What color is the Northeast? An analysis of the visual language (images and colors) of tourism advertisements

Simone Neto de Santana Oliveira[a]

ABSTRACT: Colors play a very important role in all aspects of people's lives. It would be impossible to imagine a world without this visual perception, which is capable of influencing decisions and arousing emotions by the mere fact that it can be perceived. Despite being a physiological event (visualizing an image, a color), this act awakens a subjective sensitivity that is dependent on the context in which it occurs. The objective of this research is to present a descriptive and qualitative analysis of the use of colors in tourism advertisements in the Northeast region, and how this use impacts the perception of images and the choices made by individuals in these advertising campaigns. Advertising cards (posters and virtual ads) of tourism agencies were collected, and submitted to a detailed analysis of all the signs that compose the image and text, seeking to elucidate points of convergence between these constructions, in the light of Goethe's color theory and the psychological analysis of colors. The results of this study confirm the premise that colors play a key role in the public's choice of travel routes and influence their perceptions, according to the sensations that the colors provoke in the individual.

Keywords:
Colors.
Advertisements.
Emotions.

INTRODUCTION

It would be almost impossible to imagine a world without colors, as even the very act of trying prompts us to immediately imagine a color that represents this thought. The importance and presence of colors are so significant in the life of any human being that it would be difficult to imagine the world without them. An example of the presence and importance of colors in human life is the prehistoric cave paintings dating back around forty thousand years, forming records on the walls and ceilings of caves that represented the life, customs, animals, rituals, and activities performed by men and women of that time. The cave paintings were made using materials found in nature, such as clays of various colors, minerals, coal, charred bones, mixed vegetables, and even blood, and even used techniques to depict light and shadow.

In 1664, Isaac Newton performed a series of experiments with a prism, lenses, and sunlight, and discovered that light passing through a prism reflects various colors, from red to violet. Thus, he created first and most famous Color Circle, which combines colors in a harmonious way. As this research aims to analyze the use of colors in tourism advertisements in the Northeast Region, and how this use impacts the perception of the images in these advertising campaigns, it is necessary to perform a linguistic analysis of the visual communication that is intended through these advertising materials. Visual communication is understood as everything that is presented for the purpose of influencing the viewer: the text, the image, the use of colors, and other signs that may be present in these physical or virtual ads. It is important to understand the role of these elements in the construction of these promotional materials.

DEVELOPMENT

Advertising campaigns use a wide range of concepts to establish which mechanisms and paths are more assertive for reaching the desired audience, in order to achieve the final objective, which is to convince them of the merits of a particular product or service. The use of colors is, without a doubt, one of the mechanisms that, if used judiciously, can create a positively influence on the viewer. Conversely, the incorrect or random use of color can result in the failure of the advertising campaign. Just as words have great power to influence, so too can images and their colors determine the success of the campaign, leading the target public to choose certain products.

It is important to examine the psychological role of color in human life. According to Gomes Filho (2022), Gestalt psychology became more evident through the studies of Max Wertheimer (1880/1943), Wolfgang Köhler (1887/1967), and Kurt Koffka (1886/1941), all from the University of Frankfurt. According to the author, this movement formed a new theory around the phenomenon of perception, focusing particularly on the Theory of Forms, making a significant contribution to studies on perception, language and motivation (which are of interest to this research), intelligence, learning, memory, exploratory conduct, and social group dynamics.

According to the concept behind this approach, the brain reacts to visual stimuli first by perceiving the whole (the form) and only afterwards, focusing the details. Through the study of these principles, the form of everything that is seen is constructed in the brain, considering first its totality and then its particularities. This means that choices are influenced by the way things and people are perceived. An important detail to note is that each person sees in an individual way, influenced by his or her experiences and environment. Therefore, it can be inferred that colors can also be perceived and felt in a particular way.

According to Danger (1973, p. 5), " [...] color speaks to the emotions and not to reason". This statement corroborates what we have said above regarding the particular way each person will perceive and feel the colors and shapes of an object: in this research, we consider only ads, with their images and colors. The connection, or lack of it, will determine which ads, with which convincing strategies, will assume greater or lesser importance for the consumer. The destination offered must meet the desires of the target audience, causing these "dreams" to become real needs, and hence blurring the difference between desire and necessity.

