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The Power of Colour in Apparel Items:

**A Study on Consumer Emotional
States and Purchase Intentions**

By
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Abstract

The aim of this study is to investigate the impact of colour on consumer emotions and purchase behaviour. Colour plays a significant role in shaping consumer decision-making, as it can evoke emotions, influence perception and mould behaviour. The main aim of this research is to examine the relationship between colour and consumer behaviour and explore how colour influences purchasing decisions through emotional stimulation. Through the use of an experimental design with 29 participating volunteers, the study analysed the impact of colour on consumer perceptions, and subsequent purchasing behaviour within the context of apparel. Overall, findings reveal that colours of apparel items do indeed play a significant role in evoking specific emotions. However, the extent to which colour affects purchase behaviour as a function of emotions is dependent on the colour in question. The general findings have implications for marketers, designers, and retailers in developing and implementing creative and effective colour strategies to improve consumer experiences and drive sales.

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Section A: Introduction

Chapter 1: Introduction

1.1 Introduction

Colour has long been of underrated, and sometimes even unnoticed, significance to society, impacting emotions and shaping perceptions through its presence in various forms; whether it be reflected through architecture, clothing, art, or other visual elements within the environment. With its subtle power to emotionally impact and drive individual decisions, it has triggered a wave of interest in research as to the effect colour truly has on the emotional states of people and how that further enforces intention, and in this context, purchase intention.

When we consider clothing brands, alongside style, price, and quality, one of the other main factors attributable to a particular collection would be colour. Why is it that brands incorporate distinct colour palettes for summer and winter collections? Well-established brands generally study the psychology of colour and infuse it within their branding strategy. However, a lot of marketers still fail to acknowledge the importance of colour in branding, thus failing to exploit the full potential of the brand.

Similar to the selection of a suitable brand name, the choice of colour holds implicit connotations that play a significant role in establishing the brand's image, identity and recognition (Abril et al. 2009), all while conveying the desired image. This is the exact reason why colour should form a critical component of sensory marketing strategies.

This study focuses on the impact of colour on consumer emotions and their subsequent effect on purchase intention. With a specific focus on the referential meaning of colour, the hypotheses are formulated based on the existing body of knowledge about colour theories and associations in order to acquire a better understanding of the connection between colour and emotions, and ultimately, purchase intention. Hence, the study will aim to take a top-down approach by taking an in-depth look into the relationship between the two.

1.2 Overview & Relevance of study

Emotional branding is an essential strategic practice, particularly among fashion brands. In a highly competitive retail environment, the extent to which brands accumulate insights about their consumers directly correlates with their ability to maintain a competitive edge. Colour plays a fundamental role in emotional branding, serving as a powerful tool for companies to communicate and connect with their target audience on a deeper level. With colours carrying specific psychological and emotional associations, these associations can be harnessed strategically in branding practices to evoke particular feelings and perceptions. With this information at hand, companies can differentiate themselves from their competitors by aligning colour choices with the emotional responses they wish to evoke.

Moreover, the study directly addresses a critical aspect of consumer behaviour, being that of *purchase intention*. By shedding light on how colour affects these intentions, businesses can acquire practical insights to boost their sales. Through the understanding of emotional nuances of colours, businesses can shape their brand identities to trigger the desired emotional responses in consumers. This would, in turn, help businesses in crafting a more memorable and personalised relationship with customers, fostering a stronger and lasting connection that would ultimately influence their loyalty towards the brand.

Lastly, given that colour psychology is a well-explored domain in the field of design, this research holds practical significance for the realms of product and website design. As colours wield substantial influence over user experience, particularly in sectors like fashion, understanding the impact of colours can empower designers to create more appealing and effective products and settings, captivating consumers through sensory engagement.

1.3 Aims of the study

The research project therefore has three key objectives:

- To explore the link between colours and emotions
- To examine the extent to which colours affect purchase behaviour
- To understand how participants link their choice of colour to their likelihood to purchase an item of that colour

1.4 Research Questions

On the basis of these objectives, the three research questions in this study will be:

RQ1 Do colours of apparel products evoke emotions?

RQ2a To what extent does colour affect the purchasing intention of apparel products?

RQ2b How do participants construe their choice of colour in response to their likelihood to purchase?

1.5 Summary

In conclusion, the research questions outlined in this study provide a structured framework for a comprehensive exploration of the complex interplay between colour and consumer behaviour, specifically within the realm of apparel products. By addressing these questions, the study aims to uncover the emotional responses that different colours evoke in consumers, assess the degree to which colour influences purchase intentions, and gain insights into the cognitive processes underlying colour choices concerning the likelihood of making a purchase.

Through these inquiries, this research seeks to shed light on the pivotal role of colour in shaping consumers' perceptions and decisions in the context of apparel products, thereby contributing valuable knowledge to the fields of consumer psychology and sensory marketing.

The next section will be divided into three chapters. The initial chapter will provide a contextual exploration, offering a broad understanding of colours' influence within the context of branding. Subsequently, the focus will shift to the emotional dimensions of colours, finally leading to an examination of their interconnection with purchase intention.

Section B: Literature Review

Chapter 2: Colour in Branding

2.1 Introduction

A successful brand strategy takes into account the psychology of colour to meticulously target an audience based on the emotions that the brand would like to evoke. Colours do not only play a pivotal role in influencing consumer perceptions; however, if well thought out, they also enhance the brand identity and communicate the desired brand values. Thus, they form a fundamental component of brand identity, helping consumers recognise and remember a brand among the vast array of choices in the market.

Research by Blair and Mizer (2009) suggests that unique and distinctive colour choices can set a brand apart from competitors, helping it stand out in the minds of consumers. This however extends beyond the simple implementation of colour and applies to the consistency in colour use as well.

To be able to leverage the power of colour successfully, it is essential to understand the psychological principles behind colour. Product branding, packaging and consumer awareness all operate on diverse psychological principles of associative learning, thus, planning and anticipating how customers will behave in response to the selected colours is essential.

2.2 Branding Personality & Brand Identity

Brand personality refers to the set of human characteristics, traits, and qualities attributed to a brand (Aaker 1997). It's the way a brand is perceived as having distinct human-like attributes such as friendliness, trustworthiness, excitement, or sophistication. This perception helps consumers connect with the brand on an emotional level, making it more relatable and memorable (Sung, Kim 2010).

Well-established brands often use a colour palette that aligns with their desired personality traits. For instance, Chanel uses Black (Floraison 2014) to convey a sense of elegance and high-end products as Black is commonly associated with power (Labrecque, Milne 2012) and luxury. Similarly, The Body Shop, for instance, uses Green to portray its dedication to the environment and promote a sense of wellness through its products. Thus, careful use of colours can contribute to differentiating products from competitors as well as influencing consumer's attitudes towards products.

Labrecque and Milne (2012) found support for the theory of product evaluation based on colour. In the study, participants were presented with identical logos in several hues and asked to rate their perceptions of each logo's brand. Their study concluded that colour could influence one's perception of a brand, causing them to rate the different emotional traits of a brand based solely on logo colour. Ultimately, findings showed that the individuals' purchase intentions were affected by colour due to its association with the brand personality. If the colours of a brand's packaging were associated with a more preferred perception of the brand, then the purchase intent of that brand's product was higher than if it was associated with a less preferred perception (Labrecque, Milne 2012).

In general, the careful consideration of colours within a branding strategy gives a brand the ability to strengthen its visual identity and integrity and develop trust (Louis, Lombart 2010) with its target consumers. By consistently applying its colour palette across its branding materials, consumers are more likely to start associating the colours with the brand, thus fostering brand recognition (Rider 2009). This can be seen with companies like Mc Donald's who have successfully leveraged this principle with the use of their two primary colours, Yellow and Red.

2.3 Concept of Extended Self

Evans, Jamal et al. (2009) in their book on Consumer Behaviour discuss the concept of an “extended self” which bases its theory on the idea that consumers value certain possessions to the extent that they become part of themselves and their identity. The choice of products consumers opt for may be based on numerous features, such as material, quality, and other aspects contributing to the overall appeal of the item. That said, colour forms part of the overall appeal of a product which can highly contribute to a form of consumer expression. In fact, up-to-date marketers have been making use of a wider colour range in an attempt to satisfy consumers' increasing desire to express their individuality through their purchases (Belk 1988).

In most post-industrial societies, consumer motivations are driven by growth needs, such as, the need for intellectual achievement and creative expression (Kim, Sullivan 2019). The desire for consumers to satisfy their growth-related needs has presented marketers with opportunities to create emotional strategies that lead to an enhanced consumption experience. In fact, marketing within the fashion industry leverages on this concept of self-identity to make their products more connected to their consumers and their ideal selves (Kim, Sullivan 2019).

By understanding these individual desires, brands can help their target audience reach their ideal self and connect to them on deeper emotional level, which increases their chance of strengthening their bond and maintaining brand loyalty (Kim, Han et. al 2001). This is typically common with skin care brands who align their product features in a way that resonates with consumers' self-identities and aspirations for healthy and radiant skin. One example is that of La Roche Posay who utilise Blue and White in their packaging so as to mirror pharmaceutical aesthetic. This colour choice aligns with the brand's positioning as a skincare brand trusted by dermatologists, particularly for sensitive skin. In this manner, consumers with such skin types would find this offering personalised to their particular needs and would thus be more likely to try it out.

2.4 Emotional Branding and Sensory Marketing

Emotional branding can be described as a brand strategy that stimulates consumers' emotional states and uniquely caters to their feelings with the aim of increasing consumer loyalty towards the brand. Rossiter and Bellman (2012) claim that emotionally attached consumers are a brand's highly profitable market segment, whereas Otley (2016) states that emotionally connected consumers are 52% more valuable to a brand than those who are solely just satisfied, where value results from emotional responses to product-associated experiences (Sheth et al. 1991). As consumers' craving for positive brand experiences continues to rise, the adoption of emotional branding strategies is expected to gain more importance in the foreseeable future.

In fact, emotional branding is considered to be pivotal in developing brand loyalty, where the latter has been defined as a long-term committed and affect-laden partnership devised to characterise consumer-brand bonds (Fournier 1998). According to Kim and Sullivan (2019), this is something that the fashion industry in particular has exploited as a way to address the growing trend of consumers seeking emotional relationships with a brand. It is this same concept that has allowed many companies like Louis Vuitton, and Chanel to stay ahead of the curve.

Within this scope, the element of sensory marketing is now more critical than ever. According to Brakus et al. (2009), brand experiences encompass personal perceptions, emotions and judgements that result from internal reactions to various brand-related stimulus, such as brand design, packaging, and visual identity. In this manner, the careful consideration of colour psychology may be applied in various aspects of the brand aesthetics so as to further engage and trigger consumers senses, fostering their connection to the brand.

Carefully evaluated sensory marketing strategies can thus contribute to the overall strategy of the emotional brand by utilising visual cues to trigger specific emotions and connect with consumers on a more profound level.

2.5 Summary

In today's highly competitive retail landscape, where numerous brands offer similar high-quality products and services, consumers are more likely to gravitate towards brands that resonate with their emotions.

The retail landscape by its nature is an emotional product that fulfills the needs and wants of consumers (Kim, Sullivan 2019). For fashion brands to be able to hold an edge over their competitors, it is imperative to employ emotional branding strategies in order to captivate their target audience and speak to their heart. Retailers who have done so have employed extensive sensory branding tactics to heighten the use of senses and strengthen the emotional bond with their consumers. Such strategies have enabled consumers to identify with the brand on a deeper level and establish greater brand loyalty (Kim, Sullivan 2019).

Having colour form part of the visual sensory experience means that brands can deploy colour strategically within brand-related stimuli to impact the consumer experience and differentiate their product from their competitors (Sung, Kim 2010). Being that different colours have the power to elicit various emotions, marketers can leverage the psychological impact of colours and target desired consumer emotions. As consumers experience a more emotionally resonant and memorable brand encounter, their affinity and loyalty towards that brand is more likely to grow and by incorporating the strategic use of colour as a sensory marketing tool, brands have a greater chance at establishing a lasting consumer relationship and overall brand success.

Chapter 3: The Psychology of Colour

3.1 Introduction

Colour has been a long-studied topic by researchers in the field of psychology, with particularly strong implications towards emotions and human personality (Valdez, Mehrabian 1994). Studies that delve into colour psychology suggest that colour has a strong emotional influence on human cognition which in return translates to behaviour.

In connection with marketing literature, the topic of colour has been touched upon in terms of its link to consumer behaviour, however, the above-mentioned relationship has not been fully integrated within studies, leaving room for the further exploration of its psychological impact on an individual and thus, their gravitation towards specific colours over others.

3.2 Background & Properties of Colour

According to Alexander and Shansky (1976), colour at its surface consists of three main properties, being that of hue, value and chroma. Hue refers to the actual colour in question, for instance, Red, Blue, or Green, whereas value is directly linked to the lightness or darkness of the colour where the value of a colour can be changed by adding White to lighten it or Black to darken it. And lastly chroma, often used interchangeably with saturation, which refers to the intensity or purity of the colour. In general, chroma refers to the degree of departure of a colour from Grey of the same lightness or brightness. The more chromatic a colour is, the more intense and purer it is, and the less chromatic a colour is, the greyer it becomes (Labrecque, Milne 2012).

An understanding of how the culmination of these colour components effects human perception and cognition provides researchers with more knowledge about the fundamental roots of colour psychology. The properties of colour are however not isolated entities but are deeply interconnected with other associations where the mere visual sensations are transformed into

other powerful symbols, representing a wide spectrum of emotions, cultural values and other connections.

3.3 Associative & Referential Meaning of Colour

According to the psychological functioning and colour model devised by Elliot et al. (2007), colour holds value from two primary sources: biology and learned associations. They state that colour triggers the assessment of stimuli, eliciting non-conscious reactions that motivate behaviour. Zeltner (1975) confirms this by claiming that visual stimuli have the potential to stimulate and mould people's perceptions through both embodied and referential meaning. He furthers this argument by stating that embodied meaning is inherent to the stimulus, whereas referential meaning is dependent on the web of connections elicited by the stimulus.

This goes in line with Labrecque and Milne (2012) who claim that associations trigger memory through colours' referential meaning, where the colour of a particular product for instance would activate other colour-related associations. In addition, it is suggested that the stimulation of colour associations, along with their effect on emotions, thoughts, and actions, can occur unconsciously while still possessing the ability to activate various motivations. One example that commonly aligns with the associative theory would be that of individuals associating colours with common objects of the colours in culture, thus constructing meaning for them (Mehta, Zhu 2009).

The referential meaning of a colour can be better understood through experiments conducted to explore associative learning, such as the associative network theory (Bower 1981), which describes the cognitive processes involved in memory and how the various pieces of information are interconnected. Levy (1984) acknowledges that although such studies may be restrictive in nature, the effects of colour on emotions are relatively consistent across studies, thus insinuating a systematic relationship between the two. One such example would be the colour Yellow being associated to cheerfulness (Collier 1996), Black representing power (Labrecque, Milne 2012), Red, energy (Hanada 2018) and Green, peace (Wexner 1954).

To expand on this, it is also believed that emotions are awakened by warm colours such as Red, which have strong connotations to excitement, whereas cool colours, such as Blue are linked to feelings of tranquility (Rathee, Rajain 2019). Similarly, when comparing the two sides of the spectrum, Red in contrast to Blue is considered to be more stimulating in connection with the physiological nature of the individual (Roschk et al. 2017), further confirming the intense emotions associated with warm colours in comparison to the less intense emotions associated with cooler tones. An adequate illustration of this can be found in the research that reveals Red to be utilised to spark appetite and convey a sense of urgency in restaurants, making it a popular colour choice among fast-food chains (Singh 2006). Examples include McDonald's, KFC and Burger King, all of which utilise Red as a trademark in their branding to reflect their fast-paced service.

Nonetheless, other research claims that colours' effects on human physiology are also heavily dependent on experimental conditions, such as the duration of the stimulation and the size of stimuli (Hanada 2018). One example is that of a Red coloured detail having the ability produce feelings of excitement within a room, while a fully Red room might be too overwhelming. Similarly, the duration of the stimulus can also evoke different sensations. For instance, Hanada (2018) in his findings reveals that exposure to longer large Green stimuli induced a more calming effect than the short exposure to small Green stimuli, thus insinuating that colours' effect on emotions is not always attributable to solely the colour in question.

