

## Colors of Influence: Targeting Indian Consumers in the Context of Traditional Color Symbolism in Advertising on Social Media

*Medah Noaman Khan*

Research Scholar, The Department of Mass Communication & Journalism,  
Aligarh Muslim University, Aligarh, U.P. (India)

Email: [medah.nk@gmail.com](mailto:medah.nk@gmail.com)

*Prof. Afrina Rizvi*

The Department of Mass Communication and Journalism, Aligarh Muslim University

### Abstract:

*Colour is an essential component of advertising, and it significantly impacts a product's success through branding and customer impact. Mood, feelings, and cultural resonance are all impacted. While most of the research on color in advertising has been done so far in Western contexts, several factors, notably cultural background, influence consumer choices everywhere, including in India. This study uses multimodal analysis to investigate the relationship between color and advertising in the Indian cultural context. This study explores how culturally significant colors affect consumer emotions, perceptions, and behaviors by examining Instagram adverts' visual, textual, and spatial components. The research aims to help advertisers in India develop more culturally relevant and successful marketing strategies by using color psychology.*

**Keywords:** Colour, Instagram adverts, multimodal analysis, culture

### Introduction

Until very recently, marketers had no idea about the significant role that colors have as a marketing tool. The wrong selection of color for a product or packaging could possibly lead to strategic failure (Ricks, 1983). A Western perspective can lead to a cultural faux pas and raise the need for individualized color theory and marketing according to culture.

Advertisers are always looking for new ways to attract consumer attention regarding colors. In modern times, we are constantly bombarded with new information, and it can get

difficult to remember something or grasp onto something when it comes to brand remembrance.

It is now accepted that there are just three primary colors—red, blue, and green—and that the interplay of these fundamental components, hue, intensity, and saturation produces different colors. The primary and secondary colors on the color wheel are red, yellow, blue, orange, green, and purple. All other colors, such as taupe, mauve, sea green, maroon, and pumpkin, are sophisticated (Moser, 2003).

Considering that people have decided what colors are appropriate for formal wear, others are successfully categorized into summer or winter wear. This choice shows how advertising would use colors for a particular brand in a specific manner. Similarly, the first thing an advertiser will do for a brand at first contact is select the color that will represent the brand. Color has significance in making or breaking a brand.

There is a particular rarity in the study of color in a cultural context, primarily due to the methodology used previously and the inherent problems that come with this area of research (Marie-Christine Lichtlé, 2007). India is a country that celebrates colors and basks in their glory. Every celebration in the country marks the glorious fusion of colors. It makes sense that advertising in this country would be a blast of colors to glorify its celebration aspect. This play of colors has a psychological effect where the consumer cannot resist the fascination of a product.

Colors are merely a manipulation of light into different wavelengths, which could mean that the physical world does not contain any color. This has a significant effect on our mood and our perception of the world.

### Research Questions

- What are the predominant colors used in Instagram advertisements targeting Indian consumers?
- How do these colors align with traditional Indian color symbolism?

## Literature review

It was found back in the 18th century that white light breaks up to form a rainbow of colors (Newton, 1704). Colors can be broken down into hue or tint, brightness or luminance and saturation (Munsell, 1966). Hue is a grade or variety of color; it is a property of light determined by its dominant wavelength (red, blue, green or yellow). Brightness can be classified as the relationship with light or darkness based on the quantity of light it reflects. Saturation is the extremity of hue and pigment present in the image.

Colour represents ethical, cosmic, and religious sentiments (Birren 1978). In ancient Greece, colors were thought of as four rather than three basic ones: black, red, yellow, and white. While Aristotle believed that the intermediate colors were an amalgamation of dark and light, Hippocrates finally coined the four-color theorem (Gage,1993).

This theory of dark and light was carried through the Renaissance, an era that used colors for religious symbolism. They believed that the four colors represent the four elements of nature: scarlet (fire), White (earth), Blue (air), and Purple (Water). These colors also held religious symbolism: blue was for heaven, scarlet for charity, white for purity, and purple for martyrdom.

The understanding of primary colors was always disputed among the philosophers of that era. Blue and yellow were considered primary colors according to Johann Wolfgang von Goethe. It was seen that the colors black, purple and red were mourning colors.

