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How Does Color in Package Design Lead to Emotional Appeal and Consumer Behavior?

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Table of Contents	1
Introduction.....	2
Literature Review	
Package Design.....	4
Consumer Decision Process.....	5
Color-A Powerful Medium	6
Attention	6
Consumer Strategies	7
Extrinsic Cues	8
Consumer References	9
Categorization.....	11
Emotional Response.....	12
Branding.....	14
Purchase	15
Color Preferences/Visibility.....	15
Method	16
Findings.....	18
Conclusion	20
Limitations	22
Questions for further research.....	23
Importance	23
Appendices	
Appendix A: Survey (Blue-Block)	25
Appendix B: Survey (Blue-Script).....	26
Appendix C: Survey (Red-Block).....	27
Appendix D: Survey (Red-Script)	28
Appendix E: Survey (Yellow-Block).....	29
Appendix F: Survey (Yellow-Script).....	30
Bibliography	31

Introduction

On average it only takes ninety seconds of interaction with a product for a consumer to decide whether to purchase the product (Singh 2006). This means that marketers, designers, and advertisers have only ninety seconds to convince consumers that their product is the one that the consumer should choose to purchase. Imagine a consumer walking through the cereal aisle of a grocery store. All of the boxes lining the shelves emanate a variety of visual cues: colors, fonts, and logos. This variety of stimuli is ever-present. The consumer mind tries to process this huge overload of information, while also making subconscious judgments about the products based on what is seen. The astounding fact is that sixty-two to ninety percent of those subconscious judgments are based on color alone (Singh, 2006). Color is the most important of all visual cues. This is due to the extreme power that color possesses. Color has the ability to do many things which can potentially lead to purchase. It can be a source of information by conveying messages and associations, and it can also differentiate brands, companies, and products. Color can positively influence recall and attract attention, and most importantly, it can provoke emotions, moods, and feelings.

Many scholars have looked at how color in package design affects consumer behavior. Most scholars use the term “package design” to refer to the whole package. This is the holistic approach to package design. Other scholars use the term to refer to specific components of the package itself (color or font, for instance). Scholars generally use the holistic approach to package design, and claim that all aspects of the package affect consumer behavior.

Those scholars who have concentrated on specific areas of package design, such as only color or shape have never explicitly concluded that any of those mediums are the most important in evoking responses from consumers.

Consumer behavior can be broken down into specific components including different behaviors, such as attention, motivation, and persuasion, which can all lead the consumer to purchase. Within the literature, there is a common order that consumer behavior tends to follow, and all consumers go through a series of steps in their decision process before making a purchase. Scholars claim that attention leads to motivation, which leads to purchase. Many scholars also recognize emotional appeal and emotional value and their large influence on consumer behavior. Attention, motivation, and purchase can all be provoked using emotional appeal. Scholars suggest that emotional appeal is the most influential and powerful way to persuade consumers to purchase. Marketers can provoke many different responses from consumers by manipulating package designs. The main goal of any package is to get the consumer to purchase. Marketers can manipulate the color of package designs. Color has the power to influence consumer behaviors within the consumer decision process and thus color has the ability to influence consumer purchase.

In gaining information about why consumers act, it allows marketers, managers, and designers to know more about consumers than the consumers know about themselves. Companies can then use this information to create a successful package design that is going to sell their products. Something as simple as color has the potential to make a very large difference in a company's success.

Literature Review

There has been a wide range of research on the effects that package design has on consumer behavior. Clement (2007) states that ninety percent of consumers make a purchase after only examining the front of the packaging and without having the product in hand. People

“simply choose with their eyes,” he argues, “and the old statement, ‘what you see is what you get,’ should be rewritten as: ‘what you see is what you choose’” (918).

