Lindström and livonen (2009, 98), 98% of consumers connected the billboards to the brand, even if they couldn't explain why they did so.

Singh (2006, 786) points out the importance of research relating to the choice of colors; Before launching a product, the color analysis should be conducted and concluded, as the wrong color choice can negatively impact the image of the company and the product. But, according to Kauppinen-Räsänen and Luomala (2010, 290), these kinds of analyses are difficult due to the research findings that color liking is culturally bounded, yet there are some findings that similarities are greater when nations are close ether by linguistically or geographically (Jonauskaitė & al. 2020, 1246).

But still, according to Hultén, Broweus, and van Dijk (2009, 12), many companies do not take it seriously enough to turn the marketing toward the senses with a clear strategic direction. Also, Singh (2006, 783) highlights, how it is important for managers to understand the importance of colors in marketing. Yet, Kauppinen-Räsänen and Luomala (2010, 287) point out how empirical studies on colors in marketing implications are rare.

Hultén, Broweus and van Dijk (2009, 12) underline, how to establish emotional connections with consumers, brands must be prominent in their consciousness. From both the firm's and the customer's point of view, a firm's sensory experience might be seen as very successful, but it could be even more successful Hultén, Broweus, and van Dijk (2009, 13) continue. They even claim (2009, 15) that it is only through sensory experience, that customers decide between the products and brands. Kauppinen-Räsänen and Luomala (2010, 289) come to the same conclusion; colors play an essential role in creating an aesthetic experience since attractive packages attract more attention than unattractive ones.

### **4.3 Package design**

Both extrinsic and intrinsic cues can influence the way people perceive products, for instance, the external attributes of packaging (Hultén 2020, 77).

Most products like cars and fruits are not packaged. Sensory attributes like appearance, aroma, and surface texture affect perception and purchase behavior in these cases (Hultén 2020, 77)

According to Hultén (2020, 77) other products, such as alcohol, chocolate, or soap, are packaged and a person's perception of the product is affected by packaging stimuli, such as color or text. In such cases, many consumers consider both the product and its package to be part of the overall product experience he (2020, 77) continues.

In the world of consumer goods, packaging plays an important role in clarifying a brand's identity (Hultén & al. 2009, 95), They also address (Hultén & al. 2009, 96) to be successful, a package must combine emotional and functional aspects. But that is not all; packages can be regarded both as containers and messages when creating a sight experience (Hultén & al. 2009, 96). According to Hultén (2020, 77) based on the information found on the packaging, certain sensory characteristics are expected of the product.

Balaji & al. (2011, 514) and Hultén & al (2009, 91) address the importance of visual information: in terms of product experiences, visual and tactile information take the lead over other senses, such as smell and sound. The same is written by Kauppinen-Räsänen and

Luomala (2010, 289); shape, pictures, and colors are shown to attract consumers' attention in packaging research too; of these three, color is the most influential visual cue, as it is the first thing people notice about a package.

This can be seen also as the attractiveness of the packages; colors play a crucial role in creating an aesthetic experience since attractive packaging attracts more attention than unattractive packaging (Kauppinen-Räsänen & Luomala 2010, 289; Hultén et al 2009, 94). Aesthetic value can influence consumers' brand choice; however, for example, package design and color do not serve solely aesthetic purposes. According to existing marketing research, package colors have two additional functions: they attract attention, and they serve as a stimulus for consumers (Kauppinen-Räsänen & Luomala 2010, 287). According to Lindström and Underhill (2010, 155), when asked to estimate the significance of color in the decision to buy a product, 84,7% think the color is more important than half the factors they consider.

## **5 Methodology**

The methodology used in the research will be discussed in this chapter. First, qualitative research and its methods will be explained in detail. Then comes the sampling and the reason for the selection of the sample.

Following this, a semi-structured interview will be explained and run through the interview situation. Finally, research analysis methods will be discussed as well as their reliability and validity.

### **5.1 Research question**

The purpose of the research was to find the answer to the question “How colors can affect brand awareness”.

The writer of the thesis found the topic of colors and their use in marketing to be interesting and suitable for her degree program and her professional studies in sales and services. Increasing a brand's recognition and sales can be achieved by understanding how sensory marketing attracts potential consumers.

The findings of this study could be applied to marketing, package design, and brand colors in general. With an understanding of color psychology and brand colors, a company can reach more customers and stand out from the competition.

### **5.2 Qualitative research**

A qualitative research study seeks to discover concepts, opinions, or experiences by collecting and analyzing non-numerical data such as text, video, or audio (Bhandari 2022). As Bhandari summarizes (2022) this method will help to explore a problem in-depth or generate new research ideas.

When compared to quantitative research which involves collecting and analyzing numerical data for statistical analysis qualitative research does not do that. Bhandari (2022) underlines how qualitative researchers often consider themselves "instruments" because observation, interpretation, and analysis are filtered through their particular lens. Therefore, another researcher might perceive things differently or observe results differently. This means, that the researcher must explain the choices that he or she makes when collecting and analyzing the data.

Using one or more data collection methods is part of each research approach (Bhandari 2022):

- **Observations:** Write down what you see, hear, or encounter in detailed field notes.
- **Interviews:** talking in-depth with people one-on-one.
- **Focus groups:** discussions among a group of people.
- **Surveys:** providing open-ended questionnaires.
- **Secondary research:** analyzing existing data such as texts, images, videos, audio recordings, etc.

To gain a deeper understanding of this topic, qualitative research was found to be the best method to use. For this study, interviews and secondary research proved to be the most effective methods.

People build their knowledge of the world through what they experience and perceive, as well as through their actions (Vilkkä 2021, 155). In other words, a person reflects reality to themselves through gestures and perceptions. Vilkkä (2021, 155) explains how after forming the knowledge, a person refines it in a way that becomes expressed linguistically, symbolically, and in a language. As a result, when conducting qualitative research, a person's words, texts or images should be examined (Vilkkä 2021, 155).

With this kind of deep insight, we can better understand how consumers interact with marketing's visual world. This research aimed to understand how people see and interact with it.

An interview provides a better opportunity for the interviewee to express their thoughts than traditional surveys. During an interview, both interviewers and interviewees can ask clarifying questions.

Five steps are common to most qualitative data analyses (Bhandari 2022):

- **Organize and prepare your data.** For example, you may need to transcribe your interviews and type your field notes.
- **Assess your findings and analyze them.** Determine whether any patterns or recurring themes emerge.
- **Create a data coding system.** Establish a set of categories you can use to categorize your data based on your initial ideas.
- **Label the data with codes.** An example would be going through each participant's responses and assigning codes to them in a spreadsheet. If needed, you can add new codes to your system as you review your data.
- **Look for common patterns.** Connect code themes.



