



UNIVERSITY OF GOTHENBURG

Communicate Trust without Words

How Latvian brands can use pictures in social media to create a trustful image?

An example of Latvian brand "Latvijas Piens"

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Abstract

The purpose of the study is to explore, how Latvian brands can use pictures in their social media communication in order to create more trustful image about itself. To fulfil the purpose, a particular Latvian brand is taken as an example for this study and their visual communication is analysed from two perspectives. Then the data, obtained from both parties, are compared to find out the most successful and effective ways brands can communicate a trustful image to their customers.

Social media are changing from "textual content based" to "visual content based", which means that visual content could become the main way of conveying the messages. It is already seen that social media are changing the way they look – space for the text is getting smaller, while space for the picture is growing, in such a way moving forward the picture and leaving the text behind.

Different researchers have already studied the importance of visual communication in attitude constructing towards brands, however, previous researchers have not paid attention to social media communication. Instead, they have studied advertisements, however ascribe these data to social media communication would not be correct, as there are various significant differences between these two ways of communicating. This study aims to give general insight in the way visual communication can be used in social media to construct a particular impression about a brand. As an example for this study a less known Latvian brand "Latvijas Piens" was taken, as their social media communication strategy includes an aim to communicate a trustful image to its social media followers.

Qualitative research methods were chosen for this study. First, an individual interview with the brand's representative was carried out, then transcribed and used as a basis for the second research method – visual content analysis. Finally, two focus group interviews were conducted, which data was used to complement the visual content analysis and for comparison with data from the individual interview in order to make conclusions about the effectiveness of certain categories of pictures.

The findings show that the most effective pictures in creating trustful brand's image are simple, cliché and arising strong emotionally positive associations, which are mostly based on memories and personal experience. People usually have different memories and previous experience, thus there exist differences in perception of the brand's messages, as customers in their evaluations are guided by different viewpoints. However, the research also shows that culture has a strong impact on the ways people perceive and interpret visual messages.

Keywords: brand trust, social media communication, associations, visual rhetoric, business page, Draugiem.lv, Latvijas Piens

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1. Introduction

According to many social media specialists and researchers, year 2012 was a year of visual communication on social media – organizations in their communication in social networks more than ever before focused on photos and visual storytelling. (Hansson, 2012) It was a start of a new era in social media communication, which shows that nowadays people do not only expect that organizations tell a story, but also want to see it. (Hansson, 2012) It is expected that in 2013 the tendency of growing popularity of visual communication will increase, as evidenced by an explosion in popularity of social media sites such as Pinterest and Instagram. (Walter, 2012)

Research shows that 44% of social media users are more likely to engage with brands if they post pictures. (Walter, 2012) Moreover, pictures have become a great way of communication long and complicated messages. According to Detavio Samuals, one of the top market advertisers in USA, "pictures have become a short form way of communicating lots of information quickly and succinctly". (in Walter, 2012) It is proven that short messages in social networks are more effective (Lasica, 2013), however sometimes it is hard to express all the idea of the message in couple of words. Then a picture is a good way to express the message in a simple and understandable way. (Walter, 2012)

Experiencing the fast growth of popularity of visual communication in social media, it is possible to make general predictions about the possible form of social media communication in the nearest future, and even talk about visual content replacing textual content in social media. However, it is important to understand, whether visual content is able communicate particular messages and whether people can actually "read" the pictures in an expected way. Thus, the aim of the research is to study visual content as a separate mean of communication and understand if pictures are able to transmit messages apart from the text. The focus of the research will be on communicating brand values, which refers to communicating abstract messages; and in this particular study, the abstract message is "trust". Thus, the research question is:

How do brands create a trustful image in social media through visual communication?

The sub-questions of the research are (1) What characteristics contain pictures that are used to communicate trust? and (2) How good or bad people can "read" the images, used by brands?

The hypothesis of the research is: ***"With a choice of pictures, containing specific elements of visual rhetoric that associates with trust, brands are able to create more trustful image about itself in social media."***

"Trust" is chosen as one of the most valuable elements of corporate identity. Hong-Youl Ha states that in the existing relationship between the consumer and the brand, trust is one of the most important ingredients (Ha, 2004), and loyal consumers' and brand's relationship is based on trust.

1.1. Purpose of the study

The main purpose of the research is to explore, how organizations can use visual content in social media to communicate trustful image, and test the hypothesis, which is based on subjective assumptions. Such a study is important for people working in the field of social media, as many times they start with small brands, that society does not know, and thus, do not trust them. Text, of course, is of big importance; however, images usually make the first impression and help to strengthen the brand identity. (Hansson, 2012) Moreover, it is important to draw attention to the design of the particular social media – Draugiem.lv – and the way, how the



Šodien un rīt Tu PATS vari satikt PAŠUS Latvijas Piens saimniekus lielākajos RIMI un IKI veikalos visā Latvijā (plkst. 17:00 - 19:00), kuri PAŠI dos degustēt PATS sieru.

Illustration 1: Text size v.s picture size

pictures are displayed. It is obvious that picture is noticeably bigger than the text (see Illustration 1) thus many people may not even read the text under the picture, and their first associations and impression about the brand is made through pictures. The aim of the thesis is to study a particular group of social media users, which are young people who includes in the age group from 20 to 30 years old.

1.2. Previous researches

Previous researches show that pictures can be successfully used to create particular image about an organization and a brand. In 1981 Andrew A. Mitchell and Jerry C. Olson did an "attitude-toward-the-ad study". (in Scott, 1994) Advertisements were intentionally designed to communicate that the brand had the specific attribute of "softness". One of the images presented to the audience was a picture of a fluffy kitten, assumed to be a positively evaluated stimulus and to connote "softness." Other pictures used in the experiment, were not directly related to "softness". The participants were expected to respond most positively to the kitten ad, while have quite neutral feelings toward other pictures. The results showed that respondents did like the kitten ad best, and it did infer softness. They also had positive attitude to other pictures, even though it was not expected. (Scott, 1994, p. 257)

Another study was made in 2009. Researchers from University of Washington studied use of visual communication in Twitter. The aim of the study was to understand, how visual communication is used in Twitter in order to represent the brand or organization in a certain way. (University of Washington, 2009) They did a case study of three organizations and examined their visual representation in profile page. They concluded that brands tend to use visual aids of communication in Twitter in order to maintain authenticity, to express brand's identity and differentiate itself from others. (University of Washington, 2009)

Finally, in 2012, a research by Kathleen Mortimer and Annie Danbury was made to study the brand trust in advertisements. Their study was closer to this research, as they attempted to explain, how brands can create trusting identity through visual advertising. Authors used three focus groups, and showed people different images, and further asked, which they thought created the most trustful image of the brand identity and why. Results showed that pictures used in advertisements need to be "very simple and straightforward in its communications in order to be perceived as honest and trusting, [...] and visuals are generally regarded as helpful in creating a more trusting image." (Mortimer & Danbury, 2012; pp. 3) This research showed that even though it takes time to build trustful brand identity, pictures used in communication can assist in creating and maintaining a trusting image of a brand.

Even though the two studies mentioned – by Mitchell and Olson (1981) and by Mortimer and Danbury (2012) – had similar goals to this research, which was the question about how to create a particular brand identity, they have focused on other, different type of communication with customers – advertisements, and thus cannot be referable to communication in social media because people usually see one advertisement more than one time, while particular content in social media is usually displayed only once. In other words, pictures in social media are shown once, people pay attention to it for couple of seconds, and then they disappear in the flow of information, and people are usually not retrieving them. Thus, the message displayed in a picture in social media must be even simpler and easier to read than those in advertisements. While the research about Twitter gives a good insight in how to create a good first impression, however the authors, first, did not pay any special attention on creating an impression of a trustful brand or organization, and second, everyday communication in social media can create slightly different image about the brand than the first impression.

However, although these researches had either different purpose of study, or they focused on different form of communication, some of the conclusions can be used in relation to this study. The research, made by Mitchell and Olson shows that, first, it is possible to create a particular image of a brand, using pictures; second, the more ambiguous the picture is, the less possibilities to anticipate the reaction of consumers, and third – all visual content does count, as people tend to interpret all

the content (textual or visual) they are receiving. While research, done by Mortimer and Danbury, gives a good insight in what kind of design of images are perceived more trustful. Finally, research made about Twitter, explain the importance of eye catching images with simple messages used in brand's visual communication in social media.

2. Theoretical background

In this chapter three important theories in relation to the topic of the study are explored: Theory of Associations, Theory of Visual Language in relation to the Theory of Visual Rhetoric, and Theory of Brand Trust. The purpose of this chapter is to give a theoretical background for understanding, how visual communication works according to these three theories and to get the main idea about how it could be used in social media, as well as giving the information that could help to answer the question – what elements picture should contain and what techniques of visual design should be applied in the picture to display certain message to particular auditory?

2.1. Theory of Associations

Association's theory or Associationism is a theory that tries to understand associations as process, in which "ideas are so joined in the mind that one idea almost invariably is succeeded by those which in some way are attracted to it." (Kallich, 1945; pp. 290) This research focuses on how brands can create pictures that people could associate with trust, and the Theory of Associations is important for this study because of three reasons: first, it helps to understand, how associations can be created in people's minds; second – it explains what elements or features of a picture make associations stronger or weaker or, in other words – more or less memorable; and third – this theory gives an insight in what kind of pictures are more effective and can cause intended or expected associations to relatively larger group of people. In other words, the Theory of Associations is necessary to understand, how to make people have intended associations between a picture and a particular value, and further – the value with a certain brand.

2.1.1. Main theories of Associationism

According to Zusne (1984), associations – it is a process when single images in the mind are formed by the outward motions of the sense. When an object is removed from the senses, its image is retained in the imagination. (Kallich, 1945) The movement among the ideas in the imagination can be of two kinds – casual or random (uncontrolled ideas, such as people have in dreams) and guided or regulated (controlled ideas and coherent thought). (Zusne, 1984; Kallich, 1945) Regulated ideas are based either on remembrance (ideas are recalled) or invention (ideas are arranged in accordance with cause and effect transitions) (Kallich, 1945) Kallich (1945) notes that the speed in making and arranging associations is of great importance: "Difference in the rate in which images succeed each other in the imagination is caused by differences in emotions" (p. 298-299). In relation to this study, it means that the more emotional the picture is, the quicker the associations arise.

An alternative Theory of Associations proposes that associations are unusual activities of the mind, when connections between ideas in the mind are made by chance. (Kallich, 1945) These accidental connexions are usually based on the first impression and in future kept together as one idea. Moreover, strong and permanent associations are result of repetition of two ideas – they are made as habit. (Young, 2005) However, this theory claims that associations can often lead to a wrong connexion of ideas, that later cause error. Thus, this theory stresses the importance of carefully selected elements within the picture, so that they would not create wrong, unintended associations.

Another Theory of Associations focused on how the associations arises, and presumed that when certain ideas are continuously experienced together, the associations among them arise and become so strong that they start to appear in consciousness as one idea. (Hergenhan, 2009) All the ideas in people mind are first based on simple ideas, which, through associations, "can be added

to other simple ideas, making a complex idea; then complex ideas can be added to complex ideas, making a still more complex ideas, and so forth." (Hergenhahan, 2009; p. 154) Knowing these laws of associations, mental experience is as predictable as physical event (Hergenhahan, 2009), which basically means that human thoughts become predictable. When relating this assumption to the particular study, it means that brands can actually predict the possible associations of a chosen picture.

Some associations can be stronger and some – weaker, and it depends on two factors – vividness and frequency. "The more vivid sensations or ideas form stronger associations than less vivid ones do; and more frequently paired sensations and ideas form stronger associations than those paired less frequently." (Hergenhahan, 2009; p. 154) He had three assumptions related to strength of associations related to vividness and frequency: (1) sensations are more vivid than ideas, and therefore the associations between sensations are stronger than those between ideas; (2) sensations and ideas associated with pleasure or pain are more vivid and therefore form stronger associations than sensations and ideas not related to pleasure or pain; (3) recent ideas are more vivid and therefore form stronger associations than more remote ideas. (Hergenhahan, 2009; p. 154) Thus, to raise strong associations, pictures used in social media communication must be vivid and must be repeated frequently.

Steven A. Jauss (2006) drives attention to a fact that associations are diverse, and that is a question of taste: individuals have a tendency to judge what they experience, and different judgements lead to diversity in associations. (Jauss, 2006) Taste is based on previous experiences, cultural background, education and other aspects of identity (Sturken & Cartwright, 2001), which means that people with different background may have slightly different tastes, and thus – different associations of the same thing.

Finally, Mortimer Taube et al. (1955) tied together associations with images, and paid attention to "united association" – taking into consideration that people may have different associations because of their different taste (Jauss, 2006), designers must create images considering certain rules, so that there would be either maximum or minimum number of different associations. The number of different associations depends on certain parameters: (1) number of symbols used in an image; (2) number of meanings one symbol has; (3) repetition of a symbol. (Taube, 1955) Thus, to get minimum number of associations, that is necessary for this research, there should not be used unlimited number of symbols in one image; secondly - symbols chosen should not have many different meanings; and finally – repetition of a symbol should be used, as Taube writes: "If repetition of associations is carried to a maximum, then the number of different associations will obviously be at a minimum." (Taube, 1955; p. 4)

2.1.2. Summary

There are no two identical people, thus, there are no identical associations. One can perceive the same picture and combination of symbols differently than others, as well as one's associations can arise faster or slower, they can be stronger or weaker, depending on person's previous experiences. The difference in associations can sometimes lead to completely visual communication failure, when people does not read images in an expected way, but instead create new, not intended associations. However, theorists propose techniques that can minimize the number of different associations, so that the same combination of symbols can cause similar associations for many people, in such a way delivering the same visual message to large group of people.

2.2. Visual language and visual rhetoric

To make people read the images in an intended way, it is necessary to know general rules, how a picture must be designed in order to convey a persuasive message. Two interrelated theories are used for this purpose. First, visual language theory gives an insight of how the signs in one image should be organized in order to convey meaning. Second, visual rhetoric focuses on what type of symbols should be used to make a message convincing, in some circumstances, call for an

action. Besides, as visual communication, just like verbal communication, is not a one-way action, it is also useful to look on the visual messages from the other, reader's perspective, and understand, how readers perceive visual message, and what factors influence that.

2.2.1. The concept of visual language

There are various theories about visual language. In 1987 Irving Biederman proposed a theory, claiming that visual language has an alphabet, and created an alphabet of objects. The basic element or component was "geons" and he assumed that every object is composed of this primitive element. (Biederman, 1987; Lester, 2006) Biederman thought that only 36 geons are needed to make all objects. When people learn geons, they can read images just like they can read texts, because the mind store images symbolically within the brain in the form of geons. (Biederman, 1987) Seeing geons in an image, people can recall them and recognize the meaning quick and simple. (Lester, 2006)

French semiotician Fernande Saint-Martin proposed another theory of visual language - in her book "Semiotics of Visual Language" (1987) she attempted to create another alphabet for images. For her, colour was the basic visual element, and basic visual alphabetic letter was called the "coloreme" – the smallest element within a direct or mediated image. (Saint-Martin, 1987) She proposed that a coloreme can be composed of a picture's colour, texture, size, boundaries, direction or position in the frame of view, and these physical attributes of the image, once noticed and identified, find meaning through successive viewings. (Lester, 2006)

Recently, in 2012, Neil Cohn analysing comics came up with a theory that visual language is a composition of images that are arranged in a certain way to convey a particular message. He called this arrangement "visual syntax", and defined it as "structural organisation of a sequence of images that makes up of a single message". (Cohn, 2012; pp. 413) His idea is that visual language is related to visual storytelling, specifically, in comics, and its basic elements are images. (Cohn, 2012) The images not only should be arranged in a particular sequence, but also there must be so called a navigational component that tells the reader where to start the sequence and how to progress through it. He claims that sequence of images and navigation helps people to understand the message, and "understanding sequential images should be just like seeing events". (Cohn, 2012; pp.413)

Although these three theories propose good framework in analysing visual messages, the problem is the complexity of images. The theory, proposed by Cohn, is too broad – it has not paid enough attention to storytelling with single image and, according to Cohn, images have no particular meaning apart from other images. Thus this theory can be used only in analysing a certain type of visual language – used in comics. While Saint-Martin and Biederman tried to be much nuanced, however these theories still could not fully describe all of the elements that make up a detailed image. Individual symbols within a picture have no precise alphabetic relationship – they get their meaning, when used in combination. (Lester, 2006) Certain arrangements of symbolic elements have certain significance and endows each element with a specific meaning (Kress & von Leeuwen; 2006), which further forms visual message. This means that instead of analysing basic elements that make up signs, visual language should be analysed in a wider sense – looking on the signs that make up the whole image.

