The Concept of Color Psychology and Logos to Strengthen Brand Personality of Local Products

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***Abstract*---**The psychology of color and quality logo design often make certain products considered to have a good brand personality in the minds of consumers, on the other hand, a product that is improperly designed and choosing a low-quality logo color makes a product considered to have a low personality brand. Zunda is one of the superior products produced by micro-businesses in southern Bandung, to be precise, Gambung village, Pangalengan. Gambung tea plantation is located in Cisondari Village, Pasir Jambu Subdistrict, Pangalengan, Bandung Regency which is one of the areas with the best tea commodities in Indonesia, even to foreign markets. One of the businesses that have developed due to high demand is white tea products. The logo design and color selection of the tea product packaging logo from Gambung are still relatively simple and made from simple boxes or paper and simple branding so that expensive products seem cheap, and reduce the personality brand as well as product demand. This research purpose is to determine the color psychology and logo design can be strengthening the brand personality of the Zunda product., 120 respondents were taken randomly from the section. loyal consumer population in cafes in the city of Bandung.

***Keywords*---**brand personality, color, logo design, small-medium business, white tea.

Introduction

Oscario (2013), revealed that the most important element of visual identity is the logo. Logos are always applied in other visual identity applications. Therefore it is important to plan a logo that can reflect the personality and soul of a brand. A logo is a graphic element in the form of an ideogram, symbol, emblem, icon, a sign that is used as a symbol of a brand. The logo is the main physical attribute of the brand. However, a good logo must also be able to display all the non-physical attributes that are the soul of the brand (vision, mission, values, culture). Logos can be divided into several types of logograms, which are images that represent meaning. Or more easily it can be said that the logogram is a logo that is embodied in the form of an image. A good logogram can be a strong visual element that is easy for the public to remember.

Yenata & Herawati (2014), state that as a visual sign, logos should be easier to recognize than writing, because logos contain information about products and product associations. Through various information and product associations, logos become a means of communication to further introduce or get recognition from the public for a product or company.

Wheeler (2017), states that a good logo will lead to a strong brand identity and in itself also lead consumers to recognize and buy products, an attractive brand identity in any company, any size, wherever it will immediately be recognized, adds to the image. distinctive professional and positions him for success. An identity to help manage the perception of a company and differentiate it from its competitors. A logo is a system for conveying respect to customers and making it easy to understand the features and benefits. A new or old product design that understands its environment will be able to please customers and create loyalty. An effective identity includes elements such as the name that will be easily remembered or distinguished based on the package design for a product and the logo plays an important role in that design. Wheeler (2017), states that there are several steps to improve logo performance so as to attract consumers to buy, including: 1) Seize every opportunity to position the company in the minds of customers. 2) Communicate strong brand ideas over and over again. 3) Make a strategy for more than just declaring a competitive advantage. 4) Display and understand the philosophical meaning of each company logo and communicate it to consumers. 5) Understand the customer. 6) Build perceptions through preferences, dreams, values, and lifestyle. 7) Identification of customer contact points, where the customer is face to face with the product or service. 8) Use your brand identity to create sensory magnets to attract and retain customers.

Wheeler (2017), states that there is an ideal standard to attract consumers, a logo must be able to combine several elements, the image below describes the ideal elements for a logo:

Figure 1. Designing brand identity
(Source: Wheeler, 2017).

Vision takes courage. Big ideas, companies, products, and services are underpinned by organizations that can imagine what others cannot see and the persistence to convey what they believe is possible. Behind every successful brand is a passionate leader who inspires others to see the future in new ways. The best brands represent something: a big idea, a strategic position, a defined set of values, a voice that stands out. Symbols are containers for meaning. They become stronger with frequent use and when people understand what they are standing for. They are the fastest form of communication known to man. Meanings are rarely direct and develop over time. The best brands represent something: a big idea, a strategic position, a defined set of values, a voice that stands out. Symbols are containers for meaning. They become stronger with frequent use and when people understand what they are standing for. They are the fastest form of communication known to man. Meanings are rarely direct and develop over time.

