

# Provenance of Cultural Colour Meanings

The Green Hat and other narratives from Sino-Finnish business encounters

Mantua-Kommonen Kirsi





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Finnish business encounters

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**Abstract**

In different cultures, colours are sometimes assigned different meanings. Understanding the origins of these cultural colour meanings has become increasingly important with the ongoing advances towards digitalization of business and communication, and the most recent phase of globalization. However, academic research has largely neglected this phenomenon.

The purpose of this dissertation is to increase our understanding of the dynamics of cross-cultural meaning-making for colours by examining the provenance of cultural colour meanings. This is achieved by employing empirical studies set in Chinese-Finnish business contexts, taking into account particular perspectives induced by globalization and online media, and their implications on the developments within the intersections of the research domains of business communication, culture, and colour.

Methodologically, this research applies an emic-etic cross-cultural approach, using within-method triangulation of qualitative methods to explore the phenomenon. The empirical materials consist of narrative, visual, and observation materials generated within studies conducted in China and in Finland between January 2007 and July 2009. The two countries were chosen due to the shift of interest of many Finland-based MNCs from China-as-a-factory to include China-as-a-market, and ensuing perception of previously unexplored cultural differences in visual conventions, colour meanings in particular.

Engaging in the debate within management and communication studies this research suggests a potential synthesis between the systemic and the process views to Culture. It finds that the significance of some cultural forces is inherited and thus more *persistent* (systemic view), while that of other cultural forces is more dynamic and *transforming* in nature (process view). Consequently, by framing *Culture as dynamic heritage*, this research proposes a conceptualization for *Provenance of cultural colour meanings*, contributing to the Multimodal theory of colour. Likewise, this research propositions the significance of the *expressive* function of the mode of colour borrowing from the former art historical and psychoanalytic approaches as well as based on the present empirical studies. Consequently, engaging with the Interactionist theory of communication, this research suggests that Meaning-making for colour can be conceived as *an expression of cultural experience* whereby the communicators become expressors of their respective cultural background and experience. Finally, this dissertation advances our understanding of meaning-making for colour in a multimodal context by adding the cross-cultural dimension to previous models, and shows that different modes can elaborate, extend, enhance, and *contradict* each other.

**Keywords** business communication, China, colour, culture, Finland, globalization, meaning-making, multimodality, narrative inquiry, observation, online media, visual inquiry

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July 2016

Kirsi Mantua-Kommonen

Isälle, Fajjalle, Äijälle.

Sadulle ja Juhanalle.

“Ihmisellä pitää olla unelmia.”





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# 1. Introduction

The purpose of this dissertation is to increase our understanding of the dynamics of cross-cultural meaning-making for colours by examining the *provenance of cultural colour meanings*. In this introduction, I first describe the premise and development of my personal interest towards this research topic from both a practical and a theoretical perspective. I show how this topic began to take shape cradled in the shifting world economy paradigm, which had begun to call for profound answers to the *how* and *why* of differences in cultural meaning-making. Likewise, I establish the grounds for selecting the Sino-Finnish context as the empirical focus of this study. I continue by identifying the consequent research gap as it ripens within the dynamically evolving intersections of the three main domains shaping our interest: 1) business communication, 2) culture, and 3) colour, which are examined within the context of international business (IB), and by formulating the corresponding research questions to address that gap. After that, I outline the specific objectives and scope of this research project. I close this introduction by presenting the structure of the dissertation.

## 1.1 Background: Need for cultural localization, focusing on China and Finland

From a personal point of view, this research project developed from my business experience and practice-oriented observations that managers of multinational companies (MNCs) make localized adjustments in business communications and product design in cross-cultural contexts. In particular, I observed that adjusting colour schemes was one visual modification that these managers considered. According to the economic theory of rational choice (e.g. von Neumann & Morgenstern, 1944), the managers of these MNCs would not make such colour adjustments without believing they would lead to more successful business, since not localizing colours would be more cost-efficient. Subsequently, this led me to explore an idea which, following the practitioners, I then called 'Colour culture' and later came to define as shared cultural colour meanings based on culturally shared colour experiences (Kommonen, 2011).

Concurrently with my observations, the Finnish trade media hyped about the fast developing markets, China in particular (e.g. Talouselämä 36/2006), and their emerging significance for Finnish MNCs, such as CPS Color, Exel, Huhtamäki, and Nokia (e.g., Helsingin Sanomat 22.1.2006, Talouselämä 14/2007, Talouselämä 37/2006, Talouselämä 37/2007). These articles included references to considerable challenges with regard to understanding and operating within those foreign cultures. I later realized that these articles also reflected a major development on the global scale. Namely, *the world economy paradigm* had begun to *shift* from the rather predominant focus on the Western economies to include, for example, the rapidly developing markets of the BRIC countries (Brazil, Russia, India, and China) (e.g. Korhonen, Penttilä, Shimizu, Kerola & Kosonen, 2008; Kosonen, Kettunen & Kotilainen, 2008; Westwood, 2004), and China, in particular. For academia, this shift had also induced the call for further developing the existing body of literature and *cultural globalization theories* on the axis of *globalization-localization-glocalization* (Aaker & Joachimsthaler, 1999; Appadurai, 1986 & 1996; Buell, 1994; García Canclini, 1995 & 2001; Howes, 1996). In other words, it induced the call for re-examining the very impact of cultures and their differences in IB context, and for gaining a deeper understanding of the cultures of the BRIC countries and other emerging powers in the global business arena.

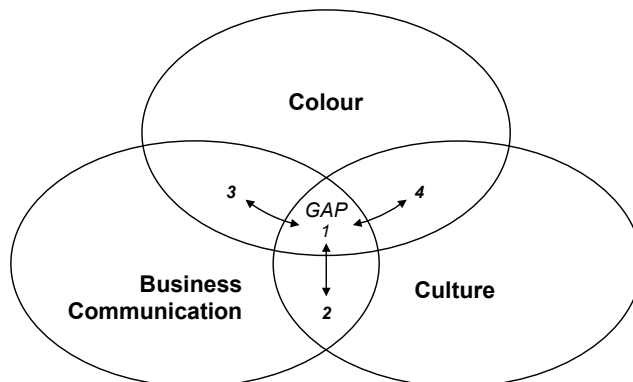
To narrow down the cultural context, the significance of China, in fact, was rapidly increasing from the point-of-view of Finland-based MNCs. Since China had become a member of the World Trade Organization in 2001, the trade between Finland and China had grown fast, but meanwhile, the trade deficit had remained significant. Within six years, China peaked as the 7th most important export country for Finnish products, with the value of exports rising up to 2.16 billion euro (Finpro 2008). Over the following two years, due to the financial crisis and relocation of Finnish factories, exports had sunk to 1.86 billion in 2009 (Finpro 2009, 2010). As China regained its significance for Finnish exports, their value rose up to 2.73 billion in 2010, was worth 2.67 billion euro in 2011, and 2.61 billion in 2012 (Finpro & Finnish customs). Concurrently, in order to better service the Chinese and other Asian markets, there emerged a strong tendency to set up production facilities and joint ventures into China. This implies that the above export figures alone no longer gave the complete picture of the significance of China for Finland-based MNCs. Basically, this reflected the focus of an increasing number of Finnish MNCs, such as Jolla Mobile, Kone, Lappset, Marja Kurki, Rovio, Suunto, and Vacon, having shifted from *China-as-a-factory* (Kettunen, Lintunen, Lu & Kosonen, 2008) to include *China-as-a-market*. Initially, these developments became emphasized in the aftermath of the global financial crisis of 2008-2009, intensified by the still on-going prolonged crisis in the Euro zone. Therefore, as the Finnish media had signalled a decade earlier, the need for understanding the Chinese market, culture, and even colour meanings had in fact increased significantly.

Intrigued by these developments, and eager to join in and contribute to the discussion within *interactionist communication theory*, the evolving *concept of culture* in the global market place in the midst of a paradigm shift I had not yet fully become aware of, and *multimodality* regarding the cultural and cross-cultural meaning-making for *colour*, I ventured into a research project that was to take a Chinese-Finnish focus. It soon became evident that I would need to adopt a multidisciplinary approach in the project, as the present research interest extends over three intertwining research domains: *business communication, culture, and colour*. Next, to describe *how* the three domains are perceived to intertwine in the present area of research interest, I first focus on *business communication* with particular emphasis on *shared cultural meaning*. Second, I review the corresponding concept of *culture* in the *globalizing world economy* and respective influence on *cultural* and cross-cultural meaning-making. Third, I consider *colour* as a *communication mode* with an ability to *carry* these *cultural meanings within business communication*.

We will return to these three research domains from the theoretical perspective later in this dissertation. Before that, I next provide an overview of how the research gap of this dissertation emerges within the intersections of these three research domains.

## 1.2 Identifying the research gap: the four intersections of business communication, culture, and colour

As indicated above, the three research domains of interest in this dissertation are business communication, culture, and colour, and the research gap at their four intersections in particular, as depicted in Figure 1 below.



**Figure 1.** The locus of the research gap at the intersections of the research domains of business communication, culture, and colour

In essence, we can identify the research gap of this dissertation by examining and integrating previous articulated calls for research from scholars at the illustrated four intersections of the domains of business communication, culture, and colour.

In Chapter 2, I will present in detail the relevant theoretical perspectives in each of these three domains and how they are framed in this research in the context of international business communication in a globalized world economy under a paradigm shift. To introduce these domains and to outline the present research gap, I here elaborate on how previous research within each of the four intersections shapes our interest, and formulate the corresponding research questions at the end of each review.

### **1.2.1 Gap at the intersection of business communication, culture, and colour**

The first locus of research interest of this dissertation is where the three research domains – business communication, culture, and colour – all simultaneously intersect.

In this section, I describe how the recent research developments into business communication, culture, and colour all simultaneously intersect in this research, thus forming the focal research gap of this dissertation. However, *globalization* of business and therefore also globalization of business communication has recently become one of the key phenomena that have influenced our interest both in business communication, in the concept of culture, and in consequent cultural meaning-making for colours. Therefore, I start by briefly introducing how globalization forms the wider backdrop for this dissertation, and illustrate this by providing examples from the Chinese and Finnish cultural contexts.

The accelerating globalization of business, most recently due to the Internet-enabled digitalization and online communications, and the respective democratization of information has, in fact, induced several theories towards the potential need for cultural localization of business communication, which I had observed in the context of Finland-based MNCs as described above. These main globalization theories include

1) *Homogenization*, which typically refers to ‘Americanization’, also labelled as ‘cocacolonization’ (e.g. Hannerz, 1992; Howes, 1996; Levitt, 1983; Machin & van Leeuwen, 2004),

2) *Hybridization*, also named creolization, which refers to non-linear and mixed inclusion of cultural influences (e.g. Appadurai, 1996; García Canclini, 1995), and consequently, the need for MNC’s to ‘glocalize’ their products and communications for different cultural contexts (Machin & van Leeuwen, 2004; Maynard & Tian, 2004; Wu, 2008) and,

3) *Empowerment*, also referred to as the post postcolonialist approach (Ong, 1999: 35) or the radical cultural turn (Shi-Xu, 2005), which indicates forms of re-appreciation of indigenous cultural traditions, as non-Western cultures, particularly in the context of China and the ‘Asian tigers economies’ such as Singapore, South Korea, and Taiwan, actively and powerfully participate in global culture, economy, politics, and science, among others (Kommonen, 2011; Ong, 1999: 35; Shi-xu, 2005). Interestingly, while these three approaches might seem mutually exclusive, they all carry relevance in the concurrent research context comparing China and Finland. I give examples below, and will later show how they emerged in the present empirical studies.

First, conforming to the early theories of *homogenization*, Chinese culture is in many aspects becoming ‘Westernized’, as the Chinese are adopting cultural habits and symbols originating from the Western countries, such as expressing themselves with Western consumer brands (Gong, Li & Li, 2004; McEwen, Fang, Zhang & Burkholder, 2006). Second, in line with the *hybridization* theory, in many cases the ‘Western’ - such as spending time in fast food restaurants or coffee shops - is given new communicative meanings, such as identifying as a couple, or as a cosmopolite, which align better with the changing Chinese cultural values than eating fast food or drinking coffee (Eckhardt & Houston, 2001; Venkatraman & Nelson, 2008). And third, simultaneous *empowerment* of the Chinese people and their culture is expected, as ‘Chineseness’, linked with cultural traditions ranging from Confucianism to *Fengshui*, on the one hand, and with transnational capital and entrepreneurs, on the other, is becoming re-appreciated in China and the Pacific Rim, and albeit reluctantly, respected in the Western world (Kommonen, 2011; Ong, 1999; Paton, 2007). One interesting site to analyse the influence of these three perspectives to globalization were the Beijing Olympic Games in 2008 (see also Hagan, 2008 and Owen, 2005), which I will discuss in more detail in Chapter 4. To sum up, Chinese culture is in some sense homogenizing with Western cultures, while in another sense it is redefining or repurposing foreign cultural habits, and furthermore, influencing other cultures with its indigenous cultural habits, traditions, and values.

Likewise, similar tendencies of homogenization, hybridization, and empowerment can be recognized in Finland. First, in line with the early *homogenization* theory, Finnish culture has been ‘blamed for its Americanization’ (Okkonen, 1997), as well as for oppressing the indigenous *Sami* people (Pietikäinen & Hujanen, 2003). Second, however, more recently Finnish culture has been described as a *hybrid*, a mixture of North, East and West, a ‘Nordic oddity’ or the culture of ‘Fennofolk’ (Suhonen, 2008). And third, the nation has, in a sense, been reclaiming or *empowering* its unique identity and self-confidence. This can be interpreted as a counter reaction to decades of fear of ‘Russianization’ similar to those of Baltic republics (Appadurai, 1996:32). The phenomenon has even been labelled ‘Finlandization’ (‘suomettuminen’ in Finnish, ‘Finnlandisierung’ in German), referring to particular politics of maintaining a

friendly relationship with the Soviet Union leading to reduced sovereignty and self-censorship (Laqueur, 1980). On the other hand, the empowerment of the Finns may be attributed to the relative economic success over the recent few decades, during the rise and rule of Nokia, which as a mobile phone brand became much more famous than its country of origin. Nevertheless, Finnish culture is engaged in the globalization development by way of all three approaches identified by the globalization theorists, even though in a different manner than Chinese culture is.

As described above, globalization - of culture, business communication, and meaning-making for colours - is a significant phenomenon fundamental to the research interest of this dissertation. At this point, we cannot impose any particular order of importance on the relevance of the different perspectives to globalization, and therefore, for the purposes of this dissertation, we must pay equal attention to all three.

Moving forward, with regard to the focal intersection of the three specified research domains, business communication has lacked cross-cultural studies on meaning-making for colours. Recently, these perspectives have started to surface onto the research agenda of business communication via studies focusing on online media and corporate websites. Purposely, the specific focus of those studies, however, has been usability rather than cultural meaning-making (e.g. Shieh & Lin, 2000). Importantly, these studies have introduced the concept of 'culturability'; in other words, acknowledging that usability of online services is culture specific (Barber & Badre, 1998; Chong, 2004; Smith, Dunckley, French, Minochad & Chang, 2004). The studies on websites, interface design, and animated graphics, have further found that colour is one significant cultural marker or attractor, which also has an impact on usability (Fitzgerald, 2004; Kondratova & Goldfarb, 2006 & 2007; Noiwan & Norcio, 2006). In sum, these studies on online communications have induced interest in understanding cross-cultural differences in meaning-making for colours not only in online services but also on a more general level.

Besides, studies on websites have further concluded that 'notions of culture appear to be at a formative and immature stage despite extensive research efforts' (Smith, Dunckley, French, Minochad & Chang, 2004:89), for example due to not encompassing cultural 'colours, symbols, icons, and codes' (Singh, Zhao & Hu, 2004). Moreover, in search for ways for solving cross-cultural challenges with regard to colour meanings, there has emerged a call for research to focus on expanding the dominant framework of cultural values to 'include symbolic and other perceptual dimensions of culture' (Singh, Zhao & Hu, 2004:142). Therefore, there persists a call for further research on the very construct of culture, and *how* and *why* cultural values become visible in meaning-making for cultural symbols, such as colours.

To sum up, there remains a focal gap in our understanding of the how and why of colour meanings, in other words, considering the origins of cultural colour meanings in business communication context. Therefore, the first two research questions are,

*RQ1: What are the provenances of those cultural colour meanings that become apparent in Chinese-Finnish business encounters?*

*RQ2: How does the cross-cultural context influence meaning-making for colours in business communication?*

To help address these two main research questions of this dissertation, we will need to look deeper into the narrower intersections of the research domains. I start with the intersection of business communication and culture.

### **1.2.2 Gap at the intersection of business communication and culture**

The second intersection of research domains shaping the research gap of this dissertation is the intersection of business communication and culture.

As already seen above, globalization of business, and consequent globalization of business communication, has significantly influenced the present research interest. Moreover, while the concurrent phase of globalization of business communication frames the general research interest in culture, one of its other major implications has been the emergent revelation of *the dynamic nature of culture itself* (see also Hall, 1997). This has signalled a gap in our understanding of culture in the context of international business, and in our understanding of the origins or provenance of cultural differences. These have become the focal interest especially in business communication, management, and organizational studies, where ‘culture’ is of significance both as a phenomenon on the macro level, but also within the MNC (Fang, 2005-2006; Sackmann & Phillips, 2004; Tung, 2008; Tung, Worm & Fang, 2008). Moreover, contemporary research has emphasized the need to acknowledge the very aspect of dynamism at the macro level of culture, which has until recently largely been neglected within business research (Bjerregaard, Lauring & Klitmøller, 2009; Fang, 2012; Hong, 2009; Tung, 2008), since the predominant perspective to culture has been the idealist tradition, advocated by Hofstede (1991, 2001 & 2002) and his followers. Some of the first studies that have come to acknowledge this dynamism have already shown that these cultural dynamics also induce dynamics in meaning-making (Benet-Martinez, Leu, Lee & Morris, 2002; Fang, 2005-6 & 2012; Hong, Chiu & Benet-Martinez, 2000). However, these studies have as of yet largely not been able to help clarify the backdrop of this dynamism. Therefore, a new framework on culture is called for; a framework, which would acknowledge the dynamic nature of culture, and which would help us in understanding the foundations and forces underlying this

dynamism within the globalized business communication context. Some other research domains, cultural studies in particular, have long since acknowledged the dynamic nature of culture (Hall, 1980b & 1997; Williams, 1981: 29). However, this perspective has not until recently been incorporated into the domain of business communication.

Consequently, this dissertation takes an interest in bridging the gap of limited understanding of culture and its dynamics, which influence globalized business communication and respective cultural and cross-cultural meaning-making. Correspondingly, the third research question is,

*RQ3: How should culture be conceptualized in order to be able to conduct cross-cultural analysis of dynamics of meaning-making in globalized business communication?*

Moving forward from the above intersection of business communication and culture, I next describe how in this dissertation business communication intersects with colour.

### **1.2.3 Gap at the intersection of business communication and colour**

The third intersection relevant for this study is that of business communication and colour. I describe here, how the recent calls for research within these two domains further shape the research gap of this dissertation.

Until now, business communication has lacked focal interest in meaning-making for colour at large, even though in parenthesis within genre-specific research, evidence for multiple purposes of applying colour can already be found. These first indications for the need to increase our understanding of business communication as it employs the mode of colour are reported by research on financial reporting, marketing communications, corporate visual identity, and negotiations, as I show next.

Within the genre of financial reporting, Courtis (1997) suggests colours can either enhance or interfere with the communication in annual reports. For example, colours can generate or expand interest in the textual and numerical data, or highlight relationships between variables, and even contribute to corporate mythmaking (Courtis, 1997; David, 2001). Conversely, colours can distract, confuse, and mislead the reader (Bryan, 1995; Courtis, 1997).

Regarding marketing research on colour, Kauppinen (2004) gives a comprehensive overview of 32 studies between 1977 and 2004 (Kauppinen 2004:197-200). The findings suggest first, that colours *communicate*, second, that colours *attract attention*, and third, that colours have various *impacts*, such as an *effect* on behaviour, on readability, on perception of time or flavour, and final-



ly, *an effect on brand* evaluation and choice, identification, identity and awareness, and attitudes. While these previous studies increase our understanding of the *communication potential* of colour, they have less to offer on how and why this communication occurs.

With regard to corporate visual identity, and negotiations, the indications on the significance of colour meanings come from a limited number of studies, and even within them only as casual observations arising from empirical evidence rather than composing the focus of research interest (e.g. Melewar & Saunders, 2000; van den Bosch, de Jong & Elving, 2006; Woo & Prud'homme, 1999). Nevertheless, also these studies provide us with signals for the need to examine meaning-making for colour.

Likewise, various scholars call for empirical studies set in a certain business context, since colour preferences and associations apparently are context specific (Aslam, 2006; Garber & Hyatt, 2003; Kauppinen-Räsänen & Luomala, 2010).

As we can already see from the above, previous research combining business communication and colour has helped us in identifying two key issues with regard to the purpose of this dissertation. First, there persists a gap in incorporating findings from genre-specific studies, such as those on financial communication, or marketing communication on how meaning-making for colours occurs, to the collective research corpus of business communication. Second, in business communication there persists a gap of qualitative contextual studies to meaning-making for colours.

Correspondingly, the fourth research question of this dissertation is

*RQ4: How might meaning-making for colours in IB context occur among individual business communicators, such as managers, colour professionals, and brand builders?*

To assist in answering this fourth research question from the cross-cultural perspective, we also need to incorporate the fourth and final intersection of the three research domains of this dissertation: The area where colour and culture intertwine.

#### **1.2.4 Gap at the intersection of colour and culture**

The third intersection of research domains relevant for this research is that of colour and culture. In particular, we are interested in how colour meanings occur across cultures from the present perspective of globalized business communication.

Initially, one of the basic premises of this research is that colours can and do carry meaning. Some colour experiences and consequent colour meanings can be considered more or less naturalistic and are therefore commonly used in corporate logos (e.g. foliage is green so green is considered to be the colour of nature, see Goldman and Papson, 2006), or globally standardised (e.g. green light is agreed to mean 'go' or 'safety' in traffic, see Caivano, 1998). However, other colour experiences and consequent meanings are specific to a particular culture (Tavassoli, 2001). To give one example, green as a colour of a hat in Chinese culture (Chinese cultural context) refers to feminine adultery, as I will later come to show. In contrast, in Finnish culture green seems not to have one specific meaning in the context of a hat, and can be used to communicate many things, such as nature-nearness or eco-friendliness or mere personal preference. From business communication perspective, therefore, a Finnish forest industry company may aspire to communicate eco-friendliness by presenting customers green golf caps matching the company logo colour, or a mobile phone brand might use a fashionable cap in green colour as an accessory of a phone user in an advertisement. In China, both these examples would lead to an awkward response, at best. However, previous studies have not provided us with the means to understand how and why such cultural differences in colour meanings may occur (see however Kommonen, 2011 & 2014).

Thus far, cultural colour studies have hardly set adequate attention on differences in cultural meaning-making for colours caused by the described world economy paradigm shift to include non-Western cultures. The pioneering studies have established significant dissimilarities in how visual cues such as colours are perceived, read, processed, and given meanings to, for example because of logographic (e.g. Chinese) or alphabetic (e.g. English and Finnish) linguistic backgrounds (Tavassoli, 2001; Tavassoli & Han, 2002). In addition, within the research stream of multimodality, Kress and van Leeuwen (2006) have identified this gap in attending to cross-cultural issues from the point of view of meaning-making for colour (see also Koller, 2008; and Zhu, 1999).

Moreover, colour studies with an interest in cultural preferences and associations have previously taken a predominantly quantitative approach, while the respondents have often been undergraduate students, academics, or university staff (e.g. Bottomley & Doyle, 2006; Jacobs, Keown, Worthley & Ghymn, 1991; Madden, Hewett & Roth, 2000; Jansson, Marlow & Bristow, 2004; Miller & Kahn, 2005). This has led to a situation where the generalisations have been made from students to 'consumers' or even to 'Brazil, Canada, China, and US', for example. Inappropriately, some of those studies have aimed at universalist generalisations, while understanding the 'how and why' (Wright, 2004) of colour usage, colour associations, and the provenance of colour meanings, remains under-researched.

In sum, the intersection of the research domains of colour and culture remains under-researched from the perspective of the how and why of cultural

meaning-making. This dissertation aims at bridging that gap by exploring the fifth research question,

*RQ5: How does colour communicate and carry cultural meaning?*

To sum up, the research gap of this dissertation emerges at the four intersections of the three research domains: business communication, culture, and colour. By examining and integrating previous articulated calls for research, I have identified and formulated research questions within each intersection to bridge the four-partite research gap. Together, addressing these five research questions will help us in reaching the purpose of this dissertation, that is, in increasing our understanding of the dynamics of cross-cultural meaning-making for colours by examining the provenance of cultural colour meanings, thus commencing to contribute to the relevant theoretical perspectives informing this research.

Consequently, while this dissertation's focal interest is the provenance of cultural colour meanings in the context of business communication, it also bridges an extended gap of scant contextual and qualitative studies within the intersections of the three research domains. However, the identified research questions will not cover all of the issues within those intersections. In the next section, I outline the precise objectives and scope of research of this dissertation.

### **1.3 Outlining the objectives and scope of research**

As introduced above, to engage with the four intersections of the three research domains, I will apply a multidisciplinary theoretical framework in the research project. To contextualize this research, I will incorporate qualitative empirical studies in Chinese-Finnish business encounters.

However, in outlining the particular scope of this dissertation, I need to make three restrictions. First, I will examine in more detail only those contexts of business communication, culture, and colour, which emerge in the empirical data. Consequently, this dissertation will not expand upon internal or management communication, for example. Second, while I will propose a new conceptualization for exploring *Provenance of cultural colour meanings*, a new framework for understanding meaning-making in business communication in cross-cultural context where *Culture as dynamic heritage* comes into play, and two new models, one for understanding *Meaning-making for colour as expression of cultural experience*, and the other providing an *Enhanced model for construction of meaning in cross-cultural multimodal context*, each of these propositions emerge from the present cross-cultural research context of Sino-Finnish business encounters only. Consequently, some other cross-cultural context might provide further or contrasting insights, as the cross-

cultural comparative methodological approach adopted in this research tends to emphasize the differences within that particular context (Venkatesh, 1995). Third, when discussing ‘Chinese’ or ‘Finnish’ business communication, culture, colours, and so on, I am neither suggesting that these phenomena are homogeneous or generalizable within the countries of China or Finland, nor that they settle for confinement within national borders. In contemporary view, culture(s) are seen both larger and smaller than national culture (e.g. Fang, 2005-6; Rokka & Moisander, 2009; Tung, 2008), and consequently, ‘Chinese culture’ for example, extends its influence to transnational diaspora of the Chinese (Ong, 1999), while intra-country differences in China are highly significant. Therefore, the origins of the present empirical materials have to be taken into account when evaluating the transferability of the findings.

For their part, the present empirical studies focus on urban China on the east coast, as the interest of the Finnish business at the time of the empirical studies was focused there. Likewise, in Finland the studies focus on Southern Finland and the Helsinki metropolitan area, in particular. Therefore, any generalizations of, for example, a particular colour meaning beyond this context cannot be validated by this research project, even though ‘country’ or ‘national culture’ is most often used as the level of discussion. However, as is characteristic of the cultural approach, based on the analysis I do strive for *conceptualizations*, *models* and *frameworks*, which might be *transferable* to other cultures and contexts.

Before going into detail about the methodology and data generation, I will present the theoretical grounding of this dissertation in Chapter 2. However, before that, the next section closes this first Chapter and provides a brief overview of the structure of the remainder of this dissertation.

#### 1.4 Structure of the dissertation

This dissertation consists of six chapters. This introductory chapter has established the purpose, research interest, research questions, and scope of this dissertation.

In the second chapter, **Theoretical perspectives**, I will present the theoretical grounding, and elaborate on the present ontological and epistemological stance, which draws on postmodern theory and post postcolonialism. I will also display the key theoretical perspectives on business communication, culture, and colour, which comprise the multidisciplinary approach to the research interest in this dissertation.

In Chapter 3, **Methodology and data generation**, I will present the consequent methodological choices of cultural and cross-cultural approaches; and

the process of data generation by narrative inquiry, visual inquiry, and observations. The qualitative empirical research I applied seeking to find answers to the five research questions of this dissertation consisted of within-method triangulation of qualitative methodologies, and this section uses the phenomenon of the Green Hat in the Chinese cultural context as an example to illustrate how I employ the different types of data to draw conclusions about particular colour meanings.

In Chapter 4, **Analysis procedures**, in order to make the empirical process transparent I will present in detail the consequent procedures for analysing the empirical materials via narrative and visual analysis methods triangulated with observation data. This will help assess the potential transferability of the findings. This section is infused with extracts from the narrative, visual, and observation materials, and thus provides an instrumental account of some ‘Chinese’ and ‘Finnish’ cultural colour meanings, as well as a comparative analysis of how two cultural lifestyle brands, Shanghai Tang and Marimekko, employ colours in their brand building in the context of their retail stores and websites.

In Chapter 5, **Key findings and discussion**, I will present the main findings of this study. I employ the analysis from the empirical materials to formulate conceptualizations, frameworks, and models, which each address one of the five research questions formulated in this introduction. Because the hierarchy of the research questions is not linear but intersected, the findings will not be presented in the numerical order suggested by the numbering of the research questions. Nonetheless, the findings will substantiate 1) a conceptualization on *Provenance of cultural colour meanings (RQ1)*, which is derived from our increased understanding of business communication in 2) a framework where different communicators from a particular *culture* with its specific *dynamic heritage* create, negotiate, re-negotiate and re-create meaning drawing from the dynamics of relatively more persisting and relatively more transforming cultural forces (*RQ3*). Further, I will propose 3) *Meaning-making for colour modelled as expression of cultural experience (RQ4)*, an approach, which I will expand to propose 4) an *Enhanced model for construction of meaning in cross-cultural multimodal context (RQ2)*. These models build on *the expressive function of colour*, as I will show that *colour communicates cultural meaning by attaching particular shared meanings* to particular artefacts in particular contexts and situations, based on shared experiences, and thus by *expressing these meanings (RQ5)*.

To conclude, in Chapter 6, **Conclusion and discussion**, I will present a summary of this research, discuss the merits and limitations of this dissertation, propose directions for future research, and close by overviewing some key implications for business practitioners. In section 6.6, I will also pinpoint the scientific **contribution** of this dissertation. I show how this dissertation, which draws from a particular multidisciplinary approach, proposes initial

contributions to the Multimodal theory of colour, to the Interactionist communication theory, to framing the concept of Culture as applied in business communication research, and to cultural and cross-cultural communication research. To elaborate, this research takes initial steps to advance 1) *the Multimodal theory of colour* by propositioning the significance of the *expressive* function of the mode of *colour*, borrowing from the former art historical and psychoanalytic approaches as well as the present empirical studies as I will illustrate with the example of the Green hat in the Chinese cultural context. Furthermore, this dissertation engages with 2) *the Interactionist communication theory* by showing that Meaning-making for colour can be conceived as an *expression of cultural experience* whereby the individual communicators become *expressors* of their respective cultural background and experience. Subsequently, this research engages in the debate with regards to 3) the *theories on the static vs. dynamic nature of culture* within globalized business communication research by proposing a potential resolution to the existing conflict between the systemic and the process views. This research finds that the significance of some cultural forces is inherited and thus more static and *persistent* (systemic view), while at the same time the significance of other cultural forces is more dynamic and *transforming* in nature (process view), leading to a potential synthesis suggesting a conceptualization of *Culture as dynamic heritage*. Finally, this dissertation engages in enhancing 4) *cultural and cross-cultural research and the multimodal theory of colour* by increasing our understanding of the *Provenance of cultural colour meanings* building on the discovered synthesis between the systemic and the process views above.

## 2. Theoretical perspectives

In the previous chapter, I showed how the current ‘post postcolonial’ (Ong, 1999: 35) phase of globalization of business frames and shapes the present research gap. I also showed how the five research questions of this dissertation arise from previous research within the intersections of the three domains of interest in this study: business communication, culture, and colour. In this second chapter, I discuss in more detail the respective theoretical perspectives to the three domains pertinent in this dissertation.

In what follows, I first outline how each of the three research domains is framed and defined in this research by briefly addressing the successive development of relevant theoretical perspectives in each of the research domains, to provide a deeper understanding of the epistemological and ontological stance of this dissertation. A list and definitions of key terms as used in this dissertation may also be found in Appendix 1. I conclude each section by summarizing the implications of the conceptual developments from the point-of-view of the research topic at hand. I close this Chapter with a summary of the epistemological stance of this dissertation, which will lead to the methodological choices, presented in Chapter 3, which I applied to find answers to the research questions.

First, as introduced in the previous chapter, the different globalization theories relevant for business – cultural homogenization, hybridization, and empowerment – frame the perspectives this dissertation takes on business communication, culture, and meaning-making for colour. Second, this dissertation draws from postmodern theory, which takes a central interest in concepts such as culture, language, aesthetics, narratives, symbolic modes, and meanings, among others (Firat & Venkatesh, 1995). Within postmodern theory, reality is conceptualized as a system of signs, an experienced reality, wherein an individual – a business partner, a customer, a consumer, a manager, or an employee, for example – is seen as a communicative, symbolic being (Firat & Venkatesh, 1995). Those globalization theories and postmodern theory together constitute the theoretical grounding for the perspectives on the three research domains. I hereby start by focusing on business communication.

## 2.1 Perspectives on business communication

In this section, I focus on the significance of communication within international business in the globalizing marketplace of the postmodern era; the historical development of theoretical perspectives, and the definition of communication within the present research project, including the theory on meaning-making in particular. First, I outline how globalized business communication is framed in this dissertation.

The first research domain for this dissertation is *business communication (BC)*. It is of focal interest both in its own right as a distinctive research domain, and as a developing concept forming the focus of a research corpus. In particular, this dissertation is interested in how cultural as well as cross-cultural *meaning-making* evolves within globalized business communication. I will come to define business communication as *symbolic interaction, which occurs in business encounters and generates meaning*. I will elaborate on this definition in subsequent sections, as it reflects a major shift in how communication has increasingly become conceived: as a continuous process or negotiation, which occurs – intentionally and non-intentionally – and inevitably leads to some form of meaning-making for communication signals or signs such as colours.

Furthermore, within the present approach, the particular function of business communication is to be a means facilitating the enterprise of profit making, which is the key purpose of commercial business operations. As this framing already implicitly suggests, *business communication* in this dissertation explicitly *includes marketing communication*. Previously, the definitions of business communication have less frequently applied an explicit inclusion of marketing communication, especially in the US tradition, even though its implicit inclusion has taken place. Examples consist of marketing communication studies published in academic journals unequivocally focusing on business communication, such as the *Business and Professional Communication Quarterly* and the *International Journal of Business Communication*. Articles accepted for publication in these journals have been increasingly interested in the ‘new’ online media and communication channels, such as corporate websites (Isaksson & Flyvholm Jørgensen, 2010; Smith & Alexander, 2013), communicating the corporate brand through social media (Vernuccio, 2014), online advertising (Hynes & Janson, 2007), social media recruitment advertising and employer brands (Backhaus, 2004), as well as earlier studies focusing on more traditional marketing communications, such as direct marketing letters (Graves, 1997), advertising (Hornikx, van Meurs & de Boer, 2010; Nickerson & Hoeken, 2003), or writers of integrated marketing communication (Pope-Ruark, 2008), among others.

Notwithstanding these examples, there have been four major limitations to the dominant framing of business communication as excluding marketing commu-



nication: 1) lack of explicit focus on visual modes of communication, 2) consequent exclusion of particular genres of visual communication from the research agenda, 3) exclusion of branding from the research agenda, and, 4) a classic and perhaps somewhat out-dated ontological perspective to communication theory. I discuss next what some of the disadvantages caused by these drawbacks may have been.

First, due to the background of predominantly drawing from linguistic studies, business communication research has until recently overlooked explicit research on visual modes of communication (however, e.g. Hannah & Lam, 2015 on nature and impact of corporate social media posts on engagement; Hovi, 1990 on advertising image; Hovi-Wasastjerna, 1996 on advertising film in Finland; Lehtonen, 2011 on PechaKucha power-point presentations; and van den Bosch, de Jong & Elving, 2006 on managing corporate visual identity). As a consequence, some articles focusing on teaching business communication, for example, have reduced visual communication into ‘graphic enrichment’ of ‘flyers, handouts, slide shows, Websites, and newsletters’ (Baker, 2006:403), to ‘document design’ (Campbell, 2006:399) or to using visual elements for ‘decorative, indicative, or informative purpose’ for ‘visual information design’ (Rosenquist, 2012:45). However, a refreshing exception to overlooking the visual communication mode is provided by Cyphert (2004), who introduces power-point presentations ‘as the business community’s primary tool for incorporating the imagery, narrative, and self-disclosure’ instead of a ‘visual aid to classical forms of verbal communication’ (Cyphert, 2004:81). Another recent exception is provided by Kernbach, Eppler and Bresciani (2015), who experimented with using visualization as a method of strategy communication and found that visualization surpasses text ‘in terms of the achieved attention, agreement, and retention’ (Kernbach, Eppler & Bresciani, 2015:178). In contrast to Cyphert’s perspective of business communication as ‘an integrated process of sensemaking’ (Cyphert, 2004:80), the dominant tradition for reducing the visual into an embellishing element seems to be a result of the tenacious ontological perspective in business communication curriculum, where communication has been theorized in terms of the classic mathematical sender-receiver model (Shannon & Weaver, 1949), which I will discuss later in section 2.1.3.

Second, because of the above ontological perspective, communication genres such as packaging, point-of-sale materials, retail environments, and other visual genres pertinent in marketing, have previously been excluded as research subjects in business communication studies. For example, studies examining packaging colours, which have found that colours *attract attention*, and that packaging colours complying with the industry norm are more often *accepted* than completely new colours, even though the latter may attract more attention (Garber and Hyatt, 2003; Kauppinen, 2004), have not been incorporated in the corpus of business communication research. Similarly, we have not incorporated findings from studies of retail environments, which have found that colours can

*physically attract* a consumer in a retail store, and that colours have an impact on the store image (Belizzi, Crowley, and Hasty, 1983). As a consequence, since findings from such research have not been integrated in the research corpus of business communication, we have limited ourselves to the rather narrow view of business communication being mostly about conveying information using the mode of language.

Third, in a similar vein, branding has not been an explicit object of study in published business communication research (however see e.g. Backhaus, 2004 on employer branding, and Vernuccio, 2014 on communicating the corporate brand through social media). In contrast, within marketing communication literature branding has, on the one hand, provided a useful perspective for understanding the need for integrated communications, or rather, the need to *match the brand promise with the actual behaviour and actions* of the MNC behind the brand (Holt, 2002). On the other hand, academic brand research has also increased our understanding of how meaning-making for brands evolve in *continuous cultural processes of negotiation, re-negotiation, and re-creation*, in which the business communicator, such as the brand owner or creator, is but one of the engaged participants (Eckhardt & Houston, 2000; Moisander & Valtonen, 2006; Özsomer & Altaras, 2008). The post postmodern perspective to branding suggests that brands, much like movies, television shows, bands, or other forms of expressive culture, are cultural resources for the consumers to utilize in their processes of *identity building* (Holt, 2002).

Fourth, business communication research has not taken full advantage from respective insights available from consumer studies, which could considerably enrich the understanding of the ‘receiver’ of business communication. In particular, we should acknowledge that ‘people can move from being supposedly alienated or passive consumers to active producers of meaning’ (Hurdley, 2006:719; see however e.g. Dean, 2004 on Consumer reaction to negative publicity; and the emerging research corpus on social media engagement). Moreover, products, objects, interiors, and environments have not until recently been considered as ‘communicating’, or, at least, not in the focus of explicit interest within business communication research. In contrast, in both design and architecture research as well as in multimodal studies it has been put forward that products and environments, and their colours, do in fact communicate from the user, perceiver, and experiencer point of view (Alias, 2004; Billger, 1999; Boztepe, 2007; Caivano, 2006; Fok, 2004; Karjalainen, 2003). Because the consumer studies acknowledge *the engagement of the consumer/receiver for meaning-making*, they force us to open up the classic mathematical sender-receiver model of communication to include wider perspectives.

In conclusion, as emphasized already earlier, in this dissertation I therefore do explicitly include marketing communication into business communication. I argue that business communication will largely benefit from incorporating the

above-described research on visual communication, visual genres of marketing communication, branding, and consumer studies, and even design and architecture research applying the perspective of meaning-making. This approach will also help in reaching the purpose of this study by increasing our understanding of the processes of negotiation, re-negotiation, and re-creation within meaning-making for colours.

### **2.1.1 Ascent of communication in the postmodern era**

In parallel with the postcolonial globalization debate, *Modernization* constitutes another continuum of development, which has been of interest for social scientists. In this section, I briefly present the influence of *Modernization* on communication.

Interestingly, as societies transfer through modern and postmodern eras, this development stimulates the ascent of communication (Inglehart & Baker, 2000; see also Charles, 2009; Kankaanranta, 2009). It would seem evident that the key ability in post industrial or advanced industrial societies will increasingly be communication, since ‘more effort is focused on communicating’ than, for example, on producing material objects (Inglehart & Baker, 2000:22). The respective change in significance of human abilities from physical strength via engineering to communication is also reflected in the recent ascent of communication in business as well as within the academia (Charles, 2009) in the Western world. Reflecting the insights incorporated by overcoming the previous limitations in outlining the domain of business communication, I next discuss the ensuing theoretical developments in the field of business communication, which will later prove useful for our understanding of the dynamics of cross-cultural meaning-making for colours.

### **2.1.2 Business communication defined**

As we saw in the introduction, the constant globalization development has geared the interest within business communication toward specific contexts or genres of communication, namely those that take place in the course of conducting business in international, intercultural, and cross-cultural environments, in other words, globalized business communication.

However, definitions and differentiations of and between business communication and related fields of research, namely management communication, organizational communication, and corporate communication, on the one hand, and genres of marketing communication, on the other, have proven elusive. This

situation subsists despite efforts by numerous scholars, due to pressures from institutional, professional, political, and paradigmatic perspectives (Louhiala-Salminen, 2009; Reinsch, 1991 & 1996; Reinsch & Turner, 2006; Rentz, 1993; Shelby, 1993). Due to the above, and for the purposes of this dissertation, I first settle for defining business communication succinctly as *communication taking place in business interaction*, a definition, which I will expand in upcoming sections. Furthermore, international business (IB) is identified as the voluntary, profit-motivated exchange of goods and services, conducted in cross-cultural and online environments (Reinsch & Turner, 2006). Consequently, the function of business communication is to be a means facilitating this enterprise of profit-making.

Additionally, as the label ‘business communication’ reveals, research within this domain is practice-oriented or a ‘practical science’ (Reinsch, 1996), which seeks to provide work of value to both practitioners and academia (Suchan & Charles, 2006). Business communication is also able to draw from a substantial range of domains and methodologies (Rogers, 2001). Accordingly, business communication research has taken multiple forms and foci of interest, such as a particular genre or medium, for example corporate websites (Isaksson, Flyvholm & Jørgensen, 2010), annual reports (Jameson, 2000), negotiations (Beamer, 2003; Charles, 1996), or meetings (Huttunen, 2010; Kangasharju & Nikko, 2009). Some studies are set in a specific cross-cultural context, for example Sino-Western (Beamer, 2003; Sheer & Chen, 2003). More recently, larger perspectives and theory building have begun to accumulate on themes such as cultural identity (Jameson, 2007; Henderson, Cheney & Weaver, 2015), and the choice of a corporate language or Business English as Lingua Franca (BELF) (Charles, 2007; Kankaanranta & Louhiala-Salminen, 2007; Kankaanranta, 2008; Kankaanranta & Planken, 2010; Kankaanranta & Lu, 2013; Louhiala-Salminen & Charles, 2006).

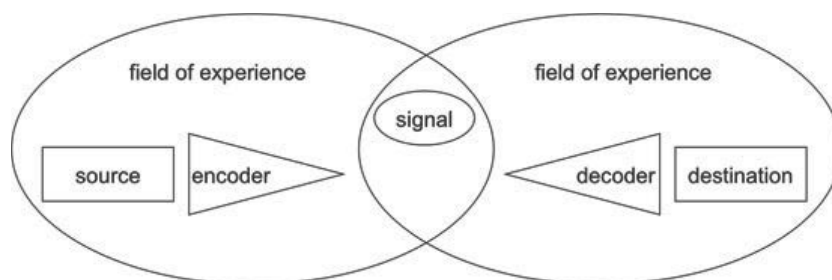
Until recently, business communication research has conceded that the strategic elements of ‘effective communication’ are 1) the roles of the communicator, the audience, and the channel, 2) the significance of cultural circumstances, and finally, 3) the message itself (Louhiala-Salminen, 2009). Meanwhile, the very concept of *communication* is a wide-ranging topic of interest with multiple research traditions and approaches, and frequent use of combinations of different approaches (Craig, 1999; Heath & Bryant, 2000). In many contexts, research is focused on communication as a linear process, aiming at modelling this process. In contrast, due to the interest of this dissertation, that is, to increase our understanding of how colour meanings occur in cross-cultural business contexts, another approach to communication becomes more relevant. It is the issue of *meaning-making* within this communication process, because meaning-making is what links communication with culture in the current research setting. Next I elaborate upon the development of the perspectives sharing this interest.

### 2.1.3 Communication and meaning-making

In this section, I show that while the early models of communication did not problematize the practice of meaning-making, in the recent interactive communication models the very issue of meaning-making has become of focal importance, pertinent also for this dissertation.

To begin with, the classic of communication models, the *mathematical Shannon-Weaver model* originally stated simply that the ‘sender’ has a ‘message’ which is ‘transmitted’ to the ‘receiver’, and that any noise during the process might affect the technical quality of communication but not its contents (Shannon & Weaver, 1949). This model, which was originally not meant for more than describing how speech is delivered over a fixed telephone line (Shannon, 1948), has, in my view, rather inexplicably become extremely influential and widespread for other communication uses, as well, even though more insightful models were created soon after. At this phase of the development of communication theory, the scholars did not problematize meaning-making.

One of the first to introduce human aspects and as a consequence, an act of interpretation to the communication theory was Schramm (1954), as he included the concept of ‘field of experience’ to his *relational communication model* (see Figure 2 below), also labelled *interactionist communication model*. In this model, beliefs, values, *experiences*, and *learned meanings* – either as an individual or as part of a group – influence the *interpretation* of the message (Deviny, Flynn & Kulvete, 2005, my emphasis).



**Figure 2.** The interactionist communication model. Schramm, 1954.

The above illustration of Schramm’s model shows that his model implicitly assumes that the ‘signal’ is within the intersection of the fields of experience of both the ‘source’ and the ‘destination’, in other words, it is within their shared fields of experience. Consequently, the ‘encoding’ and ‘decoding’ is suggested to

lead to the same or very similar meaning. For Schramm, words had meaning only insofar as personal experience provided a context for interpretation (Krendl, Ware, Reid & Warren, 2001). Thus, according to his view, for communication to occur, both sender and receiver needed to share similar experiences.

Later, Berlo opened up the concept of communication to include *intentional* and *unintentional* communication through verbal and nonverbal, interpersonal, and mediated modes of interaction (Krendl, Ware, Reid & Warren, 2001). Consequently, another approach to communication, namely *the social-cultural perspective*, began to gain ground. The social-cultural perspective acknowledges the mutually dependent roles of communicators, and consequently, conceives 'senders and receivers' as 'participants' or 'interactants'. Importantly, in the social-cultural view, *messages* are products of *negotiation*, and all participants must arrive at *shared meaning* for *successful communication*.

Interestingly, in business communication theory this concept of unintentional communication has largely been unproblematized and discarded as 'not communicating' or 'unsuccessful communication', which does not suffice in a cross-cultural communication setting, as I will show in subsequent chapters. For example, Stuart Hall, whose background is in cultural studies, developed his version of the encoding/decoding model of communication in the context of mass media, and in particular, the television (1980). Hall's model assumes a process advancing in particular stages, and conceives 'effective communication' accomplished (only) when the message is received and understood in the intended way. However, he does acknowledge that the message may be understood in a way different from the encoder's intention, and calls these incidences as 'distortions' or 'misunderstandings' arising from 'lack of equivalence' between the communicators (Hall, 1980b: 131). Relatedly, Gudykunst, one of the most notable human communications studies professors in the United States, uses the term 'communication' to refer to 'the exchange of messages and the creation of meaning' (Gudykunst, 2004:9). According to Gudykunst, messages are first transmitted, and then interpreted - in a process of making sense of the message and other stimuli from the environment, creating meaning for it, and assigning significance to the message. Moreover, how individuals transmit and interpret messages is influenced by their life experiences: their unique individual experiences, as well as their shared ethnic and cultural experiences (Gudykunst, 2004:9). However, Gudykunst takes the stance that 'meanings cannot be transmitted from one person to another. Only messages can be transmitted.' (Gudykunst, 2004:9). This is where the focus of this research deviates from that of Hall and Gudykunst, as the purpose of this dissertation is to increase our understanding of the very act of meaning-making within the communicative process, and the sharing those of meanings, including the instances of 'misunderstandings', as I will show later.

Moving on, since communication theorists realized the communicative significance of unintentional communication, it was further crystallized as: 'One cannot not communicate' (Watzlawick, Beavin, & Jackson, 1967). Within business communication, a forceful verification of the impact of unintentional communication via not communicating has emerged within the context of crisis communication (e.g. Coombs & Holladay, 1996; Sturges, 1994). For example, if an MNC chooses not to communicate in an advent of a crisis caused by its own operations, this 'not communicating' could be assigned negative meanings ranging from a perceived unpreparedness, at best, to a perceived indifference about the surrounding society due to not owning responsibility of a transgression, at worst.

Further, the social-cultural perspective outlined above asserts that meaning arises in the process of interaction between people, and these relationships determine both the *symbols used* to communicate and the *meanings of those symbols* (Blumer, 1969; Krendl, Ware, Reid & Warren, 2001; Mead, 1934). Blumer (1969) used the term *symbolic interaction* to refer to 'the peculiar and distinctive character of interaction as it takes place between human beings' as they 'interpret or "define" each other's actions instead of merely reacting' to them (Blumer, 1969: 78-9). Therefore, human interaction is mediated by the use of symbols and by interpretation. For the purposes of this dissertation, *symbolic interaction can be conceived as the very act of meaning-making, which occurs whether the communicators are individuals, MNCs, or brands, and whether the deed of communicating and negotiating meaning is intentional or unintentional.*

Based on the above, I ground my dissertation in the social-cultural theory of communication, where communication is theorized as a symbolic process, which produces and reproduces shared 'cultural patterns' (Craig, 1999: 144) *and meanings* and, consequently, influences which cultural identities are taken up. However, instead of 'communication *explaining* how social order is created, realized, sustained and transformed' (Craig, 1999: 144, my emphasis), this dissertation aims at *understanding* meaning-making in interactions *as expression of experience*. Drawing from the convergence theory of meaning (Rogers & Kincaid, 1981), I see meaning as conventionalized through interaction (Heath & Bryant, 2000). Likewise, once a symbol, sign, or signifier (such as colour) becomes meaningful for communicators, meaning is conventionalized through *symbolic interaction* (Heath & Bryant, 2000:111); in other words, meaning-making takes place within interaction between people (Blumer, 1969:4) through reference to experiences (Machin, 2009:188). This interactive process may transform an individual's experienced reality (Firat & Venkatesh, 1995) into a shared social reality or common ground that exists in the minds and language of a group of people who *use communication to capture shared experience* (Heath & Bryant, 2000; Kashima, 2009).

Moving forward, the above mentioned symbolic convergence theorists Heath and Bryant (2000), and semiotic psychologist Kashima (2009) propose that the very *aim* of communication is *creating mutual understanding* or *common ground*. However, there may be other aims, such as the aim of *construction of* (personal, corporate, brand, or service) *identity*. Therefore, the purpose of communication might *not* be for everyone to understand or create meaning in a similar way. In addition, as noted by Krendl, Ware, Reid and Warren (2001) and exemplified above, in interactions communication occurs *unintentionally*, as well as intentionally. Therefore, for the purposes of this dissertation I now resume defining *communication* as *symbolic interaction that occurs in interaction and generates meaning*. Consequently, the definition of business communication can now be expanded as follows: *Business communication is a symbolic process, which occurs in business interaction and generates meaning*.

Most recently, the online environments have surged as an arena where the meaning negotiation process between communicators both occurs and becomes observable (e.g. Broderick, MacLaran & Ma, 2003; Hull & Saxon, 2009; Vernuccio, 2004). These studies render visible the continuous, dynamic process of meaning-making (Broderick, MacLaran & Ma, 2003) as well as the significance of interactivity within the process by means of or facilitation (Hull & Saxon, 2009; Vernuccio, 2004)

Finally, the parties of communication (for example MNCs, brands, or individuals such as negotiators, managers, employees, consumers, etc.) each draw on their cultural experience in constructing this symbolic meaning into something meaningful for themselves. Consequently, the meaning *may or may not be similar* for both or all parties, depending on whether the experiences they draw on are mutually shared. Therefore, the above brief description of theoretical approaches to communication and business communication provides us with the first perspective in our expedition to increase our understanding in how meaning-making for colours occurs in international business communication contexts: *The communicators construct and negotiate symbolic meaning for the colours drawing from their own experience*.

Moving forward to the second domain, culture, the present research interest stems from the increasing observations of cultural dynamics in the globalizing arena for business communication, also labelled the dynamic paradigm (Fang, 2012). In the next section, I show how this dynamic paradigm has developed, and how the cultural and cross-cultural approaches contribute to our understanding of the role of shared experience in cultural meaning-making.



## 2.2 Perspectives on the concept of culture

As noted earlier, business communication research as such has not given particular focus on theorizing on the concept of culture. In this section, therefore, I elaborate on how the concept of culture has evolved within the domains typically informing business communication research. I show how the understanding of culture has developed from a singularly static conceptualization to include a dynamic one, while the focus of interest from an individual's perspective has advanced from a sole monocultural perspective to include a multicultural point of view. I discuss the key conceptualizations of culture from the relevant research fields. I show that the key to cultural meaning-making is conceiving culture as *shared meaning*, a perspective introduced by the cultural turn. I establish that this approach is pertinent to the purpose of this dissertation also because it links business communication with culture. I begin by outlining how the concept of culture is framed in this research and by providing the relevant definitions.

Culture, the second research domain of this dissertation, is a concept, which enjoys permanent interest within globalized business communication. Most recently, the two factors re-drawing our interest towards the concept of culture are 1) the most recent phase of globalization and the consequent increase in the significance of the fast *developing markets* for the business of the MNCs, such as the Chinese market with regard to Finland-based MNCs as described in the introduction (Fang, 2012; Kettunen, Lintunen, Lu & Kosonen, 2008; Nojonen, 2007; Vihakara, 2006), as well as 2) the substantial impact of *online communication* and *social media*, which have re-generated an interest in understanding and managing cultural differences in communication, too (Fang, 2012; Martinec & Salway, 2005; Hynes & Janson, 2007). Considering the various definitions of culture, in this dissertation I take the stance that *culture is about shared meaning* (e.g. Hall, 2010), a stance, which I will expand upon in subsequent sections. First, however, I would like to clarify how I separate 'culture' and 'context' in this dissertation.

As discussed, empirically this dissertation is set on the Sino-Finnish *cross-cultural* business communication *context* with *sub-contexts* such as negotiations, financial reporting, corporate websites, advertising, packaging, architecture, interior design (for business, e.g. retail stores or office spaces), product design, and branding. The context theory posits: 'What a word means depends upon its connection in past experience with some other thing' (Kantor, 1936, cited in Oxford English Dictionary, 1989). Similarly, in this dissertation I take the stance that what a colour or colour combination 'means' in some *international business communication context* depends upon its connection in the communicators' past experiences, that is, in earlier *contexts* where the colour has carried, communicated, or expressed meaning. I hypothesize that the communicators' *cultural* backgrounds would typically influence these meanings.

With regard to culture and the cross-cultural, one more definition is needed. In this dissertation I use the term *cross-cultural* as it is used in contemporary management and marketing research, in other words, to *describe the aim for an emic stance in comparative research* in order to be able to establish equivalence and comparability of qualitative findings (De Beuckelaer, 2005; Polska, 2007; Tung, 2008; Venkatesh, 1995). I acknowledge a contrasting perspective where the term cross-cultural would refer to comparison of cultures in ‘non-contact’ while ‘intercultural’ would refer to comparisons of cultures in contact (Bargiela-Chiappini & Nickerson, 2003:10). However, I believe that this separation has limited significance for globalized business communication, since there hardly are cultures ‘in non-contact’ in contemporary globalized business. Gudykunst (2003) separates the two terms in a different manner, stating that intercultural communication includes all aspects of the study of culture and communication, focusing on communication, whereas cross-cultural communication refers to the comparison of cultural factors influencing the communication process, therefore focusing more on culture (Gudykunst, 2003). According to this definition, both perspectives would be simultaneously relevant in this research, since the purpose of this dissertation is to increase our understanding of the dynamics of meaning-making by comparing cross-cultural meaning-making in an intercultural setting. In conclusion, since this research as a whole has been conducted in an intercultural setting, I skip using the term as redundant for the purposes of this study, and have chosen to use the term *cross-cultural* throughout this dissertation to accentuate the need to be attentive to one’s own, emic cultural stance when conducting research.

Respectively, in cross-cultural research, the terms emic and etic become of essence. Linguist Pike coined these terms in 1954, and they have been widely applied by linguists and anthropologists and later by other social scientists, as well (Headland, 1990). Emic and etic refer to two different stances on cross-cultural, in other words, comparative cultural studies. ‘Emic’ stands for the culturally specific, ‘within the culture’ point-of-view, while ‘etic’ suggest an outsider’s or observer’s standpoint (Barnard, 2002; De Beuckelaer, 2005). Accordingly, in this study, with emic constructs I refer to constructs, which arise from the culture itself and are utilised to analyse that same culture (e.g. *yin yang* and *Wu Xing* in Chinese cultural context) while with etic constructs I refer to constructs, which originate from one cultural perspective, but are used to analyse and compare several cultures (e.g. cultural dimensions introduced by Hofstede, 1991). Respectively, in this dissertation I take the stance that in cross-cultural business communication any meaning for a colour is co-constructed, co-created, or negotiated by the engaging communicators, as various emic cultural constructs and subsequent meanings encounter each other.

Next, I move on to describe how the concept of culture has developed as interplay of dichotomous approaches, which have evolved within the key disciplines informing business communication research.

### **2.2.1 Dichotomous approaches to culture**

In today's globalized business environment, the concepts of culture employed are informed by a multitude of disciplines: anthropology, sociology, psychology, management studies, linguistics, and cultural studies, to name a few, each with their particular ontological perspectives. Correspondingly, the very notion of culture has varied and developed in time and among different disciplines. There persists a lack of consensus for the definition of culture within each discipline, let alone between the different disciplines. In the above listed social sciences in the West, the notions of culture have typically developed via formation of dichotomous approaches. One of the most influential dichotomies, even if less obvious for the business communication research, has been to use the word culture along a division of 'high culture' – the civilized culture of the European elites – and 'popular culture' – the mass or folk culture, the culture of indigenous (suggesting uncivilized non-European) peoples, or of the 'average' people. These terms are typically used to contrast and evaluate a particular set of cultural artefacts such as *classical* music, opera and symphonies vs. *popular* or folk music; classic European literature and poetry vs. 'popular' literature; and great art vs. popular art, for example cartoons, television programmes, and 'kitsch' (for a recent analysis within the mass media context Baran & Davis, 2015). The relevance for this divide arises from the consequent emergence of cultural studies (Hall, 1980a: 8 & 29; Williams, 1981 & 1985)

More fittingly to the purpose of this research, is the dichotomy between a *realistic* and an *idealistic* perspective, which anthropologists and sociologists have utilised to define 'culture' since early on (Bidney, 1942). *Realists* see culture as an attribute or quality of human societal behaviour. They define culture in terms of acquired group habits, customs and institutions, as a mode of social living inseparable from the life of human beings in the society. In contrast, *idealists* tend to conceive culture either as an attribute of individual minds or as a 'stream of ideas', having a substantive, objective existence, which transcends the life of individuals (Bidney, 1942: 449-50).

In other fields, similar dichotomous views seem to prevail. For example within cross-cultural psychology, in an overview of the evolution of the meaning of 'culture', Berry, Poortinga, Segall and Dasen (2002) conclude to define it as a 'way of life of a group of people'. According to their definition subscribing to the realist tradition, culture and society are differentiated, arguing that a society is composed of people, while culture is the way of life these people hold in common

(Berry et al, 2002:227-9). Within cultural studies, this proposed shared way of life is conceived to include a distinctive signification system (Williams, 1981: 210; 1985: 91). In management studies, however, especially as a tool for human resource management (HRM) in an MNC, the idealist tradition seems to have succeeded. One of the most often cited and applied (as well as impugned) ideas is that of Hofstede (1991), who defines culture as ‘the software of the mind’, aspiring for an instrumentalist notion to be able ‘to explain and predict behaviour’ (Hofstede, 2002:1359). Thus, the struggle between the idealist and the realist perspectives seems yet to be resolved.

Another classification between approaches to culture has been a division into *the explicit* and *the implicit* aspects. Linguistics, for example, would traditionally be categorized to having an explicit focus, while cultural studies would arguably be more interested in the implicit aspects. Here, the divide does not create such a clear a dichotomy, though, since many scholars acknowledge culture to comprise both explicit, concrete, observable activities and artefacts, as well as underlying symbols, values and meanings (Swidler, 1986:273). Some scholars have compared examining culture to peeling an onion, with *explicit* cultural artefacts and products emerging on the surface (e.g. language, food, buildings, agriculture, monuments, shrines, markets, fashions, art, rituals, identity symbols), supported by norms and values (what is right and wrong, good or bad), derived from *implicit*, tacit assumptions about existence (e.g. how to live to survive) (Hofstede, 2001: 10-11; Schein, 1999:15-20, 67; Trompenaars & Hampden-Turner, 1998:21-23). However, there is a dichotomous understanding to how the findings at these different levels should be analysed and understood, as I will show later.

A third well-documented dichotomy of research approaches into the concept of culture found in most if not all disciplines is to consider them as either *positivist* or *social constructivist* (Sackmann & Phillips, 2004; Yeganeh & Su, 2006). The *positivist* approach sees culture as something imposed on people by society, with positivist, deterministic influence on their attitudes, values, and behaviour. This research stream tends to focus on cross-national comparisons, considering nation as a unit of analysis, and aiming to *explain* culture as an objective reality. In contrast, *the social constructivist* view suggests culture is a mental construct, created and interpreted by people. Consequently, social constructivists assert that research should aim to empathically *understand* culture and the meaning of cultural phenomena (Yeganeh & Su, 2006). Moreover, these two paradoxical perspectives continue to coexist in contemporary research on globalized business.

Furthermore, recent research on culture has suggested a need to advance from a *static paradigm*; a view formed by previous findings from many idealist and positivist studies, suggesting culture as a whole to be constant and enduring, to enhance and replace it with a potentially more insightful and holistic *dynamic*

*paradigm* (Fang, 2012). In effect, as already mentioned earlier, globalization and corresponding fast and significant developments in IB have brought to the forefront the more dynamic aspects of culture (Fang, 2005-2006, 2012; Tung, 2008). This has induced increasing interest to complement the knowledge of 'what' in cultures with pursuits of also understanding the 'how, when, and why' (Ralston, 2008). This shift has, in particular, been acknowledged, shaped and adopted within post-Hofstedian international business, management, and cross-cultural studies. Typically, these research streams share an interest in the increasing intercultural interactions and consequent multiple cultural identities and multilayered cultures, which exist at multiple and mutually nested levels of an individual, an organization, and a nation, among others (Bjerregaard, Lauring & Klitmøller, 2009; Brannen & Salk, 2000; Fang, 2012; Hong, Morris, Chiu & Benet-Martínez, 2000; Kommonen, 2011; Sackmann & Phillips, 2004; Shenkar, 2012; see also Tung & Verbeke, 2010).

Finally, a parallel emerging perspective comes from within the cultural turn and the postmodern social-constructivist research stream, namely an *individualistic* approach to culture. This individualistic or subjective approach acknowledges that *culture is fragmented and dynamic*, a set of subjective contexts and situations that *each individual constructs and experiences* (Aaker, Benet-Martínez & Garolera, 2001; Hong et al., 2000). Consequently, *culture* should be framed in terms of *the meaning derived from and added to everyday experience* (Aaker, Benet-Martínez & Garolera, 2001). This framing of culture entails the possibility of a 'culture' of a couple, a family, a corporation (e.g. the Body Shop), a group of people sharing the same 'youth culture' (e.g. Harayuku girls in Japan) or interest (e.g. ice hockey), a nation, or an ethnic group. All the while, each individual may choose to 'belong' to or identify with several cultural groups and be perfectly capable of keeping apart the varying cultural meanings in these different contexts and situations. Since this is the approach adopted in the present research project, I next focus on this individualistic perspective to culture in more detail.

### **2.2.2 The cultural turn and the individualistic approach to culture**

Within postmodern theory, the 'cultural turn' as defined within cultural studies and in the sociology of culture in particular, but also more widely in the social and human sciences, has begun to emphasize the importance of *meaning* and practices of meaning construction to the definition of culture (Hall, 2010). Hall encapsulates this as '*culture is about shared meanings*' (Hall, 2010:1). Here, 'culture' is taken to include everyday symbolic and expressive practices, both those that take place as we live, such as shopping, travelling or being an ice hockey supporter, and 'textual practices' in the sense that some kind of material artefact, representation, text or narrative is produced (Lister & Wells, 2002:61).

Therefore, culture is construed as fragmented and dynamic, as a set of subjective contexts and situations, which the individual personally construes and experiences (Aaker, Benet-Martínez & Garolera, 2001; Hong, Morris, Chiu & Benet-Martínez, 2000). Consequently, culture is framed in terms of the *meaning*, which the individual derives from and adds to his/her everyday experiences (Aaker, Benet-Martínez & Garolera, 2001), and shares with other members of that particular culture.

Similarly within cognitive psychology, advocated by the dynamic constructivist approach, culture has been theorized as networks of shared knowledge (Hong, Morris, Chiu & Benet-Martínez, 2000; Hong, 2009). This latter approach, which conceives culture as knowledge tradition, is equally relevant from the point of view of communication, since it proposes, among other things, *culture to be used 'to form the common ground for communication among members'* (Hong, 2009:4). Similarly, proposing a semiotic reading of culture theories within cultural psychology, Kashima (2009) explicates that these grounding processes are coordinated social activities among *'interactants to establish a new mutual understanding, the 'common ground', and add it to the existing mutual understandings to expand them'* (Kashima, 2009: 62). In sum, within all of the above research streams, *culture* is examined as the process and practices through which individuals within a society or a social group produce, construe, *create or make and share meaning* (see also Lister & Wells, 2002:64).

Moreover, 'representation' is considered one of the central practices that 'produce culture'. To elaborate, representation is conceived a process by which members of a culture use a signifying system (such as language, or visualities, or a colour code) to produce shared meaning (Hall, 2010:1,61). Conversely, taking the perspective of multimodality, *culture frames* the experiential meaning potential of signs (e.g. Kress & van Leeuwen, 2001). In conclusion, *shared cultural meaning* emerges from *shared experience* or common ground of members of a culture.

According to the above outlined view, within the cultural approach, things or other signifieds seldom (if ever) have one fixed, final or true meaning, but instead, meanings will always change and be renegotiated from one context to another, from one period to another, and from one culture to another (Hall, 2010). Consequently, the cultural turn entails studying these practices of representation, visual or otherwise, within their formative historical contexts. Recently, as applied in this dissertation, these contexts have come to include the context of globalization and the particular period labelled 'postmodern' and 'postcolonial' and even 'post postmodern' and 'post postcolonial' (Holt, 2002; Ong, 1999). These contexts have been suggested to radically restructure and fragment even earlier cultural forms, such as those brought on by industrialization, imperialism, and colonialism, among others (Lister & Wells, 2002:61). The particular approach of cultural studies, then, is to stress that in their extreme forms, an

exclusive focus on either subject (the individual) or structure (social or cultural norms) are 'both equally impossible caricatures' (Alasuutari, 2007:35).

Consequently, this dissertation is grounded on this emergent perspective that culture has to do with shared meaning, shared knowledge, or 'common ground' based on shared experience, and builds on the research corpus that shares this view (e.g. Aaker, Benet-Martínez & Garolera, 2001; Briley, Morris & Simonson, 2000; Briley & Aaker, 2006; Geertz, 1963, 1973; Hall, 2010; Hong, 2009; Kashima, 2009; Ong, 1999; Schein, 1999, 2009; Ting-Toomey & Chung, 1996; Trompenaars & Hampden-Turner, 1998) (see Appendix 2 for a detailed overview). While this view has begun to be acknowledged, it has less frequently been utilized as a frame for studying cultural phenomena in business communication, in particular.

As I have above developed the view that *culture is meaning* derived from and added to everyday *experience* it can now be concluded that within the present research project, *shared cultural experience* is considered to generate *shared cultural meaning*, a perspective, which interlinks communication with culture. Likewise, we can conclude that *shared business experience generates shared cultural meaning in business encounters*.

Moreover, individuals have been found to switch between their various modes of interpretation or the cultural identity they adopt (e.g. Briley, Morris & Simonson, 2005; Brannen & Salk, 2000; Hong, Chao, Yang & Rosner, 2010:32). In other words, in one situation or context meaning is filtered through one 'cultural lens', while in another, filtering can occur through a different cultural lens, or activation of 'cultural frames' or 'interconnected knowledge structures' (Hong, Chao, Yang & Rosner, 2010:32). This idea is drawn from the dynamic constructivist theory of culture (Hong, Morris, Chiu & Benet-Martínez, 2000; Hong, 2009), which postulates that people form representations of cultures based upon their previous exposure to them. Therefore, *a particular cultural context may invoke particular shared experiences, influencing which cultural identity is adopted*.

As discussed earlier and re-emphasized above, this dissertation conceives communication interlinking with culture by asserting that shared meaning can only occur if there is relevant shared experience, which the meaning is derived from and added to. This has significant implications on how meaning is constructed within each context, as I show in subsequent sections on colour meaning in communication. I next expand on this cultural approach into visual communication in more general, before focusing on the third research domain, colour.

### 2.2.3 The cultural turn and studies on the visual

In this section I explain what the cultural turn and the above-described way of defining business communication entails for meaning-making for visualities in general, before advancing to the focus of our interest, colours, and how they are put to represent or carry meaning in cross-cultural business encounters.

For research on visualities, the cultural turn with its grounding in postmodern theory has, in recent years, induced an increasing interest toward images. In the postmodern perspective, images are regarded as central to the representation of meaning in the world (Dikovitskaya, 2005). As a separate, interdisciplinary field of study, visual studies, also labelled by the controversial term ‘visual culture’ (e.g. Dikovitskaya, 2005; Mirzoeff, 1999; for critical approach see e.g. Mitchell, 2002) has emerged. It provides an approach to understand not only images, but also all kinds of ‘visible objects and arrangements’ (Moisander & Valtonen, 2006:85), and to take account of the claimed ‘centrality of the vision in everyday experience and the production of meaning’ (Lister & Wells, 2002:63), or ‘the cultural construction of the visual in arts, media, and everyday life’ (Dikovitskaya, 2005: 1). In this dissertation, similarly to the definition of ‘colour culture’ and culturally shared colour meanings, ‘visual culture’ is conceived as shared cultural meaning related to shared cultural experience in connection with any visible object or arrangement.

With regards to business communication, then, the consequent object of study is the outcome of the MNCs designing and constructing particular ‘visual objects and arrangements’, such as, *office spaces* to facilitate organizational learning or assist in designing desired corporate culture; retailers using particular *store designs* to increase sales and communicate brand meanings; and product designers encoding *products* with particular visual cues that are hoped to evoke specific associations and to create a desired *brand image* (Karjalainen, 2003; Moisander & Valtonen, 2006: 85). In a marketing context, this tendency has been assigned an important practice within ‘sign economy’, where the success of the MNCs is seen to depend ‘heavily on understanding, managing and appropriating cultural signs and symbols’ (Moisander & Valtonen, 2006: 6). Other examples of artefacts or textual practices as potential objects of study include the use of visualities in financial communication, such as printed or web released annual reports, (e.g. Courtis, 1997 & 2004; David, 2001; Frownfelter-Lohrke & Fulker-son, 2001; Jameson, 2000; Penrose, 2008), video releases of quarterly reports; corporate websites (e.g. Maynard & Tian, 2004) and social media posts (Hannah & Lam, 2015); and elements of corporate visual identity (e.g. Melewar & Saunders, 2000; van den Bosch, de Jong & Elving, 2006).



In the next section I link the above perspectives with colour, and show how in previous communication research meaning has been assigned to colour, and how meaning has been conceived as being communicated or carried by colour.

### 2.3 Perspectives on colour meaning in communication

Colour is the third research domain of this dissertation, and forms the focus of this section. From the theoretical perspective, this dissertation aims at extending the seminal work on *colour as a mode* by Kress and van Leeuwen (2001, 2002, and 2006; van Leeuwen, 2011) within the research stream of multimodality by addressing the question of ‘provenance’ (Kress & van Leeuwen, 2002: 355) of cultural colour meanings. In this section I present the most relevant theoretical perspectives on communication in relation to colour meaning: nonverbal, visual, and multimodal, as well as some key cross-cultural observations, which advance our understanding of the dynamics of cross-cultural meaning-making for colours. I start by outlining how meaning-making for colours is framed in this research.

In particular, this dissertation is interested in how colour is examined from the perspective of its *ability to communicate and carry meaning*. My particular research interest lies in the many potential colour meanings and their provenance. Kress and van Leeuwen define the provenance of colour meaning as originating in ‘where does the colour come from, where has it been culturally and historically, where have we seen it before’ (2002: 355). They further observe that within contemporary colour meanings ‘the local and the global exist at the same time, and interact in complex ways’ (2002: 345). In other words, colour meanings are subject to dynamic cultural influences from several directions, and several cultural and genre-specific contexts, each of which contributes to the dynamic nature of colour meanings. Moreover, while any colour can have many connotations, the ones actually taken up in communicative uses of colour are likely to be those that ‘carry significant symbolic value in the given sociocultural context’ (2002: 355). In his recent seminal textbook, van Leeuwen demonstrates how different types of colour meanings have evolved, starting with symbolic meanings, followed by naturalistic and then psychological colour meanings, and recently increasingly coming to take on meanings based on cultural and historical references (van Leeuwen, 2011:15-16, 55) while these different meanings can and do continue to coexist and intertwine.

While applying the multimodal approach to colour meaning, as already described in the introduction, this research accommodates recent calls for empirical research concerning the roles and meanings of colours in cross-cultural business communication (Aslam, 2006; Bottomley & Doyle, 2006; Garber & Hyatt, 2003). In a larger picture, this interest is part of the recent redirection of aca-

demic attention to the centrality of visibility, as visual (modes of) communication, visual consumption, visual culture, and visual experience, have stepped into the forefront in social studies (Belova, 2006; Mirzoeff, 1999; Mitchell, 2002; Rose, 2003; Schroeder, 2002). Also this redirection towards the visual, similar to the increased interest towards cultural meanings described earlier, is largely attributable to the online media we use over the Internet, which have radically transformed business communication while drastically changing the way we view the potential of the traditional communication resources, as well (Flewitt, Hampel, Hauck & Lancaster, 2009; Mitchell, 2002:173). I find it an intriguing paradox, that these very media, which allegedly generate the pressing need for global homogenization of colours and other communication, actually also force MNCs to reconsider their standardised visual marketing strategies. Consequently, MNCs have increasingly come to adopt hybrid or 'glocal' strategies such as localizing the content, colours, and other visual communication for example in China compared to the Western markets (e.g. Maynard & Tian, 2004; Wu, 2008). Correspondingly in academia, 'the various possibilities of combining communication modes in the 'new' media [...] have forced scholars to think about the particular characteristics of these modes and the way they semiotically function and combine in the modern discourse worlds' (Ventola, Charles & Kaltenbacher, 2004:1).

As emphasized, in this dissertation I examine colour from the perspective of its *ability to communicate and carry meaning*. As such, colour in communication should not and cannot be studied separately – we cannot define a conclusive, single meaning for the colour red or green, as such – but instead, colour has to be situated, put in a context, and studied as part of an image, an object, a space, a language, or some other artefact. Therefore, as a cultural phenomenon with an ability to communicate or carry meaning, colour lends itself most conveniently for explicit study as a characteristic or feature of cultural artefacts or textual practices, while the implicit aspects of culture also remain of interest. Moreover, as described above, international business is identified as the voluntary, profit-motivated exchange of goods and services, conducted in cross-cultural (including virtual) environments (Reinsch & Turner, 2006). Therefore, from the business communication point of view, this research is interested in colours as features of business artefacts, in other words, as a feature of goods and services, places and spaces, genres of communication, and so on.

In general, while communication theory has evolved as shown above, the approach it takes to the particular interest of this dissertation, colour meaning, has developed as well. This has taken place in chorus and dialogue with advances in other disciplines, as I show next by discussing in more detail the domains of nonverbal communication, visual communication, and multimodality, and the relationship of each with colour.

### **2.3.1 Nonverbal communication: The effect of colour**

Nonverbal communication is concerned with extra-verbal meanings of communication, and psychological and emotional influences of colour. The particular interest in nonverbal communication emerges from the argument that when verbal and nonverbal cues contradict, nonverbal cues tend to be believed over verbal ones (see e.g. Morgan & Welton, 1987:88; Zaltman, 1997:424-425).

Already Schramm (1954) introduced aspects of nonverbal communication into communication theory. Schramm advocated that intonations and pitch patterns, accents, facial expressions, quality of voice, and gestures each have an impact on communication (Schramm, 1954). The contemporary research interests within nonverbal communication, respectively, incorporate paralanguage, chronemics, proxemics, oculosics, olfactive, haptics, kinesics, and silence, among others, and colour is considered part of nonverbal communication as 'chromatics' (Chaney & Martin, 2011). Nonverbal communication studies have found *colour* to *affect mood, emotions, impression of others*, and to have *negative or positive connotations, to perform as a symbol*, and to have an influence on sales due to differences in *colour preferences*, for example (Chaney & Martin, 2011). Van Leeuwen (2011) indicates an evolution in how colour meanings have been assigned within European societies. First, a system of colour symbolism was created, and during the Middle Ages, colour was used for the symbolic expression of ideas and values. Later since the mid-fifteenth century, colour naturalism gained ground, a phase when colour almost lost its semiotic role as it was put to serve the artists' creation of an illusion of reality. Then until recently, colour has been theorised using the language of psychology, discussing the affect and effect of colour. And as van Leeuwen underlines, these three meaning-making systems have all continued to coexist (van Leeuwen, 2011:15-26).

To conclude, nonverbal communication research has certainly contributed to our understanding of the effects of colour, but has not taken colour or its potential meanings as its specific focus of interest. Therefore, I examine further perspectives on colour by next discussing visual communication and then moving on to multimodality.

### **2.3.2 Visual communication: Colour description**

Visual communication research takes the visual aspects of communication into its specific focus. Over the past decades, visual communication research has evolved with the technologies of production, such as the computer (document design, presentation design, and website design), expanding from the inclusion of visual elements in the text to inclusion of images and moving images, and, consequently, physical/material and virtual environments (Jewitt, 2009).

Visual communication derives much of its meaning potential from metaphorical association (Machin, 2009). Visual communication research acknowledges that images are polysemic, in other words, they can have multiple meanings and interpretations (Machin, 2009:187). Further, any part of an image may draw the attention and focus of viewers, influencing how they create meaning (Machin, 2009:188). One influential strand of visual communication research largely developed within marketing communication perspective is that of visual rhetoric, introduced by Scott (1994) and colleagues (Cyphert, 2004; Kenney & Scott, 2003; McQuarrie & Mick, 1999; Phillips & McQuarrie, 2004; Scott, 1994; Scott & Vargas, 2007; see also book edited by Hill & Helmers, 2004; and Courtis, 2004 on colour as visual rhetoric). Brumberger (2005) observes that while 'visual rhetoric may once have been reserved for (or relegated to) the realm of advertising, it now is central to many genres of communication in the business world' (Brumberger, 2005:318). Visual rhetoric builds on Kenneth Burke's definition of Homo sapiens as 'the symbol-using animal', and acknowledges the capability to interpret such symbols to be dependent on shared cultural experience, leading to flexibility of meaning (Kenney & Scott, 2003).

Until recently, research in visual communication has mostly been concerned with analysing 'image' or picture as such (Machin, 2009; Hung & Li, 2006), or against 'text' or language, and finally focusing on the interrelationship between the two (Martinec & Salway, 2005; Schroeder & Zwick, 2004; Unsworth & Cléirigh, 2009). Lately, visual communication research has become interested in how the visual is experienced within more extensive ensembles, such as the shopping mall (Degen, DeSilvey & Rose, 2007; Haytko & Baker, 2004), or brand store (Borghini, Diamond, Kozinets, McGrath, Muñiz & Sherry, 2009; Peñaloza, 1999). Only recently, visual communication studies have started to consider cross-cultural differences in visual cultures (Oyama, 2000; Boduroglu, Shah & Nisbett, 2009).