Understanding consumer color preferences is crucial because it may enable marketers to minimize product offers and manufacturing costs by identifying which colors in their lines sell best. For instance, car manufacturers hire color consultants to advise them on the color palette three to four years before introducing a color, changing about 30% of their colors annually. Understanding the attitudes that may influence consumers' choice of color could help marketers avoid spending time and resources on the newest craze (Grossman & Wisenblit, 1999).

The article "Are you selling the right color" references cross-cultural differences in the view of different colors in different countries. One could argue that one's associations with color are highly influenced by one's religious and ethnic background (Aslam, 2005).

Conway, Pelet, Papadopoulou, and Limayem (2010) did a different study on the use of color to alter the perception of quality in e-commerce websites. E-commerce websites, like their physical counterparts, are made to entice customers, promote sales, and foster brand loyalty. Nowadays, user communities frequently reject e-commerce website designs, resulting in wasted development time and lost revenue.

Another study was on Colors Across Cultures (Bortoli & Maroto, 2001). Although substantial research has been done on the effects of color on internet users and shoppers, cross-cultural localization is still in its developmental stage. Colour affects every event in life. It is a crucial visual element in marketing communications and conveys crucial symbolic and associative information about items (Garber et al., 2000).

Another study has been done on the universal color grid, allowing for color research free of verbal descriptions and archetypal hues (Areni & Brady, 2009). The reliance on word labels to identify and categorize colors limits color research in marketing, especially as it applies to branding. For instance, considering the connotations of "green" for food product branding is either pointless or illogical. The precise shade of green (such as mint, lime, organic, etc.) would determine the number of pertinent associations. Cultural differences exacerbate these problems. Undoubtedly, the colors used to decorate objects can draw attention and transmit information (Jansson et al., 2004; Kauppinen-Räsänen & Luomala, 2010).

Colors signify various meanings and aesthetic charms in many cultures. Hence, aesthetic manifestations vary between cultures. From religion to politics to festivals, a vibrant range of colors has gained an association with the same. It is critical not to ignore culture-specific color associations. Use of adverse product colors in alien cultures can cause strategic failure (Aslam, 2006).

Wexner (1954) looked at the connections between color and attitude. Participants were asked to identify links with various emotions when presented with coloured cards. Cool colors evoke feelings of ease, tranquility, and peace. Warm colors, on the other hand, were connected



to tense and eager feelings. The study's subjects were not in a coloured environment but were merely shown coloured cards. Wexner asserts a connection between wavelength and arousal level (Wexner, 1954). Long-wavelength colors were more stimulating than short-wavelength colors, which was later verified by (Valdez & Mehrabian, 1994). Colour is said to be a key element in attracting customers.

### Multimodal analysis

An interdisciplinary method called multimodal analysis examines how several communication modalities interact to produce meaning. This methodology offers a thorough grasp of how visual, linguistic, and spatial factors interact to affect consumer perception and behavior in the study of colors in commercials.

- Visual mode: The visual mode involves analyzing the colors themselves—their hues, saturation, and brightness. Examining how these colors are used on the advertisement's background, text, and graphics is part of the visual analysis process. It also considers using color harmony and contrasts to draw the eye and elicit particular feelings.
- Textual Mode: The relationship between text and color is the main subject of textual analysis. It evaluates the impact of text color on emphasis and readability. For instance, light text on a light backdrop could be less effective than white lettering on a dark background, which can be far more readable and striking. Text color selections can either strengthen or weaken the desired message.
- Spatial mode: Spatial analysis examines the advertisement's color scheme and arrangement. It examines how the arrangement of colors directs the spectator's attention across the advertisement and how color distribution affects the overall coherence and potency of the design.

In order to comprehend how various colors interact to produce a visual impact, their relationships are examined. Examining contrasting, similar, and complimentary color schemes is part of this.

### Methodology

The study sample comprises four advertisements posted on Instagram by two influencers with a minimum of 500k followers in May 2024. The sample was collected

randomly. Two sponsored advertisements with images were selected from each account. The fact that these influencers have a substantial fan following informed their selection. Long-standing influencers well-known to the public were chosen to assure credibility because the blue verification tick can no longer be an authenticity identifier.