Innovation requires brands to be flexible. No one can say for sure a new product or service the company might offer in five years. Or importantly, what devices will we use to communicate with others and how will we buy our worldly goods. Brands that are open to change need to have a flexible brand identity system to quickly take advantage of new opportunities in the market.

Understanding the new logo in SME's local product

In the dictionary of corporate logo, image, and brand designers, the main logo change attempts to remind the basic character of the company while at the same time updating the direction and vision of the company. A new logo is needed to present a stronger and fresher identity. Logos and brands are a kind of cry. (It might even be an actual exclamation point.). Acts as a symbol of success and commitment to the customer. It is the fulfillment of a partnership between a business owner and a graphic designer, whose collaboration is a communication act and the final design is the result of a discussion of what a logo should do. A logo is much more than just an image; it is a point of recognition for clients and an important foundation for the branding of your company. Customers form an opinion about the company in seconds. A well-designed logo is an easy way to

convey to potential customers that your business is professional, trustworthy, and provides quality goods or services.

Self-emphasize the two most important attributes in logo design, namely color, and shape. Henderson & Cote (1998), show that the design characteristics of a logo affect cognitive and affective reactions to the logo before any promotional activities are carried out. Piitard et al. (2007), examined the universal preference of a particular design characteristic, namely proportion. Thus, marketing managers can benefit far from understanding the principles of designing, selecting, and modifying logos. As a mark of brand identity, logos can refer to a variety of graphic elements or typefaces, ranging from stylized words, word signs, or lettering signs, to image-driven, pictorial signs (Henderson & Cote, 1998; Wheeler, 2017).

Affective reactions to logos are very important because influence can be transferred from an identity tag to a product or company with little or no processing (Henderson & Cote, 1998). Furthermore, in low-involvement settings, the influence inherent in logos is one of the few clues that differentiate offerings (Hoyer & Brown, 1990; Leong, 1993). Brands with a greater aesthetic appeal not only provide the pleasure of visual satisfaction but are also more likely to develop emotional bonds with customers (Bloch, 1995; Goldman, 2005).

As aesthetic appeal and design develop into important components of corporate marketing, it is important to determine the extent to which design elements such as figurativeness create a positive influence. The use of color in a logo gives a certain psychological impact. Color is an important attribute in logo design. Colors have additional meanings, but they are not regulated. Choosing the right color for your logo will take you a step further, but be careful, different colors mean different things in different societies (Adîr et al., 2014). The image below shows the most common interpretations given to color in western countries:

Figure 2. Revealing the psychology side of logo design
(Source: Adîr et al., 2014)

Wang et al. (2018), stated that choosing one color provides more control over what people will see in the logo, and on top of that, it can be used as a branding strategy. Over time consumers will begin to associate colors with brands. Whichever color you choose, make sure that the logo works well in any background color. Why? First, because it is a good practice and helps to build a strong identity, but from a psychological point of view in logo design, it means that anything that is added with color must always complement each other to understand a logo.

The company logo as a means of marketing, advertising (advertising), and as an identification tool, is designed primarily as a distinguishing symbol to characterize a particular company or brand. The form can be in the form of symbols, pictures, shapes, special letters, or words, which form a name written in a special way. Thus, the creation of logos and symbols is very important so that they can be associated with a brand name in the customer's memory which will be very influential in terms of marketing and advertising the products or services offered. One of the brand elements that are able to make a positive contribution to the creation of an ideal brand is logos and symbols (Pfoertsch et al., 2017).

Aaker (1997), concluded that five colors dominate the market with each cognitive note, namely light blue symbolizing sincerity, red symbolizing interest, green symbolizing competence, purple symbolizing stability, and yellow symbolizing resilience. The colors above cannot absolutely be used as the domination of color in product design, consumers with demographic backgrounds have different tastes and perceptions.

A study conducted by Hallock (2003), in a "color assignment" states that both male and female consumers like products that are predominantly light blue, and do not like products with brown colors. Respondents are mostly European. In a different case, the perception of color influences the culture as pink is the color of women. Meanwhile, black and dark blue are male colors. Another determining factor in product design is the choice of text or fonts as well as photos or images used. The purpose of packaging apart from protecting is to sell products with the right packaging and design, to get the attention of potential consumers which leads to the buying process.

