




The impact of colour on wellbeing:

**Understanding the significance of colour in
Gen Z's fashion choices.**

**Master's Project
Fashion Business and Management
Anaid Oropeza
2308162**



Acknowledgments.

This master's project is dedicated to all the people who has been in this journey with me.

First, I would like to thank Dr Katie Appleford for being the best supervisor and tutor. Your kindness and patience in addressing even my smallest doubts have been invaluable. Thank you for carefully reading through my drafts multiple times and for making this process so smooth, helping me avoid stress. I truly appreciate all your support.

To Janja Song for believing in me since the beginning of my master's program. You have been an inspiration not only academically but also as a woman, influencing my career to pursue my own projects.

To Dr Julie Blanchard-Emmerson: Thank you for challenging me to think critically and for encouraging my interest in the importance of ethics and sustainability in fashion by sharing numerous fascinating theories.

I also want to thank my tutors for share all their knowledge with me and encourage me to develop my creativity and critical thinking from the very start of my master's. Your patience, positive attitude, and willingness to help have been incredibly important to me.

To Ellen and Shreya, thank you for the laughs, love, and daily encouragement at university. Your inspiration has motivated me to learn from you both, and your critical insights have enriched every project we've shared.

To my mom, dad, and Raúl. Thank you for always being here, checking on me daily giving me your help and advice every time I look for it. Your encouragement and kind words have kept me going and helped me make this dream a reality.

To Daniel, my amazing partner in this adventure who has been growing and learning alongside me, living this dream together. Most of all, thank you for being there during the chaotic and rushed days being so kind and helpful in all the aspects of my life.

To Kenia and Mariana, thank you for inspiring me to embrace an academic life and for giving me the strength to write. I deeply appreciate all the support, laugh, stories, and experiences we've shared in achieving our goals together. Most importantly, thank you for metaphorically walking with me nearly every day on my journey to the university, whether through your messages or in spirit, reminding me that distance cannot reduce our connection.

To Andrea and Astrid, you have been my emotional support, showing me that physical distance doesn't matter when it comes to closeness. Your encouragement has always been there when I needed it most. Thank you for our wonderful meetings and those messages that feel like a comforting hug to me.

To my family for making so many efforts to support my career here. Your closeness, in all its forms, has been a great comfort.

To my friends back home. Your happiness for me and your celebrations from a distance gave me strength all the time.

Finally, to my new friends in London for being a key part of surviving and succeeded on this journey.

Abstract.

Colours significantly influence human psychology and physiology, affecting appetite, mood, body temperature, and overall well-being (Haller, 2019). Historically, colour has been employed to heal and enhance life quality. This project examines how colour can improve well-being through fashion, focusing on Generation Z. It delves into the psychological effects of colour on emotions and wellness, the role of colour in fashion, and strategies to support Gen Z's mental health through mindful colour choices.

To achieve this goal, the study combines primary and secondary research. It reviews academic discussions on the relationship between colour and mental health and conducts firsthand research with Gen Z individuals from diverse backgrounds. This comprehensive approach aims to understand the social, cultural, and psychological impacts of colour. The findings suggest practices that fashion companies can implement to offer solutions that enhance well-being for Generation Z.

Table of Contents.