Color represents a powerful tool for the transmission of ideas, atmospheres, and   emotions, and can capture the public's attention in a strong and direct, subtle, or progressive way, whether in architectural, industrial (design), graphic, virtual (digital), scenographic, photographic, or cinematographic projects, or in the fine arts (Barros, 2006, p. 15).

According to Barros (2006), colors play a key role in the construction and dissemination of ideas and are responsible for the greater or lesser focus of interest of the target audience. Therefore, color cannot be disregarded when designing an advertising campaign. Closely linked to the language, images and graphic resources that make up the tourism advertisement, this work also analyzes the ads promoting tourist routes in the Brazilian Northeast, seeking to identify any convergencies and/or divergences in the use of colors and images in the virtual cards published in the digital media of these companies, and the perception and influence these have on the consumer when it comes to

choosing a destination in the Northeast.

Before beginning the analysis of these materials, it is first necessary to establish the concept of Marketing, and how it articulates with digital media to build strategies to promote advertising campaigns for products and services that are disseminated on the social networks. According to Churchill & Peter (2012, p. 11), Marketing is: "a business philosophy that focuses on developing and delivering superior value to customers as a means of achieving organizational objectives". Based on this concept, Digital Marketing makes use of all the strategies used in these environments, to promote the growth and success of these campaigns. According to Gabriel (2010), brands can make use of different digital channels and methods that enable the results to be analyzed in real time.

One cannot neglect the importance of digital marketing in the design of these ads, due to the numerous possibilities of creating concepts, the use of innovative tools, and the arrangement and interaction of the ads created. This directly impacts the monitoring of the rates of acceptance or denial of certain products or services launched in the digital media, giving rise to new strategies and possible changes, as companies seek to adapt their services or product to meet consumers' needs and desires. According to Torres (2009, p. 241), "the media is how advertising is conveyed" and, in the context of Digital Marketing, which uses the internet, Digital Media, such as social networks, email, websites and blogs, are the dissemination channels through which these advertising campaigns are disseminated.

For Farina, Peres, and Bastos (2006, p. 14), "color is an individual language. A person reacts to it in a way that is dependent on his physical conditions and cultural influences." According to the authors, each individuals' perception of color is influenced by his or emotional state and all the aspects that permeate their environment. Therefore, it is impossible to dissociate the feeling evoked by a particular ad from the images and colors used in the ad, as a deliberate strategy to convince the target public of the merits of the service or product offered. While certainly colors may, for person A, evoke feelings of joy, happiness, and enthusiasm, for person B, the same colors may evoke feelings of discomfort, sadness, and unpleasant memories. Color can therefore be considered as something subjective in that it depends on the psychological and emotional state of each individual.

According to Santaella (2005), the variety and multiplicity of forms of language are primarily sustained in three matrices of thought-language: auditory, visual, and verbal. From these three matrices, all combinations and mixtures are possible. These matrices are of interest to this study because they make up the communication that is established in promotional materials through cards, videos, folders, websites, and printed materials aimed at promoting a destination, presenting anything that might convince the target audience that the place advertised is highly desirable. Based on this understanding, the text and color combination presented in the construction of images is done with intentionality, to convince or influence the viewer.

Colors and their meanings

Johann Eckermann, in "Conversations with Goethe," sets out the author's thoughts on his theory: "as to what I have done as a poet, -I am not proud of it-. But in my century, I am the only person who knows the truth in the difficult science of colors - of that, I say, I am not a bit proud, and here I have a consciousness of a superiority to many" (ECKERMANN, 2017). This theory was published by Goethe in 1810, with the German writer and scientist describing his impressions and studies on the phenomenology of color. The aspect of particular interest to this research is the impact the use of color has on tourism advertisements, and how this affects the consumer psychologically. What feelings, sensations, and emotions do colors evoke when used strategically in these advertising materials? A knowledge of this aspect, when creating an ad, can determine the acceptance, empathy, repulsion, or disinterest in a particular ad. Hence, colors play an important role in marketing and should be considered right from the start of the design process (Kotler & Keller, 2019). The aspects and feelings that each color represents, according to color psychology, are shown in the Figures 1 and 2 below.