Concerning colour, at best, most visual communication studies content themselves with giving a partial or detailed *description of colours* as part of the visual, and do not focus on analysing their functions or meanings (Oyama, 2000; Schroeder & Zwick, 2004; Witkowski, 2004), while some studies have briefly touched upon *potential colour meanings* (McQuarrie & Mick, 1999; O'Toole, 1994; Wu, 2008). Pioneering studies taking *colour meaning into their specific focus* have recently started to emerge (Courtis, 2004; Garber & Hyatt, 2003; Koller, 2008; Kommonen, 2011).

However, neither nonverbal nor visual communication research has taken up the challenge of developing a framework for colour meaning. In contrast, studies on multimodality have focused on colour research, in particular, as I explain in the next section.

### **2.3.3 Multimodality: Colour as a resource for meaning-making**

Multimodality is the approach that has taken the most active role in examining and theorizing on colour, and has come to conceive colour also as a resource for meaning-making. As this perspective is useful for the purpose of this study, I provide here a more detailed account of the respective perspectives within multimodality. Later in this dissertation I will draw from the present empirical materials, and expand and advance these standpoints to include a cross-cultural view to multimodality.

Multimodality, like nonverbal and visual communication research, is concerned with communication as more than language (Jewitt, 2009; Ventola, Charles & Kaltenbacher, 2004) assuming that all modes, such as image, gesture, gaze, posture, etc., have, like language, been shaped through their cultural, historical and social uses to realize social functions (Jewitt, 2009). Multimodality can be used to study any communicative phenomena such as the design of objects, the built environment, works of art and graphics, film, video and interactive media productions (Scollon & Scollon, 2009). Concurrent multimodal theories have their roots in linguistics, social semiotics, systemic functional grammar, and discourse studies, and have also drawn on other disciplines such as anthropology, sociology, and art history (Jewitt, 2009).

Multimodality takes all communicational acts to be constituted of and through the social (Jewitt, 2009:15). Non-linguistic modes, such as colour, take on specific roles in a specific context and moment in time (Jewitt, 2009:15). A general principle is that in order for something to be a mode there needs to be a shared cultural sense of a set of resources and how these can be organized to realize meaning (Jewitt, 2009:22).

Three strands of multimodal analysis bear some significance to the present research aiming at understanding cultural meaning-making for colours: 1) social semiotic multimodal analysis, 2) multimodal interactional analysis, and 3) a socio-cultural approach to multimodality.

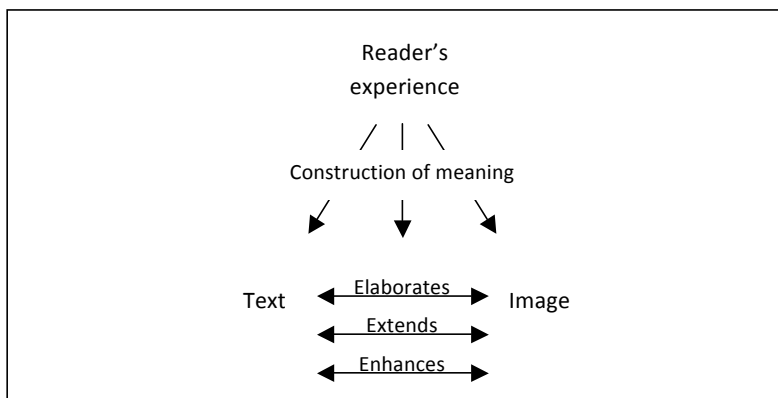
First, in social semiotic multimodal analysis, the emphasis is on the sign-maker and their cultural context, their respective resources available for meaning-making, and how these are selected and designed (Jewitt, 2009:30). Therefore, while this perspective is useful in that it acknowledges the cultural context, it neglects the interactive process of meaning-making, since it considers meaning-making as a process led by the sign-maker. Therefore, this approach is not sufficient for our purposes.

Second, more in line with the cultural approach adopted in this dissertation, multimodal interactional analysis defines communication as interaction (Jewitt,

2009:34) referring to any performed action, which communicates ‘a message’ (Norris, 2009:79). Multimodal interactional analysis is thus concerned with the contextual relationship between modes in social interaction, shifting the focus from mapping the modal resources to understanding modes in action (Jewitt, 2009:34).

With regard to image-text interaction, multimodal interactional analysis offers a useful albeit language-centred model. Based on Barthesian and Hallidayan interclausal relations, three potential links between modes have typically been examined (e.g. Martinec & Salway, 2005; Muntigl, 2004): (1) Elaboration, where one mode (image) restates or clarifies another (text); (2) extension, where image adds information to text; and (3) enhancement, where image provides information in relation to text (Martinec & Salway, 2005; Muntigl, 2004; Unsworth & Cléirigh, 2009).

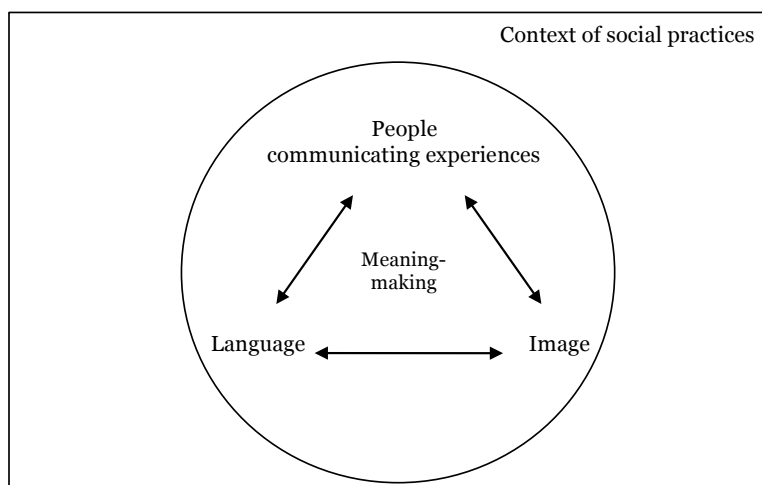
However, while Halliday posits that within language, an extension ‘can expand another beyond it, by adding some new ‘and, or’ element, giving an exception to it, or offering an alternative’ (1994: 378), examining extensions by way of exception or alternative have to my understanding not been utilized to a larger degree. Instead, Unsworth and Cléirigh (2009) expanded the model of interactional multimodality further by adding (4) a reciprocal link, namely acknowledging that the text also enhances, extends, or elaborates the image, and not only vice versa. They further suggest that the resultant synergistic construction of meaning is due to the functional specialization of image and language, and depends on the reader’s experience related to the subject (2009: 159) (see Figure 3 below).



**Figure 3. Synergistic construction of meaning in image-text relationship within interactional multimodal research.** Extracted and visualized from Unsworth and Cléirigh, 2009: 153-159.

Third, a socio-cultural approach to multimodality sees meaning-making as emerging from interpretative practices in social activities related to socio-

historical and contextual resources the participants have access to (Jewitt, 2009:169; Kress & van Leeuwen, 2001:4). Within this approach, speech, writing, images, graphs, and other symbolic resources are elements of human repertoires for externalizing and objectifying experiences and for communicating about them (Ivarsson, Linderoth & Säljö, 2009: 203). Consequently, all different symbolic elements contribute to meaning-making (Ivarsson, Linderoth & Säljö, 2009: 204). Meaning-making should thus be studied not only in the representations themselves, but rather in how the meanings are used in social practices within activities and how they interact (Ivarsson, Linderoth & Säljö, 2009: 205) (See Figure 4).



**Figure 4. Contextual understanding of meaning-making within socio-cultural multimodal research.** Extracted and visualized from Ivarsson, Linderoth, and Säljö, 2009: 211.

As illustrated above, in the socio-cultural approach to multimodality, meaning-making is always relative to social practices and contexts. The link between people and cultural tools forms part of the inquiry, and the aim is to achieve situated understandings of the use of cultural resources (Ivarsson, Linderoth & Säljö, 2009: 210-211), which is in complete alignment with the purpose and approach of the present dissertation.

Concerning colour in particular, researchers Kress and van Leeuwen have taken specific interest in examining whether colour could be regarded a mode in its own right, ‘multifunctional in its uses in the culturally located making of signs’ (Kress & van Leeuwen, 2002: 343). In their seminal paper, Kress and van Leeuwen make several key observations with regard to colour in general and the purpose of this dissertation in particular.

First, they propose colour to have three different functions. 1) The *ideational* function refer to colour denoting identity (national, corporate, etc.), colour iden-

tifying and separating (water and land on a map, rank in uniforms, different subway lines from each other), and colour expressing ideas (religious, political etc.). Second, colour relates to affect, and it is used to convey 2) *interpersonal* meaning (to impress, to warn, to present oneself and the values one stands for). Third, colour functions at a 3) *textual* level, as colour is used to code and link sections of text, for example in advertising, and by using colour coordination to generate coherence (Kress & van Leeuwen, 2002: 346-349).

Second, distinction between two types of affordance in colour is suggested, in other words, two sources for making meaning with colour: Association or provenance, and the features or scales of colour. The focus of this dissertation is that of association or *provenance*, which refers to a process where meaning is imported from ‘another place, another time, another culture, [and] another social group’ (2001:72). Kress and van Leeuwen emphasize that while any colour can have many connotations, the ones actually taken up in communicative uses of colour are likely to be those that ‘carry significant symbolic value in the given sociocultural context’ (2002: 355). Van Leeuwen (2011) resumes to emphasize the significance of context: ‘Without taking context into account, the *practices* in which [...] feelings and meanings are embedded [...] colour remains [...] pretty wide open to interpretation’ (van Leeuwen, 2011:2). Kress and van Leeuwen use the term connotation in a specific sense, as forming a meaning potential, in other words, a source for meaning-making (van Leeuwen, 2005: 139). Kress and van Leeuwen (2002) assign a second type of affordance (in Western culture) to the distinctive features or scales of colour, that is, value, saturation, purity, modulation, differentiation, and lastly, hue. They propose the grey scale as the scale of value used to express extremity, such as light and darkness. Saturation is suggested to be the scale expressing affect, from intense, saturated ‘pure’ colour to soft, ‘pale’ or dull colour. Purity refers to scale that is assigned to express an era (modernity with primary colours, post modernity with hybrid colours). Meanwhile in China, the utilization of colours was defined by the availability of the mineral pigments, in the one hand, such as the five colours of the *wu xing*, and governed by each dynasty in power, on the other (Clunas, 1997).

For Kress and van Leeuwen, modulation refers to the scale, which expresses a generic or specific quality from modulated or textured colour to flat or even colour. Differentiation is the scale expressing character, running from monochrome to the use of maximally varied palette. Finally, hue refers to the ‘actual’ colour in the spectrum, the scale from blue to red, which is more evasive, complex and composite in association. The red end of the scale would be connected with expressing warmth, energy, salience and foregrounding, while the blue end is associated with cold, calm, distance, and backgrounding (Kress & van Leeuwen, 2002: 356-357).

So far, other scholars have only initiated developing these seminal perspectives introduced by Kress and van Leeuwen. For example, Stöckl (2004) argues that



colour is rather a sub-mode than a mode, since when combining with other modes colour becomes 'part and parcel of those modes' (2004: 28), not having an existence on its own. I believe this may be a limited view since, as I will show with the example of the green hat in Sino-Finnish context, colour may and does completely change the perception and meaning of another mode in a cross-cultural context. Moreover, Koller (2008), takes a cognitive approach and builds on Kress and van Leeuwen, and asks if social semiotics and multimodal analysis alone can fully account for the many aspects of colour concepts and usage. Koller experiments with combining social semiotics and cognitive semantics, in other words, supplementing the analysis of colour meaning and function in multimodal texts with research into colour associations (Koller, 2008). This line of study is suggested to reveal how visual communication reflects sociocultural connotations and how both impact on 'mental models of particular colours' (Koller, 2008:396). As I will show in Chapter 3 on Methodology, my approach is somewhat similar to Koller's, but rather than a cognitive approach, I apply a (cultural and) cross-cultural approach to colour meanings, an approach which I introduce next.

#### **2.3.4 The cross-cultural approach: Emic colour theories**

In this section, I explore the Western and Chinese theoretical perspectives into colour, and how the respective cross-cultural differences in meaning-making have recently become acknowledged in some pioneering studies.

Where do cultural colour meanings originate from, what is their 'genealogy' (Schroeder & Zwick, 2004:22, 26), or 'provenance' (Kress & van Leeuwen, 2001:10 & 2002:355)? This question pertinent to the present research is by no means new, but previous studies have not analytically examined the topic. For example, Hornung (2005) suggests that 'colour meaning seems to spring from a psychological reaction to physical experience', such as our 'longstanding physical relationship to ice, shadows, and deep water (coolness) and to fire, sun, and desert (warmth)', and respectively, 'symbolic colour associations require an audience of shared cultural experience' (Hornung, 2005:129). Perhaps due to the lack of this 'audience of shared cultural experience', the development of colour theories has been based on different cultural philosophies in the Western and Chinese contexts (Kommonen, 2011). In the West, the aspiration has been toward a 'scientific' definition and classification of colour, which it has 'stubbornly resisted' due to differences in individual perceptions of the variations of hue, tint, and shade, among other things (Mirzoeff, 1999: 51). Western artists, for example, have acknowledged that colour is 'largely an unknown force' (Riley, 1995: ix.). Colour has been used both to attract the spectator and to create the sublime, the surplus of visual experience in 'encountering the shimmering blues and greens of Cézanne's landscapes', for example (Mirzoeff, 1999:15). Western

colour science has persistently posited that all colours (coloured substances) can be created using three ‘primary’ colours, namely blue, red and yellow, while the primaries for coloured light are red, green and blue (Mirzoeff, 1999:53). Besides, colour has been put to extensive racist use not only as a tone of skin, but also as a means to write off ethnicities with ‘vulgar taste of loud colours’ as inferior to the European ‘race’, presumed more advanced in the scale of evolution (see Mirzoeff, 1999:55). This legacy of Goethe (1810/1840:265-266) and others still bears lamentable significance in today’s Western colour meanings.

In contrast, the Chinese adopted a metaphysical approach to colour as well as many other qualitative matters, within a theory of the *Wu Xing* or five phases (Zhang, 2005: 95-103; Kommonen, 2011; Li-Hsiang & Rosenlee, 2006: 170). The concept of the *Wu Xing* came into use in the beginning of Qin dynasty (221 BCE-206 BCE) at the latest, while it was mentioned already in the Book of History during the Spring and Autumn Period (Zhang, 2005:95) and integrated into the Confucian school of thought in late Qin or early Han (Li-Hsiang & Rosenlee, 2006:59). The *Wu Xing* are wood, water, fire, earth, and metal, which are five kinds of phases of the vital energy *qi*, leading to various correlations including time, directions, sounds, tastes and other human sensations, internal organs and body parts, and colours, among others (Clunas, 1997:134-135; Paton, 2013: 50-53, 128; Zhang, 2005:102; Zheng, 2005) (see Table 1 for examples).

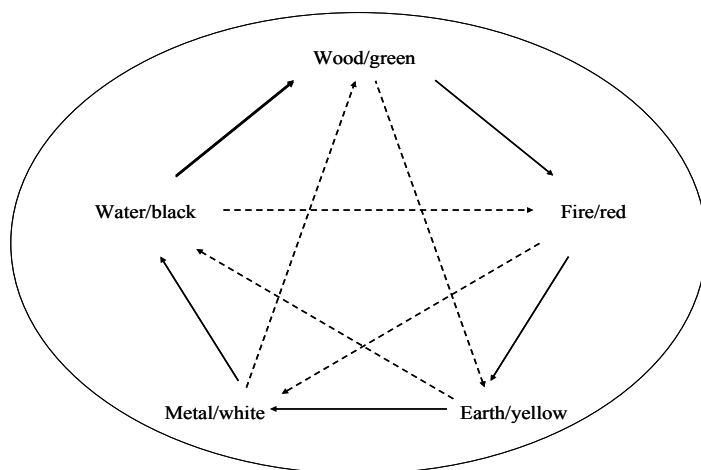
**Table 1.** Some correlations within the theory of *Wu Xing* or five phases, including the five colours.

<b>Wu Xing (五行) Five phases<sup>1</sup></b>	<b>Wood</b>	<b>Fire</b>	<b>Earth</b>	<b>Metal</b>	<b>Water</b>
5 Directions	East	South	Centre	West	North
5 Seasons	Spring	Summer	Long Summer	Autumn	Winter
5 Organs	Spleen	Lung	Heart	Liver	Kidney
5 Openings	Eyes	Tongue	Mouth	Nose	Ears
5 Tastes	Sour	Bitter	Sweet	Hot	Salty
5 Colours	<i>Bluegreen (azure)</i>	<i>Red</i>	<i>Yellow</i>	<i>White</i>	<i>Black</i>

Sources: Clunas, 1997: 134-135; Li-Hsiang & Rosenlee, 2006: 170; Paton, 2013: 50-53, 128; Zhang, 2005: 95-103; Zheng, 2005:10.

<sup>1</sup> The translations of *Wu Xing* into Western languages have included many versions, such as, in English, five elements, five agents, and five phases. To my understanding, this is due to the lack of any corresponding idea in Western cultures and languages, as this metaphysical construct does not equal with any construct in Western culture. Perhaps due to this reason, the word ‘elements’ is used most often, because there have existed concepts of ‘basic elements’ in Western (e.g. Greek) cultures, which have been applied to falsely connect with the Chinese five phases theory.

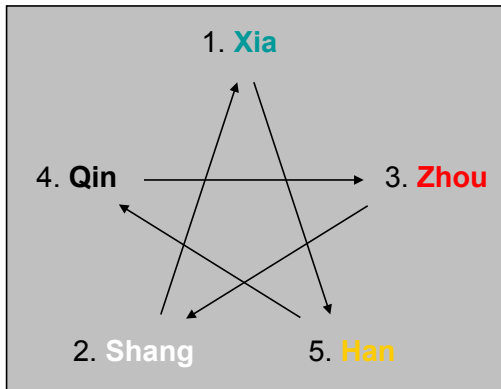
As shown above in Table 1, the five colours: bluegreen, red, yellow, white, and black, correlate with a number of other substances, and with each other. Further, they interact within two cycles: a generating cycle, and a controlling cycle, as illustrated in Figure 5 below (Zhang, 2005: 100-102; Kommonen, 2011).



**Figure 5. Generating and controlling cycles of the *Wu Xing* (five phases).** Generating cycle (black line): water generates wood, wood generates fire, fire generates earth, earth generates metal, and metal generates water. Controlling (or destructing) cycle (dashed line): metal overcomes wood, water overcomes fire, wood overcomes earth, fire overcomes metal, and earth overcomes water (Zhang, 2005: 100). *Wu Xing* is a metaphysical construct, an illustrative expression of correlations in nature.

Even the early dynasties applied the controlling cycle of the *Wu Xing* to choose their emblematic colours (Morton, 2004: 64; Paton, 2005, 2011 & 2013; Zhang, 2005). Therefore, these colours represent a manifestation of each consecutive dynasty, which were conceived to follow each other in a cyclical motion. For example, Xia (2205-1766 BCE) was conquest by Shang (1523-1027 BCE), later overcome by Zhou (1027-221 BCE), which was defeated by Qin (221 -206 BCE), which in turn lost its power to Han (206 BCE- 220 CE) (dates are approximate, Morton, 2004; Zhang, 2005). The colour of each dynasty conquering the preceding one was chosen according to the controlling cycle<sup>2</sup> as depicted in Figure 6.

<sup>2</sup> Paton, Michael: personal communication (2005 & 2011). Referring to his later published translations of early Chinese classics (Paton, 2013), Paton maintains that the succession of dynasties first employed the controlling cycle of *Wu Xing* for choosing the element (wood/fire/earth/metal/water) and the respective colour, but was later changed for the generating cycle.



**Figure 6.** Five consecutive Chinese Dynasties and their respective colours selected according to the controlling cycle of the *Wu Xing*.

Today, the most widely known applications of *Wu Xing* including its theory of colours are Chinese medicine and *fengshui*. While some contemporary Chinese intellectuals may still scorn the latter, according to the present data it subsists a very relevant practice for business for many areas in China, particularly in the southern areas, but also for example in Beijing.

Further, symbolism in Chinese culture, while rich and highly significant, is in many cases very different from Western symbolism. Such differences generate dissimilarities for how visual cues, such as colour, are perceived, read, processed, and given meanings to (Woo & Prud'homme, 1999; Tavassoli, 2001). Consequently, any research on colour or other visualities within cross-cultural communication needs to be aware of the potential for fundamental dissimilarities. These can be due to the different influences of logographic or alphabetic linguistic backgrounds (Chan & Huang, 2001; Karppinen, 2006; Tavassoli, 2001 & 2007; Tavassoli & Han, 2002; Zhang & Schmitt, 2001); differences in visual conventions such as the use of the perspective in drawings (Lister & Wells, 2002; Mirzoeff, 1999; Rose, 2003; Willats, 1997); or distinctiveness of visual metaphors for the concept of time, among others (Yu, 1998). Respectively, the cross-cultural approach maintains and acknowledges that the research methodologies adopted should allow for these emic differences to emerge instead of forcing etic constructs on the analysis, as I will show in detail in the subsequent Chapter 3 on Methodology and data generation.

## 2.4 Summary of the theoretical framework

To summarize, the epistemological foundation of this study is framed on the one hand, by recent developments in globalization theories of the (post) post-colonial era, and on the other hand, by (post) postmodern theory with its central

focus on concepts such as culture and meaning. For the present three research domains, this foundation has particular implications. First, globalized business communication is shaped by the different theories concerning globalization of cultures by ways of homogenization, hybridization, and empowerment, as well as the postmodern theory with regards to the communicative, symbolic nature of the individual and, respectively, his/her experienced reality. Second, the approach to culture is grounded within the cultural approach informed by both the realist and social constructivist views as framed above. Third, these theories form the grounding for the present multimodal, cultural and cross-cultural approaches to meaning-making for colours. Table 2 below draws together this theoretical framework and consequent approaches.

**Table 2.** Summary of the theoretical framework.

Theoretical grounding	Epistemological view	Subsequent definitions	Methodological approach	Methodology
<b>Globalization theories</b>	1) Homogenization <sup>3</sup> 2) Hybridization <sup>4</sup> 3) Post postcolonialist or post-orientalist approach <sup>5</sup> Empowerment <sup>6</sup>	Culture is shared meaning	Emic, cross-cultural approach <sup>7</sup>	Comparative analysis
<b>Postmodern theory</b>	Focus on aesthetics, culture, experiences, narratives, and meanings. <sup>8</sup>	Communication is a symbolic process that occurs in interaction and generates meaning	Cultural approach <sup>11</sup>	Narrative inquiry
	Reality is a system of signs, an experienced reality. <sup>9</sup> Individual is a communicative, symbolic being. <sup>10</sup>	Meaning is derived from shared experience	Visual approach <sup>12</sup>	Visual inquiry
				Observations

Moreover, as can be seen from the right-most column of above Table 2, this theoretical grounding has led to the choice of particular methodologies. I continue in Chapter 3 by elaborating on these choices.

<sup>3</sup> Howes (1996), Levitt (1983)

<sup>4</sup> Appadurai (1996), García Canclini (1995)

<sup>5</sup> Ong & Nonini (1996), Ong (1999), Said (1995), Shi-xu (2005), Westwood (2004)

<sup>6</sup> Kommonen (2011)

<sup>7</sup> Eckhardt (2004), Polska (2007), Shi-xu (2005), Westwood (2004)

<sup>8</sup> Firat & Venkatesh (1995)

<sup>9</sup> Firat & Venkatesh (1995), Heath & Bryant (2000:111)

<sup>10</sup> Blumer (1969), Craig (1999), Firat & Venkatesh (1995), Heath & Bryant (2000), Mead (1934)

<sup>11</sup> Alasuutari (1995), Appadurai (1986), Moisander & Valtonen (2006)

<sup>12</sup> Emmison & Smith (2007), Lister & Wells (2002), Pink (2007), Rose (2003)

### 3. Methodology and data generation

In the previous section, I presented the theoretical framework of this dissertation, which draws from postmodern and postcolonial theories, and is shaped by the recent developments within three perspectives to globalization - homogenization, hybridization, and empowerment - and online communications. In this section, I introduce the consequent methodological approaches of cultural, cross-cultural, and visual approaches; as well as the adopted data generation procedures, which I apply in the empirical studies.

As elaborated earlier, the principal aim of this research project is to increase our understanding of the dynamics of cross-cultural meaning-making for colours by examining the provenance of cultural colour meanings. To achieve this, I apply a multidisciplinary conceptual framework in the research project by combining theoretical perspectives from business communication, culture, and colour studies introduced above, and incorporate qualitative empirical studies set in a Chinese-Finnish cross-cultural business context. To generate empirical materials for this study, I utilize within-method triangulation of three types of qualitative inquiry; narrative, visual, and observation; which I present in the upcoming sections.

Due to the ensuing empirical materials in multiple forms, in what follows, I will refer to an example named the Green Hat, to facilitate tracking how I proceed with each phase of the data generation and analyses. To be specific, different types and categories of the empirical materials are presented in detail in tables and appendices, while, in line with the cultural approach, the discussion of the analyses in the following Chapter 4 will be infused with extracts from the empirical materials generated by the three methods. I begin by presenting an overview of the methodological and data generation approaches adopted in this dissertation before discussing each of the specific methods in detail.

### 3.1 Methodological approaches

From the methodological point of view, this dissertation combines three approaches: 1) cultural, 2) cross-cultural, and 3) visual approaches. First, the cultural approach is a useful starting point due to its ability to grasp dynamics of the phenomenon under scrutiny, since, as we have seen above, globalization and development of online communications have created an extremely dynamic setting for contemporary business communication. Second, I need to incorporate the *cross-cultural* approach, because this study is set in the Sino-Finnish context. Therefore, the cultural approach alone does not suffice, because the research setting calls for a comparative methodology. Consequently, the methodology is adjusted by applying the cross-cultural approach. Third, visual inquiry is necessary due to the very nature of the research topic of colour in business communication, where colour first and foremost occurs within visual modes of communication.

In this study, I adopt a predominantly cultural approach to visual inquiry, and consequently in the following, I present the applied visual methods already under cultural approach. After that I explain how each method is adjusted applying the cross-cultural approach. Before that, I elaborate on these methodologies and respective choices of methods and how they combine in answering the four research questions at hand.

#### 3.1.1 Cultural approach to generating and analysing empirical materials

In the previous Chapter 2, I showed how the *cultural turn* frames this research as scholars have begun to emphasize the importance of *meaning* and dynamics of meaning-making. Consequently from the methodological perspective, I apply a fairly recent approach to business communication, marketing, and consumer research coined as '*the cultural approach*', which draws from cultural studies and poststructuralist thought (Moisander & Valtonen, 2006: ix). In this section, I provide an overview of the cultural approach as a methodology and show how it helps us in reaching the purpose of this dissertation. After that, I will go into detail regarding each of the three methods I applied: narrative inquiry, visual inquiry, and observations. I will then explain the adjustments required by the cross-cultural approach.

In general, cultural studies not only focus on the texts and artefacts of culture, but on the study of its forms and practices (Lister & Wells, 2002). The role of the researcher is emphasized, because s/he is considered to function as an active rather than passive participant in the entire research project. Consequently, the data is seen as collaboratively generated by the researcher and other research

participants, instead of as objectively gathered demonstrations of some existing truth (Moisander & Valtonen, 2006). To begin with, I find this approach fruitful for studying cultural colour meanings in business communication and thus seeking answers to the research questions for two reasons: First, the primary goal of the cultural approach is increasing understanding, which is in line with the purpose of this study. Second, the methodology takes dynamics in meaning-making into consideration, which is crucial for realizing the purpose of this study in the present research context, where the recent phases of globalization development and the 'new' online media and communication channels are disrupting traditional business communication.

First, the primary goal of the cultural approach is articulated as to gain 'a better understanding of the cultural contingency and complexity of marketplace phenomena, [which are] established on shared cultural meanings and social relations' (Moisander & Valtonen, 2006:5). The cultural approach thus provides a useful methodology for analysing empirical materials to answer the first research question, by offering potential for more insightful understanding of *the provenance of cultural colour meanings* than the more traditional quantitative studies have been able to provide.

Second, the cultural approach takes into consideration the cultural dynamics of meaning-making and consumption. As I have shown, these play an increasingly important role for business communication in today's global market place, where various trends (colour trends and charts where they are assigned particular meanings by the trend forecast industry) migrate from one market to the next, encountering an accumulation of traditional and more recent cultural beliefs, values and representations. Suitably, the cultural approach provides an opportunity for answering the fourth and fifth research questions by making it possible to increase our understanding of *how meaning-making for colours occurs among business communicators*, and *how colour communicates and carries cultural meaning*. However, the cultural approach as such does not provide the means to conduct cross-cultural comparisons of meaning-making, and therefore, I need to adjust the methodology to include the *cross-cultural approach*, which I discuss next.

### **3.1.2 Cross-cultural approach to the research process**

As indicated, this dissertation is grounded within the cultural turn and uses the consequent methodological stance of the cultural approach. However, considering the type of research questions at hand, there are limitations to the cultural approach. In this section, I continue to show how taking the cross-cultural approach helps solve some of those limitations for the present study.



Due to the restraints of the cultural approach with regard to comparative research, specific suggestions have been made to open up cultural studies towards a research agenda that ‘combines signification and facts, discourses and their empirical groundings’ (García Canclini, 2001:13). Correspondingly, an insightful study of culture would be one that focuses on the intersections – ‘those of disciplines, or nations, or the central and the peripheral’ (García Canclini, 2001:12-13). Contradiction and conflict are categories found at the core of this conception of cultural studies, as the aim is ‘not to see the world from only one pole but to understand [...] its potential dynamics’ (García Canclini, 2001:12-13). This approach will be beneficial for examining the second and third research questions by increasing our understanding of *how culture might be conceptualized in order to conduct cross-cultural analysis of meaning-making and how meaning-making for colours in cross-cultural business context occurs*.

The purpose for the cross-cultural approach in comparative cultural studies such as this one, therefore, is to advance equivalence and comparability of the consequent findings by considering and recognizing emic cultural aspects (Eckhardt, 2004; Ong, 1999; Polska, 2007; Shi-xu, 2005; Westwood, 2004). Accordingly, I made several adjustments in the qualitative research process for the two cultural contexts. I provide an overview in Table 3.

**Table 3.** Adjustments in the qualitative research process for the two cultural contexts.

Adjustments to research process regarding	Chinese research context	Finnish research context
<b>Sampling procedure</b>	Chinese collaborators made sampling decisions based on mutually agreed principles, followed by snowball sampling	I chose the participants based on personal experience, media articles, and snowball sampling
<b>Order of interviews</b>	Focus group interview first, followed by individual interviews	Individual interviews first, followed by focus group interviews
<b>Interview preparation</b> 1. Location 2. Language 3. Interpretation 4. Apparel 5. Gifts 6. Catering	<ol style="list-style-type: none"> <li>1. Focus group: prestigious hotel. Individual: interviewee's choice</li> <li>2. Chinese/English</li> <li>3. Simultaneous &amp; again from transcript</li> <li>4. More official apparel, spectacles</li> <li>5. Highly symbolic</li> <li>6. Focus group: buffet lunch &amp; lavish dinner</li> </ol>	<ol style="list-style-type: none"> <li>1. Focus group: university premises. Individual: interviewee's choice</li> <li>2. Finnish/English</li> <li>3. Mixed language discussions (as the working language for many Finnish interviewees was English)</li> <li>4. More casual apparel</li> <li>5. No gifts</li> <li>6. Focus group: working lunch</li> </ol>
<b>Narrative interview technique</b>	Allowed for self-induced contextualization of each question	Allowed for self-induced contextualization of each question
<b>Analysis procedure</b>	As collaborative analysis is recommended for Chinese data, I worked closely with my Chinese research assistant and also requested feedback on the research reports from the Chinese focus group participants. Emic constructs were applied as the basis for the analysis.	I requested feedback from participants of the empirical studies as well as from Finnish academics familiar with the research domains to help validate my analysis.

As can be seen from the Table 3 above, to help achieve equivalence and comparability, first, I modified sampling frames for the two cultural contexts so that they would be relevant and suitable for the research aims rather than being identical (Polska, 2007). Consequently, purposeful sampling with a snowball strategy

allowed me to take into consideration preliminary results as the sampling proceeded (Polsa, 2007). Second, in China I commenced with the focus group, because in Chinese cultural context ‘interpretations, evaluations, and attitudes are done collectively rather than individually’ (Eckhardt, 2004: 406). I conducted individual follow-up interviews after I had gained insight into the topic and built a deeper rapport with the interviewees, which also made continuing the sampling easier. For Finland, I reversed the process, starting with individual interviews and continuing with focus group interviews.

Third, I prepared meticulously for the interviews, especially for the first focus group that took place in China, which is a foreign culture for me (see also Kommonen, 2011). I carefully considered the location, language, and interpretation, recording, appropriate dress, gifts and catering, for example (Wilkinson & Young, 2004; Marschan-Piekkari & Reis, 2004). I prepared myself circumspectly for the event, taking into account the credibility and power issues suggested by a Chinese researcher, considering even the smallest details such as whether to wear spectacles rather than contact lenses. In addition, the actual event of the focus group included both more formal, seminar type of phases as well as formal and less formal group discussions, including lunch and dinner.

Fourth, it has been suggested that Chinese culture presents specific challenges for interview style, such as a need for contextualizing every question (Eckhardt, 2004). Narrative inquiry provided a useful solution allowing the interviewees to contextualize the research questions for themselves by recounting their self-selected experiences.

Fifth, in line with Eckhardt (2004), for the analysis of the Chinese data, I collaborated closely with my Chinese research assistant who acted as an interpreter at the Chinese focus group interview, and who transcribed and translated the consequent verbal data from the video recordings, and even became a co-author for one of the research reports (Kommonen & Zhao, 2008). And finally, the analysis did not adopt only etic constructs; instead, relevant Chinese tools that emerged in the empirical data were applied; the concept of *Yin Yang*, the *Wu Xing* theory of five elements, the concept of face, and so on.

To conclude, in line with Venkatesh (1995), in the cross-cultural comparative approach adopted here, emphasis is on differences between cultures instead of similarities. However, it is recognized that cultural differences can be understood by common theoretical categories appropriately modified for cross-cultural research. In such cases, as in this dissertation, the purpose of the theoretical categories is to make comparisons possible but not to make an assumption that generalizations are necessary or desirable.

### **3.2 Choice of methods: narrative and visual inquiry, and observation**

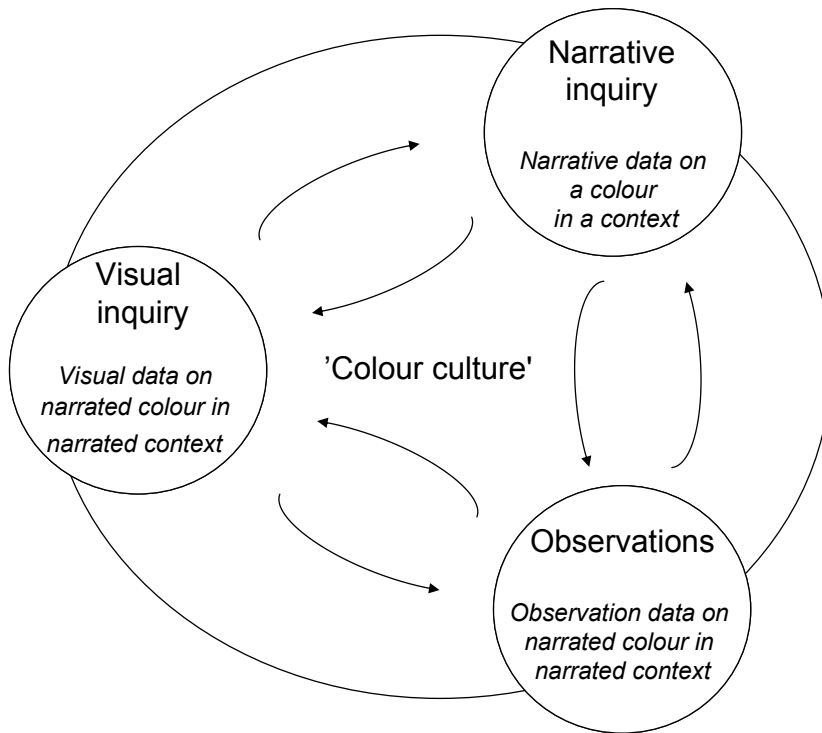
Within the interpretive methodological framework of the cultural approach, various methods are applicable. Moisander and Valtonen (2006:43) recommend creating a combination of different methods and consequent empirical materials, such as here narrative, visual, and observation methods and materials, which enable the researcher to learn as much as possible from the phenomenon under investigation. I review here the choice of methods in this dissertation, and how I applied each of them individually and in combination, as well as adjusted to accommodate the cross-cultural approach to serve the present research interest.

On a general level, I applied Beamer and Varner (2001) interesting proposition for inquiring into a particular culture. They suggest that the members of that culture might not be the best authorities for providing cultural insights, since 'culture is embedded deep in the unconscious part of our minds' (2001:72), which makes it challenging to articulate. In the course of this research, I initially focused on Chinese colour meanings as the main interest of study. Soon after, however, building on Beamer and Varner (2001), I took on a comparative approach to the study of Chinese colour meanings, and included Finnish colour meanings as a second object of study to provide a point of reference for comparison. Moreover, members of Chinese culture were but one source for insight. I incorporated narratives from them, but also from people of Finnish cultural origin who have experience of Chinese culture, and vice versa.

Further, narratives from members of yet another culture may also prove to give useful insight (see Beamer & Varner, 2001:71-74). In my research project, I typically employed Anglo-American culture as the 'third culture' by examining earlier research reports (mostly comparative studies of Anglo-American and Chinese cultures, e.g. Sheer & Chen, 2003; Tung, Worm & Fang, 2008; Wang, 2010), and consumer narratives on the Internet (mostly Anglo-American). On one occasion, 'German culture' became the reference point, and I interviewed one German manager and one German designer due to my observations in China. Further, in addition to interviewing Chinese managers on their experiences of Finnish culture, I studied what members of other cultures have written about Finnish culture in business context (see Chaker, 2011; Fang 2005-2006, 2012; Gannon & Pillai, 2012; Gesteland, 2004; Lewis, 2005).

Regarding the actual research process, given the research questions of this dissertation, a natural and convenient start for me was to begin with narrative interviews of managers of Finland-based MNCs. I chose interview studies because they are considered suitable for exploratory and theory building studies, such as this one (Daniels & Cannice, 2004). From this initial starting point of individual

interviews, the research project in a way took a life of its own, in a process of subsequent findings, challenges and opportunities: the first individual interviews led to certain type of visual materials and ideas and needs for observation, which led to more questions and the need for more interviews, which led to an opportunity of conducting a focus group in China, which meant I had to conduct corresponding focus group in Finland and so on. All in all, the research project evolved into an iterative hermeneutic process of triangulating narrative inquiry, visual inquiry, and observations (see Figure 7 below).

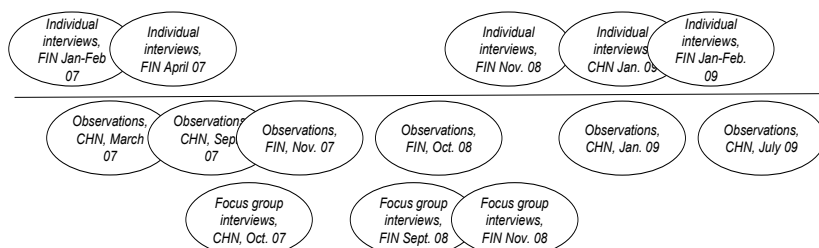


**Figure 7.** Within-method triangulation of narrative inquiry, visual inquiry, and observations in qualitative exploration of the phenomenon of cultural colour meanings or 'colour culture' in the present research project.

To elaborate, narrative inquiry first generated certain type of narrative materials, in other words, *narratives of certain colours in certain contexts*. Based on these narratives I gathered and generated *visual materials on those narrated colours in the narrated contexts*, and further, *observed those colours in those contexts*. If these three types of empirical materials were congruous with each other, I would employ the narrative materials and observations to analyse and understand the visual materials. If the triangulation led to contradictions, I would continue exploring the topic with more interviews, more visual materials and more observations, until I would come to an understanding of what caused the discrepancies and what kind of conclusion could be drawn from this process.

In some cases, I did not arrive at a satisfactory conclusion. These cases are discussed in Chapter 6.2.3 on directions for future research.

Figure 8 below provides an overview of the data generation process on a timeline. Individual interviews are presented above the timeline, observation periods just below the time line, and focus group interviews at the bottom.



**Figure 8.** Phases of the empirical studies 2007-2009.

I elaborate next on each of these three methodologies to provide an understanding of how I applied them in this research project.

### 3.3 Narrative inquiry and data generation

In this section, I describe the background of the narrative method displaying how it suits the present research interest. I continue by elaborating on how it has been used for data generation and interpretation in this study.

Narrative inquiry is a well-established research methodology in social sciences, with its origins in the study of people's life stories (Riessman, 1993). Narratives are useful for what they reveal about social life; culture 'speaks itself' through an individual's story (Riessman, 1993), and consequently, narratives can be analysed as expressions of the culture in question (Hänninen, 2004). Moreover, narrative inquiry is considered a useful tool for understanding meaning (Elliott, 2006). Therefore, narrative inquiry is a particularly suitable method for the purpose of this research.

So far, international business communication research has scarcely utilized narrative inquiry, and instead, more conventional ways of conducting and analysing interviews have been applied (Marschan-Piekkari & Welch, 2004). Recently, references to the significance of narratives have begun to accumulate in business communication research, as well (e.g. Deumes, 2008; Logemann, 2013;

Moisander & Eriksson, 2006; Venkatraman & Nelson, 2008). Narrative inquiry draws on the social constructivist paradigm, with its phenomenological and hermeneutic foundations, and the poststructuralist paradigm, which conceives of social reality as constructed, fluid and multifaceted (Spector-Mersel, 2010). Narrativity is considered to represent an emic approach, where 'the aim is to uncover structural features from the texts themselves rather than to impose a grid or model upon the material' from outside (Alasuutari 1995:76), which renders the method useful for cross-cultural studies, such as this one, as well.

To overview the epistemological stance of narrative inquiry, three significant points emerge: First, narratives are told from the vantage point of the narrator's present situation. Second, the narrator always edits narratives for the situation where they are told. And finally, each narrative is rooted in three contexts simultaneously: 1) the context of the narrated incident, 2) the fleeting context of narration (an interview, for example), and 3) the meta-context of the culture in which it is narrated (see Spector-Mersel 2010). Furthermore, in a research project such as this one, three more contexts emerge: 1) the context of the researcher's interpretation of the narrative; 2) the context of writing up the interpretation of the narrative for an academic audience; and 3) the context of presenting the findings in a conference, for example. Therefore, the meta-narrative or master-narrative of the academia puts the narrative materials under pressure in these three additional contexts (Hänninen, 2004). Consequently, the treatment of narrative materials demands care, as narratives are embedded in interaction at multiple levels. Primarily, narratives in research are always co-constructions, as the researcher influences how the original narrative is recounted, and, in the end, the researcher writes up her narrative. For example, as noted for example by Labov (1997) and Hänninen (2004), important materials can be elicited from the reactions of the audiences as the researcher retells narratives. In the course of this research project, I indeed benefited from and was influenced by the reviewer comments to my papers as well as by audience reactions in conference and seminar presentations, where I have recounted narratives from this research.

In this dissertation in particular, with narrative inquiry I refer to four different situations for eliciting and generating narrative data: 1) Inviting interviewees to tell about their specific and personal colour-related experiences, 2) creating joint narratives of the discussed topics within a focus group setting, 3) gathering fragments of narratives regarding the same issues during observations, and 4) collecting narrative fragments of the same issues from naturally occurring data. As has become clear in the Theoretical perspectives in the previous chapter, I take the stance that shared experience is the key to shared cultural meaning. Consequently, I deemed narrative inquiry a particularly suitable method for this study since it 'opens up forms of telling about experience' (Riessman, 1993: 2). Furthermore, in this study narrative inquiry was applied as a projective technique, allowing the interviewees share knowledge without disclosing business

sensitive and confidential information, for example. Finally, narrative inquiry allows for emic constructs, interpretations and explanations to arise, as the interviewees are invited to freely recount their experiences.

In defining the narrative, a temporal dimension of events is typically emphasized (Elliott, 2006; Riessman, 1993). Further key dimensions are the *complicating action* (what happened), the *evaluation* (the meaning and significance of the story), and the social nature of the narrative as described above (Labov, 1972; Elliott, 2006). In my analysis, the *complicating action* (CA) represents an *issue*, which either has had or will probably have some less anticipated *business implication* in the cross-cultural business context *and* involves colours, such as a significant negative or positive consequence on communicating meaning, on product sales, or on brand perception, among others. I employed the interviewees' *evaluation* (E) of his/her narrative to shed light on the cultural construction of colour meanings by comparing several narrators' accounts with each other. This was especially revealing when comparing the narratives of Chinese and Finnish interviewees regarding experiences of some particular colours in a same context, as I will show later. The current analytical focus lies on how colour phenomena are represented, produced, narrated and interpreted. Correspondingly, on top of considering *each interview as one narrative*, I selected *the fragments of narrative data describing a particular colour meaning* for the analysis focusing on the categories of *complicating action*, and *evaluation* according to equivalent principles, as summarized in Table 4 below.

**Table 4.** Principles for the selection of narrative fragments describing a particular colour meaning for the analysis, in reference to complicating action, and evaluation.

<b>Narrative category</b>	<b>Description in the empirical study</b>	<b>Examples</b>
Complicating action (CA)	<i>Colour induces an issue in Chinese-Finnish business</i>	'No way would they buy a green tie' (FIN/F/I) 'They want pink, too' (FIN/F/I) 'They painted the hotel orange' (CHN/M/G)
Evaluation (E)	<i>Interviewees' suggested cultural explanations for the above issue</i>	'If the wife betrays her husband then the husband wears a green hat' (FIN/F/I) 'The boys want to get the appreciation from the girls' (CHN/F/G) 'Orange is like Chinese red with an international flare' (CHN/M/G)

As can be seen in the Table 4 above, with the narrative category of *complicating action* in this study I refer to situations, where colour becomes an issue for cross-cultural business. Furthermore, with *evaluation* I refer to the proposed explanations for those issues.

Furthermore, narrative analysis in general is based on a holistic strategy of adopting a multidimensional and interdisciplinary perspective to the story, as well as on regarding form, content, and context of the narrative (Spector-Mersel, 2010). Even in straightforward narrative inquiry, if such a thing exists, it is pro-

posed that the researcher engages in a multitude of different ways with the narrative properties of the data, instead of using a single narrative method (Elliott, 2006: 37). In my study this aspect is emphasized, as I utilised expressions from the narratives (e.g. Green hat China, 绿帽子中国) to elicit further visual and narrative materials for example with searches on Google images search engine. The consequent materials were then utilised as elicitation material in further interviews to elicit further narratives, and so forth.

To account for the demands set by the Chinese-Finnish cross-cultural research context, on which I will elaborate later, the narrative materials came to include accounts from two types of interviews: individual and focus group interviews. I introduce next how these two methods were applied.

### **3.3.1 The individual interviews: background, sampling, and process**

In this section, I describe how I applied individual interviews in this study, how the interviewees were sampled and who they were, how the interviews were conducted, and to what further choices these interviews led in the research process.

First, the personal or individual interview is one of the most often-utilised qualitative research methods in social sciences, as it is considered a powerful tool for extracting knowledge and information from the interviewees. In the frame of the cultural approach, however, interviews are rather seen as ‘a vehicle for producing cultural talk’, which, in turn, can be analysed to gain cultural knowledge (Moisander & Valtonen, 2006:71). Consequently, interviewees and the researcher are seen as being actively involved in using available cultural resources to construct meaningful accounts of social reality (Moisander & Valtonen, 2006:71). In line with this view, I applied individual interviews as a way to increase understanding of the phenomenon of cultural colour meanings from the business point of view, in other words, on the ‘how’ cultural colour meanings are constructed and are put to represent in business communication.

To sample interviewees who had relevant experience with regards to the research purpose, I searched for individuals from Finnish MNCs that operate in China and from Chinese MNCs that operate in Finland. This kind of sampling - choosing the sample based on a specific purpose and the interviewees’ particular knowledge rather than randomly - is referred to as purposive revelatory sampling (see Polsa, 2007; Teddlie & Yu, 2007). I based the sampling on the interviewees’ personal business experience in the present cross-cultural setting. The successful candidate for interview had lived in the other country for a minimum of one year, and/or had a minimum five years of experience in working in Chinese-Finnish business context.



The research focus was on companies which, in my subjective assessment, were inclined to consider local visual culture in managing their communication, marketing, or product design. Consequently, the MNCs sampled for the research project supplied products in the choice of which I considered colour playing an important role, such as mobile phones, personal computers, fashion products, paints, and colorants, or in which the visual presentation of the product or service was otherwise significant (on-line gaming), or the product became a part of a larger visual or architectural entity (elevators). In some companies, I gained access to both Finnish and Chinese experts.

Despite my efforts, I did not manage to trace an interviewee from five companies identified relevant at the time of the research project: a Finnish cosmetics company, a Finnish packaging company, a Finnish research company, a Chinese Airline company, and a Chinese colour trend forecast company. These additional interviewees might have helped generate additional useful materials for the study. One discussion (a Finnish director of a Finnish/Chinese social media) lasted only five minutes, as the interviewee decided he had nothing to offer for the study. Furthermore, based on the Chinese focus group interview materials and consequent observation in China, which I will describe next, I conducted individual interviews of two German nationals, one from the business point-of-view and the other one from the colour expertise point-of-view. Altogether, I interviewed seven Chinese (two of them Finnish residents), nine Finnish (one of them Chinese resident) and two German (both Chinese residents) individuals. From two companies I gained access to both Chinese and Finnish interviewees. Details of the interviewees are presented in Table 5, at the discretion of each individual.

**Table 5.** Individual interviewees (18). Tape-recorded.

Industry	Organization	Name	Title	Month, Year	Nationality/ Country of residence
University	Central Academy of Fine Arts (CAFA), Beijing	Xiao Yong	Professor, graphic design	Jan, 2009	CHN/CHN
Colorant & equipment company	CPS Color China	Simo Laitala	Regional Director, APAC	May, 2007	FIN/CHN
	CPS Color Group, Finland	Sari Lap-palainen	Marketing manager	Feb, 2007	FIN/FIN
Design company	Ke Bao Decorative Company, Beijing	Zhang Xu	Interior designer	Jan, 2009	CHN/CHN
Elevators and escalators	Kone, Finland	Anne Stenros	Design director	Jan, 2007 Feb, 2007	FIN/FIN
Personal computers	Lenovo, Finland	Helena Tikkanen	Marketing and Communications Manager	Feb, 2009	FIN/FIN
Lifestyle products	Marimekko, Finland	Päivi Lonka	Export director	Jan, 2007	FIN/FIN
Accessories	Marja Kurki, Finland	Satu Kurki	Director	Feb, 2007	FIN/FIN
	Marja Kurki China	Caroline Xue	Managing director	Jan, 2009	CHN/CHN
Mobile phones	Nokia, Finland	Tiina Karhu	Senior design manager	Feb, 2007 Feb, 2007	FIN/FIN
Online gaming	Sulake Corporation, Finland	Yu-Yang Bai	Senior business manager	Apr, 2007 Jan, 2009	CHN/FIN
Paint company	Tikkurila Oy, Finland	Huijun Jiang	Sales coordinator	Dec, 2008	CHN/FIN
	Tikkurila China	Qiu Lei Sheng Dong Wang Ying (joint interview)	Technician Sales engineer Secretary	Jan, 2009	CHN/CHN CHN/CHN CHN/CHN
Training/ Consultancy/ Design company	Ximan color, Beijing	Jiang Chun-qing	Design manager	Jan, 2009	CHN/CHN
Hotel	Hotel Emperor	Michael Schaible	Hotel Director	Jan, 2009	GER/CHN
Architect agency	Graftlab	Gregor Hoheisel	Partner, Designer	Jan, 2009	GER/CHN

Details published by permission from the interviewees.

The individual interviews typically took place in the interviewees' company premises, which allowed them to display relevant visual aids such as products, colour samples or photographs to visualize colours in their narratives. I tape-recorded the interviews and photographed all visual materials for the analysis. In line with Elliot (2006:21), the interviews varied from semi-structured to open-ended, depending on the interviewees' activity in narrating and co-constructing rich data. I guided the interview with questions inviting narratives, such as: 'Tell me about your experiences regarding colour in China/Finland?' or 'How do you work with colours?' Because the interviewees were professionals in this field, they needed very little encouragement for telling their stories. I transcribed each interview soon after it had taken place and when possible before conducting the next one. This allowed me to have an accumulating understand-

ing of the phenomenon, and also to utilise key words, narratives, and visuals from previous interviews as a means to elicit rich data from the following ones. I met some interviewees more than once, with other interviews taking place in between these meetings. All in all, the interview process developed into an iterative process to elicit and co-create narrative and visual materials, rather than comparing each interviewee's accounts. In line with Moisander and Valtonen (2006: 72), the consequent narrative materials clearly became 'collaborative narratives' that probably could not have been produced by other research methods.

As pointed out above when discussing metacontexts of the narrative, within certain contexts the narrator may be influenced by imagined or possible future audiences, particularly in tape-recorded interviews, and that the social context in which the narrative is produced affects the meaning of the narrative (Elliott 2006:11). This was clearly the situation in my study, as the switching-on of the tape-recorder induced a more official, professional type of narrating from the participants. Typically, the interviewees repeatedly made explicit lexical choices to gear my attention towards the more or less confident nature of either the 'professional truthfulness' ('this is what my team told me', 'from business experience I know') or 'personal contemplation' ('this is only my opinion', 'I lived there so I know') of each narrative fragment.

In sum, in this research the individual interviews were applied to generate narratives of the complicating action with regard to colour, in other words, on 'how' cultural colour meanings denote an issue for MNCs in cross-cultural business context. This will help us answer the fourth and fifth research questions: *How might meaning-making for colours in IB context occur among business communicators*, and *How does colour communicate and carry cultural meaning?*

Moreover, in order to understand cultural reasons for these issues or *complicating actions*, in other words, the 'why', a focus group interview technique was applied to generate narratives where colour professionals *evaluated* these colour issues. Next, I present the concurrent application of focus groups.

### **3.3.2 The focus group interviews: background, sampling, and process**

In this section, I describe how I applied focus group interviews in this study: How the interviewees were sampled and who they were, how the focus group interviews were conducted, and to what further choices these interviews led in the research process.

In effect, the focus(sed) group interview technique originates from behavioural sciences, and has been utilised in education, sociology, communications, health

sciences, political science, and marketing, among others (Stewart, Shamdasani & Rook, 2007). The method is based on interaction among the participants and the moderator (Moisander & Valtonen, 2006). As a method, focus groups are very flexible and applicable in many ways. The scientific value only arises from rigorous analysis (Stewart, Shamdasani & Rook, 2007). In the frame of the cultural approach, focus groups are considered an interactive group interview method, where participants are seen as cultural members who mutually negotiate meanings when engaging in the group discussion (Moisander & Valtonen, 2006). Consequently, this method suited particularly well for examining the research questions at hand, to provide understanding of the ‘why’ certain cultural colour meanings emerge, thus helping us answer the second and third research questions, *What is the provenance of those cultural colour meanings that become apparent in Chinese-Finnish business encounters?* and *How should culture be conceptualized in order to be able to conduct cross-cultural analysis of dynamics of meaning-making in globalized business communication?*

Sampling of the focus group participants is considered important in order to create a group dynamic that works for the object of the study. For sampling of the focus groups interviewees, I again applied purposive sampling technique, this time to find a revelatory sample of who I call *colour professionals*, i.e. educated and experienced people who make decisions about colour choices and designs in their profession on a daily basis in advertising, communication, education, marketing, product design, research, and trend forecasting, for example. My underlying assumption was that such colour professionals could generate not only their personal subjective views of cultural colour meanings, but also a wider view of the topic due to their first-hand business experience in colour-related contexts, and thus open the possibility to explore some of the many potential meanings carried by colours in China and in Finland.

For the Chinese focus group, the invitees were selected to create a group whose dynamic would work for the study. The invitees, chosen by the Finnish company CPS Color’s Chinese subsidiary management according to commonly discussed principles, were prominent colour professionals from top levels in their organisations and were respected by each other. Consequently, a purposive revelatory sample (Teddlie & Yu 2007) of Chinese colour professionals participated in the focus group interview to share their business experiences regarding colours in Chinese culture. The participant sample did not endeavour to be representative of any demographic profile, but instead, the aim was to include a broad array of colour professionals of different ages and from different parts of China. The participant sample comprised thirteen individuals who worked in design (graphic design, interior design, colour consulting), marketing (paint or colorant equipment businesses), and research; represented different ages (23-62), both genders (seven male, six female) and several provinces in China (see Table 6 for details). From three of the employer companies of the participating individuals,

other individuals participated in the personal interviews, and one individual took part first in the focus group and later in an individual interview.

**Table 6.** Participants (13) in the Chinese focus group, Shanghai, October 9, 2007.

Branch	Organization	Name	Title	Province of origin
Research institute	China paint institute	Qian Borong	Chief engineer	Jiangsu
Paint company	Nippon paint China	Ding Jin Bin (Andy)	General Manager	Tianjin
Paint company	Huarun paint China	Emily Li	Marketing manager	Guangdong
Paint company	Tikkurila paint China	Hua Jin	Regional sales representative	Shanghai
Design company	Catala decoration	Douglas Meng	General manager	Beijing
		Jane Yao	Technical Director	Guizhou
Training/ Consultancy/ Design company	Ximan color	Lawrence Lee	General manager	Beijing
		Jiang Chun-qing	Design manager	Beijing
Colorant & equipment company	CPS Color China	Simo Laitala	CEO	Finland (host)
		Wilson Wang	General manager	Jianxi/Anhui
		Lucy Xia	Regional sales and marketing manager	Liaoning
Design company	Entrepreneur	Xu Jun	Design Director	Shanghai
Design company	Ksplay AD	Li Qiang	Chief Designer, painter	Jiangxi
University	Shanghai international studies institute	Zhao Yan	Masters student	Shaanxi

Details published by permission from the interviewees.

For the Finnish groups, I chose the participants based on my personal business experience in the field, media articles, and snowball sampling (see e.g. Browne 2005). This sampling procedure led me to conduct two focus groups in Finland, as the snowball sampling induced several interested participants. The Finnish participants comprised eighteen colour professionals who worked in design (product design, fashion design, paint or colorant equipment businesses), sales and marketing (paint or colorant equipment businesses, flooring systems), col-

our and trend consultancy, and education; represented different ages (31-58), and both genders (13 female, 5 male). Details of the participants of the two Finnish focus groups are presented in Tables 7 and 8 below. From two of the companies, other individuals participated in the personal interviews. Furthermore, some of the designers worked in collaboration with the production companies included.

**Table 7.** Participants (11) in the Finnish focus group interview I, Helsinki, September 5, 2008.

Industry	Organization	Name	Title	Place of origin
Color consultancy	Uus'Tuulia Oy	Pirjo Joensuu	Entrepreneur	Tuusula
Design company	Pentagon Design	Virva Haltsonen	Design consultant	Helsinki
		Arni Aromaa	Design director/MD	Helsinki
		Pia Thurman	Senior designer	Pirkkala
		Riikka Kuukka	Graphic designer	Anjalankoski
Design company	Helorinne & Kallio	Jarkko Kallio	Designer	Tampere
Colorant & equipment company	CPS Color Group Oy	Taru Huokuniemi	Technology coordinator	Tampere
		Eija Karjalainen	Product manager, color marketing	Nurmes
		Minna Hiikos	Product manager, colorants	Espoo
University	University of Art and Design, Helsinki	Harald Arnkil	Artist, lecturer	n/a
Flooring systems company	Forbo	Marika Hellemäa	Regional sales manager	Espoo

Details published by permission from the interviewees.

**Table 8.** Participants (7) in the Finnish focus group interview II, Helsinki, November 14, 2008.

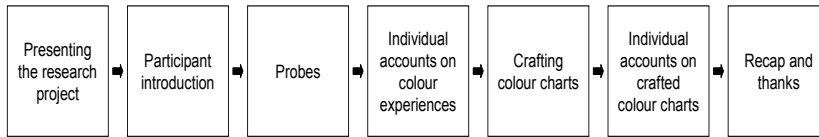
Industry	Organization	Name	Title	Place of origin
Paint company	Tikkurila Oy	Riitta Eskelinen	Brand manager	Savo
		Jarkko Mattila	Project service manager	Helsinki
		Marika Raike	Designer	Järvenpää
Design company	Studio Elina Helenius	Elina Helenius	Designer	Jyväskylä
Colour trend forecast company	Intercolor ICfin ry	Tuija-Maija Piironen	Designer	Järvenpää
Fashion company	L-Fashion Group Oy	Antti Laitinen	Designer	Kuopio
Trend forecast company	Perhosvaikutus	Kati Hienonen	Trend analyst	Jyväskylä

Details published by permission from the interviewees.

In general, business professionals have been found to be a relatively demanding group to research (Moisander & Valtonen, 2006). However, probes and elicitation material (Mattelmäki, 2006; Moisander & Valtonen, 2006) have been found useful in eliciting narratives from business professionals, and from a practical point-of-view, focus groups are believed to function well with these types of materials (Moisander & Valtonen, 2006). Due to the topic of the interviews – experiences of colours and cultural colour meanings – visual aids were, in my opinion, necessary to allow participants to share colour experiences. As a set of probes and elicitation material for the group discussions, I introduced several aspects of colour usage in business context: How global colour trends emerge and are produced within interactions between the forecast companies, designers, fabric producers, celebrities, and groups of trend setters; how commercial colour phenomena have been studied in academic research; how businesses have studied and made decisions regarding colour choices; and how some cultural colour meanings have come into being. The topics were elaborated with examples (photos and case studies) from China; Europe, especially Finland; India; and Japan.

Furthermore, beforehand, the focus group participants had been invited to bring visual materials to the interview situation and to recount their experiences using these materials as visual aids. In addition, I asked each participant to handcraft a colour chart of their particular (national) cultural colour meanings during the focus group, and soon after elucidate these for the whole group. This way, the focus group interview situation ranged from individual narratives via group narratives to arts and crafts and vice versa as the participants alternated as drivers of the discussion. The discussions were both tape-recorded and video-

recorded, and visual materials gathered and /or photographed for the analysis. Figure 9 summarizes the progression of the focus group interviews.



**Figure 9.** The structure of the Focus group interviews.

In the Chinese focus group, I invited two rounds of individual accounts, because the first round seemed rather official. In effect, during the second round more conversational discussion opened up, but it was dominated by only few of the participants. Some of the participants were present colleagues, and some had been colleagues before. They did not express the latter relationships to me, but the organizing Chinese personnel had informed me beforehand, so I was aware of some of the underlying relationships influencing the power relations in the group. Of course, such relationships can never be completely transparent to the researcher, since the participants themselves decide if they want to disclose such relationships or not. Therefore, the researcher can only rely on her best interpretation of the circumstances at hand. Regarding visual aids, one participant had brought with her a power-point presentation to elaborate her thoughts on the topic. Two participants discussed material that they sent for everyone to see by email afterwards. When the participants elaborated their crafted colour charts, the discussion was again more official. Further, we had a buffet lunch after the designing of the colour charts, and a dinner after the interview. Some of the participants volunteered more narratives of these occasions.

In the two Finnish focus groups, some of the participants were colleagues or knew each other from before, which in the Finnish cultural context made the atmosphere very casual from early on. In effect, it was difficult to keep track of the discussion at times, and the video recordings proved essential in the analysis. Even though the two groups were conducted only a few weeks apart from each other, the discussions were influenced by the differences in weather and season. Consequently, it seems likely that different timing of the interviews emphasises different colour meanings. In total, six participants had brought colour charts, material samples or other materials to elaborate their accounts. We had a working lunch in the meeting room before the participants designed their colour charts. One of the participants of the first focus group left the group before the designing of the colour charts.

To sum up, the focus group interviews generated 13 colour charts and video-taped accounts on Chinese colour meanings, and 17 colour charts and video-



taped accounts on Finnish colour meanings. Photographs of the colour charts crafted in the focus groups are enclosed in Appendix 3.

Those colour charts and other visual materials from the individual and the focus group interviews formed one part of the visual data of this study. I next discuss how I applied visual inquiry in the entire research project.

### **3.3.3 Visual inquiry and data generation**

In this section I present visual inquiry and its different approaches, as well as show how I have modified it to suit for the particular research purpose of understanding cross-cultural meaning-making for colours. I also explain how and why I generated and collected the visual data for this study.

In general, visual inquiry can take multiple forms within various research approaches. Art history, visual anthropology, visual iconography, visual semiotics, visual social semiotics, cultural visual studies, ethno-methodological approach, psychoanalytic perspective, and visual rhetoric, among others, all have their explicit foci of interest, specific understanding of meaning-making, as well as a particular perspective on colour. Because business communication research has scarcely applied visual methods, I provide a brief overview in Table 9 below, connecting each visual method with the corresponding, more typical method in business communication.

**Table 9.** Key concepts and definitions of some approaches to visual inquiry

Research approach	Object of study	Way of meaning-making	Key notions	Colour seen as	Related fields employed for business communication research <sup>13</sup>
Art history <sup>14</sup>	Objects of art, records	Artistic expression	Aesthetics; symbolism; period; shape, composition, colour	<i>Substance, experience expressed in visual form</i>	History
Visual anthropology <sup>15</sup>	Photographs, other visual records of human experience	Human circumstances; memories; context	Patterns, relationships	<i>Framed detail; potential source/ stimulus of knowledge</i>	Anthropology; mimetic; reflective approach
Visual Iconography <sup>16</sup>	Image and context of production	Historical occurrence, circumstantial	Attitude, sympathetic	<i>Iconic symbol; abstract or figurative; open or disguised</i>	Textual iconography
Visual semiotics <sup>17</sup>	Image	Connotation, acculturation	Code (rules connecting signs and meanings)	<i>Sign; icon</i>	Semiotics; dialectic; intentional approach
Visual social semiotics <sup>18</sup>	Uses of image	Representational, interactive, compositional	Resource, experiential meaning potential, multimodality	<i>Semiotic resource, mode</i>	Discourse analysis, critical discourse analysis; SFL
Cultural visual studies <sup>19</sup>	Visualities of everyday experience and the production of meaning	Produced; invested by experience	Social processes; production, consumption, power	<i>Contextual sign/symbol</i>	Cultural studies, critical discourse analysis, narrative analysis, intercultural communication
Ethno-methodological approach <sup>20</sup>	Visual phenomena in the production of meaningful action	Through action; interaction	Social practices	<i>Mode of communication; rhetorical symbol</i>	Conversation analysis, Narrative analysis; contextual approach
Psychoanalytic perspective <sup>21</sup>	Communicative function of drawings	Instinctual impulse, emotional experience	Conscious, preconscious, unconscious; voyeurism	<i>Symbol of experience; expression of emotions</i>	Psychoanalysis
Visual rhetoric <sup>22</sup>	Advertising images, other images created to persuade	Convention, cognitive processing	Seeing is learned behaviour, image is a rhetorical symbol	<i>Rhetorical symbol</i>	Rhetorics

Meaning and meaning-making are focal for this research and all five research questions. Therefore, I here only discuss in more detail those methods of visual inquiry that take specific interest in *meaning*. Perhaps surprisingly, only two

<sup>13</sup> See also Hall, S. (2010:24-25,42-43,51)

<sup>14</sup> Ball (2001), Gage (2005)

<sup>15</sup> Collier (2002:35-60), Banks & Morphy (1997)

<sup>16</sup> Van Leeuwen (2002)

<sup>17</sup> Caivano (1998); Kress & van Leeuwen (2002); van Leeuwen (2002)

<sup>18</sup> Jewitt & Oyama (2002); Kress & van Leeuwen (2002); van Leeuwen (2011)

<sup>19</sup> Beamer & Varner (2001); Emmison & Smith (2007), Lister & Wells (2002: 61-91)

<sup>20</sup> Goodwin (2002:155-182); Rose (2003:197-198)

<sup>21</sup> Diem-Wille (2002: 117-133); Rose (2003:102-103)

<sup>22</sup> Scott (1994), Scott & Batra (2003), Scott & Vargas (2007)

strands: 1) art history, and 2) visual social semiotics or multimodality, have taken up the challenge of formulating theories directly concerning *meaning* with regard to *colour*.

Regarding colour research, art history is a method, which examines objects of art and corresponding historical records to understand meaning as the artistic expression of the artist. Within art history, colour is seen either as substance, or as experience expressed in visual form. Visual social semiotics, for its part, takes an interest in the uses of an image, and conceives meaning-making as representational, interactive, or compositional. As discussed in detail above in 2.3.3, colour is regarded either as a semiotic resource or as a mode in its own right.

However, there are deficiencies in both art historical and social semiotic approaches with regard to the present research questions. For example, art history has focused more on making explicit the meaning-making of colour from the artist/creator point of view, and has given far less consideration on the interpretative meaning-making, in other words, the meaning-making for colours by the viewer/experienter. Social semiotics and multimodality, for their part, have so far been more focused on the intentional meaning-making of the sign maker/sender or the viewer/receiver, and less interested in the unintentional meanings that inevitably also occur in interaction.

Consequently, I came to draw on other approaches, as well, specifically cultural visual studies and an ethnomethodological approach. Eventually, as is typical in qualitative research using visual materials, I came to create a bricolage of methods to achieve the purpose of the research project (Alasuutari, 1995). Because cultural studies are an interdisciplinary field research projects typically appropriate and repurpose elements of theoretical frameworks and methodologies from several disciplines, in this case business communication, culture, and colour, to increase the productivity in pursuing its inquiry (Lister & Wells, 2002:63). In conclusion, I combined different methods in an aim to achieve the purpose of the research project. I call the subsequent combination of methods *a cross-cultural visual approach* drawing from Emmison and Smith, 2007; Lister and Wells, 2002; Rose, 2003; and Scott, 1994. With the cross-cultural visual approach I refer to analysing visual representations of colours, colour narratives, and colour meanings from *within the emic cultural context*, in which these colours are utilised and narrated, and comparing the consequent meanings with those created within another culture, in this case comparing Chinese and Finnish emic colour meanings. I summarize this approach in Table 10 below, which can be compared to the overview of visual methods in Table 9 above.

**Table 10.** Key concepts of the cross-cultural visual approach developed in this study.

Research approach	Object of study	Way of meaning-making	Key notions	Colour seen as	Related fields
Cross-cultural visual approach	Visual phenomena across cultures	Multiple and dynamic meanings within and by multiple cultures	Shared meaning is constructed based on shared cultural experience, while unintentional meaning-making occurs	<i>Contextual expression of (meaning derived from) cultural experience</i>	Cross-cultural analysis

Moving on, as a result of using both narrative inquiry and visual inquiry, the visual data generated and gathered within this research project became multifaceted. First, originating from the narrative interviews, the interviewees provided me with brochures, power-point presentations and copies of media articles; followed by colour charts crafted by the focus group participants; photographs I took in the interview situations; and the video recordings of the focus group interviews. Second, based on the narrative data, I observed and photographed products, places, environments, people and so on in China and in Finland (I will detail the observational data in the next section), as well as gathered visual data from the participant company websites and other Internet locations. Finally, I bought souvenirs, books, movies and other artefacts, which formed part of the data. I list this data in Table 11 at the end of this section when I summarize the research approach, methodology, and data. Before that, I present the final part of the methodology, and how I applied observations as a method.

### 3.3.4 Triangulation of the data: Observations and data generation

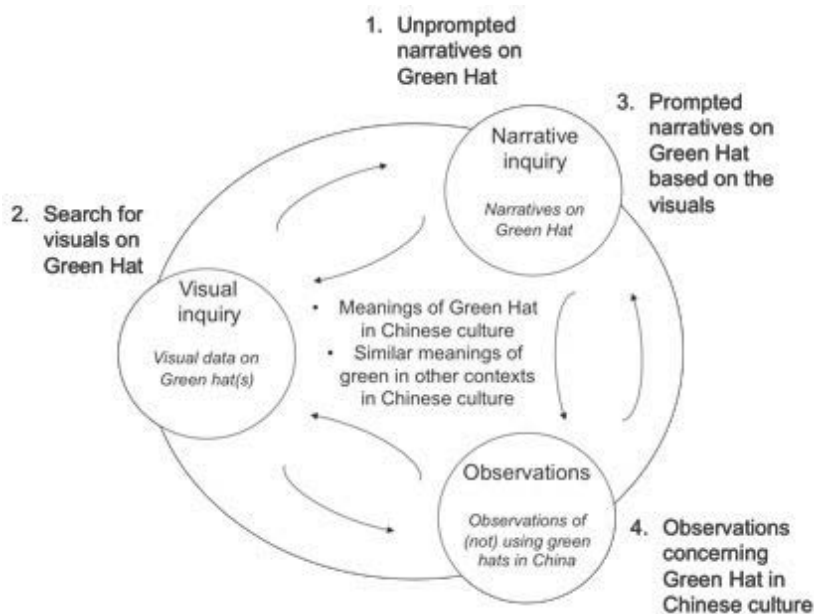
In this section, I present how I observed colour usage in China and in Finland, both on-site and using the Internet, based on the narratives elicited from the interviewees. This type of ethnographic approach is ‘particularly useful when the research agenda involves understanding micro-level cultural phenomena, and when [...] there is very little research on which to base one’s theoretical orientation’ (Brannen, 1996: 118). Consequently, observations became a natural choice for triangulating the above described narrative and visual data.

One of the key reasons for why I applied observations as a form of triangulation is because, in Chinese contexts especially, observational fieldwork is suggested to help establish credibility and trustworthiness in other data (Eckhardt, 2004: 411). My experience turned out to support this argument, since often what I saw with my own eyes was in line with the interviewees’ recounts, and if not, I would continue studying each phenomenon until I came to some conclusive understanding. Besides, had I relied on ethnographic methodology only, I doubt I

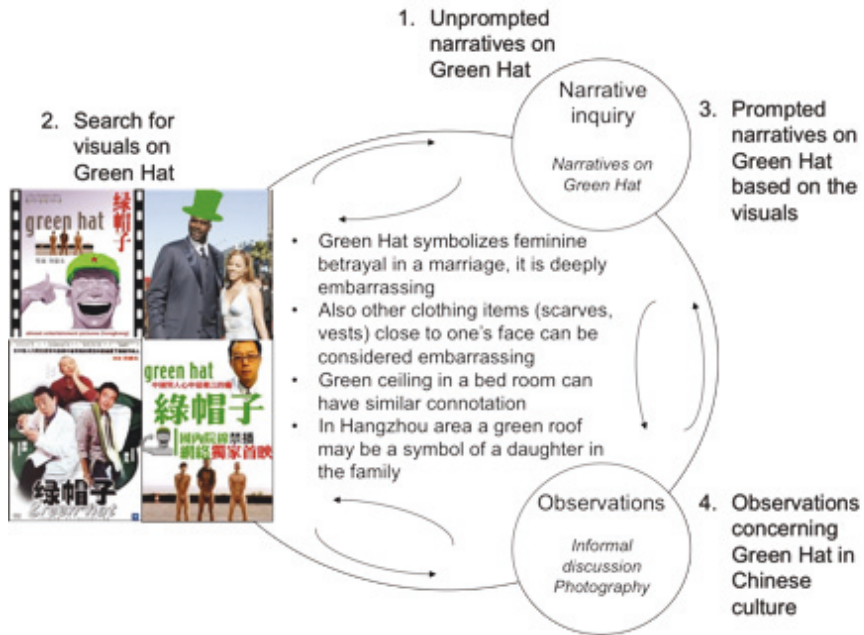
would have even perceived all these phenomena. Drawing from the narrative data allowed me to make use of not only my personal observations, but of those of several Finns and several Chinese on both cultures. Consequently, I am convinced that the triangulation of narratives, visual data, and observations were the key to the comprehensive analysis in this dissertation.

Since my observations were informed by the interview narratives, I focused on observing colours within the context of the narrated objects, products, food, art, and fashion; and of places such as retail stores, exhibitions, art districts, and natural and built surroundings; as well as websites and social media discussions on the Internet. Further, I observed colour related phenomena from various perspectives, such as 'forbidden' colours, gender-bound colours, and issues concerning different generations. The observation data consists of photographs by my research assistants and me; my observation diary narratives (e.g. personal contemplations, notes on informal discussions with people, verbal and sketched descriptions of retail spaces) and drawings; and photographs and narratives from websites and blogs. I enclose details of the observation periods in China including a map in Appendix 4 and a snippet from my diaries in Appendix 5.

I present an illustration of this triangulating process of visual data generation in Figure 10, and of the analysis in Figure 11 below, employing the Green Hat as an example.



**Figure 10.** Visual data generation and iterative analysis in this study. Example: the Green Hat phenomenon.



**Figure 11.** Construction of the meaning for Green Hat in the Chinese context in this study.

As can be seen from the above two Figures 10 and 11, in the analysis of the meaning-making process in this study I followed a hermeneutic process. I will now present in more detail how this process of triangulating narrative, visual, and observational data proceeded in this research, employing the Green Hat as an example.

At the outset of this research, I had no knowledge of the symbolism of the Green Hat within the Chinese culture. In the individual interviews, already the two first Finnish interviewees had experienced it as very influential when thinking about the potential meanings for colour green, and they gave relatively congruent explanations to the phenomenon. However, subsequent Finnish interviewees had not even heard about the symbolism of the Green Hat. The only visual materials I could find at that time were from the posters and DVD-covers of the then timely movie Green Hat, whereby the explanation for the symbolism opened up further. Then, in the Chinese focus group, I utilised the visuals regarding the movie Green Hat to prompt discussion, only to notice that the topic was nearly a taboo for the participants. Only two participants in the focus group briefly referred to it. Both of these participants had relatively long experience in working with Western business people. I speculate that this is why they were more willing to discuss this potentially embarrassing topic with an outsider. But later in individual interviews, three Chinese interviewees spontaneously and without elicitation materials accounted their experiences of the Green Hat symbolism. In other words, discussing this topic in an individual interview situation

with a Western researcher may have been more comfortable, than doing so in a group situation with other Chinese, in order to not lose face or cause embarrassment for their peers. Moreover, the individual interviews took place one and a half years after the focus group and two out of the three interviewees that volunteered information on the Green Hat had extensive international experience. Therefore, the opening up of the Chinese society can potentially affect the narratives, as well.

Regarding observation, I never once saw anyone wearing a green hat during my observation periods in China. The only exception was a Mao-style cap, which sometimes has an army green colour. For this exception I did not get any explanation from the Chinese, but plenty of speculation from the Westerners, ranging from a supposed compulsion of chairman Mao to humiliate people to a mere coincidence with no deeper symbolism. More importantly, whenever I got the chance to informally discuss the Green Hat phenomenon – with a Finnish PhD who had studied Guanxi, with a British-born professor teaching Chinese students in Hong Kong, with a Chinese tourist guide who had received a green cap as a thank you gift from a previous Finnish tourist group, or with Chinese students studying in Finland – the gravity of the embarrassment loaded into the Green Hat became evident.

In one interview, in narrating about the *fengshui* design for the nouveau riche by a design agency in Beijing, the Green Hat was portrayed as the reason why green would be an impossible colour choice for a ceiling of a bedroom, since it was considered potentially evoking infidelity. In contrast, the same designer accounted that the colour green as such had substituted the colour red as the most positive colour for some of his customers in the finance industry, since colour green represents positive bottom line while the colour red implicates negative financial outcome. At the same time in Hangzhou area, having a green roof on the house was portrayed as a positive symbol, which referred to the family having a daughter as their only child. Families that have a son would have a red roof in their house, respectively.

What I hope to illustrate by the above detailed description is that there exists no single correct, proper or fixed meaning for any colour, but rather, corresponding to the cultural approach, meanings are constantly negotiated and renegotiated depending on context and even between different contexts. That is why I applied triangulation of three types of qualitative data to increase the validity, reliability and transferability of the findings, which I will present in Chapter 5.

Next, I summarize the research approach before moving forward to elaborate the analysis procedures, already exemplified above.

### 3.4 Summary of the research approach, methodology and data

To recap, the methodological choices of this dissertation are informed by the cultural approach, cross-cultural approach, and visual approach. Table 11 draws together the methodological approaches, choices of methods, and details of the types of empirical materials applied in the present empirical studies.