In this research, the research object was local products from SME's in West Java, Indonesia, labeled as the "Zunda" brand. From observation data in the year 2019, this brand is taken from the philosophy of local ethnicity that lived in this area of product well known for a high-quality tea product. They hope that giving the Sundanese label can make local products and all cultures proud, including being proud of high-quality health tea products, since the colonialism era, Priangan land was known as the best tea-producing region which was exported to tea commodities in the UK. This research will discuss how changes in logo, color, and packaging will increase the brand personality of this product by examining the psychology of colors and logo concepts (Park et al., 2013).

Mufreni (2016), states that in the powder tea industry in Indonesia, most powdered tea products are sold in the market using aluminum foil packaging or paper tubes coated with aluminum foil. Similar to the problem of the Medium

Business tea producer in Gambung, packaging their products with silver aluminum foil which is affixed with a simple sticker without attractive packaging rules, excluding packaging attributes including logo, barcode, halal, household product industry number, ingredients, expiration date, date of production, Service suggestions and company information make the existence of this local product very vulnerable to competitiveness, especially if it does not have an attractive packaging design that can improve brand personality, these problems are the background of this research.

White tea "Zunda" is one of the local SME's products in West Java, Indonesia, this product recently experienced a redesign of the logo, color, and packaging, supported by early research by Bob et al. (2019), which stated that the uniqueness of packaging and logos has a positive effect on consumer purchase intentions in the city of Bandung for this product, then reexamined the expansion of this research into the uniqueness of logos, colors, and packaging that can add to the personality product to the existence of this product. Here are the results of the logo and color redesign of the Zunda product in figure 3.

Figure 3. Local product white tea "Zunda"
(Source: Bob et al., 2019)

Based on the results of an interview with Zunda's product development director, Mrs. Dian Primastuti, the color psychology taken in the Zunda logo is that light blue is used to give a more dominant effect of trust, while dark blue gives a more impression of intelligence. The psychological meaning of the blue color in the Zunda logo represents trust, consistency, serenity, confidence, seriousness, professionalism. Meanwhile, the orange color in Zunda's logo symbolizes the impression of creativity, happiness, freedom, and self-confidence. while the white color in the writing of white tea is used to emphasize the efficacy of the product, has a pure meaning, is peaceful, is full of spiritual things, is clean, and symbolizes good intentions. In accordance with the selection of pure white tea products without any further chemical processes and are expected to clean the toxins and free radicals in the body (good intentions).

The purpose of this study is to determine whether the purpose of redesign including logos and colors can increase the brand personality of the existing Zunda brand in Bandung, West Java, Indonesia. The basic role of this investigation is to decide whether purchasers will apply regular shading relationships to tones when they are utilized in a brand's logo. Besides, this examination will inspect whether color shading influences buyers' view of a brand's character. Also, thirdly, the current examination will research whether shoppers see colors tone as more proper for a logo when brand character and shading affiliations are compatible.

Consumer's perceptions of color used in brand logos

Brand supervisors use tone to draw in new clients and to work with distinguishing proof with the brand (Grossman & Wisenblit, 1999; Silayoi & Speece, 2007). Plan components, like tone, are utilized as an approach to speak with buyers and play a considerable job in the purchaser dynamic when shopping time is restricted (Silayoi & Speece, 2004; 2007). As clarified by Rust et al. (2004), administrators have moved their concentration from transient deals objectives to shopper value-making promoting efforts that attention to the buyer's discernments and relationship with the brand. It is basic for shoppers to have a positive relationship with the brand together for brand value to be set up (Matzler et al., 2008).

Ridgway (2011), states when consumers see a brand's logo they can instantly recognize the brand because they associate the color harmony they see with the brand. The colors used in a brand's logo help consumers to gain information about the brand's personality. Color consultants are often used as advisors to marketers to figure out which color is most appealing to consumers (Grossman & Wisenblit, 1999). In retail settings, colors are used to attract customers into the retail environment and influence their behavior in the establishment (Bellizzi & Hite, 1992).