According to Goethe's study, each color carries, within itself, a meaning that produces a certain feeling in people, according to each persons' vision. Since the perception of color depends on light, and each person sees slightly differently, depending on personal characteristics such as the person's health, state of mind, past experiences, etc., these factors will affect how the ad is viewed. This analysis of tourism ads for the Brazilian Northeast therefore includes a detailed description of how the colors were used in these ads, and the aspects converge in the marketing campaigns to promote this region.

Figure 1- Colors according to Goethe

🔴	Love and hate, power, aggressiveness, passion, attention, and motivation.
🟡	Youthfulness, optimism, and inspiration.
🔵	Productivity, fidelity, reliability, and harmony.
🟢	Enthusiasm, optimism, freedom, and originality.
🟤	Kindness, tenderness, courtesy, sensitivity, and youth.
⚫	Mistery, nobleness, superiority, power, formality, and protesting.
🟢	Hope, freedom, vitality, health, and relaxation.
⚪	Clarity, purity, peace, innocence, lightness, hygiene, and faith.
🟣	Vanity, nobleness, elegance, and luxury.
⚪	Neutrality, elegance, and sophistication.
🟤	Nature, healthy life, safety, and comfort.

Source: Adapted by the author.

Figure 2- Color Psychology

Source: Adapted by the author.

In the picture above, each color is represented by a word that, according to psychology, reproduces a feeling that is not random but is loaded with different meanings for each person.

METHODOLOGY

In terms of its objective, this research is defined as a descriptive study, which according to Gil (2017), describes the characteristics or context of a phenomenon. In this context, a detailed analysis was carried out of nine tourism advertisements for the Northeast Region, using one ad from each state in the Northeast, to identify which colors were used more, or less frequently in the images, and analyzing the construction of these promotional materials. The study was carried out between June and August 2022. The ads are referred to in this study as "cards", i.e., virtual cards that contain all the visual information of these promotional materials. Unlike printed materials, cards circulate in virtual network interaction environments. As regards the procedures, the study was bibliographic, which, according to

Lakatos and Marconi (2012), involves gathering knowledge from various works. In this case, we searched for articles that focus on color theory and its importance in the choices people make; this study is also documentary, as materials were collected from the websites of tourism agencies., and the social networks, to test the initial hypothesis. All the material analyzed was selected based on the following criteria: being from the Northeast region; presenting the use of images and colors in the composition of ads, with characteristics that could be observed, such as the type, color, size, and arrangement of the font in the text; predominant colors in the construction of the ad; the arrangement of images (layout, orientation, proportion and harmonization with the colors used) and other resources that could impact the results of the research. As regards the research problem, this study is also qualitative, it analyzes the results of how colors are used and how the colors affect the publicity materials.

DATA ANALYSIS

The analysis of ads from the different States of the Northeast identified how the colors were used in the construction of the advertising materials, what influences they may have on the public's choices, and possible points of convergence and divergence between the ads.

Figure 3- Bahia (Itacaré)

Source: Aventureiros da Bahia

Observing the ad produced for this coastal route of the State of Bahia, more precisely, the town of Itacaré, we see an almost absolute predominance of the color blue, which appears as a background that blends with

the image of the beach, giving the idea of continuity, depth, and immensity, evoking the feeling that we get when looking at the horizon. The second most prevalent color in the construction of the image is green, which is used as highlights in elements of nature (vegetation) and the icon that represents the WhatsApp messaging App. The inclusion of text brings information about the structure of the tourism package, with the departure date, time, price, and services included; the text is in white, so as not to interfere with the harmonization of the predominant colors (blue and green) while still remaining visible against the blue background. The other points of color, in the company's logo, are placed in the lower righthand corner of the ad, separated by a white cutout to show separate it from the landscape. Even the reference to the brightness of the sun, on the letter "e" of the word ITACARÉ, is in white, probably with the intention of avoiding the use of other vibrant colors, like orange or yellow, that would break the dynamic of tranquility and harmony that the blue color evokes. The conscious use of these two colors results in an image that suggests somewhere pleasant and worth visiting. The image seeks to seduce the viewer by the look and feeling of peace. Looking at the image as a whole, the predominance of blue, green and white conveys the sensory concepts of harmony, freedom, and peace, respectively. Thus, Goethe's Theory in relation to these colors, and the psychological meanings of each, is confirmed.