### **Theoretical framework**

There are two primary schools of thinking regarding how color influences human behavior. According to Humphrey (1976), color reactions can have a learned or associative basis (Langenbeck, 1913, cited in Hupka et al., 1997). According to the first school of thought, color directly instructs the brain to produce an emotive response. Others contend that people pick their favorite colors over time due to common emotional connotations, past experiences, or consciously chosen linkages in language, literature, and myths (Osgood et al., 1957).

Color associations are most likely the result of classical conditioning (Pavlov, 1927). Moreover, evaluative conditioning is considered to be linked to it (Martin & Levey, 1978).

Consumers are drawn to images, photographs (Underwood et al., 2001), and colors (Grimes & Doole, 1998; Gorn et al., 1997). Colour, in particular, is emphasized as an attention-getting tool, meaning it is the most important visual cue. Colour is stressed as a tool for drawing attention, making it the most significant visual cue. Particular attention is placed on vivid, unusual, and warmer colors (Garber et al., 2000a; Schoormans & Robben, 1997). Moreover, attention seems to grow with the severity of different shades (Schoormans & Robben, 1997).

Many studies have been conducted on color preferences and the use of color to elicit aesthetic reactions (Bellizzi & Hite, 1992). A brand's identity is mainly tied to one color. Results show that customers use colors to look for and recognize brands that support this view (Garber et al., 2000a). Colour is another strong indication for aiding brand memory (Tavassoli & Han, 2002).

Colour greatly aids consumer awareness of advertisements. A full-color newspaper advertisement has roughly the same chance of attracting attention as a 30-second TV advertisement. Rossiter and Bellman (2004) argue that color in print messaging significantly

reinforces attentiveness. According to research, it is efficient to tailor the execution of advertisements to the local preferences, culture, and marketing mix for each international market (Hornik, 1980; Berg-Weitzel & Laar, 2001).

Marketers typically avoid generating any inconsistency by showing products in comparable colors in specific categories or for specific consumers. According to Lee and Barnes (1989), there are disparities in the use of color in racially targeted magazine advertising but not in gender-sensitive magazines. The color of the advertisement, the product, and the type of magazine are also correlated. It will be crucial to consider the target audience's relationship with color and the structure of the message, the product, and the channel itself.

This study is a content analysis that builds on previous research to find links and connect existing themes. The cultural symbolism of colors has mostly been extracted from Aslam (2005).

### **Indian context and color**

In India, orange is considered a sacred color for Hindus and Buddhist monks. The color black connotes gloom and illiteracy. Red shows ambition and desire, while black is linked to dreariness and ignorance. (Grossman and Wisenblit, 1999). The color blue can be somewhat associated with purity and reliability.

There are many symbolic hues associated with color. For example, saffron, white, and green are associated with patriotism in Indian culture since they are the colors representing the Indian flag. White is also a symbol of purity and cleanliness. Similarly, due to rich cultural diversity, many colors seem to have formed associations in people's minds.

The appropriate color selection can mean the difference between success and failure in advertising. The use of color in design is crucial because it can affect a viewer's feelings, perceptions, and actions. The importance of color use in India, where social media advertising is still a crucial part of marketing strategy, cannot be stressed.

Colour is a potent tool that may evoke feelings and alter how a person views a company or item. Red, for instance, is connected to zeal, passion, and love, while blue, on the other hand,

connotes serenity, dependability, and trust. Businesses can build a brand image that appeals to their target audience by choosing the colors they use in print advertisements. Products, services, packages, logos, displays, and other marketing materials depend on color. It is a powerful indication for differentiating products and brands (Schmitt & Pan, 1994)

The cultural background makes the relevance of color usage in print advertisements in India all the more significant. Colors play a big part in daily life in India, a nation with a rich cultural legacy. At events like weddings and festivals, colors convey happiness, joy, and even a sense of loss. Because of this, it is essential to think carefully about how color is used in social media advertisements to ensure it speaks to the audience's cultural beliefs.

The cultural importance of particular hues is one aspect of color usage that should be considered in Indian Instagram advertisements. For instance, red is frequently used in Hindu wedding ceremonies to symbolize purity. Similar to this, the color yellow has a spiritual connotation and is frequently employed in religious rituals. Businesses can connect with their target audience by utilizing these colors in print advertisements by drawing on their cultural values.