The semiotic approach to visual communication stresses the idea that images are a collection of signs that are linked together in some way by the viewer (Lester, 2006), and proposes that visual messages within area of semiotics, can be analysed from three perspectives – pragmatics, semantics and syntax. The last one study the ways signs are combined with each other to form complex messages (Lester, 2006), thus it is one of the basic elements of visual language. Visual syntax is used to relate a visual symbol to other, and their values store the "position" of the visual symbol in the sentence. (Kress & von Leeuwen; 2006) That basically means that one sign ties together several signs, to make one complex message or idea. (Scott, 1994) In other words, all the signs in visual message are interdependent, thus different combinations alter the visual effects of individual signs, which collectively alter the meaning of the message. (Kostelnick, 1988)

The semiotic approach sees a sign as the basic element of a visual sentence, and "sign" here refers to anything that stands for something else and that carry meaning. * (Parsa, 2004) Signs consist of two components – the signifier (the image) and the signified, which is the concept the signifier represents, or the meaning. (Parsa, 2004) According to Charles Sanders Peirce (1839-1914), signs differ in the way the signifier is related to the signified object it stands for. There are three different types of signs – symbolic, indexical and iconic signs. Iconic signs resemble their objects, usually through topological similarity (e.g., a photograph), indexical signs refer to their objects by virtue of a causal relation (e.g., smoke and fire), and symbolic signs bear an arbitrary relation to their objects constructed solely through consensus and convention (e.g. a balance scale is a symbol for justice), which means that these signs are learned. (McQuarrie & Mick, 1999; Parsa, 2004)

2.2.2. Visual rhetoric - pictures with encoded messages

Visual rhetoric may be described as a form of communication that uses images for creating meaning or constructing an argument (McQuarrie & Mick, 1996) and theory focuses on how "images work alone and collaborate with other elements to create an argument designed for moving a specific audience". (Bulmer & Buchanan-Oliver, 2006; pp. 55) This means that, when applying visual rhetoric in communication, pictures not only include messages, but this message is also framed in a way that an interested party's attempt to influence an audience. The sender of a visual message is seeking to persuade the receiver and has chosen from a range of pictures that is most likely to have the desired effect. (Courtis, 2004)

Some expressions are more persuasive than others, depending on the target audience. (McQuarrie & Mick, 2003) Thus, it is important to find elements, which are the most "telling" and rhetorically powerful from the viewer's perspective because not all assumptions in a message can be taken as communicated with equal force, nor with the same degree of strength to different people. (Bulmer & Buchanan-Oliver, 2006; pp. 56) According to Lester (2006), the main and the most important elements in visual rhetoric are symbols, as they are actually the main signs conveying meanings. (Lester, 2006) Thus, the specific symbols have to be selected from among many others and combined in one manner rather than another so as to communicate meanings about the brand, the product, and/or the user. (McQuarrie & Mick, 1999) Barbara J. Phillips and Edward F. McQuarrie in their article "Beyond visual metaphor: A new typology of visual rhetoric in advertising" (2004) assume that "signs are selected from a palette, taking into consideration, how these specific signs can be linked to particular consumer responses". (Phillips & McQuarrie, 2004; p. 114) Besides, they claim, that the palette of available signs has an internal structure such that "the location of a pictorial element within this structure indicates the kind of impact that the pictorial element can be expected to have." (Phillips & McQuarrie, 2004; pp. 114) So, in other words, to create a strong rhetoric message, first, signs that are selected among others, must be capable of representing concepts, abstractions, actions, metaphors, and modifiers, such that they can be used in the invention of a complex argument; second – the picture as a whole must be able to convey an argumentation via the arrangement of the visual elements, and third – signs must carry meaningful variation in their manner of delivery, such that the selection of style can suggest an intended evaluation. (Scott, 1994) In result, a single picture may contain numerous highly sophisticated interrelated signs and multiple levels of meaning for many viewers or readers. (Bulmer & Buchanan-Oliver, 2006)

When using visual rhetoric in pictures, Mark Pepper, Allen Brizee and Elizabeth Angeli (2012) suggest paying attention to the purpose of the pictures used. In the particular study, the purpose of pictures is to create trust. Thus, the main goals of the pictures in relation to this study are related to evoking emotions, which means that the attention should be paid to the questions, such as

* Even though some authors claim that there is a slight difference between signs and symbols, in this study both concepts means the same thing.

· what emotions does the picture evoke? · what colours and symbols are used and what are their symbolic meanings? · what feeling and mood the colour or symbol creates? · what are the most salient elements in the picture, and how they influence the mood of the picture? · what is in the background of the image, and what value (if any) it has in the general mood of the picture? · what emotions are expressed in the picture? · what action is displayed, and whether it has any emotional value? (Pepper, Brizee & Angeli, 2012)

2.2.3. Decoding and understanding a visual message

Pictures may be understood by anyone, however, the issue is not whether pictures are understood but how they are understood. (Bulmer & Buchanan-Oliver, 2006) Even though visual communication has been assumed to be inherently less ambiguous than verbal messages and images are perceived as more or less universal (Bulmer & Buchanan-Oliver, 2006), the problem is that the meaning behind any sign must be learned to be understood (Parsa, 2004). And still – even learned signs are not arbitrary and they can mean different things to different people. As John Berger (1990) points out that the relation between the sign and the object it stands for is arbitrary and conventional (Berger, cited in Parsa, 2004), because in the process of sign-making, the sign and its meaning are relatively independent of each other until they are brought together by the sign-maker. (Kress & von Leeuwen; 2006) Besides, as Marita Sturken and Lisa Cartwright state, "meaning is not inherent in images; rather meanings of signs in images are the product of a complex social interaction among image, viewers and context." (Sturken & Cartwright, 2001)

Even though signs are not arbitrary, Parsa (2004) claims that symbolic meanings of particular signs, called codes, are usually shared by the members of a culture. Scott (1994) states that receivers use the same body of cultural knowledge to read the message as used by the sender. Cultural knowledge thus provides the basis for normative interaction and persuasion (Scott, 1994), or, in other words, culture create so called "dominant meanings of signs" – the meanings that tend to predominate in a given culture. (Sturken & Cartwright, 2001)

Scott claims that seeing is not a universal principle, rather people learn, how to see things in their natural and social environments, which teach them both what to look at and how to look (Scott, 1994) Knowing what to look at and how to look at signs in pictures, people learn to read visual sentences, which, according to Dogan V. Günay (2001), occurs in three basic levels: perception, memorizing, and interpretation and reconstruction of the signs. (Günay, cited in Parsa, 2004; Lester, 2006) A perception means recognition of the signs and relation of signs, through memory, to personal and cultural experiences. (Lester, 2006) For people to memorize images they must not only be highly emotional, but also it must be able to think about in mind with words, because the message of an image resides in the mind, not in the picture itself. (Lester, 2006) Thus, to make an image memorable, symbols, used in the picture should have verbal translation. And, according to Ralph Waldo Emerson (1836), even abstract concepts, for instance, freedom, ethics or trust, can be translated into words within a single image, as the roots of all words, even abstract concepts, are concrete in nature. (Emerson, cited in Lester, 2006) Finally, information in images is not provided directly, thus the meaning is gained via a process of interpretation. This process of interpretation is derived from semiotics – Sturken and Cartwright note that every time people interpret images, whether consciously or not, they are using the tools of semiotics to understand the meaning of signs. (Sturken & Cartwright, 2001) People learn to interpret signs in such a level that they are able to read them – like reading road signs, people can also learn to read combination of different signs in images. (Sturken & Cartwright, 2001) Thus, the usage of symbols in images may restrain the comprehension and signification of the message, included in the picture. (Parsa, 2004)

2.2.4. Summary

Combinations of different signs in pictures create visual sentences, and, although individual signs may not have any particular meaning, used together they are able to create a message. In business communication, it is not only necessary to deliver messages and information to the consumers, but also to do it in a persuasive way. Visual rhetoric is used when talking about

delivering persuasive visual messages, and the theory states that using particular visual elements, it is possible not only deliver messages, but also affect the reader in a certain, intended way. Meanwhile, it must be taken into consideration that visual messages are not arbitrary and people can interpret them individually, which can differ from the expected interpretation. Interpretations, however, are very much dependent on the culture, which means that people from one culture should interpret visual messages in more or less similar way.

2.3. Social Media and Brand Trust

Social media is different and unique type of communication, thus it is first needed to explore the concept of social media. This research is focusing on brand's communication, and brands on social media communicate through so called social media business pages. Thus it is also needed to define and explain the concept of social media business page. On the second part of the chapter, the attention will be paid on the concept of "trust". As "trust" is an abstract concept, it is not possible to express it directly through the use of visual communication. Thus the variables that compose the concept will be discussed.

2.3.1. Social Media and Social Media "Business Page"

There is no widely accepted definition for social media, as the concept is still considered relatively new. (Alessandri, 2009) Defining the concept is also complicated by the fact that there exist various ways of social networks, which have different characteristics and purposes, but that have still been considered as social media (for instance, social media are both Facebook and blogs). Generally speaking, social media refers to different forms of electronic communication (as Web sites for social networking and micro-blogging) through which users create online communities to share information, ideas, personal messages, and other content (video and pictures). (Merriam-Webster encyclopaedia) The main idea of social media is to be "social", which means that publishing now is about participation - "someone who uses social media successfully doesn't just create content; he or she creates conversations". (Comm, 2010; pp. 3) And when these conversations are formed around business, the results can be the sort of brand loyalty and commitment. (Comm, 2010)

Communication in social media is not only about communication between individuals, but also between individuals and organizations (or organizational representatives). Organizations are actively creating business pages for their brands on social media, which allow them to communicate with their new potential customers. "[Business] pages are for businesses, organizations and brands to share their stories and connect with people," the essence of business pages is explained by Facebook (2013) More precisely – business pages are similar to what Michael Lorache et al. calls "online brand communities" or "social media based brand communities" (Lorache et al., 2012) The main idea of these kind of communities, according to Lorache et al., is to hold the brand together with its existing and potential customers in order to create an environment which nourishes the bond between customer and brand, and to find new ways to foster this relationship. (Lorache et al., 2012)

It is believed that consumers join brands communities to identify themselves with brands, in such a way fulfilling their needs of belongingness. (Lorache et al., 2012) In the brand's everyday communication consumers search for the symbols or signs, which help them decipher who they want to be and how they really want to be identified by others. (Lorache et al., 2012) Thus it is important for the brand to create a positive image about itself and gain a particular reputation, so that customers would like to identify themselves with the brand. When consumers are identifying themselves with the brand, it is possible to talk about brand loyalty, and the brand loyalty, according to Lorache et al., is based on the "brand trust". (Lorache et al., 2012)

2.3.2. Brand Trust

The research of the trust concept comes from analysis of personal relationships, in the field of social psychology, because it is considered an inherent characteristic of any valuable social

interaction. (Delgado-Ballester & Manuera-Aleman, 1999) In the field of social psychology, trust in a person is related to the feeling of security based on belief that other person's behaviour is "guided and motivated by favourable and positive intentions towards the welfare and interests of his/her partner. Therefore, it is expected that he or she does not intend to lie, break promises or take advantages of the other's vulnerability. Thus, "the lesser the doubt that his/her purposes are questionable, the lesser the risk to the relationship [...]" (Delgado-Ballester & Manuera-Aleman, 1999; pp. 1242) According to Sung and Kim (2010), the relationships consumers have with brands have qualities similar to those of human relationships. Thus, brand trust is one of the most important components in successful relationship with the customer, which can lead to commitment and loyalty. (Ruparelia, White & Hughes, 2010).

Even though there is no universally accepted definition of brand trust (Ruparelia, White & Hughes, 2010), many authors have agreed with Chaudhuri and Holbrook's (2001) definition, when explaining the concept of brand trust, and have defined it as the "willingness of the average consumer to rely on the ability of the brand to perform its stated function" (Sirdeshmukh et al., 2002; Reast, 2005; Ruparelia, White & Hughes, 2010; Sung & Kim, 2010; and Laroche, 2012). Thus, this definition proposes that just like in interpersonal relationships, in the relationship between consumer and the brand, there must exist a feeling of security. This feeling, according to Delgado-Ballester and Manuera-Aleman, is based on the two general dimensions – brand reliability and the brand intentions towards the individual, where brand reliability is related to the assumption that the brand has the required capacity to respond consumer's needs (e.g. constant quality level in its offering), and brand intentions is related to the fact that "consumer always suffers certain vulnerability to the company action and decisions, and this dimension is concerned with the belief that the brand is not going to take opportunistic advantage of the consumer's vulnerability. (Delgado-Ballester & Manuera-Aleman, 1999; pp. 1242)

At a basic level, brand trust is simply the trust a consumer has in that specific brand (Delgado-Ballester & Manuera-Aleman, 1999), however, it should be understood as a process, which, according to Ruparelia, White and Hughes (2010), it is built from past experience and develops over time. After analysing articles, written by different authors (Sirdeshmukh et al., 2002; Reynolds, 2002; Reast, 2005; Delgado-Ballester & Munuera-Aleman, 2005, Ruparelia, White & Hughes, 2010; Sung & Kim, 2010; Fishera, Till & Stanley, 2010; and Laroche et al., 2012), five main variables have been identified on which the brand trust is based, and these variables are:

- Reliability and confidence refers to the brand's ability and willingness to keep promises and satisfy consumers' needs; brand is consistent and predictable, in the sense that it will not disrupt consumers' expectations; and consumers' confidence that brand will not exploit their vulnerability.
- Honesty means that brand is not only consistently keeping its promise, but also giving true information about itself, be transparent and provide quality performance in a sincere and honest manner because it has good intentions in relation to the consumers' interests and welfare.
- Competence is related to consumers' perceptions of a brand's knowledge, expertise, and performance to complete a job and satisfy the consumers' needs, and these knowledge and competence comes from experience or training in the product or service category.
- Familiarity is related to brand's openness and willingness to share information about itself in order to decrease uncertainty and information asymmetry between the brand and consumer, and make customers feel comfortable with the brand. Arjun Chaudhuri and Morris B Holbrook stress that trust is only relevant in situations of uncertainty, thus familiarity is one of the most important components of the brand trust, which helps to reduce consumer's feeling of vulnerability. (Chaudhuri & Holbrook, 2001)
- Responsibility is related to the brand's ability and willingness to take responsibility about its actions.

Thus, people tend to trust brands, which are reliable, honest, competent, familiar and

responsible. And although researchers have not agreed upon one definition on trust, analysing different definitions of trust across various research disciplines it can be concluded that confident expectations or willingness to rely, as well as uncertainty and vulnerability are two of the most important components of most trust definitions (Grabner-Kräuter, 2002; Matzler, Grabner-Kräuter & Bidmon, 2006). It is also worth mentioning that brand trust, like personal trust, can be discussed from two perspectives – cognitive trust and emotional trust, as proposed in the social psychology. (Matzler, Grabner-Kräuter & Bidmon, 2006) Cognitive trust here refers to the trust based on rational reasons – competence of the brand, reliability and predictability. While emotional trust is based on "immediate affective reaction [...]" - on attractiveness, aesthetics, and signals of benevolence and honesty. Usually trust is resulted from a mix of both emotional and cognitive trust. (Matzler, Grabner-Kräuter & Bidmon, 2006; pp. 77)

Even though this research does not focus on finding out respondent's behaviour that results from trusting a brand, it is still important to understand, what does "trusting a brand" means in practice. According to Matzler, Grabner-Kräuter and Bidmon (2006) the importance of brand trust is based on "findings that there is a strong positive relationship between brand trust and brand loyalty." (p. 76) Thus, "trusting a brand" within the context of this research has a strong connection to customer loyalty, meaning conscious decision to continuously purchase the production of a particular brand in future. In other words – "[...] it is a positive attitude of customers towards particular brand with the intention to repeat purchasing that brand." (Rehman et al., 2011; p. 2) According to Rahman et al. (2011) sometimes it also refers to the psychological commitment, which means that a customer may choose the particular brand's product over others that are same or better quality. (Rahman et al., 2011) However, it is also important to note that there might be situations, when people does trust a particular brand, however does not buy it because of certain reasons, for instance, because their production is included in price group that is too high for certain consumers. Then "trusting a brand" can also mean paying more attention to particular brand and / or show general interest about its products.

Finally, the claim of this study is that trust can be communicated through images, using techniques of visual rhetoric. Kasper-Fuehrer and Ashkanasy (2001) defines communication of trustworthiness as an "interactive process that affects, monitors, and guides members' actions and attitudes in their interactions with one another, and that ultimately determines the level of trust that exists between them." (Kasper-Fuehrer & Ashkanasy, 2001; pp. 239) In relation to this research, this definition means the use of certain techniques of visual rhetoric to affect, monitor, and guide consumers' actions and attitudes towards the brand.

2.3.3. Summary

The main idea of social media business pages is to take together the brand and consumer, and it is a great way the brands can gain loyalty, which is based on brand trust. Brand can create a trustful image in various ways, and often this is achieved through different public relation activities, however, business pages are focusing to more personal and individual relationships to customer, and this may even be more important and more effective way of achieving trust. And visual content is an important part of communicating trust in social media. "Trust" may be too abstract concept to express it within a single picture, however, the image of trust can be achieved, by using set of various pictures that directly or indirectly communicate the one or more variables of "trust", which are five – reliability, honesty, competence, familiarity and responsibility. Trusting a brand leads to loyalty towards the brand, which means that customers are more likely to choose products of a particular brand over other, similar brand.

3. Methodology

3.1. Research methods, data collection and data analysis

There are three different research methods used in this study: interview, focus group interviews – discussions and visual content analysis. All the methods used are qualitative research methods, as qualitative methodologies allows to study the topic in-depth, paying attention to details, and thus giving a more detailed picture of the topic being studied. (Woods, 2006) The methods used during the study are strongly interrelated: interview is used to gain data for visual content analysis, which data (pictures and picture categories) are used in focus group interview, and later data from focus group interview are again used to compare the results of visual content analysis from two different perspectives, which will let to make conclusions about the effectiveness of the pictures. In other words – within this study so called "methodological triangulation" is used. It means that three different research techniques are used to provide confirmation and completeness of the study, as well to increase the credibility and validity of the results, as findings are analysed through convergence of different perspectives. (Yeasmin & Rahman, 2012) The methodological triangulation is needed in this study to make it more objective, as "combining multiple methods, researchers can hope to overcome the weakness or intrinsic biases and the problems that come from single-method studies". (Yeasmin & Rahman, 2012; p. 154)

3.1.1. Interview

Interview is "a purposeful conversation in which one person asks prepared questions (interviewer) and another answers them (respondent)." (Oatey, 1999) Interviews are often used if there is very little known about the study phenomenon, as well as there are detailed insights needed from the respondent. (Gill et al., 2008) Thus, this method is suitable method for this research, as there are basically no other researches in the field, and completely no previous studies in the context of Latvia.

A semi-structured interview was used in this study, as this method allows the interviewer to gain more detailed information about the topic being studied. (Gill et al., 2008) Semi-structured interviews consist of several key questions that give some guidance on what to talk about, still remaining flexible and allowing respondents to answer freely. (Gill et al., 2008) This type of structure let to probe deeper into the initial responses of the respondent and gains a more detailed answer to the questions. (Oatey, 1999)

The main purpose of the interview is to explore the views, experiences and motivations of the respondent. (Gill et al., 2008) For instance, in the particular study the interview is used mainly to discover the motivation of the selection of pictures for the brand's business page by the brand's social media account manager. In other words, the aim is to find out which pictures published in the brand's social media account are chosen particularly to communicate trustfulness and what was the motivation for selecting the particular images for the certain purpose. Apart of this purpose, the data obtained in the interview were also used to create the categories for visual content analysis (see chapter 3.1.2.), which further was used to make a sampling of pictures for focus group interviews.

As the objects of interest are pictures, interview could not consist of oral questions only, but it also had to include pictures. The interview started with general questions about the brand, its mission and vision and importance of visual aids in expressing the brand's mission and vision in social media communication. One of the values mentioned in the brand's mission statement is trustfulness, thus next the respondent were asked to explain, what she understood with trustfulness, and what she thinks the brand can do to look trustful. Furthermore, the respondent was asked to tell, what she associate with trustfulness. Then the respondent was asked how she selects the pictures that are published in brand's business page, and whether the choice of pictures is conscious. In order to make the respondent to think in the needed direction, some general questions were asked, like what symbols and other elements the respondent associate to trust. After, the interviewer together with the respondent went through all the pictures that are published in the brand's business page, and she was asked to point which of the pictures were chosen consciously in order to make the

brand look more trustful (including – familiar, honest, reliable, professional, and responsible). After selecting a picture the respondent was asked to motivate the choice of the picture and its relation to trustfulness. During this part of the interview some probing and clarifying questions were asked. Then the interviewee was asked, what she thinks, what values this selection of pictures could have created, and what image of the brand she could have created, based on the selected pictures only, and what are the main elements used in the pictures to communicate trust. At the end, the respondent was encouraged to add comments on the topic discussed. Finally, the questions about respondent's age, education and nationality were asked.