In the opinion of Salman (1992), the use of orange color in the brand can attract consumers to choose a brand for a year, same purpose with Zunda brand that wanna have long term connection with the consumer. Purchasers need to have the option to recognize the brand's character from their logo since the brand character is fundamental in building a connection between the brand and the customer. Moreover, there is right now a hole in the current writing with regards to seeing what shading means for purchasers' view of brand character. It is conceivable that a few brands presently have logos that really contain colors that send ideas inverse of the affiliations that the brand is attempting to pass on. At the point when firms make new logos, purchasers can get confounded about the brand's character and probably won't feel as though they know the brand, just as they, figured they did.

The affiliated learning hypothesis (Grossman & Wisenblit, 1999), will clarify how buyers learn relationships with shading what's more, how they apply that relationship to a brand's logo. The hypothesis of humanoid attribution (Aaker, 1997; Fournier, 1998), will be utilized to clarify how buyers start to see marks as having characters. At long last, an investigation of colors shading and brand

affiliations will be done comparable to shading suitability in a brand's logo. To decipher data in regular daily existence color tone is utilized (Zelanski & Fisher, 2010), by buyers.

Color shading is a component of light and shifting frequencies; it has generally been related to life (Birren, 1950; Zelanski & Fisher, 2010). Frequencies comprising of brilliant energy (Zelanski & Fisher, 2010), decide tint; short frequencies make cool tones (i.e., blues, purples, and greens) and longer frequencies make hotter shadings (i.e., reds, oranges, and yellows) (Babin et al., 2003; Lee & Rao, 2010). These tones are a consequence of little contrasts in frequencies (Zelanski & Fisher, 2010). Frequencies are estimated in nanometers and those frequencies that can be seen by the natural eye have a place with the apparent range (Zelanski & Fisher, 2010).

Color shadings that are situated on inverse sides of the range are considered to have inverse physiological and mental impacts (Bellizzi & Hite, 1992). An illustration of colors that are viewed as inverse on the range would be blue and orange. Lee & Rao (2010), utilize two different ways to gauge tone in their investigation. The principal way is to pick one tone, like orange, and contrast it with another contrary tone, for example, blue. The subsequent route is to illuminate the shading or utilize a visual portrayal of the color shading (Lee & Rao, 2010). During an examination, the color can be worked out in words or the members can be approached to picture the color shading when no shading is available (Lee & Rao, 2010).

Physiological impacts of color shading

Zelanski & Fisher (2010), depict the impacts that tone has on the human body and what results from openness to specific tones of light. They clarify that each tone can be related to an alternate piece of the body for instance, orange frequencies will in general influence the resistant framework and can help the stomach-related framework (Zelanski & Fisher, 2010). In research encompassing store plan, it was discovered that tone has the capacity to attract shoppers to the store; the physiological impacts of shading have been inspected (Bellizzi et al., 1983). It has been accounted for that warm shadings make fervor which can prompt more severe hypertension and a more noteworthy recurrence of eye flickers (Lee & Rao, 2010).

A consistency all through the current writing is that cool tones are liked over warm shading conditions thus cool tones bring out more good sentiments in a retail setting (Babin et al., 2003). Hotter tones are by and large connected with sensations of delight (Bellizzi & Hite, 1992), while cool tones have the contrary impact making a feeling of unwinding (Lee & Rao, 2010). Numerous tones have related implications that most shoppers know about, for example, red can be related to fire or blood, (Grossman & Wisenblit, 1999), love and wellbeing, (Kargere, 1979), and fortitude (Birren, 1950). Red is otherwise called a craving energizer (Hynes, 2009). Green is related to nature and development (Birren, 1950), yet can likewise be representative of envy (Kargere, 1979). As indicated by Kargere (1979), orange is the shade of astuteness, while Birren (1950), considers

it to be the tone for strength, and yellow is the shade of insight and unwaveringness (Birren, 1950).