Figure 4- Alagoas (Maceió)

Source: https://www.google.com

The ad in the picture above represents the state of Alagoas. It is framed in yellow, which is also the color of the logo of the company offering the service advertised. Yellow is also used for the text of the main infor-

mation shown, such as the prices and the name of the hotel. Yellow represents light, warmth, relaxation, joy, and optimism. The initial call of the ad consists of the phrase: "Férias de verão" [Maceió summer vacation], written in capital letters, in bold, highlighting the name of the city, which appears in a larger font. Vacationers are seeking the type of experiences evoked by everything this color represents. Although the ad is framed by yellow, once again, we see a predominance of blue, with four shades, ranging from the most intense at the top of the card, fading to almost white in the middle, at the horizon, and becoming more intense in the bottom half, with the sea; discrete points of nature appear in green on the strip of sand near the buildings, which are hugged by the coastline, as though the whole place were a large island. The exuberant nature and images of the metropolis blend in such an integrated way that it is hard to distinguish where one space ends and the other begins. Other relevant information about the services offered in the tour package is shown in smaller, white font, in lower case, and without the use of bold or a blue background. The company's logo appears in the lower lefthand corner, in white, so that it does not interfere with the composition of the image. As in the previous ad, blue evokes a sensation of tranquility and depth, in a perspective of the horizon in which the sky seems to touch the sea, and a landscape that extends as far as they eye can see and the imagination can reach.

The next ad analyzed was from the State of Ceará. The first visual information that appears prominently in the top lefthand corner of the image is the name of the capital and the price of the tour package. These are in yellow, in bold, uppercase letters, and in a larger font than the rest of the text. Yellow is also used for the name of the hotel, but in smaller font. There is a diagonal line through the first price, in red, to emphasize a decrease in the price of the package. The text gives information about what is included in the services offered. A larger font is used to highlight the number of days, and a smaller font is used for the other information; all the remaining text is in white. In the upper righthand corner of the image, there is a bright yellow balloon containing some motivational words in bold blue: "Explore, Viaje, VIVA! Seu novo roteiro começa agora" [Explore, Travel, Live! Your new tour starts now"; the second part of this phrase is a smaller, non-bold font. Near the bottom of the image there is an arrow in yellow, which alludes to a download icon or perhaps a paused video, possibly in connection to the sentence above: "Your new tour starts now". Having described the text, we shall now analyze the use of color in the image. Once again, the predominant colors are blue and green. The word "explore", which appears in the yellow balloon, corroborates the idea of purity of nature, as the beach is shown without any external inter-

ference on its natural state; there are no buildings or other form of modification of the landscape. The idea of immensity, depth, tranquility, and nature are maintained through the combination of colors that merge into the landscape. The company's icon appears in a position that creates little interference with the rest of the ad. The strip of land with palm trees on it is in pale yellow, with a deeper orange at the edges, giving the illusion of sunlight reflected in the image. Despite the predominance of blue and green, one cannot ignore the importance of the yellow highlights in the overall composition of the ad.

Figure 5- Fortaleza

Source: https://www.google.com

The next ad represents the State of Maranhão. It has three predominant colors and a secondary one.

Figure 6- Maranhão (Lençóis Maranhenses)

Source: www.belohorizonte.com.br/pacote-sao-luis-lencois-maranhenses

The Lençóis Maranhenses [Literally, the sheets of Maranhão] is an important attraction of this state. When we think of sheets, the first color that comes to mind is white, and this is the color used for all the information in the ad. The text is superimposed on the image in a large, bold font, drawing the viewer's attention to what is being offered for the price advertised. The name of the state is smaller than the word "Lençóis", which occupies a position of greater prominence. The price is in huge font, suggesting that no other tour operator can compete with the price offered here. Looking at the image from the bottom up, we see the very light brown color of the sand in the background, with strokes of light and shadow emphasizing the movement of the water. This movement is conveyed even though the image is static. Moving up towards to the center, the green gradually merges into turquoise, and then to blue. This blue is broken by the pure white of the dunes, which are one of the best known natural attractions, epitomizing, for many, the State itself. Immediately above it, in the top section of the image, there is a play of shadows, simulating the sand shifting in a windstorm, a characteristic of places where there are dunes. The blue sky and water are divided by the white of the dunes and clouds, bringing a combination that evokes purity (white) and tranquility (blue).