After the interview, a broad transcript was made, which means that the focus was on the content. Thus, the attention was not paid to how something was said, but rather to what was said. The interview was held in Latvian, and then translated. As grammatical mistakes and misspellings cannot be precisely translated, they were not transcribed. Meanwhile, word stressing and paralinguistic information was transcribed, as they express the attitude and can give information about the main ideas person is trying to explain. So were transcribed paraphrases, corrections and complementation of something said, and unfinished sentences.

Main advantage of the interviews is that it provides a detailed and rich information, as well as it is possible to receive concrete and direct answers, when talking about opinions and motivations. (Darling, 2000) The main disadvantage of the interview method according to Oatey (1999) is that it is often difficult to draw definitive conclusions from the findings or generalise them to larger groups, however he later adds that interview is a useful tool if its limitations are recognised. (Oatey, 1999)

3.1.2. Visual content analysis

Visual content analysis is often used in public relations, advertising and social media related researches, as it helps to explain, how people react on messages displayed. (Heath, 2005) The definition of visual content analysis is "systematic, observational method used for testing hypothesis about the ways media represent people, events, situations, and so on." (Bell, 2001) In the particular study, the focus is on how brand in social media represent itself and express a trustful image of itself. The method is appropriate for this study, as it helps to find out the main features in visual communication the brand tend to use, when communicating a trustful image about itself.

In this research the qualitative content analysis is used. Hsiu-Fang Hsieh and Sarah E. Shannonand (2005) suggest that qualitative content analysis can be used, when the focus is on the content of the visuals. This means the aim of this method is "to provide knowledge and understanding of the phenomenon under study" (Downe-Wamboldt, 1992; cited in Hsieh & Shannonand, 2005; p. 1278). Thus, a qualitative content analysis is a research method for the "subjective interpretation of the content through the systematic classification process of coding and identifying themes or patterns." (Hsieh & Shannonand, 2005; p. 1278) With the use of conventional visual content analysis (Hsieh & Shannonand, 2005) the aim is to describe the features in visual content, used by the brand in its communication in social media, and see, which of these features are the best in communicating trust to social media users. This type of content analysis is chosen as it avoids using pre-defined categories, "instead allowing the categories and names for categories to flow from the data primary collected through interviews, open-ended surveys" (Hsieh & Shannonand, 2005; p. 1279) and other similar research methods. In this study, the categories will represent the features of visual communication of a particular brand.

Data analysis within this method started with summarizing the pictures that were selected by the participant during the individual interview, in total 10 pictures. Then the transcript was read carefully, paying attention to significant words related to the aim of the study. During this process, the categories were made, which were after used to organize and group visuals into meaningful clusters (Patton, 2002). The organization of pictures was based on the first impressions, thoughts, and initial analysis of the researcher, as suggested Hsieh and Shannonand (2005).

The advantage of the conventional approach to content analysis is that provide direct information from study participants without imposing pre-defined categories or theoretical

perspectives. However, the main disadvantage of this type of analysis is the subjectivity, which can cause a failing to develop a complete understanding of the tendencies and phenomenon. (Hsieh & Shannonand, 2005; p. 1279) Thus another method – focus group interview – is used to analyse the data obtained in content analysis.

3.1.3. Focus group

Focus groups are often used to pre-test the hypothesis and to prepare for larger surveys, or to provide more in-depth analysis of results already obtained. (Heath, 2005) However, in this research the role of focus groups is to gain more objective and varied analysis of data obtained in visual content analysis or in other words, to analyse tendencies and features in visual content, used by the brand, from more than one point of view.

Focus group is a form of group interview that capitalises on communication between research participants in order to generate data. (Kitzinger, 1995) Data generation through focus group interview in relation to this particular research refers to opinions, knowledge and expertise people have about the particular topic. Another purpose of the use of focus group interview is that this method can be used to examine not only what people think, but how they think and why they think that way (Kitzinger, 1995), which helps to either approve or rebut the hypothesis of the study. The "everyday form of communication" that is used during the focus group interview, may tell more about what people know or experience, thus in this sense focus groups reach the parts that other methods cannot reach. (Kitzinger, 1995) According to Kitzinger (1995), some group discussions can generate more critical comments than interviews, which is important for data objectivity.

Most focus groups consist of 5 to 15 members, a moderator, and sometimes a moderator's assistant. Focus group sessions are almost always recorded for later analysis. (Heath, 2005) Heath (2005) states that there are various types of analysis, however in this study a simple review of what the members discussed or concluded is used.

The design of the focus group interview was the same as already used in the previous similar research made by Mortimer & Danbury in 2012 (see "Previous researches"), with a slight difference in the fact that in this study the pictures were not analysed separately. However, the pictures during the focus group interview were presented separately one by one, as this is how people usually see them in social media. Thus, each picture was displayed to the participants one by one, and then they were asked to write down the first three things or symbols they noticed in the picture. Then, the participants had to analyse these things and symbols based on their associations appeared. Taking into the consideration the ambiguity of symbols, which means that different people may have different associations of the same symbol (Taube et al., 1955), the respondents were free to name all the associations they had, even if there were various associations connected to the same symbol. Other participants were asked to comment and complement the ideas expressed by others, if they have had noticed the same symbols in the same picture. Thus, a short discussion about each picture and symbols it contained were held, letting each participant to present his or her associations, motivate them and discuss these associations with other participants, as well as give an opinion about what image the brand creates about itself, by using a particular picture. In order to start a discussion and exchange of views, as well as to lead the conversation in the direction needed for the research, some techniques were used, proposed by Peter Woods (2006), for instance, searching for opinions ("What do you think of that?"), searching for motivations and explanations ("Why do you think that?"), asking for clarification ("What do you mean by...?") and summarising ("What you're saying is...?"). The sequence, in which the associations were presented, was not taken into account. However, comments addressed to concrete pictures, was taken into account and used as examples.

At the end of the discussion, respondents were asked to evaluate the extent to which they would or would not trust a brand, which uses the kind of pictures discussed, and give a short motivation in a written form for their answer. Finally, the respondents were asked to answer general questions about the age, education and nationality.

The most important limitation of focus group interviews is so called "group think" phenomenon that might arise during the interview. "Group think" refers to the tendency of group members to seek agreement solely for agreement's sake, which may lead to failure in exploring alternative solutions. (O'Hair, 2010) In order to achieve the diversity of opinions, two separate focus groups will be conducted, each group containing of five people.

3.2. Sampling

3.2.1. Selection of the brand

In the research one particular brand is chosen for analysis, and it is Latvian dairy brand "Latvijas Piens". In the research a Latvian brand was chosen for a particular reason: the aim of the study is to explain, how brands can communicate trustful image to Latvian audience. Social media communication strategies for foreign brands are often created or directly influenced by foreign advertisement agencies, which means that these brands use a lot of foreign created or selected visual content in their communication. Meanwhile, the visual communication of Latvian brands is mostly based on visual content created or selected by Latvian. As associations and interpretations of visual content may be strongly dependent on the culture (Scott, 1994), this is important feature, that were taken into the account, when selecting a brand for the research.

Out of many Latvian brands, "Latvijas Piens" is chosen, first, because of their social media communication strategy, that is directly related to creating a trustful image of the brand in Latvian audience (brand's communication strategy is more discussed in the chapter 4.1.). Second, the brand have paid a great attention to visual communication – since the inception of the brand's social media business page in December 2012, in total 114 posts have been posted, out of which 105 are with pictures, that is overall 92% of written posts are accompanied with visual content. It means that the use of pictures in the social media communication might have influenced the overall image of the brand. Third, they have started to use social media for communication recently, and the total number of posts is small enough to let to study the tendencies of the visual communication of the brand since the very beginning, which is also important as brands tend to change their strategies over time.

3.2.2. Selection of the respondent for the interview

In the interview a social media account manager was interviewed, as this person is responsible for the brand's "Latvijas Piens" social media communication, which includes both textual and visual content of the business page. This means that the respondent is also responsible for selecting the visual content for brand's business page, guided by the communication strategy. The interview was conducted to let the respondent to motivate the choice of the pictures and explain their relation to trust or other variables composing the trust. Moreover, the fact that the person responsible for the brand's social media accounts is the same age and the same nationality as the respondents selected for the focus groups, could result in data easier to compare and make conclusions about the efficiency of the pictures more representative.

3.2.3. Selection of the respondents for focus group interview

As mentioned above, focus groups were made to gain data that would help to analyse the data obtained from content analysis in a more objective way. The respondents included into focus group were chosen by the use of homogeneous sampling. Homogeneous sampling means that individuals are selected according to a narrow set of characteristics (Eliot, 2011). In the homogeneous sample researcher chooses participants who are alike – belong to the same subculture or have similar characteristics (Patton, 2001), and the purpose is to describe some particular subgroup in depth. (Patton, 1990) According to Patton (2001), homogeneous sampling is often used in focus groups, as the sampling for focus groups typically involves bringing together people of similar backgrounds and experiences to participate in a group interview about major program issues that affect them. He also states that individuals are generally more comfortable sharing their

thoughts and ideas with other individuals who they perceive to be similar to them, which means that the homogeneous sampling may increase the reliability of the data obtained. (Patton, 1990; Patton, 2001)

Thus, in the sample ten people were included, divided in two focus groups, each containing five people. Applying the homogeneous sampling, respondents were selected according to certain parameters:

- people from age 20 to 30
- Latvian nationality
- users of Latvian social portal "Draugiem.lv"

The particular age group is chosen as according to Draugiem.lv statistics (2013) people of this age group are the most active social media users in Latvia. Moreover, people in the age group 18-36 are making more than a half of all the followers of social media Business Pages (Draugiem.lv Business Page statistics, 2013). The data recording the respondent's gender and qualification showed that 50 % of respondents were male and 50 % – female and 80 % of respondents had the higher education.

3.2.4. Selection of the pictures

Even though there were 105 pictures used in the communication in social media by the particular brand, only 10 was used for visual content analysis, as these pictures were consciously selected by the respondent to communicate trust or other variables of trust. Then, these ten pictures were distributed in 9 categories.

It is important to note that not all the pictures that, according to the respondent, communicate trust were included in this study. As the interviewee admitted during the interview, she excluded pictures that she found noticeably similar to another or contained the same visual features as another, already selected picture:

"[...] I think there could be more [pictures]. For example, I have more than 20 different pictures of those farmers, and I think all of them could mean trust in some way, but I did not pick all of them [...] because I think they are similar. I mean the farmers, they are different, but the pictures... The message is the same."

3.3. Ethical considerations

Polonski (2004) states that the consideration of ethics in research is of great importance, especially if the research involves interaction, such as interviews, focus groups or surveys, with businesses or people who serve as participants (respondents). (Polonski, 2004) In relation to this research, ethical considerations, first, refers to interviews and its participants, as one of the main ethical issue is to ensure that no harm occur to the participants (Polonski, 2004). Thus, the participation in the research was voluntary and names of participants are confidential and will not be disclosed during this paper. Moreover, the respondents were able to choose the interview's location from various options offered in order to make them feel more comfortable.

Secondly, the ethical consideration refers to the brand involved in the study, which means that it is also important to ensure that no harm occur to the brand and its business. Thus, questions that could involve company secrets the respondent might know were not asked and probed. During the study only published materials and information were used.

Finally, to get as reliable data as possible out of the interviews, answers of the respondents are not influenced in any way, which means that respondents were free to express their opinion, and no variants of answers are given. And, even though Polonski (2004) explains ethical considerations only in relation to different kinds of interactions, it is still worth adding that pictures, included in the research, are not fake, modified or taken out of the context. In other words, data is not fictional and deceptive.

3.4. Validity and reliability

According to Ellen A. Drost (2011) reliability is the extent to which measurements are repeatable and refers to the consistency of measurement or stability of measurement over a variety of conditions in which basically the same results should be obtained. (Drost, 2011) Reliability takes three forms in content analysis – stability, reproducibility and accuracy, where stability is the extent to which the analysis is immutable; reproducibility refers to the duplication of coding under different circumstances; and accuracy refers to the process of conforming to a known standard. (Harwood & Gerry, 2003) In order to enhance the reliability, Kathleen Huttlinger (2006) suggest, first, to define, what the data are intended to represent, clearly justifying, describing and explaining the research topic through creating a conceptual framework. This is achieved by the use of literature review in the theoretical background of the study.

Next, Harwood and Gerry (2003) draw attention to possible data subjectivity of the content analysis, proposing to use "a number of independent judges to analyse data, which enhances objectivity". The focus group interview is used for this purpose, in which people were asked to analyse data from their point of view, in such a way helping to make the analysis of the data more objective. Thus the main way of increasing the reliability in the research is to combine together different methodologies, which helps to obtain more accurate and reliable data than one methodology alone.

Validity is the extent to which the research may be generalised to the population, and there are two forms of validity - internal and external, where internal validity refers to the relevance of the data to the hypothesis of the study, as well as accuracy of the collected data. (Harwood & Gerry, 2003; Creswell & Plano Clark, 2007) In order to achieve the internal validity the use of data are explained in relation to the hypothesis, and all the interviews were recorded and further transcribed to get as accurate data as possible.

Another type of validity is external validity, and Harwood and Gerry (2003) notes that the attention must be paid to the sampling. As mentioned before, there were in total ten people included in the focus group, which were chosen by so called homogeneous sampling technique. It is assumed that focus groups have problems with validity, as it is not certain that another group of similar, but different people will give similar answers. To improve the validity, there are two focus groups instead of one being formed, which let to gain wider results. However, it is also important to mention that the aim is to study a particular group of social media users (Latvian business page followers in the age group between 20 and 30) in depth, thus a small sampling is necessary. At the same time, the total size of the group being studied is not that big*, and the characteristics of respondents are similar and homogeneous enough, so that the results let to make general conclusions about the particular group being studied. Moreover, Patton (1990) notes, that "the validity of qualitative inquiries have more to do with the information-richness of the cases selected and the observational and/ or analytical capabilities of the researcher than with sample size" (Patton, 1990; pp. 185), and focus groups are especially useful in gathering the in-depth information, which, according to Patton can be very valuable, especially to achieve the information-richness.

4. Results

4.1. "Latvijas Piens" communication strategy in social media – an overview

The brand "Latvijas Piens" ("Latvian Milk" – transl.), is a brand name that unites "more than 600 real, truthful and accurate Latvian dairy farmers, each living in different regions in Latvia, These people have come together to offer the consumers delicious, high quality dairy products, made from heart". (Latvijas Piens, 2013) The mission of the brand is, using professional knowledge

* According to Draugiem.lv statistics (2013) in 2012 overall 819017 people were following to at least one business page. As mentioned earlier, 51 % of these followers are people in the age from 20 to 30, which means that in the particular group being studied include about 417698 people.

and experience, to produce high quality products.

The core values of the brand are truthfulness, innovations and professionalism. Truthfulness here means that "Latvijas Piens" is open, truthful and natural in their actions, and unite people with the same value, who are with their own special knowledge, skills and life experience. Innovations mean continuous development of knowledge and professional skills, as well as openness to different technical innovations, in such a way striving to the highest standards of the quality. Finally, the professionalism means that the brand is managed by experienced professionals. (Latvijas Piens, 2013)

To communicate these core values and create tight and trustful relationships with the consumers, the brand uses simple, open and friendly tone of the communication, which means, for instance, that they use simple language that can be understandable to everyone, avoiding specific terms, as well as openly share information about itself with the followers of the page. The same principles are used in the visual communication: being a "real, truthful and natural brand" (Latvijas Piens, 2013), "Latvijas Piens" tend to show people in their real environment, at their home, thereby each message includes also the emotional value, which results in more emotional relationships between the followers of the page and the brand.

The main topics of communication in social media are products of the brand, for instance, different stories about how the products are made, revealing the usually covered side of the production, such as introducing with farmers, showing them in action, as well as showing openly, where the products are made. The focus in the communication in social media is on sincerity, truthfulness and openness of the farmers, reality of their everyday life and purity of the products offered by the brand. (Latvijas Piens, 2013)

4.3. Data analysis

4.3.1. How the brand "Latvijas Piens" use pictures to communicate trust?

According to the participant of the individual interview (further – Participant), trust is one of the core features the brand "Latvijas Piens" is trying to communicate to its audience. The Participant defines trust as:

" [...] something you can rely on... If we talk about organizations and brands then it means something that does not try to fool you, [...] something you can be sure about... Also if you need help or advise, you know where to go, whom to ask and it will help you the as good as possible."

The participant assumes that pictures in the communication of "Latvijas Piens" is of great importance, and she notes they are selected for publishing, based on the specificity of the brand and it's communication strategy:

""Latvijas Piens"... Its communication itself is about farmers, about Latvia and its nature, about being real and not to be fake, about trusting our farmers instead of foreign. [...] If we talk about pictures [...] I cannot take a picture with, I don't know, some American cow and pretend like that it is ours. Because people will understand that they have been fooled. Thus it is important that we publish authentic pictures as much we can. [...] They (pictures – auth.) must be true, real, honest... Like they have not made with the Photoshop but instead they are as they are with all their strengths and weaknesses; so that the pictures were not taken from the internet and said to be authentic..."

In sum, there are 9 types of pictures the brand tend to use in order to seem more trustful, and these types or categories of the pictures are: (1) brand's own pictures that are not processed with Photoshop, (2) face and eye contact, (3) inside of the industry, (4) babies (children and baby animals), (5) family and household, (6) origin of the products (cows, the shape of the country, farmers), (7) nature and the use of natural colours, (8) hands and (9) other trust related symbolic elements, such as elderly people and oak. In the next chapter all the categories will be first described based on the results of the individual interview, and right after these results will be

compared to the responses obtained in the focus group interviews, where 10 respondents (further – Respondent 1-10) in two groups (further – FG1 and FG2) were interviewed.

4.3.2. Category description, analysis and data comparison

4.3.2.1. Brand's own pictures that are not processed with Photoshop

According to the Participant, it is important to publish pictures that are not taken from the Internet, but instead are made by the brand itself, as in such a way the brand seems to be more honest, open and truthful. The Participant emphasized that it is also very important that:

"[...] the pictures were not taken from the internet and said to be authentic..."

However, because of limited number of own pictures, the brand sometimes use pictures from the internet, but then giving the followers the information about the origin of the picture:

"[...] we do not take these pictures saying that they are ours, in such a way we would lie to our followers."

Another important feature is that the brand tries to use pictures that are not processed or improved with Photoshop, thus trying to seem realistic and more trustful:

"[...] the pictures are not made with the Photoshop but instead they are as they are with all their strengths and weaknesses. [...] They seem so real. Showing reality not fairytale I think that is very important to create trust for "Latvijas Piens" because then it seems closer – I feel closer to the brand because I can relate it with my real life."