The understanding of how colours' meanings are associated lays a foundation for a deeper exploration of specific colour-emotion associations, providing a clearer comprehension of the complexity surrounding colour and its impact on human experiences.

3.3.1 Colour-Emotion Associations

Further research has revealed diverse connections between colours and their varying emotional effects, providing more depth to the already existing body of knowledge about colour-emotion associations.

Numerous studies (Bellizzi, Hite 1992; Mehta, Zhu 2009; Labrecque, Milne 2012) specifically concentrate on the contrast between Red and Blue. Their positioning at opposite ends of the colour spectrum in terms of wavelength, makes the examination of the distinct psychological and behavioural responses to Blue versus Red highly intriguing. The studies examining the emotions elicited by these two colours reveal that Blue is highly linked to feelings of peace, trust, pleasantness, and competence whereas Red shifts more towards feelings of excitement, urgency, passion, power and aggression.

Given that Blue is commonly tied to the sky and ocean, it is often said to evoke a sense of serenity, hence, eliciting positive associations. In fact this can be seen in a study on colour in banner adverts by White, Martinez et al. (2021) where findings suggest that Blue-Green analogous advert colour sets elicited a more positive attitude towards the advert in question than the complementary coloured adverts, due to the fact that analogous colour schemes resemble natural scenarios, and in this example, the Blue analogous scheme created a sea and sky scene, which reminded participants of calmness and pleasantness.

Additionally, further research reveals that Blue has been strongly associated with feelings of trust and competence. Bellizzi and Hite's (1992) study on retail store environments has revealed that people respond more positively in a Blue retail setting than a Red one, claiming that the reason behind this was higher brand trust and pleasure when compared to that of a Red setting. In fact, the reason for this connection is that individuals tend to link the colour Blue with soothing items (Kumar 2017), while they associate Red with negative elements (Elliot, Maier 2007) like fire and blood, which evoke unfavourable connotations. As a result, the latter induces a sense of avoidance motivation in consumers, whereas Blue instills an approach motivation (Mehta, Zhu 2009).

Moreover, in English speaking countries, Red is commonly used to highlight errors, warning signs and generally portrays a sense of urgency, like on ambulance vehicles. In fact, “seeing Red” is also often used to portray anger (Fetterman et al. 2012) or something faulty. According to Palmer and Schloss (2010), this might stem from physiological effects where exposure to Red can lead to increased heart rate and blood pressure which are responses commonly associated with anger and heightened emotional states. However, this is also seen amid cultural factors such as road signs that utilise the colour Red to signal danger and caution, which can contribute to its association with frustration when individuals encounter such signs. Similarly, the symbolism of Red as something faulty can also be seen in the educational sector whereby teachers commonly use Red ink to highlight errors (Elliot, Maier 2007).

Conversely, studies also reveal positive associations with the colour Red, such as feelings of passion and power. For example, Hill and Barton (2005) provide evidence that athletes wearing Red uniforms are more likely to win sports competitions due to the fact that Red can evoke feelings of power more than other colours, particularly when compared to Blue.

Red is also commonly used in romantic contexts, such as Valentine’s Day where it is dominant within the colour palette. It’s symbolic meaning of love and desire was tested in numerous studies such as Elliot and Niesta (2008) which highlight the powerful connection between the colour and romantic attraction and desire.

On the other hand, the colour Yellow has consistently been linked with feelings of cheerfulness and optimism. For instance, (Wexner 1954; Collier 1996; Kaya, Epps 2004) found that participants associated Yellow with feelings of happiness and positivity. The underlying reason often being its association to the sun, which is naturally seen to brighten peoples’ moods and evoke an atmosphere of positivity. In fact, many brands that promote sun creams use Yellow as the primary colour in their palette to enhance this association and distinguish themselves from normal day-to-day creams. For instance, Nivea’s sun cream collection is emphasised with the Yellow/Orange bottle caps, whereas the brand’s other daily creams have no elements of Yellow. However, in certain cases Yellow has also been associated with feelings of disgust. Kaya and Epps (2004) provide an alternative association of the colour, where they mention the possibility of Yellow being associated to sickness elements such as vomit. However, this does not seem to be a common association and is one that is enhanced with the presence of a Yellow/Green combination.

Lastly, Green is a colour that has long been known to have powerful colour-emotion associations. With its strong connection to nature, Green is often referenced as a soothing colour promoting harmony, and calmness (Wexner 1954; Kaya, Epps 2004). In fact, it is not uncommon to hear that people living in cities often show more signs of frustrations and anger than people living in villages. This is oftentimes due to easier access to nature in villages as compared to the intense construction in cities that sets limits to Green areas.

In a study by Hemphill (1996), findings suggests that Green was commonly associated with nature, grass and trees eliciting feelings of harmony and reminding people of springtime. This aligns with Kjellgren and Buhrkall (2010) who in their study explore the restorative effect of a natural environment with that of a simulated natural environment, where they also reveal that participants significantly felt a union with nature and their feelings of harmony in connection to the natural environment as compared to the simulated one. Similarly, Nieuwenhuis, Knight et al. (2014), in their study where the effects of office environments on employee well-being were explored, suggested that office spaces with Green elements, such as plants, positively influenced employees' perceptions of well-being, suggesting that Green elements promote feelings of harmony and peace.

While individuals exhibit diverse emotional, psychological, and behavioral reactions in an environment featuring various colours because they link these colours to distinct connotations (Shanks 2010), the effect of colour stimuli might not always be as obvious because individuals react to them in a complex manner. Other factors may play a role such as cultural and gender differences. For instance, whereas in Western cultures, common associations to Red, like fire and blood, typically symbolise danger, in contrast, in traditional Chinese culture, fire far from represents danger but rather a tool to scare imaginary concepts like monsters (Wen et al. 2014). This cultural figure is an example that can be used to explain why the Chinese use Red to pay for good luck, fortune, peace, and safety. Moreover, individuals within the same environment are likely to share common experiences, which as a result may form cultural conventions of colour-emotion associations (Hanada 2018).

Similarly, gender differences might also play a role in the way colours are perceived. A study by Zentner (2001) showed sex differences in colour-emotion associations reported in minors. For instance, girls preferred brighter colours more when compared to boys. Although these sex differences might be attributed to stereotypical associations of girls with Pink and boys with Blue, this can result in the eventual association of favourite colours with positive emotions.

The intriguing relationship between colour and emotions has captivated the attention of researchers across various fields. According to Rathee and Rajain (2019), colour is a core component of many sensory marketing strategies, having the power to stimulate consumers' emotions and influence their perceptions and attitudes all while helping companies hold an edge over their competitors. Objects of all sorts inherently possess colours, and the emotional responses evoked by these colours significantly impact our daily experiences, underscoring the significance of the emotional associations linked to colours.

The above studies have delved into the various colour-emotion associations established in literature, however, the complex relationship between specific colours and the emotions they evoke still holds room for further exploration.

3.4 Definition of Emotions

So far, a review of how colours related to different emotions has been presented. However, it is important to delve into an understanding of the concept and psychology of emotions to make better sense of these associations.

Primarily, one widely accepted definition of emotions is provided by Ekman (1992), who claims that emotions are discrete, basic affective states characterised by specific physiological, cognitive, and behavioural patterns. These patterns include facial expressions, physiological changes, and subjective experiences.

While the study of emotions is a very complex area within psychology, psychological research has offered further insights into the underlying processes of emotions, which can be applicable in the context of colour. In the context of visual perception, it is useful to understand the

foundational definitions of emotions in order to investigate how colours, as a visual stimulus, can be harnessed to elicit and influence specific emotional responses in consumers. To facilitate this understanding, further insight can be gained by taking a look at some explanatory frameworks on how colours interact with emotions.

3.4.1 Explanatory frameworks on colour- emotions associations

Explanatory frameworks on how colour elicits emotions encompass a broad spectrum of theoretical concepts and empirical findings. Such frameworks highlight the complex nature of colour-emotion relationships, highlighting the importance of psychological, biological, and cultural factors to better understand the influence of colour on the human emotional experience.

A better understanding of the colour-emotion associations and what mediates these associations can be understood through established frameworks, such as the Circumplex Model of Emotions. Russell (1980) presented a circumplex model of emotion/affect which depicts emotions in a circular layout around two axes; pleasantness/unpleasantness against high arousal/low arousal. Hanada (2018) in his study used this model to test colours' association with emotions by matching the colour wheel with the circumplex model. Through a correspondence analysis, he hypothesized that if the colour-emotion associations reflect an underlying correspondence between the colour and emotion circles, the circles would overlap. On the contrary, if a different principle mediated colour-emotion associations, the configuration of colours and emotions would not resemble the colour and emotion circles.

Further examples include the Appraisal Theory. Arnold (1960) speaks of an appraisal theory which suggests that emotions result from the evaluation of situations in relation to one's goals and desires. This is supported by Roseman, Smith (2001) who states that emotions arise from an individual's evaluation of a situation, rather than the situation itself (Roseman, Smith 2001). In the context of colours, this means that colours are appraised differently, leading to varied emotional responses where Roseman, Smith (2001) argues that people who appraise the same situation in significantly different ways will still feel different emotions. This perspective emphasises the cognitive aspect of emotions, highlighting that they are not solely reactive but also involve subjective appraisal of one's environment.

Further empirical research has used measures such as electroencephalography (EEG) and skin conductance to acquire insights into the emotional impact of colour. One such study by Wilms and Oberfeld (2018) used several physiological parameters, such as heart rate to determine the effects of coloured LED displays on emotions. This study demonstrated that specific colours can lead to distinct physiological responses such as changes in heart rate or skin conductance, which reflect emotional arousal.

Although findings from such studies have proved to be useful in the understanding of colour-emotion principles, questions are still raised about their reliability. In fact, Hanada (2018) claims that the effects of colours on physiological processes or emotions may not be the cause of the colour-emotion associations, but, rather, the results of them where physiological effects may be caused by the colour–emotion associations formed by processes other than physiological ones. One such example is that emotional associations of Red with excitement can equivalently increase arousal as the memory of experiences related to Red (Hanada, 2018).

3.5 Summary

While ongoing interdisciplinary research continues to uncover the complex dynamics of colour psychology and its impact on human emotions, it is useful to understand the foundational principles that have already been established. This versatile exploration between colour and emotions emphasises the pivotal significance of colour in the human psyche, offering a better understanding of the relationship between sensory stimuli and the complexity of human emotions and behaviours. In addition, this interdisciplinary approach intertwines the study of colour-emotion associations with strategic aspects of marketing, providing a holistic perspective on how colours can impact consumer behaviour as a function of emotions.

Chapter 4: Colour on Purchase intent

4.1 Introduction

Colours have been a subject of remarkable research interest in existing literature and have been demonstrated to influence human behaviours significantly. In fact, research conducted on the effect of colour in marketing stated that colour is one of the most important factors for fast decisions regarding product choice (White, Martinez et al. 2021).

This connection between colour and consumer behaviour aligns with insights from Schlack and Albright (2007) who state that learning and comprehension of visual data through associations is established during the early phases of visual processing and serves as a crucial factor in facilitating swift decision-making and promoting survival.

That said, the effect of colour on emotions and subsequently purchase preferences is critical in marketing as it can play an influential role in shaping consumer attitudes towards various products, contributing to the differentiation of products and brand and corporate images (Hanada, 2017).

4.2 Definition of Purchase Intention

The concept of 'purchase intent' is considered as the anticipated shopping behaviour of individuals in short-term buying decisions. Moreover, the intention of purchase could be described as future projection of consumer behaviour or a reflection of one's action and short-term behaviour in a specific setting of the research (Flavian et al. 2006). Whitlark et al. (1993) describe intention to purchase as a probability or likelihood that the individual will actually purchase the product or service.

Understanding and measuring purchase intent is integral to gaining insights into consumer decision-making and can significantly contribute to sensory marketing strategies. Whether it's the visual appeal of packaging, or the tactile experience of using a product, aligning the adequate sensory elements with consumer preferences can enhance the overall perception and desirability of the product.

4.3 Effect of Emotions on Purchase Intent

Human behaviour and decision making is a complex interplay of cognitive processes, emotions and social influences that are not always simple to understand. Social psychologists like Fishbein and Ajzen have devised psychological models to understand this relationship better. One such model is the Theory of Reasoned Action (TRA) which is a model that seeks to explain and predict human behaviour in the context of decision making.

This theory is rooted in the idea that people make rational and systematic decisions based on their attitudes and subjective norms. The core concept of this theory is that an individual's intention to engage in a specific behaviour is a critical determinant of whether that behaviour will actually be performed (Ajzen 1991).

Attitudes represent an individual's evaluation of the potential outcomes and consequences of a specific behaviour, leading to positive or negative feelings about it, whereas subjective norms account for the influence of social norms and opinions of significant others in an individual's life. The combination of these two components indicates how likely a person is to perform the behaviour. The stronger the positive attitude and subjective norm, the more likely the intention would be to perform the action.

This theory has been widely applied in various fields serving as a valuable model to giving practitioners further insight into human behaviour, particularly within the niche of consumer decisions. This can thus form an interesting link with the field of colour psychology where colours have the capacity to shape perceptions and transcend their visual appeal to influence decision-making processes.

4.4 Link Between Colour and Purchase Intent

Studies indicate that consumers typically form an initial assessment of a product within the first 90 seconds of interaction, and a substantial portion, ranging from 62% to 90%, of this evaluation is influenced solely by the product's colour (Singh 2006). To further this, Kumar's (2017) study makes a reference to how 95% of consumer's decision-making is determined by the subconscious, with only 5% being linked to rationality, which in this context sheds further light on the subconscious stimulation of colour associations that are likely to determine consumer intentions.

In relation to colour and consumer behaviour, colour is known to evoke emotional responses and influence mood in various settings, such as in physical shopping environments (e.g., Babin et al. 2003) and in online shopping environments (e.g., Bagchi, Cheema 2013) where decision-making is crucial.

One example of this can be seen in the study by Biers and Richards (2005) which focuses on the background colour's effect on product choice in an e-commerce environment. Findings from the study suggest that warm colours, such as Red, Yellow, and Orange, delayed consumers' purchase intention when high priced items were featured on those backgrounds. In contrast, cool backgrounds, with Blue and Purple, evoked higher levels of purchase intention with the same items.

The preference for cool toned colours is seen not only in relation to online elements, but also in physical contexts. Studies drawn from parallel literature found that when participants were exposed to varied store interiors, they reacted more favourably to cool toned store environments than warm toned ones. The participants rated the colour Blue as more favourable and likeable and had higher purchase intentions compared to the warm toned, Orange shopping environment (Babin et al. 2003). This general finding has been upheld by previous studies such as Belizzi and Hite (1992) who argue that people respond more positively in a Blue retail store than a Red one, where they are more likely to purchase products from Blue environments compared to Red for instance. The reason for this being that Blue walls make consumers perceive more spaciousness, relieving any negative thoughts associated to crowding while enhancing people's sense of control while shopping (Hui, Bateson 1991). The idea of more

control in a shopping environment in return produces more satisfaction, which evokes consumers' approach motivation (Mehta, Zhu 2009) and ultimately purchase intention.

Overall, studies that tested the relationship between emotional states of pleasure and arousal on consumer's purchase intent showed that the influence of emotions is significant on the intention to purchase and that emotions thoroughly affect the consequent behavioural responses of consumers. In fact, Labrecque and Milne (2012) in their study discuss the development of a two-dimensional framework for colour, in which the first dimension is believed to trigger feelings of arousal, producing physiological reactions while the second dimension is said to stimulate evaluative responses that influence attitude change. This approach provides a valuable perspective, bridging the gap between the physiological and evaluative aspects of emotional responses to colour stimuli.

4.5 Summary

In summary, there seems to be a strong correlation between emotions and purchase intention, where the higher the attractiveness of a product, the higher the intention. In this case, the example of retail store environments was used to highlight purchase intention as a function of colour-emotion associations. However, this extends beyond this particular context and can interfere with other factors such as the previously discussed brand perception, which plays a key role in how certain colours are perceived, and consumer's attitudes towards them.