Figure 7- Aracaju (Sergipe)

Source: facebook.com/CVC

The next ad is for the State of Sergipe. It offers a package to visit the capital, Aracaju. Despite knowing that the human eye visualizes the whole and then moves on to the particulars, the strategy used in this ad is to immediately draw the viewer's attention to the low cost sale price offered, which is placed prominently in the upper lefthand corner of the ad. This location is not

chosen by chance; it is first field of view one has when looking at the image. The colors chosen to engage the audience's attention are: Yellow, which serves as a background for the main figure and is also used in the logo of the tour operator; red, with the drawing of the sun, a sub-image that is superimposed over the main figure with the phrase "liquida CVC" [CVC sale], the capital city where the trip will take place, the cost of payments by installments, and in a band in red at the bottom of the insert; and black, in the drawing of an airplane above the red subfigure and the text contained in the yellow card with information on to the number of days (highlighted in bold), the means of transport, food and tours offered during the trip. Notice that the drawings (the sun and a plane) are drawn as red and black outline shapes only, so that they are not too prominent; and finally, white, which is used in the icons showing the same information as that contained in the main figure, reinforcing the advantages of the service advertised; white is also used almost imperceptibly in the company logo with the name Brazil and is in two shades: a more subtle one in the strip of sand that follows the large expanse of water, and a purer white in the foam that depicts the movement of the waves.

In terms of visual perspective, the yellow and red are very prominent in construction of the image, even though they occupy proportionally less space than other parts of the image. Analyzing the image as a whole, we see the color green in the foreground and upper right corner, in the image of a palm tree, characteristic of the coastal vegetation, and green also appears more discreetly, in the trees in the background of the picture. In terms of quantity, blue is the predominant color, bringing a sense of balance and harmony, and creating visual calm, in contrast to the yellow (evoking light, warmth, and joy) and red (evoking passion, energy, and excitement).

The next ad is for a trip to the State of Paraíba, more precisely to the capital, João Pessoa. Observing the fonts used to compose the text, the main colors are white, two tons of yellow, and three tones of blue. In terms of font size, the highlights, in the following order of importance, are: in blue and bold, the name of the capital; in white, in a larger font and bold, the number of people included in the price and the price per installment; in medium font, the number of installments, and in a much smaller font, information on the total price of the package. This strategy forces the viewer to look more closely at the price of the instalments before seeing the overall cost. Less impactful information is placed in white and yellow, emphasizing the name of the hotel and the duration of the trip. Despite the use of considerably large fonts in the card, especially in the upper part, there is no break in the harmony of the image, due to the use of white that does not interfere in

the background image. The place is presented with the whites of the sand that extends to the end of the card, as well as the natural elements in green to the left of the image, and also following the strip of sand that follows the shoreline, as though hugging it. Blue is the predominant color in the ad, with the sky and sea merging to become part of the whole, stretching out almost infinitely. The verticalization and circular vision that make up the image, together with the use of green, white and blue, convey a sense of going hand-in-hand towards freedom and nature (green); peace and lightness (white); and harmony and tranquility (blue): the perfect combination for those who choose a destination like the one being offered.

Figure 8- João Pessoa (Paraíba)

Source: https://morosviagens.com.br

The next ad represents the state of Pernambuco and offers a trip to the capital, Recife, and the historical city of Olinda. The image is of Porto de Galinhas beach, which is also part of the package, and the highlight of the ad. At the bottom of the ad, the information is arranged to create the visual effect of diving into the transparent water, represented here in white, which spreads across more than half of the card, with "droplets" to suggest the movement of the water as it spreads. In this type of white marking, all the text is added in gray, evoking neutrality, elegance, and sophistication.