According to the Participant, these kinds of pictures makes the brand look more trustful, when comparing to other similar brands, who tend to prettify things, thus their stories also sometimes feels unreal and fake. Publishing "real pictures" let the brand first, stand out and second, look more realistic and honest when comparing to their competitors.

Meanwhile, the participants of the focus group interviews did not directly mention this feature, however, some of them affirmed that certain pictures, included in the particular category, look more realistic and truthful because they look simple:

"I think that the company tries to be original, as they have not changed the picture. [...] For instance, in many pictures there were not these people, but instead some beautiful models with perfect skin and designer clothes. Maybe they want to tell that they are as they are and they are proud about that."

Respondent 1, FG 2

and

"The picture is very simple, not fake, and very humane and makes the company look trustful."

Respondent 1, FG 1



Illustration 2: Brand's own pictures that are not processed with Photoshop

Even though some of the participants highlighted and evaluated the feature of simplicity in the pictures, some others noted that the directness of the pictures, is not always a good practice, as in some situations it makes the brand look unjust and untrustworthy:

"[The picture] is probably used to show that it is a family business, however, the faces of those people completely changes the associations [...] – they look like a bad situated, unhappy family who needs help. [...] They should have rather make this picture in a nicer place and asked those people to dress up."

Respondent 5, FG 2

While none of the participants did mention that he or she have noticed the authenticity of the pictures, thus the fact that the brand had used own pictures, instead of taking them from the internet, was left unnoticed.

To conclude: respondents agree that unprocessed pictures make the brand stand out, and they also agree that it makes the brand look more real and honest. However, the composition of the picture still should be aesthetically enjoyable. Showing everything like it is, sometimes is not a good practice as it may create unwanted, negative associations, and thus negative attitude towards the brand.

4.3.2.2. Face and eye contact



Illustration 3: Face and eye contact

The Participant claims that the eye contact is very powerful trust creating element, as combining with showing face it communicates openness, transparency and honesty:

"I think eyes are very trustful... There is a saying that eyes are the mirror of the soul. [...] And... then the pictures where you see a person... If this person is looking into your eyes it feels that he does not lie and the customer, the brand does not fool him... It creates some sense of trustfulness. I think."

According to the Participant, the main idea is that brand uses the pictures of people (also animals) looking directly into the camera, in such a way creating the sense of eye contact. It somehow creates the feeling that the brand is looking into the social media user's eyes through the people in the pictures. Not avoiding the eye contact, the brand communicates that it is honest, does not lie and has nothing to hide.

In order to seem even more open and transparent, the brand tends to show the real farmers, which are the people who work for the brand. The Participant claims that it helps the brand to create even more trustful image, especially because many other similar brands does not do that:

"[...] for instance for other brands I do not see those people but here I see that person with whom it have started. I can see how it really is. [...] It somehow creates an image that the brand, it is open and trustful because they show me all that... All those people."

The Participant notes that it is important that the followers see the faces of people that make the products for them for two main reasons. First, as already mentioned, the face as an element in the picture has a symbolic value that is strongly related to creating a trustful image:

"I think face itself is very trustful symbol in pictures – the brand discovers its face for me... I think that is courageous. They are showing that there are no dirty secrets (laughs). The brand seems to be more open, like saying: "Look what we do and we do that in front of your eyes so we do not hide anything""

Second, the Participant claims that the use of pictures of the farmers and showing their faces, make the brand seem more familiar:

"People – when I see them over and over again in the pictures, they kind a feels to be closer; more familiar and so feels the brand, if I must compare it with others who does not show me that."

While the stories the brand is telling seems more personal, as the user might start to think he or she is also one of the community:

"There is some kind of sense of belongingness, like the user were a part of the community, thus – a part of the brand, and then the band seems more personal, the things it is telling is also about me, not about something I am not a part of."

In other words, the followers start to have a feeling that they know the people personally, which lead to bigger trust – trusting to somebody a person knows is easier than trusting a stranger. This also makes the brand look more human, as the followers can see that the brand – it is not something abstract, but there are real people behind the brand name.

It is seen after the focus group interviews, that the majority of the respondents also had a positive attitude towards the use of pictures, where they are able to see the faces, especially of people, working for the brand:

"Is this woman working for the brand? Yeah, it is actually a good move to show these people to the followers. [...] It is making the brand look more open."

Respondent 1, FG 2

and

"Those people.. their faces look reliable, I don't know why. [...] I think the message is that it is a family business that offers qualitative production."

Respondent 5, FG 1

Meanwhile, some respondents found that the brand look more familiar by using the pictures of the brand's employees, as it makes the brand look as "one of us":

"The picture says that the people working in the company are just like everyone else.[...] I think the company tries to become more personal, create personal relationships to its customers."

Respondent 4, FG 2

Another important detail that was not mentioned by the Participant of the individual

interview is that people in the pictures were usually smiling. While the majority of the participants of the focus groups mentioned that they have not noticed the faces of people in general, but instead their smiling facial expressions, which was one of the reasons, why a positive attitude towards the brand was formed. For example:

"The company says that people working for them are sedulous, they love their work, as the woman is smiling, and thus the brand is productive and reliable."

Respondent 3, FG 1

and

"I find this picture very positive – the family, all happy, smiling. So it would probably raise positive feelings towards the brand. [..]"

Respondent 4, FG 2

To conclude: face and eye contact are one of the most effective elements in the pictures, when the aim is to create trust – in more than 50% of cases, the respondents mentioned that they have noticed the faces in the pictures and that made them have more positive attitude towards the brand. Also the facial expressions are of great importance – as already proven in the previous research done Mortimer and Danbury (2012) people tend to trust more to brands which commercials contain happy people, as they tend to connect these positive emotions to the brand. It is also seen in the answers that people, when talking about smiling people; tend to attribute positive emotions to the brand. They mentioned such associations as "reliable", "accurate" and make "high quality" products, which are all components that, according to the brand trust theory, make the brand look more trustful.

4.3.2.3. Inside of the industry



Illustration 4: Inside of the industry

Similarly to the pictures "showing the face of the brand", pictures that shows the inside of the industry, have been chosen by the same motivation – to make the brand look more open:

"Pictures with the factory – where the products are made... [..] It shows the inside of the industry, how that cheese you eat have been made [..] We do not know about many things we eat, where they are made, how and who have made them, and it is somehow ok. But when I see that the brand seems to be more open [..]"

The Participant also thinks that showing the inside of the factory makes the brand look more professional:

"This [picture] shows that the brand is professional because it has what it takes to create qualitative products."

And what she meant is that showing the followers the inside of the industry let them see that the brand has the professional equipment and experienced and enthusiastic employees that are needed to create qualitative products. While showing the inside of the farm let the people see the conditions in which the animals – cows – are kept and raised, so that the users were able to make the conclusions about the quality of the product – how natural and ecological it is.

According to the results of the focus group interviews, the respondents mostly seem to get the message, intended by the brand:

"[...] The company tries to be open as they show people and how their production is made. That let people understand, what they eat, and I think that makes the company look open and trustful."

Respondent 2, FG 1

Some of the respondents also said that seeing professional equipment; make the brand look more serious and more professional:

"For me the fact that the company has some professional techniques makes it look more serious – that they have a real, serious business that has all the possibilities to grow."

Respondent 4, FG 1

While the brand focuses on creating a professional image when publishing the pictures from the inside of the industry, the respondents of the focus groups also noted that the pictures, showing the inside of the farm – the living conditions of animals – makes the brand look more reliable and responsible:

"The company shows that their cows lives in good conditions, they are healthy, well fed, and people take care about them."

Respondent 3, FG 2

"[The message is] that their employees care about animals, they are responsible and provides them good living conditions."

Respondent 4, FG 1

To conclude: respondents evaluate the openness of the brand, as it let them make conclusions about the quality of the products. While knowing the conditions in which the animals are kept and raised, makes them think that the brand is responsible – according to the respondents, openness helps to break stereotypes and makes the brand look more trustful. Showing the inside of the industry also increases the sense of familiarity, which according to Chaudhuri and Holbrook (2001) is one of the most important components of the brand trust, because helps to reduce consumer's feeling of vulnerability.

4.3.2.4. Babies – children and baby animals

Both little children and baby animals, according to the Participant, seem more trustful, thus these kinds of pictures are often used in the brand's everyday communication in social media. Asked why, the Participant assumes that it might be due to the fact that small things, including small children and animals, seem cute, and thus – more trustful. The Participant admits that she thinks that babies –

"[...] they look cute and cute things – people like cute things this is why they tend to choose them over others. People like small puppies and kittens [...] – they are cute and this is why people could trust them. [...] Maybe because they look nice? And if they look nice they look friendly and good. I think it is the same with people (adults – auth.) – if you look cute, people will trust you more."

It is visible from the interview, that the Participant has often chosen the pictures of children because the prettiness of children has caused positive emotions into the Participant herself, and she unconsciously relates these positive emotions with the positive attitude towards the babies in general. She says that children –

"They are positive and bright, trustful themselves. You can trust a child it will not do you any harm, at least not in purpose."

and

"I think kids seem to be trustful because they are honest they always say truth... well not always but mostly. I think that is also creating trustfulness because the brand is maybe compared to kids and then seems to be as honest."



Illustration 5: Babies – children and baby animals

The cute look of children and baby animals, could also be related to the fact that they seem more vulnerable, which also makes them look more trustful. Besides, they look vulnerable not only because they are smaller and thus, maybe, weaker, but the Participant also thinks that:

"They are vulnerable because they trust everybody. "

Thus the main feature that makes baby animals and children look more trustful is their look – they look pretty and cute. It arises positive emotions and trustful attitude towards them, and, according to an experiment, made by a psychologist named Richard Wiseman, it makes people trust them more. Wiseman proved that when people see pretty animals or cute babies, they become controlled by so called "amigdala", which is the centre of emotion control in human brain. Cute things, according to the researcher, create spontaneous positive emotions, which make these things look less suspicious and more trustful. (Ilustrētā Zinātne, 2013) And the respondents of the focus groups agree that children in the pictures look cute, which makes also the brand, look more trustful:

"Kids in pictures always makes me smile, because they look very cute. It is the same with baby animals. I think this picture is used to make people smile, to rise positive emotions."

Respondent 5, FG 2

The symbolic meaning of children were translated and interpreted differently. One of the interpretations was similar to what the Participant also had mentioned – kids make the brand look more honest and thus more trustful:

"I think that the company tries to say that they are honest, friendly and trustful, just like kids."

Respondent 2, FG 1

Sometimes, however, the respondents of the focus group attributed the pictures of children meanings that were not expected by the Participant of the individual interview. For instance, some of the respondents linked the symbol of children to the sense of relax, carefree and security:

"[Kids in a picture] creates a nice, trustful and relaxed feeling. Also reminds about childhood, when we were all happy, did not care about different problems we do care now. [...] I don't know, children for me creates a good impression, and so does the company then."

Respondent 5, FG 1

"The company says that everything is good, customers do not have to worry about anything, just trust them and enjoy their life, just like we did in our childhood – we were happy, did not worry."

Respondent 3, FG 2

Another interpretation was that children in the pictures symbolize the new generation. Thus, the pictures containing families with children makes the brand look stable and trustful:

"[...] People from different generations are working together, which might mean that that the business is stable [...] as it is successful through generations."

Respondent 2, FG 2

It is similar, when interpreting the picture of baby animals – the respondents mostly agrees that prettiness of baby animals make also the brand look more friendly and trustful. However, almost all of the respondents claim that it is also necessary to pay attention to the details and the atmosphere of the picture in general. One of the respondents assumed that too cute pictures may make the brand look childish and not very serious, while other details can make the brand look dangerous, instead of trustful, as proven with the picture of a baby cow:

"Hard to say. The dark colours and clouds make me think that this picture is not very good, it seems that the little, vulnerable cow is in danger."

Respondent 3, FG 1

And another respondent adds:

"Is the company really saying that they are rising animals also for slaughter? This picture for me means only that."

Respondent 4, FG 1

To conclude: pictures of children and baby animals are effective and usually arises positive attitude towards the brand. However, it is not possible to say that all pictures containing this element create more trustful image about the brand. It must meet particular conditions. First, these elements must be the most salient or the most central elements of the picture, otherwise they are often left unnoticed. Second, details are important, as they create the overall sense of the picture.

4.3.2.5. Family and household

The use of pictures portraying families and households in some way communicates one of the main value the brand have defined – being together, working together and putting the efforts together for the common goal, which in the particular brand's case is to being able to compete with big, well known and world famous foreign brands. Another goal, also admitted by the Participant, is to use these kinds of pictures to symbolically express the strength of the brand:

"It (household – auth) somehow symbolizes a strong family which I think also communicates trust [...] because a strong family is the basis of stability for each of us..."

In other words – families and households are here used as symbols of support and unity, which results in the sense of stability and security in the human consciousness.

The respondents of the focus groups agreed that family pictures can make the brand look

more trustful. For instance, one of the respondents said:

"It shows a family, it is like a basis for everyone. When I see pictures like this, I start to think about my family, and for me it means people you can always trust. [...] Maybe there is a relation to family business, and thus it means that you can trust this company like you trust your family members."

Respondent 1, FG 1

Other respondents assumed that these kind of pictures can help the brand to create the sense of belongingness:

"It (the picture – auth.) makes me feel as one of them, and maybe that is the main idea – make the customers feel as they were a part of the company."

Respondent 5, FG 2



Illustration 6: Family and household

The Participant mentioned that the brand tend to use pictures of people working for the brand in order to create the sense of belongingness, however the respondents proved that family pictures are more effective for this aim. While most of the respondents did not notice the connection between the people in the pictures and the brand, they all however noticed that people in the pictures forms a family. Thus many respondents associated the family with the sense of belongingness, and assumed that it makes the brand look more trustful:

"I think the picture says that it is a family business, and maybe that the customer can feel as one of them [...] which also means that the customer can feel comfortable and secure. [...] They say that they are a company people can trust."

Respondent 2, FG 1

Moreover, various respondents said that family pictures in a brand's communication create associations with family business, and family businesses, just like families, associates to stability and security:

"Maybe that is a family business, all people working together in many generations. [...] A stable and trustful business."

Respondent 2, FG 2

To conclude: pictures of families and households are effective tools in creating a trustful image of the brand as followers tend to associate the brand with the feelings towards own family. As a result, the brand looks more trustful, as it has created the feeling that it is something people already know.

4.3.2.6. Origin of the product: the country, cows, farmers, farms

As the Participant mentioned various times during the interview, one of the main ways the brand tries to gain consumer's trust is to show the origin of the product, or in other words – to show and tell where does it starts from and where does it comes from:

"[...]Here I see that person with whom it has started. I can see how it really is. So that it starts with

the farmer, the milk – it starts with a cow that lives here in Latvia and not that the milk that... It does not start with the shelf of a shop or some kind of powders [..]."

There are basically two main ways to gain trust, using these kind of pictures. First, the Participant notes that for getting people to trust the brand, it is important to show them everything, in such a way educating the followers so that they did not feel uninformed and thus more vulnerable, but instead could have all the information needed to take the best decision for his/her own good. Thus, they tend to tell informative stories and complement them with authentic pictures:

"[Picture] with the cow [..] shows the real workers of the brand it is like the beginning of the product that the product is real because it shows "look – here is that cow that gives the milk!" "



Another thing – according to the Participant, the use of national elements in the pictures which dedicate the origin of the product, is also related to quality features. The Participant says:

"Latvian people [have become] suspicious to other nationalities and we have started to assume that what is ours it can be trusted when comparing to what is other's."



Illustration 7: Origin of the product

And later she adds:

[..] Here you can see Latvia [..], the product – it comes from Latvia and not from unknown places, which means that it is ecological, and qualitative, and pure..."

The focus group interviews show that national elements, such as a shape of the country, which indicates the origin of the products, are especially effective in creating a trustful brand's image – local production associates with high quality:

"It does offer local production that is produced in Latvia from all the beginning. [..] That all the products come from Latvia, not from other, foreign countries, which means that maybe the company is sure about the quality."

Respondent 4, FG 1

Some of the respondents also perceived that the brand is trying to educate their followers, showing where their production comes from:

"The company shows, where their products – milk – comes from, showing the cows, the people working for them. Like, educate their customers, letting them know the details."

Respondent 2, FG 1

To conclude: elements creating associations with Latvia indicates that the products are local, which, according to the majority of the respondents, mean that the products are ecological, pure,

qualitative and thus reliable. Elements that create direct associations, such as a shape of the country, are more effective as the message is easier to perceive. However, the respondents rarely get the educational message that informs about the very beginning of the product. For instance, the Participant mentioned that they are publishing pictures of cows as an indication that this is where the products come from. It can be explained that the respondents does not pay attention to the origin of the picture as already noticed above, thus they does not perceive the picture of a cow as an informative material that shows the very beginning of the products the particular person is consuming. In other words, they notice a cow in general, not referring it to a particular brand. And for the particular age group it is an obvious fact that the dairy products come from milk that is retrieved from a cow. Thus the message is not perceived as new information.

4.3.2.7. Nature and natural colours

The Participant claims that the pictures of nature and use of natural colours in the pictures helps to create an atmosphere, and her aim referring to the particular brand is to create a relaxing atmosphere and the sense of harmony:

"[Natural colours] creates that relaxing sense. Like, green colour, I think symbolizes harmony in general, and thus is often used in interior to make people relax.. Calm nature, being at the nature, being in harmony with the nature and thus – with yourself."

Not only green colour, but also different warm natural colours according to the Participant help her to create a trustful image of the brand. She says:

"I think [warm colours] somehow communicates harmony and piece. [...] I think they create a peaceful atmosphere. It looks relaxing. I think peace and harmony might also be in some sense related to trust like – nothing bad can happen."

The nature in the pictures is both used as the main element and the background element, but in any way its aim is to provoke relaxed feeling into the reader or make other symbols in the picture look more harmonic. The sense of harmony and relaxation in the pictures, according to the Participant, let the brand look more trustful.

Most part of the respondents of the focus group interviews think that brands use pictures of nature to create an atmosphere, thus they have read the message of the brand accurately:

"I think the company wants to infuse piece and trust. Nice picture, very restful, calms me down, let me think



Illustration 8: Nature and natural colours

that it is time to relax."

Respondent 4, FG 2

Others have directly associated the verdure of nature to "thinking green", which, according to the respondents, means to care about the nature, to be responsible and avoid causing negative effects on nature, as well as producing ecological and natural products:

"Also it might be an invitation to live "green". [...] Maybe the company is "green", which means ecological. They care about the nature and so.."

Respondent 1, FG 1

Publishing pictures with nature, also make respondents think that not only the brand is nature-friendly, but also invite it's followers to appreciate the nature and care about the environment they live. It makes the brand look responsible, and thus trustful:

"Maybe the company tries to draw attention to the fact that Latvian nature is beautiful and we must appreciate it. [...] I think it makes the brand look better [...] because they are positively influencing people."