**Table 11.** The research approach, methods and empirical materials.

Methodological approach	Methods	Empirical materials
Cultural approach <sup>23</sup>  Visual approach <sup>24</sup>	Narrative inquiry	Individual interview transcripts Focus group interview transcripts Naturally occurring narratives from corporate websites, media sites and consumer blogs
	Visual inquiry	Brochures Power-point presentations Photographs taken by the interviewees Website visuals Colour charts crafted by focus group participants. Video recordings of focus group interviews Photographs by the researcher and research assistants Films: Green hat by Liu Fendou, movies by Yang Zimou (Hero in particular), DVD on Beijing Olympic games opening ceremony
	Observations	Objects and products Places (buildings, retail stores, brand stores of e.g. Marimekko and Shanghai Tang, exhibitions, galleries, natural and built surroundings) Other colour related phenomena (fashion and clothing, 'forbidden' colours, gender and cohort related issues) Data includes photographs by myself and my research assistants; and my diary narratives (own contemplations, discussions with people) and drawings from observation periods; and photographs and narratives from websites and blogs and casual discussions with local people (taxi drivers, guides, store personnel, etc.)
Emic, cross-cultural approach <sup>25</sup>	Comparative analysis	Chinese and Finnish materials

To summarize, I generated and collected the data for this dissertation by narrative inquiry (individual interviews, focus group interviews, naturally occurring narratives e.g. on the Internet), visual inquiry (photographing, videographing, and collecting naturally occurring materials), and observations of the corresponding phenomena in China and in Finland.

In the next Chapter 4, I will provide a more detailed account on how I proceeded with the analysis of the data. Conforming to the cultural approach, I will show how I triangulated the three different types of qualitative empirical materials to enable the data speak for itself in the present dissertation.

<sup>23</sup> Alasuutari 1995; Appadurai 1986; Moisander & Valtonen, 2006

<sup>24</sup> Emmison & Smith, 2007; Lister & Wells, 2002; Pink, 2007; Rose, 2003

<sup>25</sup> Eckhardt, 2004; Polska, 2007; Shi-xu, 2005; Westwood, 2004



## 4. Analysis procedures

In this section, I continue by providing an overview and detailed examples of the analysis procedure applied on the empirical materials presented in the previous chapter. I show how I employed the three types of empirical materials in the analyses, and how I utilized within-method triangulation of this qualitative data following the cultural approach. The purpose of this section is, by providing a sufficient level of detail to the analysis procedure, to enable the evaluation of the equivalence and transferability of the findings, which I will present in the subsequent Chapter 5. I begin by discussing how the narrative data was employed to understand and analyse the visual materials.

### 4.1 Employing narratives for examining visual materials

As discussed, narratives were first applied to elicit visual data for this study. In the following phases, the collective narrative data constructed the emic perspective through which to examine, interpret and understand the visual materials. I chose this approach because cultural texts, such as here narratives, visual materials and observation data, can be interpreted in several ways, depending on the interpretive frameworks and cultural discourses that are applied (Moisander & Eriksson, 2006: 260). Interpretation is inevitable because narratives are representations. The researcher does not have direct access to the narrators' 'true' experiences, for example, but has to deal with ambiguous representations of them. It is not possible to be neutral and objective (Riessman, 1993:1-2). Consequently, I utilised the narratives from both the Chinese and the Finnish interviewees to obtain potential explanations and reasoning to the proposed meanings of the generated and collected visual materials. In line with the cultural approach, the following presentation of the analysis procedure is infused with extracts from both types of data (Moisander & Valtonen, 2006) in order to demonstrate exactly how the analysis has been conducted, and therefore to allow for evaluation of the equivalence and transferability of the consequent findings.

As discussed, I applied the narratives to gain understanding and potential interpretations of cultural colour meanings. The focus of analysis was thus naturalistic or topic centred (Elliott, 2006; Riessman, 1993); concentrating on the

content of the interviewees' talk about colours and colour phenomena, and not so much on what kind of representation of themselves or their company they might have been putting forth. However, within the interview data I identified four different types of narrating (Elliott, 2006), and in the analysis I classified the narrative fragments into the respective four categories presented in Table 12 below.

**Table 12.** Narrative categories that emerged in the interviews.

Narrative category	Abbreviation	Description
1. Business experience	BE	Narratives presented as <i>actual business related situations that had occurred in the interviewee's professional life.</i>
2. Story heard	SH	Narratives presented as <i>hearsay</i> , as something that had occurred somewhere else or to someone else.
3. Personal experience	PE	Narratives presented as actual situations that had occurred in the interviewee's life, but which were <i>not business related.</i>
4. Personal reflections	PR	Narratives including the interviewee's personal evaluations and reflections on how to interpret colour phenomena. They were identified by the interviewee's own comment: 'this is only my own opinion'; or by the uses of expressions like 'I feel,' 'I think,' 'from experience I know.'

In effect, some stories within a single interview account had elements from more than one of these categories, and thus I would deconstruct them into all relevant categories. Further, one interviewee may have presented one narrative as a story heard, for example, and another interviewee may have presented a similar narrative as, say, business experience. In the analysis, I needed to reflect on both of these categorisations while evaluating the value and relevance of the actual content of the narrative. However, as the aim was not to find correct, proper or fixed meanings for colours but rather to illustrate the provenance of the many potential meanings, more focus was put on the basis for explanation and reasoning for the meaning-making than the actual suggested meanings.

Further, my own role in the many interviews varied based on the familiarity of the interviewee or situational factors (delayed schedules, interruptions, mood), which also required reflexivity. Further, I elicited naturally occurring data (both in narrative and visual form) from the web adding to the empirical materials. In the process of analysis, I also gave careful consideration to the social nature of the narrative, as some of the narratives were told 'only to me' as an interviewer, and some within a group of other colour professionals, thus being aimed (explicitly or implicitly) either at the group or at the researcher.

To complement, quantify and evaluate my findings from the narrative analysis, I applied content analysis of the narrative transcripts and other narrative data (Elliott, 2006). The goal for this was to allow for 'discovery of patterns that might be too subtle to be visible on casual inspection' and for protection against unconscious search for only those patterns, which support 'the researcher's initial sense' (Lutz & Collins, 1993:89). I applied content analysis of the narrative to assess the relative importance of the issues (the more the participants discussed

a certain topic, the more significant I assessed it to be), and relative unanimity of the participants of the topics, for example. For the content analysis of the narrative data, I applied text search. I searched the interview transcripts from both Chinese and Finnish individual and group interviews for particular colour words (e.g. green, China/Chinese red, gold, blue) to 1) see how often some colour was mentioned, and to 2) collect and group all narratives of a particular colour to be able to combine and compare the potential meanings across multiple transcripts.

As could be expected from the comparative research frame, the interviewees focused on the uses of colours that differ from their own culture. The content analysis showed that the narratives focused on colours red, green, white, gold/yellow, blue, lilac/purple, and pink. These colours seem to be the ones where the differences between the colour conventions in Chinese and Finnish cultures were perceived at their most extreme during the time of the empirical studies. For example, every Finnish manager I interviewed started his or her account on China with colours red and gold. Similarly, blue, white, and black, were perceived as very typical colours in Finland, and the differences in usages of these colours induced deliberation from both Chinese and Finnish interviewees.

I focus next on a few examples in order to provide a rigorous presentation of the analysis procedures. In line with Wilkinson & Young (2004), I show how within-method triangulation of the narrative interviews, visual and observational materials in the present qualitative setting unfolds into successive co-creation of new knowledge. In the following, the direct *interview quotes* are coded *CHN for Chinese and FIN for Finnish respondent, F for female and M for male interviewee, and G for group and I for individual interview situation*. For example, CHN/M/G refers to a Chinese male respondent in a group interview situation, and FIN/F/I refers to a Finnish female respondent, individual interview. The quotes are translated (if not originally in English) but unedited to render the quality of the interviewee's or translator's speech in English. Likewise, *visual data* is referred to as (V), and *observational data* (both visual and narrative, see Table 10, page 78) as (O). I provide extracts of narrative and visual data within the text below to illustrate the analysis procedure, while detailed transcripts from the focus group interviews can be found in Appendix 6 (Finnish focus group) and Appendix 7 (Chinese focus group). I summarize the coding for the narrative analysis in Table 13 below (see also Tables 4 and 12 above).

**Table 13.** Coding in the narrative analysis

Narrative category	Abbreviation	Short description
<b>Complicating action</b>	<b>CA</b>	<b><i>Colour as an issue in business</i></b>
Evaluation	E	<i>Interviewees' suggested cultural explanations for the above issue</i>
Business experience	BE	<i>Actual business related situations</i>
Personal experience	PE	<i>Non-business related situations from the interviewee's life</i>
Personal reflection	PR	<i>Interviewee's interpretation of colour phenomena</i>
Story heard	SH	<i>Hearsay information</i>

In many cases, the complicating action (CA) closely relates to business experience (BE), and evaluation (E) relates to personal reflections (PR). However, this is not always the situation, and in what follows, I therefore utilise all of the above listed six codes simultaneously. Sometimes personal experience (PE) or a story heard (SH) is applied for the evaluation (E), and sometimes a story heard (SH) or personal experience (PE) reveals a complicating action (CA). Below I have set in bold type phase, where the interviewees point to the **complicating action** as defined here. Some narrative fragments below provide wider background to the colour phenomena in question. I first present examples from Chinese colour meanings, followed by examples of Finnish colour meanings.

#### **4.1.1 Examples of narrating China: Coloured past and present.**

This section draws from the narratives of both Finnish and Chinese interviewees. I discuss three differing phenomena concerning cultural colour meanings, which appeared significant in the present research context of Sino-Finnish business encounters at the time of the empirical studies. First, continuing with the example of the 'Green Hat' I employed already in the previous chapter, I illustrate how ancient laws, cultural norms, and customs may have a lasting effect on value-based cultural colour meanings by discussing in detail the corresponding meaning-making for the Chinese. Second, I discuss how the Chinese perceive, use and construct meanings for the colour red in business encounters, and some of the origins for these meanings. Third, I show how in the context of the Beijing

Olympic Games the Chinese empowered themselves by assigning national and local cultural meanings for the colours of the Olympic Emblem. Fourth, I illustrate how some of the recent societal developments, such as economic development, generational differences and gender issues come into unexpected play in a colour trend timely during the empirical studies of this dissertation, young men, especially bachelors, wearing pink.

#### 4.1.1.1 The Green Hat of ridicule and shame

As I already touched upon on several occasions, in Chinese culture the Green Hat carries particular humiliating symbolism of adultery. In Western culture, in contrast, a green hat does not carry any widely accepted specific meaning. One potential but apparently not very widely spread exception that came up in this study might be de Bono's (1995) concept of creative thinking, where six different coloured hats represent different patterns of thought, green representing creativity (de Bono, 1995)(O). Nevertheless, in China there appeared a very specific and negatively loaded emotional meaning to the concept of the Green Hat (O). 'Wearing a Green Hat' (戴了綠帽子, *daile lümaozi*) is an idiom, which refers to a husband whose wife is betraying him, and this connotation is so strong that it materially connects to the colour green (O). Since this meaning of green is unfamiliar to most Western people, it really puzzled Finnish interviewees,

'Yeah I don't know how much this applies nowadays, but that's what I heard sometimes like <b>against using certain hues of green colour</b> because there is this story...	SH CA
I don't know the story in total, by the way you could try to find out somewhere what the real story behind is, and a...	PR
But a man for example wearing a certain colour green hat means that his wife is betraying him	SH
so of course to me it is like why??? ...would the man then be wearing (laughing) but maybe that's also from the culture, because sometimes the society forced people to wear some, a sign that meant something like a traitor, and then you had to wear something or... and other people around you were making sure that you did it... It can be because of that but I'm not sure.' (FIN/F/I)	PR

'Well in China there is this old tradition, that if the wife betrays her husband then the husband wears a green hat.	SH
And because of that, <b>green ties for example, there was no hope in getting them [sold], now they are starting to move but for a long, long time no, no way would one have a green tie,</b>	CA BE
It would have been like admitting 'my wife is betraying me'.' (FIN/F/I)	E SH PR

Apparently, Tang dynasty (618-907 CE) legislation may have required the husband to wear a green hat if he could not keep his wife faithful (Nojonen 2008, personal communication). This would be in line with the teachings of Confucius (551-479 CE), whose ‘five relationships’ include that of husband and wife (e.g. Li-Hsiang & Rosenlee, 2006). Accordingly, the husband should be benevolent, and the wife should be obedient and respectful, among other things. Interestingly, if this were not the case, the shame would be for the husband to bear. Subsequently, this meaning of a green hat, both concrete and metaphoric, is even today extremely strong, and it is not at all humorous contrasting with the reaction of many Westerners (O).

One 21<sup>st</sup> century example demonstrating the Green Hat phenomenon is a movie ‘Green hat’ (綠帽子, *Lü Mao Zi*) from 2004, directed by Liu Fendou. The movie features a tragic story of two deceived men who both end up committing suicide. The film won international awards and was acclaimed for an unconventional visual use of colour. When searching the Internet (Google and Google images, search words ‘the green hat China’ and ‘綠帽子’), I found several versions of movie posters and DVD covers for this movie (O)(V) (Figure 12). Several posters feature work of Chinese avant-garde artist *Yue Minjun*, who represents ‘cynical realism’. Interestingly, the photos also feature a green scarf as a more modern depiction of the humiliation, which may account for the observed sales implications for the green ties of the Finnish tie producer (O).



Figure 12. Three versions of poster or DVD cover for the movie Green hat.<sup>26</sup>

Another visual example I found on the Internet was concerning an incident between the US basketball player Shaquille O’Neil and his girlfriend at the time,

<sup>26</sup> Sources (from left to right): <http://blog.sina.com.cn/u/1238011551>;  
<http://photo.blog.sina.com.cn/blogpic/49b0e3b00100073y/49b0e3b076120a162367a>;  
<http://movie.ifensi.com/article-90573.html>

Nicole ‘Hoopz’ Alexander. The breakup of the couple was widely broadcast in the US celebrity media, but also on one Chinese website (See Figure 13 below). Interestingly, the latter (on the right) used the Green Hat symbolism in a dense visualization of the storyline.



**Figure 13.** Two examples of visualizing news of a break-up of a famous couple. <sup>27</sup>

While the U.S. visualization (left in the Figure 13 above) relies on the facial expressions on two individual photos of the former couple, in the Chinese version the addition of the green top hat for the man immediately transmits the message of an embarrassed and betrayed male for any member of Chinese culture. Also, in the Chinese version the couple is in the same image, which accentuates the feeling of the ridiculed man being unaware of the betrayal while it may already have been obvious for some outsiders.

In sum, any piece of green clothing worn close to the face (hat, tie, scarf, or vest) may generate the connotation of shame and deception for the Chinese (O). Even women may be reluctant to wear green close to their face, and generation cohort does not seem to play a significant role for this phenomenon, since also younger Chinese have the same, adverse reaction to a green hat (O). Chinese colour professionals confirmed the likely resilience of this phenomenon in an otherwise dynamic environment,

‘- But be sure you do not give a green hat to Chinese men. It doesn’t change.’ (CHN/M/G)	PE, PR
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‘- Who knows, maybe after 20 years it is kind of fashion.’ (CHN/M/G)	PR
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<sup>27</sup> Sources (from left to right).  
<http://hiphopnews24-7.com/profiles/blogs/it-s-official-nicole-hoopz-alexander-has-confirmed-her-split-from>  
[http://tupian.baike.com/a0\\_64\\_87\\_01300000237386122771870131950\\_jpg.html](http://tupian.baike.com/a0_64_87_01300000237386122771870131950_jpg.html)

The above short dialogue in the middle of the focus group reflects the deeply held conviction in Chinese culture, which relies on Confucian heritage for the traditional relationship between the husband and the wife.

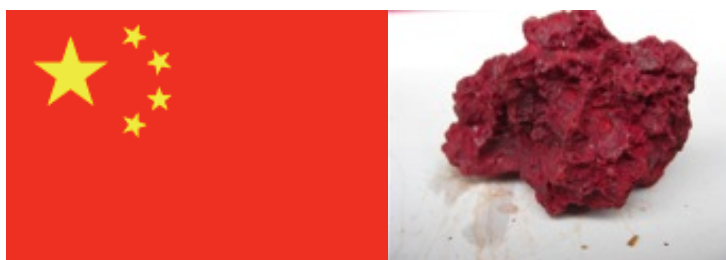
Moreover, in line with Rose (2003), this example of the Green Hat phenomenon demonstrates that in visual inquiry it is important to study not only the visible, but also the invisible (O).

#### 4.1.1.2 Red of happiness

In both traditional and modern Chinese ‘colour culture’, the colour red is considered very positive, auspicious, and to represent happiness and celebration as well as the element of fire (Huang & Chan, 2005; Kommonen, 2011). For example, the Chinese people make folk art a part of contemporary living by putting out red lanterns for the Spring Festival (i.e. the Chinese New Year) (Xinran, 2008)(O). The hue of the Chinese red is very particular, as two Chinese colour professionals describe it:

‘When we mention the colour red, we are not referring to one colour but group of colour. [However,] there is some yellow inside the Chinese red. Only the red with yellow has the Chinese feature.’	PE
‘If without yellow, the red will turn cold and linked with blood and conflict. The darker, the colder; the more violent the red becomes.’ (CHN/F/G)	PR
‘Actually, Chinese red is originally from <i>zhusha</i> 朱砂, a kind of mineral material, whose colour is also red with yellow, that’s why the Chinese red is also red with yellow.’ (CHN/M/G)	BE

Visual materials (V) illustrate the yellowish hue of the Chinese red, as shown in Figure 14.



**Figure 14.** The Chinese red, featured in the national flag, and a sample of *Zhusha*-mineral.<sup>28</sup>

<sup>28</sup> Sources: [http://www.atlasgeo.net/fotw/flags/cn\\_fact.html](http://www.atlasgeo.net/fotw/flags/cn_fact.html);  
<http://zhusha.net.cn/cp/html/images/1234083109.jpg>



The origin of the Chinese red thus derives from *the natural environment*; the availability of a certain type of mineral, *Zhusha* (朱砂) i.e. cinnabar, to provide the colour. This natural origin is typical of colours with long historical background dating back before the Industrial Revolution and the creation of synthetic pigments (Ball, 2001). Interestingly, when the Chinese five star red flag *wu xing hong qi* (五星红旗) was created in 1949 in a competition commissioned by the Chinese People's Political Consultative Conference, it was the head of the government Zhou Enlai who changed 'the predominant colour from deep red [of the Revolution] to bright red' within the winning flag design by Zeng Liansong (Kong, 1999).

Probably due to the high visibility of the colour red in the Chinese context, the Finnish interviewees had carefully studied its meaning and importance. However, the multiple meanings in different contexts remained somewhat confusing even for experienced professionals:

'This is the question, and as China also has this history, that they had this Cultural Revolution in between, it kind of swept away from this generation that now decides, they do not have this history that you would normally have, it has been destroyed totally... they have grown completely in Mao's red China, which they all want to forget now, it is very different this...	SH, PR
But there is, if you think about China there is this certain history, that red is in any case a good colour and a positive colour and they get married in red, it is like a colour of power and will there [...]	PR, E
if you think like company colour and such then <b>red is very strong there</b> ' (FIN/F/I)	CA, BE

In practice, the Finnish managers did not have major challenges with the colour red, and many realized that it is wise to incorporate it into product colours, for example. However, many of the explanations given by the Finnish interviewees were different from those given by the Chinese interviewees, as is revealed by the next two narrative quotes:

'Red has changed from the kind of historic red and revolution red, to more kind of female colour and then also more emotional colour in a way of expressing fire, strong feelings, and love! etc., so it has come closer to the rest of the world in that meaning	SH
Of course red is the colour of Chinese flag which also means, in the New Year, so this is my opinion only, it kind of means also nationalism	PR
so it is a well appreciated colour there.' (FIN/F/I)	BE, PE

<p>‘The Chinese red, for us [it represents] the history of China not only the ancient China but also the Cultural Revolutionary part. The communist part, the socialist part, we know the red flag. Although I did not experience that [due to my young age] but I know it really influence a lot of people. So in my mind I think the red can represent the old, the past.’ (CHN/F/G)</p>	<p>PR, CA</p>
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As Xinran (2008) demonstrates, the generation that survived through the Cultural Revolution seldom wants to share these experiences even within their family. She describes one of her interviewee’s feelings, ‘She did not want the ‘past things that floated up from the bottom of the sea’ to cloud the waters of her daily life’ (Xinran 2008: 137). Accordingly, I did not receive any recounts of the Communist or revolutionary background of the colour red from the representatives of the older generation. This is interesting from another point of view, as well. Namely, Chairman Mao’s role during the Cultural Revolution has lately been re-romanticized, which is visible in some new features of commodity culture, such as Mao-style restaurants (Friedman, 2008). Capitalizing on revolution legacy, these popular restaurants feature revolutionist imagery, Mao-kitsch decorations, and even performances of song and dance to complete the style (V)(see Figure 15).



**Figure 15.** Photographs from Mao theme restaurants in Shaoxing and Beijing.<sup>29</sup>

Furthermore, the interviewees suggested that red is applied for *personal* consumer products, such as underwear, socks, belts, and shoes, especially for winter collections, as the colour red is important during the Spring Festival (i.e. the

<sup>29</sup> Sources (from left to right): <http://members.virtualtourist.com/m/p/m/480c3b/>  
<http://www.thebeijinger.com/blog/2009/10/01/The-Feast-is-Red-Beijings-Revolutionary-Restaurants>

Chinese New Year) (O)(V). This cultural practice bewilders even the experienced Finnish colour professional:

‘I found out, wondering <b>why on earth are there so many red belts in the shops in China, because it was not a fashion colour</b> , led me to ask that why, why, why,	CA, E, PE, BE
and so the meaning of the belt is showing that you were born during the year we are celebrating, so if you are pig [according to the Chinese zodiac], you would be wearing a red belt [during the year of the Pig], but it can be something else red as well, it can be something invisible like underwear.’ (FIN/F/I)	S H, PR

One explanation is the symbolic function of the colour red to scare away the bad spirits (O),

‘The China red has another meaning apart from the happiness, it is also the colour [which] scares the devil away, 辟邪 ( <i>bixie</i> ), [ <i>Exorcising evil spirits</i> ] that’s why the temple, the Forbidden City are coated red.	PR
Also the underwear, every 12 years is your bad luck year, <b>so you have to buy red underwear</b> [to scare the devil away].	CA, E, PR
One experience of mine, when I lived in a hotel of Wuhan, this hotel is very nice hotel built next to the cemetery, and the whole hotel is coloured red, the wall, everywhere.	PE, BE
That’s the reason why for they will scare the devil away.’ (CHN/M/G)	PR

Consequently, for the Chinese, the use of the colour red in products such as apparel is obvious, while choosing other colours is more difficult:

‘My friend is a designer for underwear. They <b>always include red</b> in their winter collections, <b>as we will have the Spring Festival</b> . So from <b>the tradition influence, the designer uses the colour red</b> . But when they designed the spring/summer collection, they were puzzled, for <b>Chinese don’t have any traditional festivals during this time</b> .’(CHN/F/G)	CA, SH
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However, related to brand communication, the use of the colour red becomes more multifaceted because of societal and political issues. Initially, China’s market transition was state initiated, with a significant amount of public ownership playing an important role in the overall development (Chen, 2007). The Chinese red was originally used in the corporate logos of state-owned enterprises (SOE’s) following the tradition of official seals, which utilise red ink. During the mid-1990’s, however, also private companies started to adopt a ‘Red Hat’ strategy disguising their ownership to obtain the same benefits as SOE’s (Chen, 2007).

Moreover, in Chinese brand names today, colour words commonly make part of the brand name (O), and the word for the colour red, *hong* (红), is the second most popular colour name choice for a brand name after gold, *jin* (金), and followed by green, *lü* (绿)(Huang & Chan, 2005). As a logo colour, red is still typical in brands of SOE's (O) in particular, while, in contrast, internationally operating private enterprises may even want to conceal their Chinese origin because of the sometimes questionable reputation of goods manufactured in China.

To sum up, the colour red in China has several cultural meanings, which originate from the availability of the yellowish red of Chinese cinnabar in the natural environment, political ideology, rituals, and other nationally significant colour meanings, among others. These colour meanings are very persisting in Chinese culture, and therefore the Western meanings for colour red, such as femininity and love, have not really taken on with the Chinese.

4.1.1.3 Empowering the Chinese with a hybridization of colour meanings

One context where the hybridization of colour meanings came up in this research project was the Beijing Olympic Games of 2008. Before the Games, it was suggested that the aim of Beijing Olympics was to encourage long run tourism and investment increases, and to utilize the transformational power of the Olympic games to support the ambitions of the Chinese government to establish the country on 'the world stage' (Owen, 2005). The Olympic Emblem features five interlaced rings, which are proposed to generate a sense of unity. The five colours of the rings are blue, yellow, black, green and red, which initially stood for colours of the national flags of the participating countries. Later, the five colours became symbols of the five continents, standing for the union of them, all athletes meeting in the Olympic games with spirit of friendliness and fair play (Gao & Zhang, 2007). For the Beijing Olympic Games, the five colours were assigned new meanings empowering Chinese culture, to link them with Chinese history and the city of Beijing, as one of the interviewees, personally deeply involved in the project accounted,

<p>'The colours were China Red, Jade White, Chinese Scholar Tree Green, Great Wall Grey, Yellow of Glazing, and Porcelain Blue' (CHN/M/I)</p>	<p>BE</p>
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The Chinese red seems a rather obvious nationalistic choice. The connotation 'Jade white' was chosen because white is the most precious of all shades of jade, and jade is a gem stone very precious for the Chinese. The green and the yellow were connected with the city of Beijing, as the Chinese Scholar Tree is very important for the people of Beijing, and the yellow was linked with the glazed tiles in the Forbidden City in Beijing, representing gold. The porcelain or 'china blue' was chosen because it was considered to be one of the colours foreigners recog-

nize as originating from China. The black represented the biggest challenge, because it has come to signify death and darkness, and was therefore replaced with dark grey named after the Great Wall. However, in the five Olympic mascots of the Beijing Olympic Games, the black was again reutilized and repurposed to represent the panda bear (O, V). Western research has also suggested that ‘the purpose of using Chinese symbolic and emotive content of visual imagery and colours in the context of the Beijing Olympic Games was to reposition China as a legitimate power’ (Hagan, 2008). The colourful opening and closing seremonies of the games certainly made an impact on spectators (V). It will be interesting to see, how the Beijing Winter Olympic Games in 2022 might repurpose colour meanings.

#### 4.1.1.4 Bachelors wearing pink

The colour pink also revealed very interesting aspects of Chinese culture in this research. When starting this research project, I shared the contemporary Western view that the colour pink signals femininity and sexual identity with stereotypical associations of girlish characteristics or alternative sexual orientation of men (Koller, 2008). Historically, this is a relatively recent phenomenon, because from the Medieval period until the First World War, ultramarine blue was a predominantly female colour and iconic for the Virgin Mary (Ball, 2001; Gage, 2005) while pink was reserved for little boys, as red was the masculine colour of blood and fighting (Koller, 2008). In China as in many Asian cultures, the colour red as a female colour is apparently even more recent – if even established - than in Western countries. For example, in ancient China, ‘when a couple got married they got two blankets: a red one for the husband and a green one for the wife’, (CHN/M/I), and in Hangzhou area, the colour of the roof of the house is suggested to be linked to a daughter (green roof) or a son (red roof) (O)(V). The colour pink does not seem to have established a specific meaning or use in Chinese history.

Nowadays in Western culture, the function of pink in products and in communications is to attract female attention while clothing is one of the contexts where the gendered nature of pink is most obvious (Koller, 2008)(O). Interestingly, at the time of this research, menswear lines featured pink items for the ‘real man’, as well (Koller, 2008). In China, this fashion caught on especially well, as is revealed by a quote from manager of Finnish silk tie producer:

‘What has lately been kind of surprising regarding ties is that for a long time the tie branch <b>was very conservative, it was like yellow, blue and red that moved there... I mean really traditional, but now that we have had pink they want pink there.</b>	CA, BE
[...] So they kind of want to be in it, because, in the same way, they do travel around, they go to Europe and see... if they happen to travel	E, PR

to London all the time and in London pink is all you find... so maybe this could be, 'when they in Europe are like this so maybe I could, too.'	
(FIN/F/I)	

H

However, the reasons for the popularity of pink colour among Chinese males appear to be very specific, and may have little to do with Western fashion trends as such, as expressed by one of the participants of the Chinese group interview:

<b>'Pink normally belongs to the girl, but nowadays more and more boys prefer this colour.'</b>	CA, PR, PE
We know in China now, more and more boys are joining beauty contests;	PE, SH
they are starting kind of to do the girl's job. They want to get the praise and appreciation from the girls.	PR
And they also want to show themselves, most of the girls like the beautiful boy, like F4.	PR
So the pink is colour indicating the female power in China is rising.'	E
(CHN/F/G)	

In fact, one phenomenon due to the post-80s Chinese growing up and reaching adulthood is the televised male beauty contest in China (O)(Wong, 2009). Unlike many Western male beauty pageants, where the ideal approaches that of muscular dancers and strippers in the style of the Chippendales, in China the male ideal apparently is much softer and more androgynous, like the members of Taiwanese pop group F4 mentioned in the above quote, and its copycat band Fahrenheit (V)(see Figure 16).



Figure 16. Taiwanese pop groups F4 (left) and Fahrenheit (right).<sup>30</sup>

<sup>30</sup> Sources:

[http://daomisyel.multiply.com/journal/item/322/\\_F4\\_Holds\\_Fan\\_Meeting\\_in\\_Taiwan](http://daomisyel.multiply.com/journal/item/322/_F4_Holds_Fan_Meeting_in_Taiwan)

<http://vindicated-whisper.xanga.com/640434747/i-love-me-and-you-know-you-love-me-too-/>

Consequently, this phenomenon can be seen as one visual representation of the dynamics of the post-80s generation of young urban Chinese. Generational differences have proven to be highly influential in the fast changing Chinese market (O)(Hung, Gu & Yim, 2007). Recent research findings suggest that there is an exceptionally clear generational divide between the post-80s generation (O)(Huang, 2007) and the older generations (Yang, Nan & Jie, 2005). International scholarly research has named this young generation the y-generation, but regarding the Chinese, it has also been named the single-child generation, and inside China, the ‘me-generation’ (CHN/M/G)(McEwen, Fang, Zhang & Burkholder, 2006; Wang, 2005). According to the Chinese focus group participants, this divide is clearly visible in Chinese colour meanings, as well.

Accordingly, the older generation seems to continue the habits of following the traditional Chinese colour meanings (O)(V). International trends may be of significance, but only if they can be adjusted to the traditional thinking. In contrast, the post-80s generation is facing a much more complex choice as to which principles to follow. The particularities of the post-80s generation may be due to these young people mostly having grown up in single-child families (Huang, 2007). This has inflicted a 4-2-1 syndrome on them, since as singletons six significant adults – two parents and four grand parents - indulged them (Wang, Leightman & White, 1998: 78). Interestingly, the focus group participants also called the post-80s generation the ‘me-generation’ and referred to their parents as ‘we-generation’, emphasizing that this younger generation is much more individualistic than the previous generations. The relative increase in the power of girls of the post-80s generation (Fong, 2002) rather unexpectedly becomes visible in this phenomenon of young men, especially bachelors, wearing pink. Only a decade earlier, girls or ‘Misses’ working in the booming service industry were referred to as the ‘pink-collar class’ (Zhang, 2005: 136). However, the post-80s girls seem to have more power than ever before to challenge unfavourable gender norms (Fong, 2002). Combined with the fact that the male-female sex-ratio continues to reflect the traditional preference for sons in China, the societal power of girls in short supply is strengthening especially in urban areas (O) (Ding & Hesketh, 2006; Johansson & Nygren, 1991). Accordingly, this new situation has influenced the post-80s generation bachelors who want to gratify girls of their generation, and to communicate an eligible status, which is visible also in their choice of pink clothes<sup>31</sup>. This seems to be a successful strategy (Koller, 2008), as suggests a quote from an individual interview,

<b>‘Yes, so many boys wear pink, yes.</b> Traditionally, people thought that pink is for girls.	<b>CA,</b> PE
But in my mind pink is a younger colour, not girl colour. So I like the	PE,

<sup>31</sup> In Japan, a phenomenon concurrent though contradictory in purpose has been the ‘Herbivore boy’, young men who find marriage altogether unattractive and, consequently, choose a sexually neutral style (Broughton, 2009). I owe this information to one anonymous reviewer.

<p>boys wearing pink, I think... I feel the boy wear[ing] is [more] beautiful than girl wear[ing] pink (laughing). Because the girl wear[ing] pink is pretty, cute, but the boys wear[ing] pink is so... so... hmmm... is to change the boy, the man's image. The boy, the man is not [made of] iron, not hard, so hard, several... so many parts is soft. I like, I think pink express[es] well, for this. But I think the girl, women in modern city, modern life, they want to express their energy, they can work everything, they can express them[selves] with colour like blue, purple, red, some colour with energy, with the power, power. I think in this thought men, women, girl, boy, they use the colour, can [be] mixed. So, pink boy is so... express their realized thought. I think boys wear[ing] pink can tear [i.e. cry] (laughing). The boys wear[ing] black, wear[ing] navy blue cannot (laughing).’ (CHN/F/I)</p>	<p>PR</p>
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During my last observation period for this research, the streets of three big cities (Beijing, Shanghai and Hangzhou) of urban China were filled with young men wearing pink shirts (O)(V)(see Figure 17), often walking along with their girlfriend, suggesting that girls were in fact attracted to them.



Figure 17. Bachelors wearing pink in Beijing, Shanghai and Hangzhou.<sup>32</sup>

Interestingly, none of the Finnish interviewees that had experience in the Chinese market had paid attention to this phenomenon among the post-80s guys. In contrast, Finnish colour professionals that participated in the second focus group interview found the explanation of attracting female attention by wearing pink rather unbelievable:

<p>‘Would a girl really look for a husband among guys wearing pink??? ... No matter in which country they are.’ (FIN/F/G).</p>	<p>PR</p>
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<p>‘No, there has to be another explanation.’ (FIN/F/G).</p>	<p>PR</p>
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<sup>32</sup> Photos Janne Kommonen.



The above quotes suggest that it is challenging to appreciate very different cultural colour meanings, even if you have an extensive international experience and professional training for it.

As can be seen from the three examples above, the meaning-making for colours in Chinese cultural context is rather complex, and that the explanations that Finnish colour professionals might at first propose as self-evident, often prove to be culturally irrelevant and even completely misled. In the next sections, I will reverse the position and examine Finnish colour meanings.

#### 4.1.2 Examples of narrating Finland: Showing true colours

In this section, drawing from the narratives of both Finnish and Chinese interviewees as well as visual data, I reveal how a multitude of factors such as natural surroundings, values and national character, cultural norms, and historical and economic development become visible in colour meanings in Finland today. In the cultural colour charts crafted by the Finnish colour professionals in the two focus groups, two predominant colour palettes emerged, one derived from colours of Finnish nature and the other consisting of neutral colours (O)(V)(see Figure 18).



Figure 18. Examples of cultural colour charts for Finland by Finnish colour professionals.<sup>33</sup>

##### 4.1.2.1 Colours of Finnish nature

Blue and white, the colours of the national flag of Finland (O)(V) (see Figure 19), are considered the national colours of Finland. Predecessors of the national flag featured the Finnish coat of arms, a yellow lion against a red background, which remains part of the contemporary state flag.

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<sup>33</sup> Photos Kirsi Mantua-Kommonen.



**Figure 19.** The national flag of Finland and the state flag with the coat of arms.<sup>34</sup>

In an article of the time, one of the two flag designers, Eero Snellman, recounts that when the official flag for an independent nation was designed in 1918, political issues arising from the Civil War inhibited the use of red as the main colour (1928/Suomen mieli, 2008). Eventually, Snellman and Tuukkanen hastily designed the flag with blue and white following a brief from the Constitutional Law Committee (Suomen mieli, 2008). Today, the flag colours are claimed to represent ‘the blue of our lakes and the white of our winters’ (Finnish tourist board, 2004) (O). Similarly, the typical colours derived from nature by the Finnish colour professionals in their colour charts feature blues (representing the colour of lakes, sea and sky) and whites (of snow, and a greyish white for *kaamos*, period of darkness in the winter). The colour scheme is complemented with greens (representing forests, trees, moss, foliage and evergreens), and dashes of berry-red for the fall and winter season, and sunny yellow for the spring and summer season to compensate for the darkness of preceding winter. The participants described these colours also as ‘representing the mental landscape of the Finns’ (FIN/F/G). Consequently, ‘safe’ choices for colours for the Finnish market are natural colours, for example greyish metal colours for cars; greys, and beiges for textiles; and natural wood colours for wooden furniture (O)(V). While red is the classic colour for China, similarly, blue is the colour for the Finns. As a logo colour, for example, blue is considered to communicate Finnishness and trustworthiness, which is a characterization that Finns traditionally have wanted to be associated with (O)(V).

#### 4.1.2.2 Neutral colours of modesty and melancholy

From a more emotional perspective, the national character of the Finns has consistently been described as pessimistic and melancholy, humble and modest (Hayrynen, 2000; Lewis, 2005)(O). The Finnish interviewees did not explicitly consider the neutral, modest colour scheme of blues, greys, beiges and whites melancholic, but instead, they connected strong, warm colours and colourfulness with joy and delight. In Finnish culture, colourfulness and expressing joy is

<sup>34</sup> The Finnish tourist board. <http://finland.fi/>

considered more appropriate for children than for adults (O), and if someone in business wears a strong colour, they are expected to have a strong identity,

‘It demands, to carry a slightly different colour, to have personality, to have courage to be behind that colour <b>because you do stand out with colour and become very visible</b> . Like if the mass or the public in general wears a lot of less bright, sort of neutral colours that blend into the background... <b>then if someone wears colour, then, you know...</b> ’ (FIN/F/G)	PR CA
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Strong colour is considered an exclamation mark, a sign calling for attention (O). This kind of will to be noticed may not be seen as appropriate among the modest, humble Finns,

‘It comes from beyond two generations, I have thought about this myself a lot, this goes to family this conversation now but my own parents, their background on a psychological level that why is it like this and why is it like that... Perhaps also things I have tried to get loose of,	PR, PE
<b>also colours are part of it,</b>	CA
as there are these two silent generations in the background it is not surprising that we are a little bit... not so terribly sparkling. Even though of course in Finland there are many different kinds of personalities, there are very sparkling personalities in Finland actually many of them, this is not totally a hush hush nation which is often nice to... good to notice that not all of it is like that...	E, PR
but there is a lot of it, yes, this <b>joyfulness and delightfulness and colours</b> are pretty much related to that	CA, PE
and then this ‘crying comes from much joy’ ( <i>itku pitkästä ilosta</i> ) that this is what happens in the end. That this is the fact very deep within us.’ (FIN/M/G)	E, PR

The above quote expresses the persisting influence of the Second World War, in which Finland lost momentous territory and lives of young men, and the equally traumatizing Civil War before that, on the generations that survived them. The material depression that followed both periods was another strong influence, which generated Finnish Functionalism (Quantrill, 1995) first in architecture, and later in design and ensuing ‘colour culture’ (O). The quote captures the essence of Finnish mentality in the proverb ‘crying comes from much joy’<sup>35</sup>, a saying that has been used for example to warn children while they are playing and enjoying themselves ‘too much’ (O). Joy and happiness were to be concealed, as too much joy eventually would lead to a mishap.

<sup>35</sup> Translation from The Matti Kuusi international type system of proverbs.  
<http://lauhakan.home.cern.ch/lauhakan/cerp.html>

To compare, even though both the Chinese and the Finnish nations have endured probably more than their fair share of hardship, its effect on national character has been different (O). Therefore for the Chinese, it is difficult to understand why it appears to be necessary for the Finns to portray modesty and melancholy in colour meanings. Especially the contrasting customs in the context of a wedding bewilder the Chinese,

'About the wedding, the Chinese want to express happiness	PE
but Western people want to show the purity of love...	SH
They want to express different ideas, so maybe this is why they choose different colours. I don't know whether when the Western want to express happiness they will also use red?' (CHN/F/G)	PR, CA, E

'In daily life if I give a gift to my ... not only to business connection but also family and friends...	PR
because some of the Finnish designs, they are so pure, so plain that it can be a little bit sad...	PE
so it depends, for example, I would not like to give a blue and white design to a wedding couple, I would like to choose something else, something more colourful, more joyful, but I do not think it a problem to give something white to a Finnish wedding couple.' (CHN/M/I)	PE, PR

For the Chinese, this purity and simplicity seem joyless, but the Finns appreciate the practical and functional quality about them. The Finnish bride may even buy the wedding gown with practical issues in mind,

'My husband's sister got married last weekend and in the spring she asked me for hints for the wedding dress, and as she was talking she said she will take one which can be worn elsewhere as well, and I said stop stop stop, this conversation ends here, it is <i>your</i> day and <i>you</i> are the star of the day and forget about this kind... it is like watering down the celebration into something commonplace.' (FIN/F/G)	BE, PE, PR
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This ideal of functionality is very strong; 'relentless practicality' seems to affect every colour choice, whether it is about clothing, cars, or home decoration,

'I am under the impression that [we] Finns are also in many other aspects relentlessly practical,	PR
and it also guides this colour issue, so one dimension to think about this is that they [colours] are <b>long lasting, kind of that they function for a long time when they are not noticeable</b> , and then in some contexts it can be like, it is <b>finer because it is subtle</b> . And also perhaps this that you mostly do not want to be noticed, that a person who puts on very noticeable colours exposes himself to being seen and being noticed and a Finn may not typically be like that.' (FIN/M/G)	CA, PE, PR, E

In sum, the analysis suggests that Finnish colour meanings manifest naturalness, modesty, practicality, and functionality.

Moving forward, to provide one more detailed example of my analysis procedure, I next examine the cultural lifestyle brands Shanghai Tang from Hong Kong, China, and Marimekko from Finland, as well as their respective colour usage from a multimodal perspective.

#### 4.1.3 Comparative inquiry of two cultural lifestyle brands

In some of the individual interviews, which I conducted in the early phases of this research, the interviewees highlighted two lifestyle brands as epitomizing the usage of ‘Chinese’ or ‘Finnish’ colours: Shanghai Tang from China, and Marimekko from Finland. In this section, I show how I utilized comparative inquiry to examine these two brands and how they employ colours in their cultural branding undertakings. Both Shanghai Tang and Marimekko use a single brand strategy for the company and its products; in other words, neither of them distinguishes between corporate and product brands.

The empirical materials exemplified in the extracts above differ from the present materials concerning the brands Shanghai Tang and Marimekko, in that the latter data retains naturally occurring narrative materials generated and gathered by other scholars for previous studies into one of the two brands (see Appendix 8 for a comparative compilation of the data). In addition, the latter materials retain online media articles about the two brands, on top of the purposefully generated first-hand interview data described above. Additionally, in the analysis here I focus on how the two companies convey and incorporate their national cultural heritage with colours and other modes of communication, and respectively, how colour meanings are conceived to occur in these contexts. Therefore, in what follows, the complicating action (CA) and evaluation (E) in the narratives are examined from this cultural branding perspective rather than the more direct consumer perception or business implication perspective applied in the earlier sections.

As mentioned, in the narrative interviews, the two companies, Shanghai Tang and Marimekko, were presented as epitomizing the usage of ‘national’ colours and other cultural elements. Shanghai Tang fascinated one Finnish interviewee:

Then there is this Shanghai Tang, which has now started to conquer New York, London, Europe, and the rest of the world,	PE,
yes it is like based on this, bringing Chinese culture into contemporary fashion,	E
and they actually do it so extremely skilfully and nicely.	PR

Every time I go to Hong Kong or Shanghai I go and see what Shanghai Tang does,	BE
yes you should visit their web page, yes,	PR
they have taken the concept from the 30's Shanghai, which was like the Paris of China or the Paris of Asia, like the feeling, smells, colours, life-style, patterns, and even the shapes, the shapes of the garments have been like taken from there, but there is this idea that 90 % is this Chineseness or 80 % and 20 % is contemporary, when in contrast Armani has 90 % Armani-style and 5 % of China. (FIN/F/I)	PR, PE

Initiated by such interview narratives, I chose to examine how the brand Shanghai Tang actually employs colours and compare this to Marimekko, which the same interviewee used as the Finnish example. Also based on my personal experience, Marimekko was a rather self-evident choice to include as the brand representing 'Finnishness' at the time. I applied the triangulation of narrative and visual inquiry and observations for this part of the research, too.

Initially, my plan was to generate first-hand interview narratives also for this part of the research, and I was successful in finding an interviewee from Marimekko. Therefore, in a period of about two years, I repeatedly attempted to contact the Shanghai Tang head office in Hong Kong both directly and by using local assistance, but got no response. Therefore, to generate equivalent empirical materials for the comparative inquiry, I had to change my research plan and employ naturally occurring data: narratives from the websites of the two brands, consumer narratives from blogs, published interview quotes, case studies, as well as visual data from the websites.

For the visual inquiry, I took photographs from the brand stores to incorporate into the analysis. I was grateful to receive permissions to photograph the Shanghai Tang stores in Hong Kong and Beijing, as well as the Marimekko stores in Helsinki, while guaranteeing to focus only on interiors and not on products in the photographs. Due to the risk of product counterfeit, as standard procedure, neither brand would give permission to photograph inside the stores. Later in the visual analysis, I chose to focus on the respective photographs, because the narrative materials revealed that both brands had recently launched new guidelines for their concept stores. Therefore, the photographs from these stores represented a supposedly conscious and current way of building their respective brands within this visual environment, as well as provide fairly equivalent comparative materials for the analysis.

Correspondingly for observation, I made the choice of focusing on the retail stores rather than focusing on the products - on the fixtures and displays, the apparel of the store personnel, the packaging material, the logos, and other visualities in those stores. I based this on the assumption that global fashion and lifestyle trends and fashions may have a significant effect on the colour usage on

individual product items, and, consequently, product collections might not convey each brand's colour philosophy as strongly as these other brand elements (see e.g. Jackson, 2001:123), all coming together inside the store and at the website. I would examine the colour usage from the perspectives explicitly articulated in the narratives in the brand websites, as well as utilise the photos as probes in the focus groups and individual interviews to generate more narratives.

I will next provide my compiled narrative or 'argumentative story' (Moisander & Valtonen, 2006:175) about both brands infused with data extracts, and then compare the two narratives in the final section of this Chapter. The more complete narrative dataset can be found in Appendix 8 and within respective interview data.

#### 4.1.3.1 Shanghai Tang, the 'quintessentially Chinese' lifestyle brand

The 'grand narrative' of the brand Shanghai Tang goes as follows: Shanghai Tang is a lifestyle brand created in 1994 by Hong Kong businessman *David Tang*. His intention was to 'create the first global Chinese lifestyle brand by revitalizing Chinese designs interweaving traditional Chinese culture with the dynamism of the 21st century' (Yim & Park, 2007:1). The founder, David Tang, was described as a 'flamboyant cultural entrepreneur' with 'bold vision and excitement'. He claimed it was 'crazy that there wasn't a recognized or respected Chinese brand on the market', because of the bad connotation of 'Made In China' with poor quality and tackiness. But, he knew that the Chinese had the capacity to produce the best clothes on the market, because they were already making clothes for most of the famous Western brands (Huppertz, 2004:3,13; Yim & Park, 2007:3). So, he set up shop, which was to sell products proudly 'Made by Chinese' (See Figure 20 below).



**Figure 20.** Shanghai Tang Made by Chinese –logo at the doorstep to the Hong Kong Flagship store.<sup>36</sup>

<sup>36</sup> Photo: Kirsi Mantua-Kommonen

As the story unfolds, Western expatriates and tourists enjoyed the brand’s flagship store in Hong Kong as well as the products. Consequently, in 1995, Swiss luxury conglomerate Compagnie Financière Richemont SA (Richemont), the parent company of such prominent luxury brands as Cartier, Alfred Dunhill, Montblanc, Van Cleef & Arpels, and Chloe, became a major shareholder in Tang’s company. The company first paid Tang US\$13.1 million for a 40 per cent stake, and continued by buying out Tang’s original partner to raise its stake to a controlling position (Yim & Park, 2007:2). Under the new ownership, the brand made an effort to expand to other markets, and in particular, to the U.S.

So in 1997, the company opened its New York store on Madison Avenue, in a ‘prime fashion real estate’. The opening generated international celebrity interest; with fashion icons such as Diana, Princess of Wales and various Hollywood celebrities including Jodie Foster and Whoopi Goldberg becoming photographed wearing Shanghai Tang. Sarah Ferguson made an appearance in the Oprah Winfrey show and presented Oprah with a pair of Shanghai Tang’s ‘signature’ silk pyjamas. To coincide with the store opening, a print campaign in The New York Times, Vanity Fair, Harper’s Bazaar, and W, featured the high-profile Chinese actress Gong Li (Huppertz, 2004:10; Yim & Park, 2007:3). However, soon after the launch of the New York store, the company was shaken by a financial crisis. ‘The New York store was an ill-timed expansion that nearly sank the company,’ recounted Executive chairman Mr. *Raphael Le Masne* after having joined the Richemont group in 2002. ‘If we hadn’t relocated the store we would have gone bankrupt,’ he conceded. Nevertheless, the brand continued in its chosen positioning of being the first Chinese luxury brand, even though it took up less expensive retail space in New York. Despite this, the brand continued to struggle in the U.S., and was not able to reach success in the Mainland China, either (Huppertz, 2004:10; Yim & Park, 2007:3).

From two short quotes published some five years later, from the self-assuring tone it can be speculated that the very Chinese essence of the brand was, in fact, to some extent questioned after those developments:

<p>‘Our business is to always be quintessentially Chinese and to find our place within the mainstream. <b>If we stop being Chinese, we will completely lose ourselves,</b>’ said Mr. <i>David Tang</i>, founder of Shanghai Tang (Yim &amp; Park 2007:3).</p>	<p>E, PR, CA</p>
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<p>‘China chic means rooted in the Chinese culture faithful to Chinese history and re-translated in a modern way,’ said Executive chairman Mr. <i>Raphael Le Masne</i> of Shanghai Tang (Reuters Oct 11, 2007).</p>	<p>PR</p>
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The above declarations of being ‘quintessentially Chinese’ by the founder of the brand, Tang, and ‘faithful to Chinese history’ by the later executive chairman of



the brand, Le Masne, do, however, demonstrate the continuous outspoken aspiration of the brand to build on Chinese cultural heritage.

Likewise, on the company web page, the brand continued to associate its collections with expressions building on the Chinese cultural heritage (O). For example, the complete list of China-related expressions collected from the brand website in 2007-2008, reads as follows (in an alphabetical order):

‘Asian imagery, Chinese exotica, Chinese nostalgia, Chineseness, Chinoiserie, colonial Hong Kong, glamorous decadence of 1930s Shanghai, kitsch, luxury kitsch, Mao kitsch designs, Maoist nostalgia, Mythical minority cultures, playful self-Orientalism, Qing dynasty nostalgia, Shanghai nostalgia, Shanghai romance, traditions of ethnic minority tribes, Dai, Miao hinterland, Yao, Made by Chinese.’

As the above list demonstrates, the brand actively built its position as a Chinese cultural brand in a multidimensional way using the mode of text, connecting with different eras in Chinese history, with several ethnic minority cultures, with nostalgic and romantic associations of China, and so forth. Typically, the purpose of cultural branding is to make ‘a brand’s tacit cultural strategy explicit to be successful’ (Holt 2004:92-93). When analysing the above verbal expressions, Shanghai Tang might be considered a ‘successful’ cultural brand.

However, when examining the brand colours and how they are communicated, the reading changes. The respective list of colour-related expressions collected from the brand website during 2007-2008, reads as follows (in an alphabetical order):

‘Bold Shanghai Tang signature colors, bold-colored, bright signature colors, brilliant colours, fluorescent, inimitably vibrant color palette, monochromatic, stylized version, Pop-art colourful approach, range of colours, rich colours, Shanghai Tang signature colours, shimmery, shiny, shockingly bright colours, signature Shanghai Tang colour scheme, Tibetan color schemes, vibrant colours.’

Unexpectedly, the vocabulary includes only one reference to China, and even that is made to the politically controversial region of Tibet (‘Tibetan color schemes’), while in general the focus is on ‘bold, brilliant, shocking, and vibrant’ colours, which seem to constitute the ‘signature Shanghai Tang’ colours. Conducting a visual analysis of that colour scheme, and comparing it to the traditional Chinese colour theory of the *Wu Xing*, five elements, which I presented earlier, it becomes clear that the colours are indeed ‘bold, brilliant, shocking, and vibrant’, but only two of them, the red and the greenish blue, can be considered as coinciding with the traditional Chinese colours of the *Wu Xing* (see Figure 21 below).



**Figure 21.** Photos from Shanghai Tang, Beijing, Grand Hyatt Hotel store, a re-creation of their colour scheme, and colours of the *Wu Xing*<sup>37</sup>.

In the colourful interiors, the store fixtures, the fitting rooms, as well as in some of the merchandise, the featured colours included bright red, pink, orange, green, and blue, framed with black. The overall atmosphere of the stores was very colourful and inviting, and the fitting room reinforced another theme the brand has conveyed, that of celebrities and movie stars, as the luxurious velvet curtains and lighting in the fitting corners did make an impact on me. The store personnel wore clothes in one of the five bright colours, as well; the ladies wore red and the gentlemen wore pink. (O)(V)

Meanwhile, the colour names or cameos utilised at the brand website did not have much to do with ‘Chinoiserie’:

‘Acid purple, black and white, bright yellow, brilliant fuchsia, candy apple red, Day-glo orange, Ebony, Fuchsia, green, Hot pink, lime, lime green, lime-green, orange, pink, purple, red, white, yellow.’

The garments themselves were primarily variations on traditional Chinese clothing in the bright ‘Shanghai Tang colours’ and traditional patterns in a range of luxury fabrics such as silk, leather, suede and cashmere, finished with fine detailing including the ubiquitous Chinese ‘frog’ clasps or knot buttons (Huppatz 2004:10)(O), jade details (O), and so on. While expatriates and tourists liked the products in the Hong Kong store (O), the Western press described the colours with expressions such as ‘screaming pink’ (Business Week, April 17, 2007).

When I utilised the photos from the stores as probes in the Chinese focus group as examples of Chinese colours, the participants where keen to correct me:

<p>‘Actually, it is not the pure traditional Chinese color, I think it is foreigners’ understanding about Chinese color, and I find that there is a trend,</p>	<p>PR</p>
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<sup>37</sup> Photos Kirsi Mantua-Kommonen

<b>if you really bring the people the original things, pure or traditional one, it [will] not sell very well.</b>	CA
If you change to something else, the foreigner will understand, actually, if take the components from the original design and make it industrialized [commercial], that can come into the different value, different values adding on the original one.’ (CHN/M/G)	PR, E

‘[Colour] comes from the reality, but [is] higher than the reality.’ (CHN/M/G)	PR
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This quickly passing dialogue in the Chinese focus group was for me the first indication of the possibility that the Shanghai Tang colours, which according to the Finnish interviewee were a skilful way of bringing Chinese culture to contemporary fashion, would not represent Chineseness for the Chinese, themselves (O).

In further individual interviews, the Chinese interviewees never took Shanghai Tang up as an example of Chinese colours, and when I did, they would politely imply differently:

Shanghai Tang is... I could maybe buy from there something for my foreign partner, maybe something for Kirsi (laughing). (CHN/F/I)	E
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The management of Shanghai Tang, however, continued to emphasize that the brand was for the empowerment of Chinese, and not only for foreigners:

‘Very soon -- the same way Hong Kong people did, or Singaporean people did – the mainland Chinese are going to go back to their home culture and will basically consider themselves as less slaves of the West and more will adopt their own code,’ said Raphael le Masne (Reuters, Oct 11, 2007).	E, PR
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Subsequently, the company continued to set up several brand stores in airports and hotels on the Mainland China, but according to my observations, they were not attracting Chinese consumers, but Westerners (O). I never once saw a Chinese person shopping at Shanghai Tang on the mainland despite my many visits to the stores at different times of the year, on different days, and at different times of the day, while in the Hong Kong store I did observe customers who appeared to be of Chinese or Hong Kong origin (O). Furthermore, the company had ambitious plans of opening stores ‘to double its global footprint of outlets to 50 by 2010, with one store each in London, Paris, and Zurich,’ and le Masne was reported to be actively looking for partners to open other European outlets, specifically in Spain, Germany, and Italy (Business Week, April 17, 2007).

Several years later, at the beginning of 2014, the brand website mapped stores in eleven cities in Mainland China, Hong Kong, Macau, and Singapore, one in Europe (London), one in the U.S., in Miami, and two in the Middle East. I take this as a potential indication of either that the Chinese have in fact started to buy Shanghai Tang, or, more likely, that the Westerners prefer to buy the brand when living in or visiting China rather than in their home country.

#### 4.1.3.2 *Marimekko, the pride and passion of the Finns*

The ‘grand narrative’ of the brand Marimekko goes as follows: Marimekko was founded by Mr. Viljo Ratia and his wife Armi Ratia in 1951. Mrs. Ratia, who was ‘an advertising woman’ and a trained textile designer, was determined ‘*to create something radically different with beauty and longevity to give hope to the grey mood in post-war Finland*’ (Mitchell, 2007:3). The soul of the company, Mrs. Armi Ratia, was described as ‘boldly different’ and she refused to follow Paris haute couture and avoided the word ‘fashion’. Instead, the company talked about ‘dressing Finnish women’ or ‘the production of functional garments’ (Mitchell, 2007). According to the company website, Marimekko’s business operations rapidly expanded and became international in the 1960s. The product range widened, and Marimekko became a globally recognised phenomenon and lifestyle (www.marimekko.com). The brand received a major push in 1960, when Jacqueline Kennedy, the wife of the U.S. presidential candidate John F. Kennedy, purchased seven Marimekko garments from the company’s U.S. distributor. She then appeared in her Marimekko dress in the cover of Sports Illustrated (Mitchell, 2007:3). In the 1970’s, Marimekko’s primary colours, fine fabric, and simple Nordic elegance were successful in Europe and the U.S.

After Armi Ratia passed away in 1979, her heirs first took the management, but later in 1985 sold the company to a Finnish conglomerate Amer Group PLC. The end of the decade witnessed the beginning of difficult years for Marimekko. Amer was later blamed for letting the brand decline to the point that Marimekko was fighting for survival (www.marimekko.com; Business Week, April 26, 2004; Mitchell, 2007:5). The new heroine of the narrative was Ms. Kirsti Paakkanen, an entrepreneurial and charismatic lady seasoned in the advertising business (O), who in 1991 acquired and rescued the company from the brink of bankruptcy, by investing her own funds and taking out a bank loan to finance the purchase and working capital necessary to operate Marimekko (Mitchell, 2007: 5, Reuters, Oct 31, 2007). To revive Marimekko, Paakkanen reintroduced classic designs such as *Unikko*, the famous poppy, along with bright geometric prints, stripes, and black-and-white abstracts (Business Week, April 26, 2004; Mitchell, 2007:6). Paakkanen also reclaimed Marimekko’s status as a pride of the Finns:

‘Marimekko is so Finnish an enterprise that anything more Finnish would be difficult to find,’ said Ms. <i>Kirsti</i>	CA, E
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<i>Paakkanen</i> , CEO and principal owner of Marimekko (Mitchell, 2007:12)	
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Several years after Mrs. Paakkanen had turned the company around, she started looking for a successor to be able to return to retirement to her house in Provence. As the Finns were expecting her to find a woman to continue in the footsteps of Mrs. Ratia and herself, they were taken by surprise when Mrs. Paakkanen, instead, chose to sell a significant share of the company to a former banker Mr. Mika Ihamuotila, even if he did seem to share her passion for the brand (O):

‘It is my aim to start building Marimekko into a cult brand within clothing, interior decoration and lifestyle,’ said Mr. Mika Ihamuotila, CEO (since Feb 1, 2008) of Marimekko (Reuters, Oct 31, 2007). ‘A cult brand, whose design and products encourage people to be genuine and honest.	PR,  E
<b>[...] I hope that me and Marimekko can encourage Finns to become proud of being Finnish.</b> ’ (www.talouselama.fi 16.11.2007).	<b>CA</b>

However, the company was hit hard by the financial crises of 2008, its growth halted, and the share price plunged (O). In the beginning of 2009, the company announced that its largest single shareholder, CEO Mika Ihamuotila, was ‘unable to secure financing to raise his shareholding due to the turbulent financial markets.’ According to the original agreement with Mrs. Paakkanen, Ihamuotila was supposed to buy 10 per cent of the firm from her for a set price, which would have raised his stake to 23 per cent of shares and votes (Reuters, Jan 2, 2009). Mrs. Paakkanen, perhaps rightfully so, read this as a breach of contract, and sold the shares on the stock exchange, while battering Mr. Ihamuotila in public (O). Dismayed, she blamed him for ruining the brand and the company (O) (Talouselama.fi, 5.1.2009). Mr. Ihamuotila returned the favour by publicly critiquing earlier decisions in product development (Talouselama.fi, 29.1.2009). The Finns were confused, was the heir prince to deceive them for their crown jewel? (O)

Despite the drama, the company website would continue to link the brand with typically Finnish expressions as per the following list (O)(in alphabetical order):

‘Equality of sexes, Female power, Finnish design, Finnish quality, Finnish success, High-tech’

This short list of words characterizes other cultural values of Finnishness on top of taciturnity. The relatively equal social status of women in relation to men, the appreciation of Finnish design and quality, as well as the strong will to suc-

ceed in the world of high-tech, were expressions easy for the Finnish stakeholders to accept as representing their culture and the Marimekko brand.

The corresponding list of expressions related to colour scales, in contrast, is much longer (O)(in alphabetical order):

‘Attractive colours, beautiful hue, beautiful tones of, boldly coloured, bright colours, colour palette, colourful, colours are designed to match, colourways for different seasons, complemented by notes of, deep seasonal colourways, elegant, enchanting new colours, new colours, new, elegant autumn colour, primary colours, restrained colour palette, rich world of colours, single coloured, solid-coloured, splashes of colour, strikingly colourful, strikingly metallic, the colour laboratory, varied and rich range of different worlds of colours, variety of vivid colours.’

The above list includes references to seasons, which significantly influence the life of the Finns. The richness of expressions reflects the wide range of products Marimekko has, and the list is rather consistent with the way the brand has been built over an extended period of time (O).

However, the list of colour names or cameos proves to be less consistent (O)(in alphabetical order):

‘Beige, black, black-and-white, blue, blue-white, burgundy, Camel, coffee brown, dark blue, dark brown, grey, Khaki, olive green, orchid pink, purple, red, red-white, royal-blue, ruby red, warm red, white, Winter khaki.’

The above list of colour names does include words typically utilised for expressing ‘Finnish’ colours, such as beige, black, black-and-white, blue, and blue-white. In contrast, it also includes several colour names that have not much if anything to do with Finland, Finnish nature, or Finnish values: burgundy, Camel, olive green, orchid pink, and royal-blue. These types of cameos rather give the impression that Marimekko is a follower of international colour trends instead of a ‘cult brand’ proud of its Finnish heritage.

In the first Finnish focus group, the brand Marimekko was not so much discussed due to the colours as it was for the choice of materials and style for the garments:

‘But all these examples resemble modern art, kind of, very explicit patterns, colours are bright with black and white included, and this is distinctive of Marimekko, Vuokko, so that if you look at Maija Isola, Annika Rimala, all the way since 1950’s, then, well, very large patterns, very explicit, very much like the ab-	PR
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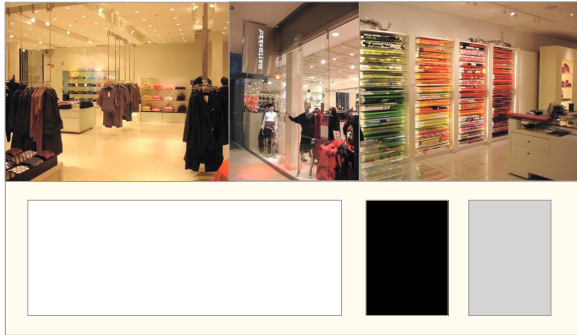
stract art of those times, and it is very modern...’ (FIN/M/G)	
‘...and then it creates this very strong feeling of the material, of that, these Marimekko-patterns are in a way very abstract in the sense that they, in a way, fade out the material altogether, that it is, once and for all, they become such, almost incorporeal.’ (FIN/M/G)	PR

‘...but elsewhere people are, they play on a more minuscule scale and they understand from that, that such luxurious feel... abroad some people may experience like some Marimekko that if someone wants to wear a duvet cover then it is all ok, but in a way all finesse and nuance is missing there.’ (FIN/M/G)	PR
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The above discussion shows how the two gentlemen (of two different generations) have a contrasting view on how the classic patterns and materials of Marimekko function as garments. While the first interviewee sees the garments more as wearable canvases of modern art, the younger generation interviewee sees those patterns perhaps more suitable for bed linen, and that if they are worn, they continue to resemble bed linen.

The above brief extract of discussion reflects a major challenge that the brand Marimekko was facing at the time of the empirical studies; that they were not gaining the interest of the younger generations in Finland.

When photographing and observing the brand retail stores, further discrepancies caught my attention. For most fixtures and walls of their shop interiors Marimekko had chosen a characteristically Finnish colour scheme of completely white design (O)(see Figure 22 below). White also complements bright colours (Newman & Atkinson, 2001:102), which are very prominent in the Marimekko product designs (O), and therefore, using white is a very typical choice in fashion industry. However, some of the mannequins have silver-coloured skin, silver often being referenced as the colour of the Moon in Finnish, for example the silvery moon (hopeinen kuu) (O). The colour scales are restricted, but perhaps unexpectedly, blue, the ‘national’ colour of Finland, is absent (O).



**Figure 22.** Photographs from Marimekko, Helsinki, Kamppi store, and a re-creation of the colour scheme (excluding product colours)<sup>38</sup>.

Even more significantly, while the brand is known and admired for because of its bold colours, the store personnel in the Helsinki stores wore black or black-and-white garments (O). While these do comprise one part of the Marimekko collections, it might be more consistent with the brand for the personnel to wear more colourful garments.

#### 4.1.3.3 Comparison of the two brands and how they incorporate colour

Based on the above descriptions, in this section I will briefly recapitulate the colour conventions by the brands Shanghai Tang and Marimekko, both of which proclaim to employ their national cultural heritage as a source for brand building. I here point out the main similarities and differences, which assist in understanding some of the challenges in cultural meaning-making for colours when seeking answers to the first two research question of this dissertation.

The Chinese lifestyle brand Shanghai Tang applied a very bold colour scheme for their shop fixtures: red, orange, pink, lime green, and a greenish blue. As pointed out by Billger (1999), such strong colours lead to reflections and contrasts, which affect the colour appearance of both the interior and the products, making this type of choice particularly distinctive in a field where the products are colourful, as well. Marimekko, instead, employed a characteristically Finnish colour scheme of completely white design for most fixtures and walls of their shop interiors, combined with black and silver-grey; a colour scheme, which also coincides with the international convention in the design and fashion industry.

Moreover, even though Shanghai Tang declared building on Chinese cultural legacy, they did not utilise the traditional colours of the *Wu Xing* or five ele-

<sup>38</sup> Photos Kirsi Mantua-Kommonen



ments, nor any other colour scale, which would feel familiar to the Chinese. In contrast, the non-Chinese customers did enjoy these colours, as from their Western perspective they interpreted the colourfulness representative of Chinese culture. However, the Shanghai Tang colour names and visible colours employed were consistent with each other. In contrast, Marimekko had discrepancies in colour naming, as they employed several expressions from trend colours, which are not authentic from the Finnish perspective. Examples included 1) olive green, even though olives do not grow in Finland, while there are plenty of similar tones to be found in Finnish nature, for example in different species of moss; 2) royal-blue, even though there are no royalties in the republic of Finland, and more relevant references to attach the particular blue hue to Finnish culture would be easy to find; and 3) camel, again an animal quite exotic to the country of bears, martens, and wolverines. While it is easy to understand that these choices were made in order to communicate internationality, trend-awareness, luxury, and so on, they nevertheless may be considered as distractions from employing cultural branding with Finnish heritage.

Moreover, in later observation phases of the study one of the colours of Shanghai Tang, the colour orange became of pertinent interest, because I came across two other instances, where non-Chinese designers had chosen to apply orange (O, V). Both were in context of hotel design, one only for the outside walls, and the other both for the outside walls and for the interior design. I studied the latter case in more detail. It became apparent that the colour orange was chosen because, as the German architect recounted,

<b>'[...] well, we did not want to use red, because it is <i>every-</i> <i>where here in China!</i>' (GER/M/I)</b>	<b>CA</b>
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He thought orange would be 'close enough' for the Chinese. But since the brand of that particular hotel was building on the cultural legacy of the Ming Dynasty Imperial China, the Chinese visitors were baffled by the orange colour, which to them might have seemed to be more fitting for a playschool building (O).

These few examples go to show another issue of cultural colour meanings carrying relevance both for researchers and for practitioners. Typically, designers look to find and record – usually by photography – examples of how each culture employs colours, and then utilise these records as reference points for either local traditions or potential new trends. Therefore, the culturally 'inappropriate' or less successful choice, which some brand or company makes, may be repeated by others. Consequently, this analysis shows that relying *only* on visual data might not lead to the most authentic possible outcome, when examining cultural colours and their meanings.

## 4.2 Conclusions from the examples of the analysis procedures

To conclude, through all of the above elaborated (as well as others, not itemized here) examples from Chinese colour narratives, Finnish colour narratives, and cultural colour meanings employed by Shanghai Tang and by Marimekko, I have attempted to convey the type of narrative inquiry I applied in this research, which is categorized as naturalistic or topic centred (Elliott, 2006: 39; Riessman, 1993). In the consequent analysis procedures presented in this chapter, I have focused rather straightforwardly on the way the interviewees talked about the topic of colours and colour phenomena, instead of, for example, on what kind of representation of themselves or their company the interviewees were putting forth. I chose to apply this kind of technique, which follows an idea of 'hermeneutics of faith' rather than 'hermeneutics of suspicion' (Josselson, 2004), because it aligns with the emic approach of cross-cultural research. Therefore, instead of problematizing the narratives of the interviewees – in my case the Chinese, in particular – and what they perhaps wanted to convey with these accounts, I rather chose to consider them inherent. Then, I strived towards coming to a deeper understanding by combining and comparing narratives and narrative fragments from several interviews on the same colour topic. Moreover, I relied on the triangulation of the generated narrative, visual, and observation materials, thus letting the data 'speak for itself' (Moisander & Valtonen, 2006), rather than indiscriminately imposing etic constructs from previous studies into the analysis.

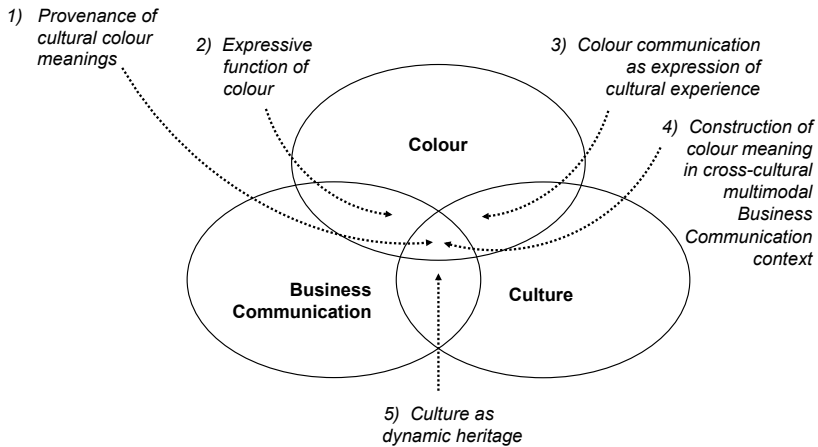
Collectively, the specifics of my analysis procedure exemplified above should now provide the possibility for validating the rigor with which I conducted the analysis in this research. Conforming to the cross-cultural approach, I examined the narratives from both the Chinese and the Finnish interviewees to obtain emic explanations and reasoning for the many potential and proposed meanings of colours.

Accordingly, it should now be possible to securely evaluate the equivalence and transferability of the consequent findings, which I will present in the following Chapter 5. I will continue by using the writing style suggested by the cultural approach as exemplified by this chapter, in other words to infuse the findings with extracts from the data.

## 5. Key findings and discussion

In this chapter, I present the main empirical findings of this study by providing answers to the research questions defined in the introduction. In contrast with the more traditional ways of writing up research, I follow the writing style of the cultural approach: While discussing my empirical findings from the narrative and visual inquiries and observation I directly link them to existing literature. Moreover, I reflect upon existing models, frameworks, and conceptualizations, and propose enhancements and conclusions, which can be drawn successively from each of the findings.

In what follows, recognizing my active role in collaboratively generating the data and co-constructing the narrative, I therefore enfold my *narrative of the phenomenon of cultural colour meanings as informed by this research project*; a narrative, which I present by writing up a dialogue between the empirical analyses and the previous literature. Concurrently, I propose some preliminary advances to the initial theoretical framework of this study as it has emerged at the four intersections of the three research areas of this study: business communication, culture, and colour, as introduced when outlining the research gap in Chapter 1 and expanded in the theoretical perspectives in Chapter 2. These advances also comprise the scientific contribution of this research project in the form of proposed enrichments to previous models, conceptualizations, and frameworks. In Figure 23 below, I provide an overview of these enhanced models, conceptualizations, and frameworks in relation to the research gap, before discussing them in detail in the upcoming sections.



**Figure 23.** The enhanced models, conceptualizations, and frameworks based on the key findings of this dissertation visualized in relation with the original research gap.

To recall the introduction in Chapter 1, to achieve the purpose of this research, the following five research questions were identified:

*RQ1: What are the provenances of those cultural colour meanings that become apparent in Chinese-Finnish business encounters?*

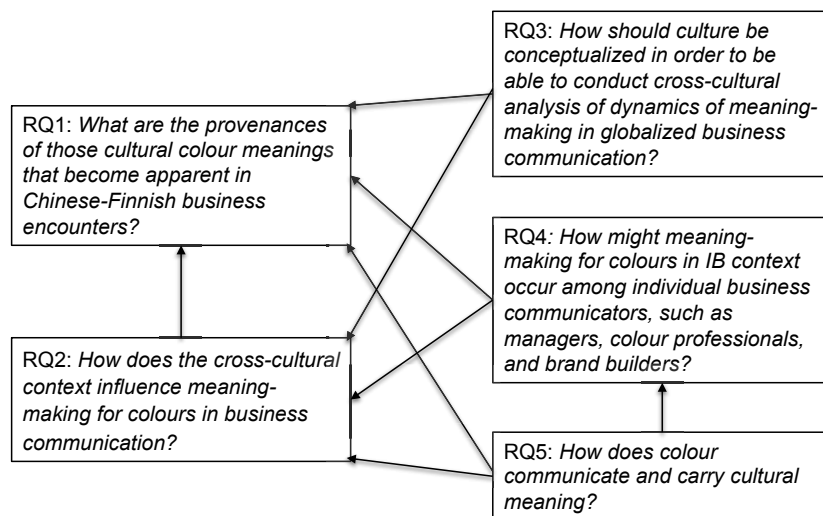
*RQ2: How does the cross-cultural context influence meaning-making for colours in business communication?*

*RQ3: How should culture be conceptualized in order to be able to conduct cross-cultural analysis of dynamics of meaning-making in globalized business communication?*

*RQ4: How might meaning-making for colours in IB context occur among individual business communicators, such as managers, colour professionals, and brand builders?*

*RQ5: How does colour communicate and carry cultural meaning?*

Next, I address each of these research questions one by one, but leave the first, main research question of this dissertation, to be attended to last. This is because the research questions 2 to 5 help in answering the main research question and thus need to be answered first. In Figure 24 below, the research questions have been arranged to show a hierarchy in which they, according to the present empirical materials, seem to be connected with each other.



**Figure 24.** The hierarchy and interlinks between the research questions

As can be seen from the Figure 24 above, the hierarchy between the research questions is not linear but intersected. Research questions 3 to 5 help provide answers to research questions 1 and 2, and research question 2 also helps provide the answer to the main research question, RQ1. Thus, I present the findings in a reversed order, starting from the most general research question, RQ5.

Throughout this chapter, I build my case in a narrative form to bridge the expanded research gap outlined in the introduction by providing models, conceptualizations, and frameworks, which draw from the theoretical perspectives discussed in Chapter 2, apply the methodologies discussed in Chapter 3, and employ the triangulation of the narrative (individual and group interview materials), visual, and observation (both visual and narrative) materials in the analysis procedures as described in Chapter 4. As the consequent findings of this research, I propose initial *enhancements to the interactional theory of communication* (see Figure 2 in Section 2.1.3), *to the multimodal theory on colour* (Section 2.3.3), and *to the concept of culture as employed in business communication* (Section 2.2). Finally, I propose an initial conceptualization for *the Provenance of cultural colour meanings*, which has not been addressed by other scholars before. As already mentioned in the acknowledgements, I began developing this concept in articles and conference papers (Mantua, 2007; Kommonen, 2008; Kommonen & Zhao, 2008; Kommonen, 2011; Kommonen, 2014). Here, I collect these initial observations and develop them further into a more comprehensive and theoretically grounded proposition.

So to begin with, in the next sections, I first focus on the research questions 5, 4 and 2, the answers of all of which have to do with connecting cultural experience to meaning-making, and with the ability of colour to express.

## 5.1 Colour meaning in a cross-cultural context

First of all, drawing from the empirical analyses explicated in Chapter 4, I show that when for example an individual, an MNC, or a brand, employs colour in a particular context, they all come to *express* their *cultural experience* concerning the respective colour meanings, an act that renders them into *expressors*. In this section, I discuss this *colour expression*, and how incorporating the cross-cultural context subsequently might advance the theory of business communication, and the multimodal theory on colour.

### 5.1.1 The expressive function of colour

Within the modernist research tradition, there have been numerous attempts to rationalize and find a ‘scientific truth’ for colour, corresponding to a way of thinking which, in contrast, has largely become rejected in postmodern and poststructuralist research (Moisander & Valtonen, 2006: 209). Moreover, colour has tenaciously resisted this very tendency of becoming rationalized (Mirzoeff, 1999; Pastoureau, 2001). I propose that some of these efforts may have failed because they have dismissed and eroded earlier insights on one of the most powerful functions of colour: the power to express.

Concerning the fifth research question RQ5, *How does colour communicate and carry cultural meaning?* I therefore propose that, while colour certainly can and does serve *ideational, interpersonal, and textual functions* (Kress & van Leeuwen, 2002) as discussed in detail in Chapter 2.3.3, in many contexts, first and foremost, *colour has an expressive function*. I ground this proposition on incorporating findings from the earlier research in the fields of art history (Ball, 2001; Gage, 2005) and the psychoanalytic approach (Diem-Wille, 2002), and the current empirical analyses.

As I showed earlier in Chapter 3.3.3 on visual inquiry and data generation, this expressive function of colour has, as a matter of fact, been the focal interest of art history, with one of its aims being to understand *colour meaning as the artistic expression of the artist* (Ball, 2001; Gage, 2005) and *thereby* serving the *interpersonal, ideational, and textual functions*. Furthermore, the psychoanalytic approach has considered colour to be an *expression of emotions* or a *symbol of experiences* (Diem-Wille, 2002; Rose, 2003) *thereby* serving the *interpersonal and ideational functions*. For some reason, however, this expressive function of colour has not achieved focal attention within other visual approaches to colour (see also Table 9, page 76).

Based on the present empirical materials, with the expressive capability of colour, I do not only refer to colour as ‘expression plane’ as opposed to ‘content plane’, which has been a common distinction in multimodal theory (e.g. Fei, 2004). In contrast, I propose that for example in Chinese culture, which is considered a high-context culture (Hall, 1976), colour meanings, such as that of colour green in the context of a hat, might appear as profound and powerful as to directly *express content*, substance, and *meaning*. Perhaps this very quality has contributed to the supposition of Kress and van Leeuwen that ‘arguably colour itself is metafunctional’ (Kress & van Leeuwen, 2002: 347). I share the view of Halliday (1978: 50) that it is unhelpful to isolate any one function as fundamental (Halliday uses this articulation when discussing the expressive function of language), but that it may be ‘*useful to do it for certain types of inquiry*’ (Halliday, 1978: 50).

However, one could still insist to ask the question: The expression of what? Elsewhere, the wording ‘to express’ in the context of colour has been used to articulate the three functions: For example, colour may be considered to serve an *interpersonal function* as ‘*expression of feelings*’ (van Leeuwen, 2011:1, my emphasis), an *ideational function* as ‘*symbolic expression of ideas and values*’ (Kress & van Leeuwen, 2002; van Leeuwen, 2011:16, my emphasis), an *interpersonal and ideational function* as ‘*expression of character and identity*’ (van Leeuwen, 2011:23, 61, 85, my emphasis), or a *textual function* as an ‘*expression of an era*’ (Kress & van Leeuwen, 2002, my emphasis). Already these few examples suggest that for the purposes of this inquiry – increasing our understanding of cultural meaning-making for colour in business communication – the expressive function of colour might, after all, be fundamental (see Halliday, 1978: 50).