### 5.3 Sampling

If the observation unit is smaller than the population, it can be divided into samples (Ojasalo, Moilanen & Ritalahti s.a., 69). As Ojasalo & al (s.a. 69) state, samples can be divided into two samples: probability and nonprobability ones. **In probability sampling**, any observation unit belonging to the population has a greater than zero probability of being selected. **Nonprobability samples** are selected at random, and it is unknown how likely one is to be included in the sample.

It is usually impossible to determine the sample size in qualitative research in advance. If the observation unit is large, there should be so many participants that the answers start to repeat themselves; repetition is also called saturation (Kananen 2015, 146). During saturation, there is no new information to be obtained.

In this study, nonprobability sampling was used as a convenience sampling method. Convenience sampling refers to the act of selecting samples from the population based only on their accessibility to the researcher (QuestionPro s.a.). The reason for choosing this for the study is due to the large population of the study; in general, everyone buys products and gets influenced by marketing and advertising.

The study sample was designed to be as diverse as possible. Therefore, five finnish male and five finnish female were selected from age groups 20, 30, 40, and 60, representing different life situations and income levels.

### 5.4 Semi-structured interview

Interviews require interaction between the interviewer and the interviewee, usually face-to-face. The interviews can also be conducted over the phone or online, but particularly online interviews require video conferencing tools that are not available to everyone.

Theme interviews, or semi-structured interviews, are often suitable for situations in which the research objective is not fully known in advance and the purpose is to allow the interviewees some freedom (Ojasalo & al. s.a. 24). These themes are meant to capture as much of the overall phenomenon as possible. Themes should ensure that all aspects of phenomena are considered in research. As is known already, the themes of this thesis focus on **color psychology, packaging design as a sensory marketing tool, and colors as visual indicators and stimuli for brand awareness**.

Ojasalo & al (s.a., 24) state, how although theme interviews are carefully prepared in advance, the questions and their order, as well as their emphasis, may vary. In addition to

allowing for objective comparisons of candidates, they also allow candidates to explore topics relevant to them, spontaneously (Pollock, s.a.) In late interviews, if something interesting comes up that was not considered earlier, it is possible to elaborate on questions (Ojasalo & al. s.a.).

As the objective of the study was to understand the topic in greater depth, semi-structured interviews were found to be the most appropriate method. Participants can express themselves more deeply, better, and in a more personal way. There would have been so much to discuss outside the study if some type of survey had been used. Semi-structured interviews also allow interviewers and interviewees to ask clarifying questions.

## **5.5 Thematic analysis**

Thematic analysis is a method of qualitative analysis that seeks to identify major topics, or themes, in the research material (Jyväskylän yliopisto 2021). A theme can be defined as a subject matter that repeats itself in some way. Silius (2008, 3) on the other hand points out that thematic can mean finding connecting factors or, accordingly, identifying points. In practice, this means cleaning and organizing material by different topics.

As a process of analysis, themeing involves forming and grouping themes, before examining them more closely (Jyväskylän yliopisto 2021). The goal is to highlight aspects that enlighten the research problem (Silius 2008, 4). According to Silius (2008, 3), the material is often acquired through a themed interview, which does not exclude other methods and forms of data collection.

Thematic analysis can be done in a variety of ways. For this thesis, "coding" was selected as the method. In coding, the data can be visually compared and correlated. The researcher of this thesis considered it the most appropriate way of analyzing.

Coding begins with printing out the transcribed data (in this case, the interviews) and highlighting the key sections relevant to the research questions. In this case, the sections dealt with color psychology, package design, and colors as a visual stimulus. The sections are each highlighted in a different color. After all the sections are highlighted, they are then cut out and collected by section.

To understand the context of the highlight, it is necessary to cut the whole sentence or paragraph. Adding the interviewer's number to the paragraph makes it much easier to refer to the original transcript if needed.

The researcher analyzes the rising topics after sorting the data into themes. Similarities between the data are analyzed. The process is also known as a grouping. Researchers connect answers by finding things and words in common. As a convenience, the researcher writes down notes and observations which serve as a guide to writing the actual analysis.

A lot of psychological aspects are involved in this method. The researcher digs deep into the minds of interviewees to learn about their perspectives. Observing similarities can be challenging since people describe the same things in different ways.

## 5.6 Reliability and validity

Research always tries to avoid making mistakes. By examining the reliability of the research, possible errors are assessed.

In qualitative research, reliability can be determined by compatibility between the research site and interpreted material and by the absence of irrelevant or random factors affecting theory formation (Vilkkä 2021, 155). Qualitative research reliability assessment differs from quantitative research reliability assessment. As Hirsjärvi and Hurme cite in the book *Tutki ja kehitä* (Vilkkä 2021, 156), researcher must stand behind the whole process.

“The researcher must be able to document how he or she has ended up classifying and describing the world of the subjects exactly as he has done it. He needs to be able to justify his proceedings plausibly...”

Depending on the research settings, saturation, informant reinforcement, referencing other studies and correct interpretation derivation may be used in qualitative research (Kananen 2015, 352). According to Kananen (2015, 352), the concept of reliability assessment for qualitative research is extensive, and terminology varies depending on where it appears. However, the substance itself remains the same regardless of the source, which Kananen (2015, 352) addresses. In this thesis, the terms “reliability” and “validity” are used.

**Validity** indicates how well the research method measures exactly the feature of the phenomenon being studied, which is intended to be measured (Hiltunen 2009, 3). In other words, whether the study measures what it is supposed to find out.

Methods used in research do not lead to knowledge by themselves; instead, they must be chosen depending on what kind of information is desired (Hiltunen 2009, 3). When choosing between different research methods, the researcher needs to consider this issue first. If the measurement results indicate that the information obtained corresponds to the prevailing theory or improves it, then the result is valid Hiltunen (2009, 3) states.

**Research reliability** describes how well a method of research measures the desired phenomenon (Hiltunen 2009, 9). According to Hiltunen (2009, 9) observation error is reported in the context of reliability and can be evaluated, for example, by repetition measurements.

Research reliability refers to the reliability of findings and claims: was the result of a study only a coincidence or can it be independently verified? There can be repetitions between evaluators, interrater reliability, or between studies, test-retest reliability (Hiltunen 2009, 11).