Package Design

Orth and Malkewitz (2008) define package design as “the various elements chosen and blended into a holistic package design to achieve a particular sensory effect. Designers choose design elements, decide how to mix them, and determine the desired level of congruity among them” (64). Bruce and Daly (2007) state that design adds value to products and companies. Package design adds to the “creativity, intellectual property, and competence of the company” (930). The authors state that investing in design has the potential to increase profits over 41 percent. They then go on to state that graphics projects, as related to package designs, pay back quickly, are less costly, and had more instantaneous market effects than other marketing projects. Orth and Malkewitz (2008) argue that package design is an incredibly significant medium because it has such a huge impact on a consumer’s decision making. The package is what the consumer sees at the moment they make their decision to purchase. Schoormans and Robben (1997) argue that “firms spend more money on packaging than on advertising and packaging is often the most distinguished marketing effort” (272). Marketers and designers can provoke different behaviors from consumers based on the designs of their packages. The ultimate goal of the packaging is to get the consumer to purchase the product.

Consumer Decision Process

According to Futrell (2011), buyers should be viewed as decision makers. All buyers go through a series of steps before they make a purchase decision. The first step is need arousal. The consumer must have a need for the product. The product can fulfill either physical or physiological needs. Package design has the ability to evoke need arousal. Packaging can gain

consumer attention and interest and evoke emotions from the consumer. These reactions produce a need or desire for the product by the consumer. The next step is collection of information. If consumers are not sure about a product they will want to collect information about the product's price, advantages, etc. A lot of the information that consumers seek can be found on the product package. Next consumers engage in information evaluation. The buyer matches product information with their own needs, attitudes, and beliefs. Only when these match will the consumer finally make a purchase decision. Marketers and designers must be aware of the demographic and target market that will be purchasing their products and try to produce packaging that will show how the product is congruent with the target markets needs and attitudes. Once purchased, a product can produce feelings of satisfaction or dissatisfaction for the consumer. If buyers are satisfied with the product or brand then they will purchase again in the future.

Color- A Powerful Medium

Color is a specific element of package design which influences consumer behavior. The scholarly literature on the topic of color can be divided into several categories, and organized based upon the idea that color can do many things which directly relate to consumer behaviors within the consumer decision process. Color can gain consumer attention. Gaining a consumer's attention is the first thing that a marketer or designers wants to do, as it is a prerequisite for consumer purchase. Package design and more specifically color is an extrinsic cue. Extrinsic cues help consumers make decisions about products. Color can be a source of information and convey messages and associations. Consumers want to be able to make quick and easy decisions. They will use the process of categorization to make decisions easier. They relate new information to past experiences and pre-existing information. Color evokes an emotional

response. Evoking an emotional response is a powerful way to persuade consumers to purchase. Color also has the power to differentiate brands. Packaging, including its color, has a large impact on the way brands are perceived and remembered.

Attention

Schoormans and Robben (1997) state that product appearance has an effect on both consumer attention and product categorization. The authors defines attention as “the momentary focusing of information processing capacity on a particular stimulus” (274). Stimulus characteristics which induce responses from consumers include color, size, motion, novelty, and use of complex stimuli.

Attention falls within the first stage of the consumer decision process. Visual attention has two aspects: orientation attention and discover attention. Clement (2007) defines orientation attention as the low-level search process where consumers are comparing but not selecting products. The process is completed quickly and enables lots of stimuli to be processed at one time. He defines discover attention as the action of processing one stimulus at a time. Discover attention is a slower and more high-level, ongoing process. Underwood and Klein (2002) agree that enhancing attention will increase sales. Increased attention will make it more likely that the consumer will enter the product into their consideration set.

Many scholars discuss the importance of obtaining and maintaining consumer attention. Bruce and Daly(2007) claim that if products are designed well they portray a sense of quality and value to the consumer which increases the consumer’s appeal and allure for the products, and makes it more likely for the consumer to purchase that product. Schoormans and Robben (1997) state that product appearance has an effect on consumer attention. The authors state that the use of stimuli, including color, size, motion, complexity, and novelty, increase the probability that

consumers will notice the product, or change or interrupt their behavior. The authors believe that it is important for marketers to attract consumer attention and also important to maintain the attention.