Consequently, as an answer to the fifth research question,

RQ5: *How does colour communicate and carry cultural meaning?*

I conclude that *colour communicates cultural meaning by attaching particular shared meanings* to particular artefacts in particular contexts and situations, based on shared cultural experiences, *and by expressing these meanings*.

Moreover, Meaning-making for colour thus exposes and expresses the cultural experience (or lack thereof) of the communicator in these contexts and situations. This implies my next finding concerning the influence of incorporating colour into the interactionist communication model. Instead of ‘the communicator communicating a message’, as has been the implicit and explicit idea of the traditional mathematical sender-receiver communication model and its derivatives (see Section 2.1.3), incorporating the mode of colour into business communication inevitably renders the communicator into *an expressor*. I next examine this proposition in more detail.

### 5.1.2 Meaning-making for colour as expression of cultural experience

When I incorporate the above-introduced expressive function of colour into the interactional communication model a new model of Meaning-making for colour emerges. Here, the communicator becomes an *expressor*, as I elaborate next.

Explicitly, when the communicators apply colours in particular artefacts in particular contexts and situations, they inevitably become *expressors*: They access, select, and assign meaning by way of tapping into their cultural identity and experience, which has shaped their symbolic resources with which to construct meaning for the colour. For example, by choosing a white wedding gown, a Chinese bride may aspire to express ‘cosmopolitan identity’ (Hannerz, 1990) and ‘purity’, which she might believe is the Western meaning of the white colour of the wedding gown, but, to express happiness and to invite good fortune into the marriage, too, she may want to wear the red Chinese *qipao*,

‘Red is a good colour and a positive colour and they get married wearing red. [...] They get photographed in the traditional red dress,	PR
but then, also in this European white gown, so they want,	CA
it sort of shows for me the kind of divide we are living now, that they want both.’ (FIN/F/I)	E

‘About the wedding, the Chinese want to express happiness	PE
but Western people want to show the purity of love...	SH
They want to express different ideas, so maybe this is why they choose different colours. I don’t know whether when the Western want to express happiness they will also use red colour?’ (CHN/F/G)	PR, CA, E

At a theoretical level, the above would entail that the similarity or dissimilarity of the meaning of a colour (e.g. red or white) between two expressors depends on the consistency of shared cultural experience concerning that particular colour in that particular context.

Drawing from previous models of communication, Schramm’s interactional model (1954) in particular, and the symbolic interactionist view of meaning-making presented in Chapter 2.1.3 in Figure 2, and the empirical analyses explicated in Chapter 4, I propose here a model of *Meaning-making for colour as expression of cultural experience*. I do this by showing that the ideational, interpersonal, and textual functions that colours are put to serve can be conceived as *expressing the cultural experience of the communicator*. I give examples to display how, without relevant cultural experience, one would not ‘know’ any of the many potential cultural meanings that can be assigned to colours in Chinese or Western cultural contexts.



For example, without Western cultural experience, one would not ‘know’ that a certain hue of blue can fulfil the *ideational* function of water on a map (Kress & van Leeuwen, 2002), that pink may serve an *interpersonal* function of expressing femininity (Koller, 2008), or that particular colours are in harmony with each other thus serving a *textual* function (e.g. Albers, 1961). Similarly, without everyday experience in the Chinese culture, one would not ‘know’ that, depending on context, green can connote shame (*interpersonal*), that red is the colour of happiness (*interpersonal*), and that yellow can denote both earth (*ideational*) and the Yellow river (*Huang He* 黄河), which gets its name from the rich, yellowish-brown soil, loess, that its water carries in suspension along its course (Wright, 2001); and that yellow further represents the wealth of the Emperor (*interpersonal*) and, in contrast, it can indicate pornographic materials (*ideational* and *textual*). Likewise, without everyday experience of Finnish culture, one would not ‘know’ that on the wedding day of a modern bride and groom, white expresses happiness as much as purity (*ideational function*), that the same blue tone in a company logo can express both Finnishness and trustworthiness (*ideational* and *interpersonal functions*), and that the different seasons have an influence on which colours are culturally suitable to wear (*textual function*). When someone uses these or other colours in the ‘correct’ way, they express their cultural experience and consequent cultural knowledge; their understanding of the corresponding cultural colour scheme. But, when they apply colours in ‘an inappropriate’ way, they reveal their inexperience with regard to the culture in question.

In Chapter 2 on Theoretical perspectives, we concluded that according to the present theoretical stance on communication, *the communicators draw from their own experience to construct symbolic meaning for colours* (page 34). In Chapter 3 on Methodology and Data Generation, we concluded that within the cross-cultural visual approach, *shared meaning is constructed based on shared cultural experience, while unintentional meaning-making occurs*, since meanings are multiple and dynamic (see Table 10, page 78).

As we add to this meaning-making process the increased understanding we have received from the present empirical studies, we can answer the fourth research question,

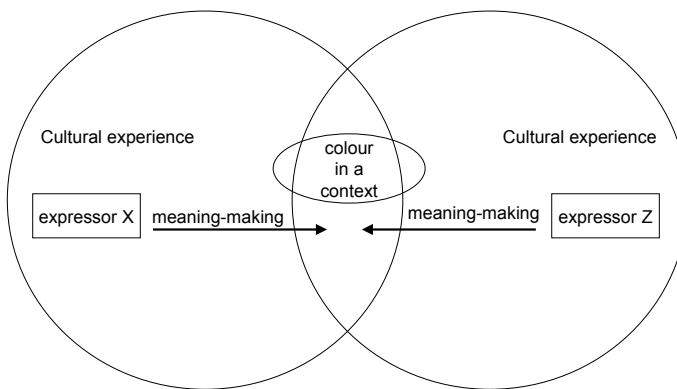
RQ4: *How might meaning-making for colours in IB context occur among individual business communicators, such as managers, colour professionals, and brand builders?*

I conclude that *meaning-making for colours occurs as individual business communicators, such as managers, colour professionals, and brand builders, respectively, access, select, and assign symbolic meaning to colours by adopting a particular context-specific cultural identity and related personal experi-*

ence, and applying their corresponding symbolic resources for meaning-making. Therefore, the more personal experience these business communicators have from cultures they are dealing with, the more likely they will understand the other communicators' potential cultural identities and applicable symbolic resources for meaning-making, and arrive at a similar meaning.

Moreover, since the respective colour meanings can and do differ between different communicators, they have thus become *expressors*, who express their personal cultural experience with how they use colour.

The consequent new Model of Meaning-making for colour as expression of cultural experience, where the communicator becomes an *expressor*, is visualized in Figure 25 below.



**Figure 25.** Model of Meaning-making for colour as expression of cultural experience. Kommonen, 2014.

To summarize the model proposed in Figure 25 above, when the communicators apply colour they inevitably become *expressors*, via accessing, selecting, and designing meaning by tapping into their particular context-specific cultural identity and experience, which have shaped the symbolic resources with which to construct meaning for the colour. The similarity or dissimilarity of the colour meaning of expressor X and expressor Z in the Figure 25 above depends on the consistency of shared cultural experience concerning a colour in a particular context.

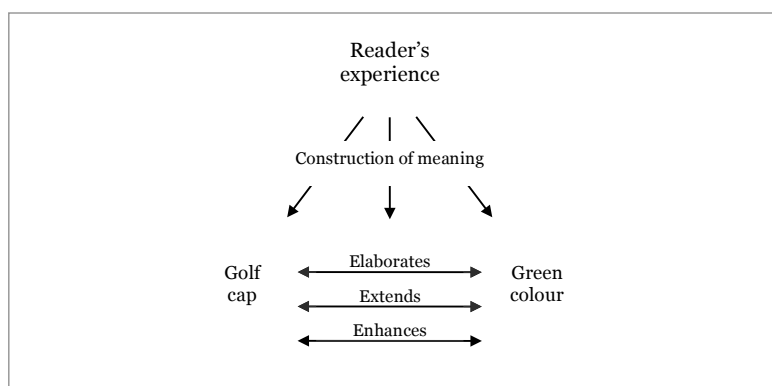
Therefore, the colour meaning may or may not be the same for different expressors. In the sense of classic communication models, there may not even occur any exchange or interpretation of meaning between the expressors, if the meanings do not overlap at all, therefore there would not occur 'successful communication'. In contrast, in cross-cultural contexts, the ensuing differences in meaning-making may lead to unexpected outcomes, as I show next. I do this

by returning to the multimodal example of the green hat in a cross-cultural business communication context.

### 5.1.3 Construction of colour meaning in cross-cultural context

In this research, I have engaged in the discussion about the concept of colour as a mode (Kress & van Leeuwen, 2001, 2002, 2006; van Leeuwen, 2011) by employing three intersecting areas of research: business communication, culture, and colour. This methodology aligns with Scollon and Scollon's (2009) position that in order to develop the modality of one mode, in this case colour, a multi-disciplinary approach is called for, as it will allow for multiple dimensions of the phenomenon to surface. In the previous sections, I have developed a model of Meaning-making for colour as expression of cultural experience. When I bring this model into a cross-cultural context, it becomes clear that some of the earlier models of multimodality no longer suffice.

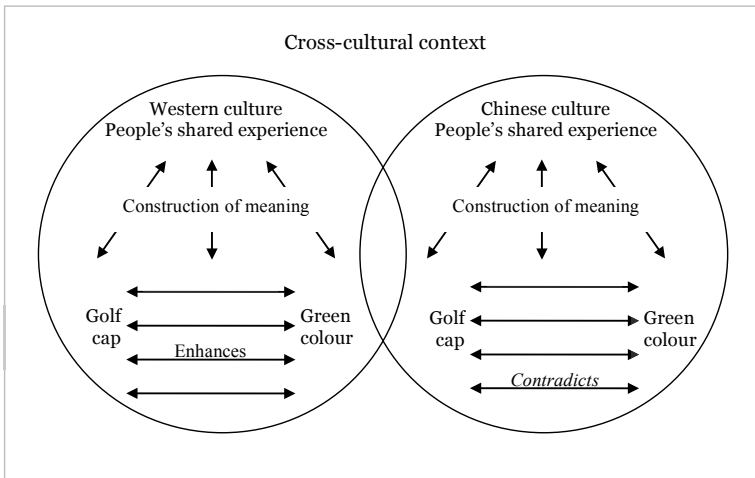
To elaborate from Western-Chinese cross-cultural context based on the empirical study, I present here a multimodal situation of a green golf cap. I first assume synergistic construction of meaning in object-colour relationship presented earlier (see Figure 26 below and Figure 3 on page 48 in Chapter 2).



**Figure 26.** Interactional multimodal analysis of a green golf cap, assuming synergistic construction of meaning in object-colour relationship (see also Figure 3 on page 48).

In the above Figure 26, it is recognized that green is commonly a positive colour in both cultures. In China, green is connected with time, future, and growth, for example, and nowadays, in both Western and Chinese cultures, green may be employed to carry meanings reflecting environmentally friendly values. Also, in both cultural contexts, a golf cap may seem innocent enough to be used as a give-away, business gift, or an accessory in an advertisement for mobile phones,

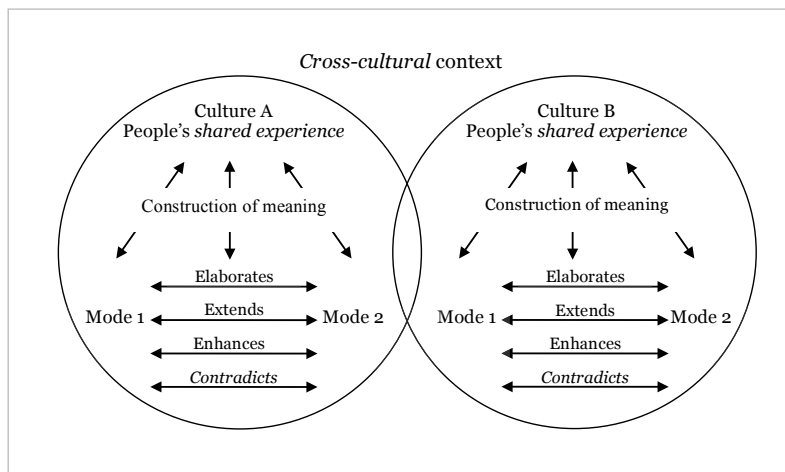
for example. However, if the colour of that same cap is green, in Chinese context, the mode of colour creates a paradoxical change in the construction of meaning for the cap, and this ‘innocent’ object is transformed into one that connotes ridicule and shame. Or conversely, we might determine that the cap transforms the meaning of the colour green from positive to negative, since the cap without or with the colour green expresses contradictory experiences and consequent meanings (Figure 27 below).



**Figure 27.** Interactional multimodal analysis of a green golf cap in a Western-Chinese cross-cultural context.

Thus, in a cross-cultural context, some modalities may carry contradictory meanings, and ‘meaning-making’ might no longer be in the control of the communicator/expressor: What the green cap expresses is different for a Western expressor than for a Chinese expressor. This example reveals some of the potential complexity of the provenance of cross-cultural colour meanings, to which I will return later when answering the main research question of this dissertation.

So, based on the findings from this dissertation thus far, I have complemented previous models discussed in Chapter 2 as follows (see Figure 28 below).



**Figure 28.** Enhanced model for construction of meaning in cross-cultural multimodal contexts.

Differences in *shared experience* carry potential for *contradictive* meanings of particular modes, which increases the significance of the *cross-cultural* context for multimodal research.

As the Figure 28 above illustrates, multimodality should pay increased attention to the 1) *cross-cultural* context, because differences in 2) *shared experiences* carry potential for 3) *contradictive* meanings of particular modes. I link these three points to existing literature next.

First, to elaborate on the *cross-cultural* context, I build on previous cross-cultural studies comparing Chinese and Western visual concepts, as well as the present research project. As discussed in the Introduction and elaborated in Chapter 2, one challenge of the multimodal research conducted within Western academia has been that it predominantly draws on and assumes a Western linguistic background, perhaps neglecting the world economy paradigm shift to include non-Western cultures. However, as was mentioned in Section 2.3.4, a different linguistic background, for example Mandarin Chinese (a logographic language) as opposed to an Anglo-Saxon (alphabetic) language, has multiple influences on how various modes are read, perceived, processed, and given meanings to (Tavassoli, 2001; Tavassoli & Han, 2002). Further, non-language-based differences, such as those based on differences in shared experiences, persist, as well (Lister & Wells, 2002; Ong, 1999). Consequently, multimodality would benefit from examining how the cross-cultural setting could and does influence the reading of modalities.

Second, the cross-cultural setting also highlights one key issue in intra-cultural construction of meaning: *the shared experience*. It is shared experience that

provides us the code to ‘read’ modalities and realize the intended links of meaning between multiple modalities within business communication. Many studies in multimodality have implicitly recognized this significance of shared experience (e.g. Ivarsson, Linderoth & Säljö, 2009; Kress & van Leeuwen, 2001 & 2002; Kress, 2009; Machin, 2009; van Leeuwen, 1999 & 2009), but rendering it explicit, and articulating its significance in the analysis might lead to fresh insights.

The third, perhaps a disregarded point that the model acknowledges, is also related to the interaction or links between different modes. Previous models have suggested that the links between the different modes (e.g. image and text) are synergistic, in other words, that they elaborate, extend, and/or enhance one another. In light of the present empirical analyses, however, there is one more link that needs to be taken into consideration: the modes can also *contradict* each other. Moreover, in cross-cultural contexts in particular, different modes can even create a *paradox*. This is in fact in line with a perhaps somewhat overlooked position of Halliday, who stated that in language an extension ‘can expand another beyond it, by adding some new ‘and, or’ element, *giving an exception to it, or offering an alternative*’ (Halliday, 1994: 378, my emphasis). However, the present cross-cultural context brings the discussion further than ‘expanding’, because the consequent meanings may directly oppose each other.

Consequently, as an answer to the second research question,

*RQ2: How does the cross-cultural context influence meaning-making for colours in business communication?*

I conclude that, in the cross-cultural context, the construction of meaning might not always be synergistic, and therefore, the potential for *a contradiction, an exception, an alternative, or a paradox*, should explicitly be considered. ‘Elaboration, extension, and enhancement’ (Halliday, 1994) might not sufficiently describe all multimodal situations. In a cross-cultural context, in particular, it would seem important to avoid implicitly assuming a synergistic construction of meaning.

An alternative conclusion to be drawn from the cross-cultural context would be to substantiate that colour may not be a mode in its own right, after all (see Kress & van Leeuwen, 2001, 2002, 2006; van Leeuwen, 2011). As referenced in Section 2.3.3, ‘a general principle is that in order for something to be a mode there needs to be a shared cultural sense of a set of resources and how these can be organized to realize meaning’ (Jewitt, 2009:22). Therefore, in the example of the green hat, if the Western expressor has no knowledge of the embarrassing meaning that the green colour attaches to the hat, then there would not exist a ‘shared cultural sense’ of how meaning is realized. Consequently, this would suggest against colour being a mode.

The third possible conclusion would be to use the insight from the cross-cultural context to substantiate that differences in colour meanings may indicate ‘different’ cultures – as of course the term ‘cross-cultural’ already suggests.

Nevertheless, the underlying question – is colour a mode or not – cannot be resolved through the present research.

As an interim summary of the findings regarding research questions 2 to 4 of this dissertation, I find that the communicative functions of colour are ideational, interpersonal, textual, and *expressive*. Consequently, business communicators such as managers, colour professionals, and brands, become *expressors* as they use resources from their particular context-specific cultural identity and experience to assign meaning for the colour. The similarity of the expressed meaning between different expressors is dependent on the similarity of their *shared cultural experience*. Therefore, when the cultural experiences of the expressors differ in a cross-cultural context, regardless of conceiving colour a mode or not, it should be acknowledged that the meaning of colour can elaborate, extend, enhance, or *contradict* the meaning of another mode.

Now that I have established the significance of cultural experience for meaning-making for colour as summarized above, I move forward to examine the findings regarding the fifth and the first research questions of this dissertation, starting with the very concept of culture.

## 5.2 Culture as dynamic heritage

As I have shown, this research advocates that shared cultural experience is pertinent to cultural meaning-making. This finding has implications on the conceptualization of culture for business communication purposes. Therefore, drawing from Theoretical perspectives on culture (Chapter 2.2), and the accumulative empirical materials of this research, I present in this section the fourth key finding, the framing of *Culture as dynamic heritage*, to be applied for research on visualities in business communication. I do this by identifying and mapping the relevant shared cultural experiences pertinent to meaning-making.

Thus far, the more recent theoretical perspectives on culture, which inform this research, primarily conceptualize culture as *shared meaning*, which is conceived as *dynamic as well as resilient*, and found to stem from context-bound *shared cultural experiences*. In the empirical materials, in aiming to explain meaning-making, which the interviewees could not otherwise articulate a reason for, some suggested it is ‘due to the culture’,

'But a man for example wearing a certain colour green hat means that his wife is betraying him,	SH, CA
so of course to me its like why??? would the man then be wearing (hahhaa) but maybe that's also from the culture,	PR
because sometimes the society forced people to wear some, a sign that meant something like a traitor, and then you had to wear something or... and other people around you were making sure that you did it... It can be because of that but I'm not sure...' (FIN/F/I)	PR, E

But, where would these meanings that are 'due to culture' originate, what is their genealogy (Schroeder & Zwick, 2004:22, 26), or provenance (Kress & van Leeuwen, 2001:10 & 2002:355)? In other words, what do these everyday experiences connect with, which the individual derives meanings from and adds meanings to (Aaker, Benet-Martinez & Garolera, 2001) that make culture as framed here?

To recap previous literature, Briley and Aaker (2006) note that individual, personal experiences often provide lessons that align with already *existing cultural beliefs* (Briley & Aaker, 2006:397). Hannerz (1996) introduced the term *cultural horizon* in recognition of the limits to peoples' experiences, while at the same time recognizing that 'culture carries with it the possibility for constant change as one encounters new experiences and values' (Bjerregaard, Luring & Klitmøller, 2009:214). Correspondingly, Hong (2009) maintains that 'the shared knowledge is often closely tied to life experiences', which may define a person's self and identity (Hong, 2009:7). As she emphasizes, 'individuals play an active (rather than passive) role in acquiring, maintaining, and enacting the shared knowledge' (Hong, 2009:7).

In this study, the empirical materials emphasized the dynamic, fragmented and context-bound nature of culture, in contemporary China in particular. To grasp the respective shared meanings, one of the tasks of this research project, then, became to identify and map the relevant shared cultural experiences pertinent to meaning-making. In other words, to examine the respective business communicators or expressors: corporations, brands, products, services, and servicescapes, and so on; and related textual practices within business communication, which are put to represent in a particular culture. To group these distinct cultural experiences and textual practices from the present empirical analyses into meaningful themes linked with previous literature, I here label them as *cultural forces*. Moreover, the dynamic paradigm to culture discussed in Section 2.2.1 calls for a new kind of mapping of these cultural forces.

From the above referenced previous research, and the present empirical analyses, in particular, there emerges a need to identify, map and bring together the various cultural forces, which connect with the everyday experiences pertinent to



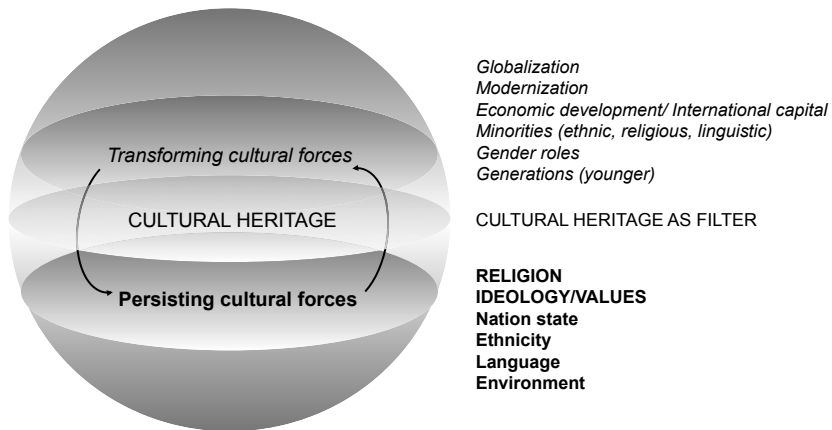
meaning-making, in order to find a relevant conceptualization of culture for business communication research.

One of the key findings from this research is that concerning meaning-making, each cultural force is either relatively more persisting, or more transforming by nature. To clarify, within 'a culture', various cultural forces are immersed in a dynamic meaning-negotiation process. The dynamism is due to the interaction of two types of cultural forces: 1) the relatively more persisting, and 2) the relatively more transforming. In what follows, the **persisting forces** are set with bold type phase while the *transforming forces* are in italics.

**The persisting forces** (term adapted from Ong, 1999; Inglehart & Baker, 2000) are conceived as the forces or powers in society that – consciously and intentionally or unconsciously and unintentionally – aim at maintaining the existing cultural power relations and status quo of that particular society. Consequently, persisting (P) cultural forces typically consist of those of the establishment such as **P1) the religious majority, P2) the predominant ideology and the respective values, P3) the nation state, P4) the ethnic majority, and P5) the linguistic majority**, and underlying these, **P6) the natural and built environment**. These cultural forces shape the base and sustain the relatively resilient, stagnant, and static existing culture.

In contrast, the *transforming (T) cultural forces* confront, challenge and question that status quo and related cultural meanings. This confrontation may be more or less intense depending on situation and context. The transforming cultural forces, such as *T1) globalization, T2) modernization (including technological development), T3) economic development* driven by international capital, *T4) ethnic/linguistic/religious minorities, T5) changing gender roles, and T6) new generations*, aim at moulding or disrupting the established culture.

The persisting and the transforming cultural forces further negotiate cultural heritage formed by the apparently most persistent cultural forces of them all, namely the established **religion (P1)** and/or **ideology/values (P2)** (Inglehart & Baker, 2000). This institutive cultural heritage operates as a type of filter or cultural lens (Hong, Chao, Yang & Rosner, 2010) with regards to the dynamic meaning-negotiation between the persisting and the transforming cultural forces, coming into play in cultural meaning-making in particular communication contexts, such as that of international business. When these three - persisting cultural forces, transforming cultural forces, and cultural heritage - are contemplated simultaneously, an understanding of *Culture as dynamic heritage* emerges (see Figure 29).



**Figure 29.** Culture as dynamic heritage.

To sum up, as I have attempted to illustrate in the Figure 29 above, the **persisting** cultural forces and the *transforming* cultural forces interact within a continuous process of meaning-negotiation, and the **cultural heritage**, typically consisting of meanings either related with religion or with ideological values, act as a filter in this process.

While all of the cultural forces presented in the Figure 29 above have been discussed in previous literature as referred to in Chapter 2.2 (and Appendix 2), they have not been examined or synthesized as forming a constitutive whole by other scholars. The above-introduced representation, which emerges from the present empirical analyses, provides a potential way to resolve some of the tensions of the more traditional idealist and static perspectives on culture, and the realist and recently emergent dynamic perspectives on culture by examining the relatively persisting or transforming characteristic of each cultural force in the context of globalized business communication.

Therefore, as an answer to the third research question,

*RQ3: How should culture be conceptualized in order to be able to conduct cross-cultural analysis of dynamics of meaning-making in globalized business communication?*

I conclude that *culture* should be conceptualized as *dynamic heritage*, examining the meanings attached by the *more persisting cultural forces*, which aim at sustaining the cultural status quo, in contrast with the *more transforming cultural forces*, which challenge and mould the existing cultural meanings. In this meaning-negotiation process, religion and/or ideology/values can be conceived as an inherited filter.

In the next section, which closes this presentation of key findings, I elaborate on this proposed framework by examining and conceptualizing the *Provenance of cultural colour meanings* using the above framework as a tool to identify, map, and describe how cultural meaning-making for colours occurs in light of the empirical analyses. I have started to develop the concept of Provenance of cultural colour meanings earlier at a more general level in a conference paper at AIC14 (Kommonen, 2014), and will here develop it further by focusing on the IB perspective.

### 5.3 Provenance of cultural colour meanings

I now turn to the main question of this dissertation by applying the above-presented framework to organize the empirical materials in order to understand, *'What is the provenance of those cultural colour meanings that become apparent in Chinese-Finnish business encounters?'* as the first research question enquires.

As emphasized, this dissertation has adopted the perspective that culture is shared meaning, generated within a dynamic set of subjective contexts and situations, which the individual constructs and experiences, and is conceptualized in terms of shared meaning based on shared experience. Grounded in the social constructivist approach, I have further taken the stance that individuals select (consciously or unconsciously) to which 'culture' – be it national, ethnic, linguistic, corporate, or even related to some phenomenon of popular culture – they 'belong' in a specific situation or context, in other words, which cultural identity they adopt for meaning-making in a particular situation. Therefore, the cultural identity chosen to draw on when assigning meaning is context dependent, as is the consequent cultural lens utilised in a particular situation.

Therefore, to craft a conceptualization for provenance of culturally shared colour meanings, that is, origins of 'colour culture', I here draw on the earlier introduced perspectives on cultural theories from the point of view of shared experiences of colours in artefacts or other textual practices within business communication. I include examples of Chinese and Finnish colour meanings to show in detail how colour in artefacts relates to the more persisting or the more transforming cultural forces. Applying the framework of Culture as dynamic heritage proposed in the previous section, I come to conclude that Provenance of cultural colour meanings is composed, on the one hand, of persisting colour meanings, which include the inherited colour meanings, and on the other hand of transforming colour meanings, which challenge the persisting ones.

In what follows, I give an overview of how the respective cultural forces unfold, intertwine, and inform meaning-making for colours in business communication,

as framed in this research project, in Chinese and Finnish contexts. The **persisting forces** are set with bold type phase while the *transforming forces* are written in italics, to make it easier to see how these two kinds of forces intertwine leading us to the *Provenance of cultural colour meanings*. I start by discussing persisting colour meanings.

### 5.3.1 Persisting colour meanings

In this section, I discuss the provenance of **persisting colour meanings** drawing from previous literature, the present empirical analyses, and the models and frameworks presented earlier in this chapter.

In previous research, preferences and meanings of colours have been suggested to vary according to cultural factors of **religion (P1)**, **nationality or nation state (P3)**, **ethnicity (P4)**, and **language (P5)**, (Belpaeme, 2002; Jacobs, Keown, Worthley & Ghymn, 1991; Lee, 1998; Madden, Hewett & Roth, 2000). According to the present empirical analyses, some of the most persisting colour meanings are, in fact, related to these four cultural forces, but also related to **ideology/values (P2)**, and the **environment (P6)**, which have less frequently been discussed in previous research. I continue by discussing colour meanings related to each of these six persisting (**P**) cultural forces using the order established earlier in the framework of Culture as dynamic heritage.

First, **religious (P1)** colours are typically considered sacred by the devoted. Further, religious colours and colour combinations may carry complex symbolic systems. At a national level, both China and Finland appear to condone to rather secular cultures in contrast with countries with established Muslim or Hindu heritage, for example. However, as such, colour meanings originating from **religion** and related belief systems become visible in the context of rituals related for example to birth, funerals, and weddings, as shown by the different traditions for the colour of the wedding gown, as discussed earlier (pages 102; 122). Nevertheless, the consequent colour meanings may also have direct implications on how colours are conceived in business communication.

Second, **ideologies (P2)** often apply particular colour systems. While some of these societal colour systems may be less explicit, related to societal norms of 'good' and 'bad' behaviour (for example white for good and black for bad), political **ideologies** have more established colour codes. The **value-based** colour meanings may sometimes be disseminated by, for example, **linguistic** metaphors, as we shown by the Green Hat phenomenon with regards to Confucian ideology of the benevolent husband and respectful wife (page 88-90). The ideological colour meanings can influence business communication in particular situations, such as during times of political elections.

Third, **national (P3)** colour meanings are influential through colours of national flags (pages 90-92, 99-100) and other emblems loaded with national meanings. The respective colours link with national identity. These colours may be employed as corporate logo colours when a company wants to communicate its national origin. Nokia's and Kone's blue logo colour connotes their Finnish origin for the Finns, and similarly, many Chinese companies such as CCTV, Haier, and Huawei, use Chinese red as their emblematic colour. Also, the Olympic games are typically employed by the organizing nation state for their own brand building, and the colors of the Olympic Emblem may be put to represent culturally specific meanings, as we saw earlier in the context of the Beijing Olympic Games (page 94-95).

Fourth, **ethnic (P4)** groups and tribes typically apply colours to communicate their ethnic background and identity. Ethnicity remains important for cultural identity for indigenous peoples such as the *Sami* in Finland. In China, the vast majority of the people (over 90 %) are of Han ethnicity. Meanwhile, there exist 55 official minority ethnicities within the nationstate, each having their particular ethnic traditions and colour meanings.

Fifth, within different **languages (P5)** there are colour vocabularies, proverbs, similes, metaphors, and so on, which diverge in more than one way. Scholars have been intrigued for example by how languages categorize colours (Berlin & Kay, 1969; Lü, 1997; Roberson, 2005; Saunders & van Brakel, 1997). Moreover, linguistic metaphors have significance in how knowledge is disseminated within a language. In addition, there are differences in the cognitive cultural models underlying the metaphorical conceptualizations between Mandarin Chinese and Western languages (Yu, 1998:50), while differences in logographic and alphabetic writing systems influence how visualities are read and given meanings to (Tavassoli, 2001; Tavassoli & Han, 2002). The saying 'to wear a Green Hat', with its strong connotations of shame and betrayal for the Chinese also exemplifies the significance of linguistic colour meanings.

Sixth, the local **environment (P6)** influences cultural colour meanings due to historical availability of natural resources, such as the availability of cinnabar in China, quality and amount of sunlight, and the seasonal changes, which were shown to have a significant influence in Finland, and built environment, among others. In built environment, the custom of using certain materials for buildings, for example, has an effect on the construction and colours of subsequent houses, such as using glazed tiles for roofs in China (Gou, 2007) or building wooden houses painted with red in Finland (Fridell Anter, 2000) leading to particular 'coloursapes' (Dong & Kong, 2009; Fok, 2004; Lancaster, 1996). The respective colour meanings may carry significance also in business contexts such as in the choice of materials and colours for offices and other buildings of MNC's.

As in any aspect of culture and illustrated by the brief examples given in the previous passages, many of these meanings are not derived from one single cultural force, but they emerge as the cultural forces intertwine in complex ways. However, the first two of these sets of colour meanings – **religious (P1)** and/or **ideological/value-bound (P2) meanings** – can be conceived as **inherited**, as they are profoundly established in culture, and thus form the **cultural colour heritage** of a particular culture. Next, I elaborate on this.

### 5.3.2 Cultural colour heritage

As shown above, meaning-making for particular colours, and specifically, particular hues of colour, occur in reference to particular culturally shared experiences concerning particular artefacts. When these experiences are related to the **cultural heritage**, that is, experience related to **religious (P1)**, **ideological (P2)** or other value-bound colours, the colour meanings might appear extremely strong, which became apparent in the empirical studies.

For example, the **ideology** of Communism has created both positive and negative references to that particular hue of red due to both positive and negative experiences in Communist, non-Communist and ex-Communist countries. Further, the sacred green hue of the **religion** of Islam carries a strong meaning to devout Muslims. In the present empirical materials, Confucian ideology and protestant religious heritage were conceived highly significant for the Chinese and Finnish colour meanings, respectively.

Consequently, it may involve a high risk for business communication to utilize religious and other colours with inherited meanings. This is because they may be associated with strong denotations, which the business communicator does not intend to express.

### 5.3.3 Transforming colour meanings

In this section, I present the provenance of transforming colour meanings drawing from previous literature and the present empirical analyses.

As described earlier, in addition to persisting cultural forces and cultural heritage, there are *transforming forces (T)*, which influence the established culture. Therefore, forces such as *globalization (T1)*, *modernization (T2)*, *economic development and international capital (T3)*, *religious, national and linguistic minorities (T4)*, *changing gender roles (T5)* and *new generations (T6)*, each have their particular impacts on colour meanings, as well.

Within the proposed framework of Culture as dynamic heritage brought into the context of Provenance of cultural colour meanings, *globalization (T1)* refers to the process where various 'colour cultures' encounter one another. Consequently, also cultural colour meanings are negotiated in processes of homogenization, hybridization, and empowerment (see section 1.2.1 of the Introduction). Therefore, sometimes a '*global*' colour meaning can be agreed upon based on either a relatively universal original colour meaning (for example blue for heaven in a particular context) or based on a globally shared standard or experience (e.g. colours of traffic lights, see Caivano, 1998); meanings, which can be transferred to business communication. At other times, colours are given *multiple or hybrid meanings* in one context in different cultures, as I showed with the example of pink colour in men's shirts, and the renaming of the Olympic colours for the 2008 Beijing Olympic Games. And yet at other times, a local **national (P3)** colour meaning is so persistent, that a transcultural meaning cannot be negotiated (for example the Green of a Hat in Chinese-Finnish cross-cultural context).

Due to *modernization (T2)* and industrialization, the colour meanings have further developed with less limitations arising from the earlier availability or unavailability of natural pigments in the **environment (P6)**. Whereas during the pre-industrial era even the *use* of colour as such expressed *economic development (T3)* and wealth, the democratization of colour brought on by industrialization made colour a matter of choice, based on traditions, **values (P2)**, tastes, and preferences. Recently, 'non-colour' has come to connote wealth in many contexts, and has been applied by MNC's, too, to communicate *modernity (T2)* and *economic success (T3)(O)*.

Further, the ethnic, linguistic and religious *minorities (T4)* use their particular colours to express their identity within the established culture in carefully selected situations and contexts, while on other occasions they can choose to conform and assimilate in the dominant culture, which seems to be the way of the *Sami* people in Finland. Instead, the dominating culture may choose to employ some minority cultures for particular communication purposes, such as in China, where the *Miao* minority has been employed in an emblematic role to convey the supposed tolerance and liberality of the government to towards ethnic *minorities*, while less assimilated ethnic and religious minorities such as the *Uigur* are not given voice on the national domain at all (O). Within international business communication, these issues have less often become visible, but on a global scale, we have already witnessed some examples related with religious meanings, and on a local scale, they might emerge as extremely significant.

Moreover, colour has been employed as a *gender (T5)* and sexuality marker in many cultures. As discussed earlier, in contemporary Western culture the colour pink has signalled femininity, or alternative sexual orientation of men (Koller, 2008). These types of *gender-bound* colours do influence how colours are as-

signed meanings with in business communication contexts, as well. For example, pink as a logo colour does carry with it a connotation of femininity, and all the colours of a rainbow together have begun to connect with promoting gay rights in the Western world.

Finally, youth culture of the *younger generations (T6)* seems to be the forum where the process of cultural negotiation and transformation is most evident, often leading the way for other groups to follow. As the younger *generations* do not have all the lived experience that the older *generations* do, they may be subject to less experience related to the persisting forces and, consequently, may be more amenable to new impressions. Furthermore, at least in Western cultures, the teenage rebellion against the parents and their values is, to some degree, even expected. In China, the fast pace of change and the *singleton-generations* have induced situations where many aspects of culture are currently renegotiated. As discussed earlier, one consequent colour phenomenon is the 'bachelor wearing pink' to attract the attention of girls.

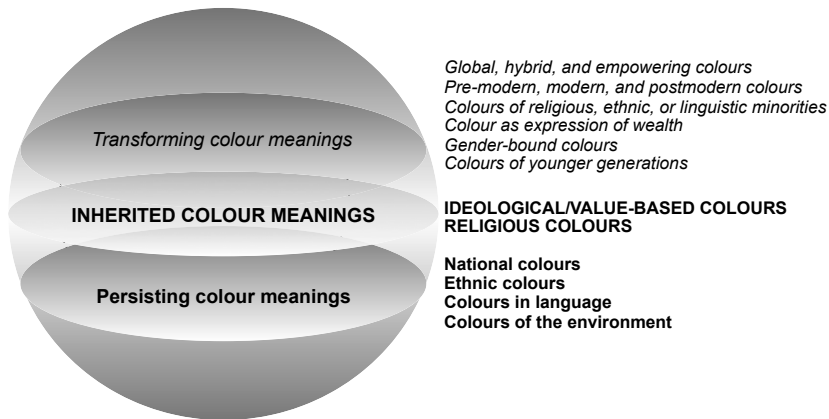
In sum, the new conceptualization provides an answer to the first and main research question of this dissertation,

*RQ1: What are the provenances of those cultural colour meanings that become apparent in Chinese-Finnish business encounters?*

I conclude that these provenances have been shaped by shared experiences considering colour meanings attached to cultural artefacts with regard to the dynamic cultural heritage.

To recap, the Provenance of cultural colour meanings draws from shared cultural experiences concerning cultural forces shaping the relatively **persisting colour meanings**, such as **religious** colour meanings, **ideological/value-based** colour meanings, **national** colour meanings, **ethnic** colour meanings, **linguistic** colour meanings, or **environment-related** colour meanings. Out of these, religious and ideological/value-based experiences can be as profound as forming the **cultural colour heritage**. However, these persisting colour meanings are confronted by *transforming colour meanings*, which are shaped by experiences concerning *globalization, modernization, economic development, ethnic, religious or linguistic minorities, changing gender roles, and new generations*. The interplay between the **persisting** and the *transforming* colour meanings generates a negotiation and renegotiation process of cultural colour meanings in different contexts, while the **inherited religious and ideological** colour meanings operate as a type of filter between the two types of forces (see Figure 30 below).





**Figure 30.** Provenance of cultural colour meanings

In the present research context, for the purpose of increasing our understanding of cross-cultural meaning-making for colours within business communication, and exploring the Provenance of cultural colour meanings, the described cultural forces appear paramount. However, this is not to suggest that the discussed forces are the only cultural forces that play a role in cultural meaning-making, or that their relative status as more persisting or more transforming would be fixed. Some other research context might have brought forward other forces, and the forces described above may over time change in significance and even in their relatively persisting or transforming quality. I will discuss some further cultural forces in the last chapter when presenting directions for future research.

In the concluding Chapter 6, I will present a brief summary of this dissertation, discuss the merits and limitations of this research, what directions for future research the findings entail, and what are some of the business implications they induce. I end by discussing the contribution of this research project.

## 6. Summary and conclusions

In this section, I first briefly summarize the research project. Then I review the merits and limitations of the study. I continue by presenting directions for future research as well as some key business implications stemming from the findings. I close this final chapter by pinpointing the scientific contribution of this research, and with some final remarks regarding the differences between Chinese and Finnish cultural colour meanings.

### 6.1 Summary of the research project

The purpose of this dissertation has been to increase our understanding of the dynamics of cross-cultural meaning-making for colours by examining the provenance of cultural colour meanings. To my knowledge, other scholars before have not researched this topic up to a level of modelling these provenances. Within Western culture, art historian John Gage (1993; 1999) wrote a formidable art historical account, *Color and Culture: Practice and Meaning from Antiquity to Abstraction* on ‘the way in which the societies of Europe and the United States have shaped and developed their experience of colour’ (Gage, 2005:7) without attempting an academic approach (Gage, 2005:7). After this, he also published a compilation of articles and catalogue essays (Gage, 1999:9) discussing Colour and meaning combining the perspectives from ‘art, science, and symbolism’ (Gage, 1999). Similarly, French professor of medieval history, Michel Pastoureau, investigates the fascinating histories of the meanings for colours Blue (2001), Black (2008), and Green (2014). Another highly inspirational book is that of Victoria Finlay, *Colour: Travels through the paintbox* (2002, the name of the US edition was *Color: A natural history of the palette*).

To achieve the research purpose, I applied a multidisciplinary conceptual framework by combining theoretical perspectives from three research areas: business communication, culture, and colour. I incorporated qualitative empirical studies set in a Chinese-Finnish cross-cultural business context to generate empirical materials for this study. To increase equivalence and transferability of the findings, I utilized within-method triangulation of three types of qualitative inquiry: narrative, visual, and observation.

The key findings of this research can be summarized as follows: 1) *Colour communicates and carries cultural meaning by attaching meaning to artefacts and then expressing this meaning*. This renders the communicators applying colour into 2) expressors, who come to *express their cultural experience*. The implications of this expression for meaning-making may be *modelled in a multimodal context*, and this context should include 3) *the cross-cultural perspective*, which suggests possibility of *contradictive* meanings between different expressors. In such a context 4) *Culture* may be conceptualized three-dimensionally as *Dynamic heritage*, with relatively more persisting and relatively more transforming cultural forces interacting in meaning-making, and the established cultural heritage operating as a type of filter. This framework helps us to begin to understand the *Provenance of cultural colour meanings* as we come to acknowledge the relatively more persisting shared experiences concerning colour meanings, including the inherited colour meanings, and the meanings concerning the relatively more transforming colour experiences, and how the latter confront the former in a continuous meaning negotiation process.

Next, I discuss the merits and limitations of this dissertation, and identify directions for future research.

## 6.2 Merits of the study

As the Introduction, Chapter 1, revealed, this dissertation took as its ambition to bridge an expanded research gap as a multidisciplinary research project into business communication, culture, and colour. The multidisciplinary nature of this dissertation has aimed at a multidimensional understanding of the phenomenon of cultural colour meanings. This can be considered a merit in its own right.

In particular, one of the main merits of this dissertation stems from the visual nature of its topic and the consequent use of visual methodology in the context of business communication research. This dissertation illustrates some of the possibilities of visual inquiry as an alternative methodology in an area where linguistic methods have been more common. Taking a new approach has led to findings that might not have emerged otherwise. Looking back at the research process, I feel that visual inquiry, here combined with narrative inquiry and observation, was particularly fruitful in two aspects. First, visual inquiry functioned as an elicitation technique to induce rich narratives from business professionals, who may generally be less inclined to ‘tell tales’ freely, since their status calls for a certain style of talk, in other words, presenting personal knowledge and experience as fact. Second, the visual materials generated in early phases of the pro-

ject functioned as visual anchors in later phases of the empirical studies, which increased the validity and reliability of the subsequent findings.

In addition, throughout the dissertation report I strived for visualizing knowledge, both from previous research as well as from this one. I feel that the reporting of scientific knowledge, from qualitative research in particular, is often rather lazy at using multimodal ways to help the reader to find the essence of the research, and tends to rely on rather lengthy verbal expression. Visualizing knowledge is a challenging task, but I decidedly made the effort to create visual representations of the phenomena under scrutiny. My sincere hope is that the proposed conceptualizations, frameworks and models will live on and that other scholars will find them worthy of application and further development.

At a broader level, this dissertation answers to the calls for contextual research from several perspectives. The context of Chinese-Finnish business communication answers to general calls for contextual cross-cultural research, building on research corpus of Sinology from the business point of view of Finland-based MNCs in particular (e.g. Kankaanranta & Lu, 2013; Kettunen, Lintunen, Lu & Kosonen, 2008; Nojonen, 2007; Vihakara, 2006). Examining colour meanings in genres of business communication, answers to the calls for contextual research into roles and meanings of colours (Aslam, 2006; Bottomley & Doyle, 2006; Garber & Hyatt, 2003; Kauppinen, 2004; Kauppinen-Räisänen & Luomala, 2010). Together, studying colour in the context of Chinese-Finnish business communication answers to the calls for cross-cultural research into the visual (Howes, 2009; Scott & Batra, 2003; Tavassoli, 2001, 2003).

In sum, the merits – as the limitations, as I show next - of this dissertation would seem to arise from the multidisciplinary nature of the research project. Moreover, the cross-cultural context and methodological adjustments undertaken, as well as the extensive use of visual inquiry as part of within-method triangulation of the chosen qualitative methodology, were the key to this research project.

### **6.3 Limitations of the study**

In line with the cultural approach, in this research project I have not aimed at universally generalizable findings on the object of study. Instead of quantifiable results, I have aimed at increasing our understanding of the phenomenon under examination, and creating conceptualizations, frameworks, and models transferable ‘to other contexts and situations’ (Moisander and Valtonen, 2006:29), as the cultural approach submits.

At first glance, the phenomenon of colour meanings may seem simple and commonsensical, on the one hand, and complex up to the point of being non-researchable at the level suggested in this study, on the other. Indeed, it may not be possible to find all-inclusive generalizable and prescriptive ‘rules’ on cross-cultural colour meanings and their origins, or to quantify differences between cultures. However, it is possible to understand *how and why* some of these cultural colour meanings have come into being, and how and why they continue to be negotiated within a culture and, consequently, how and why they may have an effect on business, as I have revealed in this research project.

From the *cross-cultural perspective*, the presented findings emerge from the limited context of Finnish/Chinese business encounters within a relatively short period. Consequently, some other cross-cultural context or a longitudinal study might have provided other insights, as the cross-cultural comparative approach adopted in this research tends to emphasize the *differences* rather than similarities within that particular context (Venkatesh, 1995). It is thus possible that provenance of those colour meanings shared in both Chinese and Finnish cultural contexts, for example, have not emerged in this research project. Furthermore, at the time of the empirical studies, the interest of Finnish business was focused on the urban areas on the east coast in China and consequently, the effects of urbanization are emphasized in the data.

Furthermore, with regards to the framework of Culture as dynamic heritage proposed in this dissertation, the **persisting** and *transforming* cultural forces described in the previous chapter appeared paramount in the present research. However, some scholars have put forward other cultural forces, as well. One set of cultural forces, which did not become salient in the current research context, was social class, social group, education and other **social-status** variables (Schein, 2009; Rice & O’Donohue, 2002). These are more proximal variables than **ethnicity**, for example, which is considered a distal variable (Rice & O’Donohue, 2002). According to the approach adopted in this study, these perspectives for people to identify themselves with would fall into the category of persisting rather than transforming cultural forces, and consequently, their implications for meaning-making would probably be rather enduring. In the context of the present empirical studies, social-status variables did not surface, perhaps because the interviewees all represented rather similar levels of social status. Therefore, I chose not to include these forces into the framework based on this study, but within another research context, they might have become more salient.

Similarly, within management studies, scholars have recognized that **organizations**, corporations, industries, occupations, and functions have particular cultural influences or even having cultures of their own (Schein, 2009; Trompenaars & Hampden-Turner, 1998; Tung, 2008; Tung, Worm & Fang, 2008; Yeong & Tung, 1996). For example, some (albeit rare) MNCs have an in-

fluence on glocal **national** cultures by incorporating their **corporate** values on emancipation and *women's* rights into translocal production sites (Hartman & Beck-Dudley, 1999). In the present empirical analyses, these types of examples did come up, as MNCs such as the then influential Nokia strived for a balance between their **corporate** culture and local **national** cultures at the production sites.

Respectively from the point-of-view of provenance of colour meanings, the corporate colours, for example, are chosen and developed within particular competitive contexts within each industry, which have an effect on the meaning-making for colours. In addition, references to some **occupational** cultural features came up, such as those of architects and designers sharing particular identities across Western national cultures, and even typically wearing black garments to communicate and enforce this identity. Moreover, a recent study in Sino-Finnish context found that three components of cultural identity of the Chinese employees - **vocation** as an international business professional, belonging to the younger *generation*, and the use of English as the business **lingua** franca – emerged particularly pertinent in professional communication (Kankaanranta & Lu, 2013). This would suggest that vocation or **occupation** might intertwine with the cultural forces of **language** and *generation*. Similar types of influences may in some contexts become very prominent and, consequently, have a role to play in cultural meaning-making practices in business communication, as well.

Additionally, some scholars have foregrounded *technological* factors (Fang, 2005-2006:84) or 'technoscapes' (Appadurai, 1990 & 2000), **media** or 'mediascapes' (Appadurai, 1990 & 2000), and **institutional** factors (Fang, 2005-2006:84). As described earlier, in this study I have adopted the perspective of Inglehart and Baker (2000) that *modernization*, in other words industrialization, technological development and *economic* development, represent a set of parallel transforming cultural forces, which was also suggested by the empirical analyses. In contrast, **media** and education are seen as persisting institutions, which serve the establishment, in other words, those who are in power: the main **ethnic** group, the main **linguistic** group, or the main **religious** group, while these three tend to intertwine (Hong, 2009). But, at the global level, the **media** offer one of the public arenas where international negotiation of *transforming* cultural meaning takes place and may become visible. However, it should be noted that this negotiation is never democratic nor otherwise value free, but always framed by the 'ideoscapes' formed by political **ideologies** and **values**, and often serving objectives of **nation states** and *capitals* influencing *economic development* (Appadurai, 1990). **Education** becomes particularly interesting in the context of IB, because due to its institutional character of representing those in power, individuals that are educated in a very different culture than which they are born into, may become particularly sensitive to understanding different cultural heritages.

Interestingly, several scholars have mentioned a more unexpected factor, **food**, as one particularly significant artefact or produce of culture (e.g. Hofstede, 2001:10-11; Trompenaars & Hampden-Turner, 1998:21). However, despite the ‘inordinate time relating to food – preparing, eating, avoiding, tabooing, thinking and feeling about it’, there is only little cultural research on the subject (Norenzayan, 2009:495). This is significant from the business communication perspective, as well, since it is quite typical for business encounters to include the context of a joint meal but despite stacks of how-to guides (e.g. Gannon & Pillai, 2012; Gesteland & Seyk, 2002; Gesteland, 2004), there remains a lack of empathic cultural research on this very relevant cultural context. In the present study, one interviewee took up the context of food when discussing colour meanings in India, where colourful spices form one important part of the local visual culture and a reference for meaning-making. Also in the first Finnish focus group the topic of food colours was mentioned, suggesting that for the Finns the food – as many other things – should have its ‘natural’ colour, and that for example blue food (except for blueberries of their natural colour) might not seem appetizing for the Finns. For the Chinese focus group, I had brought a variety of Finnish chocolates to be served for the participants, and the different tones of dark, white and milk chocolates in the box attracted one Chinese male participant to photograph the open box. These examples indicate that food might provide an interesting context for further research also from the perspective of colour meanings. For now, I have mapped map food within the cultural force of **environment**, because it would seem that the food colours mostly derive from the availability of foodstuffs in the surrounding environment.

As the above brief discussion of some further cultural forces reveals, the modelling of culture based on cultural forces as proposed in this research is by no means an exhaustive or simple exercise. However, it may open up novel and empathic ways for understanding how some aspects of culture, which are more persisting or more transforming in quality, are brought to bear on cultural meaning-making practices. In sum, the conceptualizations, frameworks and models, which I have introduced would seem transferable to other cultural and cross-cultural contexts, and thus perhaps developed further.

To enhance the validity and reliability of the findings, I employed triangulation of three types of qualitative data. Further, I made several cultural adjustments to the research process in order to increase the equivalence and comparability of the findings. Nevertheless, as in all qualitative research applying the cultural approach, this research project remains the researcher’s personal interpretation of the data. Consequently, this dissertation is my ‘narrative’ on the phenomenon of colour meanings. I have tried to render my analyses procedures transparent in order to make it possible to assess the value and transferability of the findings from the perspective of other scholars taking interest in these or related research areas, and I own any limitations due to the analysis procedure.

Finally, it has been suggested that multidisciplinary research poses particular challenges for all phases of the research project, since each academic discipline embodies a shared body of knowledge and shared assumptions about methodology, relevant research questions, epistemology, ontology, and so on (Nygaard, 2008: 67). From the point of view of any of the disciplines included, the research may end up seeming shallow, on the one hand, while the other perspectives raised may seem to have been treated with excessive detail. Moreover, each discipline has its own terminology of convention, and consequently, the writer needs to 'translate' between these vocabularies (Nygaard 2008). I have attempted to go into comparable level of depth for the three included disciplines, business communication, culture, and colour, and the corresponding relevant perspectives, to provide the terminology of each so that the logic would be easy to follow. Undoubtedly, some significant references remain absent and not all aspects are fully discussed, which I regret and readily admit as a limitation from my part. However, I do hope that the essence and the value of the findings of this research project emerge from all three perspectives despite these interdisciplinary deficiencies.

#### **6.4 Directions for future research**

The findings of this dissertation open up several interesting research avenues with regard to business communication research in cross-cultural context, the multimodal approach to colour, and culture in the context of international business.

On a general level, this research indicates potential differences in cross-cultural orientations to coding, which carries relevance for business communication research. Kress and van Leeuwen (1996) and van Leeuwen (1999) observe four coding orientations in Western contexts: naturalistic, technological, abstract, and sensory coding orientation. All four have implications on how various modes such as colour are applied. It might prove interesting to examine whether these coding orientations work in the same way across cultures, or if there are even further orientations particular to some non-Western cultures. For example, the metaphysical nature of many aspects to traditional Chinese culture suggests that what from the Western point of view is considered abstract or sensory coding, might be conceived differently in Chinese culture. Moreover, Western culture would seem to assume superiority of naturalistic or technological coding orientation in modality configuration, while other coding orientations may be preferred in other cultures. This type of analysis might lead to interesting insights applicable in business communication, as well.



Within the research stream studying bicultural and multicultural individuals who have experienced and internalized Chinese culture, the Green Hat would provide an interesting visual cue for examining topics such as frame switching. For example, it would be interesting to examine when and how the colour green begins to signify infidelity. In former studies, Chinese-American biculturals (Hong Kong Chinese, Chinese Americans) have been primed with either Chinese cultural icons (e.g. the Chinese dragon) or American cultural icons (e.g. Mickey Mouse), which influence their adopted cultural mode of interpretation or cultural lens (Hong, Chao, Yang & Rosner, 2010). How would these biculturals react to Mickey Mouse wearing a Green Hat? And what might that imply for business communication?

Moreover, the conceptualization of *the Provenance of cultural colour meanings* opens up interesting views. The three-dimensional concept is applicable to gain deeper understanding of the mode of colour in any cultural or cross-cultural context. Also, the framework might be applied to study the provenance of other modalities, for example the modality of sound. In an early study, van Leeuwen (1999) drew parallels between Western art and Western music traditions. In the present research context, it occurred that due to the phonological tone system of the Chinese language, the intonation sounds ‘hostile’ to the uneducated Western ear. Likewise, it occurred to me that in the glockenspiel, using only the keys corresponding to black keys on piano creates music that ‘sounds Chinese’. This may or may not be a correct observation, but it might be of interest to examine whether traditional Chinese instruments use different keys and scales than Western ones. Business practitioners could then apply this research when they consider their vocal and musical logos, jingles, or music for promotion videos in cross-cultural contexts, for example.

Taking a more detailed look at colour, there surfaced indications in the current empirical studies to *differences* between China and Finland in meanings given to *colour combinations* or *colour schemes*, but the data was not sufficient to draw further conclusions on them. For example, it appeared that the Chinese concept of colour harmony is different from the Finnish/Western (Mantua, 2007). Consequently, the meanings of colour combinations and colour schemes are an extremely interesting further research area (see also van Leeuwen, 2011:65-7). Moreover, the negotiation process between transforming and persisting colour meanings deserves more attention. For example, in the second Finnish focus group interview the participants discussed how global trend colours are modulated for the Finnish market, if similar colours in previous trend cycles had not become popular. Regarding colour orange, it was suggested that if some white is added into the orange, it becomes easier for Finns to accept. Similarly, in one individual interview, a Finnish design manager pondered on her perception that ‘Chinese colours look dirty’. In other words, it may be that the Chinese colour scheme sometimes ‘demands’ mixing black or complementary colour into the

'global' trend colours to render them acceptable. This would seem an extremely interesting further research topic.

From a more domain-specific point of view, the findings open up new perspectives for research on branding, design, and architecture. For example, the presented model of Meaning-making for colour might be applicable to brand communication. Visual and verbal brand identities are considered to 'exist and make a statement', in other words, *express*, even 'when brand owners choose to ignore' this (Allen & Simmons, 2003:126). Moreover, the power of colour in branding has long since been connected with emotions (e.g. Gobé, 2009), but the cross-cultural significance of this is still underrated. Conceiving *Meaning-making for colour as expression* and the conceptualization of *provenance of cultural colour meanings* offer tools for analysing these issues from the brand perspective, as well. Likewise, products, interiors, and buildings all *express* and consequently, the proposed conceptualizations might also serve these contexts.

The framework of *Culture as dynamic heritage* (see Figure 29) with its three-dimensional perspective to cultural forces might be further explored and transferred as an analytical framework into business communication research, management studies, and other cultural and cross-cultural studies of business, branding, and consumer research. For example, it might prove interesting to transfer this framework into the context of company mergers to analyse how corporate culture evolves as two cultures 'clash' and negotiate subsequent culture. Further, since this conception of culture emerged from the Chinese-Finnish context, it might be interesting to see how other rapidly developing economies, such as those of other Asian Tiger countries, or CIVETS-countries (Colombia, Indonesia, Vietnam, Egypt, and South-Africa) (El-Erian in Talouselämä 38/2010) could be analysed using this framework. Findings from such studies could further develop the framework. Also, the same framework might be applied to analyse the meaning negotiation process of particular youth cultures, for example the 'digital and neo-tribal groups' that have been formed over digital media (Rokka & Moisander, 2009).

In addition, the findings regarding the relatively persisting or relatively transforming ways of meaning-making with regard to these various cultural forces open up interesting perspectives for focusing on a particular cultural force. For example, it might prove interesting to examine whether using BELF (Business English as Lingua Franca) in international business communication actually constitutes a particular cultural language context, potentially inducing cultural frame switching similar to that of changing language-context for bicultural individuals (Briley, Morris & Simonson, 2005; Hong, 2009; Kankaanranta & Lu, 2013).

## 6.5 Implications for business practitioners

In this last section, I discuss some key implications from this research to business practitioners in the fields of international business communication and management, as well as branding, marketing, and design.

### 6.5.1 Implications for business communication and management

This research has implications for business practitioners concerning the conceptualization of culture, regarding meaning-making for colours in for example financial communication, and considering visual aspects of communication in more general.

One of the significant implications for business communication and management practitioners arising from this research is the explicit acknowledgement and understanding of the dynamic nature of culture called for by Fang, Tung, and Worm (Fang, 2005-2006, 2012; Tung, 2008; Tung, Worm & Fang, 2008).

Essentially, the introduced new framework of *Culture as dynamic heritage* (see Figure 29) has implications for management practitioners on three levels. First, on the introduced macro level of culture, the framework provides a tool for understanding and managing differences *among* different (national, ethnic, linguistic etc.) cultures that come into play when conducting international business. This level was discussed in detail above as the framework was introduced.

Second, this framework serves to understand interaction and meaning-negotiation process between cultural forces *within* a multinational company, as contemporary MNCs have employees from several cultural origins. This meaning-negotiation process is similar with that on the macro level of culture, except for the fact that the dynamic heritage within the MNC is subject to its cultural origin, the location of its head quarters, as well as the culture and the significance of each market area. These compose different combinations within each local subsidiary, and therefore also the meaning-negotiation process becomes different for each market area.

Third, the framework provides a tool that is applicable in the context of *corporate culture*. The framework may be applied to analyse and help manage corporate culture, assisting in recognizing, verbalizing and, potentially, also visualizing the heritage of the company, and acknowledging the respective preserving and transforming forces.

On the level of corporate culture, the framework with the introduced cultural forces might be applicable as such, if the company is multinational. However, the cultural heritage of the company is based on its indigenous values or ideologies (which arise from the surrounding culture), which in some companies verge on religion (Kunde, 2000). These values are constructed, managed and institutionalized (intentionally or unintentionally) by the top management as well as the owners, and conserved by those employees who have been in the company for the longest. In conclusion, the framework provides a tool for change management within the MNC.

Furthermore, in the context of mergers and acquisitions (M&A), the same framework is applicable to analyse the cultural 'fit' of the acquirer and the acquiree. In the case of a merger, the existing corporate cultures of the two companies come together to negotiate the new one. Consequently, the employees of the former two companies compose majorities and minorities parallel to the ethnic/religious/linguistic majority and minorities in this framework on macro level. The balance between the two can shift within different functions or various parts of the organization, leading to an extensive negotiation process. A similar process begins when the top management is displaced, since it unavoidably induces cultural change in the company. The newer employees form the 'younger', in other words, the new generations of employees, who are more inclined to transform the persistent corporate culture. The framework of *Culture as dynamic heritage* (Figure 29) thus provides a tool to help acknowledge, articulate, visualize and manage these issues. This same framework further provides a means of creating an internal language for discussing these questions, and to create visualizations to drive and to support this negotiation. Earlier, defining and stating corporate values has been employed successfully in both verbal and visual communication to manage cultural change in some MNCs. The introduced framework offers a more elaborate and wider perspective on managing and communicating corporate culture.

Moreover, this research has several implications for cross-cultural multimodal communication and the modality of colour, in particular. As Kress and van Leeuwen have observed, in contemporary colour meanings 'the local and the global exist at the same time, and interact in complex ways' (Kress & van Leeuwen, 2002:345). For example in financial communication, the meanings for the colours red and green continue to be negotiated in Chinese context. During the course of this research I was told that at the Hong Kong stock exchange, the generally positive Chinese colour red is utilized when the stock exchange rates go up, and green when they go down, which would contradict to the Anglo-American view of figures being 'in the red' when the bottom line is negative, for example. However, in Beijing one interviewee accounted that in interior design, some people in the finance sector have started to prefer the colour green instead of the traditional Chinese red, because green connotes positive financial figures while red might connote negative ones. Therefore, presenting fiscal information

using colours for the Chinese audience becomes a more complex issue for business communicators than one would begin to imagine. In the cross-cultural context, a deep understanding of the *provenance of cultural colour meanings* and the negotiation process between the persisting and transforming meanings becomes of utmost importance. This is due to the very *capability of colour to express cultural meaning* even when the communicator does not even intend it to do so.

On a more general level, it becomes increasingly important for cross-cultural business communicators to reflect on the visual aspects of communication. The look, 'feel' and dynamics of websites, the visuality of power-point presentations, the apparel worn and the gifts presented during negotiations, as well as all other aspects of visual branding and corporate visual identity, may play a surprisingly significant role in cross-cultural communication context. Whereas some aspects of cultural differences in meaning-making can be overlooked, others cannot, and without having deep understanding of these dynamics it is impossible to distinguish between the two. The frameworks and models presented in this research offer practical tools for understanding how cultural meaning-making evolves, and which kind of meanings are likely to be more persisting or more transforming in nature.

### **6.5.2 Implications for branding, marketing communications, and design**

The frameworks, models and conceptualizations from this research induce practical implications for cultural branding, and for considering colour in branding, marketing communication, and design.

In the context of cultural branding, the framework of *Culture as dynamic heritage* (see Figure 29) can serve to help assess the appropriate balance between respecting the cultural heritage of the brand, on the one hand, and making this heritage relevant to current and future stakeholders in a changing market place, on the other (Schultz & Hatch, 2006). When considered on the level of a cultural brand or brand culture (Holt, 2004; Schroeder & Salzer-Mörling, 2006) the framework is applicable to assess the persisting and transforming forces within and surrounding the brand, which should be considered in developing the brand and how it communicates with stakeholders.

Finally, the findings of this dissertation have several practical implications regarding colour in branding, marketing communication, and design. In a particular cultural context, the conceptualization of the *provenance of cultural colour meanings* provides a tool for understanding the various origins of colour meanings, and in particular, the relatively persisting or transforming nature of these meanings. This insight can be applied to tap into these powerful meanings from

the business perspective, in other words, to manage colour design whether in branding or other marketing communication, product or interior design. In the cross-cultural context, this tool helps in assessing particular situations and whether a global or a local strategy regarding colours should be adopted. It also provides the language to discuss these issues beyond the level of personal feeling, thinking, and liking, which according to the interviewees remains a challenge in MNC organizations, possibly due to the very emotional power of colour to express. Similarly, the enhanced model for *Construction of colour meaning in cross-cultural multimodal context* (see Figure 28) provides a practical tool for considering how different modes may interact in the meaning-making practices.

## 6.6 Contribution of the research project

To complete this last chapter of this dissertation, I here pinpoint the proposed scientific contribution of this research project. The contribution of this research intends to span the following theoretical perspectives: *the interactional theory of communication, a new conceptualization of culture as employed in business communication research; the multimodal theory on colour*, and increasing our understanding of *the Provenance of cultural colour meanings*.

To begin with, in order to advance the interactional theory of communication, on the one hand, and the multimodal theory on colour, on the other, I called for increased attention to the *expressive function of colour* in business communication inquiry, suggesting this expressive function to be conceived as existing within the ideational, interactional, and textual functions. Subsequently, drawing from the cultural approach and Schramm's (1954) interactional model of communication, I introduced a *Model of Meaning-making for colour as expression of cultural experience* (see Figure 25 in Chapter 5) where the parties of communication have become *expressors* who, intentionally or unintentionally, *express their cultural experience* with colour. This theoretical modelling is applicable to other contexts, genres, and modes with strong emotional charge, such as to expand our understanding of product and service brand communication (Dahlen, Lange & Smith, 2010; Gobé, 2009) or communicating with music (e.g. Krumhansl, Toivanen, Eerola & Toiviainen, 2000 on *Sami yoiks*).

Moreover, the above view further contributes to *multimodality* by acknowledging the need to account for how a cross-cultural setting influences the reading of modalities. As revealed in *the enhanced model of Construction of colour meaning in cross-cultural multimodal contexts* (see Figure 28), in addition to the modes elaborating, extending, and enhancing one another as suggested by theory of synergistic construction of meaning (Unsworth & Cléirigh, 2009), the modes can potentially also *contradict* each other or create a paradox. Consequently, this enhanced model provides a more holistic view of the potential interactions between different modalities, and thus starts to bridge the central gap

identified at the outset of this research project. Further, genres connecting with emotional resources, such as music, have been shown to generate diverse meanings in cross-cultural context (Gregory & Varney, 1996; Unyk, Trehub & Trainor, 1992), which emphasizes the contribution of increasing our understanding of modalities with such emotional meanings, and their provenance.

With respect to the concept of culture on a more general level, I synthesized an up-to-date and relevant construction of culture from a business communication point of view. I concluded by formulating a framework of *Culture as dynamic heritage* (see Figure 29) as an attempt to advance the recent dynamic and holistic perspectives to the concept in business context (e.g. Fang, 2005-2006, 2012; Tung, 2008; Tung, Worm & Fang, 2008). In this three-dimensional framework, culture is seen as meaning derived from shared experience, constantly negotiated and renegotiated within interaction of cultural forces, which are either relatively **persisting** or relatively *transforming*, while **cultural heritage** acts as a type of filter or cultural lens between these two types of cultural forces pertinent to meaning-making in communication. Therefore, the framework enriches previous deconstructions of culture by opening up a three-dimensional perspective on the different types of cultural forces that come into play in the meaning-making practices. While this framework emerged on a macro level in the context of global or international business, the three-dimensional perspective it introduces contributes to our understanding of cultures and subcultures at all levels, by opening up new viewpoints to study for example an ethnic culture, a corporate culture, or a youth culture of a particular group.

Moreover, this three-dimensional perspective provides a potential synthesis of two previously contrasting research streams, first, the idealist system approach, which regards culture as a coherent and enduring system of meaning that is shared among a group of people over time, second, the idealist process approach, which views culture as a process of meaning-making and remaking by concrete actors in fragmented, fluctuating situations (Kashima, 2009:53). The new framework potentially resolves the contradiction between these two research streams by acknowledging that both approaches may be simultaneously valid, and by suggesting that some cultural forces are more persistent (systemic view) while some cultural forces are more transforming (process view) in nature. Therefore, this framework of *Culture as dynamic heritage* contributes to the recent cultural dynamic view (Kashima, 2000 & 2009) and the dynamic paradigm (Fang, 2012) by acknowledging, that 'culture endures as well as changes, that culture is both context-general and situated' (Kashima, 2009:54), while providing an actionable tool for further research.

As seen earlier, business communication research has so far contributed little to the theoretical development of the construct of culture itself, even though it has been acknowledged that 'close-to-context and experientially embedded cultural meanings shape the act of bringing culture to bear on communication'

(Bjerregaard, Lauring & Klitmøller, 2009:220). Consequently, this framework of *Culture as dynamic heritage* makes a significant contribution to cultural and cross-cultural studies of business, communication, management, branding, and consumer research.

Furthermore, the increased understanding of the origins of culturally shared colour meanings, namely the *Provenance of cultural colour meanings*, further contributes to multimodal theory. It is valuable to acknowledge that the cultural meanings of colours originate from relatively **persisting** colour experiences or relatively *transforming* colour experiences. This conceptualization answers to recent calls for a more developed notion of culture to cater for the needs of visual communication studies in cross-cultural business context (Singh, Zhao & Hu, 2004; Smith, Dunkley, French, Minochad & Chang, 2004).

In particular, the conceptualization of *Provenance of cultural colour meanings* contributes to research on colour as a mode by providing a cross-cultural and historical yet dynamic perspective to the subject. It further contributes to the research stream of multimodality in general, as it provides a potential conceptualization for studying provenance of further visual conventions as well as of other modes, such as sound. Moreover, the conceptualization contributes to research into the visual domain within business communication, branding, consumer studies, and design, among others.

Finally, being aware that the multidisciplinary quality of my dissertation left me open for critique from ‘many potentially hostile audiences’ (Nygaard: personal communication, 2010), I nonetheless engaged in this endeavour. To examine the research questions at hand, I needed to draw on the same disciplines as MNCs do: business communication, consumer research, design, and cross-cultural studies, on top of colour research. This *multidisciplinary approach as such* contributes considerably to previous colour research in academia, which has focused on a single discipline at a time, though regularly complemented – perhaps out of necessity more than of initial purpose – with concepts and methods from other disciplines.

Therefore, the contribution of this study bridges the theoretical gap of this research project from several directions, and at each of the four intersections of the three research areas; business communication, culture, and colour.

## 6.7 Final remarks

In conclusion, the models and frameworks introduced in this dissertation provide direct and impactful tools both for scholars and for practitioners. Ultimate-



ly, from a Western business perspective on colour in Chinese context, one final observation emerges.

In Western communication and design tradition, colour choice has been considered as one of the last steps in the design process. Colour has been conceived as a detail on the surface level, part of the external design of the object or communication, even when the emotional power of colour would have been acknowledged.

However, in Chinese context, colour might be considered as integral to the content, substance, and meaning. Therefore, in designing products or communication for the Chinese market, it might be a fruitful experiment to consider the design process from an opposite direction, *starting* from colour. For example, since red is the colour expressing happiness in China, what would or should a red mobile phone need to do? And if pink is the colour of the modern bachelor in China, what kind of pink products should they be offered? Asking unconventional questions like these might herald impactful insights and innovations.