For this research to be considered reliable and valid, it must be based on repeatable results. As a result of the fact that we are all influenced by marketing in one form or another, the target audience in this study is rather wide. Having ten people in a sample unit might seem like a small sample size for that reason.

In light of the psychological factors and similarities in national-level responses, it was predicted that the sample would provide similar answers and that saturation would be reached. Because all of the respondents were Finnish, the nation-level assumptions of similar responses were supported.

Each question was designed based on the knowledge base and what the researcher considered relevant to gain the best responses to maximize the odds of receiving valid and reliable responses.

## 6 Results

Results will describe how the research was conducted and what sample unit was used.

Following that, three coding themes are covered. The themes were color psychology, colors as visual stimuli in marketing, package design, and gender differences.

### 6.1 Research implementation

For the research, five men and five women from Finland were interviewed. Nonprobability sampling was used in this study as a convenience sampling method because, in general, everyone purchases products and is influenced by advertisements and marketing.

As much diversity as possible was designed for the study sample. Thus, five men and five women representative of different life situations and income levels between the ages of 20 to 60 years were chosen. The average age was 41.

The study participants were contacted personally by phone or via text message, and each one consented to participate. The participants knew why the study was taking place, and everyone was guaranteed anonymity.

Interviews were conducted in a calm, natural setting without outside interference. The data collection goal was at the beginning of March 2022, and every interview ended up being conducted from the 8th to the 16th of March 2022. The interviews were held in the Finnish language, so the quotations in the thesis are translations by the researcher. The interview layout can be found in the appendixes, written in both languages, Finnish and English.

Based on table 1, the majority of interviews took place face to face; however, four were conducted online since the interviewer and interviewee were separated by a long distance.

Interviewee	Gender	Age	Length (minutes)	Type of the interview	Brands first	Colors first
Interviewee 1	female	27	12:30	Face-to-face	x	
Interviewee 2	male	29	12:34	Face-to-face		x
Interviewee 3	female	27	11:32	Face-to-face		x
Interviewee 4	male	31	11:27	Face-to-face	x	
Interviewee 5	female	45	36:00	Zoom	x	
Interviewee 6	male	48	20:00	Zoom		x
Interviewee 7	female	38	25:19	Teams		x
Interviewee 8	male	43	27:00	Zoom	x	
Interviewee 9	female	61	10:15	Face-to-face	x	
Interviewee 10	male	61	12:18	Face-to-face		x

Table 2 Details of the interviews

An interview layout was created in Microsoft Word and filled in during the interview. Because of the speed of the speech, not every sentence was written, only the highlights. Later, when reviewing the interview from the record, the extra questions were added to the document. Each interview was written word by word afterward, but those details that might lead to the individual were left out. Such details included job place, for example.

The face-to-face interviews were recorded by the recorder, while the online interviews were recorded by the software itself. Only the researcher had access to the records or written notes. The main purpose was to prevent participants from feeling that the interview was too short or too long, so the length of the interview could be relaxed for the participants. The average length was 17 mins, 53 seconds.

During the interview, four topics were covered: brand loyalty, factors in brand awareness and marketing, color psychology and brand loyalty. Based on these four factors, the study should have found an answer to the question, "how do colors affect brand awareness."

As mentioned earlier, in a semi-structured interview the questions can be changed if something comes up. That happened right after the first interview. The initial idea was to ask the participants to describe their ideas of specific brands and their logos. They were then instructed to name brands based on different colors. It was observed that when asked to name brands based on specific colors, the interviewee remembered those that were discussed previously.

That brought to mind the study by Andrew et al covered in the Sensory Marketing section. Participants were given the same brand a few times in different situations and that led them to remember them out from many other brands that were not repeated for them.

Seeing that the discussion of brands had an impact on naming one based on colors, it was decided to change the layout of the study. In this new study, half of the participants were first asked to name brands based on colors (red, blue, green, yellow, orange) and the other half were first asked to tell about specific brands (McDonald's, Fazer, Ikea, and Prisma).

There was no doubt that those who covered the brands first remembered them when asked to name brands based on specific colors. Among respondents who covered specific brands first, most began their responses when asked about brands based on colors by referring to past discussions of the four brands and their colors. Therefore, it was clear that participants remembered just covered brands (McDonald's, Prisma, Ikea, and Fazer) from specific colors.

*"After talking about McDonald's, it comes to mind..."* said interviewee 5 when asked to name a brand based on the color red.

Asked to name a brand based on the color blue, interviewee 8 replied, *"...I wonder if there was blue also in Prisma."*

The impact of themes on responses was another interesting finding. Some named supermarkets for each color simply by saying "now that we have been talking about supermarkets". For example, red was paired with K Citymarket, yellow with Lidl, and orange with Kesko.

Similarly, Pepsi and Coca-Cola, or McDonald's and Burger King were connected.

## 6.2 Pink is for girls, and that is a cliché

When analyzing the data, color psychology was the first coding theme.

Having covered this topic in section 2 - Color Psychology, it was assumed that the answers would be similar. Based on previous studies, it was assumed that there is a correlation between colors and emotions.

In summary, the assumptions that were expected to be found were the ones that were covered earlier; the response to color appears to be a cultural creation from language and traditions but is also fundamental to cognitive architecture. As all respondents were Finnish, it was assumed that their responses would be similar, based on the cultural assumption. Companies can use the results to create the desired image of their brand by using colors to achieve the desired results.

The study was fairly straightforward. Participants were asked to name the color that best embodied the brand's target audience or vision. The imaginary companies were 1. Michael Brewing, 2. Welcome Little One!, and 3. Serious.

Michael Brewing was a company that valued natural and organic coffee products and wanted to be as eco-friendly as possible. Taking the literature review into account, it was assumed that the number 1, green, was chosen by all.



Figure 4 Michael Brewing

There were three other color possibilities, red, brown, and blue, that had been chosen for psychological reasons; brown is the same color as coffee beans, while the color blue makes sense with the word "cold.". The color red was just a "wild card."

90% of respondents chose green as the best color for Michael Brewing.

Interviewee 3: *"It is that green. Organic is nature and nature is green"*

Interviewee 4: *"Well it immediately comes to mind that green could be when it's like green values."*

Interviewee 9: *"Must be green. That somehow belongs to nature in my opinion."*

Interviewee 10: *"Green, it's organic. Green is nature."*

Other colors were also considered by interviewee 7. For her, the number 3 represented a coffee jar, so she chose it.

*"I should probably answer green, but I'm not saying green. I'll say brown. It's more suitable for a coffee jar. I thought of coffee jars right away."*

Despite the interviewer being neutral and showing no interest in any color, interviewee 7 thought the right answer might be green. This can be explained by the general belief that green is the color of nature.