INTRODUCTION.	6
OBJECTIVES.	7
CHAPTER 1. LITERATURE REVIEW.	8
1.1 WELLBEING IN THE GEN Z WITHIN THE UK.	9
1.2 THE IMPACT OF FASHION IN MENTAL HEALTH.	11
1.3 INTERACTION OF GEN Z AND THE FASHION INDUSTRY IN THE UK.	12
1.4 COLOUR IN FASHION.	12
1.5 APPROACHES OF COLOUR IN HEALTH, MOODS AND EMOTIONS.	14
1.6 CONCLUSION.	16
CHAPTER 2. METHODOLOGY.	17
2.1 METHODS.	18
2.2 SAMPLE.	19
2.3 FOCUS GROUP AND INTERVIEWS.	20
2.4 PARTICIPANT OBSERVATION.	20
2.5 SUMMARY.	21
2.6 ETHICS.	21
2.7 METHOD EVALUATION.	21
2.8 DATA ANALYSIS.	21
CHAPTER 3. FINDINGS AND DISCUSSION.	23
3.1 INTRODUCTION.	24
3.2 WHAT DOES GEN Z IS EXPECTING IN THEIR FASHION CONSUMPTION?	24
3.4 COLOUR'S CULTURAL AND SOCIAL PERCEPTIONS.	27
3.5 INFLUENCE OF SHADES, AGE, AND WEATHER.	28
3.6 GEN Z COLOUR PREFERENCES IN A FASHION CONTEXT.	29
3.7 COLOUR CHOICES TO IMPROVE WELLBEING IN GEN ZERS THROUGH FASHION.	31
CHAPTER 4. CONCLUSIONS AND RECOMMENDATIONS.	33
4.1 CONCLUSION.	34
4.2 IMPLICATIONS OR CONTRIBUTIONS.	34
4.2.1 RECOMMENDATIONS FOR FASHION PRACTICES IN COMPANIES.	35
4.2.2 RECOMMENDATIONS FOR FASHION CONSUMERS.	35
4.3 LIMITATIONS AND FUTURE RESEARCH.	35
4.4 AUTO CRITIQUE OF OBJECTIVES MET.	36
LIST OF REFERENCES.	37
APPENDICES.	40

Introduction.

Colours are perceived by light entering the human eye, triggering electrical and chemical activities that impact the body in various ways, including appetite, sexual and reproductive functions, and body temperature, therefor influencing psychological states (Haller, 2019). So, how can the effects of colour on our bodies shape human behaviour for our benefit?

Throughout history, researchers have utilized colour to heal diseases and enhance lives. The Greek physician Galen identified illnesses by treating body temperaments, associating specific colours with particular organs for healing (Haller, 2019). Later, chromotherapists used the colour spectrum to treat disorders: warm colours to alleviate depression with their energizing properties and cool colours to address anxiety with their calming effects (Azeemi and Raza, 2005). In the interior design industry, colours are chosen for their environmental impact, offering theories on decorating homes and spaces to evoke desired emotions. For example, orange is recommended for kitchens to stimulate appetite and socializing, while brown is ideal for studios or living rooms to promote stability and security (Haller, 2019).

It is no surprise that this knowledge extends to industries where colour is crucial, such as fashion. Since ancient times, colour has been significant in fashion. For instance, in the 13th century, purple was used to differentiate classes as being reserved for royalty (Young, 2022). In modern times, colours have been used to make statements, such as the pink fever in the 2000s, where pink was promoted as a symbol of feminine power, contrasting with the punk aesthetic of the 1990s (Young, 2022). Beyond social significance, colours in fashion also enhance moods. Angela Wright (1995) suggested that colours worn can improve or worsen individual's appearance by identifying a personal palette aligned with their lifestyle. This concept was later used by Karen Haller (2019), proposing that mood and mental health can be enhanced through the appropriate use of colour, influencing self and others' perceptions.

Despite extensive information of the influence of colour on humanity, here remains an opportunity to develop research on how these colour attributes can be employed to improve well-being through fashion garments, specifically targeting Generation Z individuals.

This project aims to explore the role of colour in gen Z's fashion choices, and its contribution to improve self-confidence and overall well-being.

Objectives.

1. To understand the psychological effects of colour on emotion and wellbeing.
2. To explore the role of colour in fashion (including clothing, accessories and beauty) and its significance in respect of wellness, amongst Gen Z.
3. To consider approaches to colour in fashion which can support Gen Z's health and wellbeing.

Chapter 1, "Literature Review," investigates several academics and authors to understand the psychological effects of colours on emotions and well-being. It delves into chromotherapy and other approaches to colour that influence individual well-being and examines the evolution of colour use in the fashion industry within its influence in mental health. Additionally, this chapter explores the relationship between Generation Z, fashion, and mental health characteristics, and solutions practiced from this audience.

Chapter 2, "Methodology," details the primary research to explore the role of colour in fashion (including clothing, accessories and beauty) and its significance in respect of wellness, amongst Gen Z. This research was divided into two stages: a focus group to understand how participants incorporate colour into their lives and their perceptions of it, followed by participant observation in a shopping centre to engage with their purchasing behaviour and understand the rationale behind their clothing choices.