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# Appendices

## APPENDIX 1

### Definitions of key terms as used in this research

Business communication	<i>Symbolic interaction, which occurs in business interaction and generates meaning</i>
Communication	<i>Symbolic interaction, which occurs in interaction and generates meaning</i>
Colour culture	<i>Culturally shared colour meanings based on shared colour experiences</i>
Cross-cultural approach	<i>An aim for an emic stance in comparative research</i>
Context	<i>Meaning depends upon its connection in past experience with the same or some other thing</i>
Convergence theory	<i>See homogenization theory</i>
Culture	<i>Shared meaning</i>
Emic	<i>Culturally specific, 'within the culture' point-of-view</i>
Empowerment	<i>Non-Western indigenous cultures actively and powerfully participate in global culture, economy, politics, and science. Also Post postcolonialism or Radical cultural turn.</i>
Etic	<i>An outsider's or observer's standpoint to (local) culture</i>
Homogenization theory	<i>Cross-cultural differences are suggested to erode in the midst of globalization. Also Convergence theory.</i>
Hybridization	<i>Local cultures give new, culturally specific meanings to global phenomena</i>
Meaning	<i>That which is indicated or expressed by a symbol or symbolic action</i>
Post postcolonialism	<i>See Empowerment</i>
Provenance	<i>Coming from some particular source, authentic origin</i>
Radical cultural turn	<i>See Empowerment</i>
Representation	<i>Something which stands for or denotes another symbolically; an image, a symbol, a sign</i>
Visual culture	<i>Shared meaning related to shared experience in connection with visible objects and arrangements</i>

**APPENDIX 2**

Multidisciplinary perspectives on "culture" and cultural factors

Cultural factor	nation state	ethnicity	language	religion	ideology/values	environment	economic development	OTHER
Scholars  Appadurai (1990, 2000)  <i>Culture is process, global flow</i>	'Actor' within its historical, linguistic & political context (1990:296).	People are objects in motion creating 'ethnoscapes': tourists, immigrants, refugees, exiles, guestworkers. Consequently, ethnicities have become global forces (1990:297, 306).	Language is a context that reflects actors such as nation-states, multinational companies, and communities (1990: 296, 300-1).	Religion is part of fluctuating 'ideoscape', shifting with migration, de-territorialization, secularization, and proselytization (1990:300-2; 2000:7, 11-12)	Political ideologies and values form 'Ideoscapes', often serving objectives of states and capitals (1990).	Natural environment debated on state and inter-state level, inflicts on ordinary people forced to adapt (2000:2).	Global capital and the system of nation states negotiate the world order, with NGO's either complicit or opposed with the latter, forming 'finanscapes' (1990, 2000:15)	'Technoscapes', 'mediascapes', gender
Berry & Poortinga & Segall & Dasen (2002)  <i>Culture is a way of life of a group of people.</i>	Nations can be either predominantly unicultural or pluralistic in their orientation to culture (346-7)	Cultures of ethnic groups show continuity over time (2). Nations have different policies toward ethnocultural groups: 'multicultural ideology' of 'acculturation strategy' (378)	Differences in languages create cultural distance (367)	Differences in religions create cultural distance (367)	Values are conceptions of what is desirable that influence the selection of means and ends of actions; shared by a group of people (59, 482).	Ecological context causes biological and cultural adaptation (11). The ecological context serves as the basis for the emergence of customs of a population; these are the complex, sometimes longstanding, shared behaviour patterns that gradually have evolved in response to ecological demands (302).	Economic development has been equated with national development (464-480)	Culture influences and is influenced by individuals and their actions.
Briley, Morris	Country used as a	Ethnicity used as	Proverbs are	n/a	Differences	Automatic,	n/a	Culture



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<p>&amp; Simonson (2000) Briley &amp; Aaker (2006)</p> <p><i>Culture is a dynamic cognitive state.</i></p>	<p>unit of analysis</p>	<p>a unit of analysis</p>	<p>reflections of cultural norms (2000:168).</p>	<p></p>	<p>cultural values may be reflected in proverbs and other cultural products (2000:168). Cultural values may influence effectiveness of (compatible or non-compatible) marketing communication (2006: 395-6)</p>	<p>preconscious responses to aspects of the environment are learned from repeated exposure to events (2006: 396) Cultural knowledge is needed to interpret and navigate various environments (cultural and physical) (2006: 396)</p>	<p></p>	<p>influences cognitive tendencies of a consumer (2000:158)</p>
<p>Fang (2005)</p> <p><i>Culture is a living organism of values and behaviour, like an ocean</i></p>	<p>Nation-state is politically defined and artificially created, which leads to over-simplification when discussing 'national' culture. There are cultural groups within and across national boundaries (86).</p>	<p>Ethnic groups can be considered cultural groups (86).</p>	<p>n/a</p>	<p>n/a</p>	<p>Changes in ideological preferences have an impact on Behaviour influences values (83).</p>	<p>Changes in ecological environments have an impact on cultural values (82).</p>	<p>Globalization and changes in foreign direct investment have an impact on cultural values (82, 86).</p>	<p>External forces that affect culture include globalization, institutional, economic, technological, and situational factors (84). Globalization creates (new) shared experiences (85).</p>
<p>Geertz (1963, 1973)</p> <p><i>Culture is meaning</i></p> <p>- <i>The fabric of meaning in terms of which human beings interpret their</i></p>	<p>In modern societies nation is based on a civil political community, while in modernizing societies nation aspires for a more primordial (based on kinship, language or religion) community (259-260).</p>	<p>Assumed kinship or blood tie of tribes, and physical features of race create a sense of belonging to a group (261-262)</p>	<p>Language is a 'given' element of social existence, as people are born into a particular community speaking a particular language (or dialect) (259) Language choice is typically a question on the</p>	<p>Religion is a 'given' element of social existence when people are born into a particular religious community (259).</p>	<p>Values are norms regulating behaviour in the context of a culture (130, 141).</p>	<p>Natural environment supplemented by cultural environment influenced the evolutionary development of man (67)</p>	<p>Modern economic system is compatible with a wide range of non-economic cultural patterns (1963: 144)</p>	<p>One is bound to one's kinsman, one's neighbour, one's fellow believer, as the result of [...] some unaccountable absolute import to the very tie itself" (259) Regionalism is an important primordial factor</p>

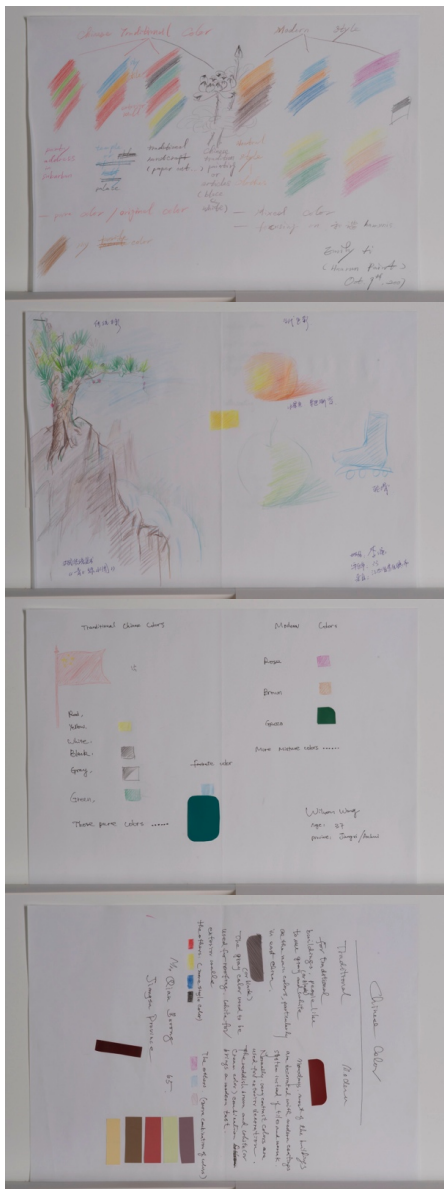


Provenance of Cultural Colour Meanings  
The Green Hat and other narratives from Sino-Finnish business encounters

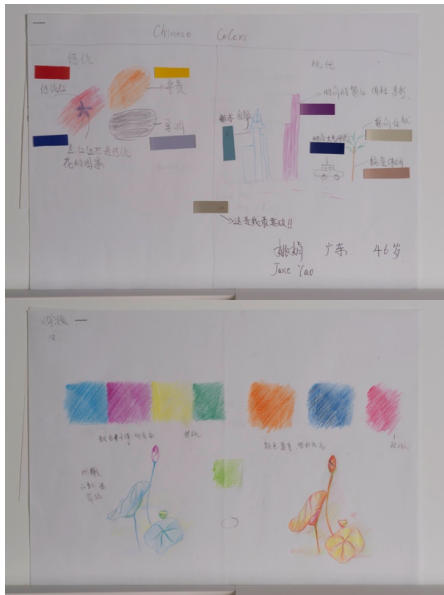
<p><i>Culture is heritage with persistent imprint on values.</i></p> <p>Ong (1999)</p> <p><i>Culture is a contingent scheme of meanings tied to power dynamics.</i></p>	<p>Culture becomes transformed by modern nation state. (240)</p> <p>Nation site continues to define, discipline, control, and regulate populations</p>	<p>Ethnic Chineseness is linked with global capitalism in Asia, as mainland Chinese and overseas Chinese are linked in circuits of production, trade, and finance; evolving in a network of family ties, kinship, sentiments and values. (7,12).</p>	<p>Language is a significant marker of cultural identity (98,142).</p> <p>Language and ethnicity are closely linked (66).</p>	<p>Globalization in Asia has induced pan religious discourses of neo-Confucianism and new Islam, to promote the ascendancy of the East (18, 12).</p>	<p>Official discourse links China's economic take-off with Confucian values (48)</p>	<p>Environmental effects of capitalism become a concern of nations in the US and in Europe (31), while in the Tiger economies they remain the domain of NGO's (234-5).</p>	<p>post-materialist and spiritual values (49).</p>	<p>Capitalism transforms culture, but it is also differently assimilated by different Asian countries (240).</p>	<p>Migration, emancipation of women, and new generations influence culture.</p>
<p>Schein (2009)</p> <p><i>Culture is a pattern of shared tacit assumptions about the correct way to perceive, think, and feel in relation to problems.</i></p>	<p>Country culture consists of tacit assumptions on fundamental issues such as time, space, reality, and human nature (60).</p>	<p>Ethnic background influences values and ways of doing things (20)</p>	<p>Common language creates common culture (19)</p>	<p>Common religion creates common culture (19)</p> <p>Religions reveal which elements members of a culture find uncontrollable and unpredictable (74)</p>	<p>Culture can be described and assessed at the level of espoused values (102)</p>	<p>Cultures differ in whether they believe that humans should have a dominant, symbiotic, or passive relationship to the natural environment. (63)</p>	<p>Economic success is usually an overriding value within corporate culture. Founder/owners may advocate other values as more significant, such as a more human oriented way, or focusing on innovation (145, 148)</p>	<p>Culture exists on different levels: a country, an occupation, an organization, a community, a family, and a social group.</p>	
<p>Trompenaars and Hampden-Turner (1998)</p>	<p>Nation is one level of culture.</p>	<p>Ethnicity is one level of culture.</p>	<p>Language is one concrete, observable layer of culture (6)</p>	<p>Religion has an influence on cultural dimensions (33, 36, 53, 56, 248)</p>	<p>Values are the definition of 'good and bad' of a group (22)</p>	<p>Societies have found ways to deal with environmental forces such as</p>	<p>Different cultures have a different outlook on the significance of economic</p>	<p>Culture consists of several layers. Gender, age, function, organization.</p>	

## APPENDIX 3A

### Colour charts Chinese focus groups



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The Green Hat and other narratives from Sino-Finnish business encounters

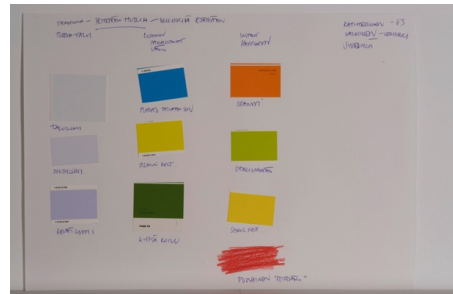
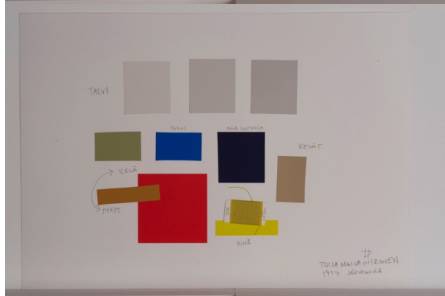
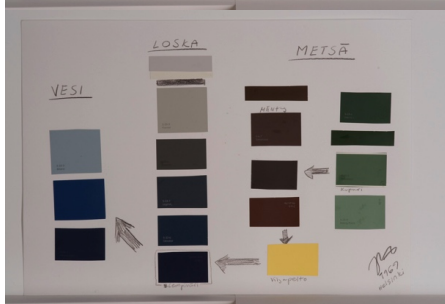


## APPENDIX 3B

### Colour charts Finnish focus groups



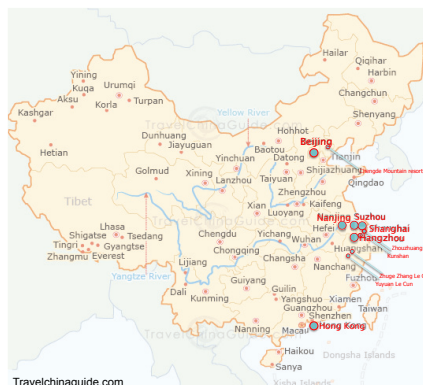
Provenance of Cultural Colour Meanings  
 The Green Hat and other narratives from Sino-Finnish business encounters



## APPENDIX 4.

### Observation periods and places in China

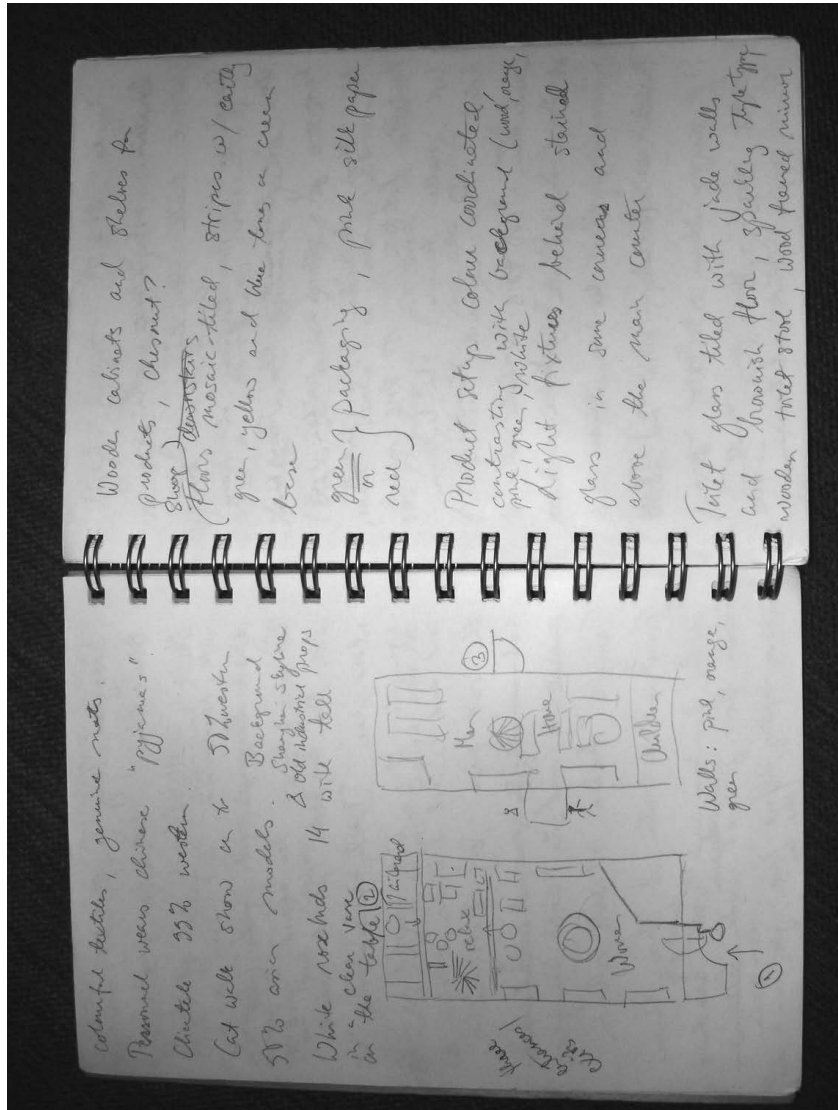
Year	Month	Date	City/province
2007	Mar	27-30	Hong Kong
2007	Oct	8-9	Shanghai
		10-14	Beijing
		14-15	Chengde
		16-18	Nanjing
		19-20	Suzhou
		20-21	Hangzhou
		21	Zhugue Chang Le Cun
		22	Yu Yuan Cun
		23	Shaoxing Water town
		24	Shanghai
2008	Sept-Oct	30- 8	Hong Kong
2009	Jan	14-21	Beijing
2009	July	1-10	Beijing
		11-12	Shanghai
		12-13	Zhouzhuang, Kunsha
		14-17	Shanghai
		17-22	Hangzhou
		23	Shanghai





**APPENDIX 5.**

Snippet from observation diaries



## APPENDIX 6.

### Transcript Finnish focus group

P: (27:15) Tosi kiva oli tulla kiitos.. kutsusta tunnen jotenkin että olen vähän semmoinen yksinäinen matkaaja, mä olen vuodesta 91 lähteny värien maailmaan ja se tapahtui niin että ryhdyin yrittäjäksi ja aloin tekemään värianalyysejä. Ja nykyään sitten olen vähän muuttanut sitä eli puhun väriprofiloinneista eli tässä vähän termistö on kehittynyt mutta nämä on ihan mun omia kehitelmiä mutta 16 vuotta ihan näiden asioiden parissa olen tehnyt töitä, leipäni ansainnut.

Ja tietenkin hyvin paljon tavannut asiakkaita niin ett on oltu face to face ja pohdittu väriasioita. Olen yhteistyökumppanin valinnut silloin vuonna 91 ja se on amerikkalainen ja siihen liittyi paljon asioita tai oikeastaan se tuli mun eteen sitten kun toki sitten vuosien varrella ollut kiinnostunut kaikesta mitä ikinä väriin liittyi, että aivan upeita juttuja ja kivoja linkejä tulee tässä.

(28:33/30:15) Ja värien käytöstä varmaan eikö vaan oli vähän tarkoitus

Mä itse koen mitä nyt sitten olen ollut asiakkaiden kanssa ollu nää vuodet ja vaihtanut ajatuksia ja tehnyt tuhansia värianalyysejä niin

Varovaista värien käyttöä sanoisin meillä täällä jos taas voi yleistää, mutta semmoinen ehkä halu jossakin siellä on että olis kiva jotain kokeilla mutta ollaan tosi arkoja. Uskon että ehkä.. tai ihan mun omia ajatuksia että varmaankin se

Vaatii se vähän poikkevan värin kantaminen semmosta persoonaa että sitten on rohkeus olla sen värin takana koska kyllähän värillä erottuu ja näkyy ihan selvästi. Että jos massassa tai että yleensä yleisössä käytetään hyvin paljon

Kirkkaudeltaan alhaisempia taustaan uppoavampia vähän semmoisia neutraaleja perusvärejä että kun siellä jollakin sitten on väriä niin kyllähän se sitten ...

Toivoisin tietenkin että... en tarkoita että täytyisi päästä varpaisiin olla väriä että todella näkyy jollei henkilö taas sitten itse ole.. tosiaan että täytyy olla sinut sen värin kanssa mitä käyttää että joillekin persoonille se istuu todella hyvin tai mä ainakin koen että istuu erittäin hyvin sellainen poikkeavakin värien käyttely tai yhdistely.. mutta toivoisin enemmän siis värejä siis yleensä.

Että näin lyhykäisyydessään..

K: ..Joo, kiitos me mennään useampi kierros että... joo, ole hyvä.

V: joo kiitos eli V ja olen alun perin kauppatieteilijä ja ainakin edelliseen puhujaan verrattuna täysin maallikko näissä väriasioissa mutta niinkun työn puolesta näihin asioihin jollain lailla tulee.. näiden kanssa niinkun värien kanssa paljon tekemisissä.. että jos mietin kolmea eri näkökulmaa mistä näitä väriasioita pohtii niin ammatin puolesta ja on ammattilaisten kanssa tekemisissä joille nämä ovat ydinosaamista ja sitten siitä kommunikoiminen esimerkiksi asiakkaille että miten niinkun ihmiset joille tämä on vieras asia ja miten saa heidät puhumaan näistä asioista ja että miten saisi heidät tiedostamaan sellaisia asioita jotka ovat vähän muutenkin niin kuin tämmöinen

visuaalinen maailma niin siitä on vaikea puhua ihmisten jotka ei sitä niinkun pääasiassa tee ja joilla ei ole minkäänlaista koulutusta siihen  
Toinen rooli itse kuluttajana näitä asioita eniten pohtii että niinkun räikeitä kirkkaita värejä, rakastan räikeitä kirkkaita värejä mutta hyvin pienessä määrin eli tämmöiset musta ja valkoinen pääasiassa ja siihen sitten jotain lisäksi on niinkun lähellä sydäntä  
Ja kolmas rooli sitten äitinä, että kun on oma lapsi niin hänelle sitten ostaa, että hän on kävelevä paletti hirveän paljon kirkkaita ja kaikkea samaan aikaan huomaa itsessään suhtautuu erilailla onko kyseessä pieni henkilö vai oma tämmöinen perus musta itsensä.

Piia: Piia Thurman samasta työpaikasta mutta suunnittelijana siellä, eli suunnittelijan roolista tutustun sitten väreihin ja käytän värejä. Värilähtökohtana siinä suunnittelussa on aina viestinnälliset ominaisuudet joihin vaikuttaa juuri nämä edellä mainitut asiat että on näitä kulttuurisia taustoja ja arvomaailmoja ja mitä se yritys edustaa näin ja sitten henkilökohtaisesti niin kuin tänäänkin niin se on hyvin harvoin kun mulla on jotain kirkasta mutta sitäkin sattuu.. vahingossa ehkä. Eli näin lyhykäisyydessään.

R: Mä oon R myös samaisesta yrityksestä

Piia niin sanoiks kukaan meistä sitä vielä ääneen siis Pentagon Designista...

R: ja oon siis suunnittelijana, vähän samoin kuin Piikin että ne värit on työssä (34/33) hyvin tärkeitä yritysten identiteettiä miettiessä että on uskottavaa ja ite en todellakaan käytä väriä paitsi just pieniä pisteitä et se on ehkä oma persoona tulee siitä sitten.. mutt Piia sanoi kyllä aika hyvin...

A: A, myöskin Pentagon design, tässä se loppuu sitten.. niin teollinen muotoilija koulukseltani ja katson tietysti ensisijaisesti ammatillisesti värejä, ehkä vähän paradoksaalisesti en pidä itseäni sillätavalla värin syväammattilaisena mutta tilanteet missä siihen törmää ja täytyy ottaa kantaa on yrityskuvaan liittyvät värivalinnat tai missä se tulee ehkä vielä konkreettisemmin on tuotesuunnittelun eri osa-alueet missä siihen tulee ja sitten tietysti toki niin kuin itse sitten värien käyttäjänä mutta se ei ole pääällimmäinen näkökulma.

J: Hei, olen J muotoilutoimisto Helorinne & Kallio ja oikeastaan voi sanoa että koko työuran ajan reilut kolmetoista vuotta olen ollut värien kanssa tekemisissä ja suunnitellut aika, tai jos suunnittelusta puhuu niin tuotteita, kuluttajatuotteita ja lähinnä pintojen kanssa, lähinnä tekstiilit, kaakelit, laatat, näissä väri on erittäin merkittävässä roolissa ja sitten myöskin tuotteita, jotka hyvin pitkälle ostetaan myöskin sitten värin perusteella. Tai se on ensimmäinen asia mihin kiinnitetään varmaan huomiota valintatilanteessa. Sitten oon myöskin tehnyt töitä markkinointiviestinnän ja viestinnän kanssa töitä tässä vuosien aikana että on niin kuin ehkä markkinoinnillinen ote siihen suunnitteluun kuluttajapuolella. Ja varmaan tossa mennään sitten syvemmälle .. mulla on tossa aikapaljon kuvia mukana että se on mielenkiintoinen sitten ett miten se värin merkitys kasvaa tai sen valintatilanteessa ett onko kyse edullisesta tuotteesta tai

kalliista pitkäikäisestä tuotteesta ett siinä on niinkun selkeä ero ainakin tossa mitä keräsin oman historian kautta, että mikä merkitys ja valintakriteeri sillä värillä on missäkin tuoteryhmässä.

T: nähny sen .. pyramidin tavallaan ett jos laitetaan värit pyramidiin että siellä on kalliit tuotteet ja halvat tuotteet niin yläpäässä on värittämyys ja alhaalla on sitten... ett siellä tietyt värit esimerkiksi oranssi joka on helposti koetaan.. halpana tietyissä yhteyksissä. ett se on tietysti just tää klassisuus ja eleettömyys täällä ylhäällä.

H: Joo mä olen H Arnkill, tausta on kuvataiteilija, taidemaalarin koulutus nykyinen kuvataideakatemia silloin se oli vielä Taideakatemian koulu Ateneumissa, nyt olen viimeiset 20 vuotta tasan ens kesänä toiminut väriopin lehtorina Taideteollisessa korkeakoulussa ja siellä mun ohjauksessa kaikkien taideteollisuusalojen opiskelijoita

J: Tässä on monta..

H: joo tässä on aika monta tuttua ja.. mun henkilökohtainen kiinnostus ja opetustyössä myös mihin mun pedagogia on painottunut on ehkä havaitseminen, ja vuosien varrella tämmösestä kaksiulotteisesta kolmiulotteiseen, tilalliseen, valaistus tullut mukaan hyvin voimakkaasti. Ja tämä tänään käsillä oleva asia, värit markkinoinnissa ja brändeinä ja tuota tää värisymboliikka on mulle hieman vieraampi alue ja sen takia tää kiinnostaa mua kovasti että mä tulin tänne oikeastaan oppimaan ja nyt viime syksynä julkaistu tää mun kirja tämmönen Värit havaintojen maailmassa joka on tässä on 12 lukua väristä juuri niiltä alueilta millä sitä käsitellään TaiKissa ja kattaa jo aika pitkälti... kuvataiteesta ja tuotesuunnittelua ja arkkitehtuuria. Mä oon koittanu ihan nää värin havaitsemisen perusasiat koittaa saattaa ajan tasalle tässä kirjassa. Siinä on myös värisanasto jonka olen koettanut saattaa ajan tasalle ja putsata. Erityisesti Suomen kielessä meillä on väärinkäsityksen paikkoja runsaasti tässä sanastossa johtuen siitä että siitä sanastosta on hyvin vähän kotoperäistä että siinä on lainasanoja ja näissä alkukielissäkin on sekaannusta jo, että nää käsitteet kuten vaaleus, kirkkaus ja valoisuus koettanut selvittää ja mitä tarkoittaa sävy ja väri ja kylläisyys ja täyteläisyys ja kromaattisuus ja niin edelleen koettanut että siinä on ollut paljon työtä.

K: Sulla on kuitenkin varmaan myös paljon käytännön kokemusta suomalaisista värien kanssa..

H: On, on toki joo ja niiden kysymysten kanssa koko ajan opiskelijoiden keskustellaan ja mä tulin just Amos Anderssonin museosta ja Eläinmuseosta me oltiin siellä sisustus.. tai tila- ja kalustesuunnittelun opiskelijoiden kanssa katsomassa ett miten sillä on pantu, miten siellä on tää näyttelyarkkitehtuuri ja valaistus erityisesti ja pohdittiin ett miten Suomessa yleensä ja miten sitten muualla, että kuinka paljon käytetään kuinka paljon esimerkiksiesine tai taideteos saa olla ilman mitään sivukommentteja tai kuinka paljon laitetaan jotain väriä ympärille tai maalataan seinä tai .. nyt sitä on jo vähän Suomessakin mutta Keski-Euroopassa ollut jo satoja vuosia että on olleet hyvin kirkkaan värisiä nää näyttelytilat... ett tää on nyt vaan yks esimerkki (43”)

M: Me taas ollaan me kolme sellaisesta firmasta kuin CPS color ja mun nimi on M ja mä oon toiminut pitkään jo 15 vuotta talossa mutta tuotepäällikön tehtävässä väripastoille no siinäkin jo pitkään mutta kun sä sanoit että sä oot noviisi niin mä oon kuitenkin tässä värisuunnittelumaailmassa tosi noviisa että enhän mä suunnittele värejä ollenkaan mut sitten teknisestä näkövinkkelistä ett sitten näkee.. ei niinkään Suomessa mutt sitten maailmalla lähinnä Euroopassa niitä meidän eri asiakassegmenttejä ja asiakkaita ett minkäläistä värimaailmaa ne käyttää. Mutt ei ehkä niinkään Suomessa ett Suomessa se kontaktipinta on ehkä Tikkurila ja tämmöset maalitehtaat ja tietysti sitte ite.

T: Taina Huoponen ja samasta yrityksestä ja kans ollut talossa 13 vuotta tullu sinne tekemään sävytystyötä eli sekottamaan väripastoja eli tekemään sellaisia, miten väriyhdistelmillä saadaan tuotettua joku tietty haluttu sävy. Ja silloin ehkä tää kiinnostus värien sekottumiseen lähti ja sitten ehkä enemmän vielä semmoinen että miten ne värit käyttäytyvät eri materiaaleissa ett onko se kiiltävä vai lateksipintainen vai lateksi vai onko se muovi ett se on minusta hyvin kiinnostavaa (43”/44”). Samaan aikaan opiskellut ja valmistunut insinööriksi tuossa työelämän ohella ja silloin myöskin ollut Hin opissa.

Tällä hetkellä tuotekehityksessä koordinoin meidän projekteja mutta en niinkään oo kuluttajarajapinnan kanssa tekemisissä että oikeastaan niin kuin M mainitsi ainoa sellainen kontaktipinta kuluttajan käyttäytymiseen on sitten ehkä Tikkurilan kautta ja heidän värivalikoimansa kautta. Muuten sitten ihan tavallisena kuluttajana että... pidän väreistä.

E: E, samassa firmassa mutta lyhyempi työhistoria siellä olen aloittanut siellä värimarkkinoinnin parissa, värimarkkinoinnin tuotepäällikkönä viime joulukuussa. Mun aikaisempi historia on tekstiiliteollisuudessa, elikä oon siinä mielessä tehnyt ton minkä Tkin mainitsi että miten se väri ja materiaali, tai miten materiaali vaikuttaa siihen väriin ja pistin tossa itelleni ylös eli koska mä oon tekstiilissä aina toiminut materiaaliteollisuudessa eli firmassa joka valmistaa materiaalia vaatetusteollisuudelle ja myös autoteollisuudelle ja sisustusteollisuudelle ja siellä tosissaan eli en oo tehnyt tuotesuunnittelua kuluttajalle vaan se on ollut bisnes-to-bisnes eli on tehty tarjontaa ja siinä me puhutaan paljon sitten jos puhutaan vaatetusteollisuudesta, joka on paljon trendivärien hakemista ja siinä oikeastaan mun mielestä mielenkiintosinta on että tuota mä oon toiminut sellaisessa kuin järjestössä Intercolor mikä tekee trendivärejä... ammattilaisten ryhmä, mä oon siinä toiminu, ja nykyään myös ja siinä mielessä se on mielenkiintosta mielenkiintoista peilata, että vaikka tänä päivänä tehdään globaaleja trendejä, ne leviää yhä laajemmin nopeemmin, mutta siitä huolimatta ne joudutaan silti vielä laittamaan markkina-alueille, tietyt värit esimerkiksi ei istu Suomeen millään ja näin että.. Tosissaan mut mä oon ollut materiaalien kanssa eli missä väreissä esitellään materiaaleja.

M: M Hellemaa ja oon täällä enemmän avustajan roolissa. Mutta kymmenen vuotta olin sellaisessa yrityksessä joka myymälämarkkinointia teki ja myi somisteita ja oon somistaja ja sillei niinkun kiinnostunut väreistä ollu aina. Nyt sitten vuoden vaihteessa

vaihdoin työtä ja oon lattiamateriaalien kanssa teen töitä ja siinä oon hyvin erilaiseen värikulttuuriin törmännyt kun tuun tuolta somistemaailmasta ja mua nauratti oikeesti kun sä sanoit että arkkitehdit pukeutuu mustaan niin se on niinkun aika totta koska, me oltiin sellaisella arkkitehtimatalla, 15 arkkitehtiä niin oikeesti kun me etittiin meidän takkeja kun menttiin johonkin ravintolaan niin 15 mustaa takkia kun me yritettiin kattoo että mikä on kenenkin takki että se piti vieläkin paikkaansa että sen reissun jälkeen mä päätin että mun täytyy jotenkin erottautuu että jotain siihen mustaan liittää, että ne näkee että mä oon joku muu kuin arkkitehti siellä joukossa. Ja toinen mun pitää kommentoida kun sä sanoit noista autojen väreistä, yksi mun kaveri joka ajoi semmoisella punaisella Audilla joka oli minusta tosi makee niin sit se vaihto työpaikkaa ja se sai sit semmosen harmaan auto ja mä kysyin että mihin sun punainen auto hävis ja sit se oli mulle vaan että kuule että ei mulla oo enää mitään nais poma, että.. (yleistä naurua) se oli minusta että... mä en tajunnut ollenkaan sen kommenttia silloin...

J: Niin... pomon auto... oliko tää mies tää nainen tää sun tuttu...?

M: hän oli mies... mut niinkun

J: niin niin...

M: mut siellä ne autot sit jotenkin vaan annettiin...

K: olis siellä edellisen työnantajan brändissä jotenkin punainen?

M: ei, ei

K: Kiva, okei no niin, nyt tiedetään vähän ketä ollaan. Nyt olis kiva kuulla enemmän käytännön esimerkkejä mihin osa jo viittasittekin ja nimenomaan puhuttaisi suomalaisesta tai jos vertaatte johonkin niin kertokaa mihin vertaatte, että mikä on se vertailu kohde. Niin ihan nyt, joku väri tai väriyhdistelmä ja suomalainen ja mitä sitten tapahtuu... Mennääks vielä järjestyksessä ja nyt voi sitten jo enemmän keskustella ettei tarvi enää antaa ihmisille niin paljoa hiljaisuuden kunnioitusta... P:.. (hämmäntynyt) no ei mennä susta jos et sä oo ehtiny.. no kuka haluis kertoa.. J sulla oli jotain matskua

J: no siis mulla on jotain kuvia mä ajattelin että sen verran valmistaudun että...

K: Kiva..

J: Kuinka pitkään vaikka puolen tunnin luento, kuinka syvälle mennään.. kuten sanoin hyvin paljon pintojen, pintamateriaalien kanssa, on se sitten kovaa, pehmeitä, tekstiiliä, mattoa, laattaa, mutta hyvin paljon pyörinyt siellä kodin maailmassa joka tapauksessa. Ensimmäisenä vois ottaa vaikka tämmösen kylpyhuoneen jossa yhdistyy näitä.. laattaa, tekstiiliä

K: Anteeksi että keskeytän mutta onko sulla mahdollisuutta jättää noita kuvia mulle...

J: no joo voin varmaan mutt täytyy kattoa.. no periaatteessa nää on kaikki tuotekuvia että voi julkaista

Siinä värinvalinnassa vaikuttaa hyvin pitkälle, et mä luulen ett suomalaiset on ni-inkun sanoit hyvin varovaisia ett se liittyy tietyllä tavalla siihen persoonaan, mutta samalla siihen hankintaan ett onks se niin sanotusti heräteostos vai niinkun pitkän tähtäimen ostos. Esim jos puhutaan tekstiileistä tai laatoista, ne on rinnakkain ja ne muodostaa samaa ympäristöä kotia, mutta se on totaalisen erilainen se valintaperuste ja se tilanne millä sitä hankintaa tehdään. Ruoko-mallistossa samaa mallistoa sekä tekstiilit ja laatat, parhaillaan markkinoillakin Pukkilan laatat ja Finlaysonin tekstiilit, niin että kyllä jos kovista kiinteistä pinoista puhutaan niin siinä kymmenen kaksikymmentäkin vuotta kun mietitään että jaksanks mä kattoa noita laattoja vaikka toki pienen kylpyhuoneen laatat voi parinkin vuoden jos ei nyt ajatella kestävää kehitystä oteta enempää tähän pöytään ett eihän sekään nyt mikään jumalaton kustannus oo mut se on heti se lukittuu se ajatus että jaksanko mä nyt ihan varmasti katella tätä nyt vähintään se kymmenen vuotta että siinä mennään niin, että siinä mennään niin, että vähän vois... siinähän vois että jos en mä nyt tykkää niin voihan ne vaihtaa.. mutta se on ehkä aikapaljon leimaa antava edelleen siinä suomalaisen valinnoissa...

Siks tää kuva on sinänsä aika hyvä että kyllähän se on edelleen, että seinässä kyllähän se valkoinen on ehdoton ykkönen edelleen... se on tietenkin aina mielenkiintoista että miten siihen valkoiseen vois löytää jotain kivoja juttuja. Ett siinä on tietenkin se oma haaste mutta kyllä se on hyvin paljon mennyt siihen ja tietenkin kuluttajienkin kanssa oon jutellut siellä myymälöissä ja kyllähän löytyy poikkeuksia mutta helposti koetaan että tekstiili että sillähän mä voin tuoda sitä väriä ja sitähän voi vaihtaa ja kyllähän se tietenkin on myöskin helpompi myydä sitä sitä kautta.

Että sitten on tietysti voimakastakin, on mustaa ja turkoosia ja joku turkoosikin on ehkä mennyt tähän suomalaiseen sinivalkoisuuteen tietenkin se turkoosi on muutenkin ollut pinnalla mutta se sinisyys on ehkä muuttunut, että se ei oo enää se yks ainoo sininen joka on ollu monissa tuoteryhmissä ehkä alhaallekin menossa

E: Mikä sun mielipide on tai näkökulmaa, että kun mä oon kuullut suunnittelijoilta että Suomessa ei voi tehdä mallistoa jossei siinä oo mukana sininen väritys?

J: Mun mielestä se on ollu hyvin paljon niin, mä puhun lähinnä tekstiilistä, että kyllähän kodintekstiileissä se on ollut ihan ehdoton, mutta muutaman viimeisen vuoden aikana on tehty mallistoja joissa ei oo ollut enää sitä sinistä, koska se on voinut olla ettei se oo enää myynykään enää samalla tavalla ja ollut mukava huomata. Mutta se on todella ollut tosiaan tällainen pitkän aikavälin muutos, ehkä nyt viiden viimeisen vuoden aikana on selkeesti tapahtunut muutosta ja tulee enemmän tällaisia kansainvälisiä trendivärejä, että ne iskee tänne niinkun nopeempaa kun ehkä aikaisemmin... että muoti ja sisutuspuolen trendit rupee meneen samaakin sykliä mutta totakai on perusjuttuja mutta jos ottaa tän että joku turkoosi on myöskin tullut uudeksi siniseksi että se ei oo pelkkä trendiväri ja nousut siihen pitkäaikaisten rinnalle että se sinisyys on ehkä valunut sinne Välimerelle kun ihmiset käy siellä...

A: (53:40) Niin meillä on joitakin tuotteita missä meillä on royalty-sopimukset ja sitä kautta me nähdään hyvin tarkkaan miten eri värit myy, niin tietyissä tuotteissa sininen, jos on ollu vaikka viis väri vaihtoehtoa, niin sininen on myynyt niin paljon kuin kaikki muut värit yhteensä

J, E: hymistelee joo

A: ja jotenkin on ollut semmonen ajatus että sininen on suomalaisten lempiväri mutta tässä tapauksessa ainakin tilanne on ollut että sinistä on myyty kaikkialle Eurooppaan.

H: ootteko kuinka tietoisia kansainvälisistä väripreferenssitutkimuksista että mun käsityksen mukaan sininen on kautta aikojen suosituimpia värejä saattaa olla jotain poikkeuksia joku hyvin eksoottinen Aasian maa jossa se ei oo mutta...

K: Aasiassa se ei oo kyllä laajemminkaan

H: joo mutta ainakin nyt länsimaissa sininen on ihan ehdoton ykkönen että...

A: joo mutta sittulee yks semmonen poikkeus on että joka tulee tuoteryhmien kautta on että me tehdään paljon tuotteita jotka liittyy ruoan valmistukseen jotenkin niin miten lähempänä ollaan ruoan valmistamista tai että se tarjoillaan siitä niin yhtäkkiä sininen ei oookkaan kovin hyvä väri. Siis sininen ei oo ikään kuin näitä syötäviä värejä. Usein se saa ruoan näyttämään epähoukuttevalta.

K: Minkälaisesta sinisestä puhut nyt?

A: no ehkä korostuu mitä voimakkaampi sininen, joku hyvin tumma ja vetäytyvä ehkä menee, yleisesti on ehkä muitakin jotka sopii huonosti mutta sininen, sininen etenkin mutta vihreä on jo paljon helpompi mieltää monessa ruoka-aineessa

M: Mulla on kyllä kirkkaan siniset lautaset, ne Arabian... mutta ne ei oo kauheen helpot

H: mutta sehän on eri juttu se alusta, astia kuin se itse ruoka. Kyllähän me.. eihän se siinä häiritse jos se on siinä rinnalla koristeena tai lautasena mutta kyllähän se on totta että kerta kaikkiaan ihmiset ekologisesti miljoonien vuosien ajan ollaan syöty pääsääntöisesti ruokaa joka ei oo sinistä, mieluummin spektrin toisesta päästä siis punertavat ja kellertävät, oranssit jotka on merkinny ihmisille ja ihmistä edeltäville eläimille että tää on syötävää ja kypsää, ja varmaan se on meidän geeniperimään rakentunut. Koko väriäisti on syntynyt sitä varten että erottaisimme punaiset ja punertavat sävyt vihertävistä: siksi meillä on tää trikromaattinen väriäisti ja se on 25 miljoonaa vuotta sitten tää muutos tapahtunut. Sitä ennen ei se kädellinen joka meitä edelsi erottanut niitä... että siis erottais paremmin, tehokkaammin löytäisi sen ruoan, sanotaan näin. Minusta ois, voisin keskusteluun heittää pöytään että kuinka paljon on tällaisia kategorisia väripreferenssejä, kategorisia väriassosiaatioita eli tarkoitan sillä



sitä että ne ylittää kaikki kulttuurirajat ja trendit ja markkinoinnin ja historian ja kaiken että ne on ihan biologialla...

J: sisäänrakennettuja

H: se on just mitä mä tarkoitan kategorisella. Että olis mielenkiintoista selvittää ensin se, ja lähtee siitä käsin rakentaa että miten eri kulttuurit on suhtautunut tähän, vai oisko?

K: Joo ja kyllä ne näissä tän tyyppisissä keskusteluissa tulee helposti just että, tavaltaan, ne ei ole vaan mun tutkimuksen fokuksessa että mä en ole niitä juurikaan raportoinut, mutta että tietenkin kiinnostavaa myös, mutta se ei oo kaupallisesti niin kiinnostavaa kuin että mitkä on ne kulttuurien väriset erot jotka pitäisi osata ottaa huomioon. Ett se on ehkä se syy miks mun tutkimus..

H: joo, mutta

K: Mutta mehän täydennetään hyvin toisiamme kun sä teet ton

H: Niin niin mutta ei ne mitenkään irrallisiakaan oon

A, K: ei, ei niin

J: Ja sit mitä tähän siniseenkin tulee, niin mä näytän taas kuvia, että se on tuotekategoriastakin kiinni, puhutaanko ruoanvalmistustuotteista vai puhutaanko vuodetekstiileistä, koska siellähän sininen on ollut erittäin vahva koska se rauhoittaa, sä vaivut viileisiin, kauniisiin uniin. Et sä et otakaan punaisia pussilakanoita koska sithän sä et nuku siellä ollenkaan vaan tekee mieli tehdä jotain muuta. Että sehän on se värin merkitys ja värin vaikutushan on hyvin vahva ja sitähän on tutkittu ja siitähän vois vaikka kuinka paljon, enkä oo siihenkään niin syvälle perehtynyt. Mutta ihan käytännön kauttakin ett sehän tosiaan vaikuttaa se ett mihin, mihin huoneeseen, esim. jos nyt näytän tän kuvan siks mä printtasin tätä ruoko-mallistoa kun se on siis isompi mallisto jossa on nää tekstiilit ja kaapelit kodin eri huoneisiin, ja just miettinyt sitä miten se mallisto rakentuu myös värillisesti. Elikä kylpyhuone on tällanen tässä on nyt klassinen mustavalkoinen eli mustavalkoisen ystävät tämmöinen voimakkaita kontrasteja omaava kokonaisuus, ei ehkä jokaisen kodin tuote sinänsä mutta siellä on sitten se turkoosi antamassa sitä nimenomaan sitä kylpylä, veden raikkautta sitä perinteistä sinisyyttä vähän uudella sävyllä, ja nimenomaan tällaista spa-kulttuuriin ja kylpylään ja etelän Välimeren turkoosiin meren sineen, mutta sitten kun mennään sinne eri huoneisiin, niin siellä tulee sitten ihan muuta väriä... tässä oli myöskin tämmöinen japanilainen tunnelma taustana tässä mallistossa siks nää syömäpuikot... niin siellä on edelleen se musta mukana mutta siellä tulee täysin muu, ajankohtainen trendiväri, esim keväässä (08) keltanen, mikä on puhtaasti otettu niinkun tietty trendiasia, mutt sitten taas kattaustekstiileissä otetaan helposti joku tietty trendiväri no nyt se on keltanen mä otan ton, pienempi ostos, ja nyt sitten syksyissä siellä on punanen, mikä on hyvin luonteva syksyyn ja myöskin jouluun. Mutta tässä just että vaikka

puhutaan tekstiilistäkin niin riippuen ihan mihin käyttötilanteeseen huoneeseen niin siinä voi olla se... mikä väri iskee. (1:00:00)

T: Palaisin siihen mitä sanoit heti alussa siitä hinnasta ja pitkäikäisyydestä ja noin, mulla on hyvin samantyyppinen kokemus maaleista että hyvin vaaleet värit, lähes valkoset on ne mitä myydään kaikkein eniten, koska katsotaan että seinän maalaaminen on iso työ, ja sitä ei haluta tehdä usein, ja sitten mieluummin otetaan tekstiileihin vaikka verhoihin sitä väriä. Vaikka sitten loppujen lopuksi kun sitä ajattelee niin kolme litraa maalia maksaa 20 € ja näin ett se verhon hinta voi olla kuitenkin huomattavasti...

J: kalliimpi...

T: ...kalliimpi ja näin, mutta sitä ajatellaan kuitenkin, että se on jotenkin semmoinen perustavaa laatua oleva asia että maalataan seinät, tehdään remonttia, ett se on niin kuin iso juttu ja sen takia siihen ei haluta niinkun investoida

J: kiinteä, joo

A: ehkä ylipäätään tohon ja mitä mainitsit sen pyramidin missä kalliit ja pitkäikäiset on siellä värittömiä ja värillisyyttä lisääntyy alaspäin, ett ehkä ... mä en tiedä kuinka suomalaista tää on. mut esimerkiksi tai mulla on se käsitys että suomalaiset on monissa muissakin asiassa aivan armottoman käytännöllisiä, ja se ohjaa myös tätä väriasiaa, että yks ulottuvuus tätä on ajatella että ne on pitkäikäisiä ikään kuin ett ne toimii pitkään kun ne huomaamattomia ja joissakin yhteyksissä voi olla semmoinen niinkun että se on hienempi kun se on vähäeleinen. Ja ehkä myös sellainen ettei haluta pääsääntöisesti erottua, että ihminen joka pukee päälleen kovin erottuvat värit niin altistaa itsensä sille että se nähdään ja huomataan ja suomalainen ei ehkä tyypillisesti ole sellainen. Mutta sitten jos lukee vaikka näitä, että niitähän aika ajoin näkee että miten autokannan väri kehittyi, ja siellähän on harmaa mikä sisältää jos mä ymmärrään niin metallinhohtoharmaan, ja sehän on niinkun se on arvokas, sit suomalainen ajattelee että se on myös jälleenmyyntiarvon kannalta hyvä väri koska se miellyttää mahdollisimman monia...

E: .. eli sekin on käytännöllinen...

A: .. se on käytännöllinen ja näin mutta vielä tää, että sitä täytyy pestä harvemmin, koska siinä ei näy... se lika, niin varmasti se on hyvin monessa jutussa josta tulee semmoinen tietty varovaisuuden vaikutelma 1:03

Tukee sitten toisiaan

Ehkä toista kautta, kun aika paljon me ollaan tekemisissä tällaisten kaupallisten tilaympäristöjen kautta niin siellä kyllä selkeästi on käsitys että voimakkaat, värit, niin niillä voidaan viestiä edullista hintaa, tuomalla voimakkaita värikontrasteja ja tavaltaan sellainen runsaus joka saadaan niillä aikaan niin on semmosta... tää ei oo tietysti aivan kategorisesti näin, mutta että monissa yhteyksissä, kun taas sitten semmoinen minimalistinen ja pelkistetty ilme viestii siitä että se onkin niin kuin kalliimpaa.

Piia: Mutta tää ei liity yksin väreihin...

A:... ei, se on monen asian yhdistelmä mutta tavallaan miten värit sitten tulee siihen niin se on usein ehkä tämän tyyppinen.

J: voisiko se liittyä jotenkin tuli tossa vaan mieleen myymälässä että kun on niinkun hallittu ja hillitty oisko suomessa sitten että se liitetään että onks se ihminen, että se on niin kuin harkittu ja se on niinkun miettinyt ja harkinnut asiaa, ja sitten jos se on värillinen niin se on vähän semmoinen hössö... No just tää bisnespukeutuminen että jos sulla on sama ihminen ja kaks eri vaatetusta niin siihen voidaan reagoida niin kuin aivan, kahdella eri tapaa. Ja se on jopa aika pelottavaa, että miten ihmiset lukee ulko-kuorta.. kyllähän se itteäkin, ainahan se vaikuttaa, mutta ehkä tietyissä bisnes, puhtaasti jos puhutaan niin se on vielä tiukempi, että sut kategorisoidaan niinkun heti, että ooksä tommonen vai tommonen ihminen.

A: joo mutta kun tätä on naureskeltu nyt paljon tätä mustuutta arkkitehtien ja suunnittelijoiden niin kyllä se on osaltaan semmosen neutraaliteetin säilyttämistä kun täytyy tehdä niitä valintoja, että on vaikea puhua neutraalisti punaisen puolesta jos on itse päästä varpaisiin punainen, vaikka se siihen yhteyteen sopisi.

A: meillä on aika hauska esimerkki tästä yrityskuvan puolelta tästä symboliarvosta, että kun yrityksen tunnusväri on tällainen voimakas punainen, ja se on tutkimusyritys, ja he halus että sitä sitten.. että se punainen väri pidetään, mutta he halusivat että kaikissa tutkimusraporteissa mitä he tekee, että se heidän oma yritysväri pitäis symboloida sitten sitä positiivisinta ikään kuin sitä parasta tulosta. Mutta sitten kun kaikissa tutkimus- tai bisnesyhteyksissä punainen merkitsee että siellä on virhe tai se on mennyt miinukselle tai jotakin muuta, niin se oli aika hankala yhdistelmä sitten että...

H: Tutkimus Franklin ja Gilovitsch 1988: haastateltu työhönottoa varten mustiin ja vaaleisiin vaatteisiin pukeutuneita malleja. Mustiin takkeihin pukeutuneet arvioitiin voimakkaammiksi ja pätevämmiksi kuin vaaleisiin. Lisäksi puvun väreillä oli voimakkaampi vaikutus arvioihin voimakkuudesta kuin kasvoniilmeillä. Kai amerikkalainen tutkimus.

T: Tulee mieleen tällainen pukeutumisopas mikä oli, että miten sinun tulee pukeutua, niin se alkoi niin hauskaasti että satsaa hyviin materiaaleihin, ja mieluiten mustiin tai harmaisiin vaatteisiin. Pirstä niitä tarvittaessa trendiväreillä. Eli ohjataan ihan siihen että pukeutuminen on... musta ja harmaa on tyylikästä ja ajatonta ja se ei meni sesongin mukaan ja se on tämmöstä pitkäikäistä. Ja sitten värejä voi niinkun pikkuisen laittaa ...

A: ja eiks sekin täydenny vielä ettei koskaan enempää kuin kolme väriä samaan kokonaisuuteen...

T: Juuri näin, että kyllä se on pitkään rakennettu se että miten sinun kuuluu pukeutua, jotta olisit tyylikäs, koska siitä voi heti vetää sen johtopäätöksen että jos pukeudut jollakin muulla tavalla, tai sekoitat vaikka viittä väriä niin yhtä kuin et ole tyylikäs, etkä ole pätevä.

H: Mmmm. Mua kiinnostaa kans tää että värikkyys, värikylläisyys, monivärisyys kontra sitten tää tämmöinen pidättyväinen, harmaus tai sävy sävyyn semmoinen hyvin neutraali väritys suhteessa niiden synnyttämään mielikuvaan köyhyydestä tai vauraudesta. Tässä on kaksi ihan vastakkaista suhtautumista ja kulttuuria ympäri maailmaa nähtävissä. Toisaalta tää harmaus, värien puute viestii ehkä täällä meillä just Suomessa ja Pohjoismaissa köyhyydestä tietyllä lailla että on sitä harmaata sarkaa ja on tämmöisiä niinkun värjäämättömiä vaatteita, kuituja päässä, Suomessa monta sataa vuotta kaikki rakennuksetkin on olleet maalaamattomia, siis ihan harmaantunutta puuta että korkeintaan julkisivut maalattiin kuninkaan käskystä jossakin vaiheessa tärkeimmillä paikoilla ja reiteillä Punamullalla ja keltamullalla mutta että täällä on ollu se harmaa, ympäröinyt meitä kaikkialla ja se on viestinyt köyhyydestä. Punamullalla ja keltamullalla maalaaminen, sillä yritetty edes pikkasen simuloida jotain keski-eurooppalaista kivirakennusten värejä ja vaurautta. Sitten on taas kulttuureja joissa voimakas värikylläisyys viestii siitä että ollaan tavallaan köyhien parissa tai tavallisen kansan vähintäänkin, ja sitten eliitti erottautuu siitä joko monokromaattisena tai värittömänä papistona tai jonakin sinne yläpuolelle. Tää on mietityttänyt mua ihan hirveesti että onhan meilläkin saamelaiset omaa kansankulttuuriaan viimeisenä rippenä mitä tässä Suomessa on vielä jäljellä semmosesta etnisestä värikulttuurista.. heillähän on hyvin voimakas tää perusväripukeutuminen.

Ja kun siirtomaita valloittavat konkistadorit ja muut purjehti näihin alkuasukkaiden maille tuolla merten takana niin he pystyi ostamaan kokonaisia valtakuntia värikkäillä lasihelmillä, että tää niin kuin kelpas, Manhattan on kai ostettu, en tiedä oliko siinä lasihelmiä mutta hollantilaiset osti sen niinkun ei kauheen kalliilla intiaaneilta, siis melkein rihkamalla, ja että tämmöseen etniseen kulttuuriin, primitiiviseen kulttuuriin kuuluu se että, mä oon ainakin miettinyt mielessäni että heillä ei oo välttämättä tällä köyhällä kansalla ollut hienoja materiaaleja, että ne on ollut kalliita kaikki silkit ja sametit ja kulta ja hopea mutta korvannut sen väreillä sen materiaalisen rikkauden visuaalisella rikkauksella esimerkiksi Turkissa Anatoliassa ja toisaalta Perussa niin se on todella pitkälle jalostettua, se on aivan uskomattoman hienoa teksteilleissä se värien käyttö ... mutta se ei niinkun maksa mitään, se maksaa vain sen vaivan, ja sen kulttuurin kehittymisen verran

E: sehän on myöskin se että mitä on ollut saatavilla

H: joo, kyllä ja sitte

K: joo tähän olisi kiva kuulla muiden ajatuksia miksi Suomi on sitten niin

H: niin, miksi se Suomessa on näin päin??

P: Jotenkin tulee tässä mieleen että kun olin katsomassa tämän Käsky-elokuvan. Ja kun siinä mennään sinne 1900-luvun alkuun ja se värien käyttö oli siinä kyllä niin todella ankeeta. Mutta onnistunutta. Ja silmiinpistävän ankeata. Se tuli vaan äkkiä mieleen mutta tähän aiheeseen niin jotenkin valon määrä ja sen vaikutus ja tää harmaus mikä meillä täällä on ja tää värittämyys sekä vaatteissa ja ympäristössä ja.. mutta tietenkin siinäkin sitten on poikkeuksia että kun menee Norjaan niin kyllähän sielläkin ollaan suht samalla mutta rannikolla on erittäin värikkäitä taloja mutta vielä miten mä koin tämän valon voiman ihan hiljattain niin kevättälvella sain syöksyä täältä Meksikoon (1:13) ja se valon määrä ja kun mä pakkasin vaatteita matkalaukuun olevinaan kesäisiä, niin mä näytin aivan mitättömältä hiireltä

H: joo mutta kukaan ei pärjää meksikolaisille... värikkyydessä

P: menttiin semmoseen turistiryssään missä oli amerikkalaisia paljon ja kaikilla oli ne saronit rannalla ja kaikki ne ihanat bikinit ja mulla oli ruskeat bikinit ja ihan ruskea saron ja kaikki oli ihan ankeeta tuli ensimmäisenä että pakko lähteä ostoksille. Se valo teki sen, että hyvänen aika täällä on pakko käyttää väriä. Täällä vaikka sitä on niin se on niin lyhyt vaikka sitä nyt jonkin verran on en tiedä mutta jotenkin tuli mieleen että varmaan sillä on suuri vaikutus.

K: Sekin on vaan niin mielenkiintoista Tuntuu vaan loogisesti että miksi että se olisi järkevää psykologisesti tärkeää just silloin harmaaseen aikaan käyttää että miksi ei, mistä se on tullu meille että ei sit varsinkaan.

P: Tässä vielä nopeesti tähän että mitä mä oon ite pohtinut että usein kun kirjoitetaan erinäköisiä asioita väreihin liittyen ja sielläkin mainitaan kun olet oikein uupunut ja väsynyt ja masentunut ja ei niinkun ollenkaan saa itseään sängystä ylös tai muuten on ihan depiksessä niin sitten vinkkejä laita punasta, keltanen sinne ja keltanen tänne ja ite mä koen kyllä hyvin vahvasti että jos ihminen on ihan maassa, niin hänellä on niin kuin oikeus olla ihan maassa ja voi niin kuin käpertyä tummiin ja semmisiin synkeempiin kuin että sitten nousee kuitenkin että semmoinen keinotekoinen kauheen voimakas sisäisen olotilan kanssa väreillä vaikuttaminen niin must siitä tulee ihan semmoinen sekopäinen olo. Mä en heti ensimmäisenä suosittelis... Niin mistä tää lähti kun sä kysyt..

K: niin että miksi just talvella harmaassa säässä...

P: joo anteeks nyt vähän pätkii kun tulee niin monta... kaiken kaikkiaan tää väreistä puhuminen tää on tähän ois ihan kuin ois taivaassa, ihan ku ois jossakin ihanihmeellisessä paikassa, niin harvoin saa tällasta kokee, ku ite vaan niitä pyörittelee ja jos vielä voin sitte hypätä asiasta kymmenenteen niin tuli mieleen tässä että tietysti me ollaan kaikki sillä tavalla värien kanssa tekemisissä ollaan aina oltu ja jotenkin itsellä siinä omassa arjessa tapaan tavallisia kuluttajia, joilla sit taas väreistä ei oo juurikaan mitään käsitystä, tai värit on niin, meillä kaikilla erilainen käsitys joka ikisestä väristä. Tavallaan voisko sanoa siellä ruohonjuuritasolla pitää niinkun kauheen konkreettisesti sanoa että sininen [näyttää esimerkkiä], koska ne tietysti miettii sen sinisen niin se on

aivan jotain muuta että kun puhuu niistä väreistä niin saan koko ajan konkretisoida kauheesti eikä tietekään se välttämättä se mun ehdottama ole mitään semmoista että se on tämä ainut oikea tai jo jaa, mutta ne värit on niin jännä asia keskustella ja heittää just näin että laitetaan mielettömästä määrästä me jokainen valitaan punainen niin niinmonta mielipidettä tulee kun on meitäkin, että miten se muodostuu siellä mielen sopukoissa. Mua on kovasti omassa työssä kiinnostanut tää ihmisen käsitys väreistä tai moni sulkee itseltään pois kokonaan jonkun värimaailman ja sanoo että 'mulle ei sovi punanen' ja mulla vaan sydän itkee että miten joku voi sanoa noin.. punainen kun se väriskaalahan on aivan loputon, ei kannata nähdä niin kapeasti värejä mikä on niin valtavan mahtava

J: Mutta monille se punainen tarkoittaa ehkä just jotain joulun punaista, se on se punainen, jos ei se sovi niin punainen ei... ja tai sininen se on se yksi sininen se voi monilla olla just tää sininen, ett tää on sininen ja tää on punainen ja that's it.

P: joo, joo, niitä tulee monella just sieltä mä on huomannu että monella on sit, et jos vähän kyselee niin se yhdistyy johonkin lapsuuteen johonkin ihmeelliseen muistoon tai oli joku heidän, joku heidän negatiivinen aika usein joku asia tai heillä oli aina joku pakotti käyttämään tai tämmösiä jänniä ja sen takia ovat sulkeneet kokonaan jonkun värimaailman itseltään sitten aikuisiällä pois mikä on.. tää on just sitä mitä mä yritän koko aika tuoda niitä värejä jokaiselle niin että he ehkä uudelleen alkaisi miettiä ja tietysti vaatteista vielä kun sitä puolta tavallaan sillä tavalla edustan kuitenkin niin (20"/1:18") hyvin vähänhän me puhutaan avoimesti vaatteista ja pukeutumisesta ja väreistä se on vähän semmonen että hehheh eikä siitä sillä tavalla voi puhua tai mutta just tää viesti mikä me lähetetään itsestämme niin että sillä on ihan hurjan suuri merkitys toki eihän vaatteet oo ainut, siinä on monia asioita yksityiskohtia joista mieltää että ihan jees tyyppi tai ihan nuija tai hyvin nopeesti kunnes sitten enemmän tustutetaan ja tulee niitä muita piirteitä siitä henkilöstä

K: minkä värinen on nuija?

P: niin mä mietin että millä sitä perustelee... ihan jees ihan nuija... no mä yritän itseäni kouluttaa että kaikki on ihan jees.. mutta tota,.. jotenkin se vaatteissa pitäisi enemmän uskaltaa puhua ja kommentoida varsinkin jos näkee sellaisia että herättää itsessä miellyttäviä tunteita, että näyttää hyvältä ja kivalta ei nyt mitenkään yli mutta että huomioi että ai kun hyvä väri muuten tossa tai hyvä muoto tai malli, mutta jotenkin me ei siitä ulkoisesta olemuksesta väreistä pukeutumisesta jotenkin se on meille hirveen vaikeeta puhua siitä. Mun mielestä. Miks ihmeessä.

J: mmm kulttuuri

T: Joo ja kun sä sanoin ensin siitä valon määrästä, että onks sillä niinkun syytä ja onhan sillä ihan varmasti jos ajattelee ainakin niinkun rakennusten väriä ja muuta niin värit näyttää helposti hirveän räikeältä, koska valo on täällä vähäisempää. Sitten pukeutumisesta tuli mieleen että kuinka paljon siinä ankara uskonnollinen historiallinen tai.. mikä Suomessa on kuinka paljon se vaikuttaa siihen että ei ole ikään kuin

soveliasta erottua porukasta tai soveliasta pukeutua värikkäästi, pitää edustaa tiettyä nöyryyttä ja sitä kautta ei saa erottua massasta (1:20”), se on huono asia jos erottuu

A: Semmonen tietysti turhamaisuus yleensäkin, nuoremmat se ehkä jo menee mutta ei se oo kovin sopivaa Suomessa, ja sit ehkä tulee mieleen värikydestä kun sä sanoit että lapselle on kiva ostaa... et jos on kovin voimakkaasti jollain värejä niin siitähän tulee lapsekaskin vaikutelma helposti, ja ehkä ajattelee että vakavaa ja semmosta asiallista ja asiantuntevaa on se että hillitsee sen niin kuin skaalansa, monellahan on kun väri, se on niin vaikea se alue, etenään jos sä et oo kovin harjaantunut niin se mahdollisuus tehdä aika kammottavia yhdistelmiä on aika suuri ja sillä tavalla se on aika turvallista myös ehkä niin kuin pitäytyä siitä pois aika lailla ettei...

K: Sulla oli kans jotain matskua

M: joo, mulla on just oikein hyvä esimerkki siitä että mitä suomalaiset valitsee niinkun lattiamateriaaleja. Mä näytän ensin tän meidän värikartan joka on, niin että saatte kuvan siitä että niinkun näätte...

H: ... että mitä on saatavilla

M: tässä on se mitä on saatavilla, näkeeks kaikki nyt, eli värejä on enemmän kun paljon, ja sit mulla on toinen ett mitä me käytetään, mitä lattiota Suomessa on

M: joo koska toi ei oo kaupassa me ollaan meinaan just nyt

M: juu ei nää on julkitilaa, puhutaan niinkun julkitilasta, samaa mitä tässä niinkun alhaalla on juuri sitä, niin tässä on tosta värikartasta että mitkä on myydyimmät väri Suomessa, niin siellä on 7 erilaista harmaata

K: oliko sulla jotain niitä muita maita

M: joo sit mä näytän muita maita, Ruotsissa mennään jo niinkun beessimpään, mut sit Ranska,

H: royal

M: tää on ihan niinkun erilainen ja kuitenkin puhutaan lattiasta

Piia: pakko sanoo esimerkki juuri tästä lattiasta me tehtiin just tommosta mainostoimiston tilaa ja se toimii vuokratiloissa ja se kiinteistön omistaja.. me saatiin vääntää kättä jo pelkästään siitä harmaan sävystä, me halutaan olla tummempia, vahvempia, rohkeempia... eeeeei... sieltä piti ottaa heti skaalaa alas päin että te ette voi haluta ottaa tällaista lattiaa tänne

K: jälleenmyyntiarvo...

Piia: joo, kyllä, ja siinä niinkun aikamoisia sopimusneuvotteluja ihan vuokran hinnassa sitten oli sen pelkän se harmaan sävyn takia

M: on noin kyllä noin valikoimat kanssa ett sä sanot ammattilaisille joo valikoima on iso mutta sitten kun sä meet kauppaan niin siellä on, just niinkun sulla oli esimerkki tosta käytönnön läheisyydestä että kuinka usein halutaan vaihtaa materiaalia niin sehän riippuu segmentistä missä sä oot niin kun sulla on tommonen kestävä segmentti niin sanotusti niin kyllä se värivalikoimakin on hurjan pieni, elikä ei mun mielestä, semmosia mitä mä oon ite nyt tässä viime vuosina valinnut niin on just lattia tai sitten on suihkuverho, tällä hetkellä on semmoinen ovi, liukuovi niin ne värit mitä siellä on, musta ja valkoinen, sitten siellä on beessi, ovissa on jopa tumman sininen, suihkuverhoissa on vaaleanpunainen, siellä ei ole edes sinistä, vaaleansininen ja vaaleanpunainen, ei niitä oo

A: Tosta tulee mieleen myös se, että ehkä suomalaisilla korostuu vielä semmoine luonnollisuuden ihanne myöskin että semmoinen mikä on luonnollista on kaunista, poikkeamat siitä on jo semmoisia ett sitä pitää sitte

J: myös niinkun kirkkaissa väreissä. Mulla oli myös tässä niinkun vielä tästä seinäpanelista julkiseen tilaan, tässä nyt on puuta mutta puu ylipäättään, puuta niinkun puumateriaali, ja luonnollisuus oli tässä yks tärkeä pointti ja tässä on se lattialaatan värikartta että tässähan tule ens keväälle neljä uutta väriä, tulee värejä!

K: mitä värejä?

J: tumman sininen, tumman punainen, aqua ja kerma... mutta se, tässäkin värikartassa voidaan jo nostaa selkeesti ne muutama mitkä on myyntihittejä, ja sit rupee oleen jo se että liian, mutta että täältä esimerkiksi se että grafiitin harmaa on ollu niinkun se mikä on ollu tosi hyvä ja se oli jo niinkun positiivinen uutinen, että se ei oo niinkun se vaalee tai keskiharmaa, vaan se on jo tumman harmaa... mikä liikkuu jo paremmin. Tässäkin jossain kohtaa mennään sit tosi hienoilla muutoksilla. Mut sit värejähän on ett jos sit ajattelee lattialaattaa niin värejähän on, mutta kyllä se menee tällä skaalalla ja tietenkkin sehän on myös aaltoliikettä, että nyttenhän on ollu hyvin puhtaasti kiinteissä pinnoissa niinkun neutraalit sävyt ja sitten tuodaan mutta just siks tässä on otettukin että sitten voi lisukkeeks ottaakin värejä vaikka se seinä olis valkoinen tai... joku tietty perus, mutta että se voi mennä johonkin kohtaan, just niinkun tummaa lattiaan, ehkä helpommin tai... Mutta se oli hauska kuulla, että tästä laatasta vielä, että tietenkkin tää on se niinkun perusnakki, mutta sitten kun tuli tossa vuositten keväällä tämmönen niinkun musta, kiiltävä, mikä oli niinkun rohkee mutta sekin liikkui ihan mukavasti, että sille kuitenkin löytyi viime vuonna jo ett kun musta on noussut niin sille löytyi se tietty porukka joka otti sen heti, miettimättä ett se oli hauska

E: mutta se tulee hirveen paljon niinkun trendien kautta että musta on noussu



J: joo joo, mutta mä olin Joensuussa just yksi lauantai esittelemässä niin yhdelle nuorelle parille justiin tota uuteen omakotitaloon musta kiiltävä seinä ja musta kohoku... struktuurilattia eikä ne miettinyt ett onks tää nyt liian vaan että joo tää on makee, otetaan tää, ett se oli ihan hauska

Piia: mutta ne tekee sitä itselleen, ja siinä on varmasti tällöinen muutos tapahtumassa että ei tarvitse enää tehdä omia valintoja niinkun muille

J: joo, ett miltä se itsestä tuntuu eikä miten mä myyn niinkun 20 vuoden päästä tän talon, ett sehän siinä on mä just nauroin kun sä sanoit siitä autosta, ett mä kans kesällä vaihdoin auton, hopean harmaasta valkoiseksi..

K: Wau..

J: ett se oli jos semmonen niinkun iso, ett enää mun ei tarvi niinkun miettiä, että mä vaikka pesen sen vaikka kerran viikossa mutta mä haluan sen.. eisekään oo mikään niinkun ihme väri sinänsä mutta kaikki sano mulle että ett sä voi valkosta autoo, ett se on koko aika likanen, ett et sä voi, ett se käytännöllisyys, on liiankin syvässä suomalaisessa välillä työssä ja kotona niin suomalaiset vois vähän unohtaa sen käytännöllisyyden ett välillä vois tehdä jotain

P: ...esimerkki jos otetaan vaatteisiin tää käytännöllisyys niinkun yleistä on kun on tulossa juhlat ja moni menee ostaan vaatetta, niin samalla kauheesti mietti että miten he voi sitä muutenkin käyttää

V: ... hääpukukin niin

P: Juu aivan, miehen sisko meni naimisiin viime viikonloppuna ja keväällä hän kysyi minulta vinkkejä hääpukuun, ja siinä puhuessaan sanoi että hän ottaa jonkun sellaisen että sitä voi käyttää muuallakin ja mä sanoin että stopstopstop tähän loppui nyt tää keskustelu että se on sun päivä ja sä olet päivän tähti ja unohda tällöiset, että tulee niinkun sekin että se juhla tavallaan arkistuu

T: tohon, mä vähän palaan takas tohon ihan tohon auton väriasiaan koska tässä on katottiin kanssa autojen väriä ja katsottiin värikarttaa ja sieltä löytyy se 15 erilaista harmaata, sit siellä on yks punanen ja musta ja sit se valkonen, siinä on suurin piirten se valikoima mitä on saatavilla ylipäänsä autoista, ja sit mä kiinnitin huomiota siihen että me mentiin sen kyseisen automerkin nettisivuille että sieltä varmaan on ne värit, ja mä sain tehdä tosissaan töitä että mä löysin ne sieltä koska tietysti siellä on määräävänä kaikki ne tekniset ominaisuudet sit kaikki mahdolliset lisävarusteet joita ikinä saattaa kaivata, ja sitten vasta jostain ihan viimeisestä jostain linkkien takaa saattaa löytyä se ainiin että värit on sitten tässä että sitä pidetään jotenkin niinkun, että jos ajattelis että sen auton valitsisi niinkun värin perusteella niin sehän on tyhmää, eihän se oo viisasta, eihän kukaan järkevä ihminen tee niin valitse autoa jonkun värin perusteella, että se on niinkun siellä kriteereissä kaikkein viimeisimpänä

A: mulla tuli siitä vähän toinen asia mieleen joka vähän niinkun liittyy siihen että tuotteissa monesti se että minkälainen väri tai pintakäsittelyvalinta on ikäänkuin aito tai ominainen sille tuotteelle, värillähän voi tietysti antaa vaikutelman jostain ihan muusta materiaalista kännykähän on pääsääntöisesti esim. muovia mutta ne värjätään niin että ne näyttää enemmän niin kuin metallikuorisilta.. tavallaan on aika luontevaa että autoon sopii hyvin se mutta sehän on tyypillisesti teräksinen tai alumiininen että niin siihen sopii hyvin se metallinen sävy että ne on ikään kuin oikeita värejä siihen, mutta tavallaan tällainen aitouden näkökulma ehkä semmoinen suomalainen suunnittelu tai pohjoismainen suunnittelu monella tapaa korostaa semmoista aitoutta, niin siinä tietyllä tavalla tulee kans semmonen luonnon väri tai joku semmonen väri jonka vois ajatella että sopii siihen materiaaliin hyvin on suositeltavia, kun taas poikkeamat siitä on vähän semmosia että mitäs tässä nyt yritetään

H: joo toi on ihan totta, musta tuntuu että se on hirveen leimaa antava suomalaiselle kulttuurille vähän kaikessa sekä tekstiilissä että sisustamisessa että ehkä sen auton värinkin valinnassa. Liittyy tähän meidän kansan perinteeseen että me ollaan oltu tämmönen Ruotsin valtakunnan takamaa, siis 700 vuotta ja suhteellisen köyhiä naapurimaihin verrattuna kaikessa, ja sitten valtavan hieno käsityöperinne mikä meillä täällä on tää talonpoikauskulttuuri jossa vähän kaikki on valmistettu itse tarvekalut, työkalut, kankaat, huonekalut, kaikki. Pieniä poikkeamia on niinkun tämmönen pohjalainen huonekalukulttuuri jossa on aika värikästäkin ja sitten ryjyit mutta sitten tää tavallinen nää arkiesineet, näähän on ollu enemmän semmosia kapioida ja häälahjoja ja semmosia nää värikkäät mutta että arkinen, arkiset tavarat jotka on ympäröineet suomalaisia vuosisatoja niin siinä se materiaali itte mistä se on tehty siis se näyttää siltä mitä se on se on sitä rehellisyyttä tavallaan ja meille se on noussu semmoiseksi hirmu hienoksi tai tutuksi arvoksi, jota myös kansainvälisesti on sitten arvostettu suomalaisessa designissa hirveen pitkälle niin mä luulen että se tulee sieltä

Ja sitten toinen syy joka tossa jo mainittiinkin tai johon tässä myös viitattiin suomalaisen suhteessa värittömyyteen on minusta ei niinkään ilmasto, jota on siis heti samoilla leveysasteilla Venäjä ja Ruotsi ja Norja niin paljon värikkäämpää, ja sitten myös siis jos otetaan vaikka Ruotsi vertailukohdaks joka on hyvin samanlainen maa muuten melkein sataprosenttisesti luterilainen kulttuuri uskonnoltaan molemmissa maissa, mikä erottaa meitä? Siis se, että Ruotsissa ei ole käyty sotaa, hetkinen kuinka moneen sataan vuoteen...siis kaks-kolmesataa vuotta

E: niin ja jos ruotsalaiset kävi sotaa niin nehän lähetti suomalaiset sotimaan

H: niin jos ruotsalaiset kävi sotaa niin suomalaiset oli eturintamassa

J: kyllähän se köyhyys siihen vaikuttaa

H: niin ja sitten meillä on niinkun se lähihistoria että meillä on kaks hyvin traumaattista sotaa ollu sisällissota ja toinen maailmansota ja niihin liittyy erityisesti viimeiseen tämmöinen, se sota hävittiin, siinä oli raskaita tappioita, tavallaan sen jälkeen melkein niinkun julistettiin epämääräisen pituinen suruaika, oli tanssikieltoa ja

oli ravintoloita kiinni ja ei saanu olla huvituksia ja mä muistan sen mun lapsuudesta vielä, ett 60-luvulta että se heijastui sinne asti, että nää itsenäisyyspäivät ei suinkaan olleet mitään riemujuhlia vaan ne oli kuin hautajaiset.

E: hautajaiset (yhtä aikaa)

H: että ne oli niinkun täydellinen vastakohta jollekin 14. kesäkuuta Ranskassa jossa valtava värien räjähdys ja ilo ja kaikki että.. eikun 14. heinäkuuta, quatorze joullet. Niin tää minusta tää sota, tää sota vaikuttaa edelleen että me ei oo päästy siitä vielä.. ja nimenomaan nää kaks sotaa

J: se tulee niinkun kahden sukupolven mitä oon itse miettinyt hirveesti, tää menee nyt perheeseen tää keskustelu mutta omia vanhempia, heidän taustoja psykologisella tasolla että miks on tolle ja miks on tälle ehkä myöskin sellaisia asioita mistä on yrittänyt päästä irti myöskin värit on osa sitä, että kun on kaks nää vaikenavaa sukupolvea siellä taustalla niin ei se oo ihme että ollaan pikkasen ei nyt niin hirveen räiskyviä. Vaikka tottakai Suomessa on hyvin erilaisia persoonia on hyvin räiskyviä persoonia Suomessa itse asiassa tosi paljon ei tää mitään kokonaan hyshys kansaa oo että sekun on monesti ihan kiva ihan hyvä huomata että ei kaikki oo semmosta mutta kyllä sitä on kauheesti kyllä sellainen iloisuus ja riemuisuus ja värit liittyy aikapaljon justinsa siihen ja tää että itku pitkästä ilosta, että se sillä kuitenkin loppujen lopuksi tulee. Että se on se fakta että se on niin syvällä meissä. Joskus on itselle helpottavaa todeta se oma tausta, että vähän saa synnin päästön siinä että tää on tavallaan ihan okei kun katsotaan sitä historiaa että kyllähän tässä kuitenkin parempaan ollaan menossa monessa kohtaa. Lyhyesti sanon vielä että kun tuli telkkarista en muista mikä historiaan liittyyvä dokumentti just tää että 1900-luvun alusta talonpojilla oli niinkun harmaat vaatteet että mikä se materiaali oli että oli halpoja materiaaleja ja oli kuluneisuutta sun muuta että siitä erotti herrat että mitä syvempi musta sen rikkaampi, että jos se on ollut se taso että on ollut se harmaa-musta skaala ja siinä ollaan oltu niinkun et ooksä köyhä vai rikas, niin lähetään siitä.

K: ja siinä ollaan edelleen, että jos ennen ei ollu varaa väreihin, väriaineet oli kalliita mutta sitten nyt meillä on tää pyramidi kuitenkin taas, että sitten kun on varaa mihin vaan, niin ei kuitenkaan väriä. Että mistä se sitte johtuu.

A: mulla tulee mieleen tää mistä puhutaan tuotesuunnittelupuolella paljon tästä uuden luksuksen käsitteestä että niinkun ajatuksesta että maailma on täynnä tavaraa, mikä tahansa on mahdollista, että kaiken sen keskellä niukat valinnat kaiken sen keskellä osoittaa että sulla on niinkun makua ja ajattelua siihen suuntaan. Ja tossa kun sulla oli aikaisemmin tuo sukupuolikosymys vielä niin koko tää keskustelu on ja tää osanottajajaporukkakin kertoo siitä siis että miehän tekee itsestään monella tapaa epäilyttävän ylipäättään puhumalla väreistä tai puhumattakaan jos se alkais näyttämään niitä.. varmaan tää sota ja kaikki nämä asiat liittyy että sehän ei oo ollenkaan mitään sellaista kunnon miesten touhua... että tää designhan laajennettuna on kaiken kaikkiaan sellainen epäilyttävä alue, kaikki sellainen joka liittyy jotenkin siihen että miltä asiat näyttää se on jo suomalaiselle miehelle semmoinen hyvin uhkaava alue

H: joo kyllä mä takaoven kautta tuun poistuun tästä tilaisuudesta

K: P: miten sulla on niinkun sukupuolijakauma kokemuksia

P: tohon vaan mulla tuli... mä vastaan tohon kohta mutta mulla tuli tästä nyt tämä joku mitä mä kauheesti hyppäsin taas yhtäkkiä sinne, tämmönen ihmeellinen asia kuin että jos me mietitään meitä niinkun itseämme värinä, täältä näin ja niin kuin jokaista tarkkaillaan kun tässä näkyy nää ja muu on verhottu vaatteilla ja mitä täällä on, ja sitten jos tähän tulis just joku intialainen tai japanilainen tai meksikolainen viereen niin se värimaailma on niin erilainen ja sitten taas heille intialaisille on tyyppilistä vahva värinen käyttö myös ympäristössä niin jotenkin tää on niin ihanan suomalaisuutta tää ankea värisyys mikä muista on taas ihanan eksoottista. Ja muistan kun joskus 90-luvulla kun olin länsirannikolla Amerikassa ja musta tuntui että kaikki oli hirveen hyvän värisiä ja kaikilla oli ihanat hampaat ja kaikilla oli väriä hiuksissa ja mä katoin ja me oltiin perheen kanssa lomalla ja sit mä päätin että nyt mä meen kamppajalle. Ja menin sitten ja sanoin että vähän leikataan ja väriä. Ja on jäänyt ikuisesti mieleen kun hän sanoi pöyhi mun hiusta joka oli tämmönen tyyppinen suomalainen varmaan vielä alhasempi kirkkaus nyt siinä on ehkä vähän enemmän värikylläisyyttä ja sanoi että tästä kyllä maksettaisi täällä... ja sit mä sanoin heti että okei ei värille tehdä mitään että otetaan vaan vähän huonoja latvoja pois että tää on myöskin mua inspiroinut kannustamaan siihen omaan värytykseen koska kun käydään tai en tiedä onko joku naisista joka ei oo koskaan käynyt hiusten suhteen väripurkilla...

Mutta että koko ajan muutetaan itseämme jokskuks muuks kun mitä ollaan, käytetään värillisiä piilareita ja (1:40”) tehdään niinku sitä muutosta hirveesti tähän omaan värytykseen ja itse asiassa tähän mitä meillä on täällä niin jotenkin tää aika neutraali värisyys meidän ympärilläkin niin sopii jotenkin hirveen hyvin lattian väri harmaa että jotenkin, jos se ois jokin muu niin kukaan ei meitä huomaiskaan kun kaikki tuijottais vaan sitä lattiaa, koska meissä itsessämme ei oo väriä siihen niin en tiedä, tuli tämmönen ajatus vaan

E: tuossa just trendiväreistä kun puhuttiin, kymmenen vuotta sitten ehkä vähän vähemmänkin aikaa sitten tuntui että pitäis mukauttaa Suomeen niin ei tänne voitu ajatella semmosia latinovärejä koska ajateltiin ettei ne sovi meille mä en tiedä, nyt voi olla että niitä on tarjolla ja, se voi olla tarpeeks monta sukupolvee sotien jälkeen että sitä käytetään rohkeemmin

J: ja kyllähän kansainvälistyminen vaikuttaa siis ihan konkreettinen matkailu, ihmiset matkustaa ja ihan asuu tuolla koko ajan muualla henkisesti että se ei oo enää niin suljettua jos ajateltiin niin 70-luvulle asti melkein kaikki tuotteet valmistettiin Suomessa

E: niin tai 50-luvulla kauneutta arkeen sotien jälkeen oli.. tuotiin väriä

P: sitten sukupuoliasiaan mitä tuossa sanoit että mies ja voiko käyttää väriä

A: niin mä vähän kärjistin

P: juu juu, niin mä uskoisin että tai oon itse huomannu että jos on mahdollisuus jonkun miehen kanssa joskus jossakin pöytäkeskusteluissa..

(yleistä naurua)

P: ...puhua niin kuitenkin pohjimmiltaan ovat kyllä siinä on ehkä semmoinen muuri ja ennakkokäsitys ja ehkä meillä itsellämmekin on mutta kyllähän he sitten kun huomaa että niistäkin voi että ahaa ja sitten tulee niitä ahaa-elämyksiä ja rupee miettimään se vaan on ehkä tämmöstä yleistä että miesten ja naisten juttuja ja että ehkä vähän liikaa, mutta mulla on ollu erittäin väreistä kiinnostuneita miesasiakkaita jotka on olleet sitten loppusuoralla tosi kiitollisia ja sanoneet että hän ei ois voinu kuvitellakaan..

P: Mutta sehän onkin henkilökohtainen eikä julkinen keskustelu

P: niin on ja mähän puhun lähinnä tästä just tästä mun vinkkelistä kun mä oon yksittäisten ihmisten kanssa tai sitten pienemmän ryhmän kanssa puhutaan, keskustellaan väreistä, että mielenkiinto on siellä mä uskon ja nää on näitä ennakkokäsityksiä että vähän niinkun luullaan, kuvitellaan ja näitä heittoja just että naisiin liittyvä outo asia naiset ekana sitä väriä ja näähän on vähän tämmösiä puolihumoristisiakin uskoisin näin että se on semmoinen avaus, että minkä värinen..