Respondent 3, FG 2

To conclude: it is seen that the respondents attach bigger importance to nature in the pictures than the brand itself. In any way pictures with nature, according to the respondents, let the brand look more trustful, mostly because it creates associations with security, stability and brand's responsible attitude.

4.3.2.8. Hands

Hands in the brand's communication are used for three reasons. First, is to communicate support and willingness to help and protect:

"I think that hands themselves are a symbol that can be associated to trust – you give a hand to your friend, you help somebody, give a support and then it creates that trustfulness."

And analysing the pictures, it is seen that the support is mainly communicated by giving a hug to other, smaller and thus more vulnerable person or animal – parents carrying their children, bigger sister hugging her younger brother and elderly woman keeping in hands her little dog.



Illustration 9: Hands 1

Second, the symbol of hands is used to communicate accuracy, love towards the work people are doing and willingness to work, and the Participant thinks that in some sense it can be further associated with quality:

"And hands that are working... Working is a highly evaluated value for Latvian people who associate to "giving the best", "get things done and not leaving unfinished". I think these things can also be related to creating trust."

Third, showing hands that are doing something, according to the Participant, in some sense also symbolizes professionalism:

It shows [...], how that cheese you eat have been made... And that hand... seems that these hands know what they do, feels professional.[...].

It is worth to mention that handmade products are highly estimated not only in Latvia, but all around the world, as they seem to be made with accuracy and individual approach. This sense of special treatment could be the answer, why people like to choose handmade products and think that they are more qualitative than mass production. And the brand "Latvijas Piens" also tries to create the impression that their products are in some level handmade.

The respondents of the focus groups also discerned similar message in the symbol of hands. The majority agreed that seeing working hands is a trust creating element in the pictures. Seeing hands that are doing something in the pictures, led to associations such as "hand work", "accuracy" and "high quality":



Illustration 10: Hands 2

"The company shows that all their production is high quality, the process of production is closely monitored. [...] That they have high quality standards."

Respondent 2, FG 2

and

For me this picture means that a company is accurate, and even though they offer mass production, people still keep their eye on the quality, not just letting the machines do everything. Their product is qualitative, people working are professionals and they are experienced."

Respondent 1, FG 2

Thus, it is seen that as the Participant already anticipated, hands in the pictures were also related to professionalism and experience. Experience, professionalism and high quality standards were interpreted as the brand's wish to give their customers the best, which, according to the respondents, make the brand look more trustful. One of the respondents said:

"[The hands mean that] the production is monitored, the brand has high quality standards. [...] Even though this is a mass production, it is still a hand work in some sense. The brand does not let machines do everything, but instead participates actively in the process of producing. [...] The hands might also mean hard, but accurate work. [...] The company, I assume, wants to show that they are giving their customer the very best. [...] My attitude towards the brand would be definitely more positive, I would trust it more."

Respondent 3, FG 2

The focus group interviews also showed that hands that are hugging is another symbol that is often associated with trust. Those respondents who noticed this element in the pictures said that they associate the hug with "love", "friendship", "security", "care" and "trust":

"The picture says that it is a friendly company that cares about their customers. This picture also communicates a sense of security, positive feelings and reminds of nice childhood, which makes me think that the company is trustful and reliable."

Respondent 2, FG 2

and

"I think that the hug means that the company is trustful, they care about their customers – support them and care about them. [...]"

Respondent 3, FG 1

To conclude: pictures, in which the hands are in focus – the most salient element –, are very effective in creating a trustful brand's image. It might be due to the fact that hands as a symbol is quite cliché. It was clearly seen, when the respondents were asked to name three associations they had about the hands, and most of the respondents named the same or very similar things.

4.3.2.9. Other trust related symbolic elements

Elderly people

Similarly to children, elderly people also look more vulnerable, which could be related to the fact that the Participant find elderly people trustful. However, she points out another feature – according to the Participant, elderly people create a trustful image because they look sincere and friendly:

"Grandmothers are always trustful. (laughs) [...] Because I think grandmothers are very sincere and kind hearted. They usually care a lot about their grandchildren; take care about them, sometimes even too much because they just adore their grandchildren. I think that elderly people in general have a very trustful image."

In other words, elderly people create associations with grandparents and thus seem trustful, when relating to memories from childhood. Pictures with elderly people might also make the brand seem more familiar, as people are able to relate them with their own memories and thus – to their own life. The Participant also mentioned that grandmothers are trustful because they take care about the grandchildren, which make them also seem more trustful, as people tend to trust more to people who cares about them.



Illustration 11: Other 1: elderly people

The respondents of the focus groups also think that use of elderly people in brand's communication is successful, when the aim is to create a trustful image:

"They (the brand – auth.) want to look friendly and harmless, maybe so that people would trust them. I think the choice of picture in that case is very good."

Respondent 4, FG 2

And most of the respondents were able to read the message that was intended to send by the brand. For example:

"This picture is used to create a trustful image. I think old ladies with sincere smile are very trustful."

Respondent 1, FG 1

The smiling facial expression, according to one of the respondents, is another important feature, especially in relation to elderly people who look more vulnerable:

"The picture creates a very positive impression. [...] What they want to say? I don't know. Maybe that they care about elderly people, does not use their vulnerability, but help them instead, so they are satisfied and happy."

Respondent 3, FG 2

As described in the theory of Brand's trust, it is important for the brand to create the illusion, that the brand will not take advantages of the consumer's vulnerability (Delgado-Ballester & Manuera-Aleman, 1999; pp. 1242), as it is an important prerequisite in the trust-gaining process.

Furthermore, just as the Participant of the individual interview had expected, many of the respondents related the picture of the elderly woman with their own grandparents, which resulted in a more positive attitude toward the brand:

"[This picture is used] to make people remember positive memories, related to grandparents. [...] Maybe the sincerity of the old lady means that the brand cares about their customers, like grandparents care about their grandchildren."

Respondent 1, FG 2

Another interpretation of the pictures containing elderly people is that the brand is trying to communicate experience:

"Maybe the company says that they have old traditions and people with experience."

Respondent 2, FG 1

Oak

The brand "Latvijas Piens" uses the pictures of oaks as it is a powerful symbol in Latvian culture and symbolizes stability and security (Spekozols, 2013), and is used by the Participant to communicate the same values:

"[...] oak is like the symbol of stability, reliability... Stately like an oak – I think every Latvian knows what these words include into itself... With this picture the brand is like saying that it is also stable and it is important if you have to choose to trust or not to a brand – if it feels stable, customers can feel confident that nothing unexpected, bad can happen."

The respondents of the focus groups have accurately perceived this message:

"This picture for me expresses trustfulness, because it creates sense of security. The picture says that the company is stable, people can rely on it. [...] Yes, I think it is used to gain trust, definitely."

Respondent 4, FG 1

Some of the respondents also paid attention to details such as the direction of the photo shoot, which was interpreted as "growing" and "striving for the success":

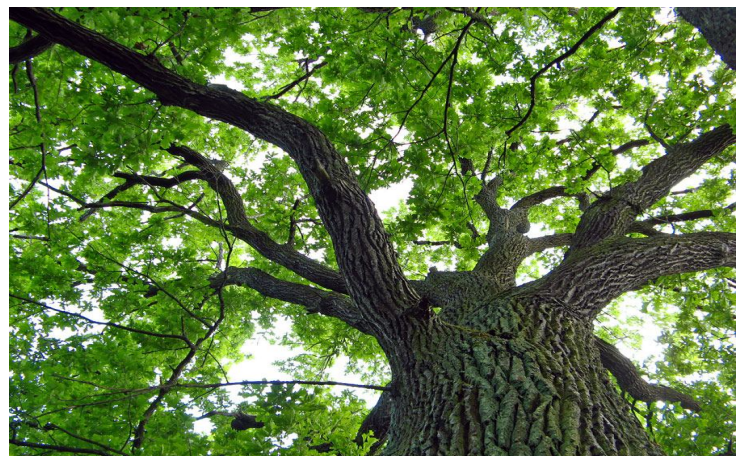


Illustration 12: Other 2: oak

"The way this picture is taken – from bottom to top – for me it creates associations to growth. Like, the company is growing, it strives to the top (for success, for best quality...). [...] Used to create a trustful image, that the business is growing, they are getting better."

Respondent 5, FG 2

To conclude: similarly to hands, an oak is another traditional and cliché symbol, which means "stability". It is seen that most of the respondents associate "stability" to something people can surely trust. It let to assume that the symbol of "oak" unless pictured as a focused element in images, will probably create similar associations and interpretations. Meanwhile it is hard to make

conclusions about pictures with elderly people in general, however it might be that a typical "Latvian grandmother", as described in Latvian stories and legends and portrayed in Latvian films (old lady with sincere smile, covered with a woollen scarf and with a kerchief around the head), is an effective trust creating element in the pictures. Thus, these two symbolic elements – an oak and "Latvian grandmother" – are two traditional trust creating symbols in Latvian culture, which let to make general conclusions about their effectiveness, even though these conclusions are based on results that are obtained about a single picture.

4.3.3. Are the pictures effective in creating brand trust?

At the end of the focus group interviews the respondents were asked to evaluate individually the level to which they would or would not trust the brand, basing their valuation on the pictures discussed about.

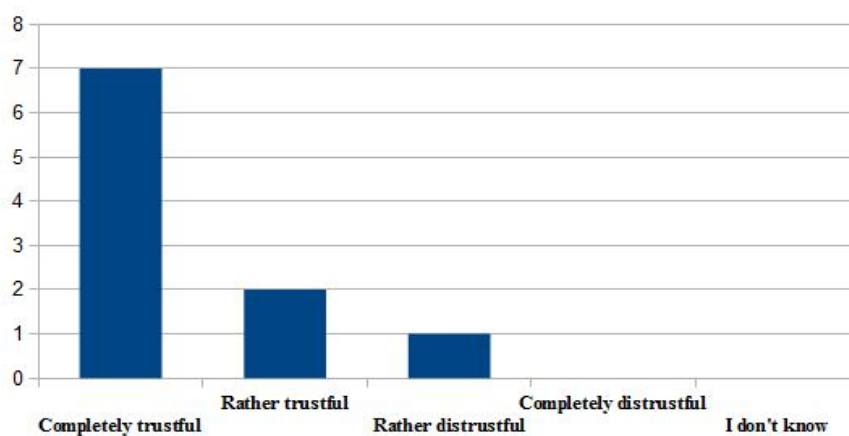


Illustration 13: Evaluation of the brand's trustfulness after the pictures

90% of the respondents said the brand look "completely trustful" or "rather trustful" (see Illustration 13). They described the brand as "friendly", "open", "stable", "reliable" and "professional", and admitted that if the brand is trying to express its values through the pictures just seen, it would be strong motivation to trust it. Moreover, some of the respondents said that the trustful image of the brand might be a reason, why they would choose the products of the particular brand instead of other brand's production:

"This brand creates a quite positive attitude towards itself, by showing all this (inside of the industry – auth.). [...] If there is, for instance, this brand, who seems open and tend to show everything, and next to it, there are products of other brands, that I don't know anything about – where they are from, how they are made – it is more likely that I will choose this one, as I think I know at least something about it."

Respondent 3, FG 2

and

"Overall, the brand seems very trustful, and for me it means that I can always choose them (their products – auth.) and be more or less sure that I won't be dissatisfied with the thing I have paid about."

Respondent 1, FG 1

It is seen that the respondents that during the focus group interviews mentioned that the

pictures have created a positive attitude towards the brand, admitted that they would trust the brand and would probably choose their products over others. It relates to Brand Trust theory, which notes the connection between brand trust and brand loyalty, and claims that brand trust is expressed in a positive attitude and intention to repeat purchasing that brand's products. (Rehman et al., 2011)

Meanwhile, other 10% said that so many pictures that "clearly call for trust" look suspicious and described the brand as "lobbying" and "mistrustful". Thus the answer was "rather distrustful"; however, the respondent admitted that this opinion might change after seeing these pictures in a real business page, knowing the particular brand's name.

"I think it is too much. It feels that they are trying 'to play on customer's emotions', and that seems too suspicious. It would not work on me, I would probably avoid this brand intentionally."

Respondent 4, FG 1

To conclude: these results confirms the claims of the theory of Brand Trust, which states that trusting a brand means positive attitude towards the brand and conscious decision to purchase that product in future (Rehman et al., 2011); and opposite – brand distrust leads to avoiding purchasing the production of the particular brand. Still, although customer purchase intent is very linked with brand trust, customer behaviour is influenced by many other aspects that are usually combined into brand's marketing strategy. Therefore the aim of this study is not to draw conclusions about the customers purchase intent, as social media communication with images is only a part of all the trust gaining strategy.

5. Conclusions

Pictures in the brand's communication help to strengthen the brand trust. The most effective trust-creating pictures, as already proved by Mortimer and Danbury (2012), are those which are simple and straightforward, as they are perceived as more honest and trusting. This research approves it – brand's tendency to publish simple, traditional, and sometimes stereotypical and cliché pictures have paid off. The success and effectiveness of these pictures might be in the fact that most of the associations that the pictures arose, were based on the personal experience, memories and stereotypical assumptions, as acknowledged by the respondents, when asked, why they think they had such associations. It is also seen that these experience, memory and stereotype-based associations had often led to more emotional interpretations of symbols and pictures in general. This coincides with the theory of Associations, which assert that vivid and emotional associations are the most effective. The research shows that users notice and tend to attach importance to the most salient elements in the pictures, as also intended by the brand. In the most of the situations it showed that people are not going deeply into the picture, rather they perceive the picture and the message it contain quite superficially – they notice pictorial elements, first associations arises, which creates "an association chain" that leads to the message they perceive from the picture. Thus, the pictures must be simple and direct to be more effective in conveying a particular message. Still, details count – people often notice details in pictures that are not noticed by the brand. Moreover, they are trying to interpret these details, which sometimes may result in complete opposite message perception than expected by the brand. Overall, the main difference here is that each of the participants, both the Participant of the individual interview and the respondents of the focus groups, have different experience and memories, thus they tend to pay bigger or smaller attention to particular details, which further led to differences in the interpretations. This conclusion also relates with the claim, proposed by the theory of Associationism, which states that individuals have a tendency to interpret and judge things, basing on their experience, cultural background, education and other aspects of identity.

Trust is an elusive concept, and within this research it is defined in relation to five variables – reliability and confidence, honesty, familiarity, competence and responsibility. The question here

is – how these variables, which cannot be directly visualised, can be communicated through pictures and further linked to trustworthiness? This research shows that some of these variables can be expressed in more direct way than others, which further results in better or worse interpretation of the picture in relation to trustworthiness. For instance, "honesty" and "familiarity", which include being open, transparent and sharing true information, is easily expressed through pictures and linked to trustworthiness by publishing pictures that include personal information about the brand, for instance, its employees or behind the scenes of the manufacturing. The expression and perception of other variables, however, is more based on individual associations, and thus they are more based on individual taste and experience. For instance, reliability and confidence includes being consistent, which can be expressed with symbols that associates to stability. Next, the brand must hope that first, people will have similar associations, when seeing the particular symbol, and second, that they will further associate stability to reliability and trustworthiness. Similarly with competence, which includes experience and knowledge; or responsibility that includes responsible attitude towards the cases important for the society. Thus, here the needed interpretation of the visual message relays on a longer association chain and can lead to more misunderstandings than with the variables that can be expressed in a more direct way.

The selection of the pictures can be regarded as successful and effective in creating a trustful brand's image, as only one respondent out of ten found the brand rather distrustful. However it is possible to assume that studying real people, who follow the particular brand in social media, could lead to noticeable differences in the results. In other words – data in real practice could differ from those achieved in this research, as the followers' attitude towards the brand might be influenced not only by their social media communication, but also by its overall reputation. For instance, if the respondents knew the brands name, whose pictures they were evaluating, it is possible that the rate of the answer "Completely trustful" would be even higher, as the particular brand has a good reputation in Latvian society, and it is also often rated high in the brands reputation tops. Meanwhile, it is very possible that other brands, that have bad reputation in the society would have a higher rate of distrust, as it might seem that the brand is trying to "blind" its followers and customers, by using stereotypical and banal trust and emotions rising pictures. Thus, if the majority of the respondents would have found it distrustful, it would be related to reasons such as, first, the pictures does not fit the brand's field of business – the pictures are too simple and cliché, and a result they makes it look less serious and competent; second, the pictures creates more trustful image about the brand than its reputation in the society, which have a stronger influence on consumer's attitude towards the brand; and third, the pictures are simple and direct, but they are published too frequently – while publishing regularly the pictures communicating trust can improve the efficiency, as claimed in the theory of Associations, too much of them can result in an opposite result – distrust, because people start to become suspicious. It proves what the Participant of the individual interview said – that each brand must find their own way, how to gain trust, as the same pictures will not "work" completely the same way to two different brands, as the overall context – reputation and field of business – also influences the way people perceive and read the pictures of brands.

In the beginning of the thesis, a research question and two sub-questions were raised, and hereby they will be answered:

How do brands create a trustful image in social media through visual communication?

The brands should publish simple pictures that contain a bit stereotypical symbolic elements and rise strong, emotionally positive associations. For instance, the research shows that pictures that have raised associations with personal life, friendship, love, care, honesty, and willingness to give the best, have been rather effective in communicating trust. When linking these associations to the brand, people start to have a positive attitude towards the brand, and most of the cases it also mean bigger trust. Furthermore, it is not enough that the picture is simple and contain well known elements, it must also create positive atmosphere, because the final message depends on the picture's overall atmosphere. Thus, it must be aesthetically enjoyable and it must raise positive

feelings – then the brand look more trustful. However, there are no universally effective pictures in creating a trustful image, as each brand is different, and thus there must be differences in their visual communication.

What characteristics contain pictures that are used to communicate trust?

The pictures should contain elements that create strong associations that evoke memories about positive events of their lives, rise positive emotions and create an illusion of openness, honesty and the brand's proximity to the customer (illusion of personality). For instance, the research shows that pictures of children makes people remember their childhood (memories), showing the inside of the industry and people working for the brand creates an illusion of openness and belongingness, while pictures of nature evoke positive, relaxing feelings and emotions. And it is worth mentioning that the illusion of belongingness is one of the most important components in the trust creating process, as it is believed that consumers are motivated to join brands communities to fulfil their needs of belongingness. (Lorache et al., 2012)

How good or bad people can "read" the images, used by brands?

The research shows that people can perceive the message completely differently than expected, and sometimes it can lead to communication failure, and create diverse image about the brand than intended. However, other times people perceive the message differently, but it still gives the intended result at the end – create a trustful image. But in overall, if the picture is simple, the elements conveying the message are central and salient, if there are no expressive details conveying a contrary message, most of the cases the picture can be considered as effective and people are able to perceive the message quite accurate or close to what intended.