Chapter 3, "Findings and Discussion," analyses the results of the primary study and contrasts them with the secondary sources previously examined. This chapter aims to consider approaches to colour in fashion which can support Gen Z's health and wellbeing, to later suggest contributions that can be used in the development of fashion products with a beneficial approach.

Finally, Chapter 4, "Conclusions and Recommendations," provides practical applications to strengthen this topic and suggests practices that can improve fashion industry and Gen Z consumers.

Chapter 1.

Literature Review.



This chapter synthesizes academic debates on colour and wellbeing, illustrating the connection between these areas with a focus on Generation Z. It begins by examining the current state of mental health in the UK, highlighting the specific challenges faced by Gen Z—a generation increasingly marked by psychological symptoms but also characterized by a proactive approach to wellness and balanced lifestyles. This basis set the stage for discussing the impact of fashion on mental health, exploring how clothing choices influence self-esteem, self-perception, and overall well-being, with particular emphasis on Gen Z's engagement with currently fashion practices.

The chapter delves into the significant role of colour in fashion, providing a comprehensive explanation of its historical and cultural meaning. It introduces a debate among several academic perspectives, exploring theories and approaches to colour that have evolved from ancient practices to contemporary applications. This includes an analysis of how colours can be used to improve health and wellbeing.

1.1 Wellbeing in the Gen Z within the UK.

Mental health in the United Kingdom demands serious attention, as 25% of the population experiences mental health issues every year (Mind.org, 2024). However, the treatment of these conditions has been inadequate, represented by excessively long waiting times for adults referred for treatment, exceeding 18 weeks (Bell, 2024). Additionally, despite the significant contribution of workload to stress and anxiety, only 50% of companies prioritize wellness practices in their workforce (Statista, 2024).

Beyond the workplace, individuals in the UK are increasingly experiencing symptoms such as anxiety, depression, and panic attacks, leading to a rise in hospital admissions for conditions like chest pain and overall stress in 2019. Within the Gen Z demographic, a report by Statista 2024, highlights a concerning annual increase in psychological symptoms during the same period.

At the same time, Generation Z is characterized by their focus on wellness and balanced lifestyles, a quality less prominent in other generations. They aim to transform established norms and minimize toxic habits in order to improve their wellbeing. (Saggese, 2023). According to Brielle Saggese (2023), this generation

invests significantly in health, with a notable interest in well-being. For instance, this audience seeks an effective work-life balance by demanding wellbeing solutions from their employers. Saggese categorizes Gen Z individuals into five groups: Active activists, recovery warriors, vice masters, team players and sickness solvers, all of them seeking to achieve good physical and mental health.

This generation faces several challenges and contradictions that shape their values and perceptions. They navigate the tensions between self-perception and external judgments from older generations, due to, the competitive pressures of a job market where a degree no longer guarantees success, and the complexities of adapting to the digital era while holding traditional beliefs attending the new trends and way of living in the current era. Finding balance between these dynamics is crucial for their well-being (Katz et al., 2022:159-161). Research conducted by Roberta Katz et al. (2022) highlight Generation Z's distinct characteristic of prioritizing emotional awareness and mental health, emphasizing the importance of supportive relationships with friends and family in addressing common mental health issues.

In fact, Melanie Larsen (2022) observes that Gen Z is redefining the concept of luxury, by valuing intangible assets such as quality time with loved ones and prioritizing wellness as the ultimate goal. This shift is a response to rising anxiety levels within the generation, with a significant majority in Europe expecting brands to offer products that enhance well-being (Larsen, 2022).

According to Corey Seemiller and Meghan Grace (2023), Gen Zers' address mental health issues through various strategies: regular exercise, improving their diet by adopting healthier eating habits, establishing relaxing bedtime routines for better sleep, managing device use to minimize distractions while using them for beneficial purposes, and seeking professional support across different facets of their lives.

Moreover, there is a growing trend where consumers are rediscovering traditional practices like Chinese medicine and reiki to manage anxiety and stress, integrating these ancient customs with modern technology and scientific advancements to enhance efficacy (WGSN Forecast team, 2023).

1.2 The impact of fashion in mental health.

The influence of fashion in mental health is strong, as the industry has long played a role in shaping self-esteem and self-perception. According to Carolyn Mair (2018), the fashion industry, viewed through the lens of positive psychology, can positively impact self-confidence and personal image. When individuals choose clothing that aligns with their authentic self, it can foster personal growth and enhance self-esteem. However, there is also a risk of negative impact, particularly when individuals engage in self-objectification, seeking external validation and deriving their self-worth from others' opinions (Mair, 2018).