In order for consumers to make a purchase, the product must first appeal to them and catch their attention. Attracting attention is the first step in getting consumers to purchase. Geboy (1996) argues that consumers will be more attracted to a colored advertisement. Geboy stated that color can dramatically improve readership of advertisements, by as much as 40-85%. This theory is easily transferable to colored packaging. Singh (2006) also agrees that color helps to gain attention.

The ability to maintain the consumers' attention is a prerequisite for more elaborate information processing which leads to persuasion of the consumer to purchase. Clement (2007), states that "consumers spend little effort on cognitive processes like reading and comparing prices. Consumers instead make extensive judgments from what they see. Clement states also that consumers who have difficulty determining brand quality will choose products based on packaging that is "able to break through the clutter of visual information." He says that visual attention is related to products themselves and not their locations. This proves that stimuli, in this case package design, are what lead visual attention from one product to another. Clement stated that "packaging that contains a distinct shape, color, orientation, contrast or size will attract consumers' visual attention and influence peoples' reaction and buying behavior regardless of their specific brand preferences" (920).

Consumer Strategies

Generally speaking, most consumers want to make quick and easy decisions. When the consumer has no prior knowledge of the product and/ or brand in question, consumers will use

tactics to help them make an easier purchase decision. Consumers use extrinsic cues to help reduce the amount of effort they must put into the information process. Consumers will also use references to help them better understand the product. In addition, consumers will use the process of categorization. Consumers group products based on similarities. This is what they store in their memory. Most importantly, consumers will often group according to visual similarities.

Extrinsic Cues

Many authors discuss how consumers rely on extrinsic cues to help them make a decision when they have no prior knowledge of the product or brand. Extrinsic cues are stimuli external to the product that influence the way consumers perceive the product. Orth and Campana (2010) state that when a product is hard for a consumer to judge, especially when it is new or a brand is unfamiliar (meaning that the consumer has no knowledge or history on which to base his or her judgment), then the consumer will use extrinsic cues to help get a better idea of the product.

Dawar and Parker (1994) state that consumers do not have unlimited time or willingness to do comparative studies of products before making a purchase, so they rely on other cues or signals to determine which product to purchase. The authors discuss four extrinsic cues which help consumers determine the quality of products. Dawar and Parker use the term “signals,” as opposed to “extrinsic cues,” because the cues signal product quality to consumers. One of the four signals discussed by the authors is physical appearance. This means that a package’s visual appearance is used by consumers to help them make a decision to purchase a product.

Clement (2007) discusses the “Cue Utilization Theory,” which says that when consumers want a quick and easy way to make a decision about a product, they will find simple rules to help

them make their choice. Extrinsic (brand name, price, quality) and intrinsic (taste, ingredient, fat content) cues are used to help consumers reduce the input in the information process. Clement states that packaging should be part of this cue construction, but it is rarely talked about by scholars as such. Clement thinks the theory poorly describes how consumers' visual attention is disrupted by visual elements from new or distinct packaging design.

Other authors, D'Antoni and Shenson (1973) also discuss package design as an extrinsic cue, more specifically as a "motivational stimuli." Motivational stimuli are composed of variables that are externally presented to the consumer and over which the consumer has no control. Motivational stimuli are forces that initiate need arousal or awareness and form the basis for wants and desires. Examples of motivational stimuli include, advertising, product display, branding, and of course, product packaging.

Consumer References

Crilly (2004) states that when consumers have no prior knowledge of the product they will turn to references to help them understand the product and make a decision. References are things external to the perceived object. Stereotypes, similar products, and metaphors all help the consumer interpret how a product should be approached and used. Stereotypes are mental images of generic exemplars of product class, and have similar usage associated with them as the product category. Similar products are those within the same product category. Metaphors are other types of products and natural forms which can be remembered from past experiences and connected to the product at hand. Characters and conventions are also reference used by consumers. Characters are used when consumers treat products like humans so they can use their interpersonal skills to interact with them. Conventions are things like green for go, and red for stop, that allow for consumer comparison. If designers stray from conventions, it can create

confusion among consumers because the designers are not communicating the correct message and so they will not get the desired response. The sources of all of these references are defined by an individual's personal experiences.

