COLOURS AND EMOTIONS IN ADVERTISING

HOW TO CATCH THE EYE AND CAPTURE THE HEART

BY

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MANAGEMENT SUMMARY

Since the dawn of advertising in the Netherlands there have been much changes. Advertising has become an essential tool for any type of organization (Rakker, 2009). Nowadays, grasping the attention of an audience is becoming more and more difficult (Libbenga, 2013). Mark Jetten (2014) said "We barely get any time or money to do research." Therefore, I have decided to save them time by writing this thesis. I have analysed new and old theories and literature, and created a comprehensive report on colour and emotion in advertising. This thesis should help advertising agencies influence their target audience in a more effective manner through visual aspects. In the current times, the favourite methods that are used to appeal to audience's emotions are: the Social Proof method, the Scarcity Effect, and the Fear Appeal method (Ford, 2013).

According to LeDoux (2002) it has been widely accepted by many that emotions have an essential part in driving people's decisions, whether it is a decision on purchasing items, or watching television. The audience will be more willing to engage and share once they feel a strong emotional appeal, preferably positive, towards an advertisement, which will also increase their appeal to a certain brand (Henning, 2013). Therefore, advertisers increasingly aim to evoke emotional responses rather that presenting factual statements (DeJesus, 2007). In order to evoke emotion, however, one first needs to grab the attention of the audience. Therefore, colour is the first step. Each colour that the audience sees directly affects their hormones, which in their turn control the audience's emotions and responses. (Wright, 2008b) A study from Millward Brown (2012) has shown that colour influences the human memory performance by increasing the attention level. In an example case (Appendix E), a company used the colour red for an important button on their website, which maximize the clicks. In Appendix E there is also an example of a use of emotions in order to increase sales by beauty brand Dove (Millward Brown, 2009).

Below you can find the simplified version of the theory that I have created, which is meant to guide Dutch advertising agencies in choosing the most effective colour for their campaign or project. This theory has been confirmed by literature as well as own research through a questionnaire amongst 108 people who are part of the target audience

SINCERITY				
	Honest	Friendly	Down to earth	Wholesome
Colour	Blue / White*	Yellow / Blue* / Green	Green / Brown	Brown / Green
EXITING				
	Darling	Spirited	Imaginative	Up to date
Colour	Pink / Magenta / Red	Blue / Red	Purple / Silver	Silver
COMPETENCE				
	Reliable	Intelligent	Successful	
Colour	Brown / Grey	Yellow / Blue *	Gold	
SOPHISTICATION			RUGGEDNESS	
	Upper class	Charming	Outdoorsy	Tough
Colour	Golden / Black	Red / Pink	Green	Black

Table 3. Simplified version of Colours of Brand Personalities

Thus, if one succeeds in using the correct colour and evokes a certain emotion with this colour, it will be able to better influence its target audience.

Nonetheless, if one chooses to use this theory for a campaign or project, I would advice to conduct further research in order to be completely certain the outcome is right.

ABSTRACT

To round of the four years of studying International Communication and Media, students are obliged to do a graduation assignment. This assignment will be executed in form of a report, or thesis as you may call it. This report is meant to demonstrate the skills and knowledge one has gained during the course of four years.

In order to do this I have made use of a literature research as well as an own research. However, first the policy, research, and sub questions have been defined. The literature has been predominantly gathered from online sources. Much of the literature can be found in the theoretical framework, where I discuss relevant theories and information that are interrelated. Then, in the methodology section the desk and field research methods used are discussed. The field research generally confirmed my own theory named Colours of Brand Personalities. In the end I am able to conclude that if one succeeds in using the correct colour and evokes a certain emotion with this colour, it will be able to better influence its target audience. Nonetheless, further research is advised.

PREFACE AND ACKNOWLEDGEMENTS

After all the research I have done, I feel much wiser now compared to when I started writing this thesis. It has been a long road to arrive at this point. The journey has been tough, yet instructive. I would like to thank my parents for their support and motivation, as well as my tutor, Evelyn Bekooij-Westerhoudt, for her excellent guidance.

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1. INTRODUCTION

Advertising has become an essential tool for any type of organization. However, many people do not realize how deep advertising actually goes. (Libbenga, 2013) To 'advertise' has been defined by the Oxford Dictionaries (2014) as: *Describe or draw attention to (a product, service, or event) in a public medium in order to promote sales or attendance.* This definition is indeed what most people have in mind when they refer to advertising. Nonetheless, this definition is solely a broad outline of what advertising really is.

Advertising nowadays goes much deeper. It considers many aspects and aims to influence the audience as much as possible (Chapman & Nuttall, 2011). In this report I focus on two aspects of advertising: colours and emotions. Emotions are critical to all human thought, thus are critical to advertising as well (Du Plessis, 2005). Emotions can stimulate the memory, determine the attention one pays to an ad, and much more (Du Plessis, 2005).

Colours in advertising are a crucial point as well. It is claimed to be the most important visual experience to humans (Adawiah & Mustafar, 2013). However, not just any colour will work as well. In the words of the Color Marketing Group, "Colour sells… and the right colours sell better" (as cited in Lambert, 2004, p. 77). This basically means that one needs to choose the colour it wants to use in its advertisements very carefully in order to *sell better*. Both colours and emotions will be discussed further detail in the following chapters.

1.1 PROBLEM SITUATION

Much has changed since the beginning of advertising in the Netherlands. Nowadays, grasping the attention of an audience is becoming more and more difficult (Libbenga, 2013). Advertisers are challenged to keep coming up with the most innovative ads and keep on developing their techniques. However, most advertisers already have much to do and little time. Mark Jetten (2014) (who is the co-founder of advertising agency Nieuwe Koffie) said, "We barely get any time or money to do research." This could cause them to miss out on great findings that could make a change.

Another factor that could cause them to miss out on these findings is that employees are often not are not stimulated to go after new things in general. Braaksma, de Jong, & Stam (2005) found that only 16% of the creative media sector had a new product or service introduced to them in the past 3 years, and only 18% had a new way of delivering to its

clients. This indicates that the people in charge of the agencies could be one of the main causes for this issue. For that reason, I would say this thesis is not necessarily solving a problem, but rather pointing out an opportunity.

In the modern world we live in, there is a great deal of experiments and researches taking place each day (Science Daily, 2013). Some of these results can, or *should*, have an impact on the way advertisers create and execute campaigns. Therefore, I will look at the way advertisers currently use specific aspects of advertising psychology, and how that could be improved with new insights.

The research will result in recommendations to advertising agencies in the Netherlands on how to more effectively influence the target audience in the future.

1.2 PROBLEM DEFINITION

To define the problem (or in this case the opportunity) as clear as possible, I will state the following. There are many new findings from psychological researches that could improve the current styles of online- and print advertising. This in its turn can help advertising agencies influence their target audience in a more effective manner. In this case, I will focus on the psychological findings that will help Dutch advertising agencies more effectively influence their audience, which is Dutch males and females between the age of 18 and 25.

1.3 RESTRICTIONS TO THE RESEARCH

Since my topic could be perceived as quite broad, I have chosen to determine several exclusion factors. In the thesis I will briefly discuss the general psychology of colour and emotions. However, other psychological factors will not be discussed as this would be irrelevant to this study, and would not add value.

I have chosen to focus on the Netherlands for this thesis because despite its size, it is filled with great advertising agencies that have a lot of potential (Adformatie, 2012).

Furthermore, I will focus on print and online advertising only. Print advertising will include magazines, billboards and banners. This means that newspapers, newsletters, books, brochures and press releases are excluded. The online advertising will include display advertising, and social network advertising, and excludes SEM, newsletters, affiliate marketing, in-game advertising, and direct marketing. More restrictions to both print and

online advertising will be to the nature of the advertisements. In this thesis I will be focussing solely on graphical and still images. This is due to the fact that my focus in on the 'visual aspects' of each ad. Therefore, an online ad containing words only, for example, will not be relevant to this report.

Another topic that might need further clarification is the word 'visual aspects', which will be used in the coming section to state the policy question. With visual aspects I mean colours, as well as emotions. This is because in my opinion, the emotions that will be used through online and print advertisements will be projected as visuals. The sad face of a child, for example, brings up a certain emotion in people. Yet, it is the image that carries that emotion. Therefore, I will refer to colours and emotions as visuals aspects.

To clarify my research even more, I would like to point out the distinction between advertising agencies, marketing agencies, and graphic bureaus. In this report I will be focusing on advertising agencies, which are agencies that specialise in translating a brand's story into an advertising campaign (Desmyttere, 2008).

Marketing agencies on the other hand, specialise more in providing marketing advice, which not restricted to advertising. It will cover the marketing strategy, digital media, costumer services, and more. Graphic bureaus are solely focussed on providing graphics designs and consider many aspects such as choice of material, colours, logos, and etcetera. (Desmyttere, 2008)

Another subject worth mentioning is 'emotion'. It is safe to say that emotion is difficult to describe. As Fehr and Russell (1984) said, "Everybody knows what an emotion is, until asked to give a definition"(p. 464). The precise definition I will use to describe emotion in this thesis is:
An emotion is a feeling, or mental state, that derives from a certain circumstance, mood, action, or interaction with another person
Further explanation concerning the definition can be found in chapter 4. For this thesis, I will focus on emotions that are evoked through advertising. This means that human emotions towards each other are excluded. The focus will be the emotions one feels towards a brand or organisation, for example.

Similar to most other theories, my theory has some limitations and pitfalls. Since I have had limited time and resources, the outcomes of my research, which the theory is based on, will

require further research before it can be used with complete certainty. Another factor to consider is that I have based my brand personalities on one scale. There are obviously many different manners to define brand personalities. However, it is impossible to consider them all. I have chosen the one of which I think fits my theory and research best. The explanation and justification of the chosen brand personalities scale will be discussed in chapter 6.

1.4 OBJECTIVES

The objective of this thesis is to provide Dutch advertising agencies with a new view. I hope to enlighten them and help to more effectively influence their audience of Dutch males and females between the age of 18 and 29 through visuals aspects. I wish to provide them with an advice that is considered valuable and eye-opening, and perhaps cause a change in the advertising world. Ideally, my theory would be adapted in the process of creating an advertisement.

S The goals Is to provide Dutch advertising agencies with an advice that is considered valuable and enlightening.

M This can be measured by sending out this report to several Dutch advertising agencies, and asking for their feedback.

A It is attainable to do so because I have all the resources and knowledge, which I have gained during my course and through research, to attain this goal.

R The goal is also relevant to my studies, media and communications, because it researches a part of the media industry.

T By the 10th of June, this report should be finalized.

1.5 RESEARCH QUESTIONS

Policy question

How can Dutch advertising agencies more effectively influence the audience of Dutch males and females between the age of 18 and 29 through visuals aspects?

Research question

What effect do colours and emotions that are used in print and online advertisings have on Dutch males and females between the age of 18 and 29?

Sub questions

1. How are colours and emotions currently used by Dutch advertisers?
2. How does the audience experience the current advertisements?
3. How can emotions and colour work together to more effectively influence the target audience?

2. THE WORLD OF DUTCH ADVERTISING

2.1 THE MARKET

Much has changed in the Netherlands since the beginning of mass advertising in the end of the 19th century. The first advertising agency named Nijgh & Van Ditmar was based in Rotterdam (Emmelot, 2014). From there on things have moved rapidly for advertisers. Advertising has become to brands if they want to keep up with their competition even the slightest bit. Despite all of the protesting from people throughout the years, advertising remained part of our daily life (Rakker, 2009).

Nowadays there are multiple organizations that control advertising in the Netherlands, including the main one named *Reclame Code Comissie*. This organisation strives to stimulate advertisers to create responsible ads in order to retain peoples' trust. It also handles all complaints that are advertisement related (Stichting Reclame Code, 2009).
Some believe that advertising agencies will not exist in the future because of the lack of trust, new technologies, and the downfall of television as we know it (Wybenga, 2013). However, I do not believe so. As Elke de Vilder (2014) said, "De toekomst van reclame is dus wél reclame", which roughly translates to: The future of advertising *is* advertising. With this statement de Vilder means to say that even in the future, advertising will exist. Especially with the knowledge that advertising agencies are gaining while specializing more and more (Vilder, 2014), I believe that advertising agencies will still be necessary in the future.

2.2 PRINT AND ONLINE ADVERTISING

I have chosen these two media for several reasons. First of all, these two methods will be very appropriate for this specific target audience since they encounter them both frequently. These two media are an interesting combination due to their differences and similarities. Print advertising has existed for a long time, while online advertising is quite recent (since 1994) (Arandilla, 2011). Although they are quite different in use, they are still the same in nature: both types of advertisement will consist of a still graphic image that somehow contains a persuasive message (Barett, 2007). The many similarities and differences of these media, combined with the audiences' exposure to them, were the main reasons for my choice of media. A more elaborate explanation for my choice of medium can be found in Appendix A.

2.3 THE AUDIENCE

The Netherlands currently counts 16.850.058 inhabitants, of which 2.292.448 people are between 18 and 29. (Centraal Bureau voor Statistiek, 2013) This means that over 10% of the population falls within this category. I will be focussing on those who are currently enrolled in a HBO study. This brings us to a set of 440.203 people (Centraal Bureau voor Statistieken, 2013). Also, I have chosen to focus on the percentage of this group that makes use of the Internet daily.

The typical male or female that is part of our target group will be enrolled in an HBO of some kind. The majority of them will have a busy social live as well, besides studying. This means that they will spend a considerable amount of time on the go. Please find a more elaborate discussion on the target audience in Appendix B.

3. THEORETICAL FRAMEWORK AND LITERATURE REVIEW

3.1 BACKGROUND INFORMATION THEORIES

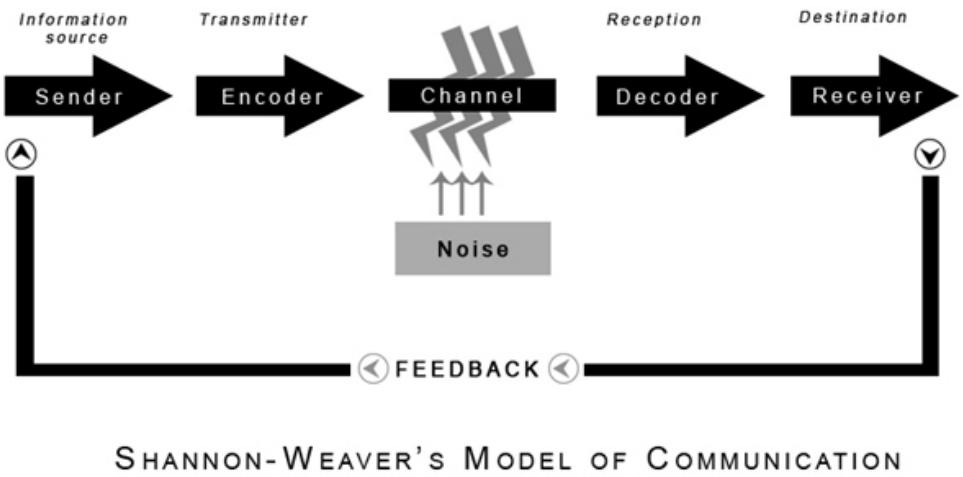


Figure 1. Communication model by Shannon Weaver. Adapted from Communication Theory, 2011, Retrieved from: http://communicationtheory.org/shannon-and-weaver-model-of-communication/

In this report I will take Shannon weaver's communication model as a starting point. This theory displays how basic communication takes place and which steps it goes through to do so. It is important for Advertising agencies to implement all stages correctly in order for the audience decode the message correctly. "Often, communicators blame the audience for not accepting a message, but it is often that the sender, encoding process or channels chosen were not applied correctly." (Praccreditation, 2009, p. 2)

In the first step, the advertising agency is ought to send a message though an advertisement. Then, the ad will have to transmit the message through either print or online. The channel, which will be either the press or any Internet provider, will then send the message off to the receiver. The receivers, which will be the target audience discussed earlier, will then first have to decode the message (Communication Theory, 2011). In the decoding step I adapt the view from the Social Action perspective (Meyer & Anderson, 1988), where the receivers will create a meaning from what they see. The audience is to be seen as active and participating in the media

Some people might disagree with this theory because audiences cannot always be active. It might be dependent on where they are, what they are doing, who they are with, etcetera (Schoening, 1995). However, it has been proven by neuroscientific researches that people are always mentally active when viewing an ad, even if it is only unconsciously (Moorman, 2010). They perceive an ad, and the brain will respond somehow.

In the next step, where the audience is to receive the message, I shall consider the Two Step Flow theory (University of Twente, 2014). The receivers will be seen as certain opinion leaders, who receive the media message, and then spread the message to their circle. So according to this theory, not all people who are influenced by the message will get to see the actual advertisement. The drawback to this theory is that the people, who get informed by an opinion leader, do not see the ad for themselves. This means that they will not experience the visuals of the ad, which is the part that concerns this report. On the other hand, if they look up the ad afterwards, this will no longer apply.
After the message has been decoded and received by the audience, the audience will respond by giving some kind of feedback. This may occur as sales, brand awareness, or any other type of measurable response.

Some might argue that this theory is too simplistic, which I do agree with. Therefore, this model will be used as background information solely, in order to be familiar with the communication process in broad lines. This model can be used to understand the process an ad has to go through (very basically) to get a message across (University of Twente, 2014).

4. EMOTIONS AND THEIR EFFECTS IN ADVERTISING

4.1 WHAT IS EMOTION?

Emotion might mean something different to someone who is an artist, than to someone who is a shop owner. It is therefore important to create a clear definition of what is meant by 'emotion in this report. Below you can find several definitions that are stated by experts and dictionaries:

"Advertising does not first get attention, and then create an emotion. Advertising creates an emotion, which results in attention" (Jenkins and Oatley, 1995, p. 84).

"A strong feeling deriving from one's circumstances, mood, or relationships with others" (Oxford Dictionaries, 2014)

"A mental state that arises spontaneously rather than through conscious effort and is often accompanied by physiological changes; a feeling" (The Free Dictionary, 2009)

The theories and quotes from Oatley and Jenkins are from 1995. As you know, much has changed in the world since then. Therefore, they could be perceives as out-dated. However, the basics often stay the same, and are simply built upon. This has been done in, for example, a report on emotions by Sage (2011) concerning Basic Emotions in Social Relationships, Reasoning, and Psychological Illnesses. Based on a combination of these different definitions I have created a comprehensive statement that will define 'emotion' in this thesis.