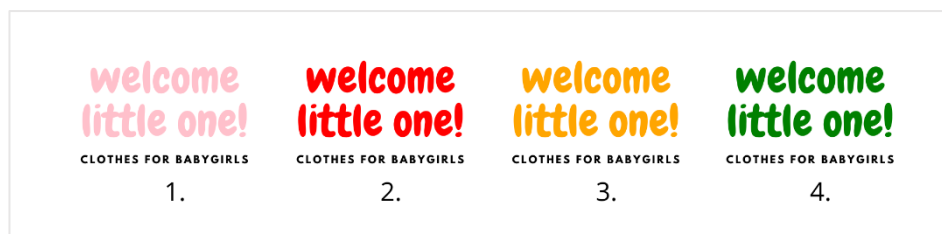


Figure 5 Welcome Little One!

Welcome Little One! was specialized in clothing for girls under five years old. The clothes and accessories they sold were very girly.

The choice of colors was also intentional. While pink and red are considered "girl colors," orange is generally considered a happy color. The green color was a bit of a surprise.

Of these three brands, Welcome Little One! caused the most controversy. The example illustrated a gender assumption, and on the other hand, how assumptions can be changed. The topic of gender was intentionally chosen to observe how Finns today perceive "gender colors".

Most chose pink for gender purposes.



Interviewee 1: *"Pink. This is perhaps the old-fashioned notion that pink is the color of girls. And it is such a gentle and soft and feminine color."*

Interviewee 2: *"Yes the pink is. When it's been in quite a few places connected to girls. That there is always pink attached. Red is another one."*

Interviewee 3: *"Pink. It is because baby girls are dressed in pink. It's a cute color."*

Interviewee 4: *"This is easy, it is pink. It's the color of the girls."*

There were many controversies surrounding the topic. People got tired of the cliché of girls wearing pink. Interviewees 6, 7, and 8 stated that everything for girls is pink. According to interviewee 7, brands that are categorized by gender are a negative deal to her.

Orange also received votes. It was perceived as a bright, warm, nice color that evoked images of the sun, flowers, and butterflies. Meanwhile, red was seen as an aggressive or active color.

Interviewee 5: *"It's orange. Stands out from the background and it's warm, comfortable... Then again red and green are too active. What if we talked about teenagers then red might be able to work. With orange, I also combine flowers, spring, butterflies with that orange..."*

Interviewee 6: *"...and that red, I'm sure it fits something, but still, it's so terrible, doesn't fit the subject. It's terribly blatant and loud..."*

Interviewee 8: *"Red is so offensive again, can't be. Babies do not attack. But then orange, I'd take it. And in modern times the fact that not always it pink. It is suitably strong but is not too bright and not offensive. It's a warm-hearted tone. Maybe a bit like the color of the shining sun."*



Figure 6 Serious

Serious was a high-quality car dealer. They sold only expensive and high-quality cars.

According to color psychology, black is viewed as a "quality" color. For that reason, it was assumed that the majority of respondents would choose black to represent a high-quality brand.

Other colors used in the study were blue, red, and grey. Even though red is associated with fast cars like Ferrari, blue and red were random colors. The choice of grey was based on its similarity to black.

Many participants attributed black to stylish and elegant black clothing, which was very interesting. Furthermore, the word "serious" influenced the decision. The assumption could have been tested with another word, such as "valuable" or "sports cars."

Interviewee 3: *"Black. Black is always stylish. Even in clothes, black is always a safe choice."*

Interviewee 4: *"I'd say it could be black. Black comes to mind when women wear a black skirt and a dark suit for men, that dignity and that kind of things."*

Interviewee 6: *"Black and gray... it is due to that word Serious, "we're serious about this". From those serious and high-quality cars come to mind the kind of British gentleman with a tie, straight pants, and a suit jacket. Black and white is such a combination, it's classic and kind of seriously taken. "*

Interviewee 8: *"...that grey seems like such a valuable color... this grey, perhaps, I would combine with a valuable, restrained but nicely crafted quality."*

There was a perception that color harmed the brand's vision of quality cars. As with the previous brands, blue and red were seen as active or screaming colors again.

Interviewee 5: *"Blue is too "believe when I tell you, trust me, yes I know" ... while the words "serious, high-quality cars" and red color, it makes you a little unsure about it. That blue in the same way "believe me, believe me, this is really high quality, trust, trust," is screaming like this. It's trying too hard, and it makes to wonder "are you guys really high quality when you keep that way". Feels like some way trying to impose it from there."*

Interviewee 8: *"...red could be seen as if there were Ferrari and red cars, fast and expensive. But then that quality, it somehow doesn't go together with red."*

Interviewee 10: *"The word Serious, it should be taken seriously and I'm not very serious if I'm red or blue."*

Color psychology showed great differences when it came to gender-related colors, compared to the usual, everyday assumptions of colors. As gender equality is a hot topic in today's world, it is not surprising that it generates a lot of discussions.

Intriguingly, those who thought pink was the best color did not abandon the other colors as aggressively as those who said pink was a cliché and discarded it because of it. The only explanation they gave was that pink is a girl's color.

The other brands were more neutral and didn't provoke such intense discussion. There were no doubt how standard color psychological answers were perceived when it came to nature and quality.

Despite its focus on coffee, the brand was chosen to use green because it was associated with nature. On the other hand, black was associated with quality, even with legendary cars like red Ferraris.

### 6.3 Fazer is blue, red stands for McDonald's

The second coding theme was colors as visual stimuli or factors in marketing. There was a greater variation in answers in this section because the participants had a much broader range of topics to discuss.

This was the part, where half of the participants were asked to describe the given brands and after that to name brands based on specific colors. In the other half, the questions were ordered differently.

This also had a psychological twist: if those who answered the color question first, would they more easily describe the given brands by their brand colors?

The questions were:

#### **Describe the brand and its logo.**

- a) McDonald's
- b) Ikea
- c) Fazer
- d) Prisma

#### **Can you name brands based on color?**

- a) Red
- b) Blue
- c) Green
- d) Yellow
- e) Orange

The question about describing given brands was rather broad, as can be seen. That's because the researcher was interested in seeing if the participants associated the brands with the colors of their brand or services. In the other words, if the participants would describe the services or products of the brand, or the visual factors of the brand.

Participants' responses to these questions also revealed how their life circumstances influenced their responses. As seen in her responses, interviewee 7 worked in a grocery store. Her answers mostly focused on the food industry or grocery store chains. Interviewee 5 was active in politics and followed a very ecological lifestyle. Her responses to political parties and ecological brands reflect this.