The authors previously mentioned talk about how consumers want to make quick and easy purchase decisions. Consumers use extrinsic cues, references, the process of categorization, and other methods to spend as little time and effort making their decisions as possible. Color is a specific extrinsic cue that has many conventions associated with it and has the ability to portray messages to consumers. Color is the first thing a consumer notices when they look at a product. According to Geboy (1996), color is everywhere and it is a source of information for consumers. Color plays an important role in communicating a message, and it is a valuable tool in establishing continuity and consistency across communication messages. Color is one medium which holds many conventions and meanings. It has symbolic as well as aesthetic functions. Colors can symbolize many things, flavors, and emotions, for an example. Color can be a source of information by conveying messages and associations. For example, when people see the colors yellow and black in combination danger and caution comes to mind. This is an association attached to that color combination (Geboy 1996). Madden, Hewett, and Roth (2000) agree that different colors offer different meanings. This is important to marketers trying to convey certain messages about their brand or product. The colors meanings will transfer to the brand or product. Aslam (2006) states that color evokes strong product associations and category imageries. There are many examples, such as the color blue is associated with the product category toys, and the color green is associated with the product category of health foods. Many more examples exist.

Categorization

Extrinsic cues and references are used when a consumer does not have information about the product or brand in question. Many authors describe how consumers respond to new information using the process of categorization. Schoormans and Robben (1997) believe that product appearance leads to product categorization. They define categorization as “the process by which individuals respond to the variety and newness of information in their environment. Individuals group objects and events on the basis of perceived similarity and resemblance.” They say that the outcome of categorization is the storage of information into product categories. Consumers prefer those products that are “typical” for a product category. These products are easier for the consumer to recall. Orth and Campana (2010) state that consumers look at design stimuli and group them into generic factors. Those groups are what are stored in the consumers’ memory. Color specifically can positively influence recall. Getting consumers to remember products and brands is an essential task which leads to purchase (Geboy 1996).

Schoormans and Robben (1997) explained that consumers use different strategies to categorize products. Consumers assimilate new stimuli into existing categories, create subcategories, or form new categories. The authors define a product category as “a group of products that share several similarities that are relevant for the consumer.” Orth and Malkewitz (2008) talk about design theory, and its suggestion of the idea that consumers perceive “constitutive” elements, like colors, textures, and surfaces, and organize them into more specific groups. In other words, initial perception is followed by interpretation. Consumers tend to try and fit their impressions of products into categories which they are familiar with from past experiences. Consumers do this by recognizing similarities between the package they are viewing and past categories.

Emotional Response

Every stage of the consumer decision process previously discussed, including attention, motivation, and purchase can be provoked using an emotional appeal. Evoking an emotional response from consumers is a tactic that many marketers, designers, and managers use to help them create valuable products. In general, scholars agree that color is associated with human emotions. According to Geboy (1996), color helps communicate complicated information by triggering an emotional response. Using a combination of rational and emotional components to portray a message is a successful way to convey information.

Aslam (2006) specifically discusses the element of color as an element of package design. He says that color provokes moods, emotions, and also influences consumers' decisions and their perception of products. Colors trigger emotional responses which lead to customer satisfaction or customer non-satisfaction. Madden and Hewett (2000) also agree that color can create emotional value. They argue that color has emotional and psychological assets; color influences consumer behavior because it influences human psychology. Examples of emotions provoked by colors include, exciting, provoked by the color red, soothing, an emotion that emanates from the color blue, and cheerful, an emotion seen in the color yellow.

Orth and Malkewitz (2008) discuss different emotions that designs will yield. The authors conducted an in depth study of package designs and response dimensions. Contrasting designs, natural designs, delicate designs, and others were studied and each provoked different emotional responses from consumers. Contrasting designs, for example, produced high excitement while natural designs produced low excitement.