Regional tastes must also be taken into account when using color in print advertisements in India. The huge and diverse nation of India has many various areas, languages, and cultures. What is effective in one area might not be in another. For instance, while red is generally thought to be a lucky color in India, it is avoided in other areas, such as Maharashtra, since it is thought to be dangerous. Hence, companies must study local tastes and adjust their color usage accordingly.

Businesses must consider the psychological effects of color on consumers in print advertisements in addition to cultural and regional preferences. Businesses must select colors consistent with their brand image and messaging since various colors elicit various emotions. A premium brand might, for instance, use the colors black and gold to suggest refinement and exclusivity, while a health and wellness business might use the colors green and blue to suggest peace and relaxation.



India's congested and noisy advertising scene frequently makes social media advertisements challenging to compete with. Consumers are saturated with advertising messages, from billboards to print advertisements. As a result, companies must use all the tools at their disposal, including color, to stand out and draw customers.

The importance of using the proper hue in print advertisements in India cannot be emphasized enough. Colour is a potent instrument that can evoke feelings and affect perception and behavior. Businesses must carefully analyze the cultural significance of specific colors and adapt their color usage to regional preferences in a nation with a rich cultural heritage. Color can make a company stand out and draw the viewer's attention in an overcrowded, noisy advertising environment.

### **Colors and their psychological effects magnified**

Red, Yellow and blue are the primary colors known to man and mixing them in different quantities provides us with an extensive array of colors. Colors, on the whole, have gained an association with what can be related to which mood change occurs in the consumer looking at them.

Colour certainly makes us feel and react in a particular manner, which also affects our ability to perceive what the product is all about; basically, colors convey meanings about the quality of the product (Luomala, 2010). After extensive research, the understanding of what color represents what factor has been concluded. Looking at a color is directly proportional to how it makes a person feel. Given below are some colors and their psychological association along with their effects on the mood

White color can be associated with purity, cleanliness, light, sterility, innocence, and spaciousness. It's commonly associated with the feeling of being in peace but is also considered cold and unfriendly. It is used to denote the clean nature or state of a thing. It can make things seem cleaner and spacious.

Black can be associated with being mysterious and elegant, representing death, power, evil, and even mourning. It represents a mood of mysteriousness and confidence and also has

the ability to make people feel calm and stabilize their mood. Black can be used to accentuate sensuality in something.

Blue color has been associated with depth, stability, confidence, wisdom, and depth. Its effect is to calm the mood. Blue reflects trustworthiness, peace, and honesty. It is used to get more loyal customers towards a particular product. It has a very calming effect on people.

Red has been associated with being energetic, passionate, strong, determined, powerful, and loving. It invokes a mood of intensity, excitement, and passion. Red is used to capture attention and also signify the freshness of a product. The food industry mainly uses it.

Green is the most nature-friendly color. It is associated with growth, health, safety, harmony, and, of course, nature. Green has a calming effect on the mood and makes the person looking at it feel refreshed. It can be used to promote organic products and environmentally friendly products as it nudges people into believing that these products are good and natural.

Yellow can be associated with feeling happy, energized, warm, and attentive. It can invoke a mood of joy and sometimes even aggression. Yellow denotes a creative note to products. It resonates with the idea of being new, fresh, and never heard of before.

Grey color has formed a neutral, professional, efficient corporate and formal association. It can invoke the mood of being in a formal setting and well-behaved. Grey also gives off a very dull vibe and is used to accentuate the mundaneness of a situation.

Brown has become associated with reliability, old-fashionedness, earthiness, masculinity, warmth, and naturalness. It invokes the mood of reliability and is sometimes associated with erosion. Brown is also considered an effortless color. It makes a trustworthy statement on its own without any other source.

Orange has been associated with heat, success, enthusiasm, and creativity. It invokes a mood of warmth and excitement. Orange can also be associated with affordability when it

comes to products. It doesn't make as huge a statement as red but also gives off a more feminine energy.

Purple color has formed an association with being full of wisdom and wealth. Royalty, magic and luxury. It is associated with the mood of being powerful, has calming effects, and shows strength. Purple is used to show a high-quality, superior product. It gives off a feeling of having something high-class.