An emotion is a feeling, or mental state, that derives from a certain circumstance, mood, action, or interaction with another person.

According to Poels & Dewitte (2006), there is a distinction to be made between 'automatic' emotions, and emotions that result from a cognitive process. A positive arousal that gets men's attention when viewing an ad involving women would be considered an automatic response. Whereas hope that arises from a diet pill commercial, is generated by a cognitive process. Figure 2 Displays the distinction between these types of emotions based on the amount of cognitive processing they require. On the far left end of the continuum you can find the emotions that occur automatically, labelled 'lower-order

emotions'. There are the emotions that one cannot control. As you can see, the lower-order emotions mainly consist of pleasure and arousal. It is said that ads that evoke pleasure or arousal, will receive more attention, which in its turn will result in further focus and learning and result in acceptance of the ad's message. The emotions that require a cognitive process are called 'higher-order emotions', and are places at the right end of the continuum. These are considered emotions that need to be consciously labelled by the brain and therefore are more complicated than the lower-order emotions.

Besides these two opposite types of emotions, there are also the 'basic emotions' such as fear and happiness. These types of emotions could be processed either way. Fear is an example of this. If you are standing face to face with a wild rhino in the middle of Africa, you will most probably fear - for your life. However, if your work finds out you have been sharing sensitive information with the competitors, you will fear - for your job. These two situations both evoke fear, though each though a different process. The fear of the rhino is a lower-order emotion, whereas the fear for your job is a higher-order emotion. In any ad, one has to consider which type emotion it wishes to appeal to.

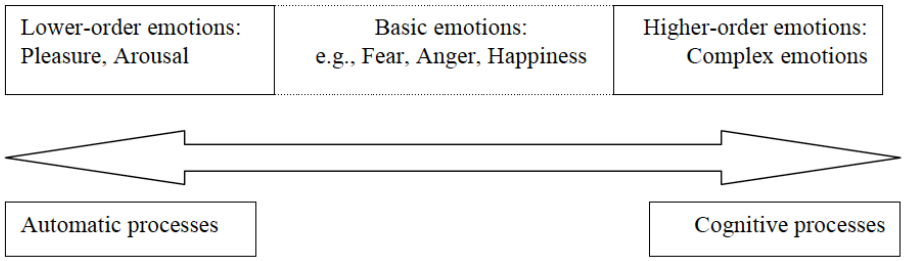


Figure 2. The Emotional Continuum. Adapted from *How To Capture The Heart?*, by Poels & Dewitte, 2006, Katolieke Universiteit Leuven

4.2 EMOTIONS IN ADVERTISING

According to Jenkins and Oatley (1995), emotion is a phenomenon that grabs attention like no other. For advertisers, this is crucial as it is the first step in the AIDA model (Ghirvu, 2013). Without grabbing the attention of your audience you will not be able to transmit your message nor to transfer emotions. According to Henning (2013), it has been proven that "the more emotion you can get out of people, the more engagement you will get, the more sharing behaviour, the more recall." This proves the importance of emotions in advertisements. LeDoux (2002) supports this statement by arguing that it has been widely

accepted by many that emotions have an essential part in driving people's decisions, whether it is a decision on purchasing items, or watching television.

According to Madeline Ford (2013), Psychology Writer of TipTap Lab, it has been proven that advertisers currently use a few specific methods, in order to appeal to certain emotions of the audience. The favourite methods that are most used are the Social Proof, The Scarcity Effect, and the Fear Appeal method.

With the social proof method one can expect lines such as *The favourite of millions of costumers.* With this method they strive to appeal to the instinctive social tendency of human beings by creating the idea of a specific company being the favourite of many others.
Then, with the scarcity effect method one will see lines such as *Limited stock*. Hereby advertisers aim to appeal to the competitive side of people. This method has proven to be very effective in times of crisis. Lastly, with the fear appeal method one should think of lines like *Smoking kills 2000 people each year.* This type of advertising is mostly used to create some type of behavioural change.

This last method is quite interesting since many researches, such as Du Plessis' book (2005) and a study by J. T. Enns (2014), claimed that positive emotional stimulates have more effect than negative ones. A Millward Brown (2010) research also suggests that positive emotional responses to ads are heavily related to rises in brand appeal.

Although these papers make a distinction between solely three favourite emotional appeals in advertising, there is a long list of types of appeals that are currently used (Ambekar, 2009).

It occurs more and more often that advertisers aim to focus on evoking emotional responses rather that presenting factual statements. They strive to create an ad that people can relate to, and feel positive about in some way (DeJesus, 2007). Positive feelings, in their turn are more likely to be subject of people's conscious thoughts. This phenomenon has been tested through own research. In an online questionnaire amongst 108 people within the target group, the vast majority of the respondents preferred the ad that appealed to people's emotional side rather than the ad that focused on factual statements. Another research by j. S. Armstrong (2010) claims that trust, guilt and self-expression are the emotions that are most effective in advertising.

Another source, a book named *The Advertised Mind* by Eric du Plessis (2005), discusses many psychological aspects of advertising. The author used to be an advertiser himself and is well known in the field. I have taken several sections of this book into account, which will be discussed below.

This book contains a large list of resources and references, which can be perceived as both good and bad. It could be good as it could mean that he did much research to reach his conclusions. However, it could also mean that he has not been as efficient as possible with his choice of sources. His book has been referenced by many highly regarded brands such as Millward Brown and 5MetaCom.

One important section of the book to consider is the foreword. There he explains the basic principles of advertising. One of the headings states: "there is no 'one size fits all' media strategy that can meet different advertising needs" (Du Plessis, 2005, p.17). This statement fits well within this research and I have therefore taken it into consideration by making use of many different emotions and colours in my own theory named Colours of Brand Personalities.
Another interesting subject that has been discussed in this book is the primitive and instinctive reaction of our brains. According to Du Plessis (2005), a human's conscious thoughts are controlled and shaped by emotions. However, first one needs to grab the attention of the audience in order to start the process of the emotions. " Since emotion plays a key role in the directing of our attention, the task of the advertisement is to evoke emotion in us" (Du Plessis, 2005, p29). This simply means that once you catch a person's attention, you need to make sure to evoke emotion in order to maintain this attention.

Two very strong emotions are pleasure and pain. In his book he talks extensively about Darwin III, who had carried out an experiment with newborn babies to test the relation of emotions and colours. He used blue to reflect pleasure, and red to reflect pain. At the end of the research the children would experience pleasure when encountering blue objects, and pain with red objects. Thus, they started to see blue as 'good' and red as 'bad. This demonstrates the basic connection of colour and emotions in the human brain.

Lastly, he discusses what emotion actually means in advertising. It is safe to say that it is not easy to define. Although, everyone does know what it is.

Jenkins and Oatley (1995) have created a figure to classify feeling in relation to the duration. The words displayed in figure 3 describe feelings. It is generally agreed upon that emotions are feelings. But, are all feelings emotions?

Figure 3 shows that emotions last less than moods, emotional disorders and personal traits. It solely lasts longer than a facial expression.

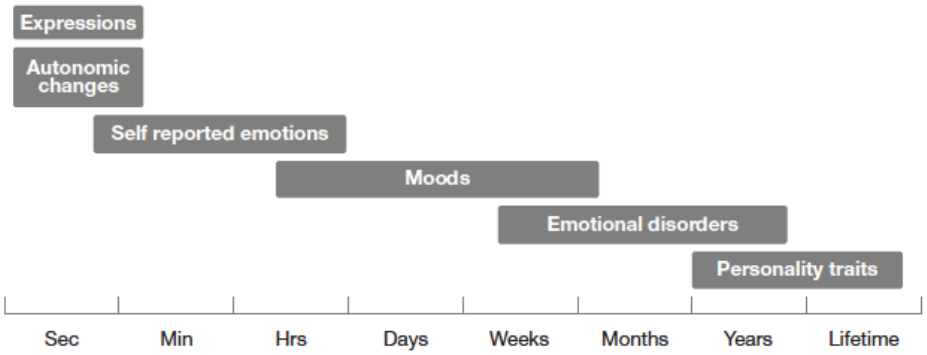


Figure 3. A spectrum of affective phenomena in terms of the time course of each. Adapted from *Understanding Emotions,* by Jenkins & Oatley, 1995

Millward Brown (2010) has also done some research on emotions in advertising. In this report it shows that advertisements should aim to create strong emotional response as it has multiple benefits. The research claims that it can help the audiences' perception of the brand as the emotions that are generated by the ad transfer to the brand. Also, it could contribute to create memorability and engagement (Millward Brown, 2010).

According to both Du Plessis (2005) and Millward Brown (2009) positive emotions are most recommended for brands. One should aim to create a positive emotional takeout in advertisements to enhance memorability and engagement. In this online document, Millward Brown (2009) also talked about the importance of emotion in advertising. It claims that "*for the past 10 years some commentators have reported that neuroscience has found the emotional content of advertising to be more powerful than any rational information*" (p.1). This statement underlines the importance of emotions in advertising.

In another (Millward Brown, 2010) study emotions have been further investigated and the following conclusions resulted from it. It claims that humans their instinctive emotional response determines:

- The amount of attention one will pay to, for example, an advertisement.
- The conscious response that will follow
- How deep the memory will be rooted

In his book *The Feeling of What Happens*, the cognitive scientist Antonio Damasio (1999) writes, "Consciousness must be present if feelings are to influence the subject having them beyond the immediate here and now" (p.37).

In other words, just because one attends to something once, it does not mean that it will be remembered at a later date. But when facts, ideas, and impressions are emotionally charged a lasting memory is more likely to be created. The stronger the emotional charge, the more likely we are to consciously reflect on the experience at the time it occurs, and the more memorable the event will be (Millward Brown, 2009).

4.3 Recap

Thus, in this chapter the definition of emotion is discussed, which is *an emotion is a feeling, or mental state, that derives from a certain circumstance, mood, action, or interaction with another person.* Then, I have discussed the emotional continuum, which makes a distinction between low-order, high-order, and basic emotions. Afterwards it is discussed how emotions can lead to recall and are essential when making decisions. The favourite and most used methods to appeal to audiences' emotions are the *Social Proof, The Scarcity Effect*, and the *Fear Appeal* method. I continued by discussing the advertised mind by Eric Du Plessis. In this book he states that there is *no one size fits all* with media. Also, measurement of emotion and the primitive and instinctive reaction of our brains have been discussed. It states that advertisements should aim to evoke emotion in us, and that two very strong emotions to do that with are pleasure and pain. Then, the difference between a spectrum of affective phenomena have been displayed through figure 3. Finally, I have discussed a study from Millward brown (2009) that agreed with Du Plessis (2005) on positive emotions. Furthermore, the connection between emotions and memory is discussed.

5. COLOURS AND THEIR EFFECTS IN ADVERTISING

In order to understand what effect colours have, one first needs to understand what colours basically are. According to Newton colour is simply the light from the sun, or any other white light, that each has its own refrangibility. With refrangibility is meant the characteristic angle of refraction in a prism. *Homogeneal* light would always bend at its characteristic angle in a prism, but the *differently refrangible* rays that make up white light are separated out into the rainbow by refracting to different degrees in the prism (Newtons Colour Theory).

But how does something as simple as a colour affect us? Well, the answer is more straightforward than expected. When light hits the eye, the wavelengths influence our perception. "In the retina, they are converted into electrical impulses that pass to the hypothalamus, the part of the brain governing our hormones and our endocrine system" (Wright, 2008b). This means that every colour humans see directly affects our hormones, which in their turn control our emotions and responses. A study from (Millward Brown, 2012)has shown that colour influences the human memory performance by increasing the attention level.

Angela Wright (2008) has done much research on this topic. According to her, colour even has a physical effect on us. In one of the experiments, blind people were assigned to identify colours, and they all succeeded to do it with ease. The physical effect became stronger as the wavelength got shorter.

Valdez and Mehrabian (1994) have gone even deeper into the world of colour. They have studied many of aspects of colour; hue, saturation, brightness and value. In their research, they looked at the emotional responses of people on these aspects. It has become a voluminous research including many details. To sum it all up, they have found simplistic patterns in which brightness and saturation have a considerably larger effect on emotions compared to hue. One should choose the colours with an appropriately high brightness and saturation in order to create emotional responses.

5.1 COLOUR ANALYSIS

In this section I will analyse 12 colours. I will investigate their meaning in colour psychology, and analyse the effects of the usage of this colour. I have done this by using 5 main sources, which will be further discussed in chapter 6.1. These colours have been chosen according to their relation with the previously described emotion. Certain colours, which did not match any of the emotions according to the utilized sources, are excluded.

Blue

Blue is generally seen as soothing (Wright, 2008c). This colour has been describes as spirited, which can be assigned to emotions such as calm, happy and serene. Blue can also be associated with honesty and sincerity. However, it is advised not to overuse this colour as that may cause an impression of laziness. (1Earth1Design, 2007)(Wright, 2008c). Examples of companies that have used this colour are Facebook, Twitter, and Tiffany & Co. (Stranger, 2012).

Yellow

The colour yellow, which is seen as the colour of sunlight and happiness, is in general a positive colour (1Earth1Design, 2007) (Scott-Kemmis, 2009)Therefore, it is associated with friendliness (Stranger, 2012). Yellow is also associated with intelligence, happiness and confidence (Scott-Kemmis, 2009). This colour is actually used by colour therapist to treat several diseases such as arthritis, eczema and constipation. (1Earth1Design, 2007) An example of a company using this colour in their communications is IKEA.

Brown

This earthly colour is often assigned to emotions such as wholesome, warm and natural (Wright, 2008c). Brown-like colours are often considered cosy colours. It is advised not to use too much brown to avoid the impression of a lack of vitality (1Earth1Design, 2007). The logo of M&Ms uses brown as well. This is seemingly done in order to represent the natural ingredients of the M&M's and represent the wholesomeness of the brand (Stranger, 2012).

Magenta

Magenta is a colour with many faces. It can be experienced as harmonious and balanced, as well as cheerful and darling. Its different traits make it appropriate for certain uses, such as

managing change (Scott-Kemmis, 2009). T mobile is an example of a company that uses this colour well in their communications. (Stranger, 2012)

Green

Nature might be the first thing that pops into mind when thinking of the colour green. According to Woollaston (2014), the colour green stands for 'harmony of nature'. However, this colour may also be experienced friendly and wholesome (Wright, 2008c) (Scott-Kemmis, 2009). An example of a well-known brand that uses this colour is Starbucks. It strives to be seen as wholesome and natural(Stranger, 2012).

Pink

This colour is often associated with sweet, feminine or darling emotions (Stranger, 2012). According to many sources it is a colour that visualizes softness. Overuse of this colour, however, might cause an overly girly and young image (1Earth1Design, 2007). An example of a company that represents darling and female emotions with this colour is the Breast Cancer Research Foundation.

Red

Passion might be the first thing you think of when thinking of the colour red (Wright, 2008c). This colour is frequently used in logos to represent an exciting or charming character (Stranger, 2012). Caution is required with the colour red though. Too much use of this colour can cause an image of anger and aggression (Wright, 2008c). RedBull is a good example of a company that uses red to present a spirited nature.

Silver

Firstly, it is important to state that grey is considered as a different colour than grey. Silver, unlike grey, has a metallic glow over it. This is one of the reasons that it communicates a timely image. Emotions that are often associated to this colour are balanced and sleek. It is a good colour to represent a new and exciting company (Scott-Kemmis, 2009).

Grey

Although grey is considered a neutral colour, it tends to represent reliability and a business-like image (Scott-Kemmis, 2009). It emotionally relates to neutral and mature (Scott-Kemmis, 2009). Therefore, it is often used in various business applications. Caution is necessary when using this colour though. Overuse might cause a dull image (1Earth1Design, 2007).

Gold

Gold is a colour that is often associated with the material 'gold'. This causes it to create a high-class or wealthy emotional affiliation (Wright, 2008c). It is also often identified with success and luxury (Scott-Kemmis, 2009). However, be careful not to use this colour too much or it might look pretentious. UPS has combined golden with brown in their logo to represent prestige and reliability (Woollaston, 2014).

Purple

Creative, imaginative and luxurious are the keywords when it comes to purple. Purple is considered luxurious due to the value of creating this colour back in the days. It used to be a very difficult process to create purple dye (Schultz, 2013). This image has lingered and nowadays this colour is still considered luxurious. Also, this colour is pretty unusual. It is therefore that it is associated with creativity (Scott-Kemmis, 2009).

Black

According to Karen Haller (2012) as cited in Stranger (2012), "Black, when used correctly can communicate glamour, sophistication, exclusivity". Besides these aspects, black can also emotionally stand for strong and independent (Scott-Kemmis, 2009). IBM for example, has chosen a black logo in order to communicate the character of the company (IBM, 2007).

Many brands have been very smart with colours when they chose their logo colour. An example of that is McDonald's. They have chosen the colours red and yellow. As you have read in the previous section, yellow could stand for happiness and friendliness, and red for excitement. Yellow is also an appropriate colour to attract attention, as it can be seen very well in the daylight and at night (Haller, 2011). It has been discussed by Karen Haller (2011) that the combination of those two colours results in a sense of speed, which is very applicable to this 'fast food' restaurant. All of this combined, creates the perfect logo for McDonald's (Haller, 2011).

However, it often occurs that people do not make the exact same links to colours as others. This has to do with the fact that each individual's perception of a colour is influenced by their memory, experiences, intelligence and cultural background (Feisner, 2006). Miller (2001) (as cited in Hemani & Punekar , 2009) has made a distinction of three factors that together influence people's perception of colours.

• **An Innate Background**

Hereby it is stated that humans are automatically programmed to react to colours for survival (Mahnke, 1996). This theory has been developed through anthropological and behavioural research.

• **A Personal Background**

Each individual's personal experiences and choices influence their perception of colours. "People are comfortable when colours remind them of similar things." (Hemani & Punekar , 2009). For example, the light blue colour of the sky gives people a relaxed feeling.

• **A Cultural background.**

The culture one grows up in also influences their perception of colours. Each culture develops an own meaning of each colour, which each individual within the culture correlates with (Zammitto, 2005).