When asked to name some green brands, Interviewee 5 said: *"The Green Party. Ruohonjuuri because I just went to their pages. Green is definitely the easiest of these colors because I live ecologically and as organically as possible."*

*"The Finns Party. Political parties are perhaps the easiest of all because I am working closely with parties."* She continued when discussing yellow brands

The answers also reflected the current world situation, particularly the war in Ukraine. Yellow and blue caught the attention of Interviewee 8 while red brought to mind SPR - The Finnish Red Cross for Interviewee 7

Interviewee 8 when asked if he pays attention to advertisement: *“... and now that there is this Ukrainian situation, I pay attention to the colors of the Ukrainian flag. One day I thought that “now Sokos advertising is progressive, and they are paying attention to the situation” when a couple of days after the start of the war there was a Vattenfall advert where there was this blue and yellow ball. I waited for the whole digital billboard and looked at it before realizing that no, it turned out to be a Vattenfall ad and not anything related to Ukraine. But just those colors were the ones that got my attention and then it was disappointing that it wasn’t what I thought, I wasn’t interested in the ad anymore after that.”*

*“At this point maybe the Finnish Red Cross. I think it is due to the current situation and they have been out there for a lot due to the war,”* Interviewee 7 when asked what brand comes to mind of the color red.

There was also a psychological study in this part, as mentioned earlier. The researcher was interested in knowing if the color discussion with the participants would affect the second question where they were asked to describe brands and logos.

In fact, it didn't. Only a few people described the color of the brand, but most described its services and products. It leads to the question, aren't colors as effective in marketing a brand as thought?

Nonetheless, one brand stood out for its colors from the others: Fazer.

In section 3, which took a look at brands and branding, it was mentioned that brand strategies can vary. The endorsed brand strategy was discussed, in which the parent company and the product have a synergistic marketing relationship. It concerns Fazer milk chocolate, so-called "the fazer blue."

Six out of ten respondents related the Fazer brand to the color blue. One can debate whether it was due to the Fazer Blue chocolate, or the color of the chocolate wrapping. Based on the discussions, participants associated the color blue with the brand rather than with the Fazer Blue chocolate itself.

Interviewee 1: *“Blue definitely. Blue comes to mind, absolutely first.”*

Interviewee 3: *“...that fazer blue color is somehow valuable.”*

Interviewee 4: *“There comes maybe more the Fazer’s blue. That blue color is the thing which comes out more. That text is cursive, so it does not come out so much, but to the blue color you draw attention.”*

Interviewee 5: *“... and I like those colors, that dark blue that might be seen in TV ad... calm, safe, chocolate hug.*

Interviewee 8: *“the cursive writing and dark blue.”*

Another brand associated with colors was McDonald's. Many people mentioned the red and yellow colors when asked to describe McDonald's. Yellow M letters were also mentioned.

Interviewee 2 when asked to describe McDonald's: *"That big yellow M, which is made from the fries."*

*"McDonald's. Isn't the M yellow? I will say McDonald's even if I am not fully sure if it is yellow"* Interviewee 7 when asked to name a brand based on the color yellow.

One of the most interesting findings was that not so many people connected brand colors with brands first. The only brands that stood out were those strongly associated with the color (Fazer Blue).

Fazer and its association with blue color is no surprise. According to section 4.2 about brand marketing as a sensory experience, the results of the Silk Cut study support the link between certain colors and certain brands. In the same way that purple was connected to Silk Cut, a specific blue hue is linked to Fazer. Fazer has clearly branded the color for their company, which makes it easier for people to remember and recognize them among all the other companies.

That creates an idea: brands should build their brands or products around colors to stand out more. Because Fazer is much more than just that chocolate bar, and it still stood out just because of the blue chocolate bar.

Fazer was associated with something other than chocolate only by one participant. One of the interviewees mentioned their porridge when describing Fazer. She reasoned that she had passed the porridge in a grocery store that day.

#### **6.4 Nondescripted packages are useless**

The third coding theme in the research was package design. All the things in the literature review are covered in this theme: brands and their colors, color psychology, and sensory marketing. These reasons led to its selection as a theme.

The importance of sensory marketing in package design was relevant to the study. Here, the term "package" represents not only the package that covers the actual product but also the actual product.

One way to determine how important packages are was to ask participants if they buy the same shower gel every time. In the event they don't, then the questions continued by asking which elements would influence their selection.

To draw attention, one must identify what causes the item to catch the eye: when considering how many products there are on the shelves, there must be something that stands out. The same shower gel was regularly purchased by four people, so in this instance, six people were asked the deeper question.

During the interviews, two things came up: the layout and the visuals. They viewed the packages not only as a cover for the actual product but also as a critical factor in drawing the attention of many other brands.

The importance of visual information was well discussed by interviewees 5 and 8. Both of them shared how a package that identifies a product was viewed as successful

*Interviewee 5: "... but Nurme will definitely attract with their soaps when they are on the shelf...they are either orange, brown, red or yellow with a nice matte finish and not that shiny, plastic feeling...They're really nice looking when they're with different colors. Then you know that brown is likely to be tar soap and green is tea tree soap. The attractiveness comes from the fact that the eye is attached there, and it is not just a white stack... for example, in Saaren Taika where every package is white, it is frustrating to understand what they say and which one of these is which. In those you need to focus way more."*

*Interviewee 8: ... if I have dry skin sometimes, for that I might look at something that says in the text that it slightly moisturizes or if there's some ingredient for example "creamy honey" or something instead of something like "sea salt and lemon... I've noticed that I don't look at too simple or industrial-looking bottles... I think of those that they might smell like gas station soap. If I want something fresh, I choose something bright. If the skin is dry, then you want packages with lighter shades... there may be some olive image that brings to mind "hey here's oil added". Often also know immediately of the appearance if it is intended for men or if it's some sports soap. If again there is a honeycomb or olive, then you think of it as the whole family product which could be more moisturizing. It is those men's soap that is really fresh and "drastic", they do not much care for the skin."*

Additionally, the design of the package was considered important. According to interviewees 2, 4, 5, and 6, the design was a key element. It was seen as playing a more important role than the colors or suggestions.