Section C: Details about Research project

Chapter 5: Method

5.1 Introduction

A pragmatic approach using mixed methods was adopted whereby a dominant-less dominant design utilising a qualitative approach to complement the quantitative part (Tashakkori & Teddlie, 1998) was used. The research strategy adopted was an experimental design used to test the effect of colour on emotions, and purchase intention as a function of emotions.

5.2 Participants

A probability sample approach was taken whereby participants were directly randomly approached to participate by third parties unrelated to the experiment. Individuals were selected according to their proximity to the location where the experiment took place, immediate availability, and willingness to participate in the standardised experiment conducted on the spot.

29 participants took part encompassing both males and females over the age of 18. Almost half the participants were within the age category of 18-24, followed by 27% in the 25-34 age group, 10% in the 35-44 and 45-54, with only 3% being 55+.

The inclusion of both genders aimed to make the study findings more broadly applicable, while the specific age criterion was established in consideration of the potential difference of fashion purchasing power and behaviour between adults and minors. Adults generally have greater autonomy and financial resources for fashion purchases when compared to minors. Therefore, by including participants with purchasing power, the study ensured they had the means to make fashion-related purchases, thus contributing to the attainment of relevant insights.

Due to the nature of the study, another relevant criterion for participation in the experiment was that of ensuring participants did not have colour vision deficiencies. This commonly refers to the decreased ability to see colour or differences in colour. Hence, by excluding colour-blind participants, there was a certain level of consistency obtained in how participants perceived and interpreted colours. In addition, the exclusion of such participants was also crucial for homogeneity and reliability by reducing potential confounding variables that are not relevant to the study.

By having clear inclusion criteria such as age, purchase power, and normal colour vision, the statistical validity of the experiment was enhanced, allowing for the control of certain variables for more precise conclusions.

5.3 Instruments and procedures

The actual experiment was set up by configuring the tasks on a computer station which was assigned to participants in a standardised manner to ensure that every participant received the same treatment. A specific protocol was adhered to which was as follows: Upon arrival, participants were welcomed and provided with an information letter ([Appendix 3](#)) describing the study's purpose and procedures. This was accompanied by an oral explanation to better clarify the steps of the experiment and address any potential misunderstandings. Maintaining transparency was of key importance, therefore, participants were allowed to seek clarification on any aspects of the experiment that were unclear to them. This practice played a significant role in improving the accuracy of the results collected, as it ensured that participants had a clear understanding of what was expected of them.

Being that one of the criteria to participate in the experiment was that of normal colour vision, each participant was checked for any signs of colour blindness using an online Ishihara test (colorlitelens.com). The test consisted of 12 pseudo isochromatic plates which displayed a solid circle of coloured dots in a randomised size. Within the pattern were differently coloured dots which formed a clear number to those with typical colour vision. At this stage, participants were asked to record the number/s they could see on each plate, and upon completing the 12 rounds, were given results. The overall results indicated that all participants had successfully passed the test, allowing them to proceed with the experiment.

Participants were subsequently provided with a consent form ([Appendix 2](#)) containing all the essential information about their participation in the experiment, such as the experiments' procedure, data usage and privacy measures, ensuring that they were fully informed and willingly agreed to take part in the research with no unintended surprises.

In addition, participants were encouraged to ask questions for further clarification. This approach ensured that they had a comprehensive understanding of the study and could provide informed consent before proceeding.

The first phase of the experiment was the stimulus (the Independent Variable). To create the stimulus, a design programme was used to craft 16 panels split among two apparel items; 8 which consisted of t-shirts and 8 which consisted of hoodies. Each panel displayed four items in a quadrant pattern, i.e., the t-shirt panel had 4 t-shirts (Figure 1.0), and the hoodie panel had 4 hoodies (Figure 1.1).



Figure 1.0 Example of T-Shirt panel



Figure 1.1 Example of hoodie panel

The colours chosen were based on established colour-emotion associations from the literature and the same shades of Yellow, Red, Blue and Green were used for all the 16 panels, with the only varying factor between them being the sequence in which the colours were placed. This served as a control measure to eliminate order bias that could occur from observing the colours in a particular sequence. The shape, form, brand, and size were kept consistent among all colours so that the only variable manipulated within each product category, would be the colour of the item itself. The apparel visuals were extracted from the online retail platform, Shein, and the colour selection process was meticulously executed to strike the right balance between brightness and contrast so as not to divert the viewers' attention away from the core aspect of the study. In addition, the apparel items selected were purposely t-shirts and hoodies due to their relatively gender-neutral characteristics. This deliberate selection was made to mitigate any potential gender bias by selecting items that have strong associations to one gender, such as skirts.

The set of 8 digital display panels created for t-shirts and hoodies was stored in a folder with each t-shirt panel randomly labelled with a number from 1-8, with the same procedure repeated for hoodies too.

T-Shirts

To initiate the experiment, participants were seated in front of a computer and were randomly assigned a unique digital display panel using an online random number generator, where the number generated corresponded to the number of the panel. In addition, the screen brightness slider was adjusted so as to ensure the colours were adequately visible without causing eye strain. This same level of brightness was used for all the participants to ensure standardisation.

Due to the relatively simple stimulus complexity, participants were asked to observe each item on the display panel independently for a period of 10 seconds, making it a total of 40 seconds. During this phase, participants were required to observe each coloured item and reflect on any associations and emotions they felt while seeing each colour. A mobile stopwatch was used to time the duration of the stimulus and the display panel window was manually closed as soon as the 40 seconds had elapsed.

At the end of the cycle, after viewing the t-shirt visual display, participants were asked to fill in a self-assessment questionnaire related to what they had just seen.

The first part of the questionnaire consisted of an emotion word rating scale, where participants were asked to rate the intensity of the emotions they felt in association with each colour. For each colour, they were asked to indicate the extent to which the 12 given emotions appealed to them, using a scale from 1 to 5, where 1 = “Not at all”, 2 = “A little bit”, 3 = “Somewhat”, 4 = “Highly” and 5 = “Extremely”. For example: “To what extent does the colour Yellow of the t-shirt arouse in you the following emotions: Cheerfulness, Optimism, Energy, Passion, Aggression, Urgency, Competence, Tranquillity, Trust, Freshness, Disgust, Harmony.”

These 12 emotions were used for the other 3 colours too.

Once this was complete, the same procedure was then repeated for the hoodie panel too, which was the second phase of the experiment.

Hoodies

Participants were once again randomly assigned to a digital display panel using a random number generator, where the number generated corresponded to the number of the panel. They were asked to follow the exact same steps as they had followed for the t-shirt panel. At the end of the cycle, after viewing the hoodie visual display, participants were asked to fill in the self-assessment questionnaire related to what they had just seen.

This consisted of the exact same emotion word rating scale, where participants had to rate the intensity of the emotions they felt in association with each colour. For each colour, they were asked to indicate the extent to which the 12 given emotions appealed to them, using a scale from 1 to 5, where 1 = “Not at all”, 2 = “A little bit”, 3 = “Somewhat”, 4 = “Highly” and 5 = “Extremely”. Example: “To what extent does the colour Blue of the hoodie arouse in you the following emotions: Cheerfulness, Optimism, Energy, Passion, Aggression, Urgency, Competence, Tranquillity, Trust, Freshness, Disgust, Harmony.”

These 12 emotions were used for the other 3 colours too.

Once this was complete, the final phase of the experiment focused on their purchase intention in relation to the encountered stimulus.

Part 2a: Purchase Intention

This part of the experiment included a self-assessment of purchase intention using a single item “I am likely to purchase the [apparel] in the [name of colour]”. Here, participants were asked to rate the degree to which they would purchase each colour of the apparel items featured in the visuals. A Likert scale was used once again, from 1 to 5 where 1 = “Not at all”, 2 = “A little bit”, 3 = “Somewhat”, 4 = “Highly” and 5 = “Extremely”.

Part 2b: Additional Insights

The final part of the questionnaire was of qualitative nature, in conjunction with part 2a. Here, participants were asked two open-ended questions which required them to reflect on their answers in relation to their purchase intentions by providing a simple explanation or reason behind their choices together with some insight on the frequency of their purchases with respect to the two apparel categories.

Pilot Study

In preparation for the main experiment as described above, a pilot test was initially conducted to validate and refine the methodology. This preliminary phase served as a crucial step in ensuring the experiment's reliability and effectiveness.

During the pilot test, 5 participants engaged in the study protocol. The primary objectives were twofold: firstly, to identify any potential issues with the experimental setup, such as technical glitches or ambiguities in the instructions, and secondly, to evaluate the clarity and relevance of the selected survey questions and stimuli. Feedback from the pilot participants proved valuable in fine-tuning the experiment by making the necessary adjustments in order to ensure more meaning and accuracy in the data collected and ultimately, contribute to the overall quality and validity of the research findings.

The pilot test led to some adjustments in the survey format. For instance, participants were initially required to select which emotions they felt in association with each colour of each item from a choice of three emotions. In the revised version (as shown in [Appendix 1](#)), all 12 emotions were presented, and participants were asked to rate the degree to which each emotion applied. This change ensured more precision as it aimed to accommodate emotions that participants may have wanted to select but could not due to limited options.

Another change derived from the pilot test was that of altering the sequence of the display panel interactions. In the pilot study, participants first viewed both the t-shirt and hoodie panels one after the other and then answered all the survey questions. The revised approach, however, had participants first view the t-shirt panel, respond to its questions, and only then move on to the

hoodie panel and its respective questions. This change aimed to mitigate any potential confusion of viewing the two panels in a quick succession and answering all questions at once. Instead, by allowing participants to focus on one panel at a time and answer the corresponding questions immediately, they were able to distinguish the t-shirt related and hoodie related questions more easily.

Due to the nature of the experiment, a strict protocol was put in place in the form of a guide to envision the activities that will take place and to ensure a robust experiment. According to Giraldo et al. (2019), experimental protocols are paramount when planning, executing, and publishing research across various fields, particularly regarding the documentation of materials and methods. They mention that protocols in the form of a checklist are particularly functional as they serve as active reminders.

In this case, a checklist form ([Appendix 6](#)) was created to ensure that the experiment sticks to the original plan and ensures consistency across the sample, producing more credible results. By continuously following this protocol with each participant, the overall accuracy and reliability of the experiment was ensured.

5.4 Analysis

The majority of the data was analysed quantitatively using SPSS, with a minor section being qualitative. Further details about the analysis per research question are provided below.

RQ 1: Do colours of apparel products evoke emotions?

The means of the different colours of t-shirts and hoodies were computed with respect to each of the 12 emotions to identify the different associations and ranking. Moreover, a Paired Sample T-Test was performed to identify any statistically significant differences between the t-shirts and hoodies of the same colour for each of the emotions listed. This was done to assess the degree to which the individual colours evoked the specific emotions independent of the type of apparel (no significant difference) or whether the emotions were attributed to the difference in apparel (significant difference).

RQ 2a: To what extent does colour affect the purchasing intention of apparel products?

A correlation analysis was carried out to identify the relationship between the purchase intention as a function of the different emotions for each coloured apparel item. On the basis of this data, significant correlations were used as the sole predictors in a linear regression analysis to identify the extent to which these elicited emotions for each colour of each apparel category contributed to the purchase intention of the respective colour using adjusted R squared as the percentage explained variance on intention to purchase.

RQ 2b: How do participants construe their choice of colour in response to their likelihood to purchase?

The qualitative data gathered served as additional insight to form a better understanding on the general underlying reasons behind the participants' purchase intentions of the colours in question. This was strategically presented at the end of the survey so that participants could reflect on their previous responses (part 2a) and articulate the rationale behind their purchase intentions for the different colours.

5.5 Ethics

To conform with the ethical guidelines, the project details were adequately described in the FREC forms to ensure they complied with the required ethical standards. In addition, participants were fully informed about the nature and purpose of the study together with reassurance that any personal information provided would be kept strictly confidential. Participation was entirely voluntary, and consent was obtained prior to the experiment. In line with this, a comprehensive written and oral explanation was provided to inform participants on how their data would be utilised and stored. Permission was acquired to use their data solely for research purposes. Lastly, participants were kept assured that no physical or emotional harm would occur as a result of their participation in the study and that their health and well-being would remain a top priority avoiding any undue discomfort or stress during or after the experiment.

Chapter 6: Results

RQ 1: Do colours of apparel products evoke emotions?

In table (1.0), the mean values of the different colours of t-shirts are computed with respect to each of the 12 emotions.

Table 1.0 Mean values of coloured t-shirts in association with emotions

Colour	Yellow	Red	Blue	Green
Cheerfulness	3.28	2.69	2.59	2.86
Optimism	3.28	2.55	3.00	3.17
Energy	3.59	3.62	2.86	3.07
Passion	2.21	3.90	2.48	2.52
Agression	1.24	3.24	1.34	1.41
Urgency	1.69	3.24	1.69	1.72
Competence	1.83	2.59	3.07	2.83
Tranquility	2.48	1.83	3.31	3.14
Trust	2.62	2.38	3.76	3.55
Freshness	3.17	2.10	3.24	3.14
Disgust	1.69	1.28	1.31	1.38
Harmony	2.66	2.07	3.21	3.41

***Bold values refer to the highest mean for each of the emotions when observed horizontally.**

T-Shirts

The results for **t-shirts** indicate that the Yellow t-shirt has the highest mean for 'Cheerfulness' and 'Optimism' when compared to the other colours. Red has the highest mean value for 'Energy', followed closely by Yellow, whereas Blue ranks the lowest for the emotion. Red also has a higher mean in association with 'Passion' when compared to the other colours which are within similar ranges. In addition, Red also scores a lot higher for 'Aggression' when compared to the rest, having a mean of 3.24 whereas the rest of the colours are within the range of 1.24-1.41 mean values. The same is the case for 'Urgency', where Red displays a mean value of 3.24 while the rest have a mean score in the range from 1.69-1.72. On the other hand, in association with 'Competence', the Blue t-shirt has the highest mean value, 3.07, compared to the other colours, where Yellow has an evidently lower mean, 1.83. As for 'Tranquility', the warm colours Yellow and Red have lower mean values in comparison to the cooler colours; Green and Blue. Blue, followed closely by Green scores the highest mean value for 'Trust' and 'Freshness', with Red scoring the lowest for both. The overall mean values for the emotion of 'Disgust' are similar, with Yellow having the highest mean and Red having the lowest. Lastly, for 'Harmony', Green is in the lead with a mean value of 3.41, followed closely by Blue with a value of 3.21, whereas Red is ranked the lowest, 2.07.

Hoodies

In table (1.1), the mean values of the different colours of hoodies are computed with respect to each of the 12 emotions.

Table 1.1 Mean values of coloured hoodies in association with emotions

Colour	Yellow	Red	Blue	Green
Cheerfulness	3.14	2.76	2.90	2.83
Optimism	3.03	2.90	2.86	2.93
Energy	3.14	3.66	3.00	2.97
Passion	2.07	3.86	2.55	2.28
Agression	1.38	2.52	1.52	1.41
Urgency	1.93	2.93	2.10	1.90
Competence	1.97	2.41	3.17	3.00
Tranquility	2.59	1.86	3.00	3.45
Trust	2.72	2.28	3.38	3.34
Freshness	3.00	2.14	2.90	3.03
Disgust	1.62	1.55	1.41	1.38
Harmony	2.48	2.21	3.14	3.31

***Bold values refer to the highest mean for each of the emotions when observed horizontally.**

The results for **hoodies** indicate that the colour Yellow of hoodies, has the highest mean for ‘Cheerfulness’, being 3.14, whereas the other colours are in the range of 2.76-2.83. Similarly, Yellow has also shown the highest mean value for ‘Optimism’. With respect to ‘Energy’, Red has the highest mean, followed by Yellow with Green scoring the lowest mean value. Just like with the t-shirts, Red has once again scored the highest mean value in association with ‘Passion’ and ‘Aggression’ when compared to the other colours. The same is the case in relation to ‘Urgency’ when compared to the other colours, however, it is very closely followed by Blue

unlike with the t-shirts, whereas Yellow and Green both have relatively lower mean values. Just as with the t-shirts, Blue is seen to score the highest mean for ‘Competence’, followed by Green. Similarly, to the t-shirts, in association with ‘Tranquility’, the cooler colours; Green, 3.45, and Blue, 3.00, have higher mean values compared to the warmer ones, where Red is seen to have a significant drop, having a mean value of 1.86. Once again, a notable difference can be seen between the warm colours and the cool colours in association with the emotion of ‘Trust’, where Blue and Green have higher mean values and Red and Yellow score lower. With respect to ‘Freshness’, Green once again has the highest mean, followed by Yellow. On another note, feelings of ‘Disgust’ are mostly associated with the colour yellow, just as is the case with the t-shirts, but not substantially different to the other mean values. Lastly, just as is the case with t-shirts, the cooler colours, Green and Blue prevailed in mean values for ‘Harmony’ when compared to Red and Yellow.