A: niin tai että minkä merkkisellä autolla ajat no se on sellainen punainen

P: just niin joo

J: tänän täytyy sanoa se mikä on (45”) (1:44) tähän mies-nainen, että täytyy aina silloin tällöin tai aika monesti oon törmännyvaatekaupassa että jos siinä on pariskunta ja se mies sovittaa niitä vaatteita niin täytyy sanoa että monesti on se nainen joka dumpaa ne rohkeemmat ehdotukset... voi olla niinkin päin

H: ai valitaanksi siinä miehelle vaatteita

J: joo se mies kokeilee ja sanoo että mä voisin ottaa niin ei ei, et sä tota voi ottaa ei se niinkun sulle väitän että miehillä voi monesti olla rohkeempiakin ajatuksia mutta ehkä niitä ei sitten tosiaan enää uskalla sanoa ääneen, mutta tosiaan tää ei oo ett on muutamia kertoja että mä muistan kun on jääny oikein kuunteleen että miten loppujen lopuks se saattaa olla, se on ollu se vaimo joka dumpaa niinkun ne värikkäämmät tai rohkeemmat ehdotukset .. että niinkun aika haus.. tai että on vaan jääny mieleen

A: sitä mitä mä tarkotin joo en mä niinkun sitä ettei miehet vois olla henkilökohtaisesti kiinnostuneita väreistä mutta se mikä on niinkun epäilyttävää on niinkun esiintyä asiasta kiinnostuneena, ja asiasta asiantuntevana mä luulen että tässäkin on semmonen että se nainen yrittää pitää niinkun, ettei tuu semmosia muumisolmiojuttuja

(1:45”) ja muita että se on se joka tekee että kertoo mikä on hyvää makua, eikä se että jos se mies tykkää turkoosista tai jotakin muuta

P: ja yksilöissäkin on hyvin erilaisia pariskunnissa että jos on sattunut tämmöinen tilanne niin tottakai siihen kiinnittää huomiota kun toinen jyrää väkisin yli

J: siinä on vaan tullu semmonen hauska tilanne että on tehnyt mieli sanoa että älä nyt, jos toi nyt kerrankin haluaa ottaa väriä päälle niin älä nyt sano ei... tää nyt oli vaan kuriositeetti

K: yks asia mistä mä haluaisin vielä, mikä on noussut tässä niin jutella tää trendiasia, niin että kun on trendikkäitä kansainvälisiä värejä niin sitten ne eivät käy Suomeen niin onks tämmösiä kokemuksia tai ajatuksia, että mikä väri, tai onko näin käynyt teidän mielestä että joku väri joka on että on trendikäs niin että ei mee niin mikä se olis ollu... tai jotenkin muuten tää trendien vaikutus vielä

J: no ittelle tulee tietenkin... koko ajan äänessä.. no just joku oranssi tai joku Ssuomes- sa on hyvin paljon sininen valkoinen tietyistä kulttuurisista syistä mitä Keski- Eurooppaan ja etelämmäs niin lämpöset oranssit punaset ja lämpimät skaalat terrat kaikki tämmöset se on hyvin tyypillistä jos messuille menee niin siitä on nyt jo muutama vuosi kun mä olin Heimtexissä maailman suurimmat kodintekstiilimessut mä kävin siellä 11 vuotta peräkkäin, niin saksalaisten osastolla siellä oli aina oranssit, terrat punaset, oli ne tavallaan kansanväliset trendit mitkä tahansa, ja Suomessa taas perinteisesti on aina sininen, että on kans taas justiin näitä tyypillisiä värejä, mutta sitten kans päivästoin että jos sanotaan että kevään trendiväri on oranssi, nyt heittona niin se ei välttämättä täällä mee, ett just niinkun kuumat värit että mutta kyllähän ne elää ja muuttuu että onhan siihen tullu muutosta

E: tosissaan Tänä päivänä se ei oikeestaan, sitä tulee niin paljon kaikista medioista ja ne on niin globaaleja niin kyllä ne on tänä päivänä yhä helpommin hyväksyttävissä ja tuotavissa myös Suomeen

J: ja ne menee nopeemmin, tai tulee

E: ja ne tulee nopeemmin ja menee myös pois nopeemmin

M: mutta kyllä semmonen värin tummuus vaaleus tai heleys ero kyllä näkyy että kun sä puhuit terrasta, niin ulkomaalisävyissä kivitaloissa mitä aina kaipaa jos sä meet etelään niin siellähän on tosi lämpösiä keltaset, punaset mutta eihän ne Suomessa oo, nyt ihan viime vuosina on näissä uusissa taloissa

H: joo mutta heti Tukholmassa on

M: Niin on mutta Suomessa ei oo, sit jos on niin ne on hirvittävän likaisia, monta astetta tummempia

H: tai vaaleempia, ne ei oo sävikylläsiä, lähinnä valkoseen päin jos verrataan Tu-  
kholmaan Helsinkiä siellä on aina astetta enemmän värikylläisyyttä tai sävykylläisyyt-  
tä

J: tai toisaalta värikkyyteen riippuu hyvin paljon mistä tuotteesta puhutaan, että tossa  
pitkään kun teki Finlaysonilla suoraan kuluttajalle niin kyllä siellä hyvin usein oli taas  
parhaiten myytyjä hyvin värikkäät, ett sielläkään ei sit yleisesti pitänyt paikkaansa  
että suomalaiset ei tykkää väreistä. Ett siinä oli toisaalta semmonen vaalee ja toisaalta  
semmonen värikäs mutta synteettinen ei mee, ett siinä on tavallaan tietty puhtaus  
mukana, mutt ett kyllä hyvin värikkäät asiat on myyny erittäin hyvin ja monesti ollu  
myydyimpiäkin että pyyhkeet, pussilakanat, mutta sitte jos mennään niihin ki-  
inteämpiin tuotteisiin niin sitte niinkun taas muuttuu

K: onks ne sitten niinkun perusväriä värikkäitä vai

J: ei niinkun näitä, tai mä puhun niinkun omasta puolestani että justiin niinkun (näyt-  
tää) kylpyhuoneen tekstiiliä tai jotain tän tyyppistä (vihreävoittoinen kuva) mitä nyt  
missäkin sesongissa on ollut tai sitten jotain huopaa (punaista), että kyllä siellä saa  
sitä väriä olla, että ei suomalaiset oo värittömiä, mutta jos se on sielä kotona ja piilos-  
sa, eikä päällä että siinä voi olla hyvin suuri ero Euroopassa missä väriä voi olla sekä  
päällä että kotona että joka paikassa mutta täällä se voi olla ihminen voi olla hyvin eri  
värinen että onko se tuote päällä vai kotona vai piilossa vai onko se auto vai, että tämä  
on must mielenkiintoinen

P: Värit just et mitä on seurannu ja lukenu ja liikkunu ja millon sitten Ikeassa käyny ja  
katsoo kun ihmiset ostaa röykkiöittäin kaikenlaista että se on varmaan myös elämänti-  
lanteessa kiinni se värien käyttö voimakkaampi, ja kun sitten taas ajattelee, ikää tulee  
ja ois vaikee, tai mun on vaikee kuvitella seittemänkymppisen kotiin ihan mieletöntä  
värikirjoa niinkun että on sisustettu voimakkailla väreillä tai ei tuu heti mieleen

J: Mutta mistä se tulee tää ajatus

P: no sanotaan että jos on lapsiperhe, mun mielestä niillä on käsittämättömän paljon  
värejä kun ostaa, väriä käytetään hirveesti kun on lapsia se liittyy siihen elämäntilan-  
teeseen

E: ja myös tää ikä kun äsken puhuttiin että vaimo voi topuutella miestään niissä  
värivalinnoissa, jos puhutaan iäkkäämmistä parikunnista, niin mies voi topuutella  
vaimoa että eihän nyt tossa iässä enää punasta jakkupukua

J: Se on musta surullista että ikä tekee Suomessa niinkun seniilin, että musta Aira  
Samulin on ihana Suomessa kun se tulenpunaissa sukkiksissa pöräyttää ja kikattaa  
tuolla jossain bileissä. Mutta että mistä tulee semmonen, että jos nainen vaikka täyttää  
seittemänkymmentä että se ei voi enää laittaa värikästä jakkupukua päälle että se on

vähän niinkun tavallaan halpa että sitä mä tarkotin äsken että se on jotenkin niinkun että miks se on niin..

P: Just nää trendit niinkun purasee johonkin tiettyyn elämän kaareen tai näin

T: (1:52”) Saanks mä kysyä lyhyesti että näissä sisustustekstiileissä on jo kirkkaita värejä kun sä kerroit että mulla on sellanen mielikuva, mutta mä en tiedä pitääkö se paikkaansa että, että värit mitä suomalaiset hyväksyy niin ne olis aika suuria yhtenäisiä pintoja, että niin kuin näytit tuota huopaa niin siinä oli punaista ja keltaista ja oranssia aika yhtenäisiä pintoja mutta vaikka hyvin pienikuviainen kuosi että ne värit olisi sekoitettu keskenään niin mulla on se mielikuva että se ei menis suomalaiseseen niinkun ollenkaan, että kuinka paljon kuvion koolta on siinä merkitystä

H: varmasti

J: niin tai se voi olla, mä nyt heitän nää on vaan esimerkkejä mutta tavallaan on tää vihree, siinä on voimakas väri mutta siinä ei oo kaikki värit, ja samaten tää huopa että siinä on voimakas väri mutta siinä ei oo kaikki värit mukana, ja tää on niinkun helpompaa. Mutta sitten jos nää kaikki ois samassa tuotteessa niin sit se jäis siihen

H: mut kaikki nää esimerkit muistuttaa modernistista taidetta tavallaan hirveen pitkälle selkeitä muotoja värit on kirkkaat siellä on musta ja valkoinen mukana ja tää on ihan leimallista Marimekolle, Vuokolle että jos kattoo Maija isola Annika Rimalan sieltä ihan 50-luvulta lähtien niin tuota isoja kuvioita selkeätä, hyvin samankaltaista kun sen ajan abstrakti taide ja se on hyvin moderni, (1:54”) leimallisesti se on moderni, se ei oo kiinnittynyt mihinkään dekoratiiviseen perinteeseen mikä Keski-Euroopassa on ollut ja Amerikassa on aina ihailtu just sitä pienpiirteistä ja sitä ornamenttiikkaa nähän ei oo ornamentteja sillä lailla ihan poikkeuksina sitten just Annika Rimalla saatto olla niissä oli nimetkin näillä kuoseilla jotain ishafan ja tämmöstä eksotiikkaa, ja se on ihan totta siinäkin on jotain luterilaista että semmosta vähän niin kuin Mondrian oli tämmönen niinkun Hollannista tullut tosin kyllä aika lailla erilaisiin esoteerisiin uskontoihin hurahtanut kuitenkin perusmodernisti semmonen niukuuden apostoli oikeen että tämmönen taide on meillä silloin ollut 50-60-luvuilla in ja siitä sai vaikutteita nää hienot suunnittelijat. Nää naiset jotka loi se brändin.

A: mulla tulee semmonen mieleen että on ehkä tietyt yhteyksiä ja kohteet missä halutaan että se on aika lailla sellasta luonnollista ja ehkä aika taitettua se värimaailma ja hyvin semmosta vetäytyvää, mutta silloin jos sitä väriä on, niin sitten halutaan että se on selkeää ja tunnistettavaa. Monesti yrityskuvajutuissa tulee vastaa se jos ruvetaan puhumaan väreistä joille ei oo suoraan esimerkiksi keksi nimeä tai

H: se on tärkeitä

A: tai että mikä se on, niin se koetaan aina vaikeeksi tavallaan että jos väriä on vähän niin se on niin epäselvää että se on vaan materiaalia tai se on pintaa tai luonnollista



mutta sitten jos sitä väriä tulee pitää voida selkeesti sanoa että tää on sininen tai tää on punainen tai tai, ehkä tavallaan tämmönen kahtiajakaisuus tulee

T: tuli vaan mieleen että missä menee se raja että väri koetaan tyylikkääksi onko se suhteessa siihen pinta-alaan ja koska se menee kirjavaksi tai ei-tyylikkääksi

H: niin tai jos ollaan ihan tarkkoja niin se avaruuskulma [☺ ☺] eli pinta-ala suhteessa katsomisetäisyyteen että vähän riippuu materiaalista myös, jos se on kauheen tiheäkin kuvio mutta se on tarkoitettu läheltä katsottavaksi se voi olla selkeä, mutta sitten tulee semmoinen tilanne että kun tarpeeksi kaukaa katsoo se sulautuu jopa yhdeksi optiseksi sekoitukseksi mutta siinä varmaan on joku kohta että missä on tunnistettavissa kuvio taustaksi tai jonkinlaiseksi hahmoksi, mulle tulee mieleen nää intialaiset tekstiilit ja kudotut jutut joissa on hirveän paljon värejä lomittain sellaisia saa kun menee indiskaan tai semmoseen ostamaan ne on eksoottisen näköisiä edelleen meille, siellä on kultalankaa ja kaikkea seassa

M: mutta sun pitää olla hirveän lähellä katsomassa että sä näet sen

H: niin tavallaan joo ja siis siitä tulee valtavan materiaallinen tunne siitä, että nää Marimekko-kuosit on tavallaan kauheen abstrakteja siinä suhteessa että ne häivyttää sen materiaalin että se on kertakaikkiaan niistä tulee semmosia melkein aineettomia.

E: Ja tossa kyllähän kuvion koossa menee muodin, muotivirtausten mukaan pienestä isoon, abstraktista koristeelliseen, ja monta kertaa just nää selkeet abstraktit niistä tulee klassikoita.

J: mut sitten kentällä todellisuus voi olla mitä huikean moninainen ja epäselvä että se kannattaa muistaa että mitä on tuolla kentällä, ja mitä on muutamassa ikkunassa Helsingissä kun se todellisuus voi olla ihan eri

K: tuulipukukansa

H: nehän ne vasta selkeitä on

E: sitten on se tietty koristeellisuus mitä sitten ihmiset kuitenkin kaipaa, kyllä se on olemassa siellä

J: eikä tarvii mennä tuulipukukansaan vaan tästä Helsingin keskustan ulkopuolelle

M: niin mun mielestä siis Helsinki on oma alueensa ja muu Suomi omansa

J: joo kyllä

A: ehkä vielä vaikka sä yrität jo lopettaa mutta sen sanon tulee mieleen jos vertaa suomalaisia jo ruotsalaisiin ja eurooppalaisiin, ehkä tätäkin voi selittää sillä meidän karulla menneisyydellä mutta se semmoinen tietty niinkun hienovirtteisyden ja

nyanssien tajun puute, että sehän on semmosta että se joko on tai ei mutta että se ei kertakaikkiaan jää epäselväks, kun taas sitten muualla ollaan pelataan pienilläkin asteikoilla sitten että ymmärretään ja nähdään niitä, että semmoinen yllellisuuden, ulkomailla monet saattaa kokea niinkun jostain Marimekoista että jos haluaa kulkee pussilakanoissa niin se on ihan ok mutta tavallaan kaikki finessi ja nyanssi puuttuu sieltä

V: Pikakysymys suomalaisilla varmaan se käsitys visuaalisesta kulttuurista on ohut että varmaan 90 %:lla mitä koulutukset saa koulun kuvistuntien jälkeen että suurin osa ammattiryhmistä jää vaille mitään kieltä tai näkemystä tämmöstä että harjaannutais ja pystyttäis keskustelemaan siitä asiasta 2:00

Tää ohjautuu tiettyjen ammattiryhmien omaisuudeks, jotka sitten päättää siihen ja kuluttajat sitten tykkää tai ei tykkää

J: ja alistuu siihen. Tai joutuu alistumaan siihen

V: niin että corporate identity puolella markkinat ihmiset jotka niinkun ostaa heillä on aika rajallinen kyky keskustella ja ymmärtää niitä taustoja. Suuremmalla osalla ammattikuntia pitäisi olla oman osaamiseen liittyvä visuaalisen kulttuurin palikka siellä, jolla pystyttäis asiantuntevammin osallistumaan ja perustelevaan niitä valintoja

J: ja ymmärtämään niitä merkityksiä

V: niin että kauppiksella se fiilis oli just niinkun se että älä mokaa Kiinassa, niin

H: niin se heti alkaa sanalla ei...

K: mutta yritysmaailmassa se on se riskien välttäminen jotenkin kävin pitämässä näitä luentojakin niin multa toivottiin just sellaista listaa siitä mokaamisesta mutta mä sanoin että ei, ei tipu

H: joo ei

K: kiitos, ihan loistavaa jatketaan, pidetään parikymmentä minuuttia taukoa jos haluatte käydä ulkona ja me viritellään sillä välin näitä askarteluvälineitä tähän. Sen jälkeen on tarkoitus jokaisen askarrella oma näkemyksensä suomalaisesta väripaletista (2”) ja sitten käydään läpi ja jokainen esittelee sen ja kertoo miksi. Ja edelleen mä toivon näitä käytännön esimerkkejä konkreettisia että missä yhteydessä tämä väri on tullut esiin tai miksi joku väri ei käy, mahdollisimman konkreettisiin tilanteisiin, mielellään saa laittaa missä yhteydessä tuotteessa tai ympäristössä tai muu ne on ja kirjoittelette sinne. Ja vielä lisäksi toivon että nimeätte niitä värejä, koska niinkun on todettu niillä on erilaisia nimiä.

... siinä on just se ero että toiset meistä on aina 26 (3”)

Varsinkin ne lempivärit olisi hyvä nimetä... M, sulla näyttää olevan valmista niin voisit sä alkaa

M: mä voin näyttää: musta, jotenkin se tulee mun mielestä se vaan niinkun kuuluu, ehkä mä ajattelin vaatetusta niin mun mielestä se kuuluu suomalaiseen värikarttaan. Toinen on farkun sininen tai semmonen sininen, farkun sininen vaatemaailmassa, ja sitten toi harmaa, nyt kun mä oon aloittanut tän työn niin mä törmään siihen ihan koko ajan, nyt se on ilmestynyt tähän mun karttaan. Sitten mä itse miellän harmaan ja sinisen saaristoon ja mereen. Oranssi se on varmaan mun henkilökohtainen trauma kun mä myin somisteita niin oli gerberat jossain vaiheessa oranssi gerbera, musta tuntui että niitä meni joka paikassa . Mun oma lempiväri on punainen, semmonen lämpösen punanen mä katoin että sulla on aika lähellä tossa sun kartassa se on semmonen rakkauden punainen.

K: Kiitos. onks joku sillee valmis että voi nostaa sen näin ylös, te ootte ainakin

P: Mä voin näyttää tämän suomalaisen värikastan, tässä näkyy suomalaisen arkkitehtuurin väriskaala, se on koko harmaan skaala lähes mustasta lähes valkoiseen jos mennään sisätiloihin. Suomalainen sisustus on hyvin valkoista siellä on kaikki valkoisen eri sävyt beige ja siellä on myös tämmöisiä muita luonnon sävyjä mutta dumpattuna niinkun tässä on tullut esiin valkosella taitettuna, siellä on vaalean siniset, vaalean vihreet semmonen hyvin neutraali, neutraali. Mutta sitten pukeutumisesä hyväksyttäviä sävyjä siis nää on keskusteltu täällä jo täällä löytyy tämmönen tumman sininen joka on hyvin arvokas, tietenkin mustan ja harmaan lisäksi metsän ja havun vihreä on varsin sallittu väri. Jos on juhlat niin voi olla niin hurja että siellä löytyy semmoista punaista. Mutta tän lisäksi tulee tärkeinä tämmöisiä niitä voisi kutsua ehkä trendiväreiksi tai sesonkiväreiksi tai joksikin muuksi kyllä niistä pidetään ja niitä käytetään mutta ne tulee vaan tärppinä. Mutta tämä kuvastaa tällaista pitkäkestoista suomalaista värikarttaa.

R: Mulla on tässä vähän erilainen elikä mä oon ajatellu että nää kaikki värit yhdistettäis tähän mustaan, että täällä ylhäällä on tämmönen vaalean sininen ja beigeä symboloiva, ihan niitä oikeita mä en löytänyt täältä mutta ne on niitä perus jamppa tuulipuku meininki 80-luvun alusta tulee perus tuulipuku mieleen näistä. Täällä mulla on nää arkkitehtivärit kautta suunnittelijavärit elikä harmaa ja musta ja sitten täällä on semmosen hilepirkon värit yhdistetty mustaan että kun lähetään ulos niin uskalletaan vähän repästä ja sitten on nää Aira Samulin värit elikä joku omaan niin vahvan identiteetin että voi laittaa tällasta punasta huulipunaa tai vaatteisiin. Sitten mun oma lempiväriä ei tässä oo koska sitä ei ollu tässä valikoimassa

A: sitä magentaa

R: magenta mutta musta

K: mutta näytä sitä sun kelloa, kun se on siinä kerran... loistavaa, ikuistettu (ottaa kuvan)

M: on se mut kun se on peittokyvystä kiinni niin sä et saa sitä maalilla aikaiseks

A: Mä en tiedä oikeestaan mitä mulle tapahtu, mä rupesin yhtäkkiä keräämään semmosta Suomen luonnon skaalaa mutta mä nimesin nää vaan niinkun ryhmittäin eli täällä on niinkun tämmöset talven värit eli tämmöset harmaat missä ei oo oikein mitään sävyä, sitten täällä on yks tämmönen rymä on metsän värit ja sitten on tämmöset mitä mä kutsunu taivaan sinisiksi, ja sitten on tää mun lempiväri mikä ei oo semmonen mitä mä nyt pitäisin erityisesti mutta se on tämmönen kesäisen poutapäivän taivaan sävy, ja täällä on tämmösiä aivan puhtaat perusvärit että sitten kun repästään niin lähdetään tekemään tämmöstä jotakin.

P: Mulla on tässä tämmöinen suomalainen perhe. Täällä on äiti ja hänellä on tietenkkin mustat housut, ne on ykkösvaate ehdottomat jokaisen naisen vaatekaapissa ja nimenomaan housut, että hame on vielä meille vieras käsite. Ja sitten väri mitä hän uskaltaa käyttää, yhtä väriä on punanen, se on semmonen ihan varma juttu, siitä sävystä ei nyt olla niin pilkun päälle kunhan se on punasta. Ja sitten on tää perheen isä tää kuvaa niinkun farkkua että farkut on ihan ykköshousu suomalaiselle kesävuodenai-kaan vuodenaikathan on meillä aika voimakkaat meillä on kesä ja talvi nyt on kesästä kysymys sitten tämmönen sininen, hyvin neutraali vähän sinertävä paita semmonen jost ei nyt oikeen tiedä mitä väriä se on vähän semmosen likasen värinen. Sitten tää perheen tyttö on saanu tämmöstä kivaa vähän niinkun laventelia sekun on semmonen lempiväri ett se on kiva ja lastenhuoneen seinätkin on vähän pantu laventelia. Sitten hänellä on punaiset sukkukset, niissä on väriä sillai kivasti. Kengät on valkoset, jotkut näpsäkät kivat. Sitten poika hänellä on tämmöset siniset housut ne ei farkut oo mutta tumman siniset housut, sitten pusero on semmonen beigen harmaa sinisen sekotus ett ei oikeen voi sanoa vaikee määrittää mikä väri se on, niin tässä näin. Sitten kauheesti tohon jotenkin houkutteli kauheesti semmonen kesäkatumiestä. Tässä lukee että kadun mies niin mä oon vähän tähän sitä värimaailmaa hakenu, niin se on tommonen miten mä sanoisin hyvin huomaamaton, mahdollisimman huomaamaton. Sitten mun omat lempivärit on täällä luonnonvalkokenen, ruskee, beige, turkoosi vähän semmonen rohkeempi ja sitten vihree ja sininen ja niistä löysin aika kivat mallit tommoset tummat että tykkään

P: sehän näkyy tässä sinun vaatteessakin...

P: vähän harmitti että sattu just sitte että ajatteli että täysyis olla vähän mielikuvitusta vähän sitten mutta tämmösinä tummina sävyinä niin siinä se

J: Otin tässä tota mitä tässä on pyöriteltykin jo kodin sisustusta että tavallaan aika perusjuttuja justiin se tietynlainen suomalainen selkeys että se pyörii niiden perusvärienn ympärillä mutta niistä tullaan pehmeempään, vaaleempaan tai mutta että tämmöiset liilat tai välivärit niin kyllä niitä niinkun tulee ja menee mutta kyllä se aikalailla semmosten peruslinjojen ympärillä pyörii. 2:50” 11:39” ja sitten mausteeks on liilaa tai välissä asioita mutta kyllä se hirveen vahvasti on sitä neutraalia neutraalia okei että on musta mutta sekään ei ole välttämättä ihan pikimusta tulee se tietty pehmeys tai se luonnollisuus mukana, harvoin luonnosta löytyy pikimustaa vähän pemeempi sitte on se... Oikein tummanharmaa, vaaleanharmaa, beige, valkokenen, siinä se on tottakai paljon myöskin sävyjä millä voi pelata

Sinivihreä maailma mikä on suomalaisille hyvin tuttu. Mielenkiintoista miten siellä sisällä ne sävyt muuttuu, on tullut turkoosi enemmän ja se on tullut myöskin jäädäkseen että se ei oo pelkkä trendiväri vaan se perus sininen on... on hauska kattoo nuo sinisen sävyt, että nyt kun kattoo valitsee jonkun sinisen sävyn vaikka tumman sinisen sävyn vaikka laatoissa, ja sitten vie sen sinne myymälään missä on vaikka joku viis vuotta mallistossa ollut sininen, niin loppujen lopuksi se sininen on ihan eri värinen. Näissä on hauska perusasioissa että miten ne muuttuu itse asiassa aika paljon, että miten joku vanha tumman sininen tosiaan näyttää tänä päivänä vanhalta. Ja loppujen lopuksi se ero ei ole kauheen suuri. Se sininen on turkoosimpi ja aquampi että siinä on sävykkyyttä erilaista sävyä.

Otin peruslinjat tähän, sitten on se punaisuus. Ja tosiaankin sitä väriä voi olla aika reippaastikin mutta se on niinkun sävysävyyden, että se ei oo niin kirjavaa, eri värejä vaan saman väriskaalan värejä laitettu yhteen se voi olla aika voimakaskin.

Sitten on ehkä keltaisia että mä en ihan tarkotuksella laittanut tänne kirkasta keltasta tai oranssia että tavallaan jätin sen enemmän 'down' tämän lämpösen päälle

Mä nyt laitoin tän turkoosin... mä voi oikeestaan sanoa että mikä se on se yksi väri mutta ehkä tän ettei mikään perussininen

K: lempiväriksi siis

J: niin mut ett se tosiaan kans riippuu hirveen paljon, se on aika kausittaista myös. Ehkä enemmän kodinsisustuspuolen asioita tai sitä maailmaa

M: mä en kans tiedä mitä mä mietin mä vaan rupesin ottaan sävyjä jotka tuntui suomalaisille ensin tässä on aika paljon semmosta mitä mä koen että suomalaisessa ulkomaalauksessa käytetään aika tommosia tosi tummia, mä nyt yritin että nää ois sitä... kartanon keltasta vähän sinne päin ja sitä punasta toi nyt on aika ruskee ehkä. Tää ehkä edustaa sitä pliisua mitä yleensä on sisäväriyksessä että just kun mä puhuin että saa vaaleanpunasta ja vaaleansinistä johonkin sisäjuttuihin ne on just ehkä tämmöstä vanhaa roosaa ja erialisia vaalean ruskeita ja vähän tommosta aika pliisua ja sitten mä nyt otin harmaita ja toi on periaatteessa valkosen ja sitten tommosia vaaleita harmaita. Että mun mielestä mustaa ei mä en ite koe että se on suomalainen väri, että enempi just tämmösiä harmaita.

Ja sitten tossa on en mäkään voi sanoa yhtä lempiväriä mutta mä tykkään tommosista lämpöisistä voimakkaista väreistä. Ei nyt niinkään välttämättä itteni päällä mutta sillälaila.. ehkä eniten on tommonen meillä on yks pasta semmonen kun US:ssä, pigmenttinumero kasikolmonen jota mä yritin hakee mutta se on semmonen oranssin keltanen hirveen voimakas ja se on tosi ihana väri. Mut sitä mäkään en löytänyt tuolta.

T: mä mietin ehkä enemmän sellaisia mitä mä miellän suomalaisiksi väreiksi sisustuksessa ja vaatteissa ja näistä jokaisesta väristä voidaan sitten ottaa tummempia ja vaaleampia sävyjä sinänsä. Nää on mun mielestä semmosia metsän värejä niinkun

sanoit että mä lisäsin sinne vielä tämmösiä niinkun pihlajamarjan ja ruosteen ruskea tämmösiä niinkun hyvin luonnonläheisiä värejä. Nää on enemmän sellaisia mitä kesällä löytyy ja nää on sitten talvella, että koivun rungot voisi olla kevättalvella.. hyvin sinertäviä värejä. Ja sitten taivas on pakkasella tän värinen. Sitten oranssin ja violetin mä otin sen takia että nyt on tullut niin paljon tämmösiä lainavärejä ikään kuin istunut tänne Suomeen että ne tulee just sieltä Indiskan kautta. Niitä tulee niin paljon että mun mielestä ne niinkun kuuluu vaikka ne ei oo alun perin ollu kovin luontaisia värejä. Sitten tulee kaikki mikä liittyy veteen ja saaristoon ja taivas tai vesi eri värejä näistä kaikki variaatiot löytyy

Sitten näitä omia lempivärejäni aika ankealta näyttää kun näitä tässä kattoo mutta tota tommonen karpalon värinen ja sitten lisäisin siihen semmosen puhtaan, kylmän punaisen kylmä ruskee ja turkoosi ja kahta erilaista siniharmaata vaaleampaa ja tummempaa ja tois on sit semmonen kans vähän vanha roosa.

E: tää kun sä laitat nää vierekkäin niin tää on kauheen trendikäs ☺

J: niin toi on hyvin tehty värikartta...

T: Kuvaa tämän hetkistä tilannetta että.. olen siis vaikutuksille altis.

E: Mun värikartta on tällänen. Suomalaiset värit mun mielestä ne on tässä keskellä. Siellä on musta, ja se ei todellakaan oo ihan syvän musta vaan sellanen siniharmaa tummaharmaa mikä löytyy luonnosta, luonnossa se oikeastaan sellanen niin sanottu varjoväri ei oo koskaan ihan täys musta, niin se ja sitten mä yhdistin siihen valkosen koska mustavalkosuus on tällä hetkellä niin kova trendi näkyy vaatetuksen lisäksi myös sisustuksessa

Sen alla on maavärit, siinä on maa ja savi ja peruna mistä mä oon inspiroitunut kauheesti tällä hetkellä. Siitä löytyy noi ruskeet tommoset.

Siniset on täällä ne kuuluu suomalaiselle ne on mulle ittelleni hirveen vaikeet mutta siellä on tommonen kunnan tumma sininen sitten tommonen teräksen sininen voi joku sanoo farkkusininenkin mutt teräksen sininen sit on vaalee siniharmaa

Täältä reunasta löytyy tää metsän värit, siellä on metsän vihree mulla oli niitä tossa hirvee liuta mutta mä otin vaan yhden joka on myös sammalen väri joka on mun lempiväri. Se ei ole tää väri mä kirjotin tänne että sammal koska sit siitä sammalesta löytyy paljon...

Sit keltanen mä en ottanu, tässä on voimapunaset, mu mielestä sit kun niitä tarvitaan niin ne otetaan peruspunasesta mä nimesin ne voimapunaseksi ne menee sinne tummempiin ja lämpimämpiä ja ne mä luulen ett on suomalaisille sit kuitenkin turvallisia, ja

Ilmeisesti tää kesä vaikuttaa mä nimesin tällasen vaalean vihreän mikä on siis koivun verso, oikein se nuori verso, niin se täydentää tätä että tulee vihreyttä

Keltainen, musta se on suomalaiselle hirveen vaikee väri että mä otin oljen keltaisen.

K: Kiitos. Minä olen erittäin onnellinen kiitos, halutaanko vielä jatkaa juttelua vai halutaanko päästä kotiin?

J: Mikä on tuotos tästä kaikesta? Se tietenkin kiinnostaa

Mä voisin alottaa, M Raike, Tikkurila oy, lähinnä mun työnkuvaan Tikkurilassa kuuluu värikarttojen suunnittelu, sisustusvärejä, sisustusmaalivärejä suomalaisille ja nyt sitten vähän laajemminkin Tikkurila Oy:n puitteissa että kymmenisen vuotta tehnyt tätä työtä, pohjakoulutus semmonen että valmistunut artemisi ARK muotoiluinstituutista Lummetieltä Vantaalta ja sitä ennen vankka osaaminen maalausosalalla että olen tehnyt väritutkimusta rakennuksissa ja kaikenlaisia entistämistä- ja saneerauskohteiden erikoismaalauksia sitä ennen. Mutta nyt tosiaan suomalaisten nimenomaan Tikkurila Oy:lle sisustusvärejä ja kaikenlaisia värikarttoja mitä tohon maalausalaan liittyy.

A: A L-Fashion groupista suunnittelija/tuotepäällikkö elikä mä teen miesten casuaalia pukeutumista, siis määrittelen nää meidän värimaailmat ja sitten tuotannon värit ja ja hyväksyn tuotannon labraukset värien näkökulmasta ja sitten tuotan myös kaiken materiaalin myyntiorganisaatiollaetai huolehdin sen tuottamisesta ja olen valmistunut 90-luvun lopussa Kuopion muotoiluakatemiasta ja sen jälkeen ollut vaateteollisuudessa vähän eri firmoissa, että mä oon ollu esimerkiksi vähittäiskaupan puolella H&M ketjussa visualistina siinä kans pelataan aika paljon värien ja erilaisten maailmojen kanssa, ja sen jälkeen olen ollut edesmenneessä PTA groupissa ja Turo Tailorissa ja sitten L Fashion grouppi.

T ja mä oon nyt täällä varmaan Inter Colorin edustajana joka on tämmösen kansainvälisen värijärjestön Suomen yksikössä jonka puheenjohtaja mä nyt oon ja mä oon myös tässä kansainvälisen intercolorin hallituksessa kaksivuotiskauden jonka aloitin just kesällä ja teen tai teemme siellä yhdessä verkostona väriennusteita kaikille, se ei ole mitenkään jaettu vaatetukseen, sisustukseen tai elektroniikkaan vaan me käsitellään vähän kaikkia alueita. Koulutukseltani oon, nyt pitää vähän kelata tosi kaus menneisyyteen, valmistuin Tukholman Konstfackista 1982 ja ollut tekstiilisuunnittelijana teollisuudessa. Sitä kautta värikarttoja tehnyt työkseni ja sitä kautta liukunut tähän värihommaan tälläi jämähtäneesti.

K: tarkistan vielä että toi nauhottaa toi toinen nauhuri...

J Mattila ja tuu Tikkurilasta ja koulutushan kerrottiin jo että mä oon insinööri ja siit on paljon apua ja sitten toivottavasti on myös jotain apua siitä että mä oon jotain kaupallista lukenut sen jälkeen ja mä oon Tikkurilassa projektipalvelupäällikkönä eli nimi-hirvitystekee ja asiakaskuntana mulla on taustavaikuttajat eli suunnittelija kiinteistönomistajat arkkitehdit isännöiset ja tän tyyppisiä. Väreissä nyt oon siinä kentässä mitä siellä tarvii että en ihan aktiivisesta päivittäin niitten kanssa.

E koulutukseltani tekstiilisuunnittelija oon 20 vuotta toiminut tällä alalla ja oon valmistunut Taideteollisesta korkeakoulusta ja viimeiset tai oikeastaan 2000-luvun olen työskennellyt omassa yrityksessä, ennen sitä tekstiiliteollisuuden palveluksessa. Toimintaympäristö tässä suunnittelutyössä mulla on kansainvälinen ja koska mä oon pienyrittäjä tää on sirpaleista tää työ, suunnitteluun kuuluu pinta- väri ja kuviosuunnittelua ja sit sen lisäksi mä opetan Taideteollisessa korkeakoulussa eli koulutan tulevia suunnittelijoita puhun niille väri- muun muassa väriasioista ja sitten teen konsultointityötä, ja siinä teen paljon yhteistyötä K Hienosen kanssa.



R: mä oon varmaan Tikkurilan mustavalkoisin henkilö ja ehkä siitä syystä mä sain tällasen ihanan homman kuin väri ja ideatiimin vetovastuun ja M on siinä mun tiimissä ja mä oon ollu jonkun aikaa sellanen wannabe väri-ihminen että musta on aivan ihanaa tehdä näiden.. tiimissä on kolme jäsentä ja minä oon ehkä siinä se joka edustaa verbaalista puolta ja nää muut sitä visuaalista ja mulla on tylsä koulutus vanhan koulun ekonomi HSE:ltä vuosimallia 75 ja ennenkuin tulin Tikkurilaan melkein 24 vuotta sittne niin 10 vuotta toimin kääntäjänä ja tulkkina. Nyt kuudes homma menossa Tikkurilassa eli aina kun mulla meinaa tulla sellainen mentaalinen apatia niin avaan suuren suuni ja sanon että nyt täytyis tehdä... mä haluaisin tehdä jotain pikkusen muuta ja sitten aina jollain tavalla ne asiat on järjestynyt. Tää on tähän mennessä kivoin homma, mun virallinen tehtävänimike on brändipäällikkö ja tän tiimin kans tekeminen se on ihan juhlaa välillä..

K, Rn kautta kuulin tästä teidän hankkeesta ja väitöskirjasta ja innostuin ihan hirveesti koska asuin aikoinani 80-luvun lopulla itse Hong Kongissa 6 vuotta ja siellä kun noinkin kauan asuu pois Suomesta niin katsoo asioita vähän toisesta näkökulmasta ja kun palasin Suomeen lähdin jatkamaan opintoja Taideteolliseen korkeakouluun mulla on Lahden muotoiluinstituutti siellä taustalla, vaatetus suunnittelu kummassakin opinahjossa. Mä olen kovasti miettinyt sitä että miten voisi löytää näiden molempien kulttuurien vahvuuksia että mulla olis varmasti aika paljon annettavaa suomalaiselle teollisuudelle ja silloin kuin valmistuin Taikista 2004 pistin jo väitöskirja-aihehaun sisälle sinne että aiheena miten suomalainen ja kiinalainen/hongkongilainen muotoilukulttuuri eroaa toisistaan ja mun nimeä ei saa tässä vaiheessa käyttää mihinkään Turka Keinoselle pistin sen ja hän tyrmäs sen täysin että mä maalailen liian isoja pilviä että mä onnittelen teitä että tää on Kauppakorkeakoulussa mahdollistunut, tää on aivan loistavaa ja näin pitää olla...

Se missä sitten värien puolesta oon täällä mukana niin tottakai mun työhön on aina liittynyt myös värit ja niiden kanssa pelaaminen, ihmisten käyttäytymisen ennakointi ja miten värit siinä elää ja nytten oon oma firma Perhosvaikutus ja trendianalyttikon hommia teen siellä ja oon tehnyt erilaisia ennakointityökaluja yrityksille joita he voi sitten hyödyntää omassa toiminnassaan

K: joo mä olin täydennyskoulutuskeskuksessa sun kurssilla ja T oli siellä kanssa luennoimassa mutta mä olin siellä vaan yks oppilas joukossa

T: Mut mä muistan sä kysyt pahan kysymyksen

K: ai jaa mä en muista mutta okei hyvä jos mä oon osannu jo sillon kysyä pahoja kysymyksiä

R: ja sitten täytyy mainita että K oli Tukholmassa tämmösessä kolmepäiväisessä värikonferenssissa puhumassa ja piti hyvän esityksen ja me ollaan täällä varmaan sen takia että mä tulin juttelemaan sun kanssa tauolla koska aihe oli mielenkiintoinen

K: joo kiva tää on ollut itelle kyllä loistava että on löytänyt tän värijutun koska se kerää meitä ihmisiä jotka ollaan se on jännää mitä jotenkin samaa on meissä

M Hellemaa, täällä nytte assarina mutta mäkin oon värien kanssa työni puolesta tekemisissä tällä hetkellä joka myy lattiamateriaaleja sellaisia kuin täällä ja siellä sitten värejä arkkitehtitoimistoille heidän kanssaan jutellaan niistä ja mä olin 10 vuotta myymälämarkkinoinnin ja somisteiden kanssa

K: M pyörittää tätä videokameraa..... teknisiä haasteita okei,

39:15

R: Mhan teki pienimuotoista testiä siitä mitä nää mielikuvavärit on oliviinvihreästä, montako sä sait

M: joo se oli niin monta kun oli vastaajiakin

T: värien nimet sehän on siis todella mielenkiintoinen juttu, kokemus siitä että meidän kartan tilaajat toivoo että väreillä olis nimet ja välillä me laitetaan sinne meillä on koivu ja hiiltä ja saunaa ja kylvä ja millon mitäkin ja kun ne ei oo yhteismitallisia, puuttuu kokonaan sellainen järjestelmä. On paljon värejä joilla on vaan nää ulko-maalaiset nimet ja sitten on joku wedgewood sininen joka on ihan tietty sininen vaan sen materiaalin takia ja semmosia, toi on tosi mieleenkiintoinen juttu toi nimihomma, se on siis sellainen loputon suo siitä ei varmaan tulis mitään muuta kun sota, se on loputon suo mutta se olis kauheen kiva jos joku tekis siitä tutkimuksen koska ruveta itse keksiin niitä nimiä niin se on niin älytöntä, mariinin sininen on vaikka kuinka monen mariinin sininen vaikka kuinka tuntuu siltä että kaikki näkee heti nyt sen merikapteenin sinisen.

Cokiksen punainen

T: joulupukin punainen

R: jos värin nimistä vähän aikaa puhuttais niin tota (46:35/ mulla on ainakin sellanen käsitys kehkeytnyt sillä aikaa kun mä oon ollu Tikkurilassa että meillä on joissakin värikartoissa siis nimiä, ja se pointti ei oo se ei välttämättä edes kauheen hyvin kuvaa sitä väriä, mutta se jää asiakkaalle mieleen, se muistetaan

T: Ja se puhuminen

E: ja se kokemus tulee, nimenomaan se henkilökohtainen kokemus joka silloin ankkuroi sut siihen asiaan, ja se on tärkeää, se on ihan mitä Goethe se mitä Goethe sanoo että tarvitaan se tavallaan se tunnereaktio

M: ja kyllä tietysti värien valinnassakin se kun katotaan värikarttaa ja mietitään että otanko mä aurinkoiset vai otanko mä jonkun F393:n niin siinä on hirvvee ero, että kyllä mä otan sen aurinkoisen mieluummin kuin jonkun anonyymin numerokoodin (47:21/41:45)

A: Sitten vielä se, että kun mä työskentelen aikapaljon ton myyntiorganisaation kanssa ja siinä kommunikointi meillä on sekä käytössämeillä on värinnumero, että sitten suunnittelija antaa värille jonkin subjektiivisen sitä väriä kuvaavanlisänimen, koska sitten se on siinä kommunikaatiossa voi olla helpompi toisinaan se numero, mutta osa haluaa käyttää sitä nimee kun se on subjektiivinen ja siinä on tavallaan se oma kokemus siitä että sä heti tiedät ai niin se oli se väri kun sä sanot sen nimen riippuu kans vähän ihmistyyppistä ja kenen kanssa kommunikoi sit jos puhutaan esim. tehtaitten kanssa niin kyllä ne on tarkkoja että ne käyttää sitä numeroo. Mutta sitten on näitä vähän kun mä teen töitä esimerkiksi kiinalaisten ja intialaisten tehtaitten kanssa, niin kiinassa ne on hyvin precise siitä värinumerosta, mutta intiasta saattaa taas tulla että joo, tää on tää teidän pinkki, ja that's it, sieltä puuttuu kaikki muu väri-informaatio tyyliin värinumerot ja kaikki, että tää on jännä semmonen kulttuuriero näitten kahden maan välillä

E: mutta kaupallisessa mielessä sehän on kauheen tärkeä siihen ostotapahtumaan liittyvä asia tää värinimi niinkun M tuossa juuri heitti sen oliivinvihreän että jos sulla on valintana yksi vihreä ja se on nimetty oliiviksi tai hernekeitoksi, niin suurin osa valitsee oliivin

K: tää on just yksi pointti mun tutkimuksessa että kaikki värinimet tai positiiviset miellelyhtymät mitkä voi liittyä johonkin nimeen jossain maassa niin ne ei välttämättä oo samat toisessa maassa et just tää mitä pinkistä heräs tää voimakas keskustelu niin se kertoo sen että pinkki ei oo mitenkään yksiselitteinen edes mielikuvana tai sanana (49”), ja se on semmonen mihin mä toivon että löytyy pikkuhiljaa vastauksia tavoite ei ole tehdä sellaista että toimi näin Kiinassa niin menestyt, koska niitä yrityksiä on nähty semmosta kaikenkattavaa on kuitenkin mahdotonta vaan enemmänkin yritän luoda työkalun jolla saa snapshotin että jos selvittää nämä asiat niin tiedän miten tänään suunnilleen nämä asiat on koska kuitenkin kuukauden päässä tai toisessa kaupungissa tilanne on toinen

R: meillä on yks pieni värikokoelma jonka värit on planeetoista ja planeettojen kuista koska kukaan ei voi sanoa minkä värinen on vaikka Saturnus, meidän mielestä se on tai Mn mielestä se oli joku tietty ja mä oon puhunut siitä meidän tiimissä että voitais viedä jossain määrin abstraktimpaan suuntaan tätä värinimeämistä ettei tuu tätä kääntämistä ettei sitruuna oo tän värinen, ett jos värin nimi on vaikka ajatus, niin ajatukset voi olla vaikka minkä värisiä

J: mut sitten taas suunnittelijapuolella kun me tullaan vastaan että on ajatusta ja saturnusta ja mitä vielä kaikkee onkaan, mutta sitten suunnittelijat inhoo sitä kun joku on jo nimennyt sen ja he ei saa tavallaan sitä luoda sitä väriä ja niille on tosi tärkeää ett on pelkkä se koodi. Mä oon yhden uuden vuoden illan väitellyt tästä asiasta että

minkä värinen on mänty, kun mulle on sanottu että kun sä oot siellä kamalassa talossa missä on latekseja ja sitten teillä värikartassa lukee mänty, että siinä suhteessa...

A: niin että onko se se kaarna vai vihree

.. männystä voi löytää monta väriä

J: niin ensin oli se että onko se vihreä vai ruskea. Ja sitten kun päädyttiin siihen että se on todennäköisesti se runko, niin sitten alkoi se kaikki... Jossain vaiheessa mä sanoin että mä en jaksa enää tätä aihetta että...

R: sun täytyy valita seuras paremmin ens uuden vuoden aattona

J: no ei se, siitä on jo monta vuotta mutta kuitenkin

T: värit siis herättää tunteita

J:

K: se on niinkun helppo tälle empirisesti todistaa... äää mietin että hyppäänkö mä näitä yli kun teitä ei ainakaan tartte innostaa keskustelemaan...

K: Intia turistisnapshot

1:18:11

R: mä kerron ensin yhden hyvin henkilökohtaisen värikokemuksen ja se on se että kun mä olin pieni niin mulla oli aina punaset vaatteet sen takia että väkijoukossa niin vanhemmat löysi mut, ja punainen väri on edelleen sellainen että mä en voi käyttää sitä että mulla tulee fyysisesti huono olo ja mä oon miettiny et voiks se johtuu siitä ett mä oon ollu vähän adrenaliinia ähhh pääsispä karkuun ja sit ne nappas niskasta kiinni. Mutta sitten jos ajattelee tällasia voimakkaita värikokemuksia jossain päin maailmaa niin mulle on jääny mieleen hirveen voimakkaana kun mä oon ollu kahtena kesänä Toscanassa niin Toscanan kynnetyjen peltojen väri ne kyntää ne semmosilla auroilla ett se on kauheen karkee verrattuna Viikin peltoihin joita mä kattelen mun ikkuinoista, ja sit sen maan väri on niin erilaista kun sitä on niin hirveen monen väristä, niin se on semmonen ett sitä niinkun ihmettelee että hm, just just että tota maailma on monimuotoinen.

K: No niin mulla tuli heti mieleen nyt väreistä ja lapsista ja pukeutumisesta, mulla on kaksospojat ja silloin kun ne oli pieniä niin ei ollu mun mielestä kaupoissa hirveesti mitään kauheen kivan värisiä ilosia lasten vaatteita ja mä ajattelin että mä ainakin haluan pukea ne hirveen ilosesti ja ilosen värisesti Ja ihan pienestä mä oon hankkinu niille keltasia ja punasia ja oransseja ja vihreitä vaatteita ja sinisiäkin kyllä ja sinisen

värikin se ei oo tummansininen vaan semmonen Suomen lipun sininen enemmän ja tota se on jännä kun ne on nyt sitten teini-iässä ne pojat niin ne edelleen kaipaa värejä ja pukeutuu edelleen väreihin ja ihmettelee kun kaverit pukeutuu mustiin Ja ihan selvästi se väri on tullu niille tär lapsuuden kokemusten kautta ja ne kokee sen itte positiivisena ja se vaan että kun menee noitten nuorten myymälöihin ja etsii sieltä värikkäitä vaatteita niin ei niitä sitten niin kauheesti kuitenkaan ole, että kiitos Benettonille että se tuli tänne

A: joo mä voin sitten vaikka jatkaa tästä mulla on tässä muutamakin juttu tai study case tästä että miten mä teen tätä työtä että mä alotan tän sesongin suunnittelun teen semmoset väri että kun mulla on kaks erilaista kohderyhmää tai mallistoo ja sit on kolme mallistoo per sesonki eli kuus mallistoo per vuosi niin jokaisen niistä pitää näyttää eri näköselältä mutta kumminkin niin että sen saman brändin sisällä on joku jatku-mo. Niin tässä on erimerkiksi yks keissi joka tulee ens syksynä kauppoihin. Elikä mä alotan tällä tavalla että valitsen mitkä on ne kiinnostavat värit siihen vaikuttaa että on tämmösiä ideamatkoja trendimateriaaleja trendikirjoja

T: Intercolor värikartta toivottavasti

A: kaikkia värikarttoja kaikkia sellaisia että sen jälkeen mä teen oman näkemyksen mitkä olis ne tämän sesongin keskeiset stoorit

E: A vaikuttaako sulla tohon niinkun se tavallaan katotteko te taaksepäin mitkä teillä on ollu niin sanottuja myyviä värejä... tavallaan se tieto

A: kyllä ja ei sekä että tietyt kaupalliset jutut pitää aina huomioida eikä se tarkoita esimerkiksi että jos mä otan tämän värisen punaisen niin että mä teen koko asun siitä tai jos jonkun esimerkiksi pitkäikäisen tuotteen siitä, ei se nyt sitä tarkoita, mutta sitten joskus on hyvä että vähän herätellään niitä luutuneita käsityksiä että oho, tää onkin punasena

R: onko sulla myös halu jossain määrin luoda väritrendejä?

A: toisaalta se on vähän pakko koska meidän aikataulut on hyvin etuajassa joskus siinä mennään vähän enemmän oikeeseen joskus vähän vähemmän oikeeseen mut sit se pysyy luvuissa

Että tästä se lähtee ja sitten tavallaan se värijuttu ooo tosta kehittyä tän näköseen muotoon että tämän on sitten se myynnin tukimateriaali Että tässä on sitte se lopullinen värikartta Nää on näky se mallitus ja tästä löytyy sitten kaikki ne kaupalliset värit miltä se mallisto rupee näyttämään Tässä on just toi jatku-mo tosta alotetusta eli ajatus on ollut tällänen niin se konkretisoituu tän näköseksi.

R: kuinka monta kokoelmaa

A mä teen kuus

K: miten tossa kaupallisuudessa kuinka paljon sä, tai millanen on se markkina jolle sä suunnittelet

A: me tehdään massaa elikä hypermarkettii, aktiivihintaa jos puhutaan asiakkaista niin Prismaa, Kokkolan halpahallii Tokmannii missä puhutaan ihan oikeesti isoista määristä

K: jännä miten sä ilmaisit hypermarkettiin aktiivihintaan

E: toi aktiivihinta oli must ihana täytyy ihan kirjottaa se ylös

A: Joo ja sitten kun on määritelty mallistoon se mallitusväri niin sitten tietysti tehdään kuvastot ja sitten nää myyntivärit, elikä niissä on kaks viiva kolme myyntiväriä, joisakin tuotteissa vaan yks ja siinä tietysti tietyt kaupalliset aspektit että kun on se mallitusväri niin pitää olla yks sellanen rauhallinen väri yleensä joku musta-harmaa sävy on hyvä juttu... sitten siihen tarinaan kuuluvat se on koordinoitu se juttu ett sitte

Ja sitten kun se ostaja kattoo että hän ottaa ton ton ja ton, mutta hän ei tykkää tosta siks kun mun lapsella on kurahousut sen väriset Ne voi olla ihan tällasia ne perusteet ja sitten jos puhutaan tämmösistä värikokemuksista niin aika usein kun mä teen miesten Casuaalipuolta niin aika usein semmonen ennakko-oletus, että suomalainen mies ei ns. muka halua värejä tää on tavallaan se peruslähtökohta. Mutta sitten jos katotaan ihan numeroita että mistä tulee yllättävän hyvin kauppaa, niin jos uskaltaa ottaa sesonkiin jonkun uuden värin, tehdä siitä mallisarjat, niin se on todennäköisesti myös se tuotannossa oleva väri jota myydään kaikkein eniten

R: sullahan on tossa loistava mahdollisuus vaikuttaa suomalaisten kokonaispukeutumistasoa koska kun sä kerrot missä noita myydään niin siellähän käy aikamoiset massat ja siellä käy varmaan aikapaljon ihmisiä jotka ei oo hirveen kiinnostuneita

A: joo tavallaan hyvinkin haasteellinen homma että pitäis tehdä menevää ja muodikasta tavaraa ihmisille joita se asia ei kiinnosta paljon vähempää, niin, ett kunhan on jotain. Toisaalta näiden hypermarkettien ja tän tyyppisten ostopaikkojen asiakaskunta ja asiakassegmentti on ehkä jonkin verran muuttunut siitä mitä se mielikuva voi olla. Kyllähän siellä tietysti käy hyvinkin monelaista ihmistä, kyllähän se ihminen joka käy ostamassa Tokmannin kaupasta sampoota, niin esimerkiksi mulla on yks työkaveri joka oli ostanut sieltä samalta kierrokselta housut, niin mä olin että oho

T: niin tai jos ruokaa käy ostamassa

M: niin nimimerkki viimeisen puolentoista vuoden aikana hovihankkijana Keravan Prisma ja Citymarket, et ei mulla oo aikaa juosta täällä keskustassa kaupoiissa enää mä meen samalla mä ostan vaatteet

R: ihan samalla tavalla meille tuli Prisma vuosi sitten mä ostin suunnilleen kaikki joululahjat sieltä

A: sitten jos mä meen tähän väristöörin edelleen, sit mä teen myös tällasia kaukoidän hankintamatkoja elikä käyn Kiinassa ja Intiassa yleensä riippuen nyt näistä budjettilisistä asioista että kumpaa ja miten. Niin jos vertaa esimerkiksi sitä värikulttuuria kun sä tuut sinne maahan, niin onhan se huikkeen erilainen verrattuna ett sit tuut takasin Helsinki-Vantaalle niin onhan se huikkeen erilainen, niin onhan siellä niin väreiltään erilainen mutta kyllähän se kun tulee tänne takasin niin onhan tää ympäristö niin erilainen niin aikapaljon rauhallisempi, että se jättää tavallaan enemmän semmosta tilaa siihen , että Intiassa just väriinkin liittyvä niitä ärsykeitä on tosi paljon esimerkiksi meet siellä jossain niin on kiva punanen tai tuolla on tollasta vähän pinkkiä, ja hyvinkin värikästä ja aika ennakkoluulottomasti yhdistellään sävyjä että jos kattoo esimerkiksi ihmisten pukeutumista mutta tämmösissä bisnes-tapahtumissa niin kyllä ne on aikalailla tämmösiä länsimaisia värejä 21:25/1:27:35 Tietysti naisethan on siellä sitten että tommosissa iltamenoissa on ihan eri näköistä.

E: tietysti noissa eksoottisissa maissa kontra Suomi täytyy ottaa huomioon se että valon väri on ihan toinen ja ihmisten ihon väri on ihan toinen ja hiukset ja kaikki, ja tavallaan se perinne siihen vahvemman värin käyttöön tulee sitä kautta

A: ja sitten jos puhutaan tuotannosta niin tietyt värisävyt on vaikeita siellä tuotannollisissa asioissa jos lähetään puhumaan näistä sävyistä niin näiden kanssa joudutaan aika paljon jumppaamaan koska ne ei osaa tehdä tällaisia tiettyjä mu.. tiettyjä beigen harmaan vihreen sävyä

K: musta tuntuu että meidän kulttuuri näkee noi harmaatkin sävyt..

A:... hyvin tarkkaan

T: hyvin tarkkaan

K: väreinä että Hannu Väisänen on just tekemässä siitä työtä Emmaan

R: Teki jo

K: että me nähdään tosiaan niissä niissä värejä mutta saattaa tosiaan joku intialainen olla sokee taas noille väreille ja me ei nähdä niitten väreissä muuta kuin jotain kaaheen kirkkaita juttuja, niissä voi olla...

E: ..nyansseja..

K: ..niin (22:50/1:29)

R: niissä maissa missä aurinko paistaa eri tavalla niin tuli mieleen tää Kuuban Verdaderosellaisia bungaloweja ja sellaisia väriyhdistelmiä jotka on ihan käsittämättömiä mun mielestä sellasta oranssia ja turkoosia ja sitten lehmuksenvihreätä ja pinkkiä mä otin paljon kuvia kun mä olin siellä kuus vuotta sitten ja ne istuu sinne ihan tosi hyvin eikä se voi johtua muusta kuin siitä valosta

T: valosta joo ja meillä on maisema jo rauhallinen ja me tiedetään me erotetaan mikä on niinkun kuraa ja mikä on... ja ne on hirveen tarkkoja nyansseja ja ne vaan on meillä jo täällä verkkokalvolla ja aivoissa

R: evoluutio on opettanu

A: joo ja sitten jo Euroopan sisällä jos ajatellaan näitä beessin harmaan sävyjä niissäkin on jos ajattelee Pohjois-Eurooppaa ja Etelä-Eurooppaa niin suuria eroja esi-merkiksi jos kattoo kangastehtaitten värikarttoja, niin espanjalaisten beigethän on aivan käsittämättömiä, eihän jos ajattelee niin ei niitä voi edes ottaa koska ne ei oo kaupallisia

R: mikä niissä sitten on

E: mut se on taas se ihon väri ne käy oliivinväriselle iholle ja tummiin ihmisiin, mutta silti mun täytyy kyllä sanoa että mä toivosin, että kyllä mun mielestä tänne Suomeen mahtuis vähän värikkäämpi pukeutumis ja sisustamiskulttuuri, että kyllä mun mielestä meidän suunnittelijoiden velvollisuus on myös tarjota jotakin vähän raikkaampaa ja vähän ilosempaa.

J: Mutta tossa on ehkä tommonen värikokemus mä nyt uskallan sanoa vaikka tuo sun laukkus on tuo kyseinen väri mut jos on joku väri mitä mä inhoon niin liila

R: Ja mä

K: Voisiks sä nostaa sitä vähän

E: mulla on myös violetit kengät koska sehän on muotiväri nyt

J: nii'i, no on nyt mikä tahansa mut mä saan siis niin suuria inhoreaktioita tosta väristä että 1:31:00/24:53

Tiedäksä mistä se johtuu?

E: Pitäiskö mun siirtää tätä?

J: En mä tiedä.. Ei tarvi ei tarvi mä kunnioitan ihmisten värimakuja jokainen saa laittaa sitä mitä halua mutta

T: onko jotain liturgista siellä takana taustassa ikäviä kokemuksia

J: se voi muuten olla ehkä en mä oo mistään uskonnollisesta perheestä mun mielestä kaikki uskonnollisjuttu on ollu kauheen kuivaa ja tota

T: Katumuksen ja synnin väri toi on

J: Onko?? Okei!! Se voi olla joskainmutta se on kumminkin tämmönen ett niinku



E: sehän on petoksen väri myös

T: siinä on paljon sellaisia

R: oliko Juudas ton värinen?

E: eiks Juudas iskariot ollu keltaseen tai vihreeseen pukeutunut koska tais olla keltaseen liturgiset värit tuli vasta 1200-luvulla ensimmäisen kerran määriteltiin

T: Niissähän on kauheen monta sävyä tai sama sävy tarkoittaa montaa eri asiaa se yks väri

E: ja eri kirkkokunnilla on eri

T: saattaa olla armoo ja syntiä suurin piirtein sama väri

J: kai sitä on sit niin syntinen ettei halua tätä katumusväriä

T: se koetaan arvokkaaks ja raskaaks, se on lähellä purppuraa joka on ollu sellanen voimakas kielletty väri kansalta

J: no mutta se nyt niinkun en mä osaa sitä selittää että mistä mut se kuitenkin on vaan niinkun

T: psykoanalyysiin

J: ja siitä joo moni on ehdottanut mulle sitä mutt se nyt ei oo välttämättä niinkunensimmäinen kerta, mutt sitten siitä ja siihen liittyvät tämmöset noin jos niinkun johonkin vihreeseen tai johonkin vähän niinkun sekoitetaan vähän niinkun voi ajatella tätä samaa tyyliä niin se koko väriskaala on vaan mun mielestä ihan kamala, että tossa kun sulla (A) oli noita värijuttuja niin se oli vähän jo se toinen niin semmonen mikä tota niin

Näytä, näytä

J: niitä kangastilkkuja kun oli se toinen ... niin siellähän paisto noi muutamat mun silmään lilahtavat raidat niin se teki koko ton värikartan semmoseks että ei

T: onks se lilahtava ai jaa on ne lilahtavia

R: mulla noi kulkee yleisesti nimellä kretuliini

J: et sen ei tarvii olla kun toi pieni raita, niin kaikki noi värit muuttuu mun silmissä vastenmielisiksi

E: mutta että mistä se tulee niinkun alun perin, se tulee gris de lin elikä pellava, se on niinkun siis pellavan väri, ja se on aika yllättävää koska retuliinihan on sellanen

T: tummaksi koetaan sellanen

E: niin mutta sehän on harmaa, harmaasta tavallaan johdettu

R: toi kulkaa siis värinimellä retuliini, ja retuliinin mä hyväksyn clematiksessa, sireenissä, ja mitä niitä nyt on mutta en missään man-made-materialissa

J: mut tää Saint Paulia on niinkun kukka mitä mä inhoon.. liila

E: täähän on aivan mahtavaa miten voimakkaita must ois nyt ihanaa kuulla sulta kun sä oot kertonu nää sun inhokit että mikä on semmonen väri joka tekee sun olos...

K: mut ootas, mitä sä inhosit mitä kukkaa?

J: eiks se oo Saint Paulia se pieni liila kukka se

K: joo, mäkin muuten inhoon sitä

J: ja pelargonia vaikka se on punanen niin se on toinen, kaikki tommonen kuiva

E: Karvalehtiset ja semmoset

R: K tästä tuli väriterapiakeskustelu

E: kerro mikä saa sun mielen niinkun onnelliseksi ja ihanaksi että mikä on semmonen

J: puhtaat perusvärit semmoset mitä ei oo lähetty murtamaan, on se sitten punanen on se sitten keltanen on se sitten sininen ja sit musta ja harmaa

K: Onks noi korkit hyvän värisiä mitä tossa pöydällä noissa pulloissa on

J: ööööö, tää sininen menee must tää on jo murrettu punanen, keltanen ehkä sekin on vähäsen mutta että ei noi oo mun silmään se puhdas, ja nää on ehkä, näistä väreistä tulee tää aktiivihinta mieleen ☺ mikä musta oli aivan loistava sana kanssa

R: onks se J ihan ne vesiväriinappien värit jotka

J: no siis ihan ne perusvärit niin en on niinkun semmonen mistä tulee

E: onks sillä lämpötilalla väliä että onks se lämmin vai kylmä se perusväri sulle

J: mä koen ehkä lämpösenä tai siinä, kyllä mä koen ne lämpösenä jos pitäis valita kylmä tai lämmin

K: me leikitään aina lasten kanssa sellasta leikkiä että mikä, jos maailmassa sais olla vaan yksi väri, niin mikä se olis

R: ja, ne sanoo, mitä ne sanoo

E: vaihtuaks se teillä niinkun eri, eri päivinä

K: ei, ei kauheesti, mä oon sanonut oman mielipiteeni, mulle se on valkonen

R: niin mullekin varmaan sitä ilman olis vaikeeta

M: niin mullekin

J: mulla olis tumma sininen

R: herrajjestas sun kanssa

K: mites teillä tehdääs kierros tytötkin osallistuu sieltä

K: punanen

K: sä tykkäisit elää punasessa

M: valkonen

A: mä ottaisin kans sen valkosen

T: kauheeta mut värejähän täytyy olla

K: heitä nyt jotain 29:59

## APPENDIX 7

### Transcript and translation Chinese focus group

#### 1. S Laitala & Wilson Wang CPS Color Shanghai Oct 9 2007

Good morning, everybody, you are all warmly welcome to join in this color panel discussion in Shanghai for CPS color, actually we are very anxious about the day, you know to discuss color and its meaning in Chinese culture and business, you know to have you all here to talk about how color issues in Chinese culture and what's the meaning of color in business. I am really looking forward to this day to talk about the color, the thing that quite familiar to us.---color. 我来翻译一点吧,也是用中文来表达我本人对各位参与这次讨论的欢迎,我们等这一天其实也等的蛮久了,虽然cps一直以来在全球范围内也被认为是色彩方面的专家,在某些领域呢,我们也是专业的色彩研究者,但是对于中国色彩文化和中国色彩在商务中的应用呢,这个话题呢,我们需要在座的各位一起参与讨论,也是各方面不同的专家来把这个话题呢变得更丰富一点

People know that this presentation is made by CPS color, I am saying let's do a self introduction to know who is who in order to make we know each other better.

S 一会做一个很简单关于CPS的介绍,在这个之前呢我们先自我介绍一下,让我们大家互相认识

I will start by myself, I am S, regional director of CPS in Asian Pacific, I have been living in Shanghai for one year and I listen to Chinese very fluently.

他叫西蒙他住在上海一年多一点,但是他的中文听力还是不错的,我叫Wilson Wilson, 王卫星,加入CPS已经六年多了,然后我负责CPS在中国的业务,

K: Yes, I am K, I am from Finland, this is my second time in Shanghai, so I am very new here, I am traveling in China in the northern part but not this part, I studied color culture for my doctoral thesis, and I am a business consultant

K 博士是第二次来上海,他对中国的北方比较熟一点,

我知道他在中国北方包括很多的地方作了一些研究,

他是一个专门研究色彩学的博士研究生,然后他也是商务方面的咨询和顾问专家,本身她也在跨国企业做过一些市场和研发的职业。

L: First, I will introduce myself in English, my name is Zhao Yan, and my English name is L, now I am a postgraduate in Shanghai International Studies University, and my major is Intercultural Communication and I work with K, and we started on this topic—color

我用中文再介绍一遍 (colorful!) yes, L is also a kind of color,

我叫赵妍,我现在是上海外国语大学的硕士研究生,我的专业是跨文化交际,然后我现在和K一起呢就在做这个topic就是色彩在不同文化下的商业运用,好谢谢,非常高兴见到大家。

Li Qg:大家好,

我叫李强(音),我来自江苏的昆山,现在是一个自由职业者,一直从事油画色彩方面的研究,谢谢大家

Mr Li Qg, he used to be a painter, professional painter, he is now on his own business for advertisement and digital design.

A:好,大家好,我姓丁叫A,

是来自立邦涂料,是今年六月份加入的,接下来呢会和Wilson一起从事有关色彩方面的事情

W:和这个名单上不一样的是,他的老板呢现在有六个月的身孕,所以呢这两天可能不能过来,A是被我们临时抓过来,

A以前是在柯达做的,所以在连锁加盟和色彩方面有他自己很深的理解,

Provenance of Cultural Colour Meanings  
The Green Hat and other narratives from Sino-Finnish business encounters

A is in the field of marketing, he is the manger for the CCN, and he used to work for the Kodak, the film Japanese film, so he knows the color.

L: I am L Xia, I think everybody knows me well , and I am working for CPS color for ten years, and now I am marketing and sales manager here , mainly in charge of cases in China , thank you and welcome today.

Wan:大家好, 我来自慧聪网,  
我叫万琦, 一万两万的万, 王字旁奇怪的奇, 那慧聪网呢主要是为涂料化工企业构建一个宣传推广的, 谢谢hello , everyone, my name is Wan Qi and come from hc360 which is internet platform for promoting and advertising for the painting and chemicals enterprises. [journalist]

X:大家好我是学视觉传达专业, 从事视觉广告设计5年的时间, 我叫徐俊在非常广告就业, 谢谢大家 My major is visual designing , and have been designing the visual ads for 5 years . my name is X Jun .

Hua:大家好, 我是来自芬兰的迪古里拉公司, 我姓华, 叫华静, 我是代表我们总裁我们总裁临时有点急事, 祝大家愉快hello everyone, I came from Tikkurila, Finland. My name is Hua Jin .

L: My name is L, I am the general manager of Ximan Color. Ximan Color is a company established in 1998 in China. We provide color training for professionals and nonprofessionals, and we also provide color consulting and color planning for the product as well as environment

J: 我是来自西蔓色研的江纯青(音), 西蔓色彩一直致力于开发色彩在个人, 产品, 环境方面的商业运用的。My name is J Chunqing from Ximan color .

Q: Good morning , I am Q Boron, from Changzhou painting and coating research institute .national engineering research center for coatings, this institute was found in 1969, so I have been working for this institute for almost 30years,. Color, of course is very important , it can be used in production, application and so on.

W: 钱总在我们涂料业是老前辈, 老专家, 他在这个涂料研究院工作超过三十年, 色彩也是常州涂料研究院非常专注的一个方面, 他们在颜料啊, 色彩标准方面都是中国标准的制定者, 非常欢迎钱总。Q is the experienced expert in the painting industry. He has worked in this institute for 30 years. Color is one focus of their institute which is the maker of the China's color standards.

D: 我和我旁边的这位女士, 姚总, 姚娟, 我叫孟瞳, 我们都是来自恒隆商贸公司, 恒隆商贸公司是专门从事涂料装饰的企业

Jean and me ,basically we are partner for a new company setting up in China which specially works in painting service especially use the color on the building and everywhere.

S: Ok thank you very much for your introduction, before I go with my presentation, W will you tell us about the agenda? Everybody has agenda in front of you. I guess.

W: 我想早上L 也拿到了。每个人都有我们整个一天的议程吧 A这边L 给A一份我们就不特别介绍了。

I will talk about the CPS color, because maybe not all of you know about the CPS color, 很简单的介绍一下希必思因为可能不是每个人都了解CPS

A little bit history, we are a company based on Finland, actually a part of Tikkurila, and we acquired a company called winter- Bouts in Holland and then equipped a production facility in Italy called Corob, so in 2000, we were merged together and now we were called CPS Color 希必思最早来自于芬兰来自提古里拉涂料集团, 在七十年代我们把荷兰的winter-bouts 收购进来, 在2000年实际上是2002年把Corob

一个专门作调色机的公司合并进来, 所以现在CPS是一个完全的调色系统供应商

We have all experience in color and tinting system, we developed the first tinting system in 1960s

我们是最早推广调色系统概念的公司，在六十年代初的时候第一台调色系统装置就诞生了。

This is the history, now we are in one company called CPS Color. What we are saying what we are is not the supplier, the raw materials supplier but we are solution supplier and our main customers are painting factories but we also have customer in plastic, leather and other fields.

希必思的定位呢不仅仅是一个原材料的供应商，而是一个色彩方案的整体提供者，我们定位自己呢不仅是在产品还涵盖了整个关于色彩的全部的方面

We are also tinting system suppliers; we can supply all the needed components for the modern tinting systems. The components are: colorants and dispersions, software which is sort of the brain of the tinting system, and color communication materials, these color cards and dispensing panels, and we have a therapy for the accurate paint. And of course the most visible parts of tinting system are dispensing and mixing machines.

整个调色系统呢，从硬件上来看主要是色浆啊，调色机，那么技术支持和服务呢是贯穿整个我们调色系统运转的最重要的连接部分，那么软件呢

被认为是调色系统的大脑，是管理这个色彩配方和色彩运用的，那么颜色的交流工具呢是把色彩有形化的一个部分

Color makes the difference, that's why we are here today to talk about the color. What we like to tell our customers is that stop selling commodity start selling lifestyles, and you can sell lifestyles while you sell color ideas ,

色彩使我们个性卓然，这也是我们今天在这里研究色彩的原因，

那么CPS除了我们专门在硬件技术上推广调色系统，对于色彩文化的研究也是很深入的，

我们的目标呢是让我们的客户，包括我刚刚忘了介绍，我们主要专注在涂料行业，此外在塑料，皮革我们也是专业的色彩供应，那么在这些方面的客户，我们希望他们销售的时候，在不仅仅是卖原材料，卖消费品，而是卖一种生活方式，这种生活方式呢色彩是其中非常重要的元素

Just briefly to explain on how the tinting system works in my point of sale's level , dispensing on the dispenser , dispensing the colorant into the dispensing can, and it will be pumped into the mixer, and then the ready color is ready . The whole process is around 1 minute 30 seconds 那么非常简单介绍一下，调色系统的工作过程，那么第一步呢，客户先从色卡上选择自己喜欢的颜色，通过调色机把色浆注入到涂料中，这个涂料呢我们叫做基础漆，然后混匀，混匀后的颜色就是客户所需要的颜色，整个过程呢就是一分钟到两分半钟之间

What the advantages for painting factories to have tinting system? Of course it will add value, when the end-customer could chose whatever color she/ he wants immediately, not waiting to chose from 20 or 30 made colors; then the opportunity to launch new brands, the paint factory can launch new brands and create the lifestyles stop selling the bound products but the living wall paper. And of course there are a lot economic reasons for why painting factories should have a tinting system.

那么调色系统呢在使用方面有很多的优势，我们总结起来有两个方面，一方面是增值一方面减少成本，增值呢就是客户可以选择他们喜欢的色彩这本身就是一种增值而不是从你以前预先做好的二三十种颜色中选一个，而是一种无限的选择，这个部分呢对于涂料厂家建立自己的品牌非常有帮助，那么在降低成本方面

比方说降低库存啊，减少运货时间阿

这些方面都是显而易见而且大家都是接受了整个调色系统的优势

And for the postpone types, of course the last--- retail postpones when the end customer could really chose the color immediately on the brochure book , that is the best one

大家可以看到这里面颜色后置化的一些过程，最后一个是在零售店客户马上可以拿到他刚刚选的颜色，这个时候颜色制造的过程是被延迟到最后，就是在终端这个环节才被完成的

Here we will show you where we are in the globe, of course the most important entity is here in Shanghai that's what I want to say

这是我们在全球的一个架构 这里面我们俩最希望的呢是我们CPS最重要的组织是在上海 And actually I am not joking, because the Asian pacific region especially Asia is really the fast growing market, our chief is having very high expectations and wishes on the Asia

不仅仅是开玩笑，目前我们在全球的份额呢还是比较小的，

但是考虑到亚太尤其是亚洲的增长率，我们公司对于我们上海分公司期望视非常高的

But our group headquarter is in Finland

我们的总部比较巧的是刚好在芬兰

We are mainly owned by industri Kaptial, the rest is Swisslog , a Swiss company 8% and 5% for personal owners.

这是一个我们的所有者架构，主要是一个欧洲工业基金会，然后是一个瑞士的公司和我们的员工持股呢 各占8%和5%，

We have 3 different regions: Europe, Middle East, Africa; America and Asia- pacific,

我们主要从区域上分呢式三个区域：欧洲非洲中东算是一个区域，

然后美洲包括巴西，智利乌拉圭算是一个区域， 还有就是亚太

And our business is divided into colorants, dispenser and service

然后从产品角度我们主要是色浆，调色机，服务及备件，主要是设备备件这一块

And of course our vision is color for the world, we like the colors

为世界增彩是我们的一个目标

And our mission is to be preferred partner for our customers

我们致力于成为我们客户长期的合作伙伴

And we have several values that we are really followed

我们在几个方面是有价值的

Just very fast going through this, we have different systems for decorative coating, industrial coating and in plant solution

我们在装修漆,工业漆，工厂大项目方面都有我们的色浆产品

We have different types of dispensers, from the fully robot operated line down to simple manual methods,

从调色机方面呢我们从完全工厂全自动的调色机生产线一直到零售店的自动机及手动机方面都是有设备的，

And we have solutions for plastics and leathers as well

在塑料和皮革方面我们也是有调色系统的

And we can see, the annual growing in Asia is really the highest , so we are having high expectations for Asia market

这个图表呢十年增长率， 我们可以看到这个最底下的是亚洲的年增长率，

他是全球最高的这也是我们在中国期望非常大，也是我们压力非常大的原因

也还是动力非常大的原因

Business environment in 2010 is the general feeling we have and what we feel will happen.

Established big retail chains they will have bigger even fattier roles in selling color

这是我们对整个生意一直到2010年的一个预测， 比方说在零售渠道

我们认为这种大型的连锁超市将成为涂料及色彩销售的一个最主要的环节

We have different quality systems in CPS Color

这是我们所遵循的质量系统

Just going through our colorant operations product sites in Finland, Holland, Shanghai and Australia

这是我们色浆生产的一些制造厂 包括荷兰，芬兰，上海和悉尼

Italy another one in Finland, India and USA

这主要是调色机的制造厂主要在芬兰，印度和美国

Now thank you for listening to this presentation, we can start our main topic today --color

谢谢大家聆听关于CPS的信息， 现在我们把时间留给今天最主要的话题——色彩

1 Kirsi Mantua & Lilac Zhao Trends Shanghai Oct 9 2007

Ok good morning everyone thank you for coming, let's go to today's topic

大家好现在我们就开始进入我们的正题

I am very happy about this opportunity to join CPS for this color workshop today

今天非常荣幸能有这个机会加入CPS关于色彩的研讨会

I am going to give you a couple of presentations about some topics we were asked about. We have some mails from W about what you want to hear and learn.

在研讨会之前，我从W那里收到一些email，就是关于你们想知道想了解的一些话题，

今天我的演讲和ppt呢将基于这几个话题展开

But the main focus is on our sharing knowledge and leaning from each other on the Chinese color culture in the workshop later today

但是今天最重要的是我们大家一起分享关于中国色彩文化的故事

I tell you a little bit of myself and my background, I have been working for fifteen years in different positions in Finland in business life. As a PR consultant for Finnish fashion industry, working for a government company Finnish Foreign Trade Association

我先简单介绍一下我的背景，我从事这个行业大概有十五年的时间了，在芬兰从事过不同的商业职位，曾在芬兰政府性质的一个企业芬兰外贸协会作为芬兰时尚工业的公共关系顾问，

And for a short time for Finland vodka, a very nice Finland vodka, and then in advertising and telecommunication which is very growing business in Finland in those years when I was there, so a lot happening there.

有一段时间，从事芬兰有名的伏特加酒的推广，然后从事广告行业，以及芬兰的电信业，这些年增长势头很快，有很多也值得探讨。

And then be a partner in a PR company, before I started my own business and started this research,

在我开立自己的公司和做这个研究之前呢，在一家公关公司做合伙人。

So a question come from some of you is where does color trend come from, so let talk about it for a while, I have a small presentation which was divided in 3 parts: how do color trends emerge, How are they created? Who are the leading international organizations in color trends? Where can you buy and find this information?

我在你们的email中得到一个信息你们首先对于色彩趋势是从那里来的比较感兴趣，

下面我将根据以下几点来展开我的演讲：色彩趋势是如何形成的？引领国际色彩发展趋势的国际机构有哪些？从哪里可以找到关于色彩发展趋势方面的信息？

Basically, when you think about the color trend, you should think about three different groups, First is the actual people, the consumers; and then , commercial companies like fashion companies who sell some thing to these consumers, and then there are media , magazines and TV and other media.

基本来看，

当讲到色彩趋势时，我们应该考虑三种人群需求：首先是个人就是消费者，其次是商业公司，比如时尚公司，他们销售给消费者商品，最后是媒体，包括杂志，电视等等。

So a trend may happen like this, first consumer noticed that there are something interesting in consumer market, so some people have created their own subculture, and they maybe talk about it with each other, they may have blogs on the internet and then media started to notice that.

色彩趋势首先是从个人开始，消费者发现在消费者市场上有一些很有趣的东西，

很多人就会有自己的一些亚文化，然后他们就开始在自己的博客上面进行讨论，接着媒体就开始关注起来，

And other consumers read these articles and watch these TV shows,

然后其他的消费者会看到这些文章报道和电视节目

And media look at other media, and different medium inter play with each other  
别的媒体也会看到其他媒体的报道，于是媒体之间也有了一些交流

And the media make some forecasts for future and maybe this trend may involve  
媒体也会对将来的流行趋势作一些预测，可能这些潮流会被涉及

And commercial company became part of this trend, they are starting to do PR, we are also doing something in this trend

然后商业公司也会参与潮流其中，作一些公关咨询和商业上的活动

And then they market it to consumers

然后又重新向消费者进行营销

And when the commercial company are looking at the consumers, what was happening on the consumer business , is called 'cool hunting' they sometime have these trends analysts and people who specifically have good nose on trends, they travel around the world in order to pick up what is emerging.

这些商业公司也会考察消费者的市场看看发生些什么，这我们叫做'酷点猎取'，

有时他们也会邀请一些趋势分析师或是对潮流有这敏锐嗅觉的人在全世界各地寻找潮流的萌芽。

Shall we have an example of how a trend is emerging and how it effects the whole European market I don't know if you recognize this Japanese girls harajuku from the town of harajuku

我们将以一个实例来解释潮流是如何产生的，他如何影响整个欧洲市场，

我不知道你们是否熟悉这些日本harajuku女孩，他们来自日本的harajuku

So it started young children young girls started to dress in their own way, dressing like dolls, carrying stuff animals with them.



这个潮流首先源于一群少女，他们穿衣有着独特的风格，穿得像个娃娃一样，还带着稀奇古怪的东西，比如小动物

Some foreign journalists noticed that it is interesting; they started writing about it in European magazines.

一些外国记者注意到这个现象非常有趣，他们在欧洲的一些杂志上开始报道

Those media trend journalists from these colors sector also find it very interesting; it may be something useful and trendy

一些关于色彩方面的媒体也对此发生兴趣，觉得这个非常有用而且很有潮流感。

And a very famous singer Gwen Stefani she found this harajuku is interesting phenomena, so she invited some harajuku girls as background singers with her.

一个非常著名的歌星发现这是一个有趣的现象，于是他就邀请了一些女孩作为他的背景伴舞歌手。

Once the media wrote about it, Gwen Stefani, the Finnish girl also started being interested in that, and then we have Finnish Harajuku girls.

媒体对此也作了一些报道，有些芬兰的女孩也开始对这个harajuku产生了兴趣，于是我们芬兰也有了Harajuku 女孩。

And then the fashion company they come a little bit behind ,always because the production time was long , so then this is the Swiss company Kappahl, they started making more kind of mass, so is not so inch, but they use the same color style and a little bit those ideas, so they do appear their own collection.

时尚服装公司呢由于生产周期的原因呢总是会慢一步，比如瑞士的Kappahl公司，他们也吸取了harajuku流行的元素，使他不那么前卫而适用于大众，但是他们使用同样的颜色式样同样的创意，为此出了一个系列的时装。

And also when they marketing to other consumers, the mass market consumer, they use the same color scheme and a little bit imagery that it is the similar to the Harajuku

当他们向大众消费者营销时，他们运用了相同的颜色式样，给人留下harajuku的影子

So that is one example, so often color trend started from fashion business, because they have new collections four times a year , very fast moving business.

色彩潮流总是和时尚服装领域紧密相连，因为他们每年都会有四季服装的推出，所以运行推广很快

Then the next one may the interior decoration, because when people wear certain colors they want to fit their home, so they may want to change the color of their home as well.