Pink is associated with being girly, sweet, soft, and delicate. It invokes a fun, romantic mood and is associated with peace. It's a color that shows compassion and sophistication, as well as sincerity and sweetness.

It can be successfully concluded that color plays a vital role in being a stimulant that forms associations with products. It helps people understand the meaning behind what a specific product is trying to sell and what we can take away from using it.

Research has found that 85% of people buy a product based on the color it is represented by on the packaging. It was also seen that 90% of impulse buying was based on the colors that represented the products. Many argue that red, royal blue, black, and orange connect easily with impulse buying. People who are more into bargaining prefer teal and navy blue.

Considering food packaging, brown has never been the top choice, as it incites the feeling of rotting or the product not being fresh. If it is amongst others that have more colors that represent being fresh, a person may just walk by the product.

Most of our ideas of how colors make us feel are directly associated with nature. As mentioned, brown gives the feeling of rotting; similarly, red invokes the feeling of being ripe or fresh because fruit is consumed when it is glaring red, which means it is ripe.

Warm hues are those in the spectrum's red region with a yellow undertone, including fiery red and red-orange. Warm hues like these arouse emotions, from warmth and comfort to animosity and rage. In addition to having a blue undertone, reds are classified as cold colors

and include burgundy, ruby, raspberry, and deep cherry. Although these hues are frequently associated with serenity, they can also evoke gravity and dignity.

## Results and discussion

A comprehensive understanding of how colors interact with other design aspects to influence customer behavior can be obtained by using multimodal analysis to analyze the colors used in Instagram advertisements. This method delivers insightful information about the strategic use of color by fusing visual, linguistic, and spatial modes. This use helps advertisers develop more emotionally compelling and successful advertisements.

The category of beauty was analyzed. As mentioned above, the graphic aspects of the groups of commercials are positioned differently. Influencers occupy a more significant portion of the image in these ads than the actual products. According to Nam and Dân (2018), one possible explanation for this positioning could be the consumers' confidence in the influencer, which motivates them to purchase the goods.

## Analysis

Advertisement 1: The colors primarily used in this advertisement are white. The influencer covers most of the frame of the advertisement. Visually, it has high brightness and low saturation. A black text on the wall beside the influencer is in extreme contrast with the white theme. The viewer's eye will be guided to the text first, then toward the product the influencer is holding. White in the Indian subcultural context is frequently linked to simplicity, cleanliness, and purity. It is frequently used at religious ceremonies and rituals because of this. Priests and other spiritual leaders usually dress in white to represent their chastity and commitment. So, this advertisement uses white to denote the purity or cleanliness of the perfume being sold.

Advertisement 2: The colors used in this advertisement are hues of pink. The influencer is the main focus point of the advertisement. Visually, it has low brightness and high saturation. There is no text on the image itself. The viewer's eye will be directed towards the influencer, precisely their overall look. Pink is frequently linked in the Indian context to grace, beauty, and

femininity. It is a fashionable hue for women's apparel, particularly for traditional looks like lehengas and sarees, which the influencer can see adorning in the advertisement. The advertisement is for hair transformation. The use of pink in this advertisement to denote beauty taps into the viewer's mind while simultaneously selling the focal point of the advertisement.

Advertisement 3: The colors used in this advertisement are white, red, brown, and beige. Visually, with medium brightness and high contrast. The influencer and the products are the image's primary focus points. The viewer's eye will be guided to the influencer and simultaneously to the product. There is no text on the image. As previously discussed, the use of white (clothes of the influencer) denotes purity and cleanliness. Due to its connotation with good fortune and festivities in Indian culture, red is famous for advertisements during holidays like Diwali, Holi, and weddings. It appeals to cultural sensibilities by signifying happiness, prosperity, and festivities. Beige and brown tones bring to mind traditional and rustic aspects of Indian culture. It is meant to arouse feelings of tradition and timeless appeal—this advertisement for lipstick taps into these colors to invoke feelings towards traditions to garner consumer attention.