Previous studies have explored the differing effects of warm and cool colors on consumers. Lee & Rao (2010), explored the effects of warm and cool color shopping environments on consumers' purchase intentions. Their study reveals that even though consumers are more attracted to warm colors they find cool colors such as blue and green as a way to create a more pleasant shopping environment (Lee & Rao, 2010). A similar study by Bellizzi & Hite (1992), revealed that consumers had a more positive reaction to blue and those that were exposed to the blue environment were more likely to browse and make a purchase from the simulated store. Despite being drawn to warmer colors research shows that consumers find such environments to be unpleasant and would prefer to shop in an environment that has cooler colors. The reason for this phenomenon may be that the red environment overstimulates consumers and impairs purchasing decisions (Bellizzi & Hite, 1992).

Brand personality measurement

Brand personality is defined as attributing human characteristics to brands (Aaker, 1997; Keller & Richey, 2006; Milas & Mlačić, 2007). Brand personality differentiates a brand from competitors (Park & John, 2010; Phau & Lau, 2000), and serves as an extension of self-expression for consumers (Aaker, 1997). Furthermore, brand personality positively affects brand equity (Valette-Florence et al., 2011), which is considered to be the value of a brand (Hoeffler & Keller, 2003), and helps to facilitate a consumer-brand relationship (Fennis et al., 2006), by creating a bond between consumer and brand (Olsen & Allen, 1995). the instrument used to measure brand personality is Aaker's (1997), Brand Personality Scale (BPS) (Azoulay & Kapferer, 2003; Freling & Forbes, 2005).

In the study conducted by Aaker, the five dimensions of Aaker's brand personality scale are sincerity, excitement, competence, sophistication, and ruggedness (Aaker, 2001). Sincerity is used to describe a brand that is honest and warm (Aaker, 2001). Excitement captures a brand that is a high energy, whereas competence indicates a dependable brand (Aaker, 2001). Sophistication and Ruggedness are less clear in the way they are defined but can be denoted by such characteristics as charm and class, and masculinity and toughness, respectively (Aaker, 2001). The five dimensions of brand personality will be used in this study to categorize brands by their personality that is perceived by the colors used.

Measuring color psychology concepts

Psychologically described by J. Linschoten and Drs. Mansour, about color as follows: The colors are not a symptom that can only be observed, that color influences behavior, plays an important role in the aesthetic assessment, and contributes determine whether we like various objects. From the understanding above It can be explained that colors, apart from being visible to the eye, are capable of influencing a person's behavior, influence aesthetic judgment and participate determine whether someone likes an object (Jain et al., 2021; Rusfian & Alessandro, 2021). Color is an important element in a design, because with the

color of design work will have more meaning and value (added value) of the utility of the work. Color can also have an emotional impact on mood or atmosphere that is created. Color selection must also be considered so as not to misunderstand in visual communication. Color has a meaning from each of them color.

According to Hallock (2003), colors are traditionally considered masculine colors or the most intense or more closely related attraction to men may be an option that is good for targeting marketing messages, websites, and interior design Men. Color studies conducted so far show that men's favorite color and women's are different. Some of the differences in this favorite color can be attributed to use of color and cultural conditioning. There are no hard and fast rules about what color is masculine or feminine or gender-neutral. Because colors come in many colors and colors, a person may like the rich royal blue but dislike very much, sky blue, so a preference for blue does not mean every blue is universally appropriate. However, some generalizations are possible based on color studies (Seimiene & Kamarauskaite, 2014; Fennis & Pruyn, 2007).

Setiadi & Hakim (2016), divides colors into 3 dimensions, namely: a.) Hue is a kind of temperament about the heat and coldness of a color. b) Value regarding the lightness of the color. c) Intensity regarding bright and dim colors. Feisner (2006) stated each color has 4 dimensions: 1) Hue. The term to show the name of a color, such as red, blue, green and color other. 2) Value. The second dimension of color relates to the lightness of the color. 3) Intensity. Also called chroma, it is a dimension associated with brightness or gloomy color. 4) Temperature. Dimensions related to the heat and cold of a color.