*Interviewee 2: "...maybe the design and then the colors"*

*Interviewee 4: "Well, the design and of course the recommendations... but if I don't like some design even if it is highly recommended, then no..."*

*Interviewee 5: "...the product needs to have very good recommendations if the package does not go hand in hand with the expectations. Here comes again the thing that ecological or high-quality products are assumed to be in a certain kind of package..."*

*Interviewee 7: "If it somehow pops out from the mass. In a way that it is not normal...I'm sure I would take a closer look if the design was different than in the others."*

To attract attention, the package must be both visually descriptive with colors and pictures and also stand out from the crowd with its design.

The psychology of color also plays a significant role in the design of packages, as discussed previously. It is beneficial to the consumer to create desired assumptions about the product by selecting a descriptive color for the package.

Colors can also help increase attention; interviewee 8 stated that they can be used to determine consistency. Bright color makes a product more energetic, and a milky or soft color makes it more soothing and moisturizing.

## **6.5 Gender differences**

The concept of brand loyalty was perceived differently between the sexes. Men tended to name specific products more often when they were loyal to a brand. For example, cars and electric devices were important brands. Women's loyalty was viewed more broadly: a majority said they were loyal, but their target was broader: there were not mentioned any specific brands the same way as it was between the males.

When trying new brands, men relied more on the recommendations of friends than on marketing itself. The recommendations of someone they know were clearly more important than pure advertising. Among the relevant elements was the need: the product had to be necessary to be bought.

The choice of a new brand was influenced by larger factors in females: salary, brand history, or just pure advertising of a new product. With new products, it may be more difficult to convince men than women. The attention of females was easier to gain by using visual elements and sensory marketing methods such as music and sound.

To appeal to men, the ad had to be aberrant, for example, the logo had to be changed or the product had to be new. Men were also influenced by needs and current issues: if they needed a new car, it would be more likely to catch their attention.

A study of brands found that men were more likely to describe the visual elements of the brand while women began by telling about the brand's product or service. The results were the same whether the brand was asked first or second; however, men were more likely to give information about the brand based on visual elements.

When asked to name brands based on colors, it became evident that brands associated with personal lives affected both genders' naming. The brands that were more likely to be named by both genders were those related to their lives, like employers, travel companies, or even a local gym.

The effect of the previous brand discussion was evident for females who discussed colors second; they all named the same brands. Males did not exhibit the same behavior. They answered with random brands that had nothing to do with previous conversations.

When it comes to color psychology, there were no major differences between the two groups. For Michael Brewing, all males and four out of five females chose green. All participants emphasized the connection between green and nature.

For Welcome little one! The colors were chosen the same way for both genders. Three out of five males and three out of five females chose pink and explained that it was a girl's color, while two males and two females chose orange because it was a bright color.

The same thing happened with the Serious. A majority of both sexes chose black because of its seriousness, while the last two chose gray.

Color psychology did not distinguish between the sexes; both saw and imagined colors equally.

Analysis of the gender differences in catching attention revealed that males are more concerned with need, while females are more concerned with visuals. The male gender is harder to persuade when it comes to new brands, while females are more "sensitive" to marketing in general.

The findings between genders are crucial. It is essential to know the target audience well to increase sales. Earlier, it was mentioned that female consumers are more loyal to brands. In this case, women are easier to reach through well-planned marketing, even though it may be more challenging to convince them with a new brand. A major role is played by the visual aspect of the marketing if the product is primarily aimed at female consumers.

They kept promises and increased trust can lead to a positive grapevine among male consumers. If creative thinking is applied to marketing, then it will help to attract male consumers; when the ad stands out from the rest, it will attract more attention from them.



## 7 Discussions

The discussion chapter aims to compare and connect the knowledge base and research findings. Validity and reliability will be discussed as well. The recommendations for increasing brand awareness will also be discussed.

<b>HOW TO INCREASE BRAND AWARENESS WITH COLORS</b>		
<p><b>With color psychology</b></p> <p>Across all age groups and genders, colors are strongly associated with specific emotions and feelings</p> <p>Thought patterns seem to be changing, which is understandable in a changing world</p> <p>A brand's ideology can be reinforced by its colors</p> <p>Brands with a focus on quality or children should consider strong colors such as blue or red carefully</p>	<p><b>With colors as visual stimuli</b></p> <p>When your brand color doesn't change, you can be recognized without any other visual elements</p> <p>You can make the brand easier to remember and recognize by ensuring the color in all aspects of the brand</p> <p>Brands with a strong color identity are more likely to be remembered (and recognized) when discussing the brand.</p>	<p><b>With package design</b></p> <p>A distinctive design catches the eye</p> <p>Consumers can identify the content they need by visualizing it in colors</p> <p>Packaging that resonates with the brand's ideology (e.g., eco-friendly) convinces consumers with its reliability</p>

Table 3 How to increase brand awareness with colors

There are some similarities between the knowledge base and the results of the interviews, as well as some new findings. The most successful aspect of the study was color psychology, which can be explained by nation-level cultural aspects.

However, as seen in the results of the girls' clothing, there are some clear differences in terms of gender-related colors. Is this due to the changing world in which gender equality plays a more prominent role? The researcher believes that may be the case. To gain a deeper understanding of these gender-associated colors, the topic should be studied further.

It was clear that more neutral topics, such as the Brewery, did not cause such intensive discussion.

According to the researcher, there are two main reasons:

1. There is intense discussion about gender equality between "traditional thinkers" and "renewed world viewers".
2. Nature is filled with green in many forms, including trees, grass, etc. Due to the large forest areas of Finland, especially for this study with all Finnish interviewees, it was expected.

It would be interesting to expand the study of natural colors to include other nations, whose nature is not green, for example, the Inuit.

The words played an important role in the high-quality car retailer. There was a lot of focus on the word "Serious," which was the company's name. Colors like red and blue aren't associated with the word, they pointed out.

If the word had been different, could the result have been different? That could be studied in a deeper study where participants were only given words and asked to connect them with colors.

Colors as visual stimuli in marketing did not succeed as expected. Researcher believed that people who discussed colors first would start describing brands by their colors rather than their products in psychological settings. This did not happen.

From the list, only one brand stood out with its colors, and that was Fazer. It could be explained by the sensory marketing they do with their chocolate. In addition, the fact that Fazer chocolate is probably their most well-known product (and brand) indicates that people connect the brand with the color.

The colors stimulus also showed a great deal of importance to a person's personal life. It was clearly easier to connect colors to brands when they were relevant to the participant.

Furthermore, discussions about brands were seen during the second question about colors: the same brands appeared based on color, even if the participant didn't describe the brand colors when asked to describe the brand in the first question.