Advertisement 4: The colors used in this advertisement are white, green, brown and beige. Visually, with high brightness and high contrast. The viewer's eye will be guided to the product immediately. There is a use of white clothes to denote purity and cleanliness. Green is a color connected to the natural world and its splendor. When utilized in jewelry advertisements, it can arouse feelings of sophistication, elegance, and timeless appeal. Green gemstones are famous for traditional and contemporary jewelry designs because of their rich hues and natural appeal. Tones of beige and brown in the background evoke the traditional and rustic elements of Indian culture.

## Conclusion

This study used multimodal analysis to examine and study the visual aspects of sponsored advertisements by influencers on Instagram. In terms of images colors play a vital role in influencing psychology and emotions especially when they ground people through a sense of cultural context to add a sense of belonging and connection.

Indian advertising uses colors to combine consumer psychology with cultural connotations. In order to produce advertisements that resonate and are effective, advertisers on platforms such as Instagram need to carefully analyze various cultural subcontexts. Brands can enhance their ability to connect with Indian consumers, elicit the necessary emotions, and boost engagement and conversions by coordinating color selections with cultural importance. Comprehending the cultural context of colors fosters deeper cultural connections and brand loyalty and improves visual appeal.

Advertisers can carefully select color schemes that complement their brand identity, target audience, and advertising objectives by knowing the psychological linkages of various colors. This selection will ultimately affect consumer perceptions and behavior.

#### Limitations and Future Research:

This study limits itself to Instagram-sponsored post advertisements, which may differ from other advertising forms. The sample and data are small, but they can be substantially increased for future research.

This study has built a foundation for future researchers to study more advertisements from other mediums, such as print, billboards, and others, using the same methodology. Research can also be done using surveys to interact with consumers to see what emotions certain colors awaken in them in the context of culture.

#### References

Areni, C. S., & Sutton-Brady, C. (2009). The universal colour grid: colour research unbiased by verbal labels and prototypical hues. RIS ID108725

Aslam, M. M. (2006). Are you selling the right colour? A cross-cultural review of colour as a marketing cue. *Journal of marketing communications*, 12(1), 15–30. <https://doi.org/10.1080/13527260500247827>

Bellizzi, J. A., & Hite, R. E. (1992). Environmental color, consumer feelings, and purchase likelihood. *Psychology & Marketing*, 9(5), 347-363. <https://doi.org/10.1002/mar.4220090502>



Bellman, S., & Rossiter, J. R. (2004). The website schema. *Journal of interactive advertising*, 4(2), 38-48. <https://doi.org/10.1080/15252019.2004.10722086>

Birren, F. (1978). Color & human response: aspects of light and color bearing on the reactions of living things and the welfare of human beings. (*No Title*). <https://cir.nii.ac.jp/crid/1130282273184099200>

Conway, C. M., Pelet, J. E., Papadopoulou, P., & Limayem, M. (2010). Coloring in the lines: Using color to change the perception of quality in e-commerce sites. [https://aisel.aisnet.org/icis2010\\_submissions/224/](https://aisel.aisnet.org/icis2010_submissions/224/)

De Bortoli, M., & Maroto, J. (2001). Colours across cultures: Translating colours in interactive marketing communications. *European Languages and the Implementation of Communication and Information Technologies*, 1-27.

Frankel, D. (1980). Munsell colour notation in ceramic description: an experiment. *Australian archaeology*, 10(1), 33–37. <https://doi.org/10.1080/03122417.1980.12092752>

Gage, J. (1993). *Colour and Culture: Practice and Meaning from Antiquity to Abstraction* (London: Thames & Hudson).

Garber Jr, L. L., Hyatt, E. M., & Starr Jr, R. G. (2000). The effects of food color on perceived flavor. *Journal of Marketing Theory and Practice*, 8(4), 59–72. <https://doi.org/10.1080/10696679.2000.11501880>

Gorn, G. J., Chattopadhyay, A., Yi, T., & Dahl, D. W. (1997). Effects of color as an executional cue in advertising: They're in the shade. *Management Science*, 43(10), 1387–1400. <https://doi.org/10.1287/mnsc.43.10.1387>



Grimes, A., & Doole, I. (1998). Exploring the relationships between colour and international branding: a cross-cultural comparison of the UK and Taiwan. *Journal of Marketing Management*, 14(7), 799–817. <https://doi.org/10.1362/026725798784867581>

Hornik, J. (1980). Quantitative analysis of visual perception of printed advertisements. *Journal of Advertising Research*.