6. COLOURS OF BRAND PERSONALITIES

I have decided to create my own theory to represent the best colour to use for an online or print advertising campaign targeted towards Dutch males and females between the age of 18 and 29. This theory will consist of 4 steps that one has to take in order to discover the best choice of colour. First, one has to choose a brand personality. This is an important step in the process since the emotions to represent might vary per campaign, but the brand personality will remain the same. Therefore, it is advised to think about this step carefully. After choosing the brand personality and the emotion to display, one can determine the colour to use. Study has found a certain connection between the use of colours and customers' perceptions of a brand's personality (Aaker, 1997).

The whole of this theory has its roots in Angela Wright's Colour Affects System theory. The steps that are taken are based upon these steps in a broad sense. Her theory states:

- First, identify the brand's characteristics, values, aspirations
- Decide on the most appropriate colour group to communicate the brand personality, and the desired messages, most powerfully.
- Thereafter, make sure that every hue, shade, tone or tint used in any brand communication is drawn from that colour group.

However, her theory is based on solely 4 personality types, whereas I have chosen to extend this list (Wright, 2008b). This is due to a quote by Du Plessis (2005) that has been made earlier, saying that there is no one-size-fits-all in advertising. In the explanation of the theory by Angela Wright, it states that these are *basic personality types*. I wish to be more precise and go more in depth than *basic*. Therefore I have chosen to use the brand personalities scale by Aaker (1997). This scale will be further discussed in chapter 6.2. In the end, the aim of this theory is to help advertising agencies in the Netherlands choose the most effective colours for the brands they represent.

6.1 MAIN SOURCES

This theory I have created is based on several reliable sources. Below I will state the main sources I have used to justify my colour choices.

1) To find out more about brand personalities I have read the POV paper on why brand personality matters by **Millward Brown (2012**). They have explained what brand personality actually is and how it can be used internationally. Millward Brown is an organisation that focuses on helping brands to grow. *"Our team includes some of the most talented market researchers, consultants, storytellers and neuroscience experts in the industry.* (Millward Brown, 2014)" They have realized more than 2000 neuroscience projects by talented and specialized people from the field. The reports of Millward Brown have been used in various respected books and reports, e.g. the advertised mind by Eric Du Plessis (2005). Some might question its reliability due to the fact that there is not much information on the writers of each article. However, it has been referenced in many professional papers, and the company promises to have the most talented experts in the industry. This paper on brand personalities does contain information on its methodology. However, major parts of the paper are based on Geert Hofstede's cultural dimensions, which is being used in over 800 scientific articles worldwide (Hofstede, 2008).

2) One of the sources I have used to justify various colours is the website of **One Earth One Design**. Sandy Campbell is the owner of this company and has over 18 years of experience in the field of interior design. She has won multiple awards, and has published many books and journals. Nowadays, she has decided to focus on giving workshops. On her website there is a section for 'Colour Theory'. In this section she discusses the mental, physical, and emotional effects the colours can have on people. This source could be

thought of as 'biased' as it is based on the knowledge of solely one person. Unfortunately, there is no information provided on the research that has been conducted in order to come to this colour theory.

3) Another website has been utilized for justification of the colours is *empower-yourself-with-color-psychology.* This website has been created by **Judy Scott-Kemmis**, who has been observing the impact of colour for over 25 years (Scott-Kemmis, 2009). She has created several lists of colours, categorized by usage. An elaborate explanation on each colour's best use and effects is provided. Her experience and expertise in the field play a big role in the reliability of the theories. However, the methodology is not mentioned here.

4) This source is an article in the **Business Insider,** written by the well-known Melissa Stanger. She has written this article based on Karen Haller's colour theories. On her website there are several case studies and theories about colour psychology. Karen Haller's is a very well known international business colour and branding expert (Stranger, 2012). "For me, working with colour is a magical process. It is about taking the personality of an *individual or a business, and drawing out the colours that represent their true identity"* Haller (2011) says on her website. Not only does she have a website and a company, she is also the co-writer of the book "Colour design: Theories and Applications", which is one of the leading industry books (Grand Designs Life, 2010). Melissa Stranger has gathered all information on each colour and summarized the meanings and effects in her article. The articles are all based on several sources, combined with her knowledge. However, there is no clear methodology available for Karen Haller's colour theory. An interesting fact about Karen Haller is that she has been trained by Angela Wright (Haller, 2011).

5) **Angela Wright** has worked on colour psychology since the 1970's. She has released several books, created a colour theory, and currently gives courses. Angela wright is considered an expert in her field. Each of the colours on her website have been analysed by her personally and there has been explained what each of them means, what effects they have and what emotions they evokes. Angela Wright, alike the other writers, had loads of experience. Her research, which was sponsored by Colour & Imaging Institute, took place from August 2003 until March 2004. Her research has been carries out across five European countries (Wright, 2008a). 143 Males and 125 females from 6 different cultures participated in her experiments. "All observers were asked to perform the experiment twice, and thus the number of observations was twice the number of observers. " Wright (2008d) explains. Some might doubt her theory, as there was relatively

small numbers of participants. However, considering her expertise, this number must have been sufficient to create a solid theory. Also, her theory has been scientifically proven and is in use for over 30 years now (Haller, 2011).

6.2 BRAND PERSONALITIES

The brand personalities I have chosen are based on figure 4. This scale demonstrates the different brand personalities that exist in form of a few layers. The first layer is the term 'brand personalities', which is followed by a series of terms that reflect a category of personalities. These categories in the second layer are the emotions they could represent. The third layer consists of a list of brand personalities, categorized accordingly. In the fourth layer, each of these personalities is explained briefly using several keywords.

There are many reasons for me to choose this over all of the other available brand personality scales. This table, created by Aaker (1997), represents and organizes the existing brand personalities most efficiently. The scale has been developed as a result of many researches and analysis, and has been tested thoroughly. The methodology describes in detail how the 631 respondents had been recruited, and how these specific terms have been chosen as they are perceived in the consumer's mind (Aaker, 1997). Some might argue that this table is out-dated since it has been developed in 1997, but I care to disagree. Brand personalities are like people's personalities in my opinion. If it were a table of human personalities, you could not say that the category of *friendly* people, for example, is out-dated. I believe that the same goes for a table of brand personalities.

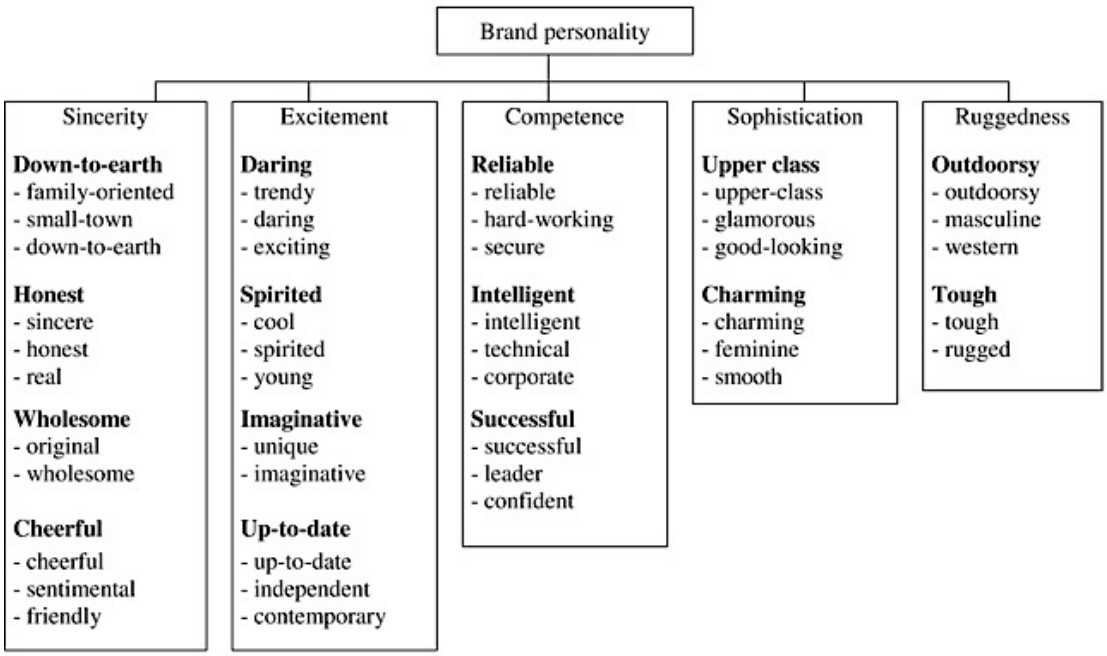


Figure 4. Brand Personalities Scale. Adapted from *Dimensions of Brand Personalities,* by Aaker, 1997.

6.3 THE THEORY

Step 1: Determine the brand personality according to the desired brand attitude

This is a very crucial step in determining the correct colours for any brand, project or campaign (Wright, 2008c). It is essential for a brand to know what personality it strives to reflect to the public. One should ask itself questions like: how do I wish to interact with the audiences? How do I want my audiences to see the client? And, which traits fit the brand the best? Once you have answer to these questions, you can continue to choose the most appropriate brand personality. Without the correct brand personality, the result of this theory might not be effective (Millward Brown, 2012).

Step 2: Choose the most appropriate emotion

After completing the first step, it is now time to choose one of the emotions that are in the category of your brand personality. Similar to human personalities, each brand personality consists of several emotions to express their personality. Therefore, in the second section of the table it is important to choose an emotion that one strives to present to the public. This emotion should be chosen according to the campaign that the colours will be used for.

Step 3: Choose the most appropriate colour.

After choosing the emotion that is wished to represent, one can now continue to choose a colour. Often, there is more than one alternative. In this case you will have to consider which colour would work best with your house style and your audience. Angela wright has developed four colour schemes that represent colours that work together best when one wants to represent a certain emotion. I will briefly discuss these four schemes. In scheme number one, named Morninglight, you can find many bright colours (Wright, 2008e). According to Wright (2008e) colour scheme is described as *clean* and *fresh*. However, if not used correctly, this scheme might come across as cheap or insubstantial.

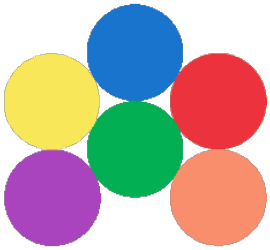


Figure 5.1. Morninglight. Adapted from *Colour Affects System*, by Wright, 2008e.

The second scheme, called Dreamlight, is meant to reflect summer colours (Wright, 2008e). She describes these colours as *cool* and *subtle*. However, misuse of this colour scheme might be perceived as unfriendly and draining (Wright, 2008e).

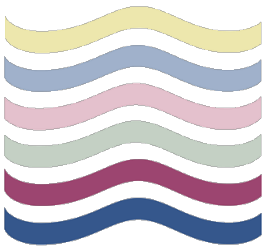


Figure 5.2. Dreamlight. Adapted from *Colour Affects System*, by Wright, 2008e.

The third colour scheme is named Firelight and contains colours that are *fiercy* and rich (Wright, 2008e). If these colours are used incorrectly, there is a risk of seeming predictable, boring or too heavy according to Wright (2008e).

Figure 5.3. Firelight. Adapted from *Colour Affects System*, by Wright, 2008e.

Starlight, which is the name of the last colour scheme, is meant to reflect patterns of the winter (Wright, 2008e). Therefore, the colours are described as strong and clear. Caution is necessary though. If these colours are misused, it might create a negative perception of cold, uncaring, or materialistic (Wright, 2008e).

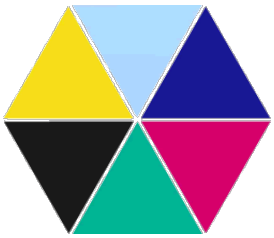


Figure 5.4. Starlight. Adapted from *Colour Affects System*, by Wright, 2008e.

According to these colour schemes, if colours are combined accordingly, they should each represent the described personality or emotion (Wright, 2008e). There are several general tips for people not to misuse these colour schemes. First, when one chooses for example the colour yellow, it should check within this colour scheme which colours will be best to combine it with to create the desired emotion or personality. It is advised to seek the advice of a graphic designer, or any type of other visual professional within the company, in order to make sure the chosen colours are wise to use in combination with the brand's existing colours. Then, one can adjust the colour's brightness in order to match the brand's style and the personality and emotion to represent (Wright, 2008e).

I will demonstrate this process with an example. Lets say that I am creating an advertisement on behalf of a toothpaste brand. The brand its colours are blue and white. After following the steps of the theory I end up with the colour yellow or green. Now, I will look at Angela Wrights' colour scheme and find that the morning light colour scheme would be most appropriate for the brand because it represents 'fresh', which matches the emotion 'friendly' that I have chosen before. Also, the colour blue presented in this scheme matches the brand's colour blue the most. Now, I will request the advice of a professional graphic designer who advices me to higher the brightness of my yellow in order to match the blue colour better. I will now have the perfect colour to use in my advertisement.

Brand personality	Emotion to represent	Colours to use	Justification by sources
Sincerity	Honest	Blue / White*	This choice of colour has been confirmed by •I Earth I Design (2007) •Own survey
	Friendly	Yellow / Green / Blue*	This choice of colours has been confirmed by •Wright (2008c) •Scott-Kemmis (2009) •Stranger (2012) •Own survey
	Down to earth	Green / Brown	This choice of colours has been confirmed by • Colour Life (2006) •Scott-Kemmis (2009) •Stranger (2012) •Own survey
	Wholesome	Brown / Green	This choice of colours has been confirmed by •Scott-Kemmis (2009) •Stranger (2012) •Wright (2008c) •Own survey
Exciting	Darling	Pink / Magenta / Red	This choice of colours has been confirmed by •Stranger (2012) •Scott-Kemmis (2009) •Wright (2008c) •Own survey
	Spirited	Blue / Red	This choice of colours has been confirmed by •Stranger (2012) •I Earth I Design (2007) •Wright (2008c) •Own survey
	Imaginative	Purple / Silver	This choice of colours has been confirmed by •Scott-Kemmis (2009) •I Earth I Design (2007) •Own survey
	Up to date	Silver	This choice of colours has been confirmed by •Scott-Kemmis (2009) • Dyer (2013) •Own survey

Competence	Reliable	Brown / Grey	This choice of colours has been confirmed by •Stranger (2012) •I Earth I Design (2007) •Wright (2008c) •Own survey
	Intelligent	Yellow / Blue*	This choice of colours has been confirmed by •Scott-Kemmis (2009) •Stranger (2012) •I Earth I Design (2007 •Own survey
	Successful	Gold	This choice of colours has been confirmed by •Scott-Kemmis (2009) •Own survey
Sophistication	Upper class	Black / Golden	This choice of colours has been confirmed by •Stranger (2012) •Scott-Kemmis (2009) •Own survey
	Charming	Pink / Red	This choice of colours has been confirmed by •Wright (2008c) •Stranger (2012) •Own survey
Ruggedness	Outdoorsy	Green	This choice of colours has been confirmed by •Wright (2008c) •Stranger (2012) •Scott-Kemmis (2009) •Own survey
	Tough	Black	This choice of colours has been confirmed by •Wright (2008c) •Scott-Kemmis (2009) •Smith (2010) •Own survey

* this colour has been provisionally added to the list due to a high percentage of participants in the survey who chose this colour. It is provisional due to the lack of further research to confirm them.

Table 1. Colours of Brand Personalities

Step 4: measure results

Measuring the effectiveness of a campaign is also an important step. This way, one can avoid any costly mistakes, evaluate alternative strategies if necessary, and increase the efficiency by learning. The methods of measurement for online advertisements differ from print advertisements as their distributing methods are very different (Debevec, 2007). Luckily, technology has made it considerably easy for online advertisements to be measured. However, according to PWC (2010) there are several levels to measure.

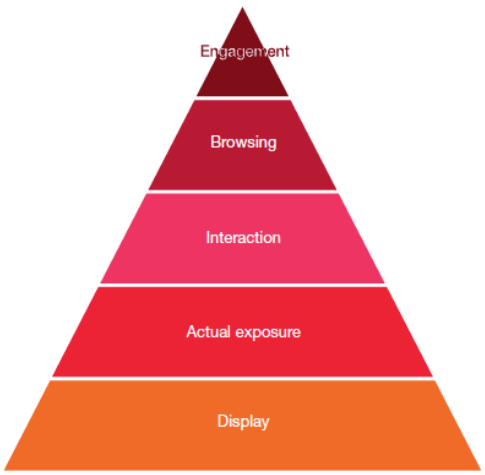


Figure 6. Five levels for effectively measuring online advertising. Adapted from *Measuring the effectiveness of online advertising* by PWC, 2010.

With this model it is advised to begin by measuring broadly, where after you continue to measure more and more specifically. One first starts by measuring the number of impressions of the ad in question. This will give a broad indication of the number of times this ad has appeared on someone's screen. Then, one can continue to measure the 'actual exposure', which is basically the amount of times one has been exposed to the ad. In the next step the level of interaction of the audience concerning the ad will be measures. This step is most applicable to rich media and videos. Next, in the 'browsing' level' the number of visits, and the depth, time, and recurrence of those visits will be measured. Finally, one is oug
ht to measure the most specific level, which is 'engagement'. This means that the actual commitment the audience has made will be measured. This can be done by measuring, for example, purchases that have been made through the website, new subscribers to the newsletter, and so on.

When it comes to print advertising things tend to get slightly more complicated. There is no simple way, nor 'best' way to measure the effectiveness of your advertising (Roggio, 2009). However, according to the same source there are 4 main methods that have proven to work.

1. Using ad-specific website domains

Hereby one creates a sub-domain specific to their ad. For example, subdomain.measureresults.com. This is a very simple, yet effective method. It is also possible to do this for measuring the effectiveness of different forms of print media. For example, by putting different subdomain links on magazines than on the billboards.

2. Coupon codes

Hereby one presents a coupon code on its printed advertisements. This method has proven to be very effective for companies that make sales online. One could use lines such as 'get 10% off when entering this code'. This way, when a purchase has been made using this code, it can be seen as a result of the print ad campaign. Similar to the previous method, different codes can be used on different ads.