## 8 Conclusions

Three main topics were introduced at the beginning of the paper, which supported the upcoming research. Color psychology, sensory marketing, and the term brand were discussed

The color psychology explained how colors are actually seen, and then explained a psychological perspective on how colors are perceived. The part covered the long history of color psychology from Hippocrates to the current understanding of the topic. Additionally, it also covered the importance of understanding the color-emotion connection, and even though it is difficult to fully comprehend how one perceives them, there are many cultural and fundamental assumptions present in them.

A discussion of brands and their importance was discussed then. On that part were explained the three main purposes of branding, how each customer perceives them, and how colors influence brand recognition.

The last topic discussed was sensory marketing. It explained the whole term, why companies should use it in marketing, and how it increases brand awareness.

The methodology of the study was discussed deep: firstly, a description of qualitative research and its methods was given. Next, the sampling and reason for its selection were explained. Following this, the semi-structured interview process was explained. Finally, research analysis methods and their validity and reliability were discussed. It was also in this chapter that the writer explained the reason for choosing the research topic.

The results of the study, the procedure used to conduct the study, and which sample unit was used were discussed. Then, three coding themes were discussed. The themes were color psychology, colors as visual stimuli in marketing, and package design. The chapter summarized the main findings, some of which were surprising. For example, in color psychology, gender-assumed colors created the most heated conversations.

The second theme involved colors as visual stimuli or factors in marketing. It was here that half of the participants were asked to describe the given brands and then to identify brands based on specific colors. In the other half, the questions were ordered differently.

In the research, package design was the third coding theme. Everything in the literature review was connected to this theme.

Comparing gender differences got some new insights when it came to brand loyalty and marketing. Females were more sensitive for pure marketing and advertising, while male relied on a lot more to friends.

Comparing and connecting the knowledge base and research findings was the purpose of the discussion chapter. The recommendations for increasing brand awareness were also covered. When it comes to the validity and reliability, the thesis followed the ethical recommendations.

The writer also shared surprising results that did not align with the knowledge-based and could be investigated further.

The color connections with brands should be studied even further in future studies. Seeing how Fazer stood out with its blue, it would be beneficial for companies to learn more about brand colors as opposed to product colors.

In order to get a deeper understanding of possible gender differences in gender-assumed colors, this should be researched further. Taking five females and five males did not provide enough information, if gender color assumptions are stronger between one gender and another.

## 9 Reflection

The idea for the thesis came up somewhere between the professional studies on sales and services. These studies introduced me to the emotional aspects of sales. In contrast, most of my free choice studies and my internship in destination marketing were connected to marketing. Through my internship, I became familiar with brand manuals and their importance, which helped me to further specify my topic: I wanted to study colors. I found these aspects to be supportive of my research topic. I was curious to know how colors can affect consumers.

I believe that creating the research question was the biggest challenge. It was clear what I wanted to study, but I couldn't decide how to do it. Using my thesis coordinator as a guide, we were able to develop a research question that would be suitable.

I had planned a whole semester for the thesis process. I only had one 5cr marketing course and the thesis that semester. Knowing my limits, I wanted to focus on the thesis without feeling burned out.

Life had other plans. I got a covid during the second week of the thesis process and had a fever for a week. My schedule for the process was pretty intense, so I stressed about making it on time. Then I got a full-time marketing job, which removed many writing days from the schedule.

I stayed motivated and completed the process on time thanks to my motivation. In the process, I gained a great deal of insight into sensory marketing, color psychology, and their importance for awareness. Even if we are our unique individuals, we still have some connections when it comes to color-emotion associations. I found this very interesting.

My coordinator and I had a good working relationship and I received all the support I needed. My thesis was greatly influenced by her support and development of ideas. I would not have had such deep observations in the thesis without her opinions. She also said that if I can write focused only for a few hours every weekend, it can be hugely beneficial. I was able to finish my thesis on time due to that tip and the Pomodoro technique. The whole process took 3 months and I managed to stay on schedule.

It was important to me that some of my friends were also writing their theses, as we were able to exchange ideas and share thoughts regarding the process. Kristina and Tanja, as well as my thesis coordinator Annette, have been great support and resource during this process.

Thanks also to all the participants who contributed their time and effort to the study. Without the discussions with them, I would not have gained the deep insight needed to conduct the research.

Finally, I would like to thank me. Despite the setbacks and my full-time job, I was able to complete this process.

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## Appendix

### Appendix 1. Interview questions for participants 1, 4, 5, 8, and 9

*Haastattelu n. / Participant n.:*

*Päivämäärä / Date:*

*Sukupuoli / gender:*

*Ikä / Age:*

*Zoom: Teams: Kasvotusten / Face-to-face:*

*Haastattelun kesto / Length of the interview:*

#### **QUESTION 1:**

***Oletko mielestäsi brändiuskollinen tai kokeiletko sinulle uusia brändejä ?  
Do you consider yourself brand loyal or do you try new brands?***

*Jos vastasit että kokeilet uusia brändejä / If you answered that you try new brands*

- Mikä saa sinut kokeilemaan uusia brändejä? (mainos? suositus? ulkomuoto?)  
What makes you try new brands? (Advertisement? Recommendation? Appearance?)

#### **QUESTION 2:**

***Ostatko kaupasta aina samaa suihkusaippuaa?  
Do you buy the same shower gel every time?***

*Jos vastasit ei, / If you answered no,*

- Kuvittele tilanne; olet valitsemassa ruokakaupassa uutta suihkusaippuaa itsellesi. Haluat kokeilla jotain uutta, joten et valitse sitä mitä viimeksi käytit. Mihin ulkoiseen asiaan kiinnität ensimmäisenä huomiota monien vaihtoehtojen tarjonnasta?  
*Imagine a situation: you are at a grocery store choosing a new shower gel for yourself. You want to try something new, so you do not try to buy the same as last time. Which external factors do you pay attention to first from the wide variety of products?*

#### **QUESTION 3:**

***Kiinnitätkö koskaan huomiota painettuun tai digimainokseen? Esimerkiksi sosiaalisessa mediassa, lehdessä tai bussipysäkillä.  
Do you pay attention to printed or online adverts? (e.g in social media, news paper or in bus stop?)***

*Jos vastasit kyllä / If yes,*

- Mikä saa sinut kiinnittämään huomiota mainokseen?  
What makes you pay attention to them?