Table (1.2) provides the results of the Paired Sample T-test where only the significant pairs are presented, and the direction of the highest mean difference per apparel is indicated by T=t-shirt and H=hoodie.

Table 1.2 Paired Sample T-Test

Colour	Yellow	Red	Blue	Green
Cheerfulness			T<H	
Optimism				
Energy	T>H			
Passion				
Aggression		T>H		
Urgency			T<H	
Competence				
Tranquility				T<H
Trust			T>H	
Freshness				
Disgust				
Harmony				

As can be seen from table 1.2, the majority of the paired sample t-tests were not significantly different meaning that the colour elicited similar emotions irrespective of the apparel. However, in a few cases the apparel seemed to have made a difference (full results attached in [Appendix 4](#)).

This was the case for Blue, which had a p-value of 0.026 suggesting that the observed difference in 'Cheerfulness' scores between Blue t-shirts and Blue hoodies is statistically significant, thus rejecting the null hypothesis. This indicates that the emotion of 'Cheerfulness' was influenced more by the type of apparel than by the colour itself, where in this case the hoodie elicited higher levels of the emotion.

Similarly, another notable difference is seen for the emotion of 'Aggression', where the p-value is .005 suggesting that the observed difference in 'Aggression' scores between Red t-shirts and Red hoodies is statistically significant, implying that the Red t-shirt elicited a sense of 'Aggression' far greater than the Red hoodie, which implies that there are occasions when the colour on the apparel generates a perception of emotion and not the colour itself. In this case, the null hypothesis is once again rejected.

In the context of the colour Blue, the observed difference in 'Urgency' scores between Blue t-shirts and Blue hoodies is statistically significant, thus rejecting the null hypothesis. Here we note that the Blue hoodie elicited a stronger sense of 'Urgency' than the Blue t-shirt, hence once again the apparel generates a perception of emotion more than the colour itself, rejecting the null hypothesis.

Similarly, the p-value recorded of 0.019 for 'Trust' suggests that the observed difference in 'Trust' scores between Blue t-shirts and Blue hoodies is statistically significant, where the Blue t-shirt induced a higher sense of 'Trust' when compared to the Blue hoodie, insinuating that the perception of emotion is owed to the apparel item over the colour itself.

A significant difference was also seen for Green, where the p-value recorded of 0.036 suggests that the observed difference in 'Tranquility' scores between t-shirts and hoodies is statistically significant, thus rejecting the null hypothesis. In this case, the Green hoodie induced a greater sense of tranquility when compared to the Green t-shirt.

Overall, the most notable and significant difference is attributed to the colour Blue, which implies that the context, or in this case, form of apparel item is attributable to the emotions elicited, particularly in the context of ‘Trust’, ‘Cheerfulness and ‘Urgency’. Nonetheless, the overall findings reveal that there are only a few cases (6/48) of statistically significant disparities in the emotions evoked by the two categories of apparel items, indicating that on the whole, colour is a primary factor in eliciting emotions. Therefore, in most cases, the null hypothesis is upheld.

RQ2a To what extent does colour affect the purchasing intention of apparel products?

Table (1.3) shows the significant correlation coefficients and the subsequent shared variance in percentage using linear regression analysis of the significant emotions in relation to intention to purchase (full results attached in [Appendix 5](#)).

The adjusted R^2 is based on the predictive model of the significant correlations. Beta coefficients are not being shown in this diagram.

E1=Cheerfulness, E2=Optimism, E3=Energy, E4=Passion, E5=Aggression, E6=Urgency, E7=Competence, E8=Tranquility, E9=Trust, E10=Freshness, E11=Disgust, E12=Harmony

Table 1.3 Correlations between the intention to purchase a coloured apparel and respective emotion for that apparel

	E1 CH	E2 OP	E3 EN	E4 PA	E5 AGR	E6 URG	E7 COM	E8 TRA	E9 TRU	E10 FRE	E11 DISG	E12 HAR	R ²
I am likely to purchase the Blue T-shirt					-.372		-.381				-.436		43%
I am likely to purchase the Red T-Shirt	.371	.371		.417		-.375							31%
I am likely to purchase the Green T-shirt	.612	.517	.500	.479			.487	.384	.486	.390	-.488	.507	41%
I am likely to purchase the Yellow T-shirt		.424		.393			.523	.467					24%
I am likely to purchase the Blue Hoodie	.413	.390	.483	.524							-.421		32%
I am likely to purchase the Red Hoodie		.385							.501				20%
I am likely to purchase the Green Hoodie	.418			.566			.564		.566		-.517	.513	51%
I am likely to purchase the Yellow Hoodie	.373						.631	.442		.528		.461	30%

As can be seen in the above table (1.3), participants were most likely to buy Green or Blue apparel as a result of emotional associations than they were to buy Red or Yellow due to their respective emotional connections.

RQ 2b: How do participants construe their choice of colour in response to their likelihood to purchase?

Additional insights obtained from participants provided a variety of reasons behind their intention to purchase particular colours of t-shirts and hoodies over others.

For some, personal preference was a big motivator, hence they opted for the colours that are within their liking or those that they wear often.

“I like quiet and elegant colours, nothing very bright or cheerful.”

Others mentioned that they opted for certain colours due to the emotions exhibited by them, with the main emotions mentioned being happiness, positivity, calmness, cheerfulness, comfort, peace, freshness, and energy.

“I would personally purchase the Green hoodie as it reminds me of something fresh and feelings of positivity. The Red t-shirt and hoodie I am less likely to purchase due to feelings of aggression which might put me in a bad mood”

Some others took into account the aspect of style, saying that their intention to purchase a colour/s was related to how they could pair that colour with others or how they would combine that with clothes they already have.

“I would buy the colour Blue, it gives a really calming feeling and you can pair the colour Blue with almost everything.”

Others went on to speak about colour associations and how specific colours associated them with other elements.

“The Yellow colour always reminds me of something happy, the sunshine that exerts energy” or “I really like Blue or Green because it reminds me of the nature and the sky.”

Lastly, some of the participants mentioned how the colours they intended to purchase the most identified with their personality and were a reflection of their persona.

“I find the colours Blue and Green more suitable for my persona. Blue feels smarter and Green fresher whereas Red and Yellow do not fit or reflect my persona” or “I felt that the colour Blue is smart and can be worn on any occasion but the colour Yellow is unusual and puts one at the center of attention.”

Section D: Project Considerations

Chapter 7: Discussion

7.1 Introduction

The results of the experiment provide valuable insights into the relationship between colour and emotions and how colour influences purchase intention based on emotions, within the context of apparel items. To explore this, an extensive analysis was conducted focusing on Yellow, Red, Blue and Green t-shirts and hoodies as examples of coloured apparel items, and their potential influence on emotions and purchase intention. The data presented in this research suggests that there is an association between colour and emotions experienced by individuals, which is then translated into the extent to which these emotions play a role in purchase intention.

7.2 Summary of findings

Starting with an overview of the findings, this section encapsulates the main insights derived from the experiment.

One key finding is the evident difference in emotional responses to distinct colours across t-shirts and hoodies. Notably, the colour Blue, for instance, consistently elicited higher levels of ‘Trust’ and ‘Competence’ in both t-shirts and hoodies. However, interestingly, the emotional response of ‘Trust’ appeared to be slightly more pronounced in t-shirts compared to hoodies, as evidenced by a greater mean difference in the paired sample t-test. This difference suggests that the type of apparel item may have moderated the emotional response to a certain extent. On the contrary, the mean difference for ‘Competence’ was not of significance, insinuating that the colour elicited feelings of ‘Competence’ irrespective of the apparel item. Nonetheless, ‘Trust’ and ‘Competence’ in connection with the colour Blue have strongly been highlighted in existing literature, particularly within the context of brand identities that aim to reflect their trustworthy values through the use of the colour Blue.

Moreover, the findings revealed that the colour Yellow predominantly triggered feelings of 'Cheerfulness', 'Optimism' and 'Disgust'. This has been the case in numerous other studies where Yellow has consistently been linked with these feelings, such as in the research by Palmer and Schloss (2010) who found a strong link between Yellow and the emotion of happiness. While Yellow's association to 'Disgust' in this experiment was minimal, it still ranked higher than for the other colours, which is also reflected in Kaya and Epps' (2004) study who claimed Yellow to be a reminder of sickness and vomit. These strong colour-emotion associations are also identified through the negligible mean differences between t-shirts and hoodies for all three emotions, insinuating that the colour evoked those emotions irrespective of the type of apparel item.

Similarly, the colour Green consistently induced feelings of 'Harmony' which were irrespective of the apparel item once again. This aligns with the extensive research on the colours' connection to relaxation and comfort due to its underlying association with nature in connection to various studies (Wexner 1954; Kaya, Epps 2004).

Red was observed to consistently trigger feelings of 'Energy', 'Passion', 'Aggression' and 'Urgency' when compared to the other colours. However, the feelings of 'Aggression' were more dependent on the apparel item in question, where t-shirts were linked to a higher feeling of 'Aggression' than hoodies. This consistent association of the colour Red with such emotions aligns with the well-established literature on colour-emotion associations where Red has long been recognised as a colour that evokes dynamic emotions (Singh 2006; Fetterman et. al 2012; Roschk et al. 2016). Moreover, the introduction of different apparel items introduced a layer of complexity whereby it highlighted the importance of form in the way colour is perceived, and hence shed light on the significance of the context-dependent nature of colour-emotion relationships. The latter can be linked to (Hanada 2018)'s claim about the size of stimuli impacting the emotion elicited, where in this case, the hoodie has a larger surface area than the t-shirt, hence there is more colour shown.

The further examination of purchase intention in relation to the colours of apparel items in this study yielded interesting insights. While the primary focus was on the emotional responses evoked by colours, it was also imperative to consider the potential implications of these

emotions on the intention to purchase the apparel items as a function of the significant emotions elicited by them.

The significant correlations noted between each coloured item and intention to purchase that item, indicated that the colours which were most likely to be purchased due to emotions were Green and Blue. Thus, participants were most likely to buy Green or Blue apparel as a result of emotional associations than they were to buy Red or Yellow due to their respective emotional connections. In the case of Green, the significant emotions for purchase intention were 'Cheerfulness', 'Optimism', 'Energy', 'Passion', 'Trust', 'Tranquility', 'Freshness', and 'Harmony', whereas for Blue it was 'Competence'. This forms an interesting observation which aligns with other research that claims cooler tones to be more preferable and evoke higher purchase intention (Biers, Richards 2005), however in this case, attributes linked to warmer tones, such as 'Cheerfulness', 'Optimism' and 'Energy' have also shown significant contributions to the purchase intention for both Green and Blue apparel, insinuating that it's not solely the emotions that play a role in purchase intention, but also other underlying factors too, which in this case could simply account for personal colour preferences.

On the other hand, the coloured items whose purchase intention was the least attributable to emotions were Yellow t-shirts and Red hoodies. Despite their strong respective colour- emotion associations, the results showed that the overall emotions only contributed 24% and 20% respectively, to the respective purchase intention. This could potentially be because participants rely more on their usual personal colour preferences to purchase a coloured apparel item, despite agreeing with the colour-emotion associations. Being that colour forms part of the overall appeal of a product, this can extensively contribute to consumer expression and hence, if consumers find that their preferred perception is not evoked by these colours, they are less likely to purchase them. This aligns with the concept of the extended self theory which posits that consumers place high value on specific possessions to the point that these items become integral to their self-identity (Belk 1988; Evans, Jamal et al. 2009). Overall, there is the potential for numerous subconscious factors to play a role in consumer purchase intention when colour is in question, and emotions simply form some part of that equation. In fact, this is highlighted by the qualitative data gathered on the participants' reasoning regarding their purchase intentions for the respective coloured apparels, with the main reasons being owed to personal preferences, style, and personality.

7.3 Limitations

While this study has provided valuable insights into the impact of colours on emotions and purchase intention within the context of clothing, there have been several limitations.

Firstly, the research design did not control for culture, which highlights the potential for a broader spectrum of cultural influences among participants. The cultural variances could have potentially impacted how individuals perceived and responded to the given colour-emotion associations altering the homogeneity of the results.

Additionally, the sample size, while sufficient for the scope of this research, may not fully represent the diversity of consumer demographics and preferences. Consequently, there is the possibility that the findings might limit the generalisability to a broader audience.

Furthermore, another limitation is that of the self-report nature of the data-collection, which introduced an element of response bias, where for instance, participants may have provided responses that did not accurately reflect their feelings. This can be due to a variety of factors such as fatigue or misunderstanding of the questions, which would have contributed to some inaccuracies within the data collected.

Lastly, the experiment comprised both visual and written components, introducing a mix of perceptual and linguistic systems within the study. This blend could have created more complexity in maintaining accuracy solely due to the distinction between perceiving a colour visually and linguistically, where for instance the term “Red” may evoke different emotional responses when compared to simply viewing the colour itself.

7.4 Summary

The overall study findings reveal a notable correlation between colours and participants’ emotional responses, shedding light on the established colour-emotion associations. In addition, the study uncovered a significant connection between positive emotional responses to specific colours and an increased likelihood of purchase intentions, in which the cooler tones

scored higher means and evoked the highest purchase intentions as a function of their respective significant emotional associations. Lastly, the qualitative data provided additional depth, offering insights into the underlying motivations influencing participants' purchase intentions.

Chapter 8: Conclusions and future recommendations

In conclusion, the findings of this study suggest that colours of apparel items do indeed play a significant role in evoking specific emotions. The results provide empirical evidence of the emotional associations linked to the specific colours of Yellow, Red, Blue and Green, established from the literature review, with only 6 out of 48 cases being due to the apparel item itself. The extent to which colour affects purchase behaviour as a function of emotions is 51% for hoodies and 43% for t-shirts, attributing to the colours Green and Blue respectively.

These insights hold implications for various industries particularly within retail and apparel, where colour selection can influence consumer emotions and behaviours. By understanding the emotional impact of colour on apparel items, effective sensory marketing strategies can be created to leverage these tactics and emotionally resonate with the target audience.

Finally, the study opens new avenues for future research. Some suggestions include, exploring the emotional impact of colours within diverse cultural contexts, age groups, and consumer segments to gain a more comprehensive understanding of the colour psychology. Moreover, understanding how the relationship between colour and emotions evolves over time and adapts to the changing landscape of consumer preferences and societal influences could form an interesting area of exploration. In essence, this study serves as a steppingstone for the further exploration of the complex dynamic of sensory marketing, offering opportunities to researchers to dig deeper into the captivating area of consumer behaviour in combination with the psychology of colour.

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Appendix 1

Questionnaire:

The Power of Colour in Apparel Items: A Study on Consumer Emotional States and Purchase Intentions.

My name is Dalija Mitrovic and I am currently reading for a Master of Science in Strategic Management and Digital Marketing. I am conducting a research study for my dissertation titled, "The Power of Colour in Apparel Items: A Study On Consumer Emotional States And Purchase Intentions."

The aim of this study is to explore the **link between colours and emotions** and to examine the extent to which **colour affects purchase intention**.

This survey forms part of a controlled experiment and serves as a self-assessment tool to gauge participants' subjective responses to various stimuli related to colour. Additional insight will be gained on how participants of the experiment link their choice of colour to their likelihood to purchase an item of that colour.