3. Ask your consumers

As straightforward as it might seem, this is seen as an effective method to gain knowledge on where your costumers know you from. This can be done through several methods. The easiest one being to ask them through the respective website. When a new visitor views the website, there is an option to display a pop up screen asking the visitor where he or she knows you from. The most effective way to do this is by having multiple-choice answers. This way it will be quick and easy for the visitor, and they will be more likely to respond.

4. Monitor your sales

This method might be the oldest method of measuring the effect of print advertisements. Hereby, one basically monitors the sales to control if it undergoes any changes. There is some criticism on this method due to its uncertainty. It cannot be said with a 100% certainty that the rise in sales has been from the advertisements. Perhaps another factor was the cause in the rise, or fall, of the sales.

These methods for measurement are recommended to use for print campaigns. One may also choose to combine some of these methods, in order to maximise the measurements (Roggio, 2009).

7. METHODOLOGY

Different types of research have been conducted in order to answer my research questions. In this section I will elaborate on the types of research that have been conducted and the methods that have been adapted. I have divided the types of research I have conducted into two sections: desk research and field research. In each of these sections I will discuss the research methods in depth.

7.1 RESEARCH DESIGN

For my thesis I have chosen to implement the Deductive Research Approach. This means that I have started with more general information, which have then been narrowed down to more specific (Ratnananthan, 2011). I have chosen for this approach because I had the idea that there was a large amount of information available on tis topic, and there were many angles to take. Based on this approach, the primary investigation methods have been the theoretical framework and literature review, combined with a questionnaire.

7.2 DESK RESEARCH

Similar to many other dissertations, I have started my research from behind a desk. Meaning that I have gathered information from existing sources (such as researches, reports, articles, etcetera) and critically reviewed these. This process has helped me to gain more in depth knowledge concerning my topic and designate a clear angle.

Offline Literature

Although much of my research has been conducted through online sources, I have found several books and reports to be helpful to my research. The books that I have chosen to read gave me more in depth information and helped me understand my topic better. The book 'The Advertised Mind' is a good example of this.

Online literature

As mentioned before in the theoretical framework, there are many online reports that I have consulted in order to understand my topic better, and to support my statements. I have made use of several online directories. Below I have stated the different types of online sources I have mainly used.

Deep web	**(E-)books** deep web	**Free web**
HU Databases - Academic Search Premier - Web of science - Statline	On newest psychological findings	Google Docs
Books from public libraries	On advertising psychology	Google.nl / Google.com / Google.co.uk
		Google Scholar
		ScienceDaily

7.3 FIELD RESEARCH

To obtain more insight on the target audience's thoughts and strengthen my own theory, a research has been conducted. I have chosen to gather results from about 100 respondents. After gathering the data, I ended up with 115 respondents. This number is a relatively small percentage of the 440.203 people who fall within my target audience. Yet, this number is sufficiently representative for this research. This is due to several facts. Firstly, this theory (which connects brand personalities, colours, and emotions) presents a basis and sets the fundamentals, which can be expanded and build upon. Secondly, the data that has been collected from the respondents are also reliable due to the sampling process, which you can find in chapter 7.4.

The questions in the questionnaire have resulted in both qualitative and quantitative data. The aim of using both of these question types is to create a more in depth understanding. Another reason for me to choose for this approach is due to the fact that the variation in data collection, which results in greater validity. This approach is called the Mixed Method approach (Williams, 2007). The quantitative data have been analysed with the help of Excel and SPSS. The questions that resulted in qualitative data have been analysed through the Grounded Theory Approach, which will be discussed in section 7.5. A Statistical computation has not been conducted due to the nature of the variables collected. The type of variables I obtained would result in *nonsensical results* (Bruin, 2007).

I have chosen to conduct research through a questionnaire for multiple reasons. Questionnaires tend to result in data that can be analysed more scientifically and objectively than other research tools (Popper, 2004). Another advantage of a questionnaire is its practicality as stated by Ackroyd and Hughes (1981). Large amounts of data can be

collected in a time- and cost efficient manner. Also, this data can be processes thoroughly by many different types of analysing software. However, there are some disadvantages of this method as well. I will not be able to see how truthful the respondents have been while filling in my questionnaire (Popper, 2004). It often occurs in face-to-face interviews that one can tell from the interviewee's behaviour whether they are speaking the truth or not, which one can then act on (Popper, 2004). However, Hansen and Machin (2013) argue that an online survey is more likely to result in a realistic and natural setting. They believe that interviews often create an artificial and controlled situation.

Also, it is argued that one will not be certain to how much effort the respondents have put in to the questionnaire (Ackroyd & Hughes, 1981). However, when looking at the collected data, one can estimate this from the length and language of their answers to the qualitative data.With this questionnaire I aimed to find out what colours people associate to which emotions. I have done this through several questions. Furthermore, people's general preference of colours and brand personalities have also been an interesting point to analyse for this report. The justification and validation of each question can be found in Appendix C.

7.4 SAMPLING

To recruit participants for my questionnaire, I have made use of purposeful sampling, also called purposive sampling (Changing Minds, 2003). With this method one has a certain purpose in mind. Selection of participants is based on their knowledge or usefulness (Pearson Education, 2010). Typically, people who do not fit the profile are rejected (Changing Minds, 2003). The reason for me to choose this method is its manner of picking the audience. I had the specific purpose in mind of reaching Dutch males and females between 18 and 29 years, who are studying and are active on the Internet, and confirming their point of view on Colours of Brand Personalities. Therefore, I have solely collected the opinions and perspectives of people who fall within my target group. In order to reach this target audience I created an online survey through Thesistool.com.

The survey has been created online since it is time efficient and my target audience is active on the Internet. I have carefully approached the potential participants through online resources. First, I chose to approach people of which I knew fell within my target group through social media, such as Facebook and LinkedIn. Then, I continued to post a general message on my social media profiles, addressing people with the specific characteristics I

was searching for. Several contacts then shared this message, causing people within their network who met the requirements to fill in the questionnaire. This brings us to the disadvantages of this method. The results of this survey majorly consist of answers from people within my network, and my friends their network. With this method biases often occur due to its non-probability quality (Changing Minds, 2003). However, Charmaz (1983) argues that researchers should always sample the group that will provide the most relevant material. Through the purposeful sampling method, this goal has been achieved.

The data collection resulted in 115 responses, of which 3 were collected from participants over 29 years old. Following the rules of the purposeful sampling method, I have excluded those 3 participants. Another exclusion phase was mandatory for the 5 people who were not studying. One of these non-studying participants fell outside of the targeted age group as well, which caused me to end up with 108 valid participants.

7.5 ANALYSIS

"*If someone wanted to know whether one drug is more effective than another, then a double blind clinical trial would be more appropriate than grounded theory study. However, if someone wanted to know what it was like to be a participant in a drug study [..], then he or she might sensibly engage in a grounded theory project or some other type of qualitative study*" *(Strauss and Corbin, 1998, p. 40).*

To analyse the results that I have gathered I have used the Grounded Theory Approach, shortened as GTA. This approach has caught the eye of many scientists (in assorted fields) from the start. The basis of the GTA has been describes as a combination of inductive and deductive techniques (King & Horrocks, 2010). I have chosen to adapt Charmaz' (2006) approach of the GTA due to its 'Constructivism'. With this approach the development of a (substantive) theory is central. Hence, it is appropriate for this research as I aim to test and further develop my own theory. While developing her theory she has attempted to remain faithful to the original logic and form of the GTA (Charmaz, 1983).
This approach focuses on studying and interoperating of social, emotional and action processes. The GTA is often criticized for its time-consuming character. Since it is a very in-depth coding process, it tends to take much time and effort. However, it will result in a very detailed analysis, which helps to discover patterns and construct theories (Myers, 2008).
I will now continue by discussing the steps that I have followed in order to analyse the qualitative data.

Initial coding

This is the first in the two-phase coding process describes by Charmaz (1983). Hereby, researchers should first look for what general discoveries they can make. Afterwards, they inspect the leads, ideas or issues within the data. In this step it is important to look at the data from various viewing points. After I had collected my data, I started going through the results. "At first, the data may appear to be a mass of confusing, unrelated accounts. But by studying and coding them the researcher begins to create order" Charmaz (1983, p. 111) claims in her book. This was very true in my case. After looking through the results, I started seeing patterns and similarities. I started the initial coding by creating words and/or phrases that matched the answers. Then, I assigned each answer to one of these categories. Hereby I remained true to the rule that states that one is allowed to use not more than three words (Strauss & Corbin, 1994).

Focused coding

In this second phase of coding, researchers should be more selective and conceptual (Charmaz, 1983). In this step the researchers take a small quantity of codes that they have assigned in the previous phase, and apply them amongst the entire data. This phase is considered selective due to the previous step, where the researchers have already investigated all results in order to come up with a set of practical categories. The word conceptual is assigned to this phase as well, which is a result of its ability to turn large sets of summaries into analytic data by sorting them (Charmaz, 1983). I have executed this step by taking the 9 categories that were developed in the previous step, and slimming these down to only 5 codes. I have selected these 5 codes according to their relevance and occurrence. I chose to apply these codes numerically, as you can see in figure 7. This is due to its convenience of use in analytical software, such as SPSS.

Which medium for advertising do you prefer in general?		1 = convenience
		2 = more appealing
Online, because		3 = Environment
		4 = relevant
		5 = more creative
Convenience	convenience	1
I spend most of my time surfing the web and motion pictures can really caught my attention.	more appealing	2
no waste of paper	Environment friendly	3
it is more accessible and usually more related to my interest.	more related to my interest	4
I am online	im online more often	1
you can click directly to see what you are interrested in	convenience	1
it is more personalised than print	more related to my interest	4
of easier and anytime access	convenience	1
ecofriendly, easier too reach	Environment friendly	3
most of my time is spent online	im online more often	1
it is easier and you can more easily and faster obtain more info	convenience	1

Figure 7. Applied coding process according to Charmaz (1983)

Theoretical sampling

According to Glaser and Strauss (1967) this step is best to develop an emerging theory. After the coding phases, researchers will have found several categories. In this step, the categories that have been developed will be inspected in detail. "Theoretical sampling then becomes a means for checking out hunches and raising specific questions" Charmaz (1983, p. 124) claims. In this step, researchers often collect additional data in order to answer the questions that arise. In this step I have looked at the data that I have collected through the questionnaires and compared it to the data that I had collected through my desk research. I constructed several pressing questions such as *what causes people to have different perceptions of colours?* and *how can this be taken into account?* These questions will be answered in chapter 5.1.

Memos

Writing memos is a significant element in Charmaz' approach. Any researcher that uses this approach is ought to write memos from the very beginning. The memos serve as elaborations of ideas about the data throughout the research process. This element has been very advantageous for my research. I started writing the memos from the moment I laid eyes on the data. As a result of that, I have found certain interrelation between the data, which I might not have found otherwise.

7.6 COLOURS OF BRAND PERSONALITIES

I have chosen to create an own theory for multiple reasons. First I had viewed Angela Wright's Colour Affects System theory, which I was impressed by. I found her theory very relevant and thought out. This caused me to think whether I could improve on her theory and adapt it more to my thesis topic. This gave me the idea to come up with 4 steps, based on her theory, that use the aspects of colours and emotions in order to create a successful advertising campaign. First, I started off by stating step one: determining the brand personality according to your desired brand attitude. For this section I have chosen to use the Brand Personalities scale by J. Aaker (1997). Reasons for choosing this particular scale have been given in chapter 6.2. I realize that my research is not directly about brand personalities. However, this is of absolute importance in order to determine which colours and emotions is correct to use for a certain advertisement. The most basic goal of advertising is to reflect a certain personality of the brand one way or another (Du Plessis, 2005).

In the following steps one chooses the preferred emotion to represent. The emotion to represent will result in a colour in the next step, which evokes this certain emotion according to the literature and own research. With this table a clear link between emotions and colours can be illustrated. Each chosen colour has been thoroughly researched and confirmed to stimulate the assigned emotion. In the last step one is to measure the results.

8. RESULTS

8.1 FIELD RESEARCH

Below I have briefly discussed the results of the online survey. The complete survey results and data can be found in Appendix D. Please find the questionnaire layout in Appendix C.

How old are you?

As you can see, the majority of the participants did fall within the age group I was aiming to reach. The results of the participants who did not fall within my target group were eliminated from the next question on.

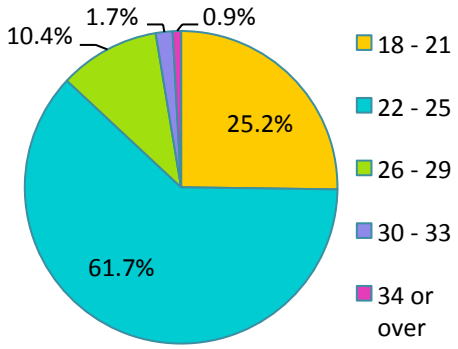


Figure 8.1. Age of the respondents

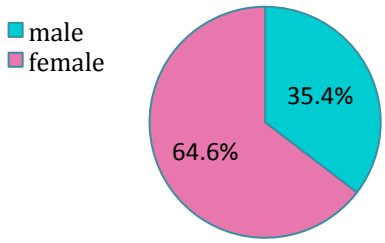


Figure 8.2. Gender of the respondents

I am a..

A major part of the respondents was female. This might have been due to the fact that the respondents were collected through my personal networks, which includes more females than males.

I am currently..

Most of the respondents stated that they were currently studying. This makes sense when you think of the fact that a majority of them is between 22 and 25. The respondents who stated that they currently have a job or have no occupation at all, have been excluded from the results from the next question on.

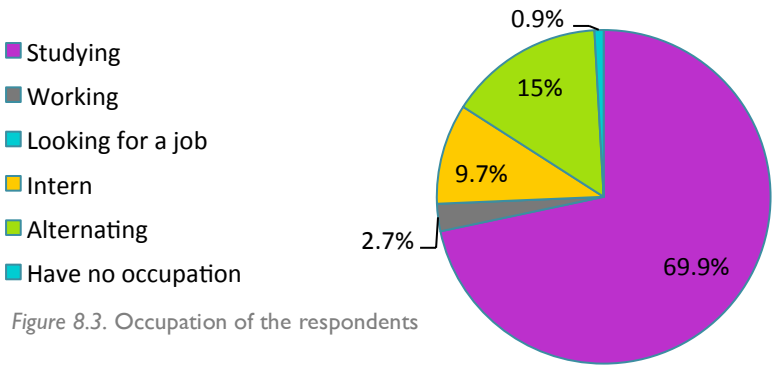


Figure 8.3. Occupation of the respondents

Which medium for advertising do you prefer in general?

The preference of over 55% of the participants went out to online media. This is preference has been confirmed by another recent study by Valassis. The survey results showed that young people and the affluent generally prefer online advertisements to print (MultimediaMan, 2013). People often chose online advertising due to its convenience.

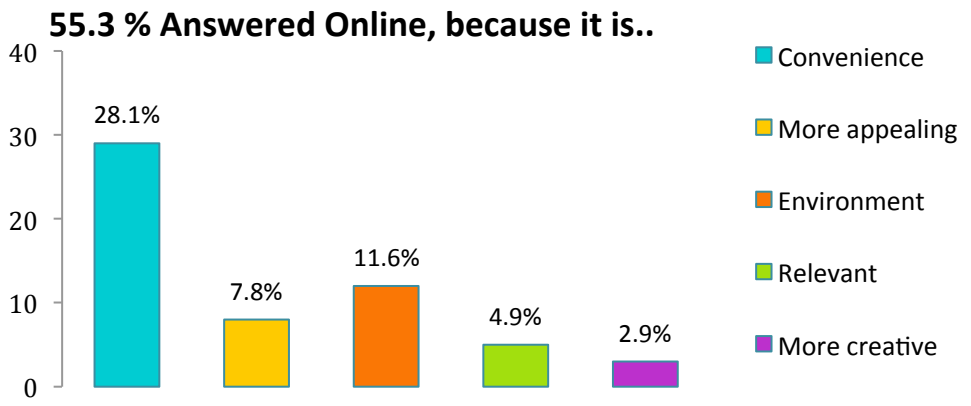


Figure 8.4.1. Medium preference of the respondents -Online

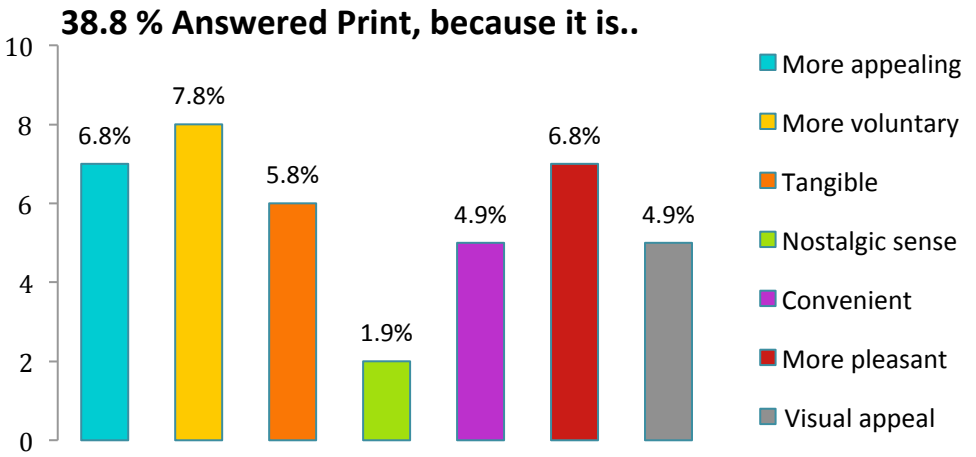


Figure 8.4.2. Medium preference of the respondents - Print

Which colour do you think fits the described personality most?

As you can see in the tables below, the participants confirmed the literature's statements in most cases. In certain cases the opinions were very much divided amongst the options. Another interesting result came from a relatively big percentage of participants, who considered a certain colour, which was not mentioned in the literature, to match a certain personality type. This happened in 3 out of the 15 cases. This could be due to their backgrounds as defined by Miller (2001) in chapter 5.1.