The hypothesis of the research was *"With a choice of pictures, containing specific elements of visual rhetoric that associates with trust, brands are able to create more trustful image about itself in social media"*, and after the research this hypothesis was confirmed.

6. Limitations and recommendations for further studies

The first and the main limitation of the study is that the results cannot be representative to all the users of the social network Draugiem.lv, but rather to a specific group of people who uses this social media. In 2013 there are more than 2 million register users (Montonen, 2013) in the social network Draugiem.lv, aged 5 to 100 years (Draugiem.lv statistika, 2013). However this study has focused on people aged 20 to 30, which is approximately 15% of all the users registered. (Draugiem.lv statistika, 2013; Latvijas Interneta Asociācija, 2013) Taking into the consideration that people's associations may be depended on their age, as that could have influenced their experiences and point of views, the recommendation for the further studies would be to make a similar study, but with the focus on a wider age group.

Another, similar limitation is that this study does not take in account that there are also foreigners in the particular age group registered in the particular social media, who also follows business pages. Thus study excludes possible cultural differences in associations, even in the narrow age group. This limitation, however, does not influence the data in an important way, as the percentage of foreigners registered in Draugiem.lv is small, when comparing with the total number of users.

During the study, the respondents of the focus groups did not know the brand name in order to get more objective results. Otherwise people in their conclusions could have been influenced by the brand name instead of the pictures. However, it is still not possible to assure that these data can be generalised – as the Participant of the individual interview said, what fits to one brand can be useless for another. Thus, this research should rather be taken as an example that could help to understand, what kind of pictures are the most effective in creating brand's trust. Further other

brands can use this example and data obtained to adopt their communication strategy according to the brand's essence and scope.

It is also important to notice that the texts accompanying the images have not been considered during this study, even though it is of great importance. Another recommendation for further study is to look on the correlation between the texts and images, and to notice the differences in data when comparing to the results obtained in this research.

Finally, a limitation is the possible subjectivity in data categorizing in content analysis, which means that, first, other authors might name the categories different, and, second, other author might categorize the pictures differently – put them in other categories than proposed in the study. Even though different methods are used to obtain as objective data as possible, it is still recommended for further studies to have more than one author in order to have more than one point of view during the study, which would lead to more objective categorizing.

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Appendix 1 – Transcript of the Individual Interview

Name: Master Thesis – Individual Interview

Day of recording: Monday, June 17th

Time: 11:50 am

Place: Draugiem.lv office, noises – background music

Duration of the interview: 00:19:55

Name of the person interviewing and transcribing: Krista Krumina

Name of the interviewee: Participant

The participant is female, who is working as a social media account manager for the company named "Prodesk.lv". She is responsible for the communication of the brand being studied during this research. She is 25 years old Latvian, with the higher education in a relevant field – communications. The atmosphere during the interview was friendly, and as the participant knew the interviewer personally, and she felt free and had no problems to express her point of view. The interview was held in Latvian, and then translated. Hereby the translation is offered.

Rules of transcribing:

While transcribing, grammatical mistakes and misspellings were not transcribed, as they cannot be precisely translated. Pauses during the interview were not transcribed, as the focus is on what is being said, instead of how it was said. Meanwhile, word stressing and paralinguistic information were transcribed, as they express the attitude and can give information about the main ideas person is trying to explain. So were transcribed paraphrases, corrections and complementation of something said, and unfinished sentences.

Summary of the interview:

At the beginning of the interview, different questions are asked to lead the participant think in the needed direction. The participant is aware of the importance of visual communication and claims that she does use particular pictures consciously in order to create the trustful image of the brand "Latvijas Piens", as it is expected in its communication strategy. However, it is clear that the choice of the pictures is mostly based on first, subjective impressions, which she have not tried to explain and analyse before this interview, and thus it sometimes makes her uncertain about her answers.

The interview was transcribed between June 18th and June 22nd.

1 Interviewer: So tell me what are you doing? #00:00:03-7#

2

3 Participant: I am social media account manager. I serve social media accounts for brands in
4 Facebook, Twitter and Draugiem.lv. #00:00:12-3#

5

6 Interviewer: Ok, and how long are you working with "Latvijas Piens" social media
7 accounts? #00:00:16-5#

8

9 Participant: Since the beginning. Since the December. Last year. #00:00:22-4#

10

11 Interviewer: Can you describe your main responsibilities referring to "Latvijas Piens" social
12 media communication? #00:00:29-9#

13

14 Participant: Create an interesting content that is relevant for the brand, make further plans so
15 that to get more followers and also so that the brand had more customers. And create
16 different kind of interesting contests, discuss with followers about different questions and
17 create relationships between the brand and the followers, which might become future
18 customers. So the main responsibility is to create the content which is not only interesting
19 but also relevant for the brand. #00:01:03-5#

20

21 Interviewer: Ok what is this communication like? What are the main aims of it?
22 #00:01:10-8#
23
24 Participant: As I said to get more customers, make them buy the products, to make the brand
25 known for the audience, remind them about itself, so that they were buying the products of
26 the particular brand. #00:01:22-7#
27
28 Interviewer: Are you aware of brand's values including its mission statement and vision?
29 #00:01:26-9#
30
31 Participant: Yes, I am. #00:01:28-5#
32
33 Interviewer: Can you tell about them? #00:01:32-6#
34 Participant: The mission is to unite different dairy producers under one brand, so that they
35 became stronger, and would be able to compete with other bigger brands in Latvia. They
36 want to become the first choice for the customers. They want to be trusted so that customers
37 chose their products over others. #00:01:55-5#
38
39 Interviewer: You mentioned trust... #00:01:57-0#
40
41 Participant: I said that brand wants to be trusted, yes. #00:01:59-9#
42
43 Interviewer: Ok. Can you define, what is trust and trustfulness? In your opinion.
44 #00:02:05-6#
45
46 Participant: Trustful is something you can rely on... If we talk about organizations and
47 brands then it means something that does not try to fool you, like does not make actions that
48 does not really exist or contests that has actually no prizes, or they are giving the prizes to
49 their friends. It is something you can be sure about... Also if you need help or advise, you
50 know where to go, whom to ask and it will help you the as good as possible. #00:02:38-1#
51
52 Interviewer: In what tone the band should communicate so that it would seem to be as you
53 described... Like to be trusted and so... #00:02:47-1#
54
55 Participant: I think in a way that is relevant for the brand. For instance, if that is a bank, it
56 cannot be too friendly. I mean, it must be friendly but not in a sense that it starts to
57 communicate as people on the street because then it would not seem to be professional and
58 thus neither trustful. It must be smart. While other brands can afford to do that – to use
59 jargon to seem more familiar... The tone I think... the tone is set by the brand and its field.
60 #00:03:14-8#
61
62 Interviewer: Ok. You were talking about the use of language. Now about the importance of
63 the pictures in this process... If we particularly are looking on the communication in
64 Draugiem.lv – what role does the pictures have? #00:03:24-0#
65
66 Participant: I actually think that pictures have even more important than texts. But the
67 difference is that we do not create pictures, we do create texts only. #00:03:33-8#
68
69 Interviewer: I see. You said pictures are very important. Can you explain why? #00:03:40-1#
70
71 Participant: Because pictures are the ones which get the first and the biggest attention. I
72 believe that... that many people read the texts under the pictures only if they like the picture,

73 they find it binding and thus want to know something more about it and then they read the
74 texts. #00:04:00-6#
75
76 Interviewer: What these pictures must be like to create a trustful image of the brand?
77 #00:04:04-8#
78
79 Participant: Like the text - it must be relevant for the brand. #00:04:08-4#
80
81 Interviewer: And if we talk about the brand "Latvijas Piens"? #00:04:10-6#
82
83 Participant: "Latvijas Piens"... Its communication itself is about farmers, about Latvia and its
84 nature, about being real and not to be fake, about trusting our farmers instead of foreign.
85 Thus it would not be good for example to publish pictures of foreign nature or... I don't
86 know... foreign cows... Pictures used must be national and they must be real. #00:04:46-5#
87
88 Interviewer: Why do you think that national elements in pictures could create a trustful
89 image? #00:04:51-3#
90
91 Participant: I think, "Latvijas Piens" as a brand... The brand name that includes "Latvijas"
92 create trust... We had have different issues with others, like other nationalities which I think
93 have made Latvian people suspicious to other nationalities and we have started to assume
94 that what is ours it can be trusted when comparing to what is other's. And if we talk about
95 pictures, as I said I cannot take a picture with, I don't know, some American cow and
96 pretend like that it is ours. Because people will understand that they have been fooled. Thus
97 it is important that we publish authentic pictures as much we can. I understand it is not
98 always possible but we are trying to do so. #00:05:47-5#
99
100 Interviewer: So what is the most important... What the pictures must be like? #00:05:53-3#
101
102 Participant: They must be true, real, honest... Like they have not made with the Photoshop
103 but instead they are as they are with all their strengths and weaknesses; so that the pictures
104 were not taken from the internet and said to be authentic... yes, something like that.
105 #00:06:13-1#
106
107 Interviewer: But there are some pictures taken from the internet... #00:06:16-2#
108
109 Participant: Yes, as I said, we sometimes do that if we have no choice but when we are
110 mentioning the brand itself then not. And we do not take these pictures saying that they are
111 ours, in such a way we would lie to our followers. But yes, sometimes we do use pictures
112 from the internet if we talk about emotions that could be related to the brand and then take a
113 picture from the internet to complement it. But when we talk about the brand itself, about
114 what it is doing then we usually don't. We use our pictures. #00:06:48-0#
115
116 Interviewer: Ok. What do you associate to trust, like – what the picture should contain to
117 communicate trust to you? #00:06:53-9#
118
119 Participant: Are we still talking about "Latvijas Piens"? #00:06:56-0#
120
121 Interviewer: In general. But you can relate it to "Latvijas Piens" too. #00:06:59-8#
122
123 Participant: Well, if I see in the picture that farmer that works for the brand then I think that
124 the picture is trustful because I see that person's face... I think face itself is very trustful

125 symbol in pictures – the brand discovers its face for me... I think that is courageous. They
126 are showing that there are no dirty secrets (laughs). And pictures with the factory– where the
127 products are made... We do not know about many things we eat, where they are made, how
128 and who have made them, and it is somehow ok. But when I see that the brand seems to be
129 more open, like saying: "Look what we do and we do that in front of your eyes so we do not
130 hide anything"... And people – when I see them over and over again in the pictures, they
131 kind a feels to be closer, more familiar and so feels the brand, if I must compare it with
132 others who does not show me that. #00:07:54-4#
133
134 Interviewer: Good... What else? Maybe some particular symbols? #00:07:58-5#
135
136 Participant: What do you mean by symbols? Tell me an example! #00:08:02-4#
137
138 Interviewer: Maybe... for instance, for me sun associates or for me it is a symbol of summer.
139 What do you associate to trust? #00:08:19-0#
140
141 Participant: Maybe hands? Or... #00:08:28-3#
142
143 Interviewer: Hands? #00:08:29-1#
144
145 Participant: Yes, hands that are doing something. I think that hands themselves is a symbol
146 that can be associated to trust – you give a hand to your friend, you help somebody, give a
147 support and then it creates that trustfulness. And hands that are working... Working is a
148 highly evaluated value for Latvian people and associates to "giving the best", "get things
149 done and not leaving unfinished". I think these things can also be related to creating trust.
150 #00:08:55-2#
151 Interviewer: Good... What else? #00:08:57-3#
152
153 Participant: Maybe kids? I think kids seem to be trustful because they are honest they always
154 say truth... well not always but mostly. I think that is also creating trustfulness because the
155 brand is maybe compared to kids and then seems to be as honest. #00:09:19-3#
156
157 Interviewer: Mmh... #00:09:19-8#
158
159 Participant: And eyes. I think eyes are very trustful... There is a saying that eyes are the
160 mirror of the soul... #00:09:30-7#
161
162 Interviewer: And? #00:09:31-2#
163
164 Participant: And... then the pictures where you see a person... If this person is looking into
165 your eyes it feels that he does not lie and the customer, the brand does not fool him... It
166 creates some sense of trustfulness. I think. #00:09:50-5#
167
168 Interviewer: I see... What else? #00:09:52-4#
169
170 Participant: I have no more ideas now... #00:09:59-2#
171
172 Interviewer: That is fine, you can add later if you want. So.. do you choose pictures for
172 "Latvijas Piens" business' page based on these associations? #00:10:07-9#
173
174 Participant: Well, yes... Not always, but sometimes yes. #00:10:11-7#
175

176 Interviewer: Ok, then can you show me which pictures you have chosen to create that
177 trustful image for the brand "Latvijas Piens"? I will scroll down their business page and you
178 just point to the pictures you associate with trust. #00:10:20-8#
179
180 Participant: Ok. So... I have to tell exact examples now? #00:10:24-2#
181
182 Interviewer: No, I will start to scroll down and then you point to it if you remember
183 publishing it because you thought it could communicate trust, as this is one of the main
184 goals of this brand's communication. #00:10:31-4#
185
186 Participant: Ok. #00:10:32-0#
187
188 Interviewer: And also comment a bit on each picture, why you think it communicates trust
189 or something else that you yourself associate to trust, ok? #00:10:37-1#
190
191 Participant: Like, what for example? #00:10:39-4#
192
193 Interviewer: Like... familiar, professional, reliable, responsible and honest. You can keep this
194 paper in the front of your eyes. #00:10:46-1#
195
196 Participant: Ok, I hope I understood. #00:10:48-5#
197
198 Interviewer: Let's start and then you will get it. So... #00:10:59-1#
199
200 Participant: I think this one because there are those farmers, those people from "Latvijas
201 Piens"... #00:11:05-9#
202
203 Interviewer: Ok, and why do you think this picture is trustful? #00:11:08-3#
204
205 Participant: Because, for instance for other brands I do not see those people but here I see
206 that person with whom it have started. I can see how it really is. So that it starts with the
207 farmers, the milk – it starts with a cow that lives here in Latvia and not that the milk that... It
208 does not start with the shelf of a shop or some kind of powders and... Yes it somehow, I
209 think for me it creates an image that the brand, it is open and trustful because they somehow
210 show me all that... All those people. #00:11:46-2#
211
212 Interviewer: Ok. #00:11:51-8#
213
214 Participant: Then this because here you can see Latvia. It is like that national element that I
215 did mention already before, that the product – it comes from Latvia and not from unknown
216 places, which means that it is ecological, and qualitative, and pure... That the milk is pure
217 and good... Something like that. #00:12:16-6#
218
219 Interviewer: Mmh. #00:12:22-2#
220
221 Participant: This one because it shows that the brand is professional because it has what it
222 takes to create qualitative products. It also shows the inside of the industry, how that the
223 cheese you eat have been made... And that hand... seems that these hands know what they
224 do, feels professional. #00:12:39-3#
225
226 Interviewer: Ok. #00:12:48-2#
227

228 Participant: This one because you can see an oak, which is like the symbol of stability,
229 reliability... Stately like an oak – I think every Latvian knows what these words include into
230 itself... With this picture the brand is like saying that it is also stable and it is important if
231 you have to choose to trust or not to a brand – if it feels stable, customers can feel confident
232 that nothing unexpected, bad can happen. #00:13:18-5#
233

234 Interviewer: Mmh. #00:13:21-7#
235

236 Participant: This one with children... Well, yes – they are positive and bright, trustful
237 themselves. You can trust a child it will not do you any harm, at least not in purpose. They
238 are vulnerable because they trust everybody. And the hug... They hug each other like giving
239 support. I told about those hands. #00:13:49-1#
240

241 Interviewer: Mmh. #00:13:56-6#
242

243 Participant: And this one because there is a family... all children and grandparents... It
244 somehow symbolizes a strong family which I think also communicates trust. #00:14:06-9#
245

246 Interviewer: Why do you think so? #00:14:08-9#
247

248 Participant: Why? Because a strong family is the basis of stability for each of us...
249 #00:14:16-4#
250

251 Interviewer: Ok. #00:14:23-0#
252

253 Participant: This one with the cow because it shows the real workers of the brand it is like
254 the beginning of the product that the product is real because it shows "look – here is that cow
255 that gives the milk!" And she is looking into the eyes... I already mentioned eyes... It feels
256 that these eyes cannot lie they are so cute (laughs). #00:14:54-1#
257

258 Interviewer: Mmh. #00:14:55-7#
259

260 Participant: I like this picture – it is so simple. That woman sitting on the ground, like she
261 was... Nothing in this picture is improved or made to look better than it really is. So
262 realistic and... Actually all the pictures with farmers, they have not been changed and
263 improved with Photoshop this is why they seem so real. Showing reality not fairytale I think
264 that is very important to create trust for "Latvijas Piens" because then it seems closer – I feel
265 closer to the brand because I can relate it with my real life. #00:15:28-8#
266

267 Interviewer: Good. #00:15:34-6#
268

269 Participant: This one with the baby cow... I think baby animals look cute and cute things –
270 people like cute things this is why they tend to choose them over others. People like small
271 puppies and kittens, and I think it is similar with baby cows – they are cute and this is why
272 people could trust them. Something like that... #00:15:57-8#
273

274 Interviewer: Why do you think people trust things, or in this case – baby animals – that are
275 cute? #00:16:03-0#
276

277 Participant: I don't know... Maybe because they look nice? And if they look nice they look
278 friendly and good. I think it is the same with people – if you look cute, people will trust you
279 more. #00:16:12-5#

280
281 Interviewer: But why? #00:16:13-6#
282
283 Participant: Because cute means trustful? I don't know... #00:16:17-6#
284
285 Interviewer: Ok, let's move forward. #00:16:30-8#
286
287 Participant: This one because I think it somehow communicates harmony and piece. These
288 warm colours, I think they create a peaceful atmosphere. It looks relaxing. I think peace and
289 harmony might also be in some sense related to trust like – nothing bad can happen.
290 #00:16:46-4#
291
292 Interviewer: Mmh. #00:16:53-3#
293
294 Participant: This one – grandmother... Grandmothers are always trustful. (laughs)
295 #00:16:59-0#
296
297 Interviewer: Why do you think so? (laughs) #00:17:01-4#
298
299 Participant: Because I think grandmothers are very sincere and kind hearted. They usually
300 care a lot about their grandchildren, take care about them, sometimes even too much
301 because they just adore their grandchildren. I think that elderly people in general have a
302 very trustful image. #00:17:13-9#
303
304 Interviewer: Ok. #00:17:22-3#
305 Interviewer: Ok, that is it. Are these all? #00:17:23-0#
306
307 Participant: Well, I think there could be more, but... For example, I have more than 20
308 different pictures of those farmers, and I think all of them could mean trust in some way, but
309 I did not pick all of them. #00:17:30-4#
310
311 Interviewer: Why not? #00:17:30-9#
312
313 Participant: Because I think they are similar. I mean the farmers, they are different, but the
314 pictures... The message is the same. About those real people, real farmers in their real
315 environment, either at their home or farm. #00:17:38-8#
316
317 Interviewer: Ok. Now... when you have a look on all these pictures you have just picked, can
318 you tell me – what do you think are the main elements in the pictures that make them
319 communicate trust? #00:17:47-3#
320
321 Participant: I think, first of all – people. Real people in their real environment. Children and
322 babies because they are cute. That the pictures are not improved or changed, thus they are
323 not fooling customers. The eye contact that makes them look even more trustful and ...
324 Transparency of the brand's work, as they show both people, the farmers, and the inside of
325 the farm and all the industry – they discover themselves... #00:18:17-4#
326
327 Interviewer: Ok. What about colours, backgrounds of these pictures... ? #00:18:21-6#
328
329 Participant: Warm colours, natural colours, nature... #00:18:27-9#
330
331 Interviewer: Why? #00:18:28-4#

331
332 Participant: I don't know.. Maybe because they creates that relaxing sense? Like, green
333 colour, I think symbolizes harmony in general, and thus is often used in interior to make
334 people relax.. Calm nature, being at the nature, being in harmony with the nature and thus –
335 with yourself... #00:18:42-0#
336
337 Interviewer: Ok. What image the brand could have, if we look only on the pictures you have
338 chosen? #00:18:47-9#
339
340 Participant: Something familiar, close, Latvian, national... Yes, trustful too, I guess...
341 #00:18:58-0#
342
343 Interviewer: And what values do you think these pictures communicate? #00:19:01-8#
344
345 Participant: Values of work? Yes.. that people who work can do big things, and that it is not
346 always necessary to be individualistic, but people can come together and work. Like these
347 farmers... There is some kind of sense of belongingness, like the user were a part of the
348 community, thus – a part of the brand, and then the band seems more personal, the things it
349 is telling is also about me, not about something I am not a part of. #00:19:31-7#
350
351 Interviewer: Good. That is almost it. Do you have any other comments on what we just
352 discussed? #00:19:38-5#
353
354 Participant: I guess I do not... #00:19:40-1#
355
356 Interviewer: Fine, then can you please tell your age, education and nationality in the
357 microphone? #00:19:48-4#
358
359 Participant: Yes – I am 25 years old, I have higher education in communications and I am
360 Latvian. #00:19:54-2#
361
362 Interviewer: Thank you! #00:19:55-3#

Picture No.3



Picture No.4



Picture No.5



Picture No. 6



Picture No.7



Picture No.8



Picture No.9



Picture No.10



Appendix 3 – Data summary of the Focus Group interviews

Results of the focus group interviews.