The questionnaire will take a maximum of 7 minutes to complete and any data collected will be used solely for the purpose of this study and will be treated with full confidentiality. Should you choose to participate, kindly note that your participation does not entail any known or anticipated risks.

Your participation in this study would help to contribute to a better understanding of how colour influences emotions and purchase decisions in the context of apparel and the findings will have implications for marketers, designers, and retailers in developing and implementing creative and effective colour strategies to improve consumer experiences and drive sales.

Thank you for your time and consideration. Should you have any questions or concerns, please do not hesitate to contact me by e-mail: dalija.mitrovic.17@um.edu.mt.

Age *

- ☐ 18-24
- ☐ 25-34
- ☐ 35-44
- ☐ 45-54
- ☐ 55+

Gender *

- ☐ Female
- ☐ Male
- ☐ Prefer not to say

Section 2 of 4

Part 1: Emotion Word Rating Scale



Please rate the intensity of the emotions you feel in association to each of the colours listed below.

T-Shirts

Please rate the intensity of the emotions you feel in association with the following colours after viewing the T-Shirt panel:

To what extent does the colour **yellow** of the **T-Shirt** arouse in you the following emotions: *

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐

...

To what extent does the colour **Red** of the **T-Shirt** arouse in you the following emotions: *

To what extent does the colour **yellow** of the **T-Shirt** arouse in you the following emotions: *

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐
Freshness	☐	☐	☐	☐	☐
Disgust	☐	☐	☐	☐	☐
Harmony	☐	☐	☐	☐	☐

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐
Freshness	☐	☐	☐	☐	☐
Disgust	☐	☐	☐	☐	☐
Harmony	☐	☐	☐	☐	☐

...

To what extent does the colour **Green** of the **T-Shirt** arouse in you the following emotions: *

To what extent does the colour **Blue** of the **T-Shirt** arouse in you the following emotions: *

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐
Freshness	☐	☐	☐	☐	☐
Disgust	☐	☐	☐	☐	☐
Harmony	☐	☐	☐	☐	☐

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐
Freshness	☐	☐	☐	☐	☐
Disgust	☐	☐	☐	☐	☐
Harmony	☐	☐	☐	☐	☐

Hoodies

Please rate the intensity of the emotions you feel in association with the following colours after viewing the Hoodie panel:

To what extent does the colour **Yellow** of the **Hoodie** arouse in you the following emotions: *

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐
Freshness	☐	☐	☐	☐	☐
Disgust	☐	☐	☐	☐	☐

To what extent does the colour **Yellow** of the **Hoodie** arouse in you the following emotions: *

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐
Freshness	☐	☐	☐	☐	☐
Disgust	☐	☐	☐	☐	☐
Harmony	☐	☐	☐	☐	☐

To what extent does the colour **Red** of the **Hoodie** arouse in you the following emotions: *

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐
Freshness	☐	☐	☐	☐	☐
Disgust	☐	☐	☐	☐	☐
Harmony	☐	☐	☐	☐	☐

To what extent does the colour **Blue** of the **Hoodie** arouse in you the following emotions: *

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐
Freshness	☐	☐	☐	☐	☐
Disgust	☐	☐	☐	☐	☐
Harmony	☐	☐	☐	☐	☐

To what extent does the colour **Green** of the **Hoodie** arouse in you the following emotions: *

	Not at all	A little bit	Somewhat	Highly	Extremely
Cheerfulness	☐	☐	☐	☐	☐
Optimism	☐	☐	☐	☐	☐
Energy	☐	☐	☐	☐	☐
Passion	☐	☐	☐	☐	☐
Aggression	☐	☐	☐	☐	☐
Urgency	☐	☐	☐	☐	☐
Competence	☐	☐	☐	☐	☐
Tranquility	☐	☐	☐	☐	☐
Trust	☐	☐	☐	☐	☐
Freshness	☐	☐	☐	☐	☐
Disgust	☐	☐	☐	☐	☐
Harmony	☐	☐	☐	☐	☐

Part 2a: Purchase Intention

Please rate your purchase intention for the apparel items featured in the display panel.

T-Shirts

Kindly rate your likelihood to purchasing T-Shirts in each of the colours seen:

I am likely to purchase the T-shirt in the Blue colour *

12345

Strongly DisagreeStrongly Agree

I am likely to purchase the T-shirt in the Red colour *

12345

Strongly DisagreeStrongly Agree

I am likely to purchase the T-shirt in the Green colour *

12345

Strongly DisagreeStrongly Agree

I am likely to purchase the Hoodie in the Blue colour

12345

Strongly DisagreeStrongly Agree

I am likely to purchase the Hoodie in the Red colour *

12345

Strongly DisagreeStrongly Agree

I am likely to purchase the Hoodie in the Green colour *

12345

Strongly DisagreeStrongly Agree

More

I am likely to purchase the T-shirt in the Yellow colour *

12345

Strongly DisagreeStrongly Agree

Hoodies

Kindly rate your likelihood to purchasing Hoodies in each of the colours seen:

I am likely to purchase the Hoodie in the Blue colour

12345

Strongly DisagreeStrongly Agree

I am likely to purchase the Hoodie in the Red colour *

12345

Strongly DisagreeStrongly Agree

I am likely to purchase the Hoodie in the Green colour *

12345

Strongly DisagreeStrongly Agree

More

Section 4 of 4

Part 2b: Qualitative

Kindly provide general additional insight into your choices.

Please go back to your extent of purchasing the coloured item. Now, kindly provide a simple explanation or reason for your choice of response. *

Short-answer text

How often do you purchase the clothing items in question? *

Short-answer text

More

59

Appendix 2

Participant's Consent Form

The power of colour in apparel items: A study on consumer emotional states and purchase intentions.

I, the undersigned, give my consent to take part in the study conducted by Dalija Mitrovic. This consent form specifies the terms of my participation in this research study.

1. I have been given written and/or verbal information about the purpose of the study; I have had the opportunity to ask questions and any questions that I had were answered fully and to my satisfaction.
2. I also understand that I am free to accept to participate, or to refuse or stop participation at any time without giving any reason and without any penalty. Should I choose to participate, I may choose to decline to answer any questions asked. In the event that I choose to withdraw from the study, any data collected from me will be erased as long as this is technically possible (for example, before it is anonymised or published), unless erasure of data would render impossible or seriously impair achievement of the research objectives, in which case it shall be retained in an anonymised form.
3. I understand that I have been invited to participate in a controlled experiment setting in which the researcher will display a stimulus and request subsequent responses in order to explore the effect of colour on emotional states and purchase intentions. I am aware that the experiment will take approximately 15 minutes. I understand that the experiment is to be conducted in a place and at a time that is convenient for me.
4. I understand that my participation *does not entail any known or anticipated risks*.
5. I understand that, under the General Data Protection Regulation (GDPR) and national legislation, I have the right to access, rectify, and where applicable, ask for the data concerning me to be erased.
6. I understand that all data collected will be *erased on completion of the study and following publication of results*.
7. I have been provided with a copy of the information letter and understand that I will also be given a copy of this consent form.
8. I am aware that my data will be pseudonymised i.e., my identity will not be noted on transcripts or notes from my interview, but instead, a code will be assigned. The codes that link my data to my identity will be stored securely and separately from the data, in an encrypted file on the researcher's password-protected computer, and only the researcher will have access to this information. Any hard-copy materials will be placed in a locked cabinet/drawer. Any material that identifies me as a participant in this study will be stored securely for the duration of the study.
9. I am aware that my identity and personal information will not be revealed in any publications, reports or presentations arising from this research.
10. If I feel that the experiment has distressed me in any way, I may make use of the support services information that Dalija Mitrovic will give me at the beginning of the experiment. I am aware that this document comprises a list of free services. The document also includes fee-paying services which I understand I will have to pay for should I decide not to use free services.

I have read and understood the above statements and agree to participate in this study.

Name of participant: _____

Signature: _____

Date: _____

Dalija Mitrovic
dalija.mitrovic.17@um.edu.mt

Professor Vincent Cassar
vincent.cassar@um.edu.mt

Appendix 3

25th July 2023

Information letter

Dear Sir/Madam,

My name is Dalija Mitrovic and I am a student at the University of Malta, presently reading for a Master of Science in Strategic Management and Digital Marketing. I am presently conducting a research study for my dissertation titled The Power Of Colour in apparel items: A study on consumer emotional states and purchase intentions. This is being supervised by Professor Vincent Cassar. This letter is an invitation to participate in this study. Below you will find information about the study and about what your involvement would entail, should you decide to take part.

The aim of my study is to explore the link between colours and emotions, to examine the extent to which colours affect purchase behaviour and to understand how participants link their choice of colour to their likelihood to purchase an item of that colour.

Your participation in this study would help contribute to a better understanding of how colour influences emotions and purchase decisions in the context of apparel. Any data collected from this research will be used solely for purposes of this study.

Should you choose to participate, you will be presented with two virtual displays, each one consisting of a unique clothing category encompassing the same four colours. You will have 10 seconds to look and reflect about each item. At the end of the cycle, you will be presented with a questionnaire and will be asked to rate your emotional appeal and purchase intention for each item according to the given scales described.

Data collected will be treated with confidentiality and will be erased on completion of the study and following publication of results.

Participation in this study is entirely voluntary; in other words, you are free to accept or refuse to participate, without needing to give a reason. You are also free to withdraw from the study at any time, without needing to provide any explanation and without any negative repercussions for you. Should you choose to withdraw, any data collected from your interview will be erased as long as this is technically possible (for example, before it is anonymised or published), unless erasure of data would render impossible or seriously impair achievement of the research objectives, in which case it shall be retained in an anonymised form.

If you choose to participate, please note that your participation does not entail any known or anticipated risks.

Please note also that, as a participant, you have the right under the General Data Protection Regulation (GDPR) and national legislation to access, rectify and where applicable ask for the data concerning you to be erased. All data collected will be erased after completion of the study.

A copy of this information sheet is being provided for you to keep and for future reference.

Thank you for your time and consideration. Should you have any questions or concerns, please do not hesitate to contact me by e-mail dalija.mitrovic.17@um.edu.mt; you can also contact my supervisor over the phone: +356 9946 9025 or via email: vincent.cassar@um.edu.mt.

Sincerely,

Appendix 4

RQ 1 Statistics

Paired Samples Test										
		Paired Differences			95% Confidence Interval of the Difference				Significance	
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df.	One-Sided p	Two-Sided p
air 1	Yellow T-shirt Cheerfulness - Yellow Hoodie Cheerfulness	.138	1.274	.237	-.347	.623	.583	28	.282	.565
air 2	Red T-Shirt Cheerfulness - Red Hoodie Cheerfulness	-.069	1.100	.204	-.487	.349	-.338	28	.369	.738
air 3	Blue T-Shirt Cheerfulness - Blue Hoodie Cheerfulness	-.310	.712	.132	-.581	-.039	-2.346	28	.013	.026
air 4	Green T-Shirt Cheerfulness - Green Hoodie Cheerfulness	.034	.865	.161	-.295	.364	.215	28	.416	.832

Paired Samples Effect Sizes					
		Standardized	Point Estimate	95% Confidence Interval	
				Lower	Upper
air 1	Yellow T-shirt Cheerfulness - Yellow Hoodie Cheerfulness	Cohen's d	1.274	.108	-.258
		Hedges' correction	1.291	.107	-.254
air 2	Red T-Shirt Cheerfulness - Red Hoodie Cheerfulness	Cohen's d	1.100	-.063	-.426
		Hedges' correction	1.115	-.062	-.421
air 3	Blue T-Shirt Cheerfulness - Blue Hoodie Cheerfulness	Cohen's d	.712	-.436	-.813
		Hedges' correction	.722	-.430	-.802
air 4	Green T-Shirt Cheerfulness - Green Hoodie Cheerfulness	Cohen's d	.865	.040	-.325
		Hedges' correction	.877	.039	-.320

Paired Samples Test										
		Paired Differences			95% Confidence Interval of the Difference				Significance	
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df.	One-Sided p	Two-Sided p
Pair 1	Yellow T-Shirt Optimism - Yellow Hoodie Optimism	.241	1.154	.214	-.198	.680	1.126	28	.135	.270
Pair 2	Red T-Shirt Optimism - Red Hoodie Optimism	-.345	1.111	.206	-.767	.078	-1.672	28	.053	.106

Pair 3	Blue T-Shirt Optimism - Blue Hoodie Optimism	.138	.639	.119	-.105	.381	1.162	28	.128	.255
Pair 4	Green T-Shirt Optimism - Green Hoodie Optimism	.241	.951	.177	-.120	.603	1.367	28	.091	.182

Paired Samples Effect Sizes					
		Standardized	Point Estimate	95% Confidence Interval	
				Lower	Upper
Pair 1	Yellow T-Shirt Optimism - Yellow Hoodie Optimism	Cohen's d	1.194	.209	-.161
		Hedges' correction	1.170	.206	-.159
Pair 2	Red T-Shirt Optimism - Red Hoodie Optimism	Cohen's d	1.111	-.310	-.681
		Hedges' correction	1.126	-.306	-.671
Pair 3	Blue T-Shirt Optimism - Blue Hoodie Optimism	Cohen's d	.639	.216	-.154
		Hedges' correction	.648	.213	-.152
Pair 4	Green T-Shirt Optimism - Green Hoodie Optimism	Cohen's d	.951	.254	-.118
		Hedges' correction	.964	.250	-.117

a. The denominator used in estimating the effect sizes.

Paired Samples Test										
		Paired Differences			95% Confidence Interval of the Difference				Significance	
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df.	One-Sided p	Two-Sided p
Pair 1	Yellow T-Shirt Energy - Yellow Hoodie Energy	.448	1.088	.202	.034	.862	2.218	28	.017	.035
Pair 2	Red T-Shirt Energy - Red Hoodie Energy	-.034	1.052	.195	-.434	.366	-.177	28	.431	.861
Pair 3	Blue T-Shirt Energy - Blue Hoodie Energy	-.138	.915	.170	-.486	.210	-.812	28	.212	.424
Pair 4	Green T-Shirt Energy - Green Hoodie Energy	.103	.772	.143	-.190	.397	.722	28	.238	.477

Paired Samples Effect Sizes					
		Standardized	Point Estimate	95% Confidence Interval	
				Lower	Upper
Pair 1	Yellow T-Shirt Energy - Yellow Hoodie Energy	Cohen's d	1.088	.412	.029
		Hedges' correction	1.103	.406	.029
Pair 2	Red T-Shirt Energy - Red Hoodie Energy	Cohen's d	1.052	-.033	-.397
		Hedges' correction	1.066	-.032	-.391
Pair 3	Blue T-Shirt Energy - Blue Hoodie Energy	Cohen's d	.915	-.151	-.515
		Hedges' correction	.928	-.149	-.509
Pair 4	Green T-Shirt Energy - Green Hoodie Energy	Cohen's d	.772	.134	-.233
		Hedges' correction	.783	.132	-.230

a. The denominator used in estimating the effect sizes.

Paired Samples Test										
			Paired Differences			95% Confidence Interval of the Difference			Significance	
			Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p
Pair 1	Yellow T-Shirt Passion - Yellow Hoodie		-.138	1.026	.833	-.190	-.252	.528	724	.28
										Two-Sided p
										.475

Paired Samples Test										
			Paired Differences			95% Confidence Interval of the Difference			Significance	
			Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p
Pair 1	Yellow T-Shirt Competence - Yellow Hoodie Competence		-.138	.833	.155	-.455	.179	.179	28	.190
Pair 2	Red T-Shirt Competence - Red Hoodie Competence		-.172	1.037	.193	-.222	.567	.895	28	.189
Pair 3	Blue T-Shirt Competence - Blue Hoodie Competence		-.103	1.113	.207	-.527	.320	-.500	28	.310
Pair 4	Green T-Shirt Competence - Green Hoodie Competence		-.172	.869	.165	-.511	.166	-1.044	28	.153
										.305

Paired Samples Effect Sizes					
		Standardized	Point Estimate	95% Confidence Interval	
				Lower	Upper
Pair 1	Yellow T-Shirt Competence - Yellow Hoodie Competence	Cohen's d	.833	-.166	.202
		Hedges' correction	.845	-.163	.200
Pair 2	Red T-Shirt Competence - Red Hoodie Competence	Cohen's d	1.037	.166	.531
		Hedges' correction	1.052	.164	.524
Pair 3	Blue T-Shirt Competence - Blue Hoodie Competence	Cohen's d	1.113	-.093	.273
		Hedges' correction	1.128	-.092	.269
Pair 4	Green T-Shirt Competence - Green Hoodie Competence	Cohen's d	.869	-.194	.175
		Hedges' correction	.901	-.191	.173

a. The denominator used in estimating the effect sizes.