Figure 9- Pernambuco (Porto de Galinhas)

Source: https://www.facebook.com/viapacotes/

Figure 10- Piauí (Barra Grande Beach)

Source: www.viagenscinematograficas.com.br

The name "Porto de Galinhas" is written in a larger font, in bold, emphasizing the name of the place as the main attraction; The services offered are highlighted more discreetly, and appear in white, in a circle the same color as the text outside the circle font. Here, the prices appear in white font, maintaining the sense of neutrality and visual cleanliness. To the right of the image there are three photos showing other places nearby that can to be visited. These are in brighter colors, but do not break up the predominance of the blue and green expanse. In the top lefthand corner, there is an expanse of green nature, with some buildings on the landscape, but have been blurred so that they do not detract from the rest of the image; This latter section occupies only a small part of the image. In the upper part of the image, there is a view of the sea, in various shades of blue, ranging from turquoise (perhaps suggesting the blue of a swimming pool, depending on viewer's perspective) to the darkest blue, which becomes more intense as it moves away from the coast, i.e. as the waters become deeper. As we saw in Figure 8, the circular movement, the merging of the three colors (green, white and blue), and the vertical projection of the image all give the sensation of infinity.

The image above is a tourism ad for the State of Piauí. It begins with the statement: "O que fazer no Piauí" [What to do in Piauí" in white font, with the name of the state in larger letters than the rest. The call is positioned at the top of the image, and placed so that the name appears to be "sitting" on the horizon, which is demarcated by the change shade of the blue. As the phrase is placed situated between the sky and the sea, the white letters could be seen as representing clouds, drawing the viewer's attention, as there are no other clouds at all in the expanse of blue sky. Once again, we see the use of three main colors as we move up the image: green, blue, and white, following the line of sight from the bottom to the top of the ad, in a kind of circular continuity that merges the sea and sand, and the strip of nature that allows the fusion of the sea with the sand, and the nature strip that is visually influenced by the buildings along the coast, but that do not detract from the sovereignty of nature. A cut-out, in another shade of blue, appears with the answer, in white, uppercase, bold letters, to the question that appears at the top (What to do in Piauí), with three options of places to visit: "Delta do Parnaíba, Lençóis Piauienses e Melhores Praias [Parnaíba Delta, Lençois of Piauí, and Best Beaches]. This ad is disseminated on the social networks, and the tour operator has given its name in turquoise, over the blue, so that anyone who is interested can simply click on the link for more information about the products and services offered. Other points of color appear so tiny and discreet in the image that they do not require further consideration because they do not interfere significantly with the composition of the ad.

Figure 11- Rio Grande do Norte

Figure 12- Mosaic of ads of the Northeast

The last ad analyzed in this work is from the State of Rio Grande do Norte and presents, in its composition, a kind of screen, with the main image inserted in an orange frame that is wider at the bottom of the card, showing all the information about the package. In the upper frame, only the name of the capital, Natal, is shown, in large, uppercase letters against the orange background of the frame. There are highlights in white, showing that the vacation is in July, and the price, in a navy blue label with white letters (bold font for the total value and an asterisk indicating a subnote, stating that changes may be made without notice, in very small letters, in the same blue as the label. Below, in letters with a white outline, is the tour operator's logo.

Above the orange frame, in the photograph itself, there is a yellow circle with a folded upper border, suggesting a sticker, or reminder. On it, in blue font, is the is emphasized new departure date, with the date underlined (emphasizing that the trip has been rescheduled, and this new date should not be forgotten). The predominant color orange of the ad evokes enthusiasm and optimism, while the yellow evokes light, warmth, and relaxation. The strip of sand has water on its surface, reflecting the dunes above. The sea is not the main focus of this ad, as it is in the others analyzed above; instead, it is the orange of the dunes, the verdant green of nature, and the intense blue of the sky that compose the scene, with the three environments clearly demarcated by these three colors. Each one in its own space, occupies a prominent place, and invites the viewer to look at them separately and, only then, to visualize the landscape as a significant and harmonic whole.

Given that the main focus of this research was the influence of the colors used in these ads on tourist's choice of itineraries, based on the sensory perspective that these ads evoke, the following perceptions are noted.

The marketing strategies used by travel agencies, especially those that use digital media, take into consideration the perceptions of potential consumers in the design of the material, using colors and images, confirming the position of Danger (1973, p.5) who states that "[...] color speaks to the emotions and not to reason". All the ads analyzed proved that considering the sensory factor in the construction of these promotional materials, particularly the use of color, has a positive impact on the consumer and his or her choices.