According to Terwogt and Hoeksma (2001), some colors produce more anxiety than others, and certain colors have a more dramatic emotional impact than others. According to

Singh (2006), atmospherics, one being color; help to form feelings that increase purchase probability. The effects of atmospherics defined as the feel, atmosphere, or ambiance of a location, have been demonstrated to influence emotional responses and behavioral intentions. Singh, for example, categorizes yellow, orange, and blue as evoking “happy” emotions and the colors red, brown, and black as evoking “sad” emotions. He concludes, “The high importance placed on color is an acknowledgement of manufacturers’ understanding that color has strong emotional loading, able to prompt a swifter response to packaging than either the written work or imagery” (786).

Noble and Kumar (2008) believe that there are two types of consumer outcomes: functional differentiation and emotional value creation. First, functional differentiation is causes the transactional behaviors of consumers, things like choice and met expectations. This outcome is important for any firm’s bottom line however functional differentiation has no long term benefits. Emotional value creation is the second outcome. This is better for the firm’s long- term goals. Emotional value leads to loyalty, commitment, and passion for the product which result in customer lifetime value and positive word of mouth. Emotional value is defined as “the use of design to appeal to consumers on a holistic emotional level” (446). Design creates three types of emotional value: social, altruistic, and affective. Social value is when a product has the ability to fulfill the social objective of the consumer. Social status, for instance, may be an objective of a consumer and a BMW vs. a Honda Civic may help to form social value for that particular consumer. Noble and Kumar argue, “Altruistic value is created when products are viewed as morally right or good. Affective value is the advantage of a product gained by the emotions the product can trigger. For example, if consumers feel exhilaration or “coolness.” Noble and Kumar claim that positive emotions can be formed through design techniques. Three design

techniques are discussed: utilitarian (focuses on functionality), kinesthetic (how users interact with products) and visual design techniques. Visual design is effective in creating positive emotions and is the only design technique they mention that focuses solely on creating affective value. Emotional satisfaction is what a lot of consumers look for, and they are very willing to pay money for that emotional value.

Crilly, Moultrie, and Clarkson (2004) discuss how Maslow's hierarchy of needs suggests that once issues of utility, safety, and comfort have been satisfied, emphasis may shift towards decorative, emotional, and symbolic attributes of design. Judgments are made largely on visual information, and these judgments relate to the perceived attributes of products. They center on the satisfaction of consumer wants and desires rather than their needs. The authors discuss five emotional response categories that products may elicit. The categories include: instrumental, aesthetic, social, surprise, and interest responses. Instrumental response refers to perceptions about whether a product will assist the user in reaching their objectives. Aesthetic response refers to the potential for products to delight or disgust the senses. Social response refers to the extent to which products comply with socially determined standards. Surprise response refers to the perception of novelty in a design. Interest response refers to the perception of "challenge combined with promise." All of these emotional responses can be evoked through the design of a package.

Branding

A surprising number of scholars agree that an important tool in creating a strong differentiated brand is package design. An important role for marketers is to increase brand image and awareness and differentiate their brands across markets. Noble and Kumar (2008) state that design is most often used to generate competitive advantage and differentiation. Bruce

and Daly (2007) state that, among other things, design differentiates products and services, and enhances company image. Design is used in creating brand value through “products, packaging, corporate identity, advertising, and environments.” Orth and Malkewitz (2008), say that package design is crucial in communicating brand impression to consumers. According to Lichtle (2007), the color of a product’s packaging influences brand choice. Put simply, “Colors evoke brands,” according to Singh (2006): “Whether its Heineken’s distinct green label, Coca Cola’s red, Shell’s yellow, or Cadbury’s purple, all have different color values to different consumers” (786). Madden and Hewett (2000) state that colors’ meanings will transfer to the brand meaning. Color can differentiate brands and products. Brand identity is critical to any company’s success.

Purchase

Purchase is the stage within the consumer decision process that every company strives to reach. Of course companies want consumers to buy their products. Companies also want consumers to be satisfied with their product. As Noble and Kumar discuss, there are two types of consumer outcomes: functional differentiation and emotional value creation. Emotional value will translate into longer-lasting connections with customers. All firms should strive for purchase followed by satisfaction and emotional value creation. This will guarantee success for any company. Color has the ability to influence purchase and create emotional value, leading to long-term success for the company.