另外一个领域就是家庭内部装修，因为当人们穿着一些颜色后，

他们希望他们的家也与之相配，所以他们开始想也改变他们家的颜色

And the trend to go to other consume goods, like cars which is much slower, so they come behind

然后这个趋势应用于其它消费品，比如汽车行业，但是相对而言就要慢了许多。

And there is specific business industry ---trend business, which is tried to create these trends, try to influence the fashion industry try to make money,

者有一个非常特殊的行业--时尚潮流业，他们试图引领潮流，

试图通过影响时尚业来赢利。

So, the harajuku which just started from very small Japanese phenomena now in Europe, now there are a lot of things have connections with these imagery and colors

所以harajuku这样一个小小的来自日本的现象，现在在欧洲确有了这么多于只有关联的事物或是和他颜色或是和他的创意相关。

Now I have another example of how a company created a trend

现在我将举一个公司制造潮流的例子

So this company is Swarovski an Austrian company which makes very fine quality

我现在所举的公司是施华洛世奇，他是一家基于奥地利的公司

Many years ago, they invited many best designers in Europe to make special design for them, 多年以前，他们邀请了欧洲许多顶尖设计师为他们做一些特别的设计

So this is a picture from a workshop they had, a friend of mine, he is there, a Finnish designer, he took these pictures from a quite famous Dutch designer--- Tord Boontje

这幅照片就是来自他们所举行的研讨会，我的一个朋友一位芬兰的设计师也在受邀之列，他拍摄的著名的荷兰设计师

His specialty is doing this cutting work , so he make this paper cuts , then made them into design , this is the first one that makes him very famous , this lamp.

他主要是在剪纸方面非常有天赋，他把剪纸运用到设计中，这盏灯就是使他一举成名的第一件作品。

Together with these designers, there were 6 of them in the project created trend charts to figure how the crystal could be included in trends

这些设计师中的六名被邀请参与一个项目，那就是怎样把水晶运用到潮流趋势中

They succeed quite well, other trend companies started to use this crystal things, a lot of their trend pictures

事实证明他们取得了成功，

其他的时尚公司也开始参考他们的潮流，借鉴他们的时尚设计

Finally, we almost can find crystal everywhere, on the champagne bottle, on the mobile phone pocket, on the top of mobile phone, these are candle holders with crystal, and even made of tattoos.

现在我们到处都可以看到水晶，香槟瓶上，移动电话袋，手机，

烛台甚至纹身都可以看到这种趋势。

Yesterday, when I opened the Chinese magazines, I found a lot of crystal as well.

昨天，我打开中国的杂志，也发现了很多水晶的运用

And interesting when the harajuku and Swarovski trends came together, Pairs Hilton looks like a harajuku girl herself. And this pink phone with crystal on them almost every mobile phone company produces them now.

现在巧妙的是我们今天谈到的两个潮流结合到了一起，Pairs Hil-

ton穿着就像一个harajuku少女，

然后这种粉色带有水晶的手机类型更是几乎所有的手机制造商都有生产。

I provide you a lot of websites where you could find information about color in different countries, so this is all in the USB I think

我为大家提供了有关各国色彩信息的网站的汇总，这些汇总都会放到u盘里给大家

It is very difficult to define which is more important than the others, so unfortunately, I am not able to give you advices on that

他们之间难分伯仲，很难说哪个比其它更重要，所以我也无法给出建议

Anyway, Pantone which is known for painting industry, painting colors on wallpaper, they were doing a lot of promotion for colors, so they may have very good materials you may feel.

Pantone 是涂料行业非常著名的公司，

他们关于色彩作了很多研究和宣传，所以他们可能有些很好的材料和信息

Then there is international color association which organize conference and seminar every year, this year is in China in Hangzhou,

下面我要介绍的是一个国际色彩协会，

他们每年都会组织一些会议和论坛，今年是在杭州。

Maybe we meet in ... and Sydney in two years,

或许明后天我们会在悉尼和。。。见面

And a few more examples of where you can find information

接下来是其它的你可以找到信息的地方

Global color research, CPS Color is the member of Global color research, we have some materials from them, and you can have a look on what they can provide.

全球色彩研究，

CPS本身也属于全球色彩研究中的一员，我们有他们的一些材料，你们可以参考一下价值。

So this is the first part of my presentation, if you have some questions, welcome to discuss it further please

这就是我今天第一部分的介绍，大家有什么问题，欢迎讨论

D: Actually I go to the website of Global color research which is given by W, but I find it too simply, almost talk nothing,

K: Yes, I notice that they have links to different fields, one is for interior paints, and the other is for other fields. And I guess there must be some special website

W: Because they want to promote their book, one for 500 euros

Yes it is just for advertising, this site is not for information

就刚才孟总提到了关于全球色彩研究那个网站呢比较惭愧，我自己都没有特别上去看过，但孟总上去看呢发现比较简单，我猜想其中一个主要的原因是他们想卖那个书，就是我们公司所作的那个价值500欧元一本的，

今天我们拿了两本来，大家自己可以回去看的

2 Kirsi Mantua & Lilac Zhao color culture Shanghai Oct 9 2007

Now we are going to discuss colors and culture, so I give a very short presentation on how I started color as my research, and I hope then we started to discuss together and maybe I hear your story about colors.

现在我将对色彩和文化做一个简短的介绍，关于我怎样开始以色彩为研究对象，然后我希望我们可以一起加入这个讨论中和我们一起分享关于色彩的故事

I have come up with these frameworks from several international color studies and culture studies about how color culture comes into being or comes visible.

这个框架图是我研究过很多国际色彩研究和文化研究，特别是他们关于色彩文化怎样出现和怎样形成后提出的

So there are many influencing factors, religion and other belief systems, philosophy like Confucianism,

首先这里有很多的影响因素，比如：宗教和其它信仰体系，哲学，比如儒家学说，

And then some core values we all have in our inner side and also ideologies like communism and other political ideologies.

还有一方面是我们内心的核心价值观以及思想意识，比如共产主义和它的政治意识。

And then, environments, which kinds of colors we have around us and buildings, that here I have some lovely posters that you created for us which have some Finnish sceneries

另一方面呢，就是环境因素，就是围绕我们周围或是建筑物上都有些什么颜色，

我们这里这些漂亮的你们专程做的海报，其中有一些就有芬兰景色的感觉

And the type of economy, if it is fast growing, which industry is most prominent, what are the visible industries in the country.

还有就是不同的经济类型，他是否增长很快，

哪一个行业最重要，这个国家视觉行业怎么样都和色彩文化紧密相连。

And languages in different languages we talk about the color in different words, so also the concepts of color are different.

语言也是一个因素，

不同的语言对于色彩有不同的描绘和词语，所以也反映了关于色彩的概念的不尽相同。

And also the nationality and ethnic groups have the influence

同样国籍和民族也会对色彩文化产生影响

And there are a lot of other factors that influence color culture but it is not visible in the literature in my research. So that I just put them into the other.

当然还有许许多多的其它因素会影响我们的色彩文化但是我并没有在我的研究中一一涵盖。所以我把他们归于‘其它’这个类里

So we go to a little bit deeper with these examples about these things, so for example, business colors, professional colors, and architect wear black everywhere in the world.

我们现在用例子来深入探讨这些因素，比如，商业颜色，专业颜色，

我们知道建筑师不管在世界各地总是穿着黑色。

And the telecommunication for some reasons, these companies always has blue logos, and blue is kind of technology color these days

由于一些原因，电信业的公司总是把蓝色作为自己的标志颜色，

而且蓝色最近也成为了科技的代表色。

And the ideological and political colors are easy to think about

当然关于思想意识和政治色彩就理解起来很简单，不用多讲了

And like I have mentioned, the color of nature and also building environment like here in shanghai you have a lot color lights, blinking lights. It is very different, for instance in Finland we don't have these at all

就像我所提到的，

还有自然和建筑物环境因素，比如在上海我们拥有五光十色色彩绚烂的灯光，这和芬兰截然不同。

And then religious and ritual colors, like in Finland people get married in white dress, the bride wear white dress but in China, typically they wear red dresses,

关于宗教和礼仪因素，最经典的例子就是关于新娘的嫁服，

芬兰的新娘一般穿着白色婚纱，但是在中国一般当然红色的礼服。

And here we have the others, which likes colors and gender, the male color in Finland is blue and the female is red, and in China the male color is red and the female color is green.

关于其它因素里面有一点和性别颜色有关，在芬兰，代表男性的颜色是蓝色，女性是红色，而在中国却有红男绿女一说

And if you think about sports, sports for example, Now Ferrari is a big thing in Formula 1 that the red has another meaning for funs, that is now we have a good diver

我们再来看一下体育运动，

比F1的法拉利车队叱咤风云，红色对于车迷来说就有了不同寻常的意义，那就是有了红色我们就有了好车手

And also the colors used in food are also very important. It comes from the nature, of course, what colors of ingredients are available.

食物的颜色也非常重要，它来源于自然也就是我们的原料都有什么颜色。

And then the popular culture like I give the example of the harajuku girls, something from the people that become important in their culture

当然大众流行文化也很重要，比如我举过的日本女孩的例子，这表明了大众文化，个人文化对于主流文化影响的一种趋势

Then is writing systems, language as I mentioned in words but in writhing systems like in Chinese you have these characters, so the character may be part of other character as well,

除了前面提到的语言，文字系统也是一个因素，比如中国的汉字，

有些汉字是另外一些憨子的组成部分，

Like red is hong, hongqi is the red flag that maybe different than just hong

比如红色在中文里面用‘红’表示，单字‘红’和‘红旗’里的‘红’的意思就不一样了。

And then there are a lot of sayings, that have color words and color conceptions in them, they have a lot of influence as well.

然后还有一些常用的俗语成语或习语其中含有一些表示颜色的词语或概念，他们也有一定的影响。

And then tribal colors we have already talked about, then we think about flag color and other colors that related to national history that is very important.

我们已经探讨过部族颜色了，其实国旗颜色和其它国家历史的颜色也非常重要

Like in Finland, our neighbor country is Sweden, their flag is blue and yellow,.

比如瑞典是我们芬兰的邻国，他们国旗的颜色是蓝色和黄色。

So if a company has a logo that is blue and yellow, we tend to think it is a Sweden company,

如果恰巧一个公司的标示是黄色和蓝色组成，我们就会认为它是一个瑞典公司。

Now I give you some examples of color culture before we started our discussion

现在在我们讨论以前我将给大家关于色彩文化的一些例子

So this is what we have talked about a little bit already, these days Chinese women want both of the costumes.

这一点我们前面有些涉及，如今中国女孩两种礼服都想拥有，鱼与熊掌兼得

Than there is a very strong saying, that I understand it is very important also in business context.

关于绿帽子的典故我们耳熟能详，他在商业环境中也非常重要。

In the afternoon, when we talk about business for examples, I tell you a little bit about Finnish companies on how they came across this saying.

在下午的介绍中，

我将告诉你们芬兰的公司对于绿帽子做出了什么样的反应和应对措施。

Then I have been studied Shanghai tang which is Chinese fashion and lifestyle company, very interesting, that is they use colors in very very interesting way.

我一直在研究上海滩，一家中国时装和生活时尚公司，他在运用色彩方面非常非常有趣。

So these few pictures from China are for your inspiration to talk about Chinese culture we started in the minute

这些在中国拍摄的照片可以给我们一些启迪，激发我们随后关于中国文化的讨论。

D :Actually, it is not the pure traditional Chinese color, I think it is foreigner's understanding about Chinese color and I find that there is a trend, if you really bring the people the original things, pure or traditional one, it not sell very well. If you changed to someone else, the foreigner will understand, actually, it take the components from the original design and make it industrialized, that can come into the different value, different values adding on the original one.

D认为这些并不是中国的传统色彩而是外国人眼中的中国传统色彩，他并不是纯粹的中国传统色彩而是从中取出一两个元素进行一些加工，使得他看起来更像中国的传统。

W: 源于生活高于生活  
Comes from the reality, but higher than the reality.

I use India as an example for color cultures, so it is not Finland, it is not China, and it is the third country. So I explain once more on how I think about these color culture aspects.

我现在要以印度为例子，他既不是中国也不是芬兰，而是第三种文化，我将以他为例再阐述一下我对文化方面的理解。

So this is talking about the environment, these are the natural things like flowers, like in India they have these natural ingredients that they can make those colorful jeans out of the nature 我们首先看一下自然环境，印度有很多自然色彩比如这些五彩绚烂的花朵，在印度他们还有这些纯天然的染料利用自然来染色。

So that's why even before we have our artificial colors, the Indian were able to make these colorful interiors, just from their own nature.

这就是为什么在拥有人工涂料之前，印度人就可以创造出多彩的内部装修，这些颜料都来自自然。

Then I was wondering why their fish nets are so colorful because in Finland we have very grey fish nets.

我对印度五彩绚烂的渔网呢也感到好奇，因为在芬兰我们只有单调的灰色渔网。

Then I was told because the lighting and the color of the water is different. So in Finland the water looks grey to the fish, but in India the water seems colorful. So these nets may be invisible in the water.

有人告诉我那是因为光线和海水的颜色不同，因为在芬兰水在鱼看起来是灰色的，但是在印度，水似乎绚烂起来，所以彩色渔网可能更容易迷惑鱼儿。

In India the fish is also colorful.

和水的污染啊还有关系

It is also related to the water pollution.

That food color is interesting to say. You can't really see because my picture is so poor. But they use the color of white, green and orange also in the rice so as the same color with India national flag.

接下来就是食物颜色，由于我照片的问题可能看得不是很清楚，

印度的米呢是由白色，绿色橙色组成的，这也正是他们国旗的颜色。

And then is the flag color. The Indian flag color is very scared to the Indian, and also the British and Portuguese had ruled in parts of India, so these colors have different combinations. So that's why these color combinations are not so liked in India nowadays.

印度国旗的颜色对于印度人非常神圣，

但是我们知道印度在历史上曾被英国和葡萄牙殖民统治过，所以关于这两国国旗颜色的组合在如今的印度就没有什么好感。

Then in India, the religious rituals are very very important. So the scared color in Indian religion is also very important and they use a lot of symbolizing in their colors

在印度宗教是非常重要的，

所以来自印度宗教的一些神圣色彩都有很多的象征意义，所以这一点也是非常值得注意的

So in India they also have a special thing called color therapy that is healing by the color, if you have illness it can heal by the color.

在印度他们还有一种特别的色彩疗法，同国色彩来治疗一些疾病。

Then some tribal colors

还有传统的部落色彩。

So this way we kind of find a map of India colors combining all the colors, it is interesting to see that they repeat themselves.

这样我们就发现了一幅印度的色彩地图，我们发现有趣的是他们之间相互辉映。

So this is what I hope to find with you together about China, where these color things come from, how they influence the color culture

所以我希望的就是和你们一起描绘一下中国的色彩地图，颜色从哪里来的，他们怎样影响色彩文化。

And I want to share a couple of images from Finland from my home, this is my house, welcome when you in Finland and you know we have blue and white flag, these come from snow, water and sky.

现在我将和你分享一下来自芬兰我的家乡的景色，

这是我的小屋，你们到芬兰的时候一定要来做客，

我们的国旗是蓝白相间这也体现了芬兰的自然环境也是白雪，大海和蓝天的颜色。

So in Finland we have less color in the nature and in the environment, and also the business color culture is also less colorful.

所以在芬兰我们的自然环境的颜色就比较少一点不那么绚烂，

这也反映到我们的商业颜色也同样比较单调。

So now I shut up, let you speak, so let's start discussing Chinese color culture.

我先谈到这里，让我们大家一起讨论中国的色彩和中国的文化。

So I hope to hear your stories your anecdotes of your real life how you experience Chinese people and color, or foreign companies they came to china what mistakes they made. and what meaning typically connected with colors and color combinations, where do you think these association may come from, and which one have implications on business.

所以我希望听到你们关于中国色彩和文化的真实的故事或逸闻，以及那些外国公司来到中国关于色彩犯的一些小错误，还有哪些色彩和色彩组合有什么特定的意义，他们这些特定的意义从哪得来，哪些可以应用到商业领域。

So, Ok please tell me your story.

D: I just have this kind of thinking during your presentation, one minute ago, I suddenly have this thought, we took a look on India, we find people the color they use you know is similar to the nature, Finland same thing. But immediately remind me thinking about my country; actually China is so colorful in different places, but our color use is not so big variety, compared with India. And I think this may be another theme that controls Chinese people in the last several thousand years ago. I think it is political, you know in china which color we take is not based on the nature, it is based on the King. Maybe Chinese king is too powerful and strong 2000 years ago. They say the emperor use some kind of color, and different people use different kinds of color, one people chose one kind of color and every people just follow. So when we study the history of China, of the main trend of the society I don't think it is quite colorful society, and some signals people chose as you said, the red means something, the yellow means something, people chose this one two or twenty colors has the meaning for, and everybody just followed that no changes, and this can reflect the background of philosophy thinking. And I think the foreigners, the India, Finland really think the nature is great. In China, in every people's heart, they think I am the best. So I design the rule, other people just follow, not saying I follow the nature rule. And this can be shown in 20 years ago in culture revolution, the people just use grey, blue and red and occasionally, China is colorful, but what is the main theme, I think the main theme is open for the world. So this can be explained that foreigners to understand China color and taking the components from it and quickly coming to the trend, because we follow the open policy. So, who understand Chinese culture more similar from the foreigners' point of view, who will be the main trend, it is just a kind of thinking, it is rough logic. I just found

我刚刚就是说中国用色彩真的我刚猜想的，为什么印度人芬兰人，他用的色彩和自然特别融合，

自然有什么东西他就用什么，但是中国好像一直是脱节的，真的是脱节的，没有说和自然融合的这样一个概念，

但是中国色彩里面的符号意识又特别的清晰，红的什么，绿的什么……，所以给我感觉他有很多色彩的规范和规则，而这里面很多规则规范是人定的，所以我觉得这里面真得从宗教背景里面来看，那帮人就觉得自然界真伟大，咱们就觉得自己特牛，所以总是自己制订规则或是皇帝制订规则，所以从政治啊，

我们的色彩应用基本上和政府的倡导应用是一致的，以前咱们是文革，就是红蓝绿，然后喜欢穿军装，现在改革开放了，老外喜欢啥咱就得跟着有啥，这国际化么，所以我就觉得这个变成特别重要的一个，所以你看一个失去中国色彩的本身，就是一个中国色彩挺重要的趋势。

就是谁敢扔的比较多谁就比较牛。不知道对不对啊，可能观念比较偏激一点。

A: 这会不会和一个国家的生活水平有关系？就是大家没达到对一个事物去追求的水平，然后可能是其他国家走在前面，大家去模仿他喜欢的一些东西。有没有关系？其实也不是，他刚才讲了印度也不是很发达，is it related to the living standard of the country? People love to pursue something that the advanced countries prevail.

D: 印度不发达，但是它是有个很重要的宗教特色的，有一个无形的东西放到那，比如说政府的一个倡导啊，比如说政府说我们要反修防修，然后大家就一起军装绿，政府说改革开放，

老美是很牛的，欧洲是很牛的，所以现在一作广告就是欧美风情。然后你看中国的房地产啊，色彩基本是个世界地图，但是从来没有人说非洲风格阿，非洲小镇啊，其实非洲小镇很美阿，跟他美和不美无关，和他心里追求什么是最完美的社会有关，其实他的色彩存在于我们心目中最完美的社会是怎么样的，

D: the color use is related to the economical development, we think it will not directly related to the economical development, for instance, India . India is as poor as china, but it still uses a lot of colors. I think Chinese people use the color normally translating the information what I dream for it, dream society, and that usually what Chinese governments always lead, like currently, our dream society is American European styles, so you follow that. Just then, I told him about the style, a lot of advertisement said this is European style, this is American style. No one says this is African style, actually, African is very colorful very beautiful. But only after European or American people say this is the African style, the rest will say oh I follow the America and Europe. Talking about the color for Chinese people, the meaning is my dream for the ideal society, my dream my ideal self.

K: But it is a dream because America and Europe are rich? So is it because of the economic? So in the way the economic development does influence?

D: So I think Chinese people a kind of doesn't make the appearance, colors for their own look, for itself, they would rather to see colors and appearances as a kind of symbol, signal for something, a kind of just as you mentioned the life style. So the people they follow want to use American and European styles. That is I want of that.

L: we are taking picture on how people are dressed along one shopping street for last 8 years, we also so survey on the street ask people why they have dressed like what they are, the trend is definitely changing look at what is 8 years ago, the color of people's clothes are not as colorful as today, the trend is definitely changing. From this survey, we also have feedback from people; people also want tradition from Chinese culture. We must separate the royalty and normal people. Royalty they are really colorful, look at the temples, look at the royal palace, royalty is very colorful. when you separate it out, look at the people, the people itself looking back of the history about the Chinese people, Chinese people because of the Tao, because of the Confucius and Confucian , they believe more in the inner beauty. They don't need to dress so much; they don't need to express themselves so much externally. They are quite happy and focus on seeking a balance like making themselves read more books, make them to read poetry, to make more writing, do a lot of thinking. This is the pursuit of the inner beauty, they don't put so much colorful dresses may because of the finical reasons they could not afford too much colorful dresses. Traditionally, people didn't put too much money on dress themselves; this is what we find normal people in china.

D: is that could be explained as we Chinese people like to protect for many years, I studied some of the western culture they say what I look outside is just a show what I am inside , the look and the man 's feeling is the same they say happiness hero, silence evil. The people like to laugh they are good. But in China, we actually say the people who laugh to you actually hates you and ant to kill you. So maybe those are the several reasons and pressure from the king and outside. And one emperor control, people lose the freedom foe many years. So the appearance outside actually is a protection or pretend from showing what I am out from other people. But inside is a different kind of thinking. So that is made China's color, decoration generally may not directly show their inner side of their thinking. Normally, it is for other people how they look on me. And if I want to let other people to look at me as good, so I should follow the trend. So what the trend for today I need follow of that. That the colors become the symbols or signals for other people to look ,not for themselves to look. I am not sure whether my point is right. I think you from the Ximan color, I read the book from your company, the first page to say the founder of the Ximan color learned from Japan, 'I get a lot of train-

ing from Japan, so believe my color you know very interesting, currently in china, every kinds of people to say 'I am expert' and the first thing always want to show 'I learn it from European, I learn from America' that's the reason I go to visit the website Global Color Research. I learn from Global Color. So is that way to say, actually Chinese people that they may not necessary (to have) a very strong linkage between themselves and the color. Outside, they would like to have linkage with economical or political meaning, I mean (it is) the political higher the economical higher, (that) they want to chose something for, maybe who knows.

我自己一直觉得中国这几千年来一直是大一统的社会，所以大家心里比较压抑，而且任何一个国王都有权力杀掉你，所以很多人慢慢的造成她心里的追求和他外表的追求其实是分离的，他不敢直接的把心中的喜好讲出来，所以长期来说这个外表对于他是一种保护，或者是一种伪装，装饰，其他更多的色彩不是我要什么色彩，而是别人看我以为是什么样的东西，

W: 要符合潮流，符合规则 we should follow the trend and rules

D: 所以要国际化么，推广色彩么，所以先看国际色彩研究是什么，其实红色就是红色，黄色就是黄色，喜欢就是喜欢，不喜欢就是不喜欢，但我可以告诉你这是国际色彩专家告诉我的色彩，Come on 这样立刻大家就跟着，在这里呢，色彩更多的不是他内心的一个表达，更多的是在告诉你我是跟不上社会的主流，无论是政治的主流还是经济的主流，我是这一群人中的一个，所以我觉得在这一方面的割断会更多一些，so we need to be internationalized. If you want to promote the color, first you should check what is prevailed in the international color research. Actually, red is just red, yellow is just yellow; like it is just like, dislike is just dislike; but I could tell you 'it is the color forecasted by the international color experts, come on!' so everyone will follow the trend. Here, color is not the expressing from one's personal feeling but more the trend that everyone should follow no matter in the political or economical to show you are in the mainstream, you are in the group.

W: D显然是有备而来，我也很同意您的一些意见，包括谈色彩文化呢，离不开历史，因为我们有几千年的历史这种历史呢确实不是一个完全自由化的历史，那个皇帝规定了他用黄颜色可能代表了黄土地，而这个是一种尊贵的富贵的颜色，而老百姓

呢只能用设定的颜色，那么碰到国服，皇帝死了那么大家都不可以用颜色，每个人都禁止，大家必须用一些黑色或白色，这个时候呢使我们个体对色彩的追求呢，失去了内心深处的东西。其实每个人内心还是有色彩的，像李先生讲中国人注重内在修为，内在修为就是一个精神世界，

外在世界D讲了我们必须跟着规则，才能够受保护或是不犯错误，

那么现在改革开放时间比较短，还没有形成自己内心文化形成的潮流，所以说中国的潮流就是跟着国外先进的，我们说日本先进，欧洲先进，美国先进，但是中国每个人对色彩的内心需求是有的，现在我们大家才坐到一起讨论中国色彩文化以及中国色彩行销，我们怎么创造中国式的色彩。

Obviously, D has prepared a lot for the discussion. I could not agree with you any more. When we talk about the color culture, the history is the factor we could not ignore, as we have the history of several thousands. For thousands years, Chinese people are not living a total free life, for example the emperor excluded other people using yellow for he thought yellow stands for the yellow soil land which represents the meaning of respecting and richness, so people had to use some set colors. Even more, when the emperor died, no people can use other colors except white and black. At that time, the individual lost the inner deep feeling of his/her own, when he or she chose the color. Actually, there are preferred colors in everyone's mind, like Mr. Li mentioned Chinese weight the inner building, inner building is related to the spiritual world and in the outer world we have to follow the rules so that we could make no mistake and can be protected. Now, we just opened and had the economical inform, we haven't formed our own fashion trend from our inner demand, therefore, people thought Chinese fashion trend is just followed the foreign trend and always said Japan, Europe and America fashion are leading them. However, everyone in china has a demand from his/her own heart. That's why we sit together to discuss the Chinese color culture and Chinese color marketing, and how we create Chinese style colors.

D: 使用色彩的过程就是一个内心解放的过程。

The process of using color is the process of inner liberalization.



W: 寻找你内心深处真正喜欢的东西。  
To find the thing you really like from the deep heart.

D: 没有人敢说我们是印度色彩, 其实印度是一个颜色非常丰富的国家, 没有人敢说非洲色彩, 其实最后非洲色彩, 印度色彩被欧美人学了, 然后我们跟着哦日本人用了, 美国人用了, 所以现在其实是这样一个过程, 还有一个特别有意思, 我们去印度的时候看到, 印度有穷人的色彩, 你丝毫不会感受到印度穷人的色彩比富人要差, 但在中国很有意思, 没有穷人的色彩, 也没人敢promote 穷人的色彩。(No one will speak that our colors are from India, actually, India is country which has abundant colors. No one will speak that our colors are African colors, in fact these colors such as African and Indian are all borrowed by Western, then we found 'oh, Japanese are using, Americans are using' and follow. We are in this stage. Another interesting thing I want to talk about is that when we were in India, we found that: the poor here also has their own colors, you can find no difference between the rich's colors and the poor's colors but in China, there is no poor people 's color and no one dare to promote the poor's color)

We discuss Chinese color culture and Chinese color trend, why we had no clear clue of Chinese color, because of history because of these regulations, rules, very strictly controlled by the kings and emperors. Nowadays we have open policy, but too short time to become Chinese color culture or trend, that's why we are here to discuss the Chinese color culture and how it can be used in the future. Actually, we are agreed to create your own color is to create your own life, identity

K: E, you have some pictures, please talk about them

E: Yes, I just want to share Chinese traditional color practice in the pictures, I think it is a good explanation to D' opinion,

在这儿只是和大家分享一下中国传统的色彩, 刚才K给大家看了一些欧洲和西方人眼中的中国色彩,

其实中国所塑造出来colorful的东西可能和他们看到colorful的东西不太一样, 其实呢仍然是绚丽多姿的, 但是第二点在第二张后面可以看到, 虽然说中国传统的, 比如说五色的剪纸和一些传统的的东西, 这些曾经在过去非常流行, 甚至在现在也非常流行, 但是还有另外一面, 就是inside的一部分, 大家可以看到右下角的像我们华东区一些黑白的建筑, 还有我们的围棋还有中国古老的水墨画, 这些东西其实更多的是在表现我们民族内在的一些东西, 这些强烈的浓烈的色彩性的东西和内在的东西其实是在整个中国色彩文化发展中起到相互平衡的作用的, 那么我的观点就是说

我非常同意前面两位先生提到的观点, 但更重要的是我们是代表不同行业来参加这个workshop, 那么色彩在一个基于中国消费者的文化和背景的理念中, 所沉淀到今天的这个地步, 我们可以知道某些色彩在某些商业领域中可以非常快的崛起的, 但是同时在消费者消费的过程中还有一些非常inside的东西。

比如说, 涂料行业, 他代表的可能是家居的一些内在的个性的东西, 他可能也会受到一些朴素的传统文化观念的影响, 所以这两点在中国的色彩文化中是平衡的。所以我在这一方面用图片印证两位先生的观点, 另一方面中国的色彩发展应该在浓烈和朴素中平衡交替的。

所以这个过程不仅仅只是简单抄袭国外的时尚的甚至是奢侈品的色彩流行趋势, 同样要关注我们这种文化底蕴下所营造的一种民族个性, 这是我希望和大家分享的一个观点。Coming here just to share some traditional Chinese colors, just now K showed us some Chinese colors in European or western people's view. In fact maybe what china created colorful is different as the 'colorful things' they saw before, however, they are still colorful. Although Chinese traditional stuff used to prevail in past days and still in fashion in recent days, such as the five color paper cutting, there still existing another part of Chinese people---the inside, like what presents in the down side of the right: the white and black traditional buildings in East China area, and also I-go and traditional Chinese ink painting. These things show more about the inner part of our nation, those outside contrastive strong colors together with these inner black and white played a role of balancing the development of Chinese color culture. In my point of view, I am totally agreed with the two gentlemen, but more important, we come to this workshop to represent different industries. So we can figure out why the color system being built like present in the Chinese consumers' cultural background, what kind of colors are popular in some certain industries, meanwhile, we should also pay attention to the inside feeling of the consumers in the consuming process. For example, the paint industry, it

may represent some inner feeling of the owner in the home decoration and it may be influenced by the traditional simple culture, therefore, these two points in the Chinese color culture is in balance. I come here on one hand using some pictures to prove the arguments of the two gentlemen, on another hand; (I thought) the Chinese color culture should develop in the balance of strong and simple. This developing trend is not simply copy the foreign fashion even the luxury commodities' color trend, but pay the same concern on Chinese own nation character cultivated by the unique culture background. Above are the points I want to share with you.

D: 我到觉得从

E这学到一点阿, 一言以蔽之, 国外的色彩就像刚刚我们看到的叫做融于自然, 中国的色彩运用叫超越自然。你会发现我们的色彩不是在自然里面有或成为主流的, 超越自然, 但是他做了一个很好的浓缩和抽象, 然后一旦做好以后, 所有人都跟着follow Learn from E, the main trend of the color use of foreigner is I want to be combination, similar, harmonious to the nature. In china, our basically color use is up rate than the nature is not the same as the nature, but this is part of summary of my thinking and come into the symbol ,signal and come from the very very strong tradition,

W: That is the understanding of D, but I also prefer E to translate her Chinese into English, E please,

E: Ok, these pictures just show you some traditional Chinese color matching practice, something you can find in china's suburban, and a good example, in West Country people dress in white, but in China when the people pass away, his family will dress white, that's a totally different meaning. But it is not sad meaning but a new starting to a new life. In my opinion, Chinese color culture development means balance between some new ideas from western mind and some traditional background culture from Chinese, that's the important 2 sides of the cultural backgrounds. That's my opinion, but I could not explain more.

On this pictures here only show you some traditional paper cut and Tiantan (temple of heaven). In china we have a theory of five colors, if in western, we say three original color and 2 neutral colors, but in China if we use these five colors together, it means good luck and avoiding of evils. So you can in many traditional paper cutting and some traditional handicrafts always use these five colors. And just now D mention, in the past hundreds of thousands years, the king the government control the colors, only king can dress the yellow, and the second level may be dressed like purple white or blue. The people can only dress grey; they cannot dress the pure color, so the Chinese people didn't care what color we dress. Because the king and the government controlled the principles, this is just my explanations to my presentation and pictures, hope could help all of us. Ok, thank you.

W: Talk about history, talk about culture, I think Mr. Q could give us a good example.

Q:

没有任何准备, 我想大家刚才谈了很多, 那么我想一个国家的文化对色彩的影响, 我想我们不要光注重在城市, 因为有时我和我的外国朋友讲, when you go to Shanghai, Shanghai is not the real China. If you want to understand some Chinese colors and Chinese cultures, you should go to the minority, this is very important.

因为中国城市毕竟不多, 大多数还是在农村在少数民族地区。我们国家有个特点, 有五十六个民族, 所以呢, 这是第一个我要说的。

第二个, 关于中国的文化对色彩的影响, 有时大家看起来是政治的因素。比如我们的国旗。实际上我认为这也不是政治家们因为政治的因素来选择这样一个颜色, 实际上也是跟踪了跟随着我们国家的文化, 还是代表了我们国家的一个传统的颜色, 一个红的是喜庆, 黄的是皇家, 所以我这么理解, 所以有些东西大家看起来好像是个政治影响, 实际上不是, 还是一个国家历史造成的文化。但是从目前社会发展来看, 我非常同意这位女士的观点, 我们国家目前对于色彩的需求还是处于平衡状态, 就是两者, 因为色彩这个东西, 我想没有什么先进色彩。I don't agree there is advanced color in the world, no!

色彩这个东西阿, 颜色本身是人对于视网膜的一个反应, 的一种感官吧, 是一种心理的反应, 对色彩的喜好完全是一种心理状态, 我觉得这种东西, 要根据环境, 地理, 条件来, 像我是搞涂料的, 我接触过很多很多工业产品, 这些工业产品在不同的领域需求的色彩是不一样的, 比如汽车, 咱们国家的汽车目前来看和世界上是一个统一的潮流。这个并不是说我们在跟踪世界潮流, 而是中国人本身也有这个潮流, 对色彩的这种理解。

我想世界上的人在这个问题是共同的。不是说西方的，欧美的就是先进，我想中国人也有自己对色彩的一种趋向和爱好，所以现在基本上是黑的，白的和灰的，这个是占大多数的，所以这个不要看国外汽车公司每年发布什么流行色，实际上它也在调查整个中国人的市场，并不是说这个色完全是从西方过来的，I once had a chance go to Japan, they show me their car trend of their studies on a survey of color trend in China

他每天在立交桥，照那个照片，给我看了一大堆在中国北京，上海这些大城市照的照片，然后她来发布每年中国流行车色彩的发布，实际上它不是从他那里过来的，而是根据中国人的追求，根据中国人的审美心理嗜好，我想这个东西从这一点来看世界上的国家人还是一样的，并不代表他一定先进。

色彩这种东西会随着朝代的变化，时代的变化再变。而且这种追求也会变化，有些基本的东西会牢固的扎在人们心中变化不大。像芬兰蓝的和白的，这可能在芬兰人心中太深太深了像巴西，浅蓝的，荷兰橘黄的，这种观念已经扎到人的心理去了，新的产品开发和色彩应用我觉得不同的行业有不同的需求，这个是完全可能的。

还有一个我在强调一下，对于中国文化对于色彩的影响不要光盯着城市。我还是这个观点，真的这个非常重要。因为中国大多数人口还是在农村，再说城市的一些色彩变化，有的地方受这种地区的，少数民族地区的影响，随着社会的发展，这种交流越来越多，那么少数民族地区的这种文化也不断影响城市的文化，我觉得看中国真正的文化，不要到上海看，不要到广州看，真的，我还是这个观点。

I haven't prepared to give the idea but after hearing everyone's idea, I think when we talk about the nation's culture influence on the color, we shall not just focus on the city. When I talked with my foreign friends, I sometimes tell them 'when you go to Shanghai, Shanghai is not the real China. If you want to understand some Chinese colors and Chinese cultures, you should go to the minority, this is very important' because there is few people living in the cities in China, the majority still live in rural area and minority region. There is a feature in China: we have 56 minorities. So this is the first factor I want remind when we talking about the color. Secondly, sometimes we found it was the politic factor that influences the color, such as our national flag. In fact, I don't think the politician chose the color only based on the political factor but also learning from the nation's culture, choosing colors that can represent our tradition. The red means celebration and happy, the yellow represents royal. Therefore, I thought something looks likes being affected by the politics, actually it is not, and it still based on the nation's history and culture. However, judging from the status quo of the society, I am totally agreed with that lady, the color need of our country still in a balance. I don not think there is advanced color. I don't agree there is advanced color in the world, no! Color this thing; it is only the reaction of people's retinal, a reaction of the psychology, especially some preference of the colors. And I think sometimes these may be influenced by the environment, geography as well as conditions. For example, I am in the paint industry and have opportunities to reach some industry products. These products have different demands on colors in different fields, such as automobiles, now the automobiles in our countries have the same color trend with the world. That does not mean that we are copying the world trends but we Chinese also have this trend, this understanding of the color. I thought everyone in the world is in common in this point. The western is not advanced in this part but we Chinese also have the same color preference .therefore the majority of our cars are in black, white and grey. So we don't refer to the popular color trend published by the foreign companies, actually they are investigating Chinese market too, that trend is not only based on western market. I once had a chance go to Japan; they show me their car trend of their studies on a survey of color trend in China. He stands on the bridge everyday and takes photos. He showed me some photos that taken from Shanghai and Beijing then he publishes the Chinese color trends every year, actually that not come form him but the preference of the Chinese ourselves. From these we can learn that people from all the countries share the same preference, not some are in advanced. The color trend will change with time and also the color preference , but something basic will solidly rooted in people's heart like the blue and white in Finland , maybe these two colors are rooted so deep in Finnish hearts, so does brazil's light blue, Holland's orange . Different color needs in different in different industries that can be definitely possible. Again I want to emphasize, the influence of Chinese culture on Chinese color culture we should not focus on the cities. That is very important. Because the major population in China is still in rural and some colors in cities are affected by the rural or minorities regions. With the development of the society as well as more and more exchanges, the culture from minorities region will influence more on urban culture. Therefore, I hold that if you want to see the real Chinese culture, do not go to Shanghai, not Guangzhou. Yes, I still hold that opinion.

J: 我想说两句, 今天的主题叫做中国的文化, 中国色彩文化在商业中的应用, 我对这一行的理解呢, 我入这行五年, 原来一直做服装, 就是我对色彩的理解, 色彩就像一个桃子, 但是他这个核是什么, 实际上不是文化, 是科学, 是色彩科学是这个核, 在外面包的这个果肉是色彩文化。I want say some words, the theme of today is Chinese culture, Chinese color culture in the business context. I have entered in the color fields for five years, and used to do some jobs with clothes. What I understand on colors is that: I think color is like a peach, but what is its core, actually it is not culture but science, the color science is the core. The pulp around is the color culture.

This lady has worked in the color field for five years, and before she was in the fashion industry. And she think the color is like a peach, the core of that is not the culture but science, color science, only the fruit pulp is the color culture.

关于这个核呢, 我们现在一进入一个陌生的国家, 都会先关注他陌生的东西, 而实际在商业上的应用, 科学的部分应该更多, 这是一比例问题, 就是文化的东西是一个不同的东西, 而是科学的东西是必须先被应用进来, 一个共性的东西, 然后再去点缀出来这个是有中国特色的东西。但必须先世界的商品, 然后才是有中国特色的商品, 因为你的注意力一下子集中在有中国特色的商品上, 他就成了特定的商品了, 而不是一种泛化的商业产品了。About the core, when we entered into a unfamiliar country, we always focus on the unfamiliar things, but in the business, what we applied more is the scientific part. It is a question of composition percentage. The culture things are different things but the scientific things shall be applied first as it is the common thing. And then we decorate out it is the thing with Chinese characters. But first it has to be the world commodities, then commodities with Chinese features. If your attention is all concentrate on the Chinese feature commodities, it becomes the special commodities but not a kind of universal commodities.

W: 江女士这些话, 让我想起来了, 就是D前面讲的就是你们于西蔓女士, 她实际上是把在日本学到那种色彩科学知识运用到中国来。Ms J' s words remind me of the Ms Yu Ximan who has been mentioned by D. She actually help ally the color science learned from Japan into China.

J: 对于色彩是怎样研究和认识的, 学的并不是日本的色彩文化, 但其中肯定是在百分之百的这里面, 肯定学了一些日本色彩文化10%, 但是更多的是关于色彩物理属性的一种认识, 这种东西是不分国界的, 就是一个颜色, 她有三个属性, 色相, 明度, 纯度, 然后一个红颜色, 不管你是那个国家的人视网膜看到那个红颜色, 反应出来你都会觉得他是一种热情的颜色。这个都是一样的, 只是在中国, 人们对于她在热情的基因上又加上了一种色彩, 这种色彩才是在一个核上面又加了一层, 这才是政治和民族的东西。What we learned is how to study and know the color but not the Japanese color culture, actually it may be only 10%, and more of them are kinds of understanding of the physical property of color. This thing is not limited by boundaries: there are 3 features for a color: hue, brightness and saturation. And about the color red, no matter what countries you come from when you see the red on your rental, you will feel it as passion. All the people are same. However in China, people add other elements besides its passion factor, like add a pulp to the core that is the things belong to politics and ethnics.

She thinks that the core of color is universal, it was accepted worldwide, it is the most important thing in color, first we should know that it is kind of goods can be used world wide, and then we add something on it, like our ethnic characteristic, for example, the color of red, all the people think the red gives you a feeling of passion, no matter what is your nationality or ethnics. And when it came to the Chinese, it was added some political factors into it. But form the basic sense, the color we felt is just the physical features, based on their brightness, purity or other else, so she thinks that the core of color is science, the other things just add favor into it. J:或者说我们一个国外的公司, 比如说CPS从芬兰来到中国, 那它应该是在自己体系里面, 看具有芬兰特色的部分是不是和中国有冲突, 然后把他拿出去, and in another example, foreign companies like CPS, it comes from Finland to China, so it shall examine its own system to figure out whether the parts with Finnish features have conflicts with Chinese ones, and then take out of them.

W: 从这个角度讲,我们和你们有相似的地方,我们更关注的在涂料上形成这个颜色的技术和解决方案,这个东西说穿了,和你们的色彩科学是一回事,都是一种工具,这种工具运用到不同的国度,他会和你所在国度人民生活习惯啊,风俗文化相结合形成当地的东西,所以来自于芬兰,我们只是来自于芬兰这种技术,来自于芬兰的这套系统,真正运用到中国还是中国的色彩文化。

W: Common parts of CPS Color and Ximan Color ,they are same, that is kind of facility you can call science, we call it tinting system, it is kind of facility to help Chinese people to implement color, the paint, or the plastic industry ,we give a kind of solution. Tinting system is kind of facility, but the real user, they are consumers, they are people, they are Chinese people, and they have to understand the culture of Chinese color, so we just provide a kind of solution. This kind of solution is kind of facility.

That's the similar meaning of the color science, Ms. Yu Ximan ,she learned it from Japan , a kind of color theory but use in China

J:就实际上,商业色彩是消费者喜欢什么颜色,他在某个阶段喜欢什么颜色。我们称为嗜好色,实际上嗜好色这里面共同的东西要超过传统的文化的东西。运用色彩相对来说,如果在封建社会,不管哪个朝代,其实都是有政治的意义的,但是进入近代以来,像钱老师说的在乡村,在偏远的一些地方。仍然深藏着一些我们看起来非常绚烂的东西,实际上是一种向往,就是对生活的一种向往,而不是像芬兰或印度把色彩应用到自己的生活里了,这个可以理解么?比如说你到农村去,你可以看到他的剪纸是这样的,装饰是这样的,但是你看他的碗,他用的东西,就顶多夸张一点像东北,他用在了被子上了,但是实际上比如说他家里的器皿实际上都没有到那种程度,他是一种愿望。Actually, the business color is what the consumers prefer. The colors they prefer at a certain stage, we called it prefer color. Actually in the prefer color something of common are more than those of traditional culture. Comparatively, using the color in federal time, no matter which dynasties, it has the political sense. But in the modern time, as what Mr Q has mentioned, in the rural area in some parts afar still hide something we thought really colorful. In fact it is kind of dream, a dream to life which is not like in Finland or India: they apply the color in daily life. Can you understand? For example, when you go to rural area, you can find their paper cuttings is like this ,decoration is like that but you find their bowls ,the things they daily use, (the color of them are still simple). However, in the northeast, maybe a little colorful, they use them in the quilts. But all the things they daily used actually not as colorful as (the paper cuttings or decorations).

D: It is not actual color, it is dream color.

W: 而且我理解有些色彩其实是很那实现的颜色,他有技术上的原因,技术原因, and I think some of the colors were really hard to get , it has some problems in techniques.

J: 对,他都是那种停留在纯度很高的层面上,没有那种灰的,像日本,日本的传统色基本上都是一种很灰旧的着色,但是在中国这种两极分化比较严重,这边是讲儒家文化,讲内敛的先搁在心里了,但是外面呢还是一种希望绚烂希望辉煌的一种东西,是没有运用到生活里的,是一种拥有象征意义的东西放在那里, Right, they all stay in the very high level of saturation, not having the color like grey. For example in Japan, the traditional Japan colors generally are all very old and grey but in China, there were two extremes , one side emphasize the Confucianism which focus on inner beauty , the outside was dreaming for something really colorful and glorious not putting in daily life but having the symbolic sense. She thinks although the king, the emperor control the ideology and the color use of the people, you can see in some rural part of China, people still use something very colorful. But it is only used in some kind of worship things, used in their dream. It reflects their inner, they want such kind of colorful life, but actually from the things they used in their daily life , we could not find many things with so many colors, look at the bowls, the instruments they used in their house, it is grey and blue, they are not so colorful. Therefore, it shows 2 layers of Chinese personalities, one is Confucianism, they asked people to put their emphasis on their inner beauty, try to purify their self. The other is their dream, from personal desire; they want such kind of colorful life. So they have the worship things to have so many bright colors. And we can see another example in Japan, Japanese prefer grey and colorless color, it reflects their philosophy united with their practical use. But in china, we use some colorful color to have some symbolic sense, so it reflects 2 layers.

所以中国消费者消费时出现一种分化, 当他想日常买东西的时候, 他趋向于向国际化学习的过程, 因为他在他的先辈消费行为里没有找到如何把传统色彩文化运用到日常消费 so there are difference in Chinese consumer' s consumption, when they want to buy some daily stuff, they tend to follow the international trend, because they have not found how to apply the traditional color culture in to the daily using from their ancestors.

So we can see the difference between the daily and their dream, from the tradition, the Chinese consumer didn't learn from their ancestors how to use their dream color into practice, because before we didn't put the dream color into our practice, that's why nowadays people follow the international trend.

当然在流行色方面, 不同国家在做的时候有自己的不同, 但就是我们今天讲的是商业运用么, 就是我前面讲的比例问题, 大家不要一下子就扎到里面了, 而是在实际商业运用里面, 中国老百姓对文化的部分

实际上不是我今天去选一个杯子, 说我是中国人所以我要选一个中国红, 比如在日本, 他有一个传统的秋叶色, 那他可能会说好我今天买茶具就要买一套有这种色或是有这种色组合印象的茶具来表达我的喜好, 但是我们说中国红, 我们不会为了生活中搭配一个什么东西去买一个中国红的东西, 当我们消费中国红这个颜色, 我们怎么消费呢?

比如说, 一个外国朋友来了, 我买一个东西送给他, but in the color trend, different countries have different ways but today our focus on business context, so we shall know the percentage suggestion which I mentioned before. We should not get involved in that but we shall concentrate on business this background. color call Actually, that is not like: Today I want to buy a cup, so as a Chinese, I have to buy a cup with Chinese red. However, in Japan, they have a traditional color called Qiuye (autumn leaves) color, they buy the cup with this color or this color combination to show their feelings. But we talk about the Chinese red, we will not buy a thing with Chinese red to fit something in our daily life. So when do we consume the Chinese red? When we have a foreign friend visiting, we will buy something with Chinese red to him.

D: 外国人把色彩当作生活中的东西来用, 中国人把色彩当成是一个东西来供, 就是生活中没有么, 就是和我放一个神像, 一个观音没有区别, 今天我要用色, 我要家里搁个关公, 家里不搁关公, who care.

Foreigners treat the color as the daily life stuff to use while Chinese treat the color as the saint to sacrifice. They are not used in daily, which just has no difference with putting a figure of god or Buda at home. Today I need to use it outside I will turn to it, but whether at my home I use the color or not, who care?

J: 有一点点这种感觉 something like this.

W: 我还是强调有一个技术层面的, 比如说我们原来的涂料厂, 我们做这个颜色的能力比较有限, 我们只是厂家作了几十个颜色, 老百姓你去挑, 我挑不到合适的我就用白色, 这个杯子呢, 我不太懂瓷的技术, 可能他比较懂, 杯子是不是白的比较容易做一点, 所以大家都做成白的。I still want to emphasize there are some reasons with techniques, for example, our old paint factory has a limited capacity to produce the colors. We can only produce several colors and let the people to chose. If they could not chose the one they like, maybe they have to use white. And about the cup, I am not clear about the technique applied, maybe make the white cup is easier, so all the cups are made into white.

D: 中国你要是皇帝, 啥色都能够给你做, 技术层面我倒觉得不是一个太难得 if you are emperor in China, whatever the color you need, they can make out. I do not think it is difficult in technique.

W: 他还是有难度, 烧那种红可能还是有一定难度的 it still has some difficulties, especially to bake such kind of red.

D: 李先生刚才讲的, 中国人叫内敛文化, 所以我从他那学到, 日常生活用品是没色彩的, 然后讲就内敛, 然后他需要用色彩的时候, 是秀给别人的么, 是表示一种尊重, 就不需要内敛了, 当成秀一个关公, 秀一个什么, 所以色彩在他们应用真的是当成寄托我梦想的一个东西, that' s it

但是日常生活要回到我的儒家文化, 平平淡淡才是真, 所以不是技术上做不出来, 中国很多颜色做的非常鲜艳, 反而老外做不出来, 如果你真的去用, 他不是一个主流的趋势

，他主流的趋势还是兰啊，灰啊，白啊这种很平淡的东西，但是在一瞬间它可以弄得比较绚烂。老外叫人色，我们叫神色，Mr. Li has just mentioned ,Chinese people has an emphasis on inner beauty , therefore I learn from him, in daily life we have no color as we emphasize on inner beauty ,however when we need to use colors , they are used to show others as a sign of respecting, then we don not need to be conservative to show them. So the colors used on those things are really carrying our dream. that's it, but in the daily life we have to return to the Confucianism . More simply and plain, more like a real life. Therefore, the reason is not the technique problem, you can see some very colorful color in China, it is the foreigner can not make. But if you apply them, they will not be the main trend, our main trend still is blue, grey or white, these simply things, however sometimes, the trend turns to be really brilliant. The color used by foreigners called people's colors, the color used in China called saint's colors.

W: 从某个角度来讲，这绝对是对的 Yes , definitely true in some points

Mrs. J thinks that, from the color which is most popular among people is different from nations. But this is based on the color science, for example, in commercial use, we only find this just a color; it is from the scientific sense. We didn't consider so many political or ethnic factors into it. for example, when you buy a cup, for a Chinese , he didn't intentionally to buy a cup with Chinese red ,he/ she just chose a color she/ he likes, not based on he/she is Chinese ,she/ he has to buy a cup with Chinese red.

D; to make it short, the color for life or the color for show, I think in Chinese the philosophy is color for show, not like western, western is color for life. So when you studied the Chinese daily normal life, traditionally or today, they do not use so many colors. But when they do the celebration, they use the much strong much colorful color than the western. So make it short color for life and color for show.

E: not show but hope.

W: that mainly for the past, I will say in nowadays, people chose more and more colors based on what they like. For example, when you so decoration of your home, do chose the color you like, not show for others, that is the new trend. We are on the way of new trend.

K: That's what I hope we could discuss further why you Chinese do like different colors and different combination of colors than Europeans. Because we don't like the same colors, like S and I we discussed on that, to our eyes, the Chinese color combination is strange. I don't know, for example this is European combination, may be it seems strange to you. So I agree with you that what the preference are, but I think the preferences are affected a lot by the culture. Because you are used to see this type of red, for instance.

L: that's what we called science, the science of color, because the colors bring out a certain emotion for people. What kind of emotion the color brings out, just based on your historical background. If you used to live a very excited life, a very colorful life, the red color will fit your emotion, you will buy; maybe another person lives a very grey life. The red color give him a feeling of untouchable, it will not sell. So we are talking about preference, which color brings you the emotion. We should talk about the emotion create the culture not applied the color into products.

D: that could comes from Chinese color use, between the no color and too color, just as an example of your clothes, I ma not typical Chinese, when you studied the general Chinese, they just chose one color that is not too strong. That is their daily life. But for you, you may say 'oh, that's not my life' but when they chose the color, they chose it that for to show off to people. They will think 'oh, that's not strong enough' so you find that when you were celebrating the social activities or something they really want to make some people remember me. They use too many strong colors. It can be explained why there is such a big difference. But in western, you see the change rate is not so high, basically it is the same systems. But in china, in daily life you may find it is not so colorful country, but someday when you came to the Shanghai tan ,the color is very very strong. That is something I followed that gentleman's idea, the psychological background of that.

K: And A, could you tell me a little of yours?

W:老外他们特别想知道,为什么中国人关于色彩的喜好,和中国色彩组合的喜好和他们那么不一样,我们对于这种色彩的喜好是怎么来的?比如为什么庆祝的时候,我们会选择这种红色,为什么结婚的时候要穿红色现在又穿白色,这些方面的观念是怎么形成的它们比较感兴趣。The foreigners want to know why Chinese people's color or color combination preferences are so different with theirs, for example, in the celebration we chose red, and in the wedding we wear red but now we wear white, how these ideas come is what they are interested.

A:我讲两句啊,综合各位说的我有个想法,我觉得色彩在一个什么样的地方都是一个附加价值了,就算是没有太多的色彩,大家也是一样的在生活。但是它可能可以起到一种强调的作用,就像我们中国结婚呢,就会觉得红色更代表的是一种喜庆,那可能是代表的一种感觉。然后谈到在商业上的应用呢,大家刚才都谈到首先是了解,一个地方大家喜欢的是什么,然后针对大家喜欢的来做统计,统计了以后我可能会加上一些新的东西,然后我再教育这些人比如今年什么叫做酷,酷可能以前是穿一个黑色的西装啊,全身都是黑的,这是酷,但是今年不一样,今年的酷可能是把头发染成黄颜色。这就是我大概目前对色彩的一个理解。I think the color is kind of added value, even if we may have no color, we can still live a life. Sometimes, it has a function of emphasizing, for example, in wedding, we Chinese like to use red, it means celebrating, it means very happy. But in commercial, we should do marketing, we should know what is the popular trend now, and then added some elements into it then create a trend. for example, in the past, people thought wear black, it is cool. But now, people think dye your hair into yellow is cool. So when it applied into the commercial use, we should know what the consumer want.

He thinks that the color is kind of added value, even if we may have no color, we can still live a life. Sometimes, it has a function of emphasizing, for example, in wedding, we Chinese like to use red, it means celebrating, it means very happy. But in commercial, we should do marketing, we should know what is the popular trend now, and then added some elements into it then create a trend. for example, in the past, people thought wear black, it is cool. But now, people think dye your hair into yellow is cool. So when it applied into the commercial use, we should know what the consumer want.

然后通过一些商业的运作,比如像广告啊,大家看到原来像这样子,才能显示出像我们刚刚看到日本女孩子穿的衣服,然后大家也觉得这是一种生活方式

然后大家发现原来生活也可以是样子的,这样更能表现自己的特性。

所以大家觉得我也可以像他一样了。然后可能是会带动一种潮流, When we make it into business practice, for example, advertising, like that Japanese girls' example, people realized that it is also a lifestyle, which may be more fit my personality. So I could live like them that create a trend.

When we make it into business practice, for example, advertising, like that Japanese girls' example, people realized that it is also a lifestyle, which may be more fit my personality. so I could live like them, that creates a trend.

Li

Qg:我觉得中国的色彩,总的来说还是一个引导问题,这个引导的问题呢,有一个色彩启蒙的问题,我看过我女儿在国内学校老师上课的一些方法

以及一些教育的形式,也和我们老家的,农村的一个美术老师教育的方法。截然不同,我觉得好一点的教育方法应该让孩子们自己选择色彩,自己利用自己的心理活动来选择一个心仪的色彩,然后传统的教育方法,就会告诉你,红色就是喜庆,黄色就是什么,绿色代表什么,

我觉得彩色来源于来源于一个人内心的活动,就好像我们画画,我要用这个颜色表达什么呢?表达我们内心的活动。我不一定要把桔子啊,苹果阿,画成红色的或是黄色的,我可以画成别的颜色,他是一个色彩的心理活动, I think the Chinese color still is kind of problem with leading or rather education. I had visited my daughter's art class and learn about China's school. It is very different between the painting education in city and rural area. the best education for children is to chose the color he/ she like, not because the teacher's telling of 'you should chose red, it means happiness, you should chose yellow or green, because it stands for ...' the color should be generated form people's inner heart, from people's



own mind instead of outer factors, for instance, like painting, you are not necessary to put orange into orange, put apple into red, you could put whatever color you think fit them,

D: 你的意思是色彩应该是人自发的心理活动, 但是中国人 (的色彩观念) 是太多地被教育过了就是这个色彩是什么 you mean the color should be the inspiration from the inner heart but Chinese has been too extensively educated on the color meanings?

W: 或是被一种不正确的方式教育了 or educated by some incorrect ways.

D: 就是他已经有一个规则了,  
他教你怎么想, 已经把你的趋势干掉了, 在你老家已经告诉他就是a,b,c而且这是固定的答案。It has a rule; it will teach you how to think and had killed your own trend. In your hometown, your daughter has been told it is a, b, c and these are fixed answers.

W: 不是去激发你内心真正的东西 not to inspire your inner heart

Li

Qg: 所以这个对今后孩子的成长, 对色彩的认识有很大的影响。他已经根深蒂固的, 恩这个东西就是这样。Therefore it has a great influence on children's growing up and understanding of color. They have been rooted in the rules and thought it should be like these.

D: 这一点我绝对同意 I can not agree with you more on this point

W: 所以你女儿画苹果都是黑色的。So when your daughter draws the apple, she will draw it as black.

He thinks that this is kind of problem with leading or rather education. He put his daughter as an example, his daughter is learning painting. It is very different between the painting education in city and rural area. He thinks the best education for children is to chose the color he/ she like, not because the teacher's telling of 'you should chose red, it means happiness, you should chose yellow or green, because it stands for ...' he thinks the color should be generated from people's inner heart, from people's own mind instead of outer factors, for instance, like painting, you are not necessary to put orange into orange, put apple into red, you could put whatever color you think fit them, so he thinks Chinese traditional education is suffocating the inspiration from people's instinct. So we should let the children chose their own colors not based on the social rules.

J: 就是刚才所说的婚礼, 中国人想表达的是喜庆, 而国外想表达的是爱情纯洁, 他们想表达的思想是不一样的, 所以选了不一样的颜色。About the wedding, Chinese want to express happy but west want to show the purity of love. They want to express different ideas, so they chose the different colors.

W: 就是人本身的感觉是不一样的 it is different in people's feelings.

J: 我不知道外国人想表达喜庆时, 是不是也会用红色。I don not know whether the west want to express happy will also use red.

She noticed that in Chinese wedding, we use red, because we want to express our happiness, western use white, maybe in their philosophy, wedding should be the symbol of love's purity, so they use white, because we have different feeling towards wedding. So she was wondering if western want to express happy, will they also use red..

K: In Finland the red is not the color for happiness like in china; in Finland we don't have a special color for happiness, communicate happiness. When we wear white dress in the wedding, it symbolizes the purity, but also happiness, it is very festive color, so the interesting thing, when I heard Chinese when we use a lot of blue and white, they looks sad, for us is not sad, for us blue and white is very beautiful very happy combination. Do you agree S?

S: absolutely, blue and white are sort of clean colors,

W: sorry, I misunderstood, I thought Finnish people get married, they felt sad.

事实上，在西方红色并不是高兴的颜色，并不是高兴一定用红色，在芬兰来说，并没有一个专署的色彩来表现内心的喜悦的，我们在婚礼运用白色，他同样代表着纯洁，也代表着喜庆，比如我们芬兰用白色和蓝色的组合，在中国人眼中是悲伤的颜色，但是在我们芬兰人眼中他就是非常漂亮的非常令人愉悦的，同时也代表着一种纯净的色彩。

K: A little bit more about color red, if a lady wears a lot of red, she can be thought as a little, if you put it very badly, you could think she is a whore, that is kind of old thinking, there was a lady celebrity get married in red dress in Finland, and it was put in all newspaper in Finland like a shocking how can she wear red like that if she is a good woman

关于红色还有有趣的是，如果在芬兰一个女士穿太多红色，会被认为非常放荡，品行不端。当然这好似一种传统的思想，曾有一位芬兰的十分有名的女士穿着红色礼服结婚，芬兰报纸感到震惊：如果她是一个品行端正的女士，怎么会穿着红色？

Red to us is like an exclamation mark, if you really want get notice from others, you wear red. 红色对以我们就像感叹号一样，如果你真的想得到别人的注意，你才会穿红色。

S: It is also a seasonal color, on Christmas decorating, we do paper floor in red, but just in Christmas.

这也是一种季节色，用于圣诞节装饰，我们把地板涂成红色，但是仅限于圣诞节。

D: 所以到中国人，这帮人怎么天天过圣诞？

So, people is wondering why Chinese people always celebrate Christmas?

S: so I can see Christmas everyday, even in summer time.

X:

我觉得色彩是来自生活的，来自自然的，我简单的介绍一下对食品的包装，不过我觉得白色的包装应该是奶油味和原味的，它可能给我们感觉是很纯净的东西，然后红颜色的东西，大家都应该知道是很辛辣的东西。可能来自于大家都知道的辣椒。就是说很热情的，很适应年轻消费者的，然后米黄色的，可能是来自五谷杂粮，很多婴儿食品都是用的米黄色，或是淡一点的偏金黄色，然后我觉得蓝色的，可能是来自那个海风，因为它有一种薄荷的味道，清新的感觉，黑颜色的是来自那种口味比较浓重的，然后他的口感是比较硬的，比较适合男士的，我觉得是这样。I thought the color comes from life, from nature. Taking food package for example, we always use white for food with cream or original favor. Because they give us the feeling of purity; use red for spicy which obviously comes from the pepper standing for passion suitable for young consumer; then the yellow one probably coming from the grains is mostly used in the baby food; blue stands for ocean having a favor of mint—refreshing while black is used in some hard and strong favor food, especially for men.

He thinks that the color comes from life, from nature. Taking food package for example, we always use white for food with cream or original favor. Because they give us the feeling of purity; use red for spicy which obviously comes from the pepper standing for passion suitable for young consumer; then the yellow one probably coming from the grains is mostly used in the baby food; blue stands for ocean having a favor of mint—refreshing while black is used in some hard and strong favor food, especially for men.

K: Now I hope we would go into more business examples, if you could tell from your own experience instead of your opinions, your concrete example, what you have experienced, what you have heard about what other people have experienced, so maybe that is your customers make you to do this or that, maybe that is business color, or maybe it occurs during your business negotiation with someone.

我希望呢我们下来的讨论能更往商业方面靠一下，我们可以讨论一下自己亲身经历而不是范式抽象的讨论，我希望了解你们所经历过的，或是你们的客户经历过的，或者是你们在商业谈判中遇到的有关色彩的故事。

That one have a story about something actually happened, then we together think about why, what are the culture, are the other thing, what the psychological the preference behind this happened. I would like to get this actual experience

当我们有了一个现实发生的例子，我希望我们接下来一起讨论一下为什么他会发生，他后面蕴含的文化，心理精神层面的原因是什么。

So are you the chairman now?

请您来做一下主席，控制会议整个过程。

W: 好呀，我想还是最真实地感受分享一下，因为Doctor

K在准备她的一些东西，需要大家比较实际的例子，我暂时还没有想好，所以我把发言权交给我的伙伴，从这边开始，

So, doctor K preferred your personal staff, personal your personal experience, so let us share it with her, I am not really get prepared, so please start from my companies, from this direction, go around.

Li Qg:

我们有时候也做一些包装设计啊，像油漆的包装，我们有些客户像台湾的和本地的内地的企业，相对来说，台湾客户对于色彩有一个自己规范，有自己的CI或VI那一套，然后来规范我们得色彩运用，那大陆的企业可能对色彩没有什么特殊的要求。做起来，设计起来可能会轻松一点。Actually, we do some package design for the paint barrels. Some of our clients are from Taiwan, Some from Mainland China. They have different requirements about the color. For Taiwan companies, they have their own standard, their own requirements for the color using, for example, they have VI and CI, so it may be a little bit harder for us to design for we have to follow their rules. But the mainland China companies don't have so many requirements, so give us a large room to design.

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W: I asked him to email you some of his samples to you later.

D: 这样吧，我给你一个色彩方面的例子，没想到今天会用到，但是稍后我会发一个email给你，

我这次十一的时候，去了一个地方看到一个扶贫项目特别让我感动，就是汝阳县在粤北地区，非常非常穷了，少数民族地区，以前是一个国营的林场。那么后来有几个致力于环保啊，当然本身也是开发房地产的，然后请了一帮德国人，法国人转了一圈，就他们做了一个扶贫项目，这个扶贫项目非常简单，把这个县城最老最老的招待所，方盒子的，然后就是把它漆成一个图案就是橙色，黄色，浅橙色。他就给你重新涂了一遍，当然也加了护栏啊，一些装饰。然后他的命名就是橙屋，这个橙屋后来变成广东省十大魅力酒店，然后你要提前一个星期去预定才能有房间，每个房间收费300-

500不等，所以他就实实在在的用色彩把一个很贫困很贫困的山区改变了，然后所有的其他的地方你觉得是中国很普通的山区，但就是这个橙屋你会觉得和世界的距离是很近的，就只用了色彩作改变，我今天晚上就可以把这个e-mail给你们，就是我看到如果你能够及时简单的改变色彩，你不仅能该改变它的环境，而且实实在在是一个好处，改变了整个山区一大群人的生活。

Ok, I will give you an example about the color, I have never thought it could be used today, but later I will send you e mail about the example. In this national holiday, I went to the north of Guangdong Provenience, a county called Ruyang. There had a poverty-aiding project sponsored from German and France. This project touched me a lot. There used to be a state owned forest, and later some people who want to make efforts on the envoi men They had achieved a great success named orange house which is changed from the local old guest house into a modern hotel just by changing the outer color of the building. They changed it into orange, yellow. The inside facility of the hotel is just 3 star standard but because of the modern appearance, they charge the rent as 4 or 5 stars hotel's. It attracts thousands of people coming as it was called one of the top 10 charming hotel of Guangdong Province. Meanwhile, the orange house changed a lot of people's life for it pulls the whole economy of the region. It is a real experience that color can change people's life, can help a region's economy.

W: 它里面星级酒店的设备有没有去更新阿? are there any updates in the facilities?

D:

那个稍微弄了一点三星级了。但是收的是四星级五星级的价格, 只有28间房, 这个上网站叫orange

house也能查到, 所以这就是我看到色彩改变生活, 把一个最贫困的山区改变的example, 我就是前两天刚刚经历的, 所以我准备请姚总再去那儿受教育, yes they updated into 3 stars hotel, but they charge the price of four or five stars'. They only have 28 rooms and you can check it through the internet with the key words orange house. So this is the example I found that the color could change the life, it changes the poor mountainous area. These are what I have experienced two days before, and I planned to invite Ms. Yao to experience it too.

W: 你直接看了现场? so you go to there by yourself?

D: 我住的, 这就是色彩改变生活, 改变一个地区的经济 I lived there, this is the color change the life, changes the economic statues of an area.

He shares an example about color changes one's life. This vacation he went to the north of Guangdong Provenience, a county called Ruyang. There had a poverty-aiding project sponsored from German and France. They had achieved a great success named orange house which is changed from the local old guest house into a modern hotel just by changing the outer color of the building. They changed it into orange, yellow. The inside facility of the hotel is just 3 star standard but because of the modern appearance, they charge the rent as 4 or 5 stars hotel's. It attracts thousands of people coming as it was called one of the top 10 charming hotel of Guangdong Province. Meanwhile, the orange house changed a lot of people's life for it pulls the whole economy of the region. It is a real experience that color can change people's life, can help a region's economy.

Douglas: and this company also buy around 20 more houses, and they have their ten years' plan, every year, they changed the color of 1 or 2 houses, so after 10 years, this area can become the most attractive tourist area. So this is the only place that I lived and felt touched they are not just selling the color, using the color but actually they help people.

A

: 我给大家讲一下我以前影像行业, 柯达着一块, 消费者的选择吧, 以前柯达的商标主要是红色和黄色, 这两种颜色组成的, 另外一个影像行业的巨头,

日本的富士, 他的商标主色调是绿色, 后来柯达的广告没有请任何明星, 他就会找一些很普通的家庭, 会有小孩, 中年人, 还有年龄比较大的父母, 然后会用红色, 黄色做一些主色调做一些广告。然后后来给大家留下一个感觉, 柯达代表的是家庭的一种温馨, 然后大家觉得柯达照人是更好的。富士呢就有了另外一个想法, 在这方面, 打不过柯达, 于是他就请了郭富城, 陈慧琳哪, 这些电影明星制造出一种动感。最后富士胶卷给人的感觉是适合拍摄室外风景的照片, 那么从技术层面上去对比呢, 这两种胶卷的成分啊功能啊是差不多的, 但是由于商家用的方法, 我们就感觉可能更适合这样子或那样子, 所以我的结论是我们用一个什么样的手法来影响消费者, 那么为了达到一个结果可以提供更多的方式让他去选择。

或者说中国结婚事红色的衣服, 那么现在结婚把婚纱也融入进来, 那可能连旗袍也融入进来了, 中国的女士要结婚那可能要换几套衣服了, 那可能在西方一套婚纱就搞定了。

I will share experience about Kodak, about their strategy in marketing. The main colors for logo of Kodak are yellow and red, another film giant, Fuji, their main color is green. The advertisement of Kodak didn't invite any stars but some common family, which has children, middle aged people and old parents, using red, yellow as the main themes for their advertisement. It impressed people with a warm feeling of family and create an impression that Kodak is good at photographing people. Fuji has another strategy of inviting some stars like Aaron Kwok and Kelly Chan, who are famous for their active dance. Finally it leads people to feel when you want to photographing the outside view, you would better choose Fuji. However, from the techniques or skills these two have the same functions. But the companies use different advertising strategies to influence the consumers. Therefore, my conclusion is that when we want to influence the consumer, we should provide more choice for them. For example, in Chinese wedding now, besides the red dresses, our brides also wear white dress as well as

Qipao. Therefore, a Chinese bride may have to change her dresses several times during the wedding, meanwhile in west , the bride only need one dress.

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D: actually, I learn from that gentleman, I think it is kind of color mix, that would be very important and kinds of trend.

K: Do you think the color orange have some specific purpose?

Douglas: I think they chose the color, I guess, maybe not 100 percent right. In my understanding, 在美国有个桔屋, in America maybe Los Angles, there is also a orange house located in the high-end area. For me, I immediately link this with that American one, and also the meaning of orange is more bright, and it is not traditional Chinese kind of bright, but also, mixed with some international brand, making me think of California . and these specifically will attract a lot of high end people , I asked the hotel , they said around 40% of the guests were from Hong Kong, 10-20% basically came from Japan and Korea, my first time of knowing these is actually from one of my Korean friends. This is kind of meaning, orange ,I think it is bright, happy, and also international mix with very poor area and give people very strong impression of that. 刚才女士问这橙色有没有什么特别的意思, 我这解读也不一定对啊, 但我知道在美国的加州有个叫桔园啊, 它也是挺有名的一个住宅区, 很高档的, 所以我问过这个整个酒店去的人, 其中40%是香港人, 然后10-20%是日本人和韩国人, 一半是大陆人, 大概是这样子, 首先它用的橙色接近我们的黄色, 也是很happy很幸福, 如果他真的用了红色, 也不见得有足够的国际化, 但是它用橙色又让你联想到加州, 因为全世界产橙最多应该在加州, 这是全世界都有名的, 所以就国际这种快乐, 时尚和中国最贫穷的山区放到一起有一种冲击力。我不知道是不是这个原因了, 这是我自己非专业的解读, 但是住起来非常棒。这个感觉会非常好

W: 然后我没去过, 但我想象着这种橙色和青山绿水也会形成强烈的对比。所以非常显眼。

D: 本来他不种桔子, 后来他把桔子加到里面, 它是种松树的talking about the mountain, actually it is for the people to grow the tree to make furniture. It is green outside everywhere. If you put a very big orange into it, I guess from the sky, you can see can greens surrounding an orange, orange is from nature, from the international standard, also very close to the red ,and those may be the key reasons they chose these.

K: what about L?

L:

其实我在调色系统这个领域里做了九年了, 实际上也是见证了调色系统在中国的发展, 实际上在推动调色系统的过程中实际上也是在推广颜色。

因为我们都知中国实际上不缺少技术的人才, 也不缺制造和销售的人才, 在中国是缺少市场方面的人才, 这个九年的过程, 这个调色系统从的一种神谈, 人们刚开始听到电脑调色, 认为所有的东西放在电脑下面就自然而然得出来了客户所需要的颜色, 慢慢得到今天我们把它作为一个工具来应用, 这是一个欣喜的过程, 我也觉得在座的各位大家都是由于色彩的喜好坐在一起, 所以我也觉得色彩实际上是没有局限的, 也没有国界的

，可能今天中国我们还受到一些传统文化的教育，或者叫束缚，仍然比较内敛，体现我们在家庭的装饰，很少用纯色，比如这种紫色，可能在中国很少有家庭用这种紫色装饰自己的家庭，可是在国外他们就可以很大胆的用一面墙涂这个颜色，但是我觉得随着国际化的接轨，慢慢的这种渗透，文化的渗透包括色彩文化的理解，这些gap会越来越小，色彩也会国际化，慢慢统一起来，但是它有没有局限性，他会根据不同的时代不同的文化或者不同科技的发展，也会不断推出一些新的东西。I have been working in the tinting system for 9 years, actually in another words, I witnessed the development of the tinting system in China. The promotion of the tinting system actually can also be treated as the promotion of colors. Because we all know that in china what we are lack of are neither the technique talents nor the manufacturing or sales talents but the elite in marketing. In these nine years, people's impression about the tinting system changed from the fairy tale--people used to think it was amazed to create the color clients need just by setting it in the computer, to the tool that people can use daily. And this process is glad to be seen. I think there is no boundary in the color. Maybe at present we still get the influence from the traditional culture, or are enslaved by the traditional culture which can be found in the decoration of our house : we seldom use the pure color like this kind of purple whereas, in other countries , people can use it on a whole wall. However, I think with the globalization and the penetration of each country including the understanding of the color culture, there will be fewer and fewer gaps. And the color will be internationalized and be unified without limitation. And it will be continuing to involve in some new factors with the development of times, cultures and techniques.

S: that's for holiday, but for business 1996, and I was supposed to see a paint factory here that time I was based in Finland. So I get the business gift and I wrapped with white paper and white ribbon, when I came to China, one of my friends in China told me , S you could not send them in white, you should change the color. So this is my experience of how important the color can be. You cannot give a business gift that wrapped in white paper. And I would like to hear on how bad it would be if I give the gift in white wrapping paper.

我第一次来中国商业访问是在1996年，它作为一个芬兰公司的代表来到中国一个涂料厂访问，他准备了用白色包装纸和白色丝带包装的礼品，等他来到中国，他的一个朋友告诉他，西蒙，你不能用白色来包装，你必须用别的颜色。

这就是我关于颜色重要性的一个故事，在商业上你不能送出用白色包装的礼物，我想听听你们的意见，如果我送了会有多不好的效果。

S: If I give the gift in white will I lose the business?

W: it is different from 1990s and today, today is different; people are more acceptable for that.

D: the question is that when every westerner know Chinese do not like white and Chinese people could accept the white. So today I don't think there is gap between China and outside, we have more and more communication with different cultures.

W: but be sure you do not give green hat to Chinese men. It doesn't change.

D: who knows, maybe after 20 years it is kind of fashion.

J:但是在这里我请大家注意一点，它不仅使白了，还用了很它有关联形状的东西，就是盒子这个盒子很容易让人联想到那个盒子。就是有一个联想不仅仅是因为你只用了白色才产生了不好的联想。

She reminds us of a fact that it is not only use the color white, it also makes people to think the image of ash box because of the shape. So, all of these connections make the white idea so bad.

X:

我做这个广告业有五年了，在02年起刚刚最广告的时候呢，刚从学校出来，大家都知道，工作时候有些东西是不能用的，那时候做的设计阿，logo啊都是比较稳的颜色，比如兰颜色是那种纯度比较暗的兰颜色，然后随着工作以后看的杂志也多了，自己也对这些有了了解，越来越大，像看到cps这几张海报就是有一个穿花裙子的女孩子和横长的花，从那时候起我就觉得颜色可以很大胆的取用，然后再以后的设计中就以自己为中心，首先把自己的想法提给客户，看了以后有些客户是接受这种色彩的，有些是不接受这些

色彩的，但是我觉得把自己的想提出去了，就像昨天做几张易拉宝的时候，我先提出的也是自己的想法，虽然最后有的地方是改的，有些地方是自己的，但是改的地方也是符合自己设计要求的而且我也觉得挺满意的，所以说随着以后的发展阿，随着自己对颜色的认识啊，对自己的生活改变蛮大的。

I have entered in the advertisement for five years, when I just graduated from college in 2002, some of his designs are so conservative, using stable colors like dark blue. With the increasing of the experiences from the job and magazines, I became bolder in designing. Especially when I see the posters of CPS Color which have a girl in colorful dress and flowers, I find the color can be used like this. From now on, I began to be confident to arise my own opinions and not just follow the client's requirement. Although some of them will be modified, I still am satisfied. So the color has changed my life.

E:我给大家讲个笑话吧，是我自己的经历不过比较好笑，是为数不多的我做得比较搞笑的事之一，我记得是99年的时候，因为一个朋友呢要去加拿大工作，当时去别的国家就总是带一个中国传统的东西作为礼品，所以当时我记得是陪她去杭州，当时有个丝绸一条街，去买一些丝巾了，等等非常传统中国的东西，结果进了一家卖丝巾的店，这几点可能有这间房子的1/2这么大，但是呢墙上密密麻麻陈列的都是丝巾，但是99年中国的这种丝巾作为工艺品传统的东西去卖啊，他的设计色彩啊都是比较传统的，就像我前面的图片一样，用的都是纯色的，比如红的，绿的或是很鲜艳的对比的，或是单色的比较和谐的这种，当时呢，别人很快就买好了，然后别人就说：‘E你怎么还没买好？’我说颜色太鲜艳了，我要找一个颜色相对自然一点的，不要太张扬夸张的这种颜色。然后我就在那儿调了大概十五分钟，别人在等我，这个老板在我旁边也说：‘小姐，你也太挑剔了，还找不着么？’我说‘哎，我看到了，那就是我想要得’

我就跟他指，我就要那个你给我拿下来，然后老板蹭的拿下来然后转过脸来对我说：‘小姐，

这是个鸡毛掸子，我每天拿他来打扫我的丝巾，去这些尘土。’那其实到现在我朋友还会笑话我说E你品位真高，你喜欢的就是鸡毛掸子这种东西，但是这个例子，放到这里是想说明一个道理：其实我们生活中有很多很多的东西，从小到一个丝巾或一个装饰物，到你的衣服，到你的家居生活中的窗帘布艺，墙等等的东西，这其实是我们构成生活的一个部分，但是色彩是不断发展的，他不仅仅是基于本身的民族文化，他还在吸纳一些新的东西，变成自己独有的东西，但这种变化是需要载体来实现的而不是单纯的通过一件东西，我让这个色彩变得更漂亮就可以形成我们生活整体的一个色彩文化，或什么的提升，所以在这我只用搞笑得丝巾的例子来说明，我相信99年的时候会有这件事，现在再也不会有了，现在都是有灰度了，有质感的，让你体现到不同美感的，很自然的颜色，不会像当时那选不出的情况。希望以这个例子是大家看到在这种传统载体上色彩的变化。I will share with you something personal but really funny. It was 99 when one of my friends prepared to go to Canada. According to the customer, we always bring some traditional gifts to the foreign guests, so I accompanied my friend to Hangzhou to buy some silk scarves in the ‘silk street’. We went into a store which was about half size of the room whose walls were covered by the scarves. However, in 99, the colors of these scarves still were traditional: bright and pure, like the photos I just showed. My friend quickly bought hers, while I still did not decide which one to buy, for I wanted something a little bit grey. Finally, I found what I satisfied, but it turns out to be the rooster feather broom of that store. I want to convey the message through this example: the color is reflected by the carrier, the development of the color will be showed through them. The color is not only from the cultural tradition but also from the absorbing of the new elements. I believe the 99's thing will never be found now, for our colors are diverse now. The example lets us see the color changing on these traditional artifacts as well as the ideology.