Paired Samples Test										
			Paired Differences			95% Confidence Interval of the Difference			Significance	
			Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p
Pair 1	Yellow T-Shirt Aggression - Yellow Hoodie Aggression		-.138	.693	.129	-.402	.126	-1.072	28	.146
Pair 2	Red T-Shirt Aggression - Red Hoodie Aggression		.724	1.279	.237	.238	1.211	3.049	28	.002
Pair 3	Blue T-Shirt Aggression - Blue Hoodie Aggression		-.172	.805	.149	-.479	.134	-1.154	28	.129
Pair 4	Green T-Shirt Aggression - Green Hoodie Aggression		.000	.802	.149	-.305	.305	.000	28	.500
										1.000

Paired Samples Effect Sizes					
		Standardized	Point Estimate	95% Confidence Interval	
				Lower	Upper
Pair 1	Yellow T-Shirt Aggression - Yellow Hoodie Aggression	Cohen's d	.693	-.199	.172
		Hedges' correction	.702	-.196	.168
Pair 2	Red T-Shirt Aggression - Red Hoodie Aggression	Cohen's d	1.279	.566	.955
		Hedges' correction	1.296	.559	.942
Pair 3	Blue T-Shirt Aggression - Blue Hoodie Aggression	Cohen's d	.805	-.214	.156
		Hedges' correction	.816	-.211	.154
Pair 4	Green T-Shirt Aggression - Green Hoodie Aggression	Cohen's d	.802	.000	.364
		Hedges' correction	.813	.000	.359

a. The denominator used in estimating the effect sizes.

Cohen's d uses the sample standard deviation of the mean difference.

Hedges' correction uses the sample standard deviation of the mean difference, plus a correction factor.

Paired Samples Test										
			Paired Differences			95% Confidence Interval of the Difference			Significance	
			Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p
Pair 1	Yellow T-Shirt Urgency - Yellow Hoodie Urgency		-.241	.689	.128	-.504	.021	-1.885	28	.035
Pair 2	Red T-Shirt Urgency - Red Hoodie Urgency		.310	1.039	.193	-.085	.705	1.609	28	.059
Pair 3	Blue T-Shirt Urgency - Blue Hoodie Urgency		-.414	.946	.176	-.773	-.054	-2.357	28	.013
Pair 4	Green T-Shirt Urgency - Green Hoodie Urgency		-.172	.711	.132	-.443	.099	-1.307	28	.101
										.202

Paired Samples Effect Sizes				
		Standardized	Point Estimate	95% Confidence Interval

			Lower	Upper
Pair 1	Yellow T-Shirt Urgency - Yellow Hoodie Urgency	Cohen's d	.689	-.350
		Hedges' correction	.699	-.345
Pair 2	Red T-Shirt Urgency - Red Hoodie Urgency	Cohen's d	1.039	.299
		Hedges' correction	1.053	.295
Pair 3	Blue T-Shirt Urgency - Blue Hoodie Urgency	Cohen's d	.946	-.428
		Hedges' correction	.958	-.432
Pair 4	Green T-Shirt Urgency - Green Hoodie Urgency	Cohen's d	.711	-.243
		Hedges' correction	.720	-.239

a. The denominator used in estimating the effect sizes.

Cohen's d uses the sample standard deviation of the mean difference.

Hedges' correction uses the sample standard deviation of the mean difference, plus a correction factor.

a. The denominator used in estimating the effect sizes.
Cohen's *d* uses the sample standard deviation of the mean difference.
Hedges' correction uses the sample standard deviation of the mean difference, plus a correction factor.

a. The denominator used in estimating the effect sizes.

Cohen's *d* uses the sample standard deviation of the mean difference.

Hedges' correction uses the sample standard deviation of the mean difference, plus a correction factor.

a. The denominator used in estimating the effect sizes.
Cohen's *d* uses the sample standard deviation of the mean difference.
Hedges' correction uses the sample standard deviation of the mean difference, plus a correction factor.

Paired Samples Test										
			Paired Differences		95% Confidence Interval of the Difference		Significance			
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	Yellow T-Shirt Disgust - Yellow Hoodie Disgust	.069	.651	.121	-.179	.317	.571	28	.286	.573
Pair 2	Red T-Shirt Disgust - Red Hoodie Disgust	-.276	.841	.156	-.596	.044	-1.767	28	.044	.088
Pair 3	Blue T-Shirt Disgust - Blue Hoodie Disgust	-.103	.772	.143	-.397	.190	-.722	28	.238	.477
Pair 4	Green T-Shirt Disgust - Green Hoodie Disgust	.000	1.134	.211	-.431	.431	.000	28	.500	1.000

Paired Samples Effect Sizes					
		Standardized	Point Estimate	95% Confidence Interval	
				Lower	Upper
Pair 1	Yellow T-Shirt Disgust - Yellow Hoodie Disgust	Cohen's d	.651	.106	.260
		Hedges' correction	.660	.105	.256
Pair 2	Red T-Shirt Disgust - Red Hoodie Disgust	Cohen's d	.841	-.328	-.699
		Hedges' correction	.852	-.324	-.690
Pair 3	Blue T-Shirt Disgust - Blue Hoodie Disgust	Cohen's d	.772	-.134	-.498
		Hedges' correction	.783	-.132	-.492
Pair 4	Green T-Shirt Disgust - Green Hoodie Disgust	Cohen's d	1.134	.000	-.364
		Hedges' correction	1.149	.000	-.359

a. The denominator used in estimating the effect sizes

Paired Samples Test										
			Paired Differences		95% Confidence Interval of the Difference		Significance			
		Mean	Std. Deviation	Std. Error Mean	Lower	Upper	t	df	One-Sided p	Two-Sided p
Pair 1	Yellow T-Shirt Harmony - Yellow Hoodie Harmony	.172	1.071	.199	-.235	.580	.867	28	.197	.394
Pair 2	Red T-Shirt Harmony - Red Hoodie Harmony	-.138	1.026	.190	-.528	.252	-.724	28	.237	.475
Pair 3	Blue T-Shirt Harmony - Blue Hoodie Harmony	.069	1.163	.216	-.373	.511	.319	28	.376	.752
Pair 4	Green T-Shirt Harmony - Green Hoodie Harmony	.103	.860	.160	-.224	.430	.648	28	.261	.522

Paired Samples Effect Sizes					
		Standardized	Point Estimate	95% Confidence Interval	
				Lower	Upper
Pair 1	Yellow T-Shirt Harmony - Yellow Hoodie Harmony	Cohen's d	1.071	.161	-.207
		Hedges' correction	1.086	.159	-.204
Pair 2	Red T-Shirt Harmony - Red Hoodie Harmony	Cohen's d	1.026	-.134	-.499
		Hedges' correction	1.040	-.133	-.492
Pair 3	Blue T-Shirt Harmony - Blue Hoodie Harmony	Cohen's d	1.163	.059	-.306
		Hedges' correction	1.179	.059	-.301
Pair 4	Green T-Shirt Harmony - Green Hoodie Harmony	Cohen's d	.860	.120	-.246
		Hedges' correction	.871	.119	-.243

a. The denominator used in estimating the effect sizes.
Cohen's d uses the sample standard deviation of the mean difference.
Hedges' correction uses the sample standard deviation of the mean difference, plus a correction factor.

Appendix 5

RQ 2a Statistics

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
I am likely to purchase the T-shirt in the Blue colour	29	1	5	3.93	1.193

I am likely to purchase the T-shirt in the Red colour	29	1	5	2.97	1.375
I am likely to purchase the T-shirt in the Green colour	29	1	5	3.21	1.292
I am likely to purchase the T-shirt in the Yellow colour	29	1	5	2.14	1.274
I am likely to purchase the Hoodie in the Blue colour	29	1	5	4.21	1.207
I am likely to purchase the Hoodie in the Red colour	29	1	5	2.86	1.246
I am likely to purchase the Hoodie in the Green colour	29	1	5	3.28	1.251
I am likely to purchase the Hoodie in the Yellow colour	29	1	5	2.10	1.319
Valid N (listwise)	29				

Correlations														
	Blue T-Shirt Cheerfulness	Blue T-Shirt Optimism	Blue T-Shirt Energy	Blue T-Shirt Passion	Blue T-Shirt Aggression	Blue T-Shirt Urgency	Blue T-Shirt Competence	Blue T-Shirt Zepposely	Blue T-Shirt Trust	Blue T-Shirt Freshness	Blue T-Shirt Disgust	Blue T-Shirt Harmony	I am likely to purchase the T-shirt in the Blue colour	
Blue T-Shirt Cheerfulness	Pearson Correlation Sig. (2-tailed)	1 -0.001	0.811** -0.001	0.95 0.000	0.88 0.000	0.43 0.000	0.85 0.000	0.84 0.000	0.26 0.002	0.94** 0.000	-0.20 0.02	0.34 0.000	0.18 0.02	0.23
Blue T-Shirt Optimism	Pearson Correlation Sig. (2-tailed)	0.795** 0.000	1 -0.001	0.88** 0.000	0.82 0.000	0.28 0.000	0.75 0.000	0.71** 0.000	0.31 0.000	0.92 0.000	-0.38 0.000	0.07 0.000	0.07 0.000	0.12
Blue T-Shirt Energy	Pearson Correlation Sig. (2-tailed)	0.811** 0.000	0.888** 0.000	1 -0.001	0.98 0.000	0.20 0.000	0.74 0.000	0.74** 0.000	0.34 0.000	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Blue T-Shirt Passion	Pearson Correlation Sig. (2-tailed)	0.95 0.000	0.88 0.000	0.98 0.000	1 -0.001	0.43 0.000	0.85 0.000	0.84 0.000	0.26 0.000	0.94** 0.000	-0.20 0.000	0.34 0.000	0.18 0.000	0.23
Blue T-Shirt Aggression	Pearson Correlation Sig. (2-tailed)	0.88 0.000	0.82 0.000	0.88 0.000	0.98 0.000	1 -0.001	0.75 0.000	0.71** 0.000	0.31 0.000	0.92 0.000	-0.38 0.000	0.07 0.000	0.07 0.000	0.12
Blue T-Shirt Urgency	Pearson Correlation Sig. (2-tailed)	0.43 0.000	0.28 0.000	0.20 0.000	0.43 0.000	1 -0.001	0.74 0.000	0.74** 0.000	0.34 0.000	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Blue T-Shirt Competence	Pearson Correlation Sig. (2-tailed)	0.85 0.000	0.75 0.000	0.74 0.000	0.85 0.000	0.74 0.000	1 -0.001	0.74** 0.000	0.34 0.000	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Blue T-Shirt Zepposely	Pearson Correlation Sig. (2-tailed)	0.84 0.000	0.71** 0.000	0.84 0.000	0.85 0.000	0.74 0.000	0.74** 0.000	1 -0.001	0.34 0.000	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Blue T-Shirt Trust	Pearson Correlation Sig. (2-tailed)	0.26 0.000	0.31 0.000	0.34 0.000	0.26 0.000	0.20 0.000	0.34 0.000	0.34** 0.000	1 -0.001	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Blue T-Shirt Freshness	Pearson Correlation Sig. (2-tailed)	0.94 0.000	0.92 0.000	0.93** 0.000	0.94** 0.000	0.93** 0.000	0.93** 0.000	0.93** 0.000	0.93** 0.000	1 -0.001	-0.20 0.000	0.34 0.000	0.18 0.000	0.23
Blue T-Shirt Disgust	Pearson Correlation Sig. (2-tailed)	-0.20 0.000	-0.38 0.000	-0.22 0.000	-0.20 0.000	-0.20 0.000	-0.20 0.000	-0.20 0.000	-0.20 0.000	-0.20 0.000	1 -0.001	-0.38 0.000	-0.38 0.000	-0.38
Blue T-Shirt Harmony	Pearson Correlation Sig. (2-tailed)	0.34 0.000	0.07 0.000	0.07 0.000	0.34 0.000	0.07 0.000	0.34 0.000	0.34** 0.000	0.34 0.000	0.34 0.000	-0.38 0.000	1 -0.001	0.07 0.000	0.12
I am likely to purchase the T-shirt in the Blue colour	Pearson Correlation Sig. (2-tailed)	0.18 0.000	0.07 0.000	0.06 0.000	0.18 0.000	0.07 0.000	0.18 0.000	0.18** 0.000	0.18 0.000	0.18 0.000	-0.38 0.000	0.07 0.000	0.07 0.000	0.12

** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

Correlations														
	Red T-Shirt Cheerfulness	Red T-Shirt Optimism	Red T-Shirt Energy	Red T-Shirt Passion	Red T-Shirt Aggression	Red T-Shirt Urgency	Red T-Shirt Competence	Red T-Shirt Zepposely	Red T-Shirt Trust	Red T-Shirt Freshness	Red T-Shirt Disgust	Red T-Shirt Harmony	I am likely to purchase the T-shirt in the Red colour	
Red T-Shirt Cheerfulness	Pearson Correlation Sig. (2-tailed)	1 -0.001	0.873** 0.000	0.93** 0.000	0.79** 0.000	0.28 0.000	0.75 0.000	0.86** 0.000	0.26 0.000	0.94** 0.000	-0.20 0.000	0.34 0.000	0.18 0.000	0.23
Red T-Shirt Optimism	Pearson Correlation Sig. (2-tailed)	0.795** 0.000	1 -0.001	0.88** 0.000	0.82 0.000	0.28 0.000	0.75 0.000	0.71** 0.000	0.31 0.000	0.92 0.000	-0.38 0.000	0.07 0.000	0.07 0.000	0.12
Red T-Shirt Energy	Pearson Correlation Sig. (2-tailed)	0.873** 0.000	0.888** 0.000	1 -0.001	0.98 0.000	0.20 0.000	0.74 0.000	0.74** 0.000	0.34 0.000	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Red T-Shirt Passion	Pearson Correlation Sig. (2-tailed)	0.93** 0.000	0.88 0.000	0.98 0.000	1 -0.001	0.43 0.000	0.85 0.000	0.84 0.000	0.26 0.000	0.94** 0.000	-0.20 0.000	0.34 0.000	0.18 0.000	0.23
Red T-Shirt Aggression	Pearson Correlation Sig. (2-tailed)	0.88 0.000	0.82 0.000	0.88 0.000	0.98 0.000	1 -0.001	0.75 0.000	0.71** 0.000	0.31 0.000	0.92 0.000	-0.38 0.000	0.07 0.000	0.07 0.000	0.12
Red T-Shirt Urgency	Pearson Correlation Sig. (2-tailed)	0.43 0.000	0.28 0.000	0.20 0.000	0.43 0.000	0.74 0.000	0.74** 0.000	0.34 0.000	0.34 0.000	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Red T-Shirt Competence	Pearson Correlation Sig. (2-tailed)	0.85 0.000	0.75 0.000	0.74 0.000	0.85 0.000	0.74 0.000	0.74** 0.000	0.34 0.000	0.34 0.000	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Red T-Shirt Zepposely	Pearson Correlation Sig. (2-tailed)	0.84 0.000	0.71** 0.000	0.84 0.000	0.85 0.000	0.74 0.000	0.74** 0.000	1 -0.001	0.34 0.000	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Red T-Shirt Trust	Pearson Correlation Sig. (2-tailed)	0.26 0.000	0.31 0.000	0.34 0.000	0.26 0.000	0.20 0.000	0.34 0.000	0.34** 0.000	1 -0.001	0.93** 0.000	-0.22 0.000	0.06 0.000	0.06 0.000	0.05
Red T-Shirt Freshness	Pearson Correlation Sig. (2-tailed)	0.94 0.000	0.92 0.000	0.93** 0.000	0.94** 0.000	0.93** 0.000	0.93** 0.000	0.93** 0.000	0.93** 0.000	0.93** 0.000	-0.20 0.000	0.34 0.000	0.18 0.000	0.23
Red T-Shirt Disgust	Pearson Correlation Sig. (2-tailed)	-0.20 0.000	-0.38 0.000	-0.22 0.000	-0.20 0.000	-0.20 0.000	-0.20 0.000	-0.20 0.000	-0.20 0.000	-0.20 0.000	1 -0.001	-0.38 0.000	-0.38 0.000	-0.38
Red T-Shirt Harmony	Pearson Correlation Sig. (2-tailed)	0.34 0.000	0.07 0.000	0.07 0.000	0.34 0.000	0.07 0.000	0.34 0.000	0.34** 0.000	0.34 0.000	0.34 0.000	-0.38 0.000	1 -0.001	0.07 0.000	0.12
I am likely to purchase the T-shirt in the Red colour	Pearson Correlation Sig. (2-tailed)	0.18 0.000	0.07 0.000	0.06 0.000	0.18 0.000	0.07 0.000	0.18 0.000	0.18** 0.000	0.18 0.000	0.18 0.000	-0.38 0.000	0.07 0.000	0.07 0.000	0.12

** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

Correlations														
	Green T-Shirt Cheerfulness	Green T-Shirt Optimism	Green T-Shirt Energy	Green T-Shirt Passion	Green T-Shirt Aggression	Green T-Shirt Urgency	Green T-Shirt Competence	Green T-Shirt Zepposely	Green T-Shirt Trust	Green T-Shirt Freshness	Green T-Shirt Disgust	Green T-Shirt Harmony	I am likely to purchase the T-shirt in the Green colour	
Green T-Shirt Cheerfulness	Pearson Correlation Sig. (2-tailed)	1 -0.001	0.896** 0.000	0.95** 0.000	0.88** 0.000	0.47** 0.000	0.85** 0.000	0.84** 0.000	0.26** 0.000	0.94** 0.000	-0.20** 0.000	0.34** 0.000	0.18** 0.000	0.23
Green T-Shirt Optimism	Pearson Correlation Sig. (2-tailed)	0.896** 0.000	1 -0.001	0.95** 0.000	0.88** 0.000	0.47** 0.000	0.85** 0.000	0.84** 0.000	0.26** 0.000	0.94** 0.000	-0.20** 0.000	0.34** 0.000	0.18** 0.000	0.23
Green T-Shirt Energy	Pearson Correlation Sig. (2-tailed)	0.95** 0.000	0.95** 0.000	1 -0.001	0.98** 0.000	0.20** 0.000	0.74** 0.000	0.74** 0.000	0.34** 0.000	0.93** 0.000	-0.22** 0.000	0.06** 0.000	0.06** 0.000	0.05
Green T-Shirt Passion	Pearson Correlation Sig. (2-tailed)	0.88** 0.000	0.88** 0.000	0.98** 0.000	1 -0.001	0.43** 0.000	0.85** 0.000	0.84** 0.000	0.26** 0.000	0.94** 0.000	-0.20** 0.000	0.34** 0.000	0.18** 0.000	0.23
Green T-Shirt Aggression	Pearson Correlation Sig. (2-tailed)	0.88** 0.000	0.88** 0.000	0.98** 0.000	0.98** 0.000	1 -0.001	0.75** 0.000	0.71** 0.000	0.31** 0.000	0.92** 0.000	-0.38** 0.000	0.07** 0.000	0.07** 0.000	0.12
Green T-Shirt Urgency	Pearson Correlation Sig. (2-tailed)	0.47** 0.000	0.47** 0.000	0.47** 0.000	0.47** 0.000	0.74** 0.000	0.74** 0.000	0.34** 0.000	0.34** 0.000	0.93** 0.000	-0.22** 0.000	0.06** 0.000	0.06** 0.000	0.05
Green T-Shirt Competence	Pearson Correlation Sig. (2-tailed)	0.85** 0.000	0.85** 0.000	0.85** 0.000	0.85** 0.000	0.75** 0.000	0.75** 0.000	0.34** 0.000	0.34** 0.000	0.93** 0.000	-0.22** 0.000	0.06** 0.000	0.06** 0.000	0.05
Green T-Shirt Zepposely	Pearson Correlation Sig. (2-tailed)	0.84** 0.000	0.84** 0.000	0.84** 0.000	0.84** 0.000	0.75** 0.000	0.75** 0.000	1 -0.001	0.34** 0.000	0.93** 0.000	-0.22** 0.000	0.06** 0.000	0.06** 0.000	0.05
Green T-Shirt Trust	Pearson Correlation Sig. (2-tailed)	0.26** 0.000	0.26** 0.000	0.26** 0.000	0.26** 0.000	0.43** 0.000	0.43** 0.000	0.34** 0.000	1 -0.001	0.93** 0.000	-0.22** 0.000	0.06** 0.000	0.06** 0.000	0.05
Green T-Shirt Freshness	Pearson Correlation Sig. (2-tailed)	0.94** 0.000	0.94** 0.000	0.94** 0.000	0.94** 0.000	0.93** 0.000	0.93** 0.000	0.93** 0.000	0.93** 0.000	0.93** 0.000	-0.20** 0.000	0.34** 0.000	0.18** 0.000	0.23
Green T-Shirt Disgust	Pearson Correlation Sig. (2-tailed)	-0.20** 0.000	-0.20** 0.000	-0.20** 0.000	-0.20** 0.000	-0.20** 0.000	-0.20** 0.000	-0.20** 0.000	-0.20** 0.000	-0.20** 0.000	1 -0.001	-0.38** 0.000	-0.38** 0.000	-0.38
Green T-Shirt Harmony	Pearson Correlation Sig. (2-tailed)	0.34** 0.000	0.34** 0.000	0.34** 0.000	0.34** 0.000	0.34** 0.000	0.34** 0.000	0.34** 0.000	0.34** 0.000	0.34** 0.000	-0.38** 0.000	1 -0.001	0.34** 0.000	0.12
I am likely to purchase the T-shirt in the Green colour	Pearson Correlation Sig. (2-tailed)	0.18** 0.000	0.18** 0.000	0.18** 0.000	0.18** 0.000	0.18** 0.000	0.18** 0.000	0.18** 0.000	0.18** 0.000	0.18** 0.000	-0.38** 0.000	0.34** 0.000	0.34** 0.000	0.12

** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

Correlations													
	Yellow T-Shirt Cheerfulness	Yellow T-Shirt Optimism	Yellow T-Shirt Energy	Yellow T-Shirt Passion	Yellow T-Shirt Aggression	Yellow T-Shirt Urgency	Yellow T-Shirt Competence	Yellow T-Shirt Capacivety	Yellow T-Shirt Trust	Yellow T-Shirt Freshness	Yellow T-Shirt Disgust	Yellow T-Shirt Harmony	I am likely to purchase the T-shirt in the Yellow colour
Yellow T-Shirt Cheerfulness	Pearson Correlation: 1 Sig. (2-tailed):	.798* <.001	.683* <.001	.485* <.001	.325 .008	.013 .805	.447* .015	Capacivety .666* .001	.636* .001	.636* .001	.298 .001	.631* .001	.301
Yellow T-Shirt Optimism		Pearson Correlation: .798* Sig. (2-tailed):	1 .001	.515* .004	.379 .004	.039 .882	.068 .778	.436 .001	.412 .004	.592* .001	.596* .001	.292 .001	.424*
Yellow T-Shirt Energy			Pearson Correlation: .683* Sig. (2-tailed):	.515* <.001	1 .004	.405 .029	.294 .002	.344 .001	.214 .014	.514 .016	.527 .008	.344 .001	.277
Yellow T-Shirt Passion				Pearson Correlation: .485* Sig. (2-tailed):	.325 .008	.013 .805	.447* .015	.666* .001	.636* .001	.636* .001	.298 .001	.631* .001	.301
Yellow T-Shirt Aggression					Pearson Correlation: .325 Sig. (2-tailed):	.013 .805	.447* .015	.666* .001	.636* .001	.636* .001	.298 .001	.631* .001	.301

N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow T-Shirt Urgency	Pearson Correlation: -.013 Sig. (2-tailed):	.068 .805	.068 .805	.091 .707	1 .001	.290 .009	.265 .009	.265 .009	.265 .009	.265 .009	.265 .009	.265 .009	.265
Yellow T-Shirt Competence						Pearson Correlation: .447* Sig. (2-tailed):	.015 .805	.666* .001	.636* .001	.636* .001	.298 .001	.631* .001	.301
Yellow T-Shirt Capacivety							Pearson Correlation: .666* Sig. (2-tailed):	.001 .001	.636* .001	.636* .001	.298 .001	.631* .001	.301
Yellow T-Shirt Trust								Pearson Correlation: .636* Sig. (2-tailed):	.001 .001	.636* .001	.298 .001	.631* .001	.301
Yellow T-Shirt Freshness									Pearson Correlation: .636* Sig. (2-tailed):	.001 .001	.636* .001	.298 .001	.301
Yellow T-Shirt Disgust										Pearson Correlation: .298 Sig. (2-tailed):	.001 .001	.631* .001	.301
Yellow T-Shirt Harmony											Pearson Correlation: .631* Sig. (2-tailed):	.001 .001	.301
I am likely to purchase the T-shirt in the Yellow colour												Pearson Correlation: .301 Sig. (2-tailed):	.001 .001

* Correlation is significant at the 0.01 level (2-tailed).
 * Correlation is significant at the 0.05 level (2-tailed).

Correlations													
	Blue Hoodie Cheerfulness	Blue Hoodie Optimism	Blue Hoodie Energy	Blue Hoodie Passion	Blue Hoodie Aggression	Blue Hoodie Urgency	Blue Hoodie Competence	Blue Hoodie Capacivety	Blue Hoodie Trust	Blue Hoodie Freshness	Blue Hoodie Disgust	Blue Hoodie Harmony	I am likely to purchase the Hoodie in the Blue colour
Blue Hoodie Cheerfulness	Pearson Correlation: 1 Sig. (2-tailed):	.647* <.001	.679* <.001	.553* .002	.023 .807	.287 .131	.130 .001	.344 .001	.334 .001	.530* .001	-.104 .001	.359 .001	.413* .001

	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Optimism	Pearson Correlation	.647*	1	.490*	.578*	.142	.154	.442*	.356	.422*	.366	-.135	.358	
	Sig. (2-tailed)	<.001		.007	.001	.464	.424	.016	.058	.023	.051	.484	.057	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Energy	Pearson Correlation	.490*	.490*	1	.482*	.045	.110	.077	.229	.058	.047*	-.181	.179	
	Sig. (2-tailed)	<.001	.007		.011	.818	.565	.331	.054	<.001	.332	.352	.205	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Passion	Pearson Correlation	.553*	.578*	.485*	1	.085	.163	.261	.190	.321	.232	-.187	.092	
	Sig. (2-tailed)	.002	.001	.011		.682	.450	.181	.324	.089	.028	.332	.634	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Aggression	Pearson Correlation	.023	.142	-.045	.085	1	.534*	.382	-.291*	.127	.105	.295	.084	
	Sig. (2-tailed)	.907	.484	.818	.662		.003	.089	.125	.510	.588	.120	.614	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Urgency	Pearson Correlation	.287	.154	.110	.163	.534*	1	.415	.039	.200	.313	.528*	.391	
	Sig. (2-tailed)	.434	.139	.459	.400	.003		.877	.899	.003	.009	.079	.079	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Competence	Pearson Correlation	.130	.442*	.077	.261	.322	.415*	1	.335	.637*	.319	-.061	.445*	
	Sig. (2-tailed)	.501	.016	.692	.171	.089	.025		.078	<.001	.091	.756	.015	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Capacivety	Pearson Correlation	.344	.336	.323	.169	-.281	.335	.637*	1	.684*	-.265	.521*	-.166	
	Sig. (2-tailed)	.068	.058	.231	.324	.125	.077	.078	<.001	<.001	.120	.004	.389	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Trust	Pearson Correlation	.334	.422*	.358	.321	.127	.200	.637*	.639*	1	.695*	.281	.647*	
	Sig. (2-tailed)	.078	.023	.096	.089	.510	.299	<.001	<.001		.009	-.001	.180	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Freshness	Pearson Correlation	.530*	.366	.587*	.232	.105	.313	.319	.608*	.605*	1	-.132	.596*	
	Sig. (2-tailed)	.003	.051	<.001	.226	.588	.098	.091	<.001	<.001		.496	<.001	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Disgust	Pearson Correlation	-.135	-.181	-.181	-.142	.299	.407*	-.295	-.281	-.132	-.181	1	-.421*	
	Sig. (2-tailed)	.590	.484	.348	.332	.120	.003	.755	.120	.138	.495	.442	.023	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
Blue Hoodie Harmony	Pearson Correlation	.229	.358	.179	.092	.098	.331	.445	.521*	.647*	.590*	.149	1	
	Sig. (2-tailed)	.174	.037	.302	.634	.614	.079	.015	.034	<.001	<.001	.442	.383	
	N	29	29	29	29	29	29	29	29	29	29	29	29	
I am likely to purchase the Hoodie in the Blue colour	Pearson Correlation	.413*	.390*	.487*	.524*	.082	.037	.132	.166	.180	.132	-.421*	-.168	1
	Sig. (2-tailed)	.026	.036	.008	.004	.674	.850	.528	.389	.350	.496	.023	.383	
	N	29	29	29	29	29	29	29	29	29	29	29	29	29

** Correlation is significant at the 0.01 level (2-tailed).

Correlations													
	Red Hoodie Cheerfulness	Red Hoodie Optimism	Red Hoodie Energy	Red Hoodie Passion	Red Hoodie Aggression	Red Hoodie Urgency	Red Hoodie Competence	Red Hoodie Capacivety	Red Hoodie Trust	Red Hoodie Freshness	Red Hoodie Disgust	Red Hoodie Harmony	I am likely to purchase the Hoodie in the Red colour
Red Hoodie Cheerfulness	Pearson Correlation: 1 Sig. (2-tailed):	.787* <.001	.667* <.001	.416* .001	.288 .008	.042 .807	.428* .001	.899* .001	.687* .001	.682* .001	.227 .001	.807* .001	.265
Red Hoodie Optimism		Pearson Correlation: .787* Sig. (2-tailed):	1 .001	.667* .001	.416* .001	.288 .008	.042 .807	.428* .001	.899* .001	.687* .001	.227 .001	.807* .001	.265
Red Hoodie Energy				Pearson Correlation: .667* Sig. (2-tailed):	.667* .001	.416* .001	.288 .008	.042 .807	.428* .001	.899* .001	.687* .001	.227 .001	.265
Red Hoodie Passion					Pearson Correlation: .416* Sig. (2-tailed):	.416* .001	.288 .008	.042 .807	.428* .001	.899* .001	.687* .001	.227 .001	.265
Red Hoodie Aggression						Pearson Correlation: .288 Sig. (2-tailed):	.008 .001	.042 .807	.428* .001	.899* .001	.687* .001	.227 .001	.265
Red Hoodie Urgency							Pearson Correlation: .042 Sig. (2-tailed):	.807 .001	.428* .001	.899* .001	.687* .001	.227 .001	.265
Red Hoodie Competence								Pearson Correlation: .428* Sig. (2-tailed):	.001 .001	.899* .001	.687* .001	.227 .001	.265
Red Hoodie Capacivety									Pearson Correlation: .899* Sig. (2-tailed):	.001 .001	.687* .001	.227 .001	.265
Red Hoodie Trust										Pearson Correlation: .687* Sig. (2-tailed):	.001 .001	.227 .001	.265
Red Hoodie Freshness											Pearson Correlation: .682* Sig. (2-tailed):	.001 .001	.217

** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

	N	29	29	29	29	29	29	29	29	29	29	29	29
Red Hoodie Disgust	Pearson Correlation	.027	-.278	-.306	.202	.260	-.128	-.121	-.285	-.192	-.009	1	1
	Sig. (2-tailed)	.888	.145	.106	.284	.758	.509	.533	.133	.431	.963	.804	.178
Red Hoodie Harmony	Pearson Correlation	.807	.807	.807	.807	.807	.807	.807	.807	.807	.807	1	1
	Sig. (2-tailed)	.001	.001	.001	.001	.001	.001	.001	.001	.001	.001	.001	.001
I am likely to purchase the Hoodie in the Red colour	Pearson Correlation	.265	.387	.218	.174	-.313	-.152	.091	.187	.501	.317	.277	.356
	Sig. (2-tailed)	.184	.040	.136	.182	.034	.038	.430	.090	.001	.001	.178	.064
	N	29	29	29	29	29	29	29	29	29	29	29	29

** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

Correlations														
	Green Hoodie Cheerfulness	Green Hoodie Optimism	Green Hoodie Energy	Green Hoodie Passion	Green Hoodie Aggression	Green Hoodie Urgency	Green Hoodie Competence	Green Hoodie Dispassion	Green Hoodie Trust	Green Hoodie Freshness	Green Hoodie Disgust	Green Hoodie Harmony	I am likely to purchase the Hoodie in the Green colour	
Green Hoodie Cheerfulness														
Pearson Correlation	1	.802 ^{**}	.813 ^{**}	.891 ^{**}	.180	.479 ^{**}	.342	.384 [*]	.679 ^{**}	.592 [*]	-.064	.630 [*]	.418 [*]	
Sig. (2-tailed)		<.001	<.001	<.001	.023	.009	.070	.040	<.001	<.001	.743	<.001	.024	
Green Hoodie Optimism														
Pearson Correlation		1	.878 ^{**}	.964 ^{**}	.126	.509 ^{**}	.437 [*]	.479 ^{**}	.553 [*]	.645 [*]	-.071	.665 [*]	.229	
Sig. (2-tailed)			<.001	<.001	.001	.014	.005	.018	.009	.002	<.001	.713	<.001	.233
N			29	29	29	29	29	29	29	29	29	29	29	29
Green Hoodie Energy														
Pearson Correlation			1	.843 ^{**}	.280	.881 ^{**}	.488 [*]	.486 [*]	.589 [*]	.689 [*]	-.089	.470 [*]	.330	
Sig. (2-tailed)				<.001	.052	<.001	.008	.013	<.001	<.001	.918	.009	.080	
N				29	29	29	29	29	29	29	29	29	29	29
Green Hoodie Passion														
Pearson Correlation				1	.211	.514 [*]	.388 [*]	.309	.488 [*]	.498 [*]	-.304	.513 [*]	.066 [*]	
Sig. (2-tailed)					<.001	.023	.004	.050	.019	.011	.108	.004	.001	
N					29	29	29	29	29	29	29	29	29	29
Green Hoodie Aggression														
Pearson Correlation					1	.811 ^{**}	.270	.060	.082	.019	.311	.075	.116	

	Sig. (2-tailed)	.923	.614	.292	.273		<.001	.156	.795	.747	.822	.180	.700	.548
Green Hoodie Urgency	Pearson Correlation	.479 ^{**}	.509 ^{**}	.591 ^{**}	.514 [*]	.811 ^{**}	1	.527 ^{**}	.302	.292	.341	-.031	.254	.295
	Sig. (2-tailed)	.009	.005	<.001	.004	<.001		.003	.111	.125	.070	.872	.183	.120
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Green Hoodie Competence	Pearson Correlation	.342	.437 [*]	.480 [*]	.348 [*]	.280	.837 ^{**}	1	.487 [*]	.627 [*]	.843 ^{**}	-.183	.409	.044 [*]
	Sig. (2-tailed)	.070	.018	.008	.050	.156	.003		.029	<.001	<.001	.389	.027	.001
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Green Hoodie Dispassion	Pearson Correlation	.384 [*]	.478 ^{**}	.495 [*]	.309	.060	.302	.407 [*]	1	.679 ^{**}	.603 [*]	-.177	.592 [*]	.265
	Sig. (2-tailed)	.040	.009	.013	.101	.795	.111	.009		<.001	<.001	.398	<.001	.182
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Green Hoodie Trust	Pearson Correlation	.679 ^{**}	.553 [*]	.592 [*]	.488 [*]	.292	.627 [*]	.679 ^{**}	1	.871 ^{**}	-.155	.759 [*]	.066 [*]	
	Sig. (2-tailed)	.001	.002	<.001	.010	.747	.125	<.001	<.001	<.001	.422	<.001	.001	
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Green Hoodie Freshness	Pearson Correlation	.592 [*]	.645 [*]	.689 [*]	.486 [*]	.019	.341	.583 [*]	.603 [*]	.871 ^{**}	1	-.200	.534 [*]	.345
	Sig. (2-tailed)	<.001	<.001	<.001	.011	.882	.070	<.001	<.001	<.001		.298	.003	.065
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Green Hoodie Disgust	Pearson Correlation	-.064	-.071	-.002	-.304	.311	-.031	-.163	-.177	-.155	-.200	1	-.146	-.517 [*]
	Sig. (2-tailed)	.743	.713	.916	.108	.100	.872	.399	.304	.402	.298		.470	.004
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Green Hoodie Harmony	Pearson Correlation	.630 [*]	.665 [*]	.678 ^{**}	.513 [*]	.075	.254	.409 [*]	.552 [*]	.759 [*]	.534 [*]	-.140	1	.513 [*]
	Sig. (2-tailed)	<.001	<.001	.009	.004	.700	.183	.027	<.001	<.001	.003	.470		.004
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
I am likely to purchase the Hoodie in the Green colour	Pearson Correlation	.418 [*]	.229	.330	.566 [*]	.116	.295	.564 [*]	.255	.566 [*]	.348	-.517 [*]	.513 [*]	1
	Sig. (2-tailed)	.024	.233	.080	.001	.548	.120	.001	.182	.001	.065	.004	.004	
	N	29	29	29	29	29	29	29	29	29	29	29	29	29

** Correlation is significant at the 0.01 level (2-tailed).
* Correlation is significant at the 0.05 level (2-tailed).

Correlations														
	Yellow Hoodie Cheerfulness	Yellow Hoodie Optimism	Yellow Hoodie Energy	Yellow Hoodie Passion	Yellow Hoodie Aggression	Yellow Hoodie Urgency	Yellow Hoodie Competence	Yellow Hoodie Dispassion	Yellow Hoodie Trust	Yellow Hoodie Freshness	Yellow Hoodie Disgust	Yellow Hoodie Harmony	I am likely to purchase the Hoodie in the Yellow colour	
Yellow Hoodie Cheerfulness														
Pearson Correlation	1	.810 ^{**}	.685 [*]	.585 [*]	.389 [*]	.205	.414 [*]	.442 [*]	.542 [*]	.831 ^{**}	-.128	.487 [*]	.373 [*]	
Sig. (2-tailed)		<.001	<.001	<.001	.049	.287	.025	.018	.002	<.001	.507	.006	.046	

	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Optimism	Pearson Correlation	.810 ^{**}	1	.831 ^{**}	.662 [*]	.273	.404 [*]	.495 [*]	.488 [*]	.666 [*]	.823 ^{**}	-.088	.436 [*]	.313
	Sig. (2-tailed)	<.001		<.001	.152	.090	.006	.010	<.001	<.001	.812	.001	.099	
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Energy	Pearson Correlation	.685 [*]	.831 ^{**}	1	.830 ^{**}	.209	.378 [*]	.580 [*]	.498 [*]	.686 [*]	.847 ^{**}	-.011	.309	.262
	Sig. (2-tailed)	<.001	<.001		<.001	.231	.042	<.001	.013	<.001	.854	.001	.170	
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Passion	Pearson Correlation	.585 [*]	.662 [*]	.830 ^{**}	1	.481 [*]	.448 [*]	.440 [*]	.517 [*]	.801 [*]	.918 ^{**}	.081	.366 [*]	.298
	Sig. (2-tailed)	<.001	<.001	<.001		.014	.015	.016	.030	<.001	<.001	.638	.050	.116
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Aggression	Pearson Correlation	.389 [*]	.273	.209	.481 [*]	1	.480 [*]	.172	-.101	.149	.180	.437 [*]	.198	.030
	Sig. (2-tailed)	.049	.152	.231	.014		.008	.373	.003	.442	.304	.018	.382	.877
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Urgency	Pearson Correlation	.205	.404 [*]	.378 [*]	.448 [*]	.480 [*]	1	.303	-.118	.510 [*]	.270	.095	.189	-.047
	Sig. (2-tailed)	.287	.030	.042	.015	.008		.110	.541	.005	.157	.623	.325	.809
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Competence	Pearson Correlation	.414 [*]	.495 [*]	.488 [*]	.443 [*]	.172	.303	1	.686 [*]	.632 [*]	.706 [*]	-.113	.587 [*]	.631 [*]
	Sig. (2-tailed)	.025	.006	<.001	.016	.373	.110		<.001	<.001	<.001	.689	<.001	<.001
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Dispassion	Pearson Correlation	.442 [*]	.488 [*]	.498 [*]	.440 [*]	.172	.303	.686 [*]	1	.452	.832 ^{**}	-.232	.587 [*]	.442 [*]
	Sig. (2-tailed)	.018	.010	.013	.030	.373	.110	<.001		.014	.001	.226	<.001	.016
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Trust	Pearson Correlation	.542 [*]	.666 [*]	.686 [*]	.517 [*]	.149	.510 [*]	.622 [*]	.452 [*]	1	.868 [*]	-.122	.573 [*]	.321
	Sig. (2-tailed)	.001	<.001	<.001	.003	.442	<.001	<.001	<.001		.868 [*]	.001	.089	.089
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Freshness	Pearson Correlation	.831 ^{**}	.823 ^{**}	.844 ^{**}	.801 ^{**}	.180	.270	.708 ^{**}	.573 [*]	.868 [*]	1	-.260	.563 [*]	.529 [*]
	Sig. (2-tailed)	<.001	<.001	<.001	<.001	.301	.187	<.001	.001	<.001		.173	.001	.003
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Disgust	Pearson Correlation	-.128	-.088	-.011	.081	.437 [*]	.095	-.113	-.232	-.122	-.260	1	-.186	-.204
	Sig. (2-tailed)	.507	.612	.864	.638	.018	.623	.559	.228	.528	.173		.333	.289
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
Yellow Hoodie Harmony	Pearson Correlation	.487 [*]	.436 [*]	.430 [*]	.386 [*]	.189	.587 [*]	.580 [*]	.572 [*]	.683 [*]	-.186	1	.481 [*]	
	Sig. (2-tailed)	.006	.021	.081	.050	.302	.325	<.001	<.001	.001	.001	.333		.012
	N	29	29	29	29	29	29	29	29	29	29	29	29	29
I am likely to purchase the Hoodie in the Yellow colour	Pearson Correlation	.373 [*]	.313	.262	.298	.030	-.047	.631 [*]	.442 [*]	.321	.538 [*]	-.204	.461 [*]	1
	Sig. (2-tailed)	.046	.098	.170	.116	.877	.819	<.001	.019	.008	.003	.290	.012	
	N	29	29	29	29	29	29	29	29	29	29	29	29	29

** Correlation is significant at the 0.01 level (2-tailed).

Variables Entered/Removed ^a			
Model	Variables Entered	Variables Removed	Method
1	Blue T-Shirt <u>Disgust</u> , Blue T-Shirt Competence, Blue T-Shirt <u>Aggression</u>	.	Enter

- a. Dependent Variable: I am likely to purchase the T-shirt in the Blue colour
b. All requested variables entered.

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.701 ^a	.492	.431	.900

- a. Predictors: (Constant), Blue T-Shirt Disgust, Blue T-Shirt Competence, Blue T-Shirt Aggression

Variables Entered/Removed ^a			
Model	Variables Entered	Variables Removed	Method
1	Red T-Shirt Urgency, Red T-Shirt Cheerfulness, Red T-Shirt Passion, Red T-Shirt Optimism	.	Enter

- a. Dependent Variable: I am likely to purchase the T-shirt in the Red colour
b. All requested variables entered.

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.637 ^a	.406	.307	1.145

- a. Predictors: (Constant), Red T-Shirt Urgency, Red T-Shirt Cheerfulness, Red T-Shirt Passion, Red T-Shirt Optimism

1	Green T-Shirt Harmony, Green T-Shirt Disgust, <u>Green T-Shirt</u> Passion, Green T-Shirt Competence, Green T-Shirt Freshness, Green T-Shirt <u>Tranquility</u> , Green T-Shirt Energy, Green T-Shirt Cheerfulness, Green T-Shirt Trust, Green T-Shirt Optimism ^b	.	Enter
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- a. Dependent Variable: I am likely to purchase the T-shirt in the Green colour
- b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.789 ^a	.622	.412	.991

- a. Predictors: (Constant), Green T-Shirt Harmony, Green T-Shirt Disgust, Green T-Shirt Passion, Green T-Shirt Competence, Green T-Shirt Freshness, Green T-Shirt Tranquility, Green T-Shirt Energy, Green T-Shirt Cheerfulness, Green T-Shirt Trust, Green T-Shirt Optimism

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Yellow T-Shirt <u>Tranquility</u> , Yellow T-Shirt Optimism, Yellow T-Shirt Competence, Yellow T-Shirt <u>Passion</u> ^b	.	Enter

- a. Dependent Variable: I am likely to purchase the T-shirt in the Yellow colour
- b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.592 ^a	.350	.242	1.110

- a. Predictors: (Constant), Yellow T-Shirt Tranquility, Yellow T-Shirt Optimism, Yellow T-Shirt Competence, Yellow T-Shirt Passion

1	Blue Hoodie <u>Disgust</u> , Blue Hoodie Cheerfulness, Blue Hoodie Passion, Blue Hoodie Energy, Blue Hoodie <u>Optimism</u> ^b	.	Enter
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- a. Dependent Variable: I am likely to purchase the Hoodie in the Blue colour
- b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.663 ^a	.439	.317	.997

- a. Predictors: (Constant), Blue Hoodie Disgust, Blue Hoodie Cheerfulness, Blue Hoodie Passion, Blue Hoodie Energy, Blue Hoodie Optimism

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Red Hoodie <u>Trust</u> , Red Hoodie <u>Optimism</u> ^b	.	Enter

- a. Dependent Variable: I am likely to purchase the Hoodie in the Red colour
- b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.502 ^a	.252	.195	1.118

- a. Predictors: (Constant), Red Hoodie Trust, Red Hoodie Optimism

Variables Entered/Removed ^a			
Model	Variables Entered	Variables Removed	Method
1	Green Hoodie Harmony, Green Hoodie Disgust, <u>Green Hoodie</u> Competence, Green Hoodie Passion, Green Hoodie Cheerfulness, Green Hoodie <u>Trust^b</u>	.	Enter

- a. Dependent Variable: I am likely to purchase the Hoodie in the Green colour
- b. All requested variables entered.

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.785 ^a	.617	.512	.874

- a. Predictors: (Constant), Green Hoodie Harmony, Green Hoodie Disgust, Green Hoodie Competence, Green Hoodie Passion, Green Hoodie Cheerfulness, Green Hoodie Trust

Variables Entered/Removed ^a			
Model	Variables Entered	Variables Removed	Method
1	Yellow Hoodie Harmony, Yellow Hoodie Cheerfulness, <u>Yellow Hoodie</u> <u>Tranquility</u> , Yellow Hoodie Competence, Yellow Hoodie <u>Freshness^b</u>	.	Enter

- a. Dependent Variable: I am likely to purchase the Hoodie in the Yellow colour
- b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.650 ^a	.422	.296	1.106

- a. Predictors: (Constant), Yellow Hoodie Harmony, Yellow Hoodie Cheerfulness, Yellow Hoodie Tranquility, Yellow Hoodie Competence, Yellow Hoodie Freshness

Appendix 6

Checklist form:

Information Letter and Verbal Explanation
Ishihara Test
Consent Form
Random Number Generator
Screen Brightness Adjustment
Display Stimulus
Stopwatch (40 Seconds)
Answer Questionnaire

Random Number Generator
Stopwatch (40 seconds)
Answer Remaining Questions