Humphrey, N. K. (1976). The colour currency of nature, in T. Porter & B. Mikelides (Eds), *Colour for Architecture*, pp. 95–98 (London: Studio Vista).

Hupka, R. B., Zaleski, Z., Otto, J., Reidl, L., & Tarabrina, N. V. (1997). The colors of anger, envy, fear, and jealousy: A cross-cultural study. *Journal of cross-cultural psychology*, 28(2), 156-171. <https://doi.org/10.1177/0022022197282002>

Jansson, C., Marlow, N., & Bristow, M. (2004). The influence of colour on visual search times in cluttered environments. *Journal of Marketing Communications*, 10(3), 183–193. <https://doi.org/10.1080/1352726042000207162>

Kauppinen-Räsänen, H., & Luomala, H. T. (2010). Exploring consumers' product-specific colour meanings. *Qualitative Market Research: An International Journal*, 13(3), 287-308. [doi/10.1108/13522751011053644/full/html](https://doi.org/10.1108/13522751011053644/full/html)

Lee, S., & Barnes, J. H. (1989). Using color preferences in magazine advertising. *Journal of Advertising Research*.





Lichtlé, M. C. (2007). The effect of an advertisement's colour on emotions evoked by attitude towards the ad: The moderating role of the optimal stimulation level. *International Journal of Advertising*, 26(1), 37-62. <https://doi.org/10.1080/02650487.2007.11072995>

Moser, M. (2003). *United we Brand: How to Create a Cohesive Brand that's Seen, Heard and Remembered* (Boston, MA: Harvard Business School Press)

Newton, I. (1730/1952) *Opticks: Or a Treatise of the Reflections, Refractions, Inflections and Colours of Light*, 4th ed (New York: Dover)

Osgood, C. E., Suci, G. J., & Tannenbaum, P. H. (1957). *The measurement of meaning* (No. 47). University of Illinois Press.

Pavlov, I. P. (1927/1960) *Conditioned Reflexes: An Investigation of the Physiological Activity of the Cerebral Cortex*, (ed. & trans. G. V. Anrep) (New York: Dover).

Priluck Grossman, R., & Wisenblit, J. Z. (1999). What we know about consumers' color choices. *Journal of marketing practice: Applied marketing science*, 5(3), 78-88. [doi/10.1108/EUM0000000004565/full/html](https://doi.org/10.1108/EUM0000000004565/full/html)

Ricks, D. A. (1983). *Big Business Blunders: Mistakes in Multinational Marketing* (Homewood, IL: Dow Jones-Irwin)

Schmitt, B. H., & Pan, Y. (1994). Managing corporate and brand identities in the Asia-Pacific region. *California Management Review*, 36(4), 32-48. <https://doi.org/10.2307/41165765>

Schoormans, J. P., & Robben, H. S. (1997). The effect of new package design on product attention, categorization and evaluation. *Journal of Economic Psychology*, 18(2-3), 271-287. [https://doi.org/10.1016/S0167-4870\(97\)00008-1](https://doi.org/10.1016/S0167-4870(97)00008-1)



Tavassoli, N. T., & Han, J. K. (2002). Auditory and visual brand identifiers in Chinese and English. *Journal of International Marketing*, 10(2), 13-28.

<https://doi.org/10.1509/jimk.10.2.13.19531>

Underwood, R. L., Klein, N. M., & Burke, R. R. (2001). Packaging communication: attentional effects of product imagery. *Journal of product & brand management*, 10(7), 403-422. doi/10.1108/10610420110410531/full/html

Valdez, P., & Mehrabian, A. (1994). Effects of color on emotions. *Journal of experimental psychology: General*, 123(4), 394.

Van den Berg-Weitzel, L., & Van de Laar, G. (2001). Relation between culture and communication in packaging design. *Journal of Brand Management*, 8, 171-184. <https://doi.org/10.1057/palgrave.bm.2540018>

Wexner, L. B. (1954). The degree to which colors (hues) are associated with mood tones—*Journal of Applied Psychology*, 38(6), 432. <https://doi.org/10.1037/h0062181>