Color Preferences/Visibility

Consumers believe that some colors are alluring while others are repelling. However, the attractiveness of any color is subjective and a matter of opinion. One consumer may find a color to be unattractive while the next consumer finds that same color to be very appealing. Marketers need to be aware that color preferences exist and that they are different among all types of

people. Preferences for colors can change between genders, cultures, age groups, geographic locations and more. Each consumer is unique.

Extended research has been done on color preferences. The research shows that many variables affect color preferences, including gender, age, culture, and personality. In general, blue and green are preferred over yellow and red. Highly saturated colors are preferred, and there is also a preference for bright colors (Terwogt and Hoeksma, 2001). Singh (2006) agrees that many variables affect color preferences. Singh says also that color preferences change with age. In general, adults prefer the color blue, followed by red and green, and young children prefer red and yellow. White and black were consistently disliked.

Geboy (1996) says that colors on the warm end of the spectrum are appealing to children while adults prefer cool colors. Also, in general, warm colors are exciting and stimulating, and cool colors are more soothing. In terms about visibility, warm colors are more noticeable than cool colors, also pure colors stand out more than shades or tints. Also, the more contrast between colors, the more evident the colors will be.

Method

The experiment focused on color and font of logos (found on most packages). The logos provided two-dimensional experimental stimuli—a simpler and timelier presentation of experimental variables than creation and use of three dimensional packages.

The following test was conducted using 120 subjects (in this case, Coastal Carolina University Students). Three primary colors (red, blue, and yellow) and two different font scripts (Kunstler Script and Times New Roman) were used to manipulate an already existing logo. This created a 3X2 between-group experiment.

Each sheet of paper had on it a set of logos. The set was made up of eight unchanged logos and one logo that was manipulated. All the logos used were unfamiliar/foreign logos that were not well known to the subjects. This eliminated any brand preference problems that may have arisen if familiar brands were used.

The eight unchanged logos were their original color and original font. However, the manipulated logo was the same basic design as its original, but the color and font were changed. The following versions of this logo were created: Red/Block (RB), Red/Script (RS), Blue/Block (BB), Blue/Script (BS), and Yellow/Block (YB), Yellow/Script (YS).

Logos were placed on the page in rows. There were three rows of three logos on each page (for a total of nine logos per page). The fifth logo on each page was the manipulated logo. See Appendix A-F to view surveys.

Different respondents were exposed to different combinations of the experiment and each of the six manipulations above was represented. Twenty people were used for each set of logos to achieve enough sensitivity to see differences. Respondents were asked to rank the logos from 1 (most appealing) to 9 (least appealing).

Each logo was coded (1, 2, 3...9) on each survey, and the rankings of logo number 5 (the manipulated logo) for all 120 surveys was inserted into an Excel spreadsheet along with the group description (RB, RS, BB, BS, YB, YS). The rankings were then converted into quantitative data using a Fisher-Yates transformation, which converted the rankings to Z-Scores.

An analysis of variation (one- way ANOVA) produced a significant f statistics, so post hoc t-tests were performed. The post hoc t-tests compared the experimental treatments to determine where the significance/variance was between groups. The hypothesis was that color is more important in creating consumer appeal than font.

Findings

Color can provoke emotions, moods, and feelings. Thus color has the power to change consumers' attitudes about a product. Emotions are the way in which our brains encode things of value. Consumers want to purchase products which they perceive as valuable to them. "A brand which engages us emotionally will win every time." According to Lindstrom (2010), every day we [consumers] are bombarded with an overload of information and our brains are constantly gathering and filtering that information subconsciously. Some information will make it into long-term storage, or memory, but most will become "extraneous clutter, dispensed into oblivion."

Marketers, designers, and managers of companies don't want their products to be those that are not purchased or remembered. Companies need to find ways to make their product packaging memorable and their products desired. Packages consist of many mediums which can help marketers do these things. Color and font were tested against each other to determine which medium is best at creating consumer appeal.