Following our analysis of nine advertisements from the Northeast Region, we found several similar aspects in the construction of these promotional materials, notably: 1- The concept that visiting the Northeast Region is synonymous with being at the coast, amidst picturesque, idyllic landscapes, although these states also have other opportunities for leisure and culture; Each ad sought to present the beauty of the place, highlighting the peculiarities considered as attractive points capable of influencing the public to choose it, through the visualization of the text (giving information about services available in tourism packages) and the image (which induces leisure, and choice); 2- Figures 4 (Maceió) and 11- (Natal) added frames with vibrant colors, each one in a different proportion; 3- Another resource used was the labels (also called tags in the language of social networks), directing the viewer to find important information not shown in the ad; 4- Figures 3, 6 and 11 had a mainly horizontal and flat visual composition, reinforcing the feeling of tranquility

through the use of blue; 5- The other tour operators, opted for images with verticalized constructions, with diagonal and curvilinear movements, in a composition directed towards the top line of the ads, emphasizing the idea of horizon and infinity, as in figures 4, 5, 7, 8, 9 and 10).

Attesting to the opinion of Barros (2006, p.15), the above descriptions confirm that colors were used to capture the public's attention to the service or product advertised, awakening the desire to consume certain destinations just by the way they are presented.

All the ads used practically the same color palette; of the nine ads analyzed, all nine used the colors blue, green, white, yellow and orange, following that order in terms of the amounts of each color used. Only two ads used red as highlight fonts: one to emphasize a special promotional price and the destination of the trip; and the other to inform the viewer that the price of the package had been reduced.

The predominant use of blue confirms its meaning, according to the studies carried out. Blue is the color of tranquility and harmony, and, being a cold color, it gave the sense of distance produced in the images of the sea and sky, corroborating the data found in the literature; this perspective of distance would not be achieved with warm colors had been used. Green was the second most prevalent color in the ads, and evokes a sense of freedom, health, and relaxation: emotions and feelings compatible with visits to places like those advertised. White, used in the text of several of the ads, represents peace and purity, maintaining the harmony of the blue with green without competing with it; white also served as a link to build the triad of vertical images that also ensured the idea of continuity, horizon, and infinity.

Yellow and orange, used in strategic portions, brought visual points of light, warmth, joy, and enthusiasm. Although used in smaller amounts, these were enough to attract the viewer's attention.

We found that the matrices of language-thought described by Santaela (2005): sound, visual and verbal, were explored in these ads through the text, images and colors, composing a communication material that uses this diversity of languages to circulate in the digital media and persuade potential consumers.

Final Considerations

At the start of this research, our concern was to look at the importance of the use of color in the construction of advertisements, focusing, more precisely, on tourism advertisements in the Northeast of Brazil. This led us to study the use of this sensory language (colors and images) in these ads disseminated in virtual environments, through digital media.

Given this concern, the research aimed to analyze the use of colors in tourism advertisements from the Northeast Region and how this use impacted the perception of images in these advertisements. This goal was achieved, as we were able to demonstrate, through the analysis of the data collected, that when used appropriately, colors have an influence on consumer choices through the way images are presented.

The path taken to find these answers was through the collection of cards in virtual interaction environments such as Instagram and tourism agency blogs, over a period of two months. Only materials related to the Northeast Region that used color images and other visual communication resources, to confirm the positioning of the authors cited in this work, were selected for analysis. Limitations to this study were the time factor, and the number of works used in this sensory approach (images and colors). However, this does not mean that it cannot be continued at another time.

The use of colors in the analyzed materials reinforces the initial idea that it does, indeed, influence on the perception of the target audience, and the choices that these companies make when designing their ads will help them become productive if the psychological aspects of colors are considered.

There have been few studies on the theme of this work. Therefore, our findings have practical applicability for marketing and tourism companies, who can take advantage of the analysis on the effective use of colors in order to design more creative ads, that are better suited to the purposes of each brand/product/service advertised. Continuing with this research, from the perspective of different areas, is important to establish comparisons with this and other studies regarding the relevance of colors in all areas of the social, cultural, and emotional life of mankind.

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