Table 2. Colours of Brand Personality – Literature versus Survey results

SINCERITY				
	Honest	Friendly	Down to earth	Wholesome
Literature	Blue	Yellow / Green	Green / Brown	Brown / Green
Survey	Blue / White	Yellow / Blue / Green	Brown / Green	Brown / Green / White

EXITING				
	Darling	Spirited	Imaginative	Up to date
Literature	Magenta / Pink	Blue / Red	Purple / Silver	Silver
Survey	Pink / Red / Magenta	Blue / Red	Purple / Silver	Silver

COMPETENCE			
	Reliable	Intelligent	Successful
Literature	Brown / Grey	Yellow	Gold
Survey	Brown / Grey	Blue / Yellow	Gold

SOPHISTICATION			RUGGEDNESS	
	Upper class	Charming	Outdoorsy	Tough
Literature	Golden / Black	Red / Pink	Green	Black
Survey	Golden / Black	Red / Pink	Green	Black

You just won the lottery of €200,000,000, what colour comes to mind?

The opinions on this question were quite varied. The majority chose gold as the colour that would come to their mind. As discussed previously, the colour gold is often associated with the material gold, which causes it to be associated with wealth (Scott-Kemmis, 2009). Therefore, it seems logical for people to associate winning money with the colour gold. Green has also been chosen by 20% of the participants as the colour that comes to their mind when they would win the lottery. Green however, stands for nature and friendliness in colour psychology. An explanation for people to choose this colour could be the association with the dollar bill. In several cases participants mentioned this in their comments.

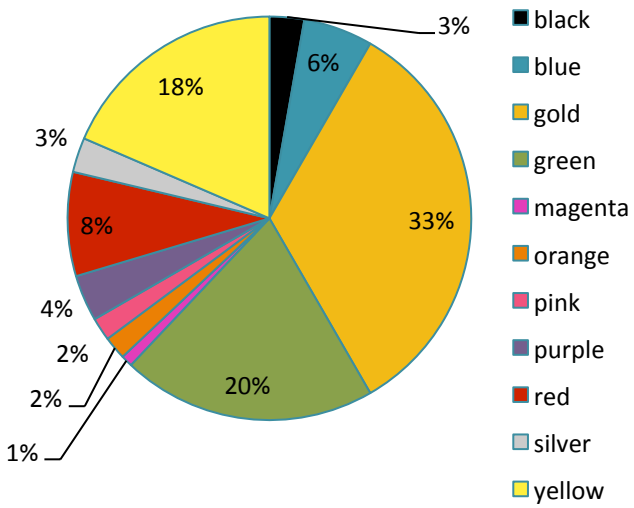


Figure 8.5. The colour imagined when winning a lottery

Which of the two ads do you find more appealing?

The vast majority of the respondents thought of the first ad as most appealing. The ambience and the imagery of this ad were most people's favourite aspects. Others chose for this ad because theyv preferred the colours or text. Some simply disliked the other ad, or found this ad generally more appealing.

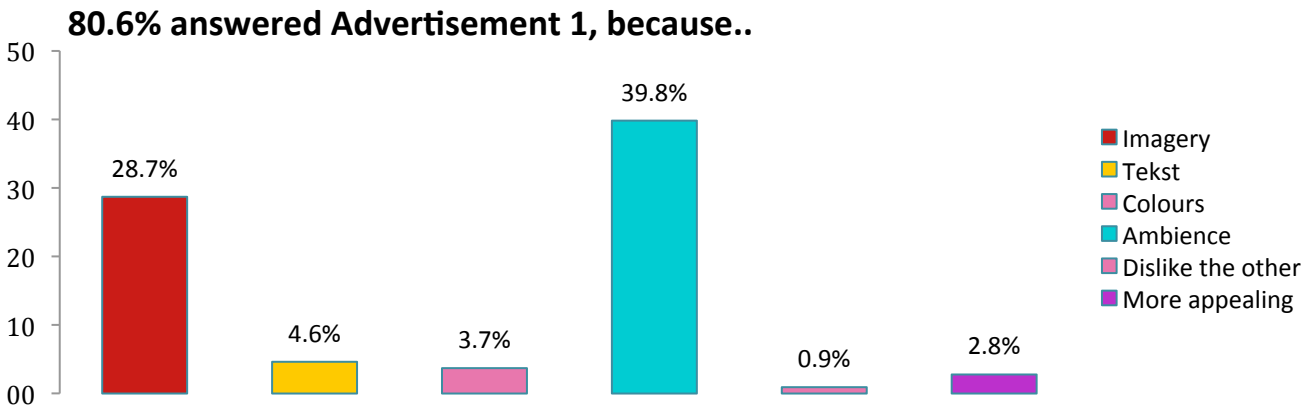


Figure 8.6.1. Advertisement preference – Ad 1

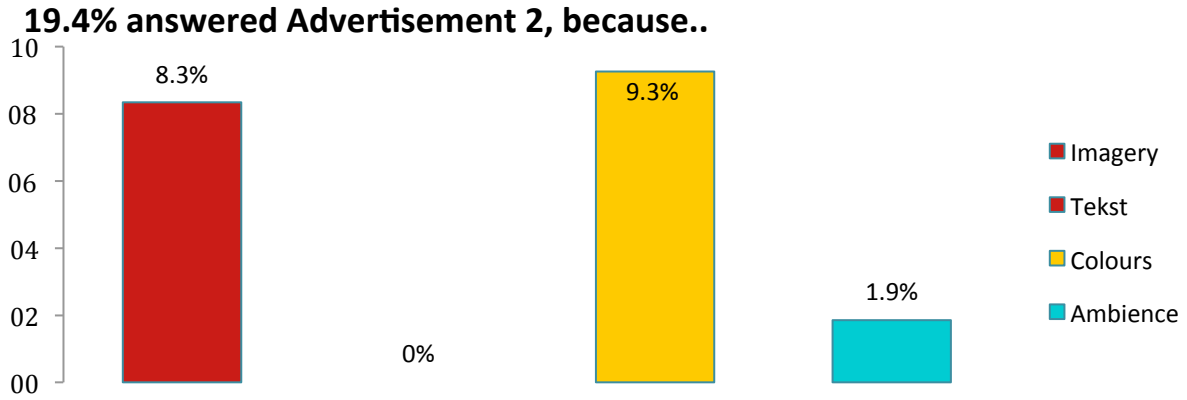
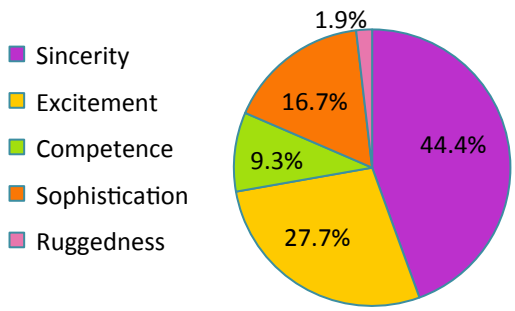


Figure 8.6.2. Advertisement preference – Ad 2



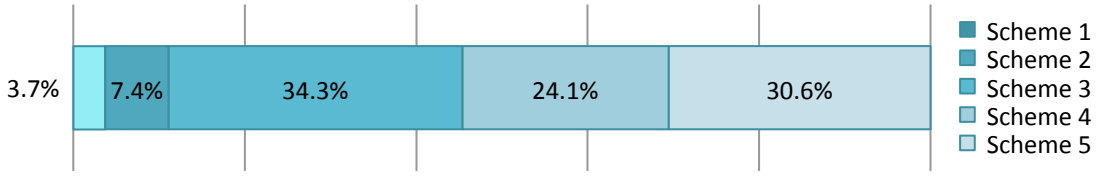
What aspect appeals to you most in advertisements? (in general)

As you can see below, sincerity and excitement are the greatest appeals according to many of the respondents.

Figure 8.7. Advertisement appeal

Which colour scheme do you find most appropriate for Ruggedness?

The opinions on this colour scheme were quite varied. This may be due to the word 'ruggedness'. Some respondents contacted me in order to ask for the definition of this word. Therefore, I had decided to add in the definition of it underneath the question. However, many people had already filled out the questionnaire by then. Scheme number 5,



which the majority chose, is the scheme that has been assigned to ruggedness by literature.

Figure 8.8. Colour scheme for ruggedness

Which colour scheme do you find most appropriate for Sincerity?

The results of this question show that over 44% of the respondents found the first scheme the most appropriate for sincerity. This is the scheme that has been assigned to sincerity by literature. The second scheme however, which 31,5% of the respondents chose, is meant to be most appropriate for 'exciting' advertisements.

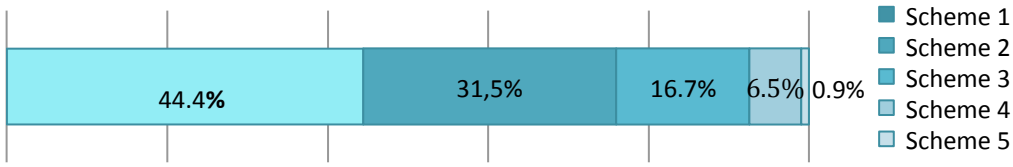


Figure 8.9. Colour scheme for Sincerity

9. CONCLUSIONS

In this section I will discuss the answers to each one of my sub-questions in detail.

9.1 HOW ARE COLOURS AND EMOTIONS CURRENTLY USED BY ADVERTISERS?

If you look around you in the Netherlands, you can see that Dutch advertising is moving forward towards bigger and better advertising each day (Adformatie, 2012). They make distinctive use of colours and emotions in their advertisements as well. As discussed earlier, advertisers use many different appeals in their advertisements. When considering emotional appeals, there is a large list of specific methods that they use to appeal to their audience. The favourite methods being: the Social Proof method, the Scarcity Effect, and the Fear Appeal method (Ford, 2013).

It happens more and more nowadays that advertisers aim to evoke emotional responses rather that presenting factual statements (DeJesus, 2007). They strive to create an ad that people can relate to, and feel positive about in some way. Positive feelings in their turn are more likely to be subject of people's conscious thoughts (Enns, 2014). This phenomenon has been confirmed by own research, where the vast majority of the respondents preferred the ad that appealed to people's emotional side rather than the ad that focused on factual statements.

To demonstrate the current use of colours and emotions by Dutch advertisers I will consult Appendix E for examples. In general the conclusion can be drawn that many companies aim to use colours in order to maximize their influence as well as their profits (Haller, 2011). In an example case (Appendix E), a company used the colour red for an important button on their website in order to maximize the clicks. The red colour proved to work better than a red or white button. As my colour analysis in chapter 5.1. has concluded, the colour red stands for an exciting brand personality with a spirited emotion, which could have stimulated the visitors of GSM.nl to click on the button more often.
Another example proves a similar point. McDonald's made use of colours in a smart way by using them in order to reflect their purpose and attract attention. Since their company is outrageously successful, one might conclude that the colours have been a supporting pillar in their success (Haller, 2011).

In Appendix E there is an example of a use of emotions in order to increase sales. The beauty brand Dove had switched from factual ads to ads that evoke strong emotions in

people, which turned out as a great success (Millward Brown, 2009). In chapter 5.1. you can find an extensive description on the emotions and meanings that each of the 12 colours represent. Also, in chapter 6.3 it is discussed how certain emotions could be represented by certain colours (Millward Brown, 2009).

9.2 HOW DOES THE AUDIENCE EXPERIENCE THE CURRENT ADVERTISEMENTS?

Through literature research I have discovered that the target audience is immensely influenced by both colours and emotions in advertising. According to LeDoux (2002) it has been widely accepted by many that emotions have an essential part in driving people's decisions, whether it is a decision on purchasing items, or watching television. He stated that "emotion feeds into, shapes and controls our conscious thought" (p. 29). The audience will be more willing to engage and share once they feel a strong emotional appeal, preferably positive, towards an advertisement, which will also increase their appeal to a certain brand (Henning, 2013). Millward Brown (2010) has stated that strong emotions particularly can help the audiences' perception of the brand as the emotions that are generated by the ad transfer to the brand. Also, it could contribute to create memorability and engagement.

The most commonly experienced emotions according to Ford (2013) are:

- The need of belonging to a social group
- A feel of competitiveness
- Fear

As mentioned before, the task of advertisement is to evoke emotion in people Du Plessis (2005). However, first one needs to grab the attention of the audience in order to start the process of the emotions. This is done by colours. Each colour that the audience sees directly affects their hormones, which in their turn control the audience's emotions and responses. (Wright, 2008b) A study from Millward Brown (2012) has shown that colour influences the human memory performance by increasing the attention level.

I would like to bring to attention the fact that both print and online are excellent methods of reaching this target group. Nonetheless, the survey has shown that a slightly higher percentage of this group appreciates online advertising the most as you can see in Figure 8.4. The reason for a great deal of the respondents to choose online was due to its convenience.

9.3 HOW CAN EMOTIONS AND COLOUR WORK TOGETHER TO MORE EFFECTIVELY INFLUENCE THE TARGET AUDIENCE?

There has been proven to be a strong relation between colours and emotions in advertising (Du Plessis, 2005). The theory that I have created named *Colours Brand Personality* gives answer to this question, as well as sections in chapter 4 and 5. The theory that I have created has been confirmed by literature as well as own research through a questionnaire amongst 108 people who are part of the target audience. As you can see in table 3, many colours have been confirmed by the respondents. It occurred in certain cases that the respondents caused an addition to the colours that the literature stated. For example, literature had concluded that the colours yellow and green would be the best colours to represent. However, a large amount of participants in the survey considered blue as a good representative of friendliness as well. Therefore, I have decided to add this colour to the theory provisionally. It is provisional due to the limited number of participants. Meaning that it is not a completely representative for the entire population that falls within the target group. Below you will find the final (simplified) version of the theory:

SINCERITY				
	Honest	Friendly	Down to earth	Wholesome
Colour	Blue / White*	Yellow / Blue* / Green	Green / Brown	Brown / Green
EXITING				
	Darling	Spirited	Imaginative	Up to date
Colour	Pink / Magenta / Red	Blue / Red	Purple / Silver	Silver
COMPETENCE				
	Reliable	Intelligent	Successful	
Colour	Brown / Grey	Yellow / Blue *	Gold	
SOPHISTICATION			RUGGEDNESS	
	Upper class	Charming	Outdoorsy	Tough
Colour	Golden / Black	Red / Pink	Green	Black

Table 3. Simplified version of Colours of Brand Personalities

This final theory is a combination of experts' knowledge and confirmation by own research. Lets take a fruit bar brand X as an example, who aims at selling their fruit bars to Dutch people between 18-29, who do an HBO study. Imagine that this healthy fruit bar brans wishes to represent itself as down to earth. Then, this theory suggests for this brand to use the colours brown or green, as a main colour in an advertisement. This would evoke

certain emotions in the audience that would cause them to consider Fruit bar brand X as down to earth and create a brand image of sincerity.

The general associations of emotions with colours have been discussed in detail in chapter 6. Therefore, I will go through them briefly in this section. The colour blue is generally seen as soothing and mostly associated with sincerity (Wright, 2008c). Yellow on the other hand often reminds people of sunlight and happiness, and is therefore often associated with friendliness (1Earth1Design, 2007) (Scott-Kemmis, 2009). (However, this colour can also be associated with intelligence (Scott-Kemmis, 2009). Brown is to be associated with nature. Yet, it has other associations as well, such as reliable and wholesome (Wright, 2008c). Another colour that is often linked to nature is Green. This colour is connected in the mind to a down to earth nature and friendliness (Wright, 2008c) (Scott-Kemmis, 2009). Magenta is a colour that can be seen as harmonious and cheerful (Scott-Kemmis, 2009). Although the colour pink is not too different from it, this colour is perceived as sweet and soft (Stranger, 2012). Red on the other hand is quite a strong colour. It often represents an exciting or charming character (Stranger, 2012). Silver, which communicates a timely image, is much different than grey (Scott-Kemmis, 2009). The colour grey is associated with reliability and business-like characters (1Earth1Design, 2007). Gold, similar to the colour, often represents a high-class image (Scott-Kemmis, 2009). Purple, which used to be the old day's gold, nowadays represents a creative image (Scott-Kemmis, 2009). Lastly, the colour black stands for strength and exclusivity (Scott-Kemmis, 2009).

10. DISCUSSION

In this section I will critically evaluate this paper. The main topics to discuss are the developed theory 'Colours of Brand Personalities' and the online questionnaire. To start off with, I would like to state that the theory of brand personalities is to be seen as a foundation for further research. The literature that it has been based on is stating the basics and general associations to colours worldwide. Therefore, despite the high reliability of the sources, one cannot be completely certain of its effect on the discussed target audience, which is Dutch. The online survey has confirmed the literature concerning many colour associations. However, this survey has been held amongst a small percentage of the total target group. Also, in certain cases the questionnaire results would show a wide variation of opinions. This has to do with people's different perception of colours due to their backgrounds, as discussed before (Miller, 2001).

Another point to view critically is the step of the Colours of Brand Personalities theory in which one chooses the colour it will use in their advertisement. It mentions that this colour might be used with a higher or lower brightness due to optimization of its ability to combine well with other colours. However, doing this might cause the colour to change its associations. Also, the theory solely discusses the change in brightness, and not in hue. Valdez and Mehrabian's (1994) stated that hue and brightness both create strong emotional responses. However, to change the hue of a colour would bring more uncertainty of the colour with it. Therefore, it has been chosen not to consider this aspect.

Additionally, the division of positive and negative associations of a colour point has not been taken into consideration in the colour theory of this report is. Some sources, such as Angela Wright, have chosen to divide the colour association into positive and negative. However, in this thesis I have focused on the *general* associations of each colour, and have therefor not dealt with this distinction.
The colour that is chosen in the end might be also assigned to another personality or emotion. This, again, is due to the *general* association with each colour. The choice must therefore be combined cleverly in order to make sure it presents the correct personality and emotion.

11. RECOMMENDATIONS

In the beginning of this thesis I have set the following policy question: *How can Dutch advertising agencies more effectively influence the audience of Dutch males and females between the age of 18 and 25 through visuals aspects?*

Based on the literature search and own research that I have conducted, I am now able to answer this question carefully. In order for Dutch advertising agencies to more effectively influence their target audience through visual aspects they will need to follow the steps of the Colours of Brand Personalities theory. This theory considers that to influence the audience, one first needs to catch their attention. This can be done by using the right colour. Each colour that the audience sees directly affects their hormones, which in their turn control the audience's emotions and responses (Wright, 2008b.) A study from Millward Brown (2012) has shown that colour influences the human memory performance

by increasing the attention level. The stronger the emotional charge, the more likely humans are to consciously reflect on the experience at the time it occurs, and the more memorable the event will be (Millward Brown, 2009)

Thus, if one succeeds in catching the attention of the audience using the correct colour and evokes a certain emotion with this colour, it will be able to better influence its target audience.