A computation of a one-way ANOVA compared the ranked appeal of color and font of unfamiliar company logos. A significant difference was found among the logos ($F(5, 114) = 2.87, p < .05$).

After finding a significant F statistic, post hoc T-Tests comparing means of each pair of experimental treatment found a significant difference between certain groups.

Group Combinations	<i>T</i>
Red Block- Red Script	-1.10
Red Block- Blue Block	-0.14
Red Block- Blue Script	-1.68
Red Block- Yellow Block	-1.81

Red Block- Yellow Script	1.50
Red Script- Blue Block	0.35
Red Script- Blue Script	-0.48
Red Script- Yellow Block	-0.65
Red Script- Yellow Script	*2.42
Blue Block- Blue Script	-0.59
Blue Block- Yellow Block	-0.68
Blue Block- Yellow Script	-0.70
Blue Script- Yellow Block	-0.19
Blue Script- Yellow Script	*3.08
Yellow Block- Yellow Script	*3.13

*Values are statistically significant (according to t sig/probability table with df =38, t must be at least 2.03 to reach $p<.05$)

A significant difference was found between the Red Script Group and the Yellow Script Group ($t(38) = 2.42, p<.05$). The mean of the Red Script Group was significantly higher ($m = -0.446, sd = 1.42$) than the mean of the Yellow Script Group ($m = -1.387, sd = 1.01$).

A significant difference was found between the Blue Script Group and the Yellow Script Group ($t(38) = 3.08, p<.05$). The mean of the Blue Script Group was significantly higher ($m = -.2385, sd = 1.33$) than the mean of the Yellow Script Group ($m = -1.387, sd = 1.01$).

A significant difference was found between the Yellow Block Group and the Yellow Script Group ($t(38) = 3.13, p<.05$). The mean of the Yellow Block Group was significantly higher ($m = -0.1535, sd = 1.45$) than the mean of the Yellow Script Group ($m = -1.387, sd = 1.01$).

These findings confirm the hypothesis that color is more important than font in creating consumer appeal. Two out of the three significances were between two color groups.

Conclusion

Marketers have a short time to convince consumers to purchase. Consumers will make decisions based on what they see. Up to ninety percent of the judgments consumers make about a product is based on color, whether they realize it or not. Also, consumers do not want to spend the time to compare prices and read ingredients, and ninety percent of consumers make a purchase decision by only viewing the front of the packaging. The main goal of any firm is to sell their products. Large amounts of money are poured into packages designs for that specific purpose- to make the product appealing to consumers.

Scholars agree that there is a common order which consumer behavior follows, and that consumers go through a series of steps within their decision process. Attention leads to more elaborate information processing which then leads to motivation and persuasion of the customer. Persuasion leads to purchase. Generally speaking, most consumers want to make quick and easy decisions. This is just human nature. Consumers use tactics to help them make an easier purchase decision. Consumers use extrinsic cues- things like brand name, price, and visual cues to help them gain information about products. Consumer will also use references to help them better understand the product. Associations are references used by consumers. People for instance associate colors with flavors. Red is cherry and green is apple. Consumers will also use the process of categorization.

There are two types of consumer outcomes. The first is functional differentiation. This is important for any firm's bottom line. However, functional differentiation has no long term benefits. Emotional value creation however, does have long term benefits. This is what all firms should strive for. Emotional value creation is less used but more powerful than functional differentiation. It will translate into longer-lasting connections with customers. Emotional appeal

is a very powerful tool in getting consumers to purchase. If emotions sell products and colors evoke emotions, than color in package design has the power to influence consumer purchase.

Even when scholars concentrate on specific areas of package design, such as only color, or font, they never conclude or suggest that those mediums are the most important in persuading consumer to purchase. They never ranked any attributes of a package against one another.

Package design is a motivational stimuli, Motivation of course leads to purchases. Three imperative things that marketers, designers, and manager want to do in order to gain a purchase are, of course gain their consumers attention, secondly evoke an emotional appeal, and thirdly differentiate their product or brand from competitors. Color has the ability to do all of these things.