Measuring effectivity of business logo's

One of the brand elements that can make a positive contribution in creating the ideal brand, namely logos and symbols (Pfoertsch, 2007). Logos and symbols are a set of images or letters that are created to indicate originality, ownership or association. Key though elements in the brand are the brand name, but logos and symbols are also an element that is remembered in one's memory. Thus, the creation logos and symbols are very important so that they can be associated with a brand name inside customer memory. Logo becomes a recognition, pride, inspiration, trust, honor, success, loyalty and excellence are implied into a shape or image. The logo is also an important part of showing the existence of a product differentiator with other products. Logos are believed to give a certain recognition effect to everyone who sees or wears. The company has made many logo changes to make it more attractive with Rebranding (Cahyorini & Rusfian, 2012; Klimchuk & Krasovec, 2013).

Muzellec et al. (2003), stated that rebranding in an organization can take place at the corporate level, the business unit level, and the product level, which is the most critical which is the level of the company that represents the identity of the company overall. Daly & Moloney (2005), presented a continuum of rebranding consisting of three main categories: minor changes, intermediate changes, and changes complete. More specifically, rebranding is categorized into different types based on name, logo, and slogan change. There may be five types of rebranding:

new name and logo, new name, new logo and slogan, new logo, and only new slogan (Stuart & Muzellec, 2004).

According to (Sial et al., 2011), display is related to a business logo or product. An effective logo should: be unique and attractive to the target market, be able to describe the nature of the product or service business. This can be interpreted in two ways, namely literal and abstract, Not easily worn/outdated because of the change of time (durable), can be applied in all potential communication contexts. Laudon & Traver (2013), state that an effective logo five dimensions represent the whole idea of a logo, the way is to communicate with the viewer and create something that resonates and is memorable. The dimensions are: 1) Simple, 2) Memorable, 3) Timeless, 4) Versatile and 5) Appropriate.

As Goldman (2005), suggests, brands high in aesthetic attractiveness are more likely to build connections with their customers than a brand with low or unappealing aesthetic qualities. Thus, the aesthetic appeal of brand logos is an essential component of a brand's ability to endear customers and emotionally connect to them, thereby enhancing their commitment.

Methodology

This study uses a quantitative exploratory approach, data testing using questionnaires, and data processing using partial least square statistical tests processed with the help of Smart PLS statistical software. Determination of the number of samples using the Malhotra et al. (2017), approach mentioned in marketing research books must be at least four or five times the number of question items. So this study used 120 samples obtained from 5 x 24 (number of question items). Samples were taken from the population of café consumers in the city of Bandung who is loyal to consuming premium tea. The research paradigm is described in figure 4 below.
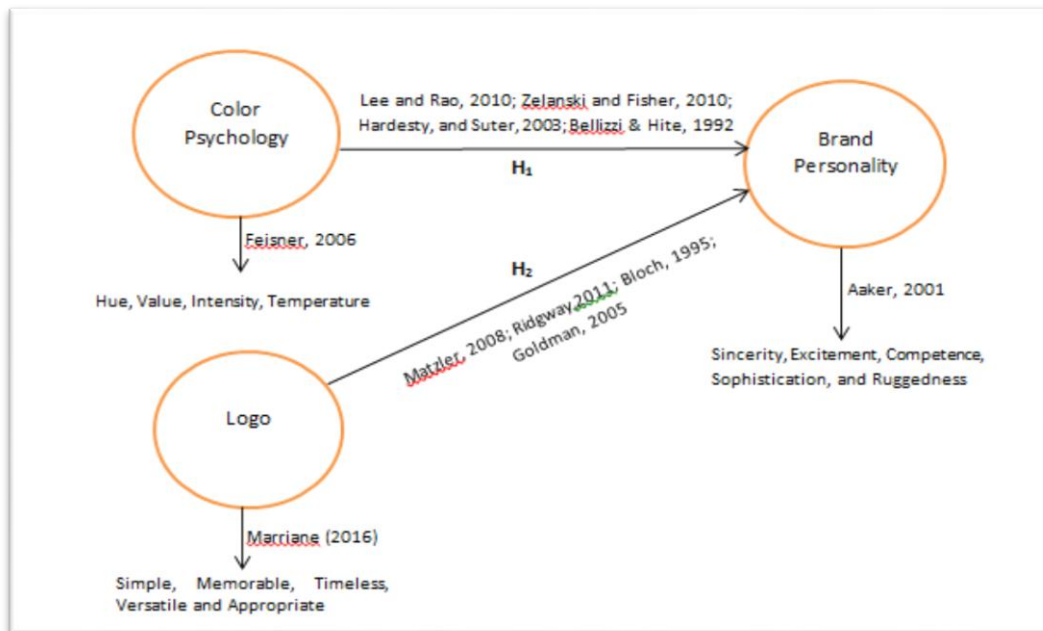
Figure 4. Research paradigm