According to the steps of Colours of Brand Personalities this is best done by:

Step 1 Determining the brand personality according to the desired brand attitude

Choose the brand personality that fits the client best.

Step 2 Choosing the most appropriate emotion

Choose one of the emotions that are in the category of your brand personality

Step 3 Choosing the most appropriate colour

Find the colour that is the best fit to the brand personality and emotion. If more than one choice is available, choose the most appropriate colour.

Step 4 Measuring results

The methods of measurement for online advertisements differ from print advertisements as their distributing methods are very different (Debevec, 2007). For online advertisements measure the results according to the 5 levels determined by PWC (2010). For print advertising one can measure them through the 4 main methods as explained by Roggio (2009).

The final edition of this theory has been confirmed by both literature, and 108 participants of a test in the form of a questionnaire. Nonetheless, if you are choosing to use this theory for your campaign or project, I would advice you to conduct further research in order to be completely certain the outcome is right for you. Based on the points that were brought to attention in the discussion, and ideas that I have developed throughout the thesis, I would suggest the following subjects for further research:

- A research on factors that cause people to have different associations with colours.
- A more extensive survey, followed by a focus group, in order to confirm people's general associations with each colour.
- Consult a graphic designer, or any type of other visual professional in order to confirm your colour and combination choices.

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13. APPENDIX

APPENDIX A

Print and online advertising

I have chosen these two media for several reasons. First of all, I believe that these two methods will be very appropriate for the target audience. Since most of the youth in the Netherlands receives a free public transport card until the age of 22, a majority of them will make use of public transport. This is when they will encounter various forms of print advertising. Also, this age group spends a lot of time on the Internet daily. Therefore, online advertisements will be seen by them as well.

Online advertising in particular is highly adaptable nowadays. In my internship at Mindshare Worldwide I have learned many ways in which one can automatically adapt online advertisements to specific people. This could be a major advantage for advertisers if used correctly.

Another reason for me to choose these two media is because of its interesting combination. Print advertising has existed for a long time, while online advertising is quite recent. This gives a compelling twist to the outcome of this report in my opinion. Although they are quite different in use, they are still the same in nature. Both types of advertisement will consist of a still graphic image that somehow contains a persuasive message. The many similarities and differences of these media, combined with the audiences' exposure to them, were the main reasons for my choice of media.

APPENDIX B

The target audience

The Netherlands currently counts 16.850.058 inhabitants, of which 2.292.448 people are between 18 and 29. (Centraal Bureau voor Statistiek, 2013) This means that over 10% of the population falls within this category. That could be one of the reasons that many big companies try to target young people in the Netherlands these days. In order to further focus the group that I will be targeting, I have set two other restrictive factors. I will be focussing on those who are currently enrolled in a HBO study. This brings us to a set of 440.203 people (Centraal Bureau voor Statistieken, 2013). Also, I have chosen to focus on the percentage of this group that makes use of the Internet daily.

Numbers from van Deursen & van Dijk (2012) show that 100% of the Dutch people between 12 and 75 years old have access to the Internet, and almost 90% use the Internet daily. However, these numbered were measured in 2012. It has been estimated that this number will continue to rise, which means that there is a good chance that the number is higher today. The group that I will be focussing on in this report consists of people who are used to having Internet access anywhere and anytime they wish.
Youngsters in this age group tend to be quite unpredictable and easily influenced (Grootscholten, 2013). The many companies that target young people around this age lead to the fact that many advertising agencies will have to target them for their ads they create as well. This is one of the reasons I have chosen to aim this research at advertisements for 18-29 year olds in the Netherlands.

The typical male or female that is part of our target group will be in university of some kind. The majority of them will have a busy social live as well, besides studying. This means that they will spend a considerable amount of time on the go. Most of them will be using public transport. This is also due to the free public transport card that has been discussed before. This is when they encounter various forms of print advertising.

APPENDIX C

The survey layout and justifications

ThesisTools

Create and distribute your online survey for free at www.thesistools.com

Hello!

First of all, I would like to say THANK YOU for taking the time to fill in my questionnaire. All answers that you provide will be 100% confidential. This survey consists of 11 questions and should take about 5 minutes max. Please do not hesitate to contact my if you find any difficulties answering the questions.

Start

ThesisTools

1.

How old are you?

✓ -- please choose --
18 – 21
22 – 25
26 – 29
30 – 33
34 or over

I am a..*

Male
Female

3.

I am currently*

Studying
Working
Looking for a job
Other occupation - please clarify

These questions are there to find out whether the respondent falls within my target audience or not and learn more about the respondents.

4.

Which medium for advertising do you prefer in general?*

- ◯ Print, because [ ]
- ◯ Online, because [ ]

Wit this question I aim to learn about the general preferences for the medium of advertising. This information is used to draw conclusions and give recommendations in the end.

COLOURS

1. BLUE
2. YELLOW
3. GREEN
4. BEIGE
5. BROWN
6. MAGENTA
7. PINK
8. RED
9. WHITE
10. SILVER
11. GREY
12. GOLD
13. PURPLE
14. BLACK

5.

Which colour do you think fits the described personality most?

Please choose ONE of the colours described above and enter its number.

HONESTY	
FRIENDLY	
DOWN TO EARTH	
WHOLESOME	
DARLING	
SPIRITED	
IMAGINATIVE	
UP TO DATE	
RELIABLE	
INTELLIGENT	
SUCCESSFUL	
UPPER CLASS	
CHARMING	
OUTDOORSY	
TOUGH	

I have purposely not used, for example, a blue button for the colour 'blue' because it has been proven that everyone has his or her own vision of each colour. (Ciotti, 2013) Also, when the colour is chosen in step 3 of my theory, the brand will be able to adapt the brightness of the colour. The results of this question will show me whether the data of my own theory is correct. With this question I have used the verbal self report method (Poels & Dewitte, 2006). This question is based on a *level of measurement* format (Trochim, 2006).

6.

You just won the lottery of €200,000,000 What color comes to mind?*

With this question I can measure which colour people associate with excitement. This question has been based on a previous questionnaire regarding colour psychology (Gordy, 2012). All questions in this source are in a similar format.

ADS

1.

2.

7.

Which of the two ads do you find more appealing?*

- Advertisement 1
- Advertisement 2

This question helps me prove that emotions work better to influence people than rationalism. This question is stated as a dichotomous question (Battey, 2014). This format is used by Tyler (2011).

8.

Why do you prefer this ad?*

- I like the image that is used to illustrate the skin
- I like the text
- I like the colours
- I like the ambience
- Other, please specify

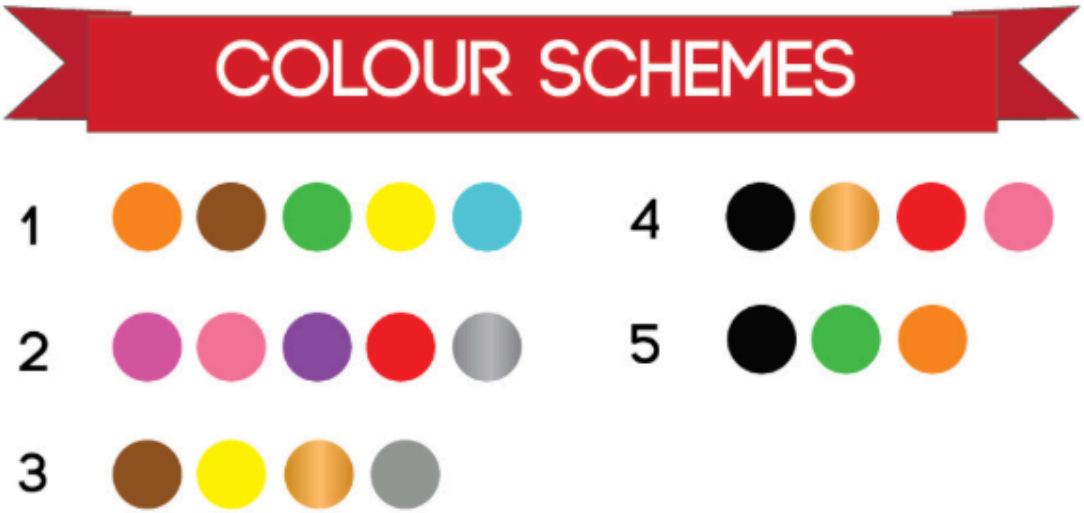
This is a follow-up question in an open question format (Trochim, 2006).

9.

What aspect appeals to you most in advertisements?
(in general)*

- Sincerity
- Excitement
- Competence
- Sophistication
- Ruggedness

The answer to this question, of which the answers are based on the brand personalities scale, will provide me with more information on my audience's general preference of brand personality.



10.

Which colour scheme do you find most appropriate for Ruggedness?*

- Scheme 1
- Scheme 2
- Scheme 3
- Scheme 4
- Scheme 5

11.

Which colour scheme do you find most appropriate for Sincerity?*

- Scheme 1
- Scheme 2
- Scheme 3
- Scheme 4
- Scheme 5

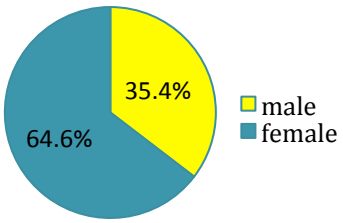
Submit Survey

This question, once again, is aimed at proving the correctness of my own theory. The colours that are displayed as 'colour schemes' are in fact the colours that are assigned to each brand personality.

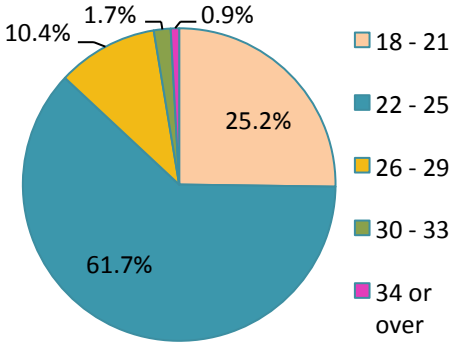
APPENDIX D

Survey results

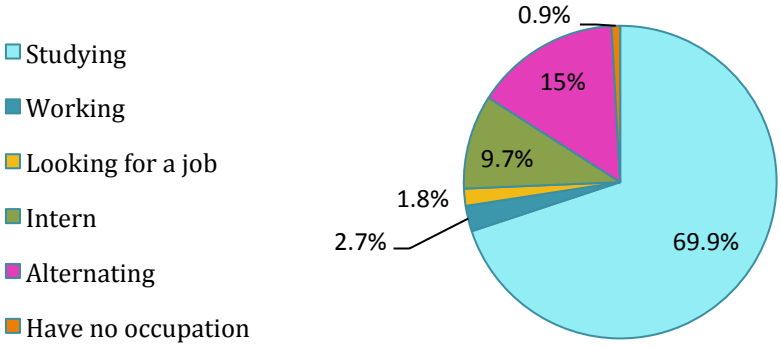
I am a..



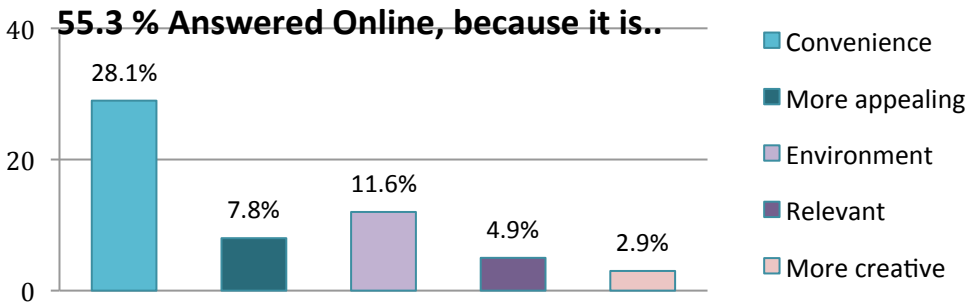
How old are you?

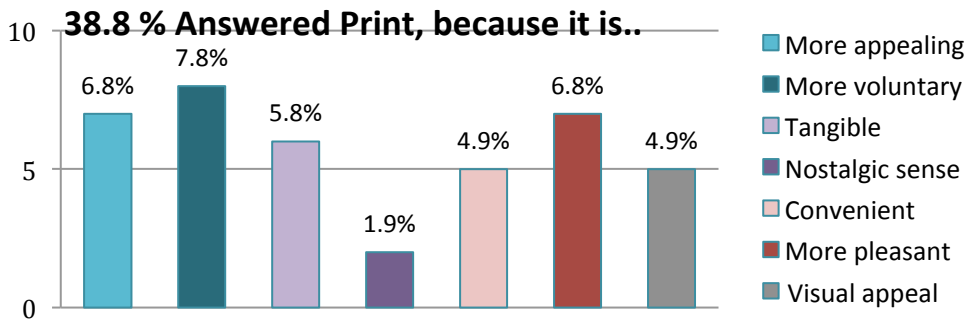


I am currently..

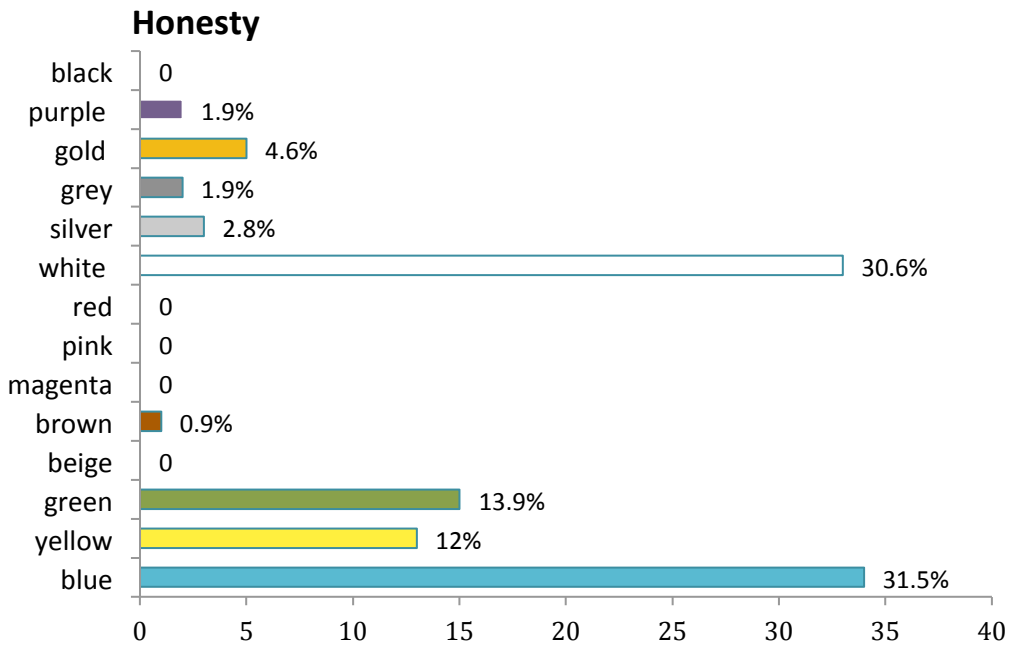


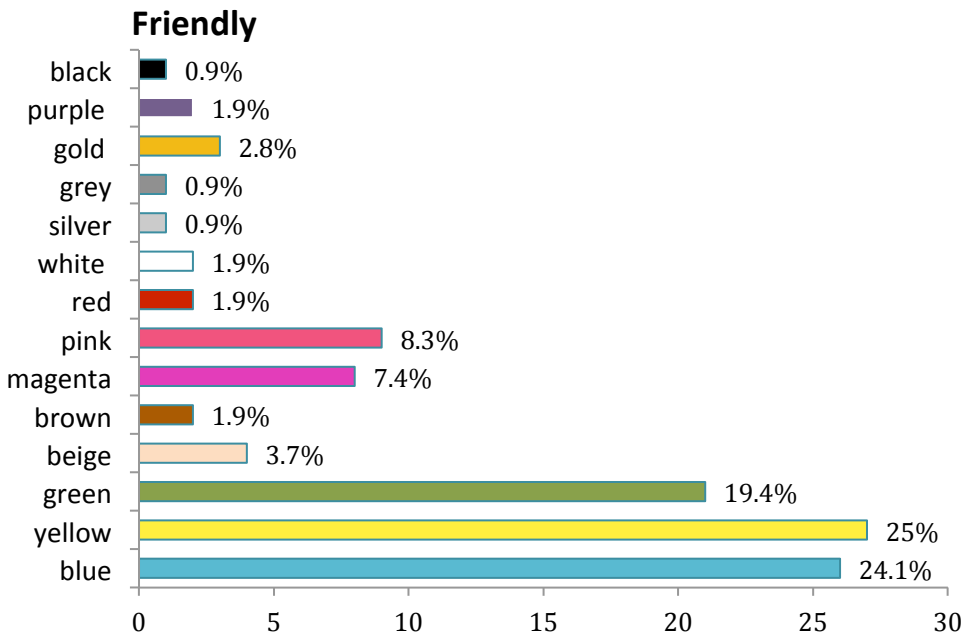
Which medium for advertising do you prefer in general?