E shares with us something really funny. It was 99 when one of her friends prepared to go to Canada. According to the customer, we always bring some traditional gifts to the foreign guests, so she accompanied her friend to Hangzhou to buy some silk scarves in the ‘silk street’. They went into a store which was about half size of the room whose walls were covered by the scarves. However, in 99, the colors of these scarves still were traditional: bright and pure, like the photos she just showed. Her friend quickly bought hers, while E still did not decide which one to buy, for she wanted something a little bit grey. Finally, E found what she satisfied, but it turns out to be the rooster feather broom of that store. She wants to convey the message through this example: the color is reflected by the carrier, the development of the color will be showed through them. The color is not only from the cultural tradition but also from the ab-

sorbing of the new elements. I believe the 99's thing will never be found now, for our colors are diverse now. The example lets us see the color changing on these traditional artifacts as well as the ideology.

Dougals: Ten years ago if you want to chose the natural color, the only thing you can find is the brush, not silk, because the Chinese traditional color is pure green, pure yellow, pure red, it shows we are more and more connected with the international trend, together,

W: 可能我理解的和D有点像, 你如说是十年前大家更把颜色当成一种梦, 所以就非常极端的颜色, 所以颜色现在就是手边的东西, 应该更加爱贴切更加自然, 更加是身边的东西随手可得, 马上就能用的东西,所以这是用颜色的一个不同的境界。I agrees with D, ten years ago we regarded color as a dream, so the color seemed very bright and extreme; now the color became the thing just by our hands, therefore, it should be more natural, more practical, more close. This is a different level of using the color.

D: 我花了钱你就得给我那个色, 让我看不到这个色, 我就觉得亏了, 我今天买了东西, 带色的就必须得让我看到, 跟第一次吃猪肉时, 就要肥的, 现在就要瘦的, 为什么? 我总算吃次肉得肥, 那才好。If I paid you shall give me something really colorful, if you could not make me feel colorful, I would think I was cheated and it was not worthy. It just like when we first eat the pork, we always chose the fat one, because it was hard to enjoy the pork, you shall let me taste the most featured part.

W agrees with D, he thinks ten years ago we regarded color as a dream, so the color seemed very bright; now the color became the thing just by our hands, therefore, it should be more natural, more practical. These are two different levels of using colors. D thought in the past when people buy something with colors, they really want the color impressive enough, otherwise they will feel not worthy.

D: Just like 20 years ago, china was very poor; there was rare chance to eat meat. So everyone if they buy some meat, always ask cut the most fat one, because it is more flavor, I buy the meat I really taste the meat. But today, if you buy the meat, everyone would say get rid of the fat, I want another part, that's different styles of looking the meat, the color, everything.

L: I may be the representative of the younger generation, although I am not so young. Most of our youth, we like colorful things, compared with our father, mother generations. Because I think we want to show our personality, we want to be different with other. This is one of the philosophies guiding us to use the color things. We know in different occasions wear different things. Like today, I wear black, because I think it is kind of formal environment, more business like situation. If it was my daily life, I will wear more colorful things. So I think for the younger generation, to show themselves, to become different is the philosophy using colors.

W:他说现在年轻人给她父母不一样的地方, 就是说他们非常要个性化, 就是要和别人不一样, 我穿的衣服啊, 就是要表现我自己, 那么老一代就像我这一代的, 就更加循规蹈矩一点, 大家都差不多, 你不要太出众, 那个以前我们说'枪打出头鸟'。这个想法观念已经完全变掉了, 而今天这个场合他穿得比较正式没, 因为今天这个场合我们更多是在一起讨论啊, 是一种商务的行为, 如果是日常生活他就会穿的非常让我们想不到。完全他自己个性化的东西。我想这就是我女儿, 他们这个年纪的人都是这样子。都是完全要个性的。

Li Qg: 这就是中国的80后, 我们以前都说'我们'现在都是'我'。把'们'字去掉了it is kind of phenomena of Chinese youth, which was called after-80s, because they were born after 1980. A great example for that is the older generation always says 'we', young generation always uses 'I'.

He thinks that it is kind of phenomena of Chinese youth, our group was called after-80s, because we were born after 1980. A great example for that is the older generation always says 'we', our generation always uses 'I'.

Hua: 说道现在, 其实我和这个小女孩差不多的, 就是我们中国呢, 我自己做涂料的, 就是我们中国销售颜色从先前到现在, 他对颜色的需求基本分为两个年龄段,



一个是像我父母这样的，一个是像我比小的，像80后90后的，他们先前比较传统，就像后面那种大麦色，需求量就是要这种颜色，就是整个家庭的装修啊，很简单，就是要这一个颜色或是白色的，但是80后的颜色呢，

他需求的比如家庭以三堵墙来解释的话，他会分别把三堵墙上分别刷上不同的颜色，而且这三种墙的颜色对比是必须十分强烈的，比如说这堵墙是红色的，那堵墙是绿色的，这堵墙是黄色的，它不是局限于一种传统的不像我们以前，像我父母那样的。现在像80后的他需要一种自由感，就地对这种颜色的话，我想要什么颜色，就是什么颜色，没有哪一种传统可以框限我，但我父母就不同了。所以我觉得我们中国对于颜色的需求还需要一个规范来引领一下。因为年纪轻的话，他自己也不知道什么，他只知道把家里的墙漆成三种颜色，而且是不同的颜色，明显的颜色。他对自己就感觉到比较自由，没有人来约束自己。 In fact, I agree with this little girl. In China, it can be divided into 2 groups in terms of the need of color: one is like my parents' generation which is traditional and the color they use or the decoration of house is simple, often use white and the light yellow; the other is generation younger than mine like people who was born after 1980s and 1990s which is more free, for example, if they need paint 3 walls in their house, they will paint them with different colors and these colors must be very contrastive, in instance, one is red, another is green and the last one may be yellow. They are not confined in the limitation of the tradition which expressed in color is I use the color I like no one can interfere. And I think there may need a guidance in modern China to use the color for the younger generation.

D: 你刚刚一提到，让我有一个联想，让我觉得挺重要的，很多人觉得中国可能是一个颜色体系，实际上中国是两个颜色体系，一个是真正受到过传统文化，见过传统文化的体系，另外一个虽然现在看起来很小，因为是80后么，他们还没有真正的消费力和消费感，但我相信随着未来的五年或十年，他们成为真正社会主流的时候，你会发现中国会变成两个断裂的文化体系，一个是非常传统的，一个是非常国际的，而且我还想到，有可能到了十年以后，真正中国的传统颜色还需要全世界研究中国传统颜色的人再教回我们新一代的消费者：什么是中国的传统。这个话题可能大了，但是这种可能性是存在的。可能中国人要到外国去学习什么是中国的传统文化，这个culture revolution是真的把中国文化变成之前和之后，就是你经历过，像我们这种文革，哪怕是几岁也是经历过，改革开放前和改革开放后就是两个世界，两种体系，两套东西，你不能把两个东西放在一起，因为你看中国那个80后的那些小孩对中国传统文化的理解甚至可能比老外对中国的理解还要少，他就是和美国是一样的。 As what you mentioned, I found maybe we shall consider China in 2 systems; one is who has known what are the traditional culture and the system, the other which is still young because they are after 80s; they have not formed the real consuming power and feeling. But I believe that in five or ten years, when they become the mainstream of the society, you will find China is separated into 2 cultural systems: one is very traditional, the other is very international. And another point comes to my mind, maybe after 10 years, the real traditional color or traditional culture need to be taught to our young consumer by the global scholars who are researching the Chinese traditional colors the topic maybe has gone too far, but there is the possibility, maybe Chinese will need going abroad to learn Chinese traditional culture. The culture revolution really turned China into one in before and one in after. The open reform turns China into 2 worlds, 2 systems, 2 set of things. You can not put them tighter, because the children born after 1980s understand Chinese traditional culture may even less than foreigners. They can be treated as Americans.

Hua: 象征一种自由就好像我喜欢什么颜色就用什么颜色，其实我还是觉得是当时的国情不同，就是上一辈和下一辈的国情不同产生的对颜色的需求不同 it may represent the liberalism. I use the color I like. actually, I still think the different national conditions make this different needs about the color.

They think now in china we have two systems of colors, one is traditional way like my mother and father generation, they follow the tradition. And the other one is our generation, the people born after 80s. although my group just a small part of Chinese consumer power now, after 5 or 10 years they will become the main stream of Chinese consuming market. So their choice of color should be put on more attentions. They think the people of my generation like choosing the color different with traditional ones. They like shinning, bright, strong contrastive colors. For example, in traditional Chinese inner decoration, they like using one color, like the color showed on the post,--light yellow and white, the needs of painting color is simple. But for after

80s people, they need more colors so that they could paint different walls with different colors. And these colors must be very contrastive, very different with each other, like this wall become green, this one become yellow, and this one become red. Therefore, there are two systems. They think there should be a norm or standard to guide our generation to understand what the traditional color culture they need. They worried that maybe the generation of mine will lose ourselves; we will not know which colors will really be Chinese traditional colors, we may need the experts from all over the world to tell us this one is Chinese traditional color, they are worried about our generation will lose our identity on Chinese traditional colors. So they think this phoneme should be put attention on.

D: actually, we are not talking about worry, we are talking about the people 's thinking. When we talk about China, actually we should think 2 different ideological China, one is traditional China, another China you can think it is just global. In next 20years, china will become the most open country around the world; you can not see the difference between china, America, and European.

K: only in Shanghai?

D: not only in Shanghai, in different places.

L:说到这个我可能更有发言权,我自己的专业就叫做跨文化交际,就是在研究在这种跨文化冲突,尤其是全球化环境下人们着这种思想阿,还有认知度的改变,对于我自己来说,每当我的导师说到:中国人通常会这么这么干,美国人通常会这么干,欧洲人会这么干,我就迷失了,我觉得我也会像美国人那样干,欧洲人那样干,我不是传统的中国人这样干啊,我不是传统的想法,他会说中国人比较谦虚,我发现我不谦虚,有的地方我会比较open,我想那我不是中国人么,可是我又是阿,所以我就会对自己的身份感到比较怀疑,

D:不光你这样,你的朋友都这样!我记得我和一个小孩我和谈去贵州啊,他说啊不知道很遥远,但是谈美国,每一个地方给我说的天花乱坠的,我就说你又没去过美国,怎么比美国人还了解美国,我就是这样子,我就是这么长大的,所以他既知道美国人喜欢喝什么,吃什么,什么都知道,结果你说中国山西人什么东西阿,山东人什么东西阿反而不知道。

L:是这样的,我们上课的时候,因为我导师是个美国人,有一次我们在讲到一个思想的时候,他突然讲到一句话,然后我们全都愣住了,我说这是什么意思啊?他说这是你们老子说过的话,你们都不知道么?我们全体不知道是什么意思,我们都是研究生,应该受过高等教育了,都不知道,他就开始给我们解释就是老子什么什么,就是国学的东西呢,我们这一代确实缺失的比较多,这就是为什么开始读论语啊,读史记啊,这可能就是中国发现自己没有文化的一种反思吧。

D:所以我觉得在研究中国色彩或是其他国家色彩,我现在学到最大一点不同,就是中国不要把它当成一个色彩体系,一个文化体系,什么都是两个。而第二个体系就是和global是一样的,你把它当成美国研究都成。

L: I just shared my personal opinions with them, and I think I am kind of representative of my generation, we are losing our identity and value; you know my major is intercultural communication. So we always compare different culture together. They will show Chinese will do that, will do that, American will do that, do that, European will do that will do that. But I found sometimes, I do Chinese staff, sometimes I do American staff, and sometimes I do European staff. So what really my identity is? I was confused. And I think it is a common thing for our generation -Chinese younger generation, because we are exposed to such a globalized society, we were lost in the information age. And sometime, we even don't understand our traditional culture. Once my tutor, he told us a very famous saying, all of our classmates turn to silence, because we don't know that. And he was shocked; it is one saying from your very famous philosopher- Laozi. You don't know them? You don't know the meaning? All of us still keep in silent, because we really don't know. So I think it is kind of losing our traditional roots. This is why Chinese are very popular to reread the Chinese history, reread the Confucianism. I think this is trend because our young generation wants to find our roots.

W: so from the color discussion we turn to culture discussion. Yes, in or CPS Color Shanghai Office S always teach us Chinese history. He remembers all kinds of year and what the history. And also when I was in Helsinki, I discussed with my colleagues that Helsinki city is full of history, they were so surprised, and they think you came from china with 5,000 years of history. You said my city id full of history, I said 'yes, in Shanghai, you could not find those old things.' That is something we should think about that. And come back to what Mr. Q told us in the morning, we could not only focus on cities to understand China that is not whole China. 80% of Chinese are still farmers, there are 2 typical Chinese I agree with D.

J: 那就只能回来了, 因为我做产品色彩的, 所以我就举一个前段时间我遇到的一个客户, 他呢, 是做内衣的, 就是平常北方人说的棉毛衫, 棉毛裤, 内裤这种产品, 他给我沟通的时候她就说我们一般会在冬季这一季的服装里加上大红, 就是设计师他从小受的教育就是要过春节了, 我就要把大红加进去, 但是他有一个困惑呢, 就是到春夏这一季, 中国人就没有自己的节日, 于是他就很困惑, 那我做什么东西来, 那我就只能研究流行色, 我往里加流行色吧, 因为06-07春夏季就是刚过的这个季节, 他就很困惑因为这些流行色在他的设计系列里都很难看, 不好看。然后他就在色谱里自己找色, 然后他在他的一个系列里, 找了这么些颜色, 大家听阿,

天蓝, 就是很淡的一种蓝, 肉粉, 就是很女性化的淡淡的一种粉, 然后就是玫瑰红, 就是那种颜色很深的那种紫红, 桔红, 他就是觉得总得沾点红, 跟红一点一定要沾点关系, 然后这个设计师, 我发现他每个系列都有紫罗兰色, 他特别偏好这个色, 但是他就觉得我这个色彩摆出来很单调, 后来我们大胆的作了个尝试, 我很喜欢, 橄榄绿, 他把橄榄绿加进去了, 因为企业里做这种流程很麻烦, 就是要大家都同意才回去生产, 然后发现市场总监也很喜欢这个色, 就把它定下了。结果他们很忐忑的加了这个色进去了, 为了丰富, 但是最后变成了卖的最好的一个色。然后他就很困惑的问我, 因为我们去给他做咨询, 然后刚开始他没有告诉我结果是哪个卖的最好, 他让我来猜, 我猜得就是这个色, 因为它的系列叫什么呢, 叫休闲系列, 实际上当设计师色彩的知识属于非常感性的时候, 它实际上只是说我喜欢什么, 然后流行色在告诉我用什么色, 但是他没有想颜色本身带有颜色意味, 他做了休闲系列, 他选的这些色实际上和休闲系列没有关系, 他误打误撞得把一个带有休闲色彩的橄榄绿带进去之后, 他也没意识到这个色是和他系列最匹配的, Then we have to come back to the topic, I has a friend who happened to be the designer for underwear. They always include red in their winter collections, as we will have the Chinese spring festival. So from the tradition influence, the designer used the color red. But when they design the spring summer collection, they were puzzled, for Chinese don't have the traditional festivals during this time. Therefore, they have to refer to the international popular color trend; they include the following colors in their new collection: sky blue, very feminized light pink, rose red, orange, and pansy. The designer herself likes olive green, so she tries to involve this color into her design. However, the procedure of the manufacturing is complicated in this company: only everyone agrees, it can be decided. Coincidentally, the marketing director happened to like the olive green as well. So they put the color into selling. The result turns to be that the olive green is the most successful color. My friend turns to me for explanation for she was puzzling about the reason. I explained this is the leisure series and olive green happened to be the most leisure feeling color of them.

Miss J has a friend who happened to be the designer for underwear. They always include red in their winter collections, as we will have the Chinese spring festival. So from the tradition influence, the designer used the color red. But when they design the spring summer collection, they were puzzled, for Chinese don't have the traditional festivals during this time. Therefore, they have to refer to the international popular color trend; they include the following colors in their new collection: sky blue, very feminized light pink, rose red, orange, and pansy. The designer herself likes olive green, so she tries to involve this color into her design. However, the procedure of the manufacturing is complicated in this company: only everyone agrees, it can be decided. Coincidentally, the marketing director happened to like the olive green as well. So they put the color into selling. The result turns t be that the olive green is the most successful color. Her friend turns to Ms J for explanation for she was puzzling about the reason. Ms. Jiaing explained this is the leisure series and olive green happened to be the most leisure feeling color of them.

J: 还有就是有一个汽车, 一个汽车公司做销售的时候呢, 大家都知道现在全球都在引用流行上个世纪的白色的, 一种追随, 到这个世纪, 银灰色, 进入这个世纪了大家对未来的幻想, 但就是在中国某个地区, 银灰色就是不卖, 就是卖黑的, 这个汽车老总百思不得其解为什么, 然后他就到当地去死活要知道这个, 这是江浙一带的哪个具体的地区我不知道了, 到后来他就问当地的一个客户, '银灰'在当地的说法叫'银飞'当地都是生意人, 做生意的很多, 他就觉得这个银飞了, 所以他就彻底不卖, 就是因为这个读音。There is another example about automobile company. We know that last century, the white car is in the edge, but this century the silver became popular for symbolizing the fantasy of the future. However, in a certain part of south china, the silver cars could not be sold well. The manager tried hard to know the reasons. From the local, he found that, silver's pronunciation in local dialect means 'Money Gone', is too unfortunate.

Therefore, the business men would not buy the silver car.

There is another example about automobile company. We know that last century, the white car is in the edge, but this century the silver became popular for symbolizing the fantasy of the future. However, in a certain part of south china, the silver cars could not be sold well. The manager tried hard to know the reasons. From the local, he found that, silver's pronunciation in local dialect means 'Money Gone', is too unfortunate. Therefore, the business men would not buy the silver car.

L: ok, just some personal experience, today I think the most benefit from K. We talk a lot about China red today. China red has another meaning apart from the happiness, it also the color scares the devil away, '辟邪' that's why the temple, the forbidden city are coated red. Also the underwear, every 12 years is your bad luck year, so you have to buy red underwear. One experience of mine, when I was lived in the hotel of Wuhan, this hotel is very nice hotel which is built next to the cemetery, and the whole hotel is colored red, the wall everywhere. That's the reason why for they will scare the devil away. It is ust personal experience.

这位先生在武汉呢, 住过一个酒店完全被漆成红色, 因为它在一个墓地旁边, 所以红色还有避邪驱魔的意思,

W: 李先生前面还讲道我们前面说中国红, 除了喜庆, 欢乐, 还指很大程度是避邪, 所以本命年现在每十二年是个本命年, 这个每个本命年大家都穿红袜子, 红内衣阿来避邪。

.Mr. Li mentioned that the Chinese red besides meaning happiness, joy in a large extents, it also can avoid the devil. Therefore for every Chinese, every 12 year is a 'bad luck year', in these years, people have to wear red socks and underwear to avoid the bad luck

D: 中国好象从来对红就没有反感过, 这个就奇怪了, 别的像在法国, 还红色恐怖了一段时间, 像暴力阿, 中国人好象从历史上就没反感过红色, it seems weird that China seems never dislike the red in history. For example, in France, they even has red Horry.

J: 实际有一问题, 大家说红色的时候, 实际上没有指一个颜色, 是指了一群颜色, 中国的红里头是带黄的, 含黄的才是有中国的味道, 如果一旦失去黄的就没有中国的味道, 然后像有流血阿, 冲突啊那种红, 一般从冷暖上说是偏冷的, 会更有冲突感, 会更有血腥的味道, 会暗一点, 才会有血腥的味道。Actually there is a problem. When we mentioned the color red, we are not referring to one color but groups of colors. There is some yellow inside the Chinese red. Only the red with yellow has the Chinese feature. If without yellow, the red will turn cold and linked with blood and conflict. The darker, the colder, the red become more violent.

They talk about the Chinese red. In Chinese history, we seem never hate red, we always welcome red but in western, for example France, the red sometimes represents violent, bleeding. Ms J said what we called red actually is a bench of red colors; the Chinese red is yellowish red, so it didn't give us the feeling of bleeding but happiness. The red that frighten us is a kind of red contains some black, they are dark, this kind of red will give us the feeling of horrified.

Q: 前面讲了色彩文化, 其实还应该加一个技术, 从历史上来看, 对于一个国家一个历史色彩的发展, 离不开技术的发展, 从历史上来看, 不可能一开始就出现, 我们设计人员能用的很多色彩, 这是不可能的, 那么一开始最早进入人们眼中的色彩是自然的色彩这是毫无疑问的, 比如说生下来是一个瞎子, 他肯定不可能想象出色彩, 他神经细胞里

不可能有色彩的积累，没有积累就不可能有色彩的想象，我挺同意首先来自于自然，来自于自然给你的经验，然后才能产生对色彩的利用和设计，那么我曾经在兰州，这个单位以前在兰州了，我工作过十八年，因为地区的关系我们和敦煌合作过，研究过敦煌壁画色彩的成分跟组成，发现都是当地得无机矿物颜料，为什么它能够保留到现在，都没有太大的变色呢，很重要的原因就是他用的无机颜料，那么当地的老百姓就根据当地的色彩来创作非常漂亮的敦煌壁画，刚才大家说的中国红，带黄相，实际中国一开始天然用的红就是朱砂，那么朱砂这种红呢，也是带黄相的这种红，和现在我们很多人工合成的红不同，不一样的，所以从历史发展来看，历史上它的技术发展到一定程度，它可以产生出一些新的色彩和新的色彩搭配，比如说我举一个现在很现代色彩的例子，比如我们国家从90年代初，开始使用金属闪光色，所谓的金属油漆把，实际上利用了一些片状的铝粉和铜锌粉，和目前的珠光粉，这样一些片状的颜料，达到一些闪光的效果，那么这样一种涂料，这样一种油漆在九十年代刚刚进入中国的时候呢，第一家是德国eke公司了中国当时很多公司都不会用，

所以也经历了一段使用经验的积累，才最后实现了目前我们70%的汽车使用了闪光漆，所以我觉得这种颜色的产生和技术的积累十分有关系，如果没有金属闪光这个技术，现在不可能在油漆和油墨印刷上有这样的进步，这是一个，另外一个，是建筑物的外装修，现在开始很多地方用玻璃幕墙，瓷砖，后来就出现用复合铝板来进行装修，大家应该都经过这个过程，那么后来大家就想象我能不能用涂料，油漆来模拟复合铝板的感觉

那么就想到了闪光漆，那么刚开始的时候，想在整个墙面上刷金属闪光漆，效果一塌糊涂，把墙上原来有多少缺陷，多少坑坑洼洼全部暴露出来的，然后反过头来再去研究为什么，发现复合铝板是打了格子的，那么绝对面积很小，这样才能做的很平整，这也是金属闪光漆运用到外墙装饰的一个很典型的例子，所以你现在看所有使用涂料来做都是打格的，不可能整面墙，这是影响色彩，整个文化很重要的原因系数，我觉得大家不要忘了这个重要的因素，那么影响我们社会色彩发展的还有社会保障因素，健康阿，安全阿，这样一个体系得发展，我觉得会对色彩产生影响，那么现在这个社会我们越来越要和諧要安全，要健康这个方面发展，这个从一定程度会对我们色彩行业产生冲击。在世界上实际上已经有了这种影响，比如对一些有毒有害的彩色颜料可能要禁止使用，必然产生一些新的颜料来取代它，但是色相上肯定会有差异，那么对于将来人们使用或是制定一些颜色产生一定变化，比如最近因为美国召回玩具漆的事，

实际上是很小很小的两条眉毛，那个玩具上由于铅含量的超标，那么出现了一些问题，后来由于我们中国政府沟通商议以后，他做出了道歉，实际上我们的可溶性铅含量是达标的，符合美国标准，但是总铅量没有达标，但是遂于这件事情中国政府本身非常重视，那么对于玩具上的涂料，很快就要制定新的标准，正在申报这个项目，当然我们研究院要承担这个工作，那么对于将来玩具漆上出现的颜色，肯定会产生一些影响，至少超标就不能用，如果总铅量那铅鹅黄基本上就不能用了。像外墙涂料，内墙涂料也会出现一些新的标准，国家也会出现一些标准规范，这种标准规范也会对色彩产生冲击和影响，所以从这个层面上谈了这些想法，也请大家多关注，

The first factor, I want to call our attention is the technique staff, the technique is really an important factor in color chose, because we know some kind of skill ,some kind of technology will limit the color choice, for example , he agrees with you that the nature color is the first color we can use in our daily life, people get the feeling of color from the nature a blinder he was born of blind, he will never know the feeling of color, because he never see that, he never feel that. He gives an example of Lanzhou, Dunhuang, which has many Buddhist painting on the wall. He found the materials used for painting coming from the minerals from this area. So the color they used just the nature color. We talk a lot about Chinese red, actually, Chinese red is originally from zhusha, a kind of mineral materials, whose color is also red with yellow, that's why we Chinese red is also red with yellow. With development of the techniques we used in th e color field, there emerges more color combination and new colors, so this give people multiple choice for what kind of color they want. Especially in 1990s, we decorated the outside of building using glass, or some metallic boards, like Aluminum, but now we use some metallic paint to coat in order to make the same effect, however, when it first was put into practice, the effect was not so good, because this kind of painting expose the defects and pits of the wall, so they don't know what the reason behind these. And later they learned if we use aluminum board we often cut them into parts, we divided the wall into different frames, we just cover a little part of them. So when using the metallic paint, they adopt the same method, they just coat a part of then and combine them into a wall. So it is related to the technique, if the technology is not advanced enough, people will never have the chance to use these colors.

Therefore, he thinks that the technology and techniques are closely related to the colors we use. Another factor is the ideology. Now we pursue the security, healthy, and nature, so it gives people different choices on the colors, because they want to achieve harmony, security and friendly to the nature so that if some colors paints they are poisonous, they do harm to our health will be replaced by some health, nature friendly paint. There is color different between the two, so the ideology will also change the choice of color and the color we can use in the world. For example, he mentioned China now faced a pressure from international market, because there are some poisonous colors on Chinese toys. The Chinese government and businessmen have to call back all the toys, it influences a lot. It will influence a lot on people's choice of colors. And nowadays, Chinese government put great attentions on this affair. He thinks that in the near future, Chinese government will formulate the new standard for exterior decoration and interior paint. These will also influence our choice of color.

J:

我自己的一个经历吧，实际上一种色彩从很传统的，走向流行，最后回归到它该有的地位，

我呢是在贵州生长的，而我出生的地区是苗族，布依族地区，而在那个地区就有一种传统的工艺--

蜡染。从小在那个环境生长就觉得那个颜色色彩斑斓很漂亮，而我自己就特别喜欢她那个蜡染的蓝白花，但是在我很小的时候那个工艺完全是手工的，只有少数民族自己纺了布染了来穿，就其他地区汉人很少能购买到这些东西，那么在80年代初，很偶然有一些朋友刚好在少数民族地区，在这个时候呢有着种布，我就跟他们讲，我十分喜欢这个东西是否能在他那里拿到这个布料，自己来做裙子穿，好了就在82年的时候，我请裁缝给我做了这个裙子，穿在身上，那么因为我本身生长在那个地区，这个东西是少数民族的，所以到了学校很多人就说嗯，很土你怎么会喜欢这个东西。因为在那个时候大家觉得很时尚的东西应该来自广州，上海，而你本地的东西应该是不好看的，但是我不觉得，因为我自己喜欢，刚好暑假来了，我游了比较多的地方，那个时候北京，上海，南京，大连但是在这一路游的过程中，很多人会对我穿的裙子投来很奇异的目光：'咦，很特别，为什么会这样阿？'这个时候我就发现在不同的地区你的感受不同就会给他很多新鲜的感觉。好我就自己很得意，原来自己喜欢的还是有人去欣赏他，所以呢，这个就是80年代初我自己穿这个裙子的故事，那么接下来没有多久，应该是80年代末，实际上蜡染，扎染就开始在中国流行起来了，甚至于彩色蜡染都出来了，一开始就是蓝白，蓝色的，他白是本布，甚至在中国后来时尚过一段时间。这样就是像他上午讲的日本小孩一个红色的衣服逐渐被媒体宣传，逐渐演变成一种时尚。

90年代流行后就回归平淡了，然后就在工艺品店阿还会有一些少的工艺品的蜡染挂符，但是时装啊服装就不是太多地看到，去年同样是暑假，因为我对这个工艺还是很喜欢，然后刚好有机会就到少数民族家里去了，亲自去看他们的过程，整个工艺过程，然后他们就是在自己染的白布上面，现在就是说，工业化的发展，他现在有些可以用机制布匹来做，然后他们民族老乡家呢，还是用手染的，比较粗，但是整个手感质感不一样了。我那天到他家去，他就整个工艺表演给我看，因为他们这种手艺是祖传的，母亲传给女儿，女儿再传给他的女儿，所以他所有的图案都是沿用民间的，很少应用现代的，然后图案就在心里面，随手拿蜡，就是鸭嘴笔吧就在一个布上画。把蜡画上去剩下的就浸在燃料里面，要染5.6次她那个颜色才会着上去，就这样整个整个做，这样子一件作品呢，因为他不是脱产的，还要做农活，一件好的作品它可能要两年，但他还是在做，这些作品是谁要？是国外来定，而且这个东西很多人都不欣赏，一定是外面的人来定，这种东西成了中国很珍贵的艺术品或是一种民族符号去慢慢的保留它了，所以这就是一个色彩，民族的东西从流行再回归到他原来的位置。

This lady shared an experience of her childhood. She was born in the Guangzhou Province, in the southwest of China. There lives a lot of minorities like Buyi, Miao. They have a kind of traditional art called Wax-dying, it is white and blue. From her childhood, she really really love this kind of colors and find it very beautiful. By a chance she asked one of her friends to get some of the cloth from the minorities, she made a skirt herself, and she found itself. But in 1982 most of her classmates didn't accept it. Many of her classmates laughed at her, why you wear so peasant liked skirt, you should wear more modern like people from Shanghai and Guangzhou. Theirs are in trend, yours is just so shabby. Bt she insists on wearing this , as she really loved that. It came to her summer vacation, she had a chance to travel around China. She went to Shanghai, Beijing, Nanjing and Dalian. Many people was impressed when see her clothes, they found it so beautiful. And she found that some people really appreciate my pref-

erence. And in late 1980s and the beginning of 1990s, this kind of wax-dyeing became really popular around china. There was not only the white and blue style there also appears colorful styles. But nowadays, it became in smooth, not so popular. So she found the color trend always is from tradition to popular, then down to normal, just like the example of Japanese girls. Now only we can find the wax-dyeing in tourist shop. They made them into scarves, little bags. Last summer vacation, she had another chance to visit the minority family to experience how this wax-dyeing made. She found many of them are made by hands, and the cloth was made by hands. It is a very time consuming process, sometimes, it needs 2 years to complete one cloth. And most of them are order by the foreign countries, not from Chinese but from foreigners. They really appreciate such kind of Chinese art. So she thinks that the most precious thing We Chinese didn't appreciate but it was appreciated by the foreigners.

K: Thank you all of sharing your stories, now I want you to continue telling your story while using your hands. So we have some color pencils, some poster you can clip, and you can make one or three whatever you feel comfortable to make the map of Chinese colors, 谢谢大家和我分享你们的故事, 我们光嘴上谈兵是不够的, 现在就让我们动动手, 我现在这里有一些色板和彩色铅笔, 希望大家能选出你们喜欢的颜色, 来跟我一起画一下中国的色彩地图。我希望你们画完后, 能把你们的名字, 祖籍啊和你们的年龄写到下面。So you make the paper like this, this one traditional Chinese color, then modern Chinese colors. You can either draw them or clip them and paste.

所以你们把纸像这样子, 一半为中国传统色彩, 一半为中国当代色彩, 你可以画出他们或是从色板上剪下来粘上去。

Before we go around seeing what kind of color you drew for the Chinese culture. I will give you a very brief presentation on fields of academic research on colors just for your information. If you want something detail, please mail me and let me know what kind of issue you are interested in. so I can help in details. But there are millions of research papers out there so it is difficult to find out what to show.

在上个环节呢, 我们就做了对色彩和文化的讨论, 我们一会再来看我们个人对我们色彩的选择, 现在我就要简单的介绍一下国际色彩行业方面的学术研究。我们知道关于色彩的研究会有成千上万的研究文章。我不可能面面俱到, 如果你们对什么感兴趣, 可以给我email我们继续讨论,

### 3 Kirsi Mantua & Lilac Zhao Academic and Business colors Shanghai Oct 9 2007

So a little bit on how color was done in the product design. Then colors and marketing then cross culture studies.

今天我主要讲的有三个方面: 色彩和产品设计, 色彩是市场营销, 多元文化的研究。

So in the product design study, the research more focuses on the consumer goods which have had a close relation with product design. So fashion, mobile phone and things like that. Now brand identity there has a lot studies on how color affect brand identities. As the example I took this morning, the Italian fashion designer always have the grey color in their collection, there is always the Armani grey, and Georgia Armani figured out there are 9 greys. That he always chose 9 greys in his collection.

关于这个色彩和产品的设计呢, 首先一个比较相关的是工业品的设计, 你可以看到时尚阿, 手机啊都和这个颜色息息相关, 另外一个就是品牌的认知度和品牌的身份感, 我想指的是阿玛尼, 我们知道乔治, 阿玛尼他的代表颜色是灰色, 阿玛尼的灰色系列实际上是由九种不同的灰色组成的, 他总是在他的时装里体现这九种灰色的感觉, 这种色彩的运用。And I will talk a little bit more about on the apple Macintosh later in the presentation.

So they have made the product difference by using colors. And then product category like cola drinking, no matter what your cola brand, you always make the cola brown, so even some none brown color colas have the brown color that they could be any color, that how themselves to identify themselves as colas.

接下来我要讲一些关于苹果电脑的例子, 讲讲他们怎样运用颜色区别品牌, 然后讲一个产品分类的例子, 比如可乐, 我们知道其实可乐可以做成各种颜色, 但是由于可口可乐的深入人心, 所以很多可乐都做成了棕色, 所以他们会觉得只有这样才叫做可乐,

Then comes to the color and marketing, there are many finds from many researches. It always find that color has an effect on readability, how easy something to read, on perception, on how you precept things, the time perception, the room in blue the time may seem different as the in the room red. On favor, if you have similar lemonade drink, the color is more green and more yellow so it perceive the way you taste, even it did not affect the favor directly.

关于色彩和市场营销有很多很多研究都是基于这个层面的，他发现色彩有很多不同的作用，比如说可读性，可读性就是在哪种色彩情况下

我们更容易接受阅读的信息，可读性越高。

另外一个重要的方面就是认知性，比如说对于时间的认知的不同，在一个红色的房子里和在一个蓝色的房子里你可能感觉就不一样。另外一个就是对口味的影响，比如说不同颜色的饮料你可能觉得有不同的风味，但是从技术层面和实际上来讲是没有差别的。

Then there is a lot of branding, there is a lot of research regarding colors, they have found out that brand identification has something to do with colors. Identity and awareness, the brand identity is effected by what the color they used, brand attitudes, because colors are so emotional so they even carry the emotion to the brand, and then brand evaluation and choices.

另外一个非常重要的方面就是对品牌的影响，我们知道不同的品牌用不同的色彩，他会给他们的认知度带来一些影响，所以从以下几个方面，一个叫认识度，第二个品牌自身给人的感觉，就是觉醒度吧，

还有就是品牌标示，还有就是品牌态度，色彩是给人一种情感上的反应，所以品牌选择一种色彩也反映了她一种态度，一种情感。

D: I have a question, you just mentioned color have a effect on the branding, for instance, you mentioned there are about 9 greys in Armani . Are these greys only be used by Armani, or there is a link with Armani when they use the grey?

K: There are a lot of companies copying Armani, they use these greys, but every people think ok, you are copying Armani

D: can Armani say these greys I register no one else could use it ?

K: no, only in some brand cases, like in Finland we have two colors that have been registered, there is a Finnish chocolates which has registered the brand type of blue, so no one else can use in chocolates that blue but they can use that in other product categories.

S: in theory, you can not register the color, but the color codes. You can use the color card you want, but you are not allowed to use the same color codes.

W:

D讲阿玛尼的灰色，能不能说我专用别人不能用，按照我们这边的理解呢，颜色你没有办法作为专专用，任何人可以用任何颜色，但是在一些特殊的场合，他讲的在芬兰的巧克力某一种蓝，这个蓝色呢只有它这个巧克力用，别人就不可以用但是可以用到别的领域，那么在国际上西蒙讲到我们有色卡，这种色卡是某家公司的，主要是指这个颜色标号，这个颜色编号是他唯一的，但没有说这个颜色是他专专用的，但是比如说像那个NCS编排颜色的编码是他发明的，那它就是他专利的

D: 他提到你用的这个颜色的时候，他一用还是会想到阿玛尼，你一用还被别人觉得是fake的。

K: Then they find the color is kind of profession, that everyone is clear, working with color. And then they communicate and this is what have learned here, how color communicating in Chinese culture.

另外一点就是颜色可以吸引人的注意力。我想大家都是业内的专家，这一点就不用多说了。他还有一个作用就是交流，这就是为什么今天我们坐在这里交流中国文化色彩的原因，

And there are many comparative studies like Chinese and American culture are always compared between the European countries, while they see the color difference in the different countries in certain aspects, nowadays the website design is the most researched area. Because when you entered a website which is .com , you can go from everywhere of the world, and then you meet enough color that seems good for world market, that is important for the world market .

对于色彩研究，现在一个比较流行的方法，是对比研究，就是把不同文化之间进行对比，尤其在欧洲各国喜欢把中国文化和美国文化在一起对比，然后这一点最常应用在网页



设计方面，因为现在网络非常流行，只要你输入.com你就可以到世界各角落，可以看到不同国家用色彩的策略和习惯，所以在网页设计上面色彩对比是十分流行的。

Most the color preference like what we discuss here, is important about what people like, but this is not very useful for business, because color preference are individual and also the study is qualitative, so they have just one blue, reference blue, so they just ask 'do you like blue', 'yes, but well what blue?'

在色彩方面有一个问题，叫做色彩偏好，就是人们喜欢什么颜色，但是对于商业来说不是很有用，因为大多数的研究都是定性分析而且十分个人，但是我们知道色彩是很难描述的。比如他们问你你喜欢蓝色么？是的我喜欢，但是是哪种蓝色呢？

So actually, you do one more color on your color chart; somewhere in the middle have your favorite color,

所以我现在希望大家在你的纸上中间某部分画上你最喜欢的颜色。

While you are choosing, I am continue to give you some business examples,

大家在选择的时候，我继续补充一些商业的例子

These are from my interviews with Finnish company: Nokia mobile phone, Kone elevators, and Marja Kurki silks and a well research company –Apple Macintosh where you can find a lot of research information.

我现在就要用一些我自己正在研究中研究的一些例子，比如：诺基亚手机，巨人通力电梯，玛丽亚古琦丝绸，以及研究很成熟的公司苹果电脑，在那里你们可以找到很多研究信息。

Ok, so we start with Nokia, 我们先从诺基亚开始，

This is an example from last week; I went to the websites of the Finland, China and India.

这是我上个星期在诺基亚芬兰，中国和印度网页上得到的截图。

So they have found out they have to localize their local websites, so they have special parts in every country.

诺基亚公司认识到他在当地的网页要本土化，所以在不同国家有特殊的部分。

So even though Nokia is a very big global company, they try to act locally, to be flexible so that they could attract consumers in different markets.

尽管诺基亚公司是个全球的大公司，他还是会让自己本土化，灵活化尽量吸引各国的消费者。

This is the new phone they just launched, the model 7500 prism. Finland is using the white and blue scheme which is not surprised. For me is a fin. also in China, I think it is a high tech color, the blue kind of silver, and in India they chose the purple one, so they did not use the blue scheme. For the products, they are the same; you can get three colors in every country.

诺基亚最新推出的产品是诺基亚7500，我们可以看到他在不同国家所用色彩是不一样的，在芬兰毫无疑问使用了经典的蓝白相间，对于我们芬兰人已经很习惯了，

在中国呢使用了蓝色，可能是蓝色代表一种高科技，所以为了体现产品高科技因素，所以使用蓝色，在印度就比较明显，它应用了这种紫色，然后这就是诺基亚在不同地区采用不同市场战略，但是关于产品的三种颜色在世界各地一样都可以买到。

And they do have a global design for their products, but they make local models. Always when they made local model for example, for Chinese taste, also everyone in the world can buy it.

总体来说，诺基亚在全球会有一个产品式样，但是在当地会加入一些当地的元素来既符合当地的要求，比如在中国，就会推出由中国元素的手机，但是你在全世界各地都可以买到这种手机。

For defining the colors for their mobile phone, they have in every country when they have research development, and they had a room which has standard of lighting conditions, so they can see the colors of materials in the physical form and really know if we like this or not, and then people can go out to the local light, and see the product there, because the air, the pollution, the sunlight influence the color a lot,

诺基亚为了给他们的手机定色，

应该在世界各地有一个所谓的色彩研究中心，里面有标准灯光的条件，所以他们就可以检查颜色的物理属性，然后得知否满意。然后再到自然光下看这个颜色，因为我们知道由于污染啊，空气啊，阳光对色彩的影响是不一样的。所以他会通过这个做一些调查和研究。

So when you go back home, you may want to see the different websites, just to see the compare how they work with the local sites.

当你们回家以后，可以亲身感受一下诺基亚在全球不同的色彩战略。

And another example is Kone which makes the elevator which for high buildings,

另外一个就是巨人通用电梯公司

So this picture again is from their websites, 这些图片来自他们的网站,

So local pictures for India, china, and Finland, 分别来自印度, 中国和芬兰。

In china, they also Chinese page has Chinese language , and English for English language , so they have different pictures,

那么在中国的网站上, 他的中文版和英文版图片也似不同的。

But the colors are same, the company logo color was used everywhere.

但是色彩是一样的, 都是使用公司标志的色彩基调

But now they started a new kind of design for the interiors of the elevator.

但是他们对于电梯内部装潢开始使用新的设计。

So in Finland, Kone joint cooperation with Fashion Company or life style company Marimekko a very famous company.

在芬兰 他们和一个非常有名的时尚公司合作

So they have the Marimekko designs for the elevator walls.

他们把这个公司的设计运用到电梯墙面上,

And in India , completely different colors, 但是在印度呢, 色彩完全不一样。

They did cooperation with an India painter and pick the color from their color schemes to paint the modern India.

他们与印度当地画家合作, 从他们的色谱中选取颜色来描绘当代印度。

D: I think upside is the painter' s design, the downsides the components

上面是艺术家的原作, 下面是提取艺术家的一些元素。

K: Unfortunately, I don't have their pictures for Chinese elevators , but they told me here they have to use a lot of jay green

很不巧我没有他们在中国的图片, 但是听说, 他们运用了很多翡翠色。

And this kind of color design has become a competitive advantage for them when they are competing with US. Or Korean manufactures.

这种设计成了他与美国韩国公司竞争的最大优势

And then I mentioned apple Macintosh, this example was from several years ago when all the computer was grey,

现在我要用苹果电脑的例子, 这个例子来自十几年之前当所有电脑还是灰色的时候。

So they kind of breaking the industry rules, started to use a lot of bright colors in their advertisement also in their design.

苹果电脑一反常规, 它突破了业界软性的规定,

开始在广告和产品设计上使用鲜艳的颜色,

So by this they kind of bring the office applies computers become something beautiful you can have it at home and show. So this is very successful, Macintosh sold a lot.

这样做以后改变了电脑只属于办公室的角色, 使它成为展示家庭美感的物品之一,

这一点使得苹果电脑非常成功, 卖了很多电脑。

For the Asia, the tangle color, the orange, the color on the top left was selling especially well.

在亚洲, 这种不稳定的颜色, 像桔色, 这些左上角的颜色是卖得最好的。

Now this is my favorite story , this company was called Marja Kurki,

这是我个人最喜欢的案例, 这个公司叫做 Marja Kurki,

it is a small Finnish owned company , it is not producing silk in the Finland, it produces the silk in China and selling to the Chinese.

这是一家芬兰公司, 但是他并不在芬兰生产丝绸, 而是在中国生产并面对中国消费者。

They are very successful in China; they have made their own brand, for these products are featured next to the brands like Armani or Louis Verdun

这个公司在中国非常出名, 他们建立自己的品牌并使它与阿玛尼, 路易斯威登齐名。

So they produce silk scarves, silk ties,

他们生产丝巾和丝织领带

S: how many of you know Marja Kurki,?

你们有多少人知道这个公司?

W: yes, I know , I have this

K: there are 3.

I will tell you something why I feel Marja Kurki, is so successful in Chinese market.

我现在就基于我自己的理解来解释一下他们为什么在中国市场如此成功。

First of all, they are family company, family is important for Chinese.

首先他们是家族企业，在中国价值观里家庭是很重要的

They don't emphasize it in the marketing elsewhere, but in Chinese websites they have pictures of all family members.

在别的国家他们并没有强调家族企业这一理念，但是在中国的网站上他们放上了家族成员的照片。

Also they understand the importance of authorities, so here they have the pictures with Finland president,

他们同样知道权威和官方在中国的重要性，所以他们也放上了与芬兰总统的合影。

And they are wise enough to hire the Chinese managers in Chinese market.

然后明智的雇佣了一个中国经理在中国。

Marja Kurki, Kurki means crane, this bird.

Marja Kurki, Kurki,的意思是鹤的意思，

And that's one auspicious bird in China, right?

鹤在中国也是非常吉祥的一种鸟。

So they have many nice small things that build into a story.

他们这样各种有利的因素合起来使其如此成功。

When I interview their Finnish director who is responsible for the foreign sectors, she is the wife of son of Marja Kurki, she told me a lot about Chinese colors and Chinese color combinations.

当我采访他们负责国外事务的总监，也是Marja Kurki的儿媳妇，

他告诉了我很多中国色彩和中国色彩组合文化。

She found this is very important for the colors and color combination has the harmony.

他觉得在中国色彩和色彩组合要讲究一个概念‘和谐’

And this one which is successful color combination in china.

右边这幅图就是一个色彩组合成功的好例子。

Here are two color combinations with same design, which one you see is more successful than the other? Make a guess because I ask you.

这是同样的设计但是不同的色彩方案，其中一幅图非常成功，另一幅就不是这样了，我想问你们大家是哪幅

How many of you think this one is selling better in China?

你们有多少人认为这幅图在中国更加成功？

And how many think this one?

有多少人认为是这幅图？

You are wrong, you are wrong, this is too strong contrastive that not harmonious enough. Maybe in Shanghai but not in China in general.

这幅图色彩对比太强烈不够和谐，或许是因为我们在上海，但是在中国整体偏爱另一幅图。

So now I end up the story with the green hat of Marja Kurki,

现在我就要以Marja Kurki,绿帽子的故事作结束了。

For many years, Marja Kurki people could not understand why they could not sell green ties in China.

很多年，Marja Kurki,很奇怪为什么在中国绿色领带一只卖得不好。

So even green is fashionable, very popular in Europe, no, no not in China.

虽然绿色在欧洲很时尚很受欢迎但是在中国好像行不通。

And they find out the saying that men wear green hats is so strong that it doesn't need to be hat, but even the tie that is not good for Chinese men.

他们发现绿帽子联想是如此强烈甚至不一定是帽子，哪怕是领带也会带来不好的联想。

So that is also one inspiration why I want to understand the culture deep, and not just on the superficial level.

这就是激励我来深入研究文化内涵而不是浮于表面的肤浅理解。

Now I would like to thank you for coming, we will take a look at your color map in a minute, but first I would like to take the opportunity to thank the CPS color for the lovely day, thank you for organizing these.

非常感谢大家的到来我们一会儿看一下你们的色彩地图，我想借此机会感谢CPS组织这样的研讨会是我能够跟大家分享这些故事度过美好的一天，谢谢。

Do we have a lot of color we not talk about it yet?

我们是不是有一些色彩还没有讨论过?

So for everyone there are 5 minutes for them to talk about why they chose these colors.

希望大家在五分钟内阐述一下自己为什么选择这些色彩, 原因是什么。

D, do you like to start?

D: 中国传统色彩我就用了三个, 青灰色, 红色, 金色。

那么青灰色是我们的住宅啊, 红砖绿瓦灰墙, 反映中国人的内心, 作为background, 然后红色和金色一个是喜庆一个是富贵, 所以我觉得在中国文化中就是两个东西的combination, 一个是非常安静, 一个是富贵和喜庆。

作为现代色彩呢, 我选的就是橙色, 绿色, 粉色, 这还有一个是黑色, 现在黑色代表酷, this part I chose three colors: grey blue that represents Chinese normally house, and also reflects people's heart, very peaceful. And also the Chinese people love the happy and rich that is golden and red. And that system is not traditionally used in China, that in other side it means modern. But you still can find some linkage of these. Like orange with red, green with golden. This is environment good, this is modern, pink normally is female. And I chose the black, currently more and more people chose black; unfortunately I could not find the code here. Black means cool, for my favorite color, I love red but more be more strong and powerful than the traditional Chinese one. That is the passion to the power.

J:

就是在传统色彩里面我的选择是和D一样的, 中国传统的红色, 黄色代表华贵, 还有一个灰色是在过去很少用色彩的过程中在我们居住环境中实际是灰色, 那么在这我选了一个蓝色, 实际中国人不喜欢用蓝色, 但是有蓝红的组合也是中国有传统的组合, 一些寺庙, 包括最典型的中山陵, 他的那种兰紫色, 它也是中国很传统的颜色, 但当你组合过程中就可以表现出不同的意思, 也会有喜庆只要他的比例恰当, 所以这就是在传统上我选择了四个。那么在现代意义上来讲已经和过去有很大差别了, 在上面选的是紫红, 他会有时尚的但不是像红色那么热烈, 其实它有自己的情感因素在里面, 同样是一种蓝色但可能是比我们这个蓝色更深一点, 表示他的沉稳和大气, 那么在现代来讲, 因为紧张的工作大家更愿意回归自然, 其实在这我有绿树, 就是他那种浅咖啡色, 是代表大地会给你很舒服, 然后折中灰绿色可能会更自然, 那么像这个蓝色呢, 它也不是完全的蓝而是带一点绿, 可能这与我自己的偏好有一点关系。我会喜欢一些绿色系的东西。我自己喜欢的颜色是这种橄榄绿,

For the traditional part I chose red that we have talked a lot about it, I also chose the yellow because it represents richness. Most of the colors I chose are like D, because we have the same reason. Another color I chose is grey because in south part of China most of the architectures and buildings are coated in this color. For traditional Chinese we seem don not like the blue, but we can fins many combination of blue and red in Chinese temples and tombs, for example, Sun Yixian's tomb. It was use d blue purple, and I think it is kind of traditional color combination for Chinese. And sometime, if you use the combination of blue and red properly, it can also reflect the happiness and celebrating. For the modern par, I chose the purple red, because it looks fashionable, and it was not as bright and shocking as the red, but it also gives you passion and emotion of that. Another color I chose is blue; it is a little darker than the traditional one, giving the felling of calm and generous. Also green, because nowadays we want to get close to the nature, so green became my preference. Also the light coffee color, as it represents the land, it gives you kind of stable and steady feeling. And another one is grey green which close to the nature. For my personal preference, I like olive green, because for my personal preference I prefer anything with green.

Q: For the traditional color, I pick the grey or black, and red, yellow, blue and black, most of the Chinese traditional colors are pure color or single color, and the blue one also is popular in Qing Dynasty, because people saying the emperor is the son of heaven, so you can find the temple of the heaven always is the color, and the tomb of Sun Yixian, the roof of the tomb is blue, it means the heaven, so it becomes popular in Qing Dynasty. But all these colors are single colors, for the modern colors I think most of the modern colors are the combination of colors, so also adding some white, so very softness and elegant, so my favorite color is reddish brown, we select this color as the typical color for our institute about 7 years ago . we use it outside it is very nice if you combined with the white walls. It looks very fashion, very comfortable and formal.

这个传统的颜色呢，我列了几个红黄蓝黑，作为传统的中国颜色大部分都是单色或者是纯色，比如说兰的么，在清朝应用的很多，比如像天坛，屋面是兰的，中山陵屋面是蓝的，因为一般表示天，皇帝是天子了，所以在中国兰和红还有黄，在清朝兰用的很多的，对这些传统颜色来讲，大部分都是单色，现代色大部分都是复色，那么如果要配一个现代化的颜色呢，应该采取复配，不会再采取单色了，而往往用这种中间色，冲淡色，比较多一点，体现这种颜色看起来更柔和，那么更加现代气息，我自己喜欢的就是中间这个带红相的棕，那么这个颜色非常大气，如果搭配净白色，不是纯白色会非常大气，我们研究院，我们办公楼和实验楼全是这两个颜色搭配，非常大气又不失强烈的颜色对比，非常好看的颜色，这也是但是我和我们的副院长两个人选的，就从你们色卡上，

E: two parts, the first part is Chinese traditional color, I have showed it with some pictures in my presentation. Another part I mean the modern side, actually I prefer all these colors, because I think it is harmonious just mentioned by K, and these part brown color is my favorite one, so that's all my homework.

L: talk about the traditional colors I am similar with the pervious speaker, in the old time, most of the buildings and homes were made of wooden color. Most of the place like tourist place, historical site. Look at the ceilings most of them are blue, gold, or that pink green that often use in the old days, and of course china red, it is also traditional. All of these are traditional colors, most of the foreigner will recognize, for the modern china color, I think china is really growing very fast in the pace of growth. So no matter cities you go now, buildings are made of glass, for them they would like to use more natural color. The reason I don not know, but most of the new buildings like to use the natural stone colors, for example brown, grey. Shanghai is a very great example, the color of Beijing, Guangzhou, everywhere, all of china is having this natural color scheme. I think the color may go to the nature, more harmonious with environment, that's the key thing in city color planning thing. Want to create harmonious effect, not bright red here, and bright blue there. So they tried to limit that kind of color scheme. My favorite color is purple; one of my rooms is purple. Because I think purple represents romance, I am a romantic person.

中国传统色彩外国人看起来都是中国红，那种孔雀绿那种深蓝色，这些和前面的原因都差不多，还有金色。因为现在中国城市的增长速度，他们要很快建一个楼阿，他们都用天然的材料，保留天然的颜色，有麻色黑，钢铁，玻璃那种浅蓝色，所以每一个城市特别是省会，那种商业区感觉都是这样，比较和谐的感觉，他们不会突兀的用一些蓝阿，红阿，绿啊，不会出现，政府也不允许这种毫无控制的色调出现。所以越来越多的来建造回归大自然的颜色。我自己是紫色因为我觉得自己很浪漫。我家里有个房间就是紫色的。

J: 我画的全是单色，我做中国传统色的时候我就使劲使劲涂，因为中国传统色彩在我印象里饱和程度很高。实际上我们脑子里很多中国的传统印象都是来自于繁盛的朝代，就是比较鼎盛时候，繁盛的样子。而中国现在也是这种样子所以我特别希望中国保留这个样子，所以我把水墨画扔了，当然我在这里写了中国红，琉璃当然是中国一个比较特殊的材质，所以绿琉璃，皇家兰，这个好像国际上也比较通用，国外很多国家传统色里也有皇家兰然后黄呢，很多人都说金色，金色实际上是个材质色，如果仅是颜色来说我觉得还是明黄，我们看黄帝的衣服，不仅仅是那个金而是黄的颜色更明显，只是说他和其它颜色配的时候，会更多用金去配这个颜色。但是用黄的时候会用明黄色。然后我对现在的这个可能跟前几位不一样，因为前几位都是很柔和很协调的颜色。这里面灰度大的肯定是有现代感，都市里面钢筋水泥多了以后，这种感觉会多。但是进入这个世纪以后，黑色也不是纯黑色了，可能是非常深的颜色，而且有肌理，灰色也不是纯灰色而是带点绿啊，带点粉啊，带点紫阿那种灰色，而且有珠光，就是让灰色便复杂。然后不是颜色本身了，色彩质感都加上以后才有都市的感觉。否则会把灰色的朴素体现出来了。而我觉得如果在都市里都是这样的，那么我们工作就没有热情，所以现在有一些相对比较跳跃的颜色会在里面出现，会给我们现代的生活带来一种融合，所以我同意D先生两个中国体系得意见，这也是中国发展到现在的两个状态。城市里两种状态的混合。

当然如果把这些颜色快速的混合以后实际上也是很和谐的，我们知道不管什么颜色只要一混合以后就是很和谐的，当他在某个瞬间停留的时候会很鲜艳，我自己比较喜欢蓝色和棕色，但实际上我们从色相来说一个是蓝色一个是橙色，色相本身我们在彩虹里是看

不见棕色的，实际上我觉得我自己比较喜欢对立统一的东西，就是有矛盾能有冲突，我们知道有冲突在色相环上是一种补色关系，但是有一个弱化了自己的地位，它不是呈现橙色而是呈现棕色，加了黑了，所以我是一个这样的人。

Because for the traditional Chinese, we focus on the dynasties that Chinese was in great power. Now china also is prosperous and rising, so she wants keep such kind of images. Therefore, she gets rid of the Chinese traditional panting color -- grey and white choose these bright colors. For the green one, this color is always used on the roof like Forbidden City. It is kind of eyeball catching. And another is royal blue, noble blue. This color preference is universal, because some foreign countries also like blue. And for the golden one, she really likes to call it yellow, because gold is just material, for the color we should call it bright yellow. The clothes of the emperor is bright yellow when the color was used to match other colors we call it gold. For the modern part, she was totally different with the former opinions. As the colors they chose are gentle and more soft. She chose some kinds of colors are jump colors. The first one is grey. The cities are full of steels and cements, the grey dominates the city. We add some elements of the grey, it is not just pure grey, and we add some pink, green or purple into the grey. Sometimes, we lighted them to give different feelings not just that simply. However, the present society is in high tensions, if all the colors are grey, we will not have the joy of life. She was agreed with D about the two color systems of China. She thinks that china has two kinds of ideologies, two generations, on choosing the color. But she thinks it not contrast with each other, actually, they can be harmonious, as you combine different colors together, it can be harmonious, and the moment you combine them the colors are so impressive. For her personal preference, she chose the blue and brown. From the hue, we don't have brown, we only have orange. Blue and brown are complemented with each other, like in the conflict also can find harmony. And she herself thought she has the same personality, so she loves these color combinations to represent her characteristic.

Hua: 我对颜色呢不是很专业，我对中国传统颜色呢来自父母，一般家里父母对于红色还有绿色，黑色的话穿衣服上面好像喜欢这种颜色，那么我觉得还有桌上摆放的这个颜色。好像是中国传统的颜色，大家比较喜欢的。那么现代颜色呢我觉得这三块的颜色比较鲜明，看上去好像让人的心情比较愉悦一点，绿色在着装方面和家庭小块装修方面点缀一下会比较好看，紫色的话运用到卧室非常合适，感觉非常好，黑色是我自己最喜欢的颜色，因为我的个性比较暗一点，然后黑色和梅红的话个性色的需求也比较多一点。我的介绍比较简单。

Actually, I am not too professional in these color choice. For the traditional part, most of my impression and choice are from my parents, from the older generation. And I found they are preferring red, green and black, most can find in their clothes, and also the color on this box are the most color used in the older generations' clothing. So I think it is kind of representative of Chinese traditional colors. And for the modern colors, we can see these three colors are most contrastive, they give you the feeling of happiness and joy. The green if we use them in the clothes and house decoration, it adds some favor in the main colors. And I personal like the purple one especially using this in the bedroom; it will be felt really comfortable. For my personal favorite, I chose black, maybe it copes with my personality, a little dark. And the combination of black and rose red give you refreshing impression.

X: 我认为在古代传统就是那些丝质的缎绸阿，颜色都比较干净的，明度都比较高的，古代就像前面说的，不是几种颜色调起来的，都是单色。现在颜色都是浑厚的，然后饱和度比较高，然后我下面画了两个小插图，就是说古代的颜色可能是比较清淡的，颜色比较干净，现在颜色都混在一起，比较重金属的味道。我喜欢的应该是绿色吧

For the traditional part, I think most colors are like silk, traditional Chinese silk. They are very bright. They are very clean. I agree with the others, the traditional colors are single colors instead of combined colors. But for the modern part, most of the colors are combined giving the thick feeling. I draw two pictures, for the ancient china, most of the colors are clean and pure, for the modern giving you kind of heavy metal felling. For my personal preference, I prefer green.

L: That's green, red, blue, and black and yellow, beside these five basic colors, I pick one dark red, which is also widely used in China, no matter in the history or now. for the modern color, I think in order to get rid of the pure single colors, we came to the multi colors we select, this is also a blue but different, this one (traditional) is more dark and stable, this one (modern) is more yellowish, come to some changes. Green brown and also yellow. Yellow is very popular we can see from our sales amount. Yellow is quite using a lot. And I also select the grey color,

because as Ms J said when you mixed all the colors together, then you get grey. And grey is very lasting color. for S, personally like orange, because you like orange juice or something. For myself, I like green because it does not only represent peace and natural, but also a very common words in China 'red flowers and green leaves' for my personally, I would like to be the leaves to site off the red flowers.

对于传统的颜色实际上我和大家的选择都是差不多的，就是绿色黄色蓝色这些，除了这些还有一个比较暗的红色，那么在中国比如说一些城墙啊，很多地方用这个红色也是比较多的，对于现代的颜色和传统的颜色比较呢，他摒弃了那种纯色包含一些复合色。我们选择了一些洋红，这个蓝色实际和传统颜色有一些不同，他颜色色调方面有了一些变化，黄色无论是过去到现在一直是非常流行，从我们卖得色浆啊，黄色也是卖得最快的，灰色像江小姐讲的当你把所有的颜色混在一起的时候，他就变成了灰色，灰色也是一个经久耐看的颜色，个人喜好，西蒙比较喜欢橙色，我说可能是因为他爱喝橙汁，爱健康，对于我来讲我喜欢绿色，因为它不单单代表成熟和和平，我们中国人常常说红花要靠绿叶来衬，我希望自己成一个绿叶。

[红花 hong hua, red flower, safflower]

[Our Chinese said frequently the safflower must depend on the green leaf to set off]

A: 对于传统这一块，对面几位长辈已经讲述很多了，我们就不用再说，对于流行色彩呢，我个人还是偏向于浅颜色，暖色调，如果把这些颜色运用到我们家庭的墙壁上，我可能把这个红色呢选择在我们的厨房的橱柜或是墙壁，因为厨房本身在中国的传统是一个很郁闷的地方，我觉得厨房可以是一个很优雅很闲适的地方，然后用一种很动感的颜色把它过渡过来，让去煮饭洗碗的人不会很压抑，还有我们平常家里面用的洗手间卫生间，那也经常是一个人在洗手间里，不可能很多人，所以运用一些绿色啊黄色阿不会那么单调，然后书房啊，对于传统的选择，书房通常是红木的书桌高档的座椅，然后墙壁传统都是白色的，那么我希望时说我们看书思考东西会累的，我们可以选择一些，比如说天蓝的颜色或浅绿的颜色，然后对于卧室这一块，还没有太多的创意，所以一般会选米白色啊，很浅很浅的黄色，对于走廊也会选一些比较艳的颜色作为一个过渡，这就是我大概对于颜色做的几种选择，个人比较喜欢的是接近橙色的黄色。就是以前我们柯达的柯达黄。

For the traditional part, I think us had talked it so much, so I did not illustrate on this point, what I want to say something is the modern part. We find at present, the most colors we use are light and soft; it gives you a feeling of warm. For my personally preference, I prefer to paint the wall into red, especially in kitchen. Because from tradition, it is a place that is depressive, as you had to do the washings and lot of cooking. So I want it red to change the feeling, giving you elegant, leisure also some action elements. For the washroom, as most of the time when you in the washroom, you are alone; so I prefer the green and yellow to put it not so boring. For the study room, most of the Chinese like to use the wooden furniture, which is dark red. And also the leather chairs, most of their wall are painted white. I think they are too monotone, too simple. So I prefer to paint then into sky blue and light green, so when you were tired, you can get refreshing from them. For bedroom, there is not much creative idea, but I prefer the light yellow. For the passage, we could use some bright color for it gives you contrastive combination with the other parts of the house. For my personal favorite color, I prefer a kind of yellow that is close to the orange, we can call it Kodak yellow, like the color of the company I use to working with. And I like such kind of color.

Li

Qg: 很简单的画了一幅图，因为中国古代的色彩啊，我觉得各个时期他的色彩代表是不一样的，你像唐代的五彩，宋朝的影青，元朝的青花，明代的粉彩，那么这个呢就是明代的粉彩的一个代表，就是迎客松，用绿色很纯的颜色大面积的画出一个松针，然后用赭褐色画出一个枝干，然后再穿插着一点点地小红果，就是一个传统的图案和色彩的组合。这个事很有意思的，粉彩他在绘制过程中整个是用矿物质来做的，那么在烧制之前不懂的人很奇怪全是泥巴涂在一起类似景泰蓝的制作工艺但是不太一样，景泰蓝的颜色是能区分的只不过烧制以后颜色鲜艳一点，但是粉彩的红色没有烧制之前是土黄色，他的颜色是怪的，包括现在的大师，也在用过去的材料绘制一些现代的艺术品。这个当代色彩我觉得应该是一个水果色，就是很轻松的，很明亮的略带半透明性质的，很轻松的颜色，我自己比较喜欢橘黄色，类似于梵高向日葵的颜色，是比较激动地冲动的略带一点甜味的颜色。

He painted a picture, you can see this. He thought for the traditional Chinese color we could not only focus on one set of colors, because china has a long history, it has different periods. So from different dynasties, different periods, we have different color preference, so in Tang dynasty, we prefer five colors, very contrastive colors, and in Song dynasty we like the blue green, like the sky or the sea, sometimes green sometimes blue. And for Ming dynasty you can see it from Vase, the traditional Chinese Vase, blue and white, that kind of colors are representative of Yuan Dynasty. And natural pigment colors you can see it from his painting, he painted a pine tree, that is a very famous symbol for china's Huangshan Mountain, it was called 'guest welcome pine', so it is green for its branches we use brown, and we can see some red fruits are among them. It together created the traditional Chinese art giving you a feeling of harmonious with the nature. It is kind of traditional Chinese painting ideology. And for this kind of special painting, most of the materials we use are from minerals, and Chinese artists like to use these minerals color in their works. Many pots or bottles, before they were baked, you cannot figure out their colors, after you baked you can see the color. It is totally different with the process of cloisonné. For the modern society, most of the color we used just like fruit, fruit color, they are more transparent, more light, more leisure. His favorite color is orange like Van Gogh's sunflowers, that kind of color; it gives you passion, impulse and also a little sweet.

W: before this workshop, this seminar, I thought I am quite special about color feelings, but today so many artists here. Yes for the traditional colors, I am almost the same with the rest of us, because we were exactly from the same education system, but for the modern parts, I select different with others, but the meaning is same more mixture of colors, I could not pick out all modern colors, but just example. And unfortunately, they are same from S, even we are two generations, but we chose almost same colors. Myself I like this kind of green with blue, it is kind of harmony color with warm color and also cool color systems, it is kind of in between. So it also means somebody is outstanding but also

introvert.中国的传统颜色大家都差不多，因为我们教育系统一样，我们中国以前的东西是那么独特，所以我们不太会走偏掉，而现代色彩确实是快速变化的，这个现代社会我们很难讲出来哪些颜色是确切的现代颜色，但是基本原理差不多都是比较混合的颜色，这种混合的颜色也表现了文化的大融合，我选的颜色和L一样我不奇怪，和S

一样我比较奇怪这是两代人么？我自己最喜欢的颜色是绿色，这种带点兰相的绿呢他同样是那种扩张的颜色和内敛的颜色的结合。

也跟我的个性比较像，我也是比较内向的人当然也比较外向。这个绿色本身是和谐的颜色。

L: actually, I am a little bit worried about my education on traditional Chinese colors; fortunately, I have the same choice with others. It means our young generation still has the Chinese roots. For the traditional part I chose Chinese red, for us the history of China not only the ancient China but also the cultural revolutionary part. The communist part, the socialist part, we know the red flag. Although I did not experience that but I know it really influence a lot of people. So in my mind I think the red can represent the old the past. And another one I chose is blue, and I think it is heaven's color. The reason is same as the lady: the emperor is thinking himself as the son of heaven. And heaven is the mysterious and authoritative thing in Chinese culture and ideology. The green I chose is different with their green, my green is brighter, and I think it is related to the bamboo, because bamboo is kind of traditional Chinese plant. When you see bamboo, it can remind you of China, especially in the Zhang Yimou's action movie, they use the bamboo as the background. Also in this Special Olympics opening ceremony, they also use this element—bamboo. The yellow one I think I don't need to explain, it symbolized rich and from royal. Why we love yellow, maybe also related to the harvest. We know the Chinese parts; no matter it is wheat or rice, when they are getting ripe, they all turn yellow. So maybe the Chinese people they prefer richness, so when it connected with harvest, they will prefer the yellow. For the modern part, the younger generation doesn't have so many special personalities. They are almost same. The first one is coffee, the brown, because I think this color give you a feeling of elegant. For younger Chinese, they purchase middle class life, and coffee is the representative of middle class, so most of the people like to choose coffee. And another one I chose is pink, normally it belongs to the girl, but nowadays more and more boys prefer this color. We know in China now, more and more boy are join beauty contest, they are becoming kind of do the girl's job. They want to get the praise and appreciation from the girls. And they also want to show themselves, most of the girls like the beautiful boy, like F4. So the pink is color indicating the female power in China is rising. The last one I chose is



black like someone explained black is cool. And also it is kind of safe color, no matter in which occasion; you wear black it makes you safe. In some case, we are worried about wearing the wrong color, but when you wear black no matter it is leisure, formal or businesslike, you will be ok. My personally, I prefer green. Light green, because I think it is not too traditional not too modern, it is in the middle and close to the nature.

就是传统文化非常庆幸，跟大家没有太多的出入，然后还是有这个中国红，绿色蓝色和黄色，这个中国红就不用多说了，对于我们年轻人

来说，中国的历史不仅是古代的历史，而且像文革那段时期呢，我们追寻社会主义比较狂热的时期，对于我们也是一段历史，那时候说红旗飘飘么，所以我们说红色是一个特别有代表性的颜色。另外我选择了绿色因为我觉得绿色是竹子的颜色，然后中国现在越来越多的场合用竹子来留下影像，比如在《卧虎藏龙》里它会用竹子，在张艺谋的影片像《英雄》也会使用绿色，而且最近在特奥会开幕式上它也用绿色这个元素，这个蓝色是接近天的颜色

皇帝是天子所以清朝像天坛是蓝色，然后黄色么，代表富贵，金子，皇帝用的颜色或是一种权力

，同样它可能还跟中国丰收的概念有关，因为中国人尤其以农业为主了，他们很多靠农业为生，所以无论是小麦啊还是我们的稻谷她成熟时都是黄色的，所以它可能给人联想起来丰收，丰收的季节。所以黄色是中国人普遍喜欢的颜色，无论是权力阶级还是普通民众，对黄色都有一种偏爱。对于现代的部分，我首先选了咖啡色，就是棕色，为什么呢？因为我觉得咖啡色不是很明亮，但它也不是很突兀，中国人现在都比较爱小资或是说追求中产阶级的生活，然后咖啡色能和咖啡联想到一起，

而咖啡就是一个标准的小资的形象，所以可能这就是咖啡色很多人都喜欢的一个地方。还有一个粉红色，我们知道一般女孩子都爱粉红色了，但是我发现现在在中国越来越多年轻男孩子也爱穿粉红色，这可能和我们现在所谓的女权开始上升，男性也开始懂得美，懂得接受女性的赞美和欣赏有关，所以我觉得粉红色也非常能代表这个时代的特征，比如说一些选秀活动，

不管是选女孩子也会选男孩子，比如像t4也越来越在中国流行起来，最后一个是黑色，黑色一直以来给你很酷的感觉，然后另外一点它是一个非常安全的颜色，无论在任何场合你只要穿黑色就是没有错的，比如你穿别的颜色可能不合适，但是无论在正式场合还是休闲场合你穿黑色是不会太错的，所以我觉得黑色也是现在一个比较常用的颜色。然后我自己选择绿色，因为它比较接近自然，然后她是在两种颜色之间，它既不是很传统也不是很现代，比较安全，但是你想表现个性，get attention的时候他也可以帮助你，

K: this is really brilliant , thank you. And I would like to thank all of you. Lilac who did a amazing job, translating, and thanks CPS color. And W will you explain next steps?

W:这个并没有什么结束词啊，因为我们并没有结束，晚上我们去色彩餐厅继续我们的讨论，我们希望我们这次活动呢实际上是一个没有结束的活动，因为今天开始了能让我们坐在一起讨论中国的色彩文化在商务中的应用是一个非常好的开头，我们来自于不同的行业，但是色彩是我共同关注的话题，我们今天在座的各位我发现大家已经有了互相的交流，我相信我们这样的交流会在后面更加的深入，我相信我们今天在这里互相学了之后，对色彩的理解更重要的是对色彩的热爱，我发现大家都是对色彩有一份特别的感情在里面，对色彩的热爱运用到工作中去，肯定会给我们带来非常大的回报，再一次谢谢大家，也希望我们今后有更多更好的合作，

**APPENDIX 8**

	<b>Marimekko narrative</b>	<b>Shanghai Tang narrative</b>
Raison d'être	Marimekko was founded in 1951 by Mr. Viljo Ratia and his wife Armi Ratia, who was an ad-woman and a trained textile designer, 'to create something radically different with beauty and longevity to give hope to the grey mood in post-war Finland' (Mitchell 2007:3).	Shanghai Tang, created in 1994 by Hong Kong businessman David Tang intended to 'create the first global Chinese lifestyle brand by revitalizing Chinese designs interweaving traditional Chinese culture with the dynamism of the 21st century' (Park 2007:1).
First developments	In the 1960s, Marimekko's business operations rapidly expanded and became international. The product range widened, and Marimekko became a globally recognised phenomenon and lifestyle. Towards the end of the decade, the company ran into financial difficulties. Marimekko's production was modernised and expanded in the 1970s, licensing increased rapidly, and the company was listed on the stock exchange. At the beginning of the 1980s, the company's business still flourished. (www.marimekko.com)	The company's flagship store in a historic building in the heart of Hong Kong's financial district quickly became a top destination for tourists and expatriates living in Hong Kong. They loved the retro, 1930s store interiors and the tailored <i>qipaos</i> for women (those high-collared, body-hugging silk dresses with the trademark slit on one thigh) and baggy tunics for men with screaming pink, lime green, and orange linings. (Business Week April 17, 2007)
International markets	Marimekko made its products available internationally in the late 1950s, in both Sweden and through the cutting-edge, Boston-based retail shop Design Research. (Mitchell 2007:3).	
Celebrities/US	The company received a major push in 1960, when Jacqueline Kennedy, the wife of U.S. presidential candidate John F. Kennedy, purchased seven Marimekko garments from the company's U.S. distributor. She then appeared in her Marimekko dress for the cover shot of Sports Illustrated. (Mitchell 2007:3).	In 1997, the company opened its New York store on Madison Avenue, in a 'prime fashion real estate'. The opening generated international celebrity interest; with fashion icons such as Diana, Princess of Wales and various Hollywood celebrities including Jodie Foster and Whoopi Goldberg becoming photographed wearing Shanghai Tang. Sarah Ferguson made an appearance on the Oprah Winfrey show and presented her with a pair of Shanghai Tang's 'signature' silk pyjamas. To coincide with the store opening, high-profile Chinese actress Gong Li was featured in a print campaign, which included ads in The New York Times, Vanity Fair, Harper's Bazaar, and W (Huppertz, 2004:10; Yim & Park, 2007:3).
Market position	Net sales (2006) EUR 71.4 million (33.1 million in 2000), 75,5 % (71,5 %) of them came from the Finnish market. (Financial state bulletin Jan 25, 2007; The Marimekko Group's financial results Jan 26, 2001). Exports remain a challenge.	Sales volume was US\$20-\$30 million in 2005, with the majority of sales at the Hong Kong flagship, and the Asian market responsible for 80% of the brand's sales in 2005. Le Masne reported that worldwide sales for Shanghai Tang in 2005 grew 43% from the previous year (Park 2007:4). Le Masne said sales have been growing at double digits for the past five years. (2007) Mainland China remains a challenge.
Licensing/co-branding:	H&M (2007) Manolo Blahnik (2007) Kone (2006) Fatboy (2006) Cassina Wink Chair (2006) Avon cosmetics (2008) Dolce & Cabbana after legal dispute (2008)	Sandra d'Auriol Philip Treacy Studd by Gabby Harris Puma shoes (2007) Fiona Kotur Marin (2007) Maclaren (2007) Brando Eyewear (2007)

Provenance of Cultural Colour Meanings  
The Green Hat and other narratives from Sino-Finnish business encounters

Future plans	<p>'It is my aim to start building Marimekko into a cult brand within clothing, interior decoration and lifestyle as well as a company that has an international retail distribution network,' said Mika Ihamuotila (Reuters Oct. 21, 2007)</p>	<p>Shanghai Tang also has ambitious plans to double its global footprint of outlets to 50 by 2010. With one store each in London, Paris, and Zurich, le Masne is actively looking for partners to open other European outlets, specifically in Spain, Germany, and Italy. Its most recently opened store in Dubai has been such a success that le Masne plans to open two more there, as well as one in Kuwait—perhaps also in Qatar. All shops offer identical lines of clothing and accessories to assure global brand consistency, he says. But the group's biggest growth will come from mainland China where it currently has five stores. Le Masne expects that China will be the group's largest market within three years. (Business Week April 17, 2007). 'Very soon - the same way Hong Kong people did, or Singaporean people did – the mainland Chinese are going to go back to their home culture and will basically consider themselves as less slaves of the West and more will adopt their own code,' said Raphael le Masne (Reuters Oct 11, 2007).</p>
National myths	<p>'Equality of sexes' 'Female power' 'Finnish design' 'Finnish quality' 'Finnish success' 'High-tech'</p>	<p>'Asian imagery' 'Chinese exotica' 'Chinese nostalgia' 'Chineseness' 'Chinoiserie' 'colonial Hong Kong' 'glamorous decadence of 1930s Shanghai' 'kitsch' 'luxury kitsch' 'Mao kitsch designs' 'Maoist nostalgia' 'Mythical minority cultures' 'playful self-Orientalism' 'Qing dynasty nostalgia' 'Shanghai nostalgia' 'Shanghai romance' 'traditions of ethnic minority tribes' 'Dai' 'Miao hinterland' 'Yao' 'Made by Chinese'</p>

<p>Colour vocabulary/expressions</p>	<p>attractive colours                  beautiful hue                  beautiful tones of                  boldly coloured                  bright colours                  colour palette                  colourful                  colours are designed to match                  colourways for different seasons                  complemented by notes of                  deep seasonal colourways                  elegant                  enchanting new colours                  new colours                  new, elegant autumn colour                  primary colours                  restrained colour palette                  rich world of colours                  single coloured                  solid-coloured                  splashes of colour                  strikingly colourful                  strikingly metallic                  the colour laboratory                  varied and rich range of different worlds of                  colours                  variety of                  vivid colours</p>	<p>Bold Shanghai Tang signature colors                  bold-colored                  bright signature colors                  brilliant colours                  fluorescent                  inimitably vibrant color palette                  monochromatic, stylized version                  Pop-art colourful approach                  range of colours                  rich colours                  Shanghai Tang signature colours                  shimmery                  shiny                  Shockingly bright colours                  signature Shanghai Tang colour scheme                  Tibetan color schemes                  vibrant colours</p>
<p>Colour vocabulary/colour names</p>	<p>beige                  black                  black-and-white                  blue                  blue-white                  burgundy                  Camel                  coffee brown                  dark blue                  dark brown                  grey                  Khaki                  olive green                  orchid pink                  purple                  red                  red-white                  royal-blue                  ruby red                  warm red                  white                  Winter khaki</p>	<p>acid purple                  black and white                  bright yellow                  brilliant fuchsia                  candy apple red                  Day-glo orange                  Ebony                  Fuchsia                  green                  Hot pink                  lime                  lime green                  lime-green                  orange                  pink                  purple                  red                  white                  yellow</p>



In different cultures, colours are sometimes given different meanings. Understanding the origins of these cultural colour meanings has gained importance due to the recent advances towards digitalization of business and communication, and the current phase of globalization. The purpose of this dissertation is to increase our understanding of the dynamics of cross-cultural meaning-making for colours by examining the provenance of cultural colour meanings.

Engaging in the debate within management and communication studies this research suggests a potential synthesis between the systemic and the process views to Culture. It finds that the significance of some cultural forces is inherited and more persistent (systemic view), while that of other cultural forces is more dynamic and transforming in nature (process view). By framing Culture as dynamic heritage, this research proposes a conceptualization for Provenance of cultural colour meanings, contributing to the Multimodal theory of colour.



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