Hypothesis :

H1: The color Psychology Stregthten the Zunda's Brand Personality
H2: The design logo Stregthten the Zunda's Brand Personality

Result and Discussion

A total of 140 participants were recruited for the study. Out of these participants, 12 responses were not used due to missing data and 8 more were disqualified due to failure of the color vision test or the age restriction, leaving a total of 120 usable surveys. Respondents consisted of 55 (45,83%) males and 65 (54,27%) females.

The age of the participants ranged from 18 to 24 with 64 (53.33%) of participants being between the ages 18 under 1 (0.83%), ages 25 to 34 of the 36 (30 %), 35 to 54, 12 (10%) and over 50 are 7 (8,33%). Have completed some college, 20 (16,67%), 35 (29,17%) have a Bachelor's degree, and 30 (25%) have a Master's degree, 14 (11,67%) represent doctoral degree, 2 are professional (1,67%) and 13 (10,85%) are high School degree. Table 1 below describe the respondents socio demographic survey :

Table 1
Survey respondents' socio-demographic information

Gender	Frequency	Percentage
Male	55	45.83%
Female	65	54.17%

Age	Frequency	Percentage
18 and Under	1	0.83%
18 to 24	64	53.33%
25 to 34	36	30.00%
35 to 54	12	10.00%
55 and Over	7	5.83%

Education Level	Frequency	Percentage
High School degree	13	10.83%
Some college education	20	16.67%
Associate degree	6	5.00%
Bachelor's degree	35	29.17%
Master's degree	30	25.00%
Doctoral degree	14	11.67%
Professional Degree	2	1.67%

Source: Data Respondent, 2020

In this study, the results of the questionnaire from 120 sample respondents were tested using Smart PLS software, Figure 5 below illustrates the test results where color psychology and logo design have been shown to significantly strengthen the brand personality of Zunda's. The path coefficient value is 0.353 for color psychology and 0.443 for logo design, while the influence simultaneously amounted to 0.577 or 57, 7% on brand personality. The outer and Inner measurement models can be seen on table 2 below:

Table 2
Result of the outer and inner measurement model

Variable	Dimension	Outer Measurement				Inner Measurement
		Validity Cross Loading	Mean Communalities (AVE)	Reliabilty Cronbach's alpha	D.G. rho (PCA)	Goodness Of Fit Model
Color Psychology	Hue	0.8770	0.7878	0.9326	0.9489	
	Value	0.9066				
	Intensity	0.8963				
	Temperature	0.8716				
Logo Design	Simple	0.8744	0.8817	0.9547	0.9675	
	Memorable	0.9594				0.9210
	Timeless	0.9553				
	Versatile	0.9639				
	Appropriate	0.9565				
Brand Personality	Sincerity	0.9458				
	Excitement	0.9327				
	Competence	0.8153	0.6753	0.8405	0.8933	
	Sophistication	0.8307				
	Rudgeness	0.8766				

Source: Data run by SMART PLS, 2020

From data above the results of data processing from questionnaires using SMART PLS software indicate the indicator in convergent validity value of each variable has a factor loading more than 0.50 means the statement in the questionnaire valid, the higher the factor loading the higher the validity. Table 1 above shows that the value AVE and communality from the overall variable greater than 0.5 and met the criteria discriminant validity. So that it can be stated that the question items are valid in measuring the variable.