Name: Master Thesis – Focus Group interviews

Day of recording: Tuesday, July 30th and Friday, August 2nd

Time: 18:10 pm and 15:30 pm

Place: both - National Library, meeting class, no noises

Duration of the interview: 00:43:12 and 00:52:01

Name of the person interviewing: Krista Krumina

Names of the interviewees: FG 1 Respondent 1 to 5 and FG 2 Respondent 1 to 5

In the first focus group interview five respondents were participating:

FG 1 Respondent 1: female, 28 years old, education: master degree in laws, nationality – Latvian

FG 1 Respondent 2: male, 21 years old, education: high-school, nationality – Latvian

FG 1 Respondent 3: male, 30 years old, education: master degree in economics, nationality – Latvian

FG 1 Respondent 4: female, 25 years old, education: bachelor degree in Latvian culture, nationality – Latvian

FG 1 Respondent 5: female, 26 years old, education: bachelor degree in Latvian culture, nationality – Latvian

In the second focus group interview five respondents were participating:

FG 2 Respondent 1: female, 25 years old, education: bachelor degree in Russian linguistics, nationality – Latvian

FG 2 Respondent 2: male, 26 years old, education: high-school, nationality – Latvian

FG 2 Respondent 3: male, 30 years old, education: bachelor degree in mathematics, nationality – Latvian

FG 2 Respondent 4: female, 24 years old, education: bachelor degree in communications, nationality – Latvian

FG 2 Respondent 5: female, 27 years old, education: high-school, nationality – Latvian

Full transcript was not made; instead the data hereby are presented in a summary way. The interviews were held in Latvian, and then translated. Hereby the translation is offered.

1 st picture			
FG 1 Respondent 1	Details noticed	Associations / explanations	Interpretation
	1. a family	A family from countryside	"Not sure [...]. Maybe the company tries to say that it does support the development of countryside business?"
	2. the room they are located	Some dairy processing room	
	3. clothes the people are wearing	Simple clothing for living in countryside	
FG 1 Respondent 2	Details noticed	Associations	Interpretation

	1. the background – some farm, I guess	Job, money	"I think the picture says that it is a family business, and maybe that the customer can feel as one of them [...] which also means that the customer can feel comfortable and secure. [...] They say that they are a company people can trust."
	2. a family	Sense of security, love, life and childhood	
	3. people are smiling	Happiness, joy, harmony	
FG 1 Respondent 3	Details noticed	Associations	Interpretation
	1. family	Sense of home, children	"That family looks bad situated. Thus, maybe they (the brand – auth.) want to say that the production is available for everyone."
	2. countryside	Animals, cote, garden	
	3. jug of milk	Cows, milk, smell	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. a family	Security, stability, support	"The company want to show that there are goal oriented people working for them. [...] Maybe this is a Latvian success story – people from countryside are doing big things."
	2. people look happy	They are happy about their work	
	3. a room they are located	Something related to work	
FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. faces	People look reliable	"Those people.. their faces look reliable, I don't know why. [...] Reliable people, who have some professional equipment.. I think the message is that it is a family business that offers qualitative production."
	2. some equipment behind them	Professional equipment	
	3. a child	Look a bit scared and he is hugging his mother like looking for her support.	
FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. people	Happy to be	"I think that the company tries to be original,

		together, you cannot live without other people just by your own.	as they have not changed the picture. [...] For instance, in many pictures there were not these people, but instead some beautiful models with perfect skin and designer clothes. Maybe they want to tell that they are as they are and they are proud about that."
	2. the room they are standing	Organised business, professional, quality standards, tidy.	
	3. jug of milk	Natural, ecological, countryside, ancestors, the past, cows.	
FG 2 Respondent 2	Details noticed	Associations	Interpretation
	1. people look tired	Work, working a lot for something.	"It is a family business and everyone is working from their heart. [...] The picture actually looks very real. Those faces that look tired – for me it associates to giving themselves completely to work, work to survive. Is that a good thing, then I have to ask? [...] Also that people from different generations are working together, which might mean that that the business is stable [...] as it is successful through generations."
	2. jug of milk	Countryside, dairy farm.	
	3. terrible clothing	Countryside, lack of money, simple living	
FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. the background – I don't know what is that	The equipment, some dairy production equipment, professionalism, quality standards, tidiness.	"I think that the company tries to say that it is a family business that works for themselves, and every single one family member is participating in the business, even children."
	2. people are smiling	Positive atmosphere, people are creating a good impression.	
	3. a child, who is a bit scared	A child is trying to hide to his mother, hugging her and looking for security.	
FG 2	Details noticed	Associations	Interpretation

Respondent 4			
	1. a child	A family, care, happiness	"The picture says that the people working in the company are just like everyone else. [...] They are simple. [...] And that the company maybe support families with children in some way? Maybe they give their products to families with children for cheaper money?"
	2. second hand clothing	Money, work clothing	
	3. technique behind them	Factory, money, work	
FG 2 Respondent 5	Details noticed	Associations	Interpretation
	1. blue room	Hospital	"It is probably used to show that it is a family business, however, the faces of those people completely changes the associations [...] - they look like a bad situated, unhappy family who needs help. [...] They should have rather make this picture in a nicer place and asked those people to dress up."
	2. pale people	Being sick	
	3. family	Something warm, mine, support	
2 nd picture			
FG 1 Respondent 1	Details noticed	Associations	Interpretation
	1. a map of Latvia	Homeland, home, place I live	"I think the company tries to turn the attention to all the goods Latvia can offer. [...] Maybe it also shows that he company is patriotic."
	2. names of different villages	Country that consist of small villages	
	3. the colour	Light brown - nature	
FG 1 Respondent 2	Details noticed	Associations	Interpretation
	1. the shape of Latvia	Latvia, Riga, Baltic states	"For me it says that we are a small country and small nationality, but we still can do big things and we have things we can be proud of. The picture has a very patriotic tone."
	2. different places and their names	Different places in Latvia, brands, companies	
	3. a word "Tēvzeme" (homeland – aut.)	Latvia, ancestors, independence	
FG 1 Respondent 3	Details noticed	Associations	Interpretation

	1. the shape of Latvia	My homeland.	"That the company does not complicate things – they are simple, but still can offer good, local products. [..]"
	2. different names	Names of houses and farms.	
	3. the colour	Latvian history.	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. the map of Latvia	Home.	"It does offer local production that is produced in Latvia from all the beginning. [..] That all the products come from Latvia, not from other, foreign countries, which means that maybe the company is can be sure about the quality."
	2. names of different places	Maybe some company or farm names.	
	3. all those words are included in the shape of Latvia	Latvian companies or farms.	
FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. the shape of Latvia	Made in Latvia	"The company produces its products in Latvia. [..] Products are qualitative and ecological. [..] That shape also might mean that the company is with long and successful traditions within Latvia."
	2. letters	Names of different places in Latvia	
	3. the colours – warm colour	Ecological, qualitative, natural	
FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. the map of Latvia	Homeland, home, country, nationality, being a part of, belongingness	"It seems very simple – it is Latvian company, which offer ecological, natural, qualitative production. [..] The shape of Latvia might also be related to being united."
	2. name "Melderis"	Corn, name of the place	
	3. name "Lāčplēši"	National hero, security, national wealth	
FG 2 Respondent 2	Details noticed	Associations	Interpretation
	1. map of	Latvia, home	"The company is Latvian. [..] It is patriotic; it

	Latvia		supports and unites Latvian people and Latvian values. [...] The picture says that the brand offers pure Latvian production, high quality and ecological products."
	2. names of houses	Countryside, provinces, farms	
	3. the colour	Brown colour associates with nature, thus – natural products	
FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. name "Druvas"	Local ice cream, Latvian corn fields.	"That it is a Latvian company, offers local production and also they have farms all around Latvia, [...] but not outside of Latvia."
	2. map of Latvia	Home, my country	
	3. names of other places	Latvian cities, beautiful places and nature	
FG 2 Respondent 4	Details noticed	Associations	Interpretation
	1. Latvia	Homeland, home, being happy, friends and family	"Maybe that all these farms work together, they are united and it somehow also creates a sense of belongingness – I am from Latvia thus I am also a part of this."
	2. name "Melderis"	Countryside	
	3. name "Druvas"	Local ice cream	
FG 2 Respondent 5	Details noticed	Associations	Interpretation
	1. shape of Latvia	Latvia, homeland, parents	"I think it means that the brand is Latvian; it is local and also uses local materials for their products. [...] That the products are made in Latvia."
	2. a map	Geography	
	3. names of villages	Little cities	
3 rd picture			
FG 1 Respondent 1	Details noticed	Associations	Interpretation
	1. a barrel	Industry, factory	"The picture says that the company cares about the quality of the production. People working for the company love what they do and they are professional as they know what
	2. something that look like a cheese	Dairy factory	

	3. hands	Care for the result, hand work, quality	they do. [...] It seems that the person whose hands I see is checking the quality, which means that he is a professional."
FG 1 Respondent 2	Details noticed	Associations	Interpretation
	1. Hands	A person, working, care	"I think that the company tries to be open as they show people and how their production is made. That let people understand, what they eat, and I think that makes the company look open and trustful."
	2. Something in the hands, maybe dough	Food	
	3. a technique	Work, professional equipment	
FG 1 Respondent 3	Details noticed	Associations	Interpretation
	1. hands	Work, hand work, accuracy	"It says that people work hard, care about the quality and they well educated in the particular field."
	2. a can or some technique	Factory	
	3. something in hands, I would say it is a popcorn	The product, cinema, films	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. cottage cheese	Milk, Latvia, kitchen	"People love what they do, and the brand trust their employees. [...] Maybe it also means that it is a growing business. [...] The hands without gloves for me means care and accuracy [...]. It is also some kind of familiar gesture." "For me the fact that the company has some professional techniques makes it look more serious – that they have a real, serious business that has all the possibilities to grow."
	2. hands without gloves	Hygiene, hand work, care	
	3. technique	Possibilities, growth, serious business	
FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. hands and something white in hands	Hand work, working with accuracy, individual approach, checking	"I think that the company uses this picture to say that it cares about the quality and to let people see the inside of the factory in such a way seeming more open and transparent."

		the quality	
	2. white uniform	Tidiness, sterile environment, hygiene norms, quality standards.	
	3. a barrel	Factory	
FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. cistern	Milk, mass production, factory	"At the beginning I thought it is popcorn, but now I realize it is some dairy product, maybe cheese. For me this picture means that a company is accurate, and even though they offer mass production, people still keep their eye on the quality, not just letting the machines do everything. Their product is qualitative, people working are professionals and they are experienced."
	2. popcorn	Food, cinema, salt	
	3. hands	Work, people who work, sedulous, quality check	
FG 2 Respondent 2	Details noticed	Associations	Interpretation
	1. clean environment	Food production, quality probationary, hard work.	"The company shows that all their production is high quality, the process of production is closely monitored. [...] That they have high quality standards."
	2. something in person's hands	A dairy product (cottage cheese or butter)	
	3. glint on the barrel	Cleanness, light, warm atmosphere	
FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. hands and something they are holding	Hand work	"The production is monitored; the brand has high quality standards. [...] Even though this is a mass production, it is still a hand work in some sense. The brand does not let machines do everything, but instead participates actively in the process of producing. [...] The hands might also mean hard, but accurate work. [...] The company, I assume, wants to show that they are giving their customer the very best. [...] My attitude towards the brand would be definitely more positive, I would trust it more."
	2. white uniform	Cleanness	
	3. a technique	Professional equipment	

FG 2 Respondent 4	Details noticed	Associations	Interpretation
	1. hands	Monitoring the quality standards	"The company cares about the quality of the product. [...] Maybe by showing all that, it tries to educate people. Also they show that they understand the industry."
	2. butter in the hands	Food, breakfast	
	3. a barrel	Mass production	
FG 2 Respondent 5	Details noticed	Associations	Interpretation
	1. a barrel	Mass production	"The picture says that everything is controlled, so that the products conform the quality standards."
	2. hands	Hand work, accuracy, care, control	
	3. heat	Quality, care	
4 th picture			
FG 1 Respondent 1	Details noticed	Associations	Interpretation
	1. a tree	Something that lasts for many years	""Living on a green branch" (Latvian proverb – auth.), which means being wealthy – maybe the company tries to create a positive and optimistic atmosphere. Also it might be an invitation to live "green". [...] Maybe the company is "green", which means ecological. They care about the nature and so.."
	2. green leaves	Summer, wealth, nature, relaxation	
	3. tree trunk	Stability	
FG 1 Respondent 2	Details noticed	Associations	Interpretation
	1. an oak	A tree, money, 5 lats (an oak is depicted on Latvian money – auth.)	"I assume this picture has nothing to do with childhood memories, but instead the company might try to say that it is a stable company, and people can trust it. [...] The green colour, I think it means that they care about the nature, their production is ecological."
	2. branches	Trees, childhood	
	3. leaves	Nature, living green, autumn	
FG 1 Respondent 3	Details noticed	Associations	Interpretation
	1. an oak	Strength, stability	"Company is successful, with strong traditions, stable and thus reliable."
	2. green leaves	Summer, living "green"	
	3. old tree	Long-lasting,	

		successful	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. tree, an oak	Strength, deep roots	"This picture for me expresses trustfulness, because it creates sense of security. The picture says that the company is stable, people can rely on it. [...] Yes, I think it is used to gain trust, definitely."
	2. summer	Warm weather	
	3. my surname	Family, sense of belongingness, parents, roots	
FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. an oak	Stability, long-lasting	"The company is stable and that it is Latvian company. [...] Or maybe that it produces something that can be used in summer?"
	2. a trunk with many branches	Birds	
	3. green leaves	Summer, being at nature	
FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. an oak	Strong, strength, holy, 5 lats, money	"That it is stable and well known company, which "thinks green"."
	2. leaves	Ecological, clean	
	3. green colour	Nature, homeland	
FG 2 Respondent 2	Details noticed	Associations	Interpretation
	1. green leaves	Summer, living "green"	"The company is stable, strong, and reliable, with deep and strong roots. [...] The direction of shooting might mean that the company strives for growth and success."
	2. sky	Sun, piece	
	3. tree trunk	Stability, strong roots	
FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. oak leaves, green colour	Home, Latvia, Latvian culture and traditions	"I am Latvian, and for Latvian – oak is not just a tree, but much more, as it is mentioned in many fairytale, it is the symbol of national Latvian festival. It is related to many traditions. Thus I think the company says it is
	2. tree trunk	Stability, security, strength	

	3. sky	Summer, positive feelings, stars	stable, reliable and secure. [...] Yes, it is also related to the fact that it is a Latvian company. [...] People can rely on it, be sure about it and people can trust it."
FG 2 Respondent 4	Details noticed	Associations	Interpretation
	1. leaves	Green, living green	"It might mean that company tries to calm people, by saying it is a reliable company people can calmly trust."
	2. a tree	Nature	
	3. an oak	Old, long-lasting, history, stability	
FG 2 Respondent 5	Details noticed	Associations	Interpretation
	1. an oak	Stability, strength, growth	"The way this picture is taken – from bottom to top – for me it creates associations to growth. Like, the company is growing, it strives to the top (for success, for best quality..). [...] Used to create a trustful image, that the business is growing, they are getting better."
	2. leaves	Summer	
	3. summer	Warm weather	
5 th picture			
FG 1 Respondent 1	Details noticed	Associations	Interpretation
	1. kids	Carefree childhood, happiness	"Maybe the company tries to communicate the carefree – that their customers can feel safe, enjoy their life and feel carefree about their future."
	2. meadow	Countryside	
	3. kids are happy, smile	Happiness	
FG 1 Respondent 2	Details noticed	Associations	Interpretation
	1. kids	Family, childhood, honesty	"I think that the company tries to say that they are honest, friendly and trustful, just like kids."
	2. meadow	Nature, countryside, summer	
	3. smiles	Happiness, joy, harmony	
FG 1 Respondent 3	Details noticed	Associations	Interpretation