Mair (2018) further argues that negative perceptions perpetuated by unrealistic and stereotypical fashion advertising can contribute to anxiety and diminished self-esteem. These portrayals shape societal concepts of beauty, influencing consumers' self-perceptions in significant ways.

In addition, external factors such as societal norms, personal experiences, and cultural influences significantly impact self-improvement, shifting based on where an individual has grown up. The fashion industry plays a crucial role in this by engaging people since a young age through beauty and fashion campaigns that perpetuate societal standards of masculinity and femininity. This can create pressure for individuals to follow these ideals, potentially lowering self-confidence if they believe they are not meeting expectations (Mair, 2018).

On the other hand, there are occasions where fashion can build confidence. Lindeman et al. (2023) claim that wearing a specific outfit in a funeral can evoke feelings of empowerment, leading to positive emotions that help in coping with difficult situations, referring to an example of a high-profile director experienced the loss of her mother and chose not to convey sorrow to her guests. Instead, she opted to wear a green-khaki suit that imparted a sense of security, allowing her to confidently express this feeling to others.

Fashion and clothing serve as tools for self-expression, addressing more than just the functional need to get dress. They allow individuals to symbolize affiliation, create personal styles, and interpret fashion in ways that resonate with their values and ideologies, fostering connections with others. For this reason, the daily

ritual of choosing what to wear becomes significant, fulfilling the need to express uniqueness. (Corner, 2014).

1.3 Interaction of Gen Z and the Fashion Industry in the UK.

Despite the emerging trend of individuals buying more sustainable brands, driven by the shift in consumer behaviours and consumers seeking brands who attend global issues (Houghton, 2023), fast fashion brands are still dominating the fashion market in the United Kingdom. Research suggests that Primark is the most preferred brand among the Gen Z population, which is formed by individuals born between years 1996 and 2010 (Nielsen NIQ, 2023), with a 61% market share, followed by H&M at 57% and Boohoo at 42% (Statista, 2023). This behaviour is driven by the affordability and accessibility of these brands, allowing consumers to stay "on trend" without spending significant amounts of money, and providing a convenient shopping experience (Bick et al., 2018).

The role of technology in the fashion industry has shaped Gen Z customer behaviour, a survey conducted by Statista revealed that most fashion purchases are made online, with 39% of consumers browsing online before making their purchases online, and 29% using digital platforms to browse before buying in physical stores (Statista, 2021). This highlights the importance of media channels in influencing fashion consumers. Moreover, the fashion industry led e-commerce sales in 2022, capturing 31% of the market share (Statista, 2022).

1.4 Colour in fashion.

Colours have been fundamental to fashion for many years, often contributing significantly to the success of iconic styles. Notable examples include the distinctive Givenchy dress worn by Audrey Hepburn in "Breakfast at Tiffany's" and the iconic red dress worn by Julia Roberts in "Pretty Woman" (Young, 2022).

Throughout the history of fashion, the meanings associated with each colour have evolved, influenced by the era, style, and type of garment. Carolin Young (2022) discusses iconic events in history where the colour of garments played a key role. She claims that colours in fashion are mainly related to natural, historic, and social aspects, investigating examples of 10 colours.

For instance, in the 17th century, black symbolized sobriety and purity, especially in religious contexts. However, its meaning shifted due to associations with

witches and evil. In the 18th century, the emergence of gothic culture and Victorian fashion featured black prominently, a concept revisited in the 1980s by the gothic subculture. Designers like Issey Miyake and Yohji Yamamoto later incorporated black to contrast excess, symbolizing ease and mystery (Young, 2022).

Purple played a significant role during the imperial period as the royal colour, exemplifying power due to the difficulty of dyeing fabrics by using sea snails. After 1856, purple became affordable for the general population with the creation of artificial purple called "mauvein". The colour gained popularity in the 19th century artistic context, often used by painters to depict clouds and sunsets. In the modern era, musician Prince adopted purple as a signature colour, eventually collaborating with Pantone to create his own purple shade (Young, 2022).