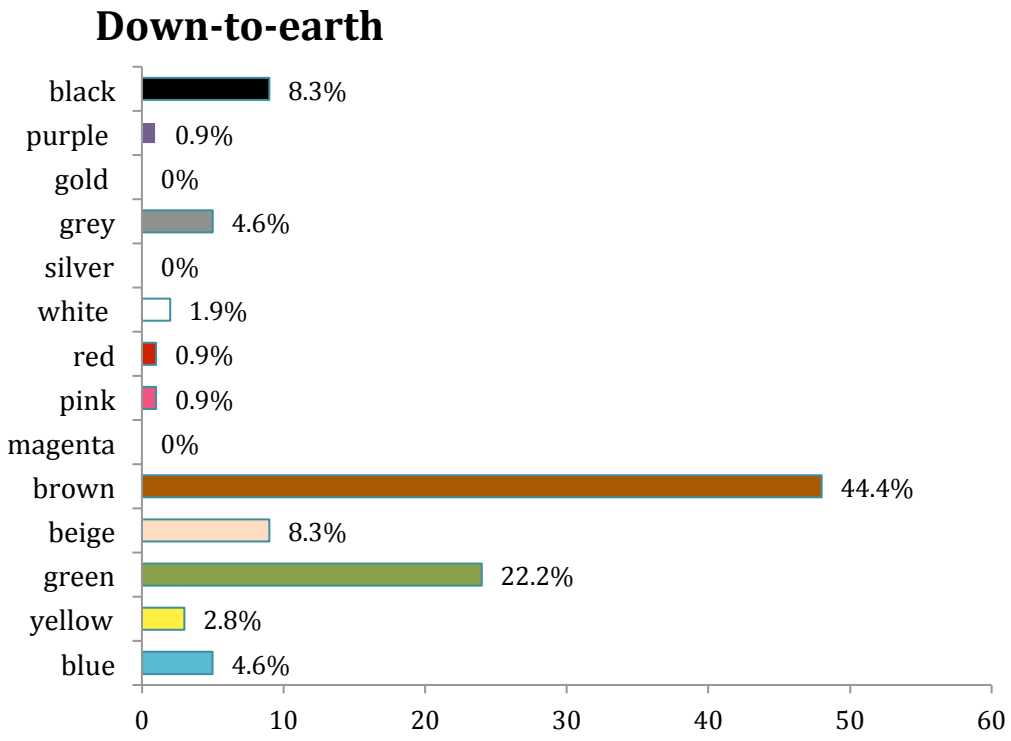




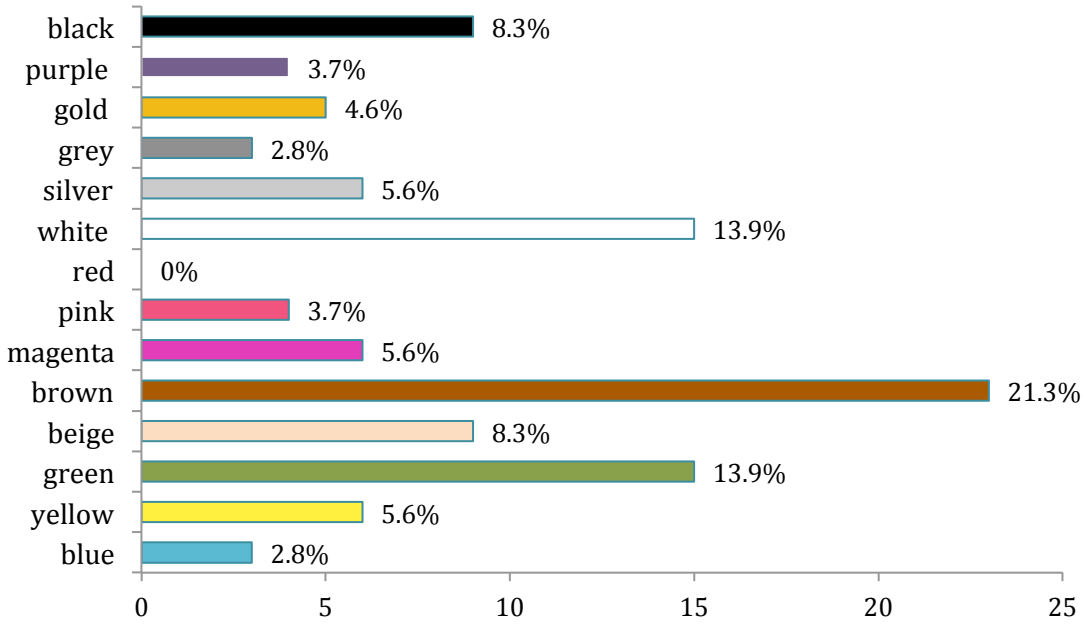
Which colour do you think fits the described personality most?



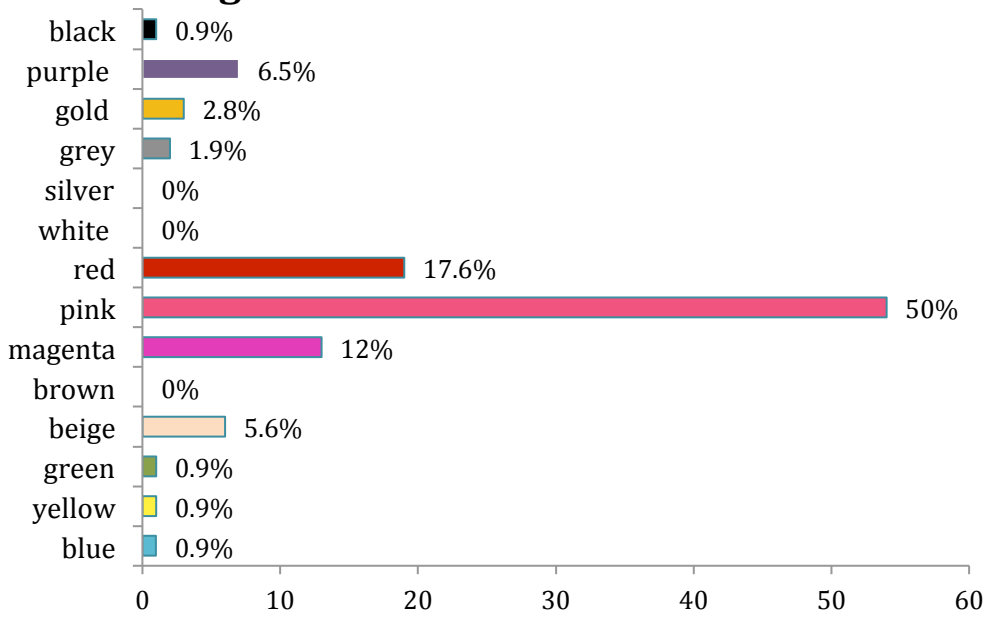

Friendly
black 0.9%
purple 1.9%
gold 2.8%
grey 0.9%
silver 0.9%
white 1.9%
red 1.9%
pink 8.3%
magenta 7.4%
brown 1.9%
beige 3.7%
green 19.4%
yellow 25%
blue 24.1%
0 5 10 15 20 25 30


Down-to-earth
black 8.3%
purple 0.9%
gold 0%
grey 4.6%
silver 0%
white 1.9%
red 0.9%
pink 0.9%
magenta 0%
brown 44.4%
beige 8.3%
green 22.2%
yellow 2.8%
blue 4.6%
0 10 20 30 40 50 60