	1. kids	Happiness, childhood	"I think that the hug means that the company is trustful, they care about their customers – support them and care about them. [...] Using kids just make it look cuter."
	2. meadow	Nature, freedom	
	3. a hug	Love, support, security	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. happy kids	Childhood, happiness, being a bit naive	"I think this picture is used to create positive associations, nice atmosphere. Kids look very cute and their emotions are true. [...] However, the picture as a whole – that the kids are posing – it somehow feels a bit fake."
	2. meadow	Summer, Latvian nature	
	3. brother and sister	Family, support, security	
FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. kids	Love, true happiness, harmony	"It creates a nice, trustful and relaxed feeling. Also reminds about childhood, when we were all happy, did not care about different problems we do care now. [...] I don't know, children for me creates a good impression, and so do the company then."
	2. meadow	Summer, Latvia	
	3. Instagram filter	Art photo, improved photo	
FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. kids	Sister, childhood, playing in a yard	"The company supports family values. [...] I also agree that the picture might try to communicate that the company is honest, like kids."
	2	Love, care	
	3. meadow	summer	
FG 2 Respondent 2	Details noticed	Associations	Interpretation
	1. a girl, who is smiling	Happiness, joy, satisfaction	"The picture says that it is a friendly company that cares about their customers. This picture also communicates a sense of security, positive feelings and reminds of nice childhood, which makes me think that the company is trustful and reliable."
	2. a boy, who hugs his sister	A hug associates with love, friendship, support,	
	3. meadow	Summer, childhood	

FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. kids who hug each other	Security, friendship	"The company says that everything is good, customers do not have to worry about anything, just trust them and enjoy their life, just like we did in our childhood – we were happy, did not worry."
	2. smiling kids	Happiness, joy	
	3. meadow	Summer, childhood	
FG 2 Respondent 4	Details noticed	Associations	Interpretation
	1. a girl is smiling	Being satisfied, happy	"Maybe they invite their customers to be joyful, happy, do not worry. [...] Not sure, but it seems that the focus is on the truthful and real emotions the kids are expressing. Maybe it means that the company is as real and truthful. [...] But overall it creates a positive atmosphere."
	2. a boy is hugging his sister	Friendship, playing, joy	
	3. they are happy	Happy family, both seem very comfortable and they feel good, relaxed and secure	
FG 2 Respondent 5	Details noticed	Associations	Interpretation
	1. kids	Something cute and very nice	"Kids in pictures always makes me smile, because they look very cute. It is the same with baby animals. I think this picture is used to make people smile, to rise positive emotions."
	2. they are smiling	Positive emotions, warm relationships, love	
	3. hug	Friendship, support	
6 th picture			
FG 1 Respondent 1	Details noticed	Associations	Interpretation
	1. a family	Happy life, security and my closest people	"The picture is good and simple. It shows a family, it is like a basis for everyone. When I see pictures like this, I start to think about my family, and for me it means people you can always trust. [...] Maybe there is a relation to family business, and thus it means that you can trust this company like you trust your family members."
	2. parents	Support, love, care	
	3. a kid	Childhood, being loved	
FG 1 Respondent 2	Details noticed	Associations	Interpretation

	1. a family	Relatives, friends, parents	"Maybe that the company is as reliable as a family. Also I think it might be related to family business, that everyone is participating, even animals."
	2. a dog	Trustful friend	
	3. a painting behind them	Art, interior, wealthy people, style, good taste	
FG 1 Respondent 3	Details noticed	Associations	Interpretation
	1. grandparents	Stability	"That it is a family business that is stable and trustful."
	2. a dog	Trustfulness	
	3. a kid	Happiness	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. a dog	People who loves animals, family, trustfulness	"The picture says that it is a trustful company that unites parents and kids, and event their animals in the business. However, this picture somehow rises negative emotions in me, as these people together look a bit fake – like they were nor a real family, but just some random people put together."
	2. a kid	A family, care, love	
	3. a painting behind them	Art, culture, interests	
FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. the family	Parents, kids	"Maybe this is some kind of product that promises to get the family together and make everyone happy."
	2. a dog	Friendship, trust	
	3. the painting behind them	Art, culture	
FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. a dog	Somebody that always is waiting for you to come home, a friend, trustful	"Something related to belongingness to a family. Maybe the company is the family, and all the customers in some way belongs to this family, they are treated as family members. [...] At least the brand wants them to feel like that."
	2. the painting	Colours, abstracts	
	3. grandparents	Family, love, countryside, food	
FG 2 Respondent 2	Details noticed	Associations	Interpretation

	1. a dog	Angry dog, beat, be careful	"I guess, the dog is not the main character, but the focus should be on the family. Thus, maybe that is a family business, all people working together in many generations. [...] A stable and trustful business."
	2. a veil the woman wears	Countryside, milkmaid	
	3. people are smiling	Happiness, joy	
FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. a dog	Family, countryside, a friend	"For me this picture says that family is a great value, we should appreciate it. Company as a family, everyone is accepted, animals are a part of the family. Like – everyone is taking care about each other. [...] Maybe it means that the company takes care both about it's employees and customers."
	2. people – a happy family	Smile, positive emotions, feeling satisfied	
	3. painting in the background	Family house, art	
FG 2 Respondent 4	Details noticed	Associations	Interpretation
	1. a family	Relatives, parents, happiness, stability, trustfulness	"I find this picture very positive – the family, all happy, smiling. So it would probably rise positive feelings towards the brand. This picture for me says something that it is a family business with good taste."
	2. a dog	Best friend	
	3. a painting	Art, interests, museum	
FG 2 Respondent 5	Details noticed	Associations	Interpretation
	1. a dog	Friend, family	"Nice picture, everyone is smiling and nice warm colours. It makes me feel as one of them, and maybe that is the main idea – make the customers feel as they were a part of the company."
	2. a family	Care, stability, security	
	3. the painting	Creative thinking	
7 th picture			
FG 1 Respondent 1	Details noticed	Associations	Interpretation
	1. a farm	Milk, countryside, Latvia	"The picture is very simple, not fake, and very humane and makes the company look trustful. The company I think says that they care about their animals and they love what
	2. many cows	Farm, milk, childhood	

	3. a woman	Care, love, a lot of work	they do. [...] It might also mean that they are enterprising."
FG 1 Respondent 2	Details noticed	Associations	Interpretation
	1. cow, looking in the eyes	Milk, countryside	"This picture shows that the company is related to agriculture. I like that woman, who smiles because she looks friendly. It seems that she loves what she does, she cares about the animals. This picture creates a nice impression about the company because it is simple and seems honest."
	2. farm	Agriculture, work, people who work	
	3. a woman	Owner, person, who work in the farm	
FG 1 Respondent 3	Details noticed	Associations	Interpretation
	1. a cow	Milk, countryside	"The company says that people working for them are sedulous, they love their work, as the woman is smiling, and thus the brand is productive and reliable."
	2. a woman	Sedulous, caring	
	3. a farm	Cows, countryside, smell	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. a farm	Latvian countryside, fresh milk	"That it is a Latvian brand, who offers ecological and high quality dairy products. That their employees care about animals, they are responsible and provides them good living conditions. [...] I also think that this picture says that people love their work, which means that they are accurate and products are of high quality. I like this picture."
	2. a woman	Healthy people, good people, Latvian countryside	
	3. smile	Happiness, love towards the work you do, satisfaction	
FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. a cow	Latvian countryside, milk, childhood	"Very positive picture because the woman is smiling very sincere and the head of the cow feels a bit funny. The company says that they love their work, care about animals, employees are satisfied. I guess, my next associations would be that the product is local, ecological and qualitative."
	2. truly happy woman	Work, happiness, satisfaction	
	3. other cows, a farm	Countryside, business, money	

FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. a cow	Countryside, milk, meadow, summer	"The company shows, where their products – milk – comes from, showing the cows, the people working for them. Like, educate their customers, letting them know the details. [...] Is this woman working for the brand? Yeah, it is actually a good move to show these people to the followers. [...] It is making the brand look more open."
	2. a woman, smiling	Like animals, cows knows her, good owner, care	
	3. a farm	Animals, cows	
FG 2 Respondent 2	Details noticed	Associations	Interpretation
	1. a smiling woman	True love towards her work, active woman from countryside, healthy living.	"It is saying that people love their work, it is their matter of the heart."
	2. a cow, looking in the eyes	Countryside, milk	
	3. the farm	Countryside, Latvia, smell, milk	
FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. a cow	Milk, countryside, dairy products	"The company shows that their cows lives in good conditions, they are healthy, well fed, and people take care about them. That people love what they do, do everything from their heart. [...] Also, I think that they want to say that products are local, which for me means real, pure and natural."
	2. smiling woman	Care, satisfaction, love	
	3. other cows	Farm, mass production	
FG 2 Respondent 4	Details noticed	Associations	Interpretation
	1. a woman, who smiles	Love towards the wok, satisfaction	"The company let people look inside the farm, in such a way they somehow make people feel closer to the brand and its products – like they knew, how the products they eat were made. [...] I think the company tries to become more personal, create personal relationships to its customers."
	2. a cow	Countryside, milk, healthy and natural food	
	3. a farm with many cows	Countryside	
FG 2	Details noticed	Associations	Interpretation

Respondent 5			
	1. a cow	Milk	"They are showing that they are a real farm, everything is how it should be – they have cows, people who take care about them, so they are able to offer their products to everyone. And the happy woman associates to loving the work, working from the heart, giving the best."
	2. a woman	Owner, who takes care about cows	
	3. other cows	A lot of milk, farm	
8 th picture			
FG 1 Respondent 1	Details noticed	Associations	Interpretation
	1. little cow	Countryside	"Not sure, this picture is not very good. For me it says that there is something bad going to happen with this little cow. I assume it is not, what they have meant."
	2. meadow	Fresh air	
	3. dark skies	Rain	
FG 1 Respondent 2	Details noticed	Associations	Interpretation
	1. a little cow	Countryside, cows, milk	"Have no idea. Maybe that the company is ecological and nature-friendly? I don't think it is a good picture either."
	2. meadow	Nature	
	3. green grass	Nature, summer	
FG 1 Respondent 3	Details noticed	Associations	Interpretation
	1. a little cow	Vulnerable, naïve, a bit stupid	"Hard to say. The dark colours and clouds make me think that this picture is not very good, it seems that the little, vulnerable cow is in danger. On the other hand – the little cow in relation to some company creates associations that the company is a start-up and they are reaching for growth. Really weird picture."
	2. meadow	Grass, nature	
	3. clouds	Rain, darkness, danger	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. earrings	For slaughter, live in a farm, meat	"Is the company really saying that they are rising animals also for slaughter? This picture for me means only that."
	2. baby animal	Latvian countryside	
	3. small cow	Baby	

FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. a cow	Baby, cute	"I like the picture – Latvian nature, cute baby cow and so. But these yellow earrings make this picture negative, as for me it associates to something controlled. But I assume it is not, what the company intended to say. I cannot read this picture."
	2. cloudy skies	Rain	
	3. yellow earrings	Something unnatural, controlled	
FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. countryside	Air, meadow, grass	"I think the main idea is that the cows are not kept in the farm only, but they live in fresh air, are happy. [...] Those earrings – I understand that it is needed, but for people, who live in cities, I guess, it relates to animal torture and slaughter."
	2. baby cow	Babies, cows, milk	
	3. earrings	Numbers, hurting a cow	
FG 2 Respondent 2	Details noticed	Associations	Interpretation
	1. scared baby cow	Vulnerable, unhappy, scared	"For me this picture says that this baby cow is going to be killed soon. Not sure, what the company wants to say with it."
	2. yellow earrings	Torture, slaughter	
	3. cloudy skies	Rain, danger	
FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. a baby cow	Countryside, pasture in fresh air	"For me the picture looks like an announcement that this baby cow is for sale."
	2. green grass	Nature, summer	
	3. clouds	Rain	
FG 2 Respondent 4	Details noticed	Associations	Interpretation
	1. baby cow	Meat, slaughter	"After this picture the company seems more to be some kind of meat producing company and show that their animals live in natural environment, so the meat is of high quality and natural."
	2. yellow earrings	Farm	
	3. nature	Meadow, living in fresh air	
FG 2 Respondent 4	Details noticed	Associations	Interpretation

	1. a baby cow	Childhood, countryside, cute animals	"The brand offers natural and pure products, that their dairy products are ecological. [...] I don't think they slaughter animals, but just want to say that they are green and nature-friendly."
	2. meadow	Nature, pure, ecological	
	3. yellow earrings	Control, quality check	
9 th picture			
FG 1 Respondent 1	Details noticed	Associations	Interpretation
	1. forest	Relaxation, peace, quiet	"Sunset creates that calm, a bit romantic atmosphere. I think that is the main idea of this picture – to create a feeling, to relax."
	2. countryside	Peace and quiet	
	3. sunset	Summer	
FG 1 Respondent 2	Details noticed	Associations	Interpretation
	1. sunset	Warm, feel good	"The picture is used to create the atmosphere, I think. I don't have other comments about it."
	2. trees	Fireplace	
	3. warm colours	Nature, feel good, nice, cosy atmosphere	
FG 1 Respondent 3	Details noticed	Associations	Interpretation
	1. sunset	End of the day	"Not sure.. Maybe that the brand will be with its customer till the end. Have no idea, hard to answer."
	2. forest	Trees, animals living in forests	
	3. trees	Forest	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. forest	Piece, quite, green	"This picture for me gives the illusion of peace and quiet, gives the sense of relaxation. Maybe the company wants people to evaluate the value of nature, show, how beautiful it is.."
	2. romantics	Love, piece, family	
	3. autumn	Latvia, fresh air	
FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. sun	Romantics, nature,	"Not sure, whether the company tries to tell

		warm	that they are nature friendly or this picture is used just to create the feeling and atmosphere."
	2. trees	Forest, nature, something intact	
	3. lightning	Mist	
FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. sunset	Evening, sea, warm evening, beautiful	"The brand offers ecological products and is nature-friendly."
	2. nature	Natural, countryside	
	3. forest	Piece, harmony	
FG 2 Respondent 2	Details noticed	Associations	Interpretation
	1. sun	Sunset, sunrise, summer	"That the products are ecological? No.. actually I think it is more to create positive associations, feelings."
	2. trees	Relaxation at nature	
	3. forest	Relaxation at nature, piece, quiet	
FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. sun	Summer, warm weather	"I like this picture; however, I am not sure about the message. Maybe the company tries to draw attention to the fact that Latvian nature is beautiful and we must appreciate it. [...] I think it makes the brand look better [...] because they are positively influencing people."
	2. trees	Forest, piece, quiet, be at nature	
	3. warm colours	Summer, romantics, cosy, warm feelings	
FG 2 Respondent 4	Details noticed	Associations	Interpretation
	1. sun	Warm, summer	"I think the company wants to infuse piece and trust. Nice picture, very restful, calms me down, let me think that it is time to relax."
	2. forest	No trouble, no stress, be relaxed	
	3. evening	It is going to be dark soon, and darkness for me means peace, to be undisturbed	

FG 2 Respondent 5	Details noticed	Associations	Interpretation
	1. sunset	Romantic, love, being alone	"Probably, the only aim for this picture is to create this feeling that people is somewhere, where he/she can relax without stress, noises and rush."
	2. forest	Nature, piece	
	3. fog	Evening or early evening	
10 th picture			
FG 1 Respondent 1	Details noticed	Associations	Interpretation
	1. old lady	Grandmother	"This picture is used to create a trustful image. I think old ladies with sincere smile are very trustful. And dogs are humans best friends, they are always next to you and love whatever happens till the end of the life."
	2. little dog	Trustful friend	
	3. smile	Sincerity, love, satisfaction	
FG 1 Respondent 2	Details noticed	Associations	Interpretation
	1. grandmother	My grandmother, how she took care about me. Reminds my childhood.	"Very sincere picture. Maybe the company says that they have old traditions and people with experience. Not sure, however.."
	2. a dog	Friend	
	3. house behind them	Old house, my countryside	
FG 1 Respondent 3	Details noticed	Associations	Interpretation
	1. old woman	Grandmother, countryside	"That the company is as sincere, nice and trustful as grandmothers, with big experience, loving and caring people working there, and that they also care about the elderly generation."
	2. a dog	My dog and how he is waiting for me at home, trustful	
	3. house in countryside	Old house, homeland	
FG 1 Respondent 4	Details noticed	Associations	Interpretation
	1. woman	Grandmother	"That their production is a proven value. This picture is very sincere, positive emotions
	2. a dog	Family, friend,	

		home	arises in me and creates positive associations – maybe that is the aim."
	3. woollen shawl	Grandmother, warm	
FG 1 Respondent 5	Details noticed	Associations	Interpretation
	1. old lady	Positive associations, sincere, childhood, grandmother	"The woman is smiling, the dog seems happy.. Very positive picture. Typical Latvian countryside, typical countryside generation.. The brand draws attention to these Latvian features, I think."
	2. a dog	Friend	
	3. leaf in the hands	Autumn	
FG 2 Respondent 1	Details noticed	Associations	Interpretation
	1. sincere smile	My grandmother	"To make people remember positive memories, related to grandparents. Also to show that they have long traditions, big experience. [...] Maybe the sincerity of the old lady means that the brand cares about their customers, like grandparents care about their grandchildren."
	2. grandmother	History, experience, happiness, nice childhood memories	
	3. a dog	Friend, trustful	
FG 2 Respondent 2	Details noticed	Associations	Interpretation
	1. sincere smile	Kindness, sincerity	"The company says that they are sincere, friendly and that they care about their customers."
	2. a dog	Small dog – a friend	
	3. the leaf	Autumn, colours	
FG 2 Respondent 3	Details noticed	Associations	Interpretation
	1. old lady	Grandmother	"The picture creates a very positive impression. [...] What they want to say? I don't know.. Maybe that they care about elderly people, does not use their vulnerability, but help them instead, so they are satisfied and happy."
	2. sincere smile	Kindness, piece	
	3. leaf in the hand	Autumn	
FG 2 Respondent 4	Details noticed	Associations	Interpretation
	1. old lady	Family,	"They want to look friendly and harmless,

		grandmother	maybe so that people would trust them. I think the choice of picture in that case is very good."
	2. house, countryside	Countryside, family house	
	3. a dog	Countryside, joy, friend	
FG 2 Respondent 5	Details noticed	Associations	Interpretation
	1. grandmother	Experience, my grandmother, love and care	"This picture is definitely used to gain trust. Because old ladies look trustful. [...] Why? I don't know, they just like trustful."
	2. a dog	House guard	
	3. house	My childhood in countryside	

Does this brand look trustful or distrustful to you?

FG 1 Respondent 1: "completely trustful"

FG 1 Respondent 2: "completely trustful"

FG 1 Respondent 3: "completely trustful"

FG 1 Respondent 4: "rather distrustful"

FG 1 Respondent 5: "rather trustful"

FG 2 Respondent 1: "completely trustful"

FG 2 Respondent 2: "completely trustful"

FG 2 Respondent 3: "completely trustful"

FG 2 Respondent 4: "rather trust"

FG 2 Respondent 5: "completely trustful"