Blue was significant in ancient European cultures from 8000 to 3000 BCE, due to the ease of producing dye. Young (2022) notes that the meaning of blue has changed over time, from its association with the Virgin Mary in the 12th century to the iconic Klein Blue patented by artist Yves Klein, which has been extensively used in art and fashion contexts (Young, 2022).

In modern history, colour has been a significant asset in fashion for brands and designers, who delve into deep analyses of cultural aspects from the past to incorporate into current designs (Eiseman and Cutler, 2014). Designers draw on cultural, historical, and societal elements. For example, the colour mauve gained popularity in 1890 as the first synthetic dye created by Sir William Henry Perkin. It became associated with the concept of the "modern woman" in sports and tennis attire after 1920 and was later recognized by Philip Mangone's iconic suits and capes in 1946. In the new century, mauve was reintroduced into formalwear in 2012, symbolizing femininity, sophistication, and elegance, a meaning that has evolved throughout history.

Additionally, colours have an effect in age and gender. Kodžoman et al. (2021) presented insights about it in their study titled "Exploring Color Attractiveness and Its Relevance to Fashion." They studied individuals aged 18 to 54 from Croatia and Slovenia. The findings revealed that age plays a key role in colour preferences. Participants in the 18-24 age group found black clothing more appealing due to its versatility and popularity in fashion and advertising.

Oppositely, those in the 45-54 age group rated black as their least favourite colour to wear, influenced by individual and cultural associations (Kodžoman et al., 2021).

Regarding colour preferences among Gen Z, Laurie Pressman, Vice President of the Pantone Color Institute, suggests that this generation gravitates towards vibrant hues like yellow, reflecting their optimistic view of the future (Future Media Hubs, 2023). However, a 2022 study by Statista in the United Kingdom revealed that half of Gen Z individuals prefer neutral colours such as white, black, and grey. This suggests that the symbolic meaning of colours does not always dictate their choices in clothing.

1.5 Approaches of colour in health, moods and emotions.

Colours can impact individual behaviour due to their perception and physiological effects on the human body. They directly affect the pituitary gland, which is responsible for hormone secretion, regulating sleep cycles, body energy, appetite, and even sexual desire (Abd El Sabour, 2015).

For instance, the Greek physician Galen proposed that the balance and health of the human body could be disrupted by imbalances in the four humours, each associated with a specific colour: red for blood, white for phlegm, yellow for yellow bile, and black for black bile. This approach was used to diagnose illnesses and determine treatments aimed at restoring the body's balance. The diagnostic process involved observing various signs and symptoms such as complexion, pulse, urine colour, and temperament to identify the underlying cause of the illness. Treatment methods included dietary adjustments, lifestyle changes and herbal remedies (Jouanna and Allies, 2012).

Throughout history, the understanding of colours has evolved, leading to their application in various treatments. Chromotherapy, harnesses the electromagnetic spectrum to address health disorders by stimulating chemical and hormonal processes to restore balance in the human body (Azeemi and Raza, 2005). In chromotherapy, each organ is believed to be associated with a specific colour and its frequencies. When an organ's alignment with its corresponding colour is disrupted, diseases may occur. For treatment, it is necessary to use specific colours to cure illnesses. For instance, blue has been used to treat arthritis

by providing pain relief. Additionally, this type of treatment has shown great results in psychological disorders, reducing violent behaviours and positively impacting mental health (Azeemi and Raza, 2005).

Recent research in chromotherapy has re-evaluated its potential in mental health treatment, presenting interesting insights. Domicela Jonauskaite et al. (2020) investigated the effects of a relaxation-through-colour routine, where participants were exposed to seven different colours during a guided meditation. This meditation focused on being present, supported by a breathing exercise while visualizing the colours, aiming to reduce stress and anxiety. The results showed lower levels of stress after a session. However, there is no definitive proof that this relaxation was entirely related to the colours, as participants displayed reduced stress and anxiety levels even when they did not focus on the colours (Jonauskaite et al., 2020).

More recently, this previous theory was developed by Angela Wright creating a new theory which explores the impact of colours in how people feel and behave. She identified that biological responses, cultural and psychological associations and personal experiences across human life, influence the colour perception. Additionally, colour combinations can also disrupt human behaviour by the harmony or discord between them (Wright, 2009). In this context she claims that warm colours like orange or red evoke passion or excitement contrasting with cool colours related to relaxation and calmness such as blue and green.