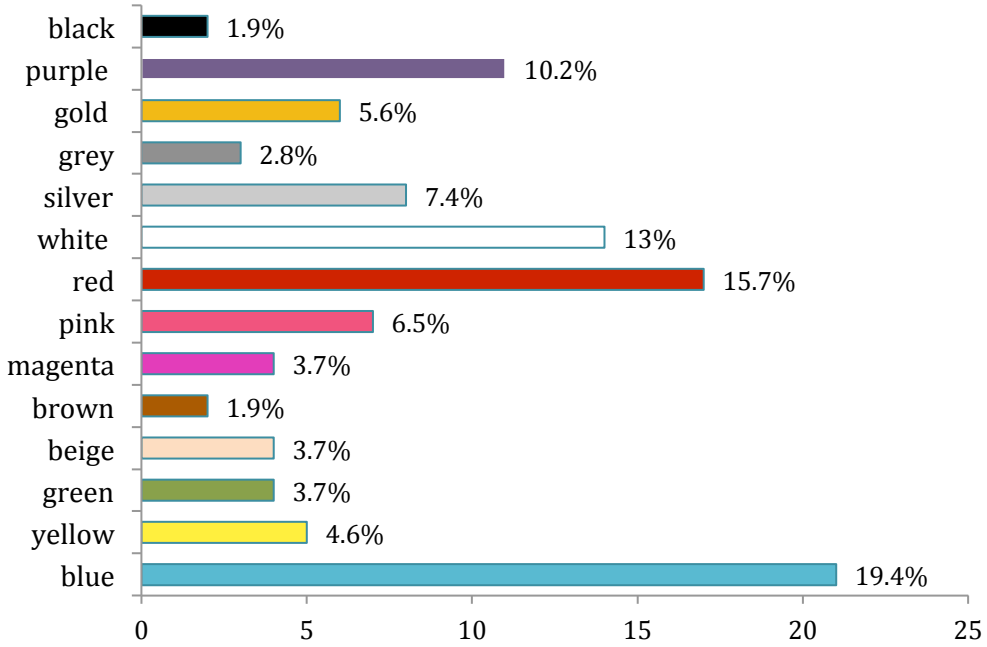
Wholesome



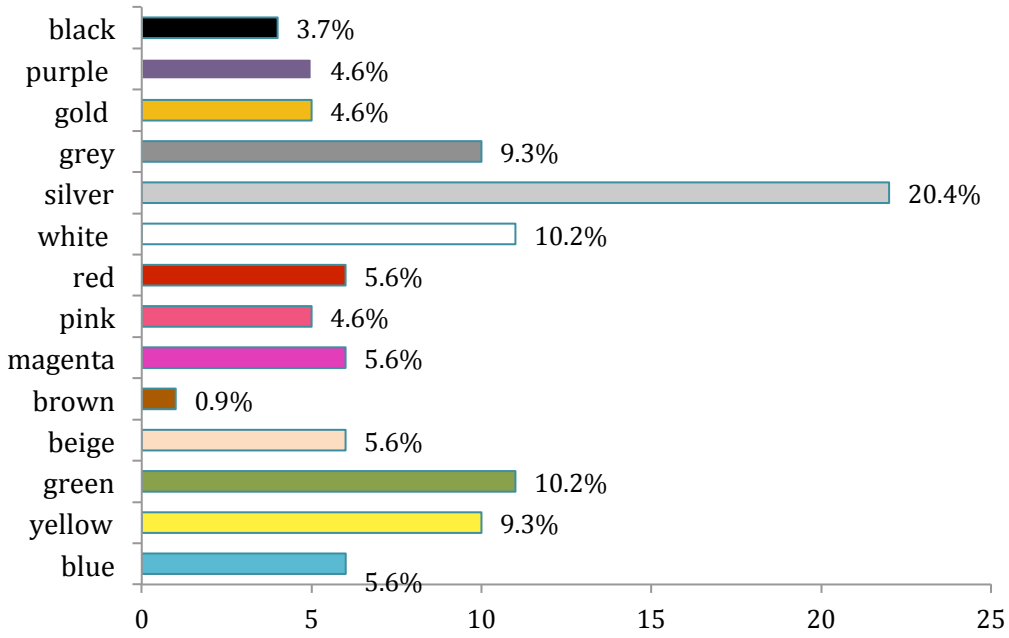
Darling

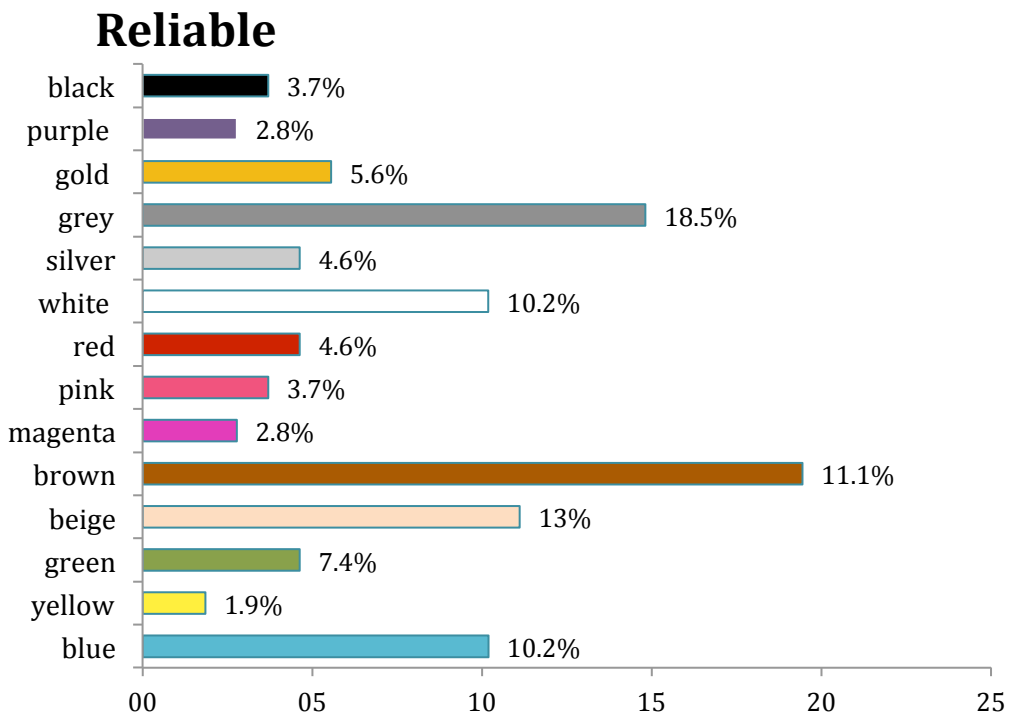


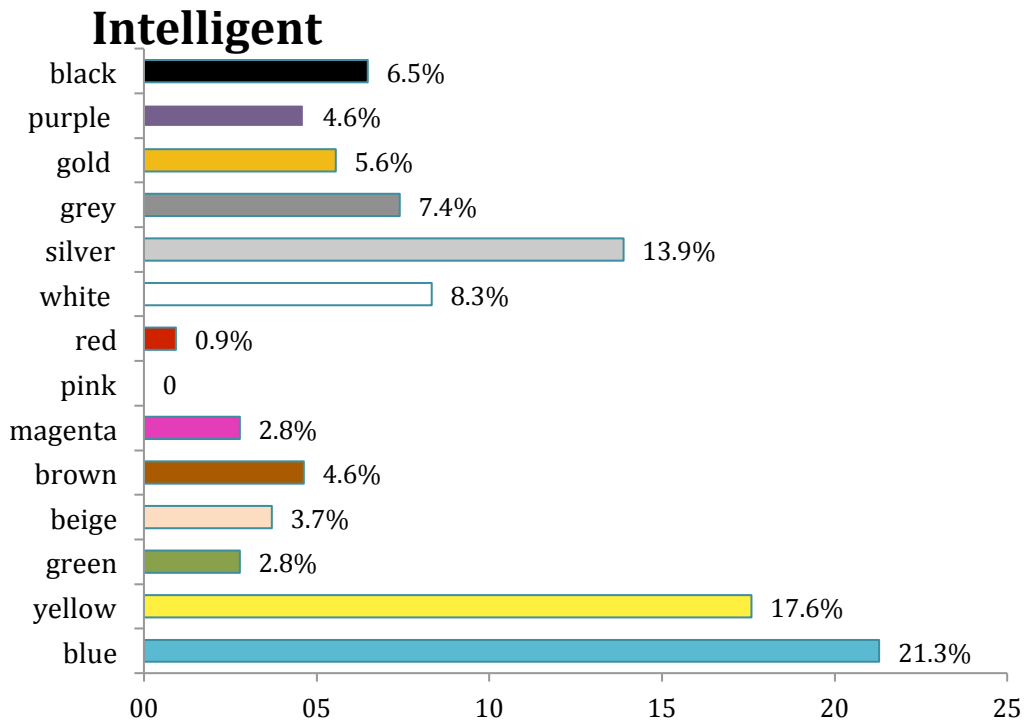
Spirited

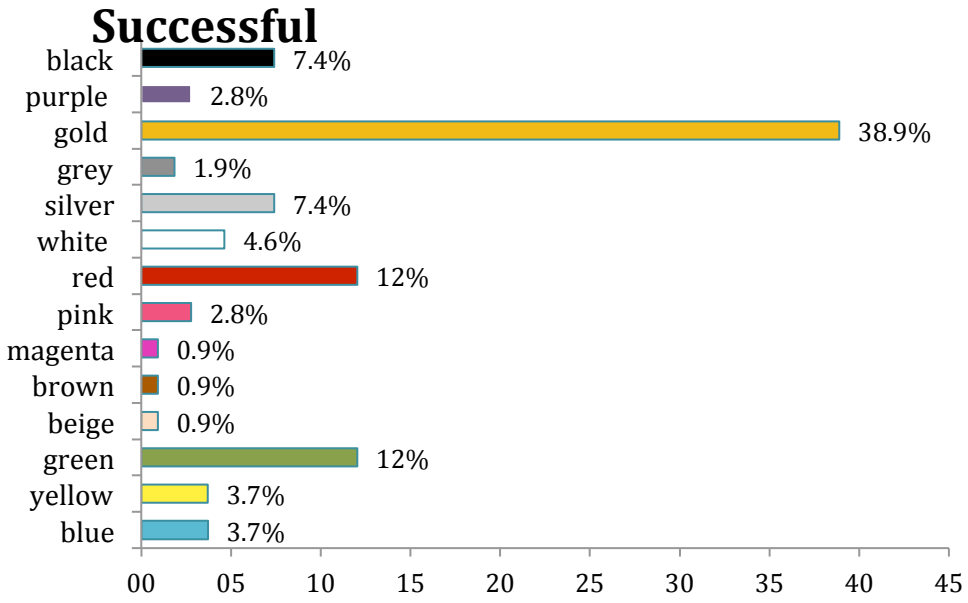


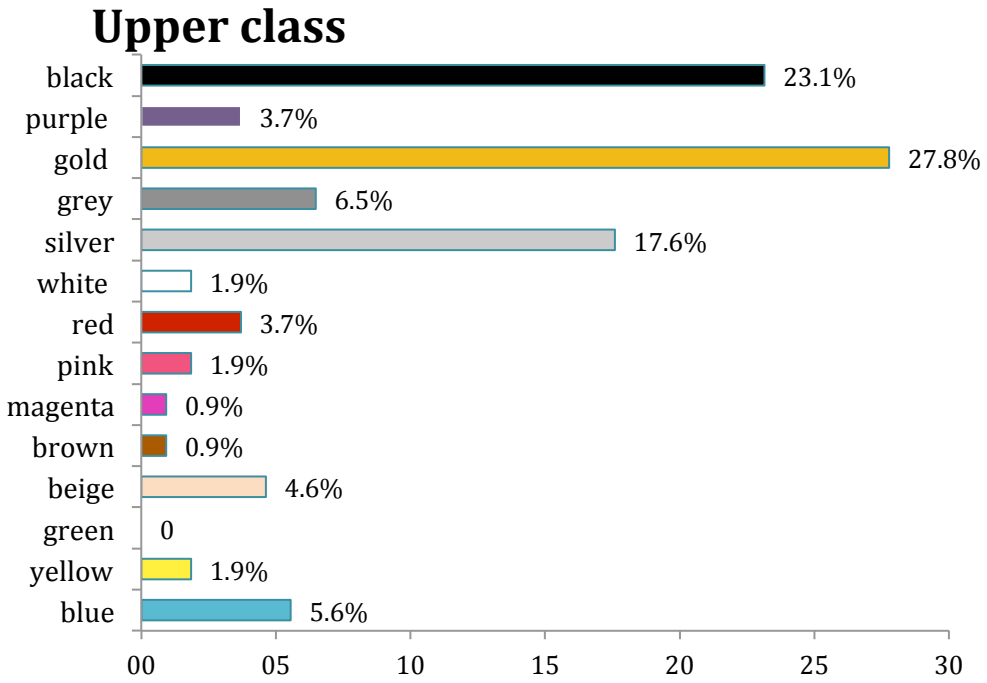
Up-to-date

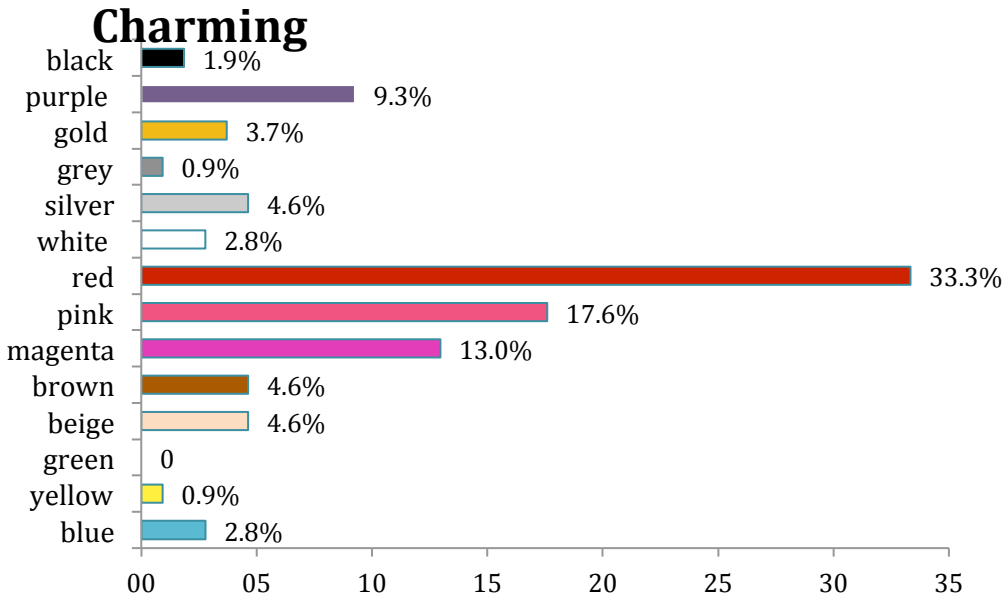


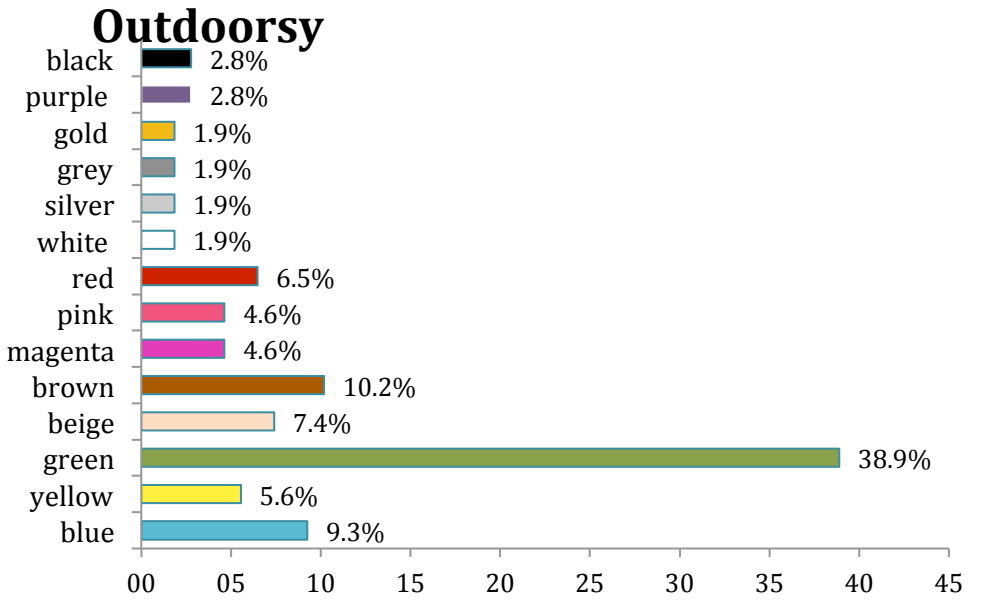

Reliable
black 3.7%
purple 2.8%
gold 5.6%
grey 18.5%
silver 4.6%
white 10.2%
red 4.6%
pink 3.7%
magenta 2.8%
brown 11.1%
beige 13%
green 7.4%
yellow 1.9%
blue 10.2%
00 05 10 15 20 25

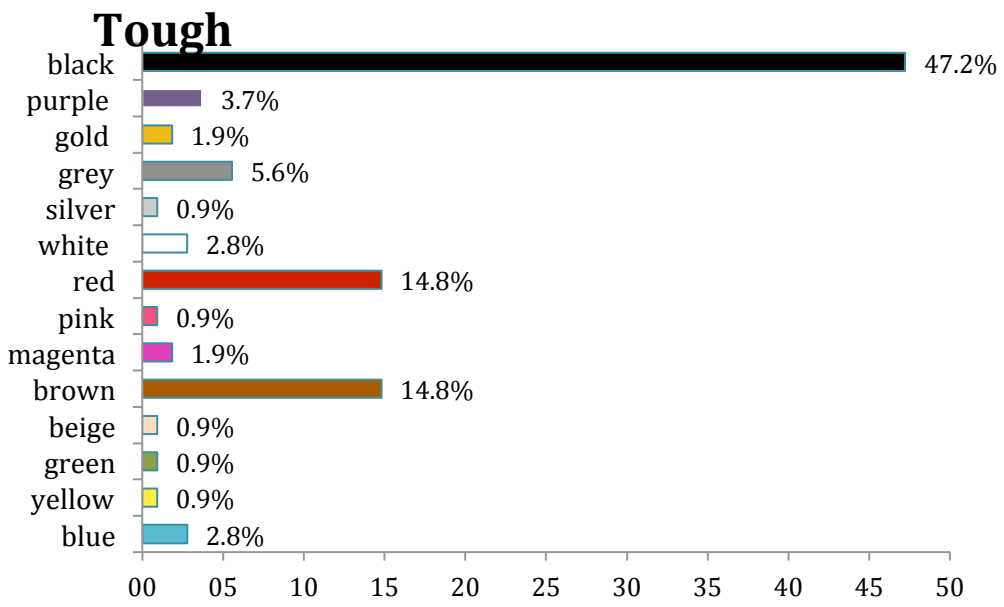

Intelligent
black 6.5%
purple 4.6%
gold 5.6%
grey 7.4%
silver 13.9%
white 8.3%
red 0.9%
pink 0
magenta 2.8%
brown 4.6%
beige 3.7%
green 2.8%
yellow 17.6%
blue 21.3%
00 05 10 15 20 25


Successful
black 7.4%
purple 2.8%
gold 38.9%
grey 1.9%
silver 7.4%
white 4.6%
red 12%
pink 2.8%
magenta 0.9%
brown 0.9%
beige 0.9%
green 12%
yellow 3.7%
blue 3.7%
00 05 10 15 20 25 30 35 40 45

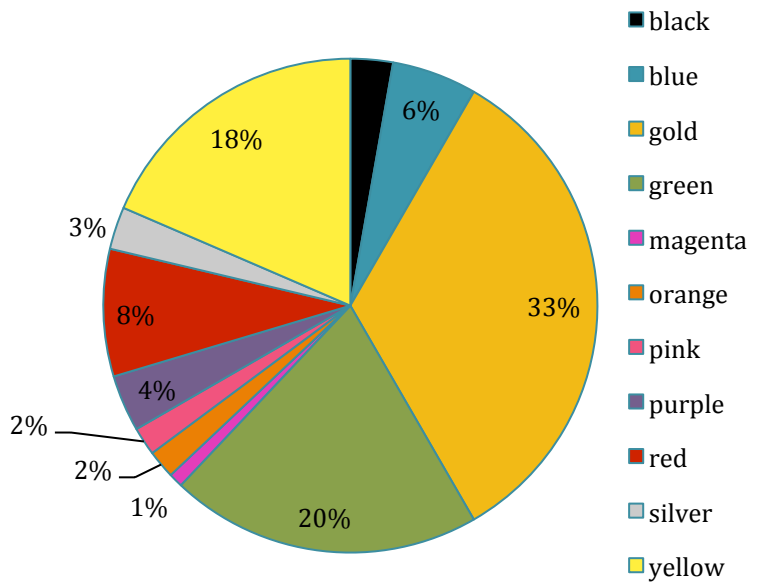

Upper class
black 23.1%
purple 3.7%
gold 27.8%
grey 6.5%
silver 17.6%
white 1.9%
red 3.7%
pink 1.9%
magenta 0.9%
brown 0.9%
beige 4.6%
green 0
yellow 1.9%
blue 5.6%
00 05 10 15 20 25 30


Charming
black 1.9%
purple 9.3%
gold 3.7%
grey 0.9%
silver 4.6%
white 2.8%
red 33.3%
pink 17.6%
magenta 13.0%
brown 4.6%
beige 4.6%
green 0
yellow 0.9%
blue 2.8%
00 05 10 15 20 25 30 35

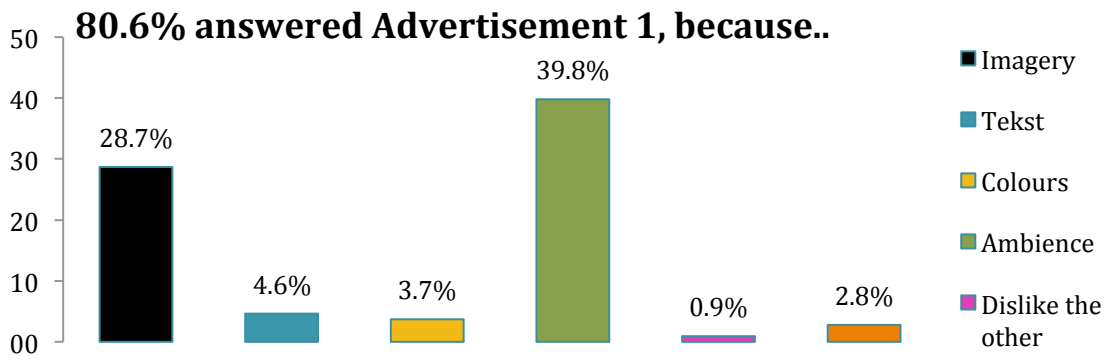

Outdoorsy
black 2.8%
purple 2.8%
gold 1.9%
grey 1.9%
silver 1.9%
white 1.9%
red 6.5%
pink 4.6%
magenta 4.6%
brown 10.2%
beige 7.4%
green 38.9%
yellow 5.6%
blue 9.3%
00 05 10 15 20 25 30 35 40 45

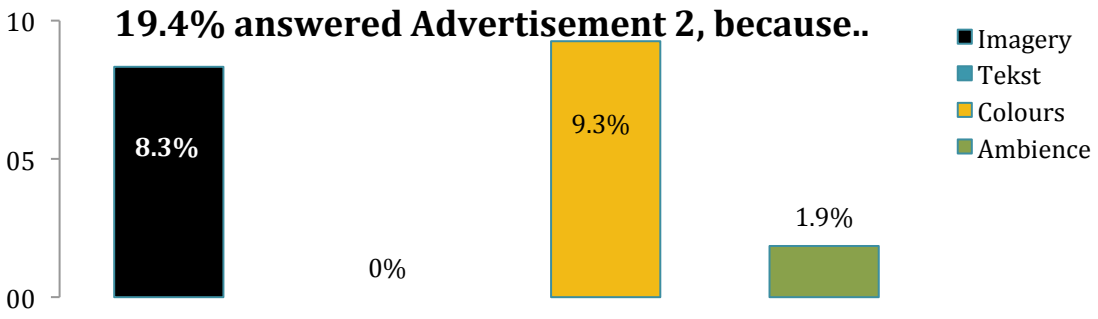


You just won the lottery of $200,000,000, What color comes to mind? (open question)

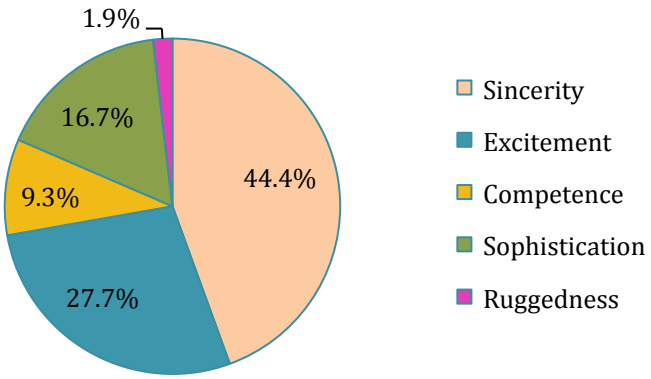


Which of the two ads do you find more appealing?

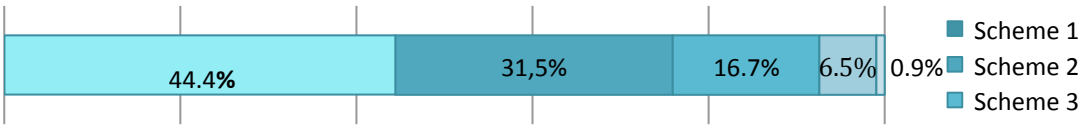




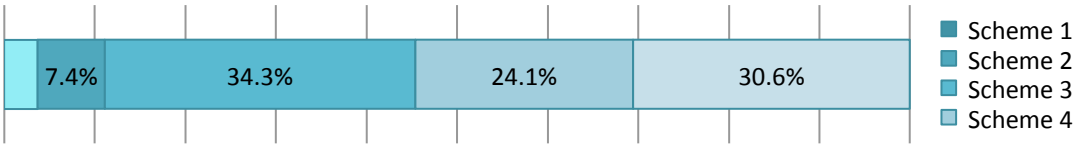
What aspect appeals to you most in advertisements? (in general)



Which colour scheme do you find most appropriate for Ruggedness?



Which colour scheme do you find most appropriate for Sincerity?



APPENDIX E

Example cases

During my search for information and theories I came across several reports and websites that had used real life examples. This is when I decided to analyse a selection of them in order to gain more knowledge on of the effects of colours and emotions. I aimed to collect more information on how certain colours and emotions are used in the field. The first case will be analysing an example of how emotions are used, whereas the second case concerns the colours that have been used.

Case 1: Dove real beauty

The key issue in this case study is the issue of a positive change. It is about the Dove 'Campaign for Real Beauty'. Before this campaign, Dove used to focus a lot on factual statements. Their advertisement style was mostly testimonial and not as appealing to its target audience. Then, Dove decided to take remarkable measures. They started the new campaign. The new campaign, as opposed to their previous ones, contains much more emotional appeal. The Campaign for Real Beauty aimed to build the brand at an emotional level by conveying a more democratic, celebratory and iconic vision of beauty (Millward Brown, 2009).

This measure has had great effect on their sales. Women loved their new campaign that idealizes realistic bodies and empowers woman. Dove has evolved from a passive and factual brand into a distinctive and loved brand.

Case 2: GSM.nl

Based on Visual Website Optimizer (2010). The key issue in this case was to gain more clicks. GSM.nl is a Dutch website that sells mobile phones through the Internet. The company has done an experiment in order to find out which colour would stimulate visitors to click on the 'more info/order' button. The colours that were tested were white, green, and red.

The results of this test have shown that the red button worked the best. When the red button was active on the website the comprehensive engagement of the website increased. As my own colour analysis states, the colour red stands for an exciting brand personality with a spirited emotion, which could have stimulated the visitors of GSM.nl to click on the button more often. The increase in engagement on the website has been a big success for GSM.nl. However, it is a pity that these tests take a large amount of time to prove results.

Conclusion

When looking at these two different cases, one can find many interesting facts. The most impressive ones being how emotions and colours can have such great effects when applied appropriately. Who would have thought that something as simple as changing the colour of a button could have such an impact? I truly believe that these examples of cases are only the beginning. Once the advertising world starts to realize how much effect these elements can have in ads, there will be many more examples of well-developed advertisements.

Analysing method

I have chosen to roughly base my analysis on an article by Salma & Birajdar (2013) as it consists of well structured and the steps are well explained. This article has been based on three sources. The first two sources used are articles from Pearson, which is an award

winning and leading education services company. (Pearson, 2014)Another article used as a reference comes from Cengage Learning, which is another high quality learning materials provider. Although this method of analysis is meant for analysing case studies, it has been a helpful guideline for analysing these example cases. I have treated these examples as a 'mini-case study' or a simplified version a case study. This means that I first read through several real life cases, and picked the ones that were most relevant to my topic. While doing so, I have identified the key issues in the cases. Then, I started to state their topic and create a general overview of the situation described. I have chosen to continue with step 4, where I investigated the organizations' response to the previously found issue. In step 5 I have reviewed the successful aspects of this response as well as the failures. In the final step of this analysis I have written a conclusion.

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CREATIVE WITHOUT STRATEGY IS CALLED **ART** CREATIVE WITH STRATEGY IS CALLED **ADVERTISING**

- JEF I. RICHARDS

PARISA IRANKHAH 1584447