Color is ubiquitous; it is the most important of all visual cues. Different sets of research illuminate several major conclusions about the topic of color. Color has the ability to do many things which can potentially lead to purchase. Color has the ability to attract attention. Attention is a prerequisite for consumer purchase. Color can provoke emotions. Emotional value is something all firms should strive for, it is better for their long term goals. Examples of color provoking emotions include, blue, it's calming and soothing vs. red which is stimulating and exciting. Also, color can convey messages and associations. The correct message will sell a product, designers and marketers must know what messages they are sending to consumers- is it the message they want consumers to associate with the product or brand? Color can differentiate brands, companies, and products. A great example of this is Coca Cola. Coke is recognized by their red and white packaging. McDonald's golden arches is another example, these companies have successfully built their brand which can be recognized by their colors. Lastly, color can positively influence recall. This can lead consumers to purchase in the future.

The experiment yielded the conclusion that color is more important than font in creating consumer appeal. The idea that color is more important than font in creating appeal reemphasizes that color is an extremely important element within package design. As previously stated, gaining appeal and attention is the first step in getting a consumer to purchase the product. Color can thus influence consumer purchase. This conclusion leads the way for more extensive research on color.

Limitations

The experiment yielded significant results and proved the hypothesis that color is more important than font in creating consumer appeal true. Some limitations for this experiment include a number of things which became evident after the experiment was conducted. The first was that the yellow script was hard to read compared to the yellow block. This could be a reason why the yellow script logo showed such significant results compared to the yellow block. Also, it was not assured that people understood the directions, or that all the logos were unfamiliar to everyone because no questions were asked congruently with the survey. The problem with directions would arise with any survey of this nature. Some respondents are just unwilling to take the time to read the directions. When looking closely at the surveys, the rankings for one particular logo would be at two extremes. For example, the yellow script logo was ranked nine by the majority of respondents, however a few ranked the logo number one. This leads to the assumption that some respondents may have ranked the logos backwards. Also, a couple respondents ranked the logos 1-10, skipping a number in between, and a few others ranked the logos 1-9, but used the same number for many of the logos. This shows that there may have been an issue with direction clarity or the problem that respondents did not read the directions at all.

Other limitations arose as well. The limited time allotted to complete this experiment was a clear limitation. Also, the limited number of subjects available and the limited demographic surveyed was limited but this directly relates to the limited time available to complete the experiment. One hundred and twenty college aged students were studied, however this demographic is a very purchase-oriented demographic so they are thought to be a good representation for the purpose of the survey. Only a limited number of variables were tested as well (only color and font). Many more variables exist within package designs. Also only three colors were tested against each other. However, this choice was made for simplicity purposes and because the three primary colors should have made variations most clear. For future experiments, it is possible that these limitations be overcome. Directions could be explained out loud to respondents before the survey was administered, preliminary questions could also be asked about familiarity with logos, more colors and fonts could be used to manipulate the logos, more respondents and demographics could be surveyed.

Questions for further consideration

A major question for further consideration which arose from this experiment was how do other variables that exist within a package affect consumer appeal? Other variables within package designs, things like shape and size should be studied against color to determine their impact on creating appeal.

Importance

Marketing and design go hand in hand. Both have the objective of understanding consumer behaviors and strive to satisfy consumer needs. Two authors, Bruce and Daly (2007), sum up the need for further research about design as it relates to marketing perfectly. The authors

state that “The challenge is how to gain further insights into the marketing and design interface to provide a sustainable competitive advantage and add value to business” (950).

Research on this subject will provide useful information on why consumers act the way they do, and purchase some items over others. In a competitive environment, marketers, designers, and managers will be able to design packages that will sell their products. Does the package evoke the right emotions; does it convey the message that the company wants consumers to receive? When using color in designs, marketers would find it helpful to know preferences and visibility features of certain colors. If a firm is marketing to children for instance, packaging may be best suited in the color red and yellow, as children prefer those colors. This research allows companies to design the most successful packages as possible and to successfully sell their products. Color has the power to make up a consumers mind and its power should not be underestimated.

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