Additionally, she suggested that everyone can find their own personal palette and incorporate it into their clothing preferences to enhance their appearance through the correct use of colours. This method involves answering questions about personal preferences and lifestyle to determine which group of colours best matches people's personality. These colours are categorized into seasonal palettes such as spring, summer, winter, and autumn. For example, the summer palette includes shades of primary colours combined with a significant amount of grey, like shell pink, bottle green, and lavender (Wright, 1995). Wright (1995) emphasized that the results of applying this method will better reflect the personality of the wearer, improving their physical perceptions.

Furthermore, Karen Heller (2019) expanded on this knowledge in her study, proposing that the results of this questionnaire should be tested against an

individual's skin tone to identify the colours that best suit them in a physical way. She suggested that the right use of colours in clothing can boost self-esteem by altering positively others' perceptions. Wearing the correct colours from one's personal palette can result in a better glow in the face, thereby enhancing overall appearance. She has been studying the impact of colours in people's emotions. She argues that individuals can be psychologically affected by exposure to certain colours, depending on the context in which they are presented. The application of colours in daily life involves not just the colours themselves but also their interaction with contextual factors and physical characteristics, such as skin colour. This can evoke both positive and negative responses (Heller, 2019).

These responses are related to the perception of others. Heller (2019) argues that how an individual wears a colour and the comments they receive can affect their self-perception. However, the situation must be acknowledged, as colours can have different meanings depending on the context, such as to be used in a party or in a casual setting. Indeed, colours have cultural meanings and therefore choice of colour in fashion is also shaped by social expectations and cultural norms. She also adds that using colours to uplift emotions is not a simple process and requires self-knowledge exercises. This involves combining physical and psychological characteristics, such as studying lifestyle, hobbies, goals, and skin tone, to effectively use colour for emotional well-being.

1.6 Conclusion.

Existing academic work demonstrates how Gen Z individuals interact with fashion and what they expect from brands. It also highlights the importance of colour for wellbeing and its key role in fashion, looking to the opportunity to use the wellness benefits of colours in the fashion industry. However, research has yet to explore how Gen Z approaches colour, both individually and in fashion applications. This project therefore aims to gain insights into Gen Z's perception of colours and how they incorporate colour into their lives.

Chapter 2.

Methodology.



This study used a qualitative approach due to its emphasis on gaining deeper insights with a smaller number of participants, allowing for a deep analysis within the specific context of Generation Z individuals residing in the United Kingdom (Denscombe, 2021). Martyn Denscombe (2021) asserts that qualitative methods facilitate engagement with individuals' beliefs and experiences, aligning with an interpretivist paradigm characteristic of qualitative research. The research aimed to uncover insights into how Generation Z perceives colours and how these perceptions influence their purchasing decisions.

2.1 Methods.

The exploration of Gen Z interaction with colours was conducted in two distinct stages through a primary study. The first one involved a focus group with two different audiences. This initial phase aimed to investigate how participants integrate colour into their daily lives and clothing choices, as well as the emotional effects colours evoke, both individually and when applied to garments.

The second stage of this research comprised participant observation in a shopping centre environment to gather insights into consumer behaviour, responding to the second objective of the study: “To explore the role of colour in fashion (including clothing, accessories and beauty) and its significance in respect of wellness, amongst Gen Z”.

The focus group method was selected because during the sessions, participants are encouraged to share their experiences and perspectives on a specific topic. This approach enables researchers to explore deeply into participants' thoughts and opinions (Denscombe, 2021) regarding their own and others' perceptions of colour as applied in their lives and clothing.

In this study, semi-structured interviews were employed, utilizing a predefined list of questions while allowing flexibility for participants to elaborate on topics of interest (Denscombe, 2021). This approach facilitated the capture of as much information as possible from the audience.

The literature review suggests that colours can psychologically influence people's moods depending on the context or occasion in which each piece of clothing is worn (Haller, 2019). Additionally, the colours worn by individuals can affect how others perceive them, thereby directly impacting their emotions (Haller, 2019).

In the study, participants were shown different colours and garments to explore how they associate colours with moods and emotions.