**QUESTION 4:**

*Kuvaile seuraavien yritysten brändiä ja logoa  
Describe the following brands and their logos*

- McDonald's
- Ikea
- Fazer
- Prisma

**QUESTION 5:**

*Kerro mikä brändi sinulle tulee mieleen seuraavista väreistä  
Tell me, what brand comes to your mind of the following colors*

*Punainen / Red:*

*Sininen / Blue:*

*Vihreä / Green:*

*Keltainen / Yellow:*

*Oranssi / Orange:*

**QUESTION 6:**

*Michael Brewing on luomukahveja myyvä yritys. Heille tärkeitä elementtejä tuotteissa ovat luonnonmukaisuus, ekologisuus ja eettisyys. Mikä logo sinusta kuvaisi parhaiten heitä?*

*Michael Brewing is a coffee shop that sells organic coffees. Natural, sustainability, and ethicality are important for them. Which logo is the most suitable for them?*

**cold,  
smooth  
& tasty.**

MICHAEL BREWING

1.

**cold,  
smooth  
& tasty.**

MICHAEL BREWING

2.

**cold,  
smooth  
& tasty.**

MICHAEL BREWING

3.

**cold,  
smooth  
& tasty.**

MICHAEL BREWING

4.

**QUESTION 7:**

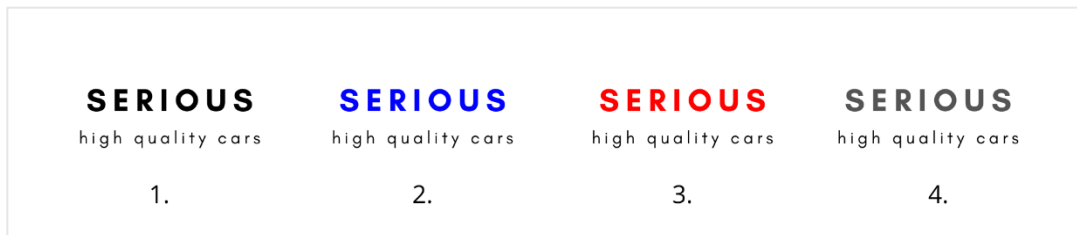
*Welcome little one! on alle viisivuotiaiden tyttöjen lastenvaatebrändi. Heidän vaatteensa koostuvat mekoista, hameista ja hiuskoristeista. Mikä logo sinusta kuvaisi parhaiten heitä?*

*Welcome little one! is a clothing brand for under five-year-old girls. Their brand includes dresses, skirts, and accessories. Which logo is the most suitable for them?*

**QUESTION 8:**

*Serious on laatuautoja myyvä yritys. Heidän valikoimaansa kuuluvat kalliit, laadukkaat autot. Mikä logo sinusta kuvaisi parhaiten heitä?*

Serious is a high-quality car retailer. Their selection includes expensive, high-quality cars. Which logo is the most suitable for them?



## Appendix 2. Interview questions for participants 2, 3, 6, 7, and 10

*Haastattelu n. / Participant n.:*

*Päivämäärä / Date:*

*Sukupuoli / gender:*

*Ikä / Age:*

*Zoom: Teams: Kasvotusten / Face-to-face:*

*Haastattelun kesto / Length of the interview:*

### **QUESTION 1:**

***Oletko mielestäsi brändiuskollinen tai kokeiletko sinulle uusia brändejä ?***

***Do you consider yourself brand loyal or do you try new brands?***

*Jos vastasit että kokeilet uusia brändejä / If you answered that you try new brands*

- Mikä saa sinut kokeilemaan uusia brändejä? (mainos? suositus? ulkomuoto?)  
What makes you try new brands? (Advertisement? Recommendation? Appearance?)

### **QUESTION 2:**

***Ostatko kaupasta aina samaa suihkusaippuaa?***

***Do you buy the same shower gel every time?***

*Jos vastasit ei, / If you answered no,*

- Kuvittele tilanne; olet valitsemassa ruokakaupassa uutta suihkusaippuaa itsellesi. Haluat kokeilla jotain uutta, joten et valitse sitä mitä viimeksi käytit. Mihin ulkoiseen asiaan kiinnität ensimmäisenä huomiota monien vaihtoehtojen tarjonnasta?  
*Imagine a situation: you are at a grocery store choosing a new shower gel for yourself. You want to try something new, so you do not try to buy the same as last time. Which external factors do you pay attention to first from the wide variety of products?*

### **QUESTION 3:**

***Kiinnitätkö koskaan huomiota painettuun tai digimainokseen?***

***Esimerkiksi sosiaalisess mediassa, lehdessä tai bussipysäkillä.***

***Do you pay attention to printed or online adverts? (e.g in social media, news papers or in bus stops?***

*Jos vastasit kyllä / If yes,*

- Mikä saa sinut kiinnittämään huomiota mainokseen?  
What makes you pay attention to them?

### **QUESTION 4:**

***Kerro mikä brändi sinulle tulee mieleen seuraavista väreistä***

**Tell me, what brand comes to your mind of the following colors**

*Punainen / Red:*

*Sininen / Blue:*

*Vihreä / Green:*

*Keltainen / Yellow:*

*Oranssi / Orange:*

**QUESTION 5:**

***Kuvaile seuraavien yritysten brändiä ja logoa  
Describe the following brands and their logos***

- McDonald's
- Ikea
- Fazer
- Prisma

**QUESTION 6:**

***Michael Brewing on luomukahveja myyvä yritys. Heille tärkeitä elementtejä tuotteissa ovat luonnonmukaisuus, ekologisuus ja eettisyys. Mikä logo sinusta kuvaisi parhaiten heitä?***

***Michael Brewing is a coffee shop that sells organic coffees. Natural, sustainability, and ethicality are important for them. Which logo is the most suitable for them?***

**cold,  
smooth  
& tasty.**

MICHAEL BREWING

1.

**cold,  
smooth  
& tasty.**

MICHAEL BREWING

2.

**cold,  
smooth  
& tasty.**

MICHAEL BREWING

3.

**cold,  
smooth  
& tasty.**

MICHAEL BREWING

4.

**QUESTION 7:**

***Welcome little one! on alle viisivuotiaiden tyttöjen lastenvaatebrändi. Heidän vaatteensa koostuvat mekoista, hameista ja hiuskoristeista. Mikä logo sinusta kuvaisi parhaiten heitä?***

*Welcome little one! is a clothing brand for under five-year-old girls. Their brand includes dresses, skirts, and accessories. Which logo is the most suitable for them?*



**QUESTION 8:**

*Serious on laatuautoja myyvä yritys. Heidän valikoimaansa kuuluvat kalliit, laadukkaat autot. Mikä logo sinusta kuvaisi parhaiten heitä?*

*Serious is a high-quality car retailer. Their selection includes expensive, high-quality cars. Which logo is the most suitable for them?*