Reliability test using Cronbach Alpha and D.G. rho (PCA), from table 1 above the value of using Cronbach Alpha and D.G. rho (PCA) indicate that construct of each variable has a Cronbach Alpha more than 0.70 means the statement in the questionnaire reliable and can represent the variables in this study. The GoF value of 0.9210 means that the diversity of data can be explained by the model or in other words the information contained in the data is 92.10% can be explained by the model. While the remaining 7.9% is explained by other variables outside the model used in this study.

Figure 5 below describes the result of hypothesis testing using SMART PLS.
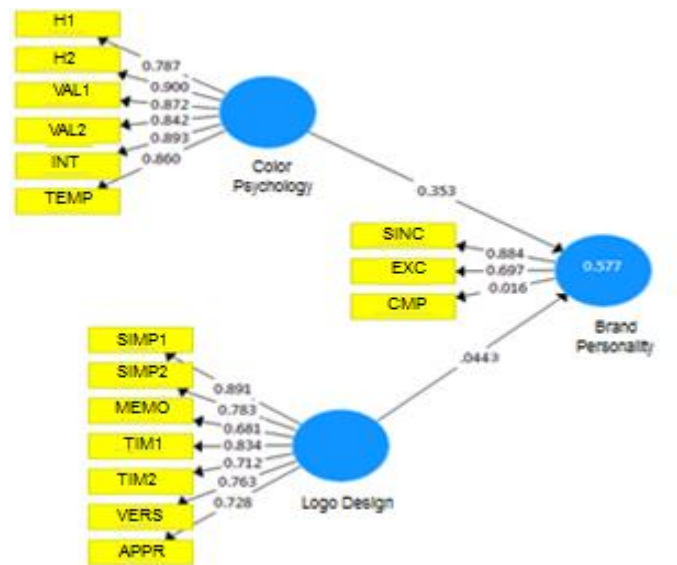

Figure 5. Result of hypothesis testing

The test results indicate that if the strategy is carried out partially has a smaller effect on brand personality strengthening, on the contrary, if it is carried out simultaneously it will produce a greater effect, meaning that both color psychology and logo design are better implemented comprehensively and not separately (Saraswati & Giantari, 2022; Santri et al., 2021). The better the logo design and color strategy, the better the brand personality in the minds of consumers of the 120 respondents who drink premium tea in cafes in Bandung, they agree that the color psychology and logo design are important factors in strengthening the brand personality of Zunda white tea products.

This study supports the results of research by Lee & Rao (2010); Zelennski & Fisher (2010); Bellizzi & Hite (1992). That a good Color Psychology strategy must be able to strengthen consumers' positive response to brand personality without realizing it. It often happens that consumers buy a product that is not better than other products even though the price is more expensive. In this case, it can be ascertained that there is a certain attractiveness that affects consumers psychologically without realizing it is a statement in accordance with the results of this study, where the more attractive the color packaging design will make consumers unconsciously form a "quality" image in their minds. The "color assignment" strategy is also proven to add a good brand image in the minds of consumers from just one tone silver color before. The color Shading also affects a quality brand personality, the more reliable and resilient, the color shading will make consumers increasingly establish a quality brand personality.

The logo design strategy as a premium tea brand must also be improved so that the brand personality will also strengthen by itself, from a "low-end" brand to a "premium" brand by communicating the brand through a variety of marketing communication media, for middle and upper respondent target markets such as tea lovers in cafes. The right marketing to communicate the philosophy of the logo design can be through social media or membership groups, events or publicity (Len & Hoang, 2019; Ad et al., 2012; Nyandra et al., 2018). For this reason, a more in-depth research is needed to determine the strategy to communicate the most appropriate brand to the target market. The number of respondents and the length of the study also need to be expanded to obtain a higher level of accuracy. The limited distance of the study and the COVID-19 pandemic made it limited for researchers to test questionnaires on the sample.

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