2.2 Sample.

The study focuses on individuals who have been residents of the UK for at least one year and belong to Generation Z. Participants were recruited using the "snowball" technique, where initial participants spread the study's message within their social circles to expand the participant pool (Oregon State University, 2012). Recruitment efforts began at Imperial College London, where participants were identified, resulting in individuals belonging to Generation Z agreeing to participate in this analysis.

Morgan and David (1997) suggest that a focus group of 4 to 5 people is ideal for obtaining sincere answers on topics involving personal opinions in an intimate setting. The focus group was composed by four people from different countries currently living in the United Kingdom (Table 1). Each member was assigned a pseudonym to protect their identity and for research purposes.

Name	Age	Nationality
Arben	25	Albanian
Alicia	24	Colombian
Salomé	24	Colombian
Evelyn	27	American

Table 1. Focus group participants.

A second focus group was planned to take place at the University for the Creative Arts, targeting participants through a flyer distributed to students in the 4th, 5th, and 7th grades. However, due to insufficient quorum, the focus group could not proceed as intended. Nevertheless, since two individuals responded to the invitation, one-on-one interviews were conducted using the same structure as the planned focus group to make the most of the opportunity.

Interviews were selected due to according to Denscombe (2021), this research is recommended for small-scale studies to uncover the feelings and emotions associated with colours and their applications in participants' lives, clothing, and culture.

Name	Age	Nationality
Miranda	26	Taiwanese
Georgia	23	Cypriot

Table 2. Interview participants.

2.3 Focus Group and Interviews.

This study was divided into two parts. The first part aimed to explore participants' relationships with colours in their daily lives. The members were asked to explain why they chose to wear a specific colour that day. They were then shown 11 colours (blue, red, green, yellow, orange, pink, purple, black, grey, brown, and white) based on Caroline Young's book *The Colour of Fashion* (2022). Respondents were asked how these colours made them feel and what significance they held in their lives. This was intended to engage in a conversation about colours and encourage them to reflect on their perceptions of each colour. Finally, participants were asked if the shade of a colour made a difference in their opinions. This exercise performed as a warm-up to help participants build rapport and express their honest opinions.

The second part of this study focused on the perception of colours in fashion garments. Six different garments were displayed, and the members were asked about their impressions of them, specifically regarding the colour. They were asked how they perceived the model wearing each piece and whether they would wear it themselves. Each garment was then shown in different colours to explore if their perceptions changed and if they preferred one colour over the others.

Additionally, a final question was inquired regarding gender, to determine if participants associated certain colours with a concrete identity or if they believed a colour would look better on a specific gender.

2.4 Participant Observation.

To explore the role of colour in fashion (including clothing, accessories and beauty) and its significance in respect of wellness, amongst Gen Z, the second stage of this study the participant observation was executed with 4 participants. It involved visiting various fashion stores for 35-40 minutes, closely observing their selection process and asking key questions to understand their decision-making when choosing garments.

For this study, the “snowball” method was applied to find participants.

Name	Age	Nationality
Alicia	24	Colombian
Salomé	24	Colombian
Lucía	24	Dominican Republic
Arben	25	Albanian

Table 3. Participant Observation audience.

2.5 Summary.

In summary, the selected methodology enabled the researcher to gain insights into how Gen Z individuals interact with colours and their significance. The initial questions in both focus groups and interviews were designed to uncover the meanings and importance that colours hold for them. Further questions focused on their opinions about colours in clothing. In the second stage of the research, participants were observed during a shopping trip to analyse their behaviour and choices in fashion purchases. This comprehensive approach provided a deeper understanding of the role of colour in the lives and decisions of Gen Z individuals.

2.6 Ethics.

Before conducting the studies, participants were provided with a consent form (Appendix A) to ensure they understood what the study was about, that their data would be protected and to confirm their agreement to participate in the study.

2.7 Method Evaluation.

The qualitative method used in this research successfully gathered insights from participants. Each study was conducted in a safe environment, allowing participants to share their beliefs and thoughts freely.

While the focus group method was effective, it could be improved by using better devices for projecting and interpreting colours, as some shades were not accurately reflected. This issue did not arise during the interviews, which were conducted online using better-calibrated computers.

Participant observation was generally successful. However, to further enhance this method, it would be beneficial to conduct observations outside of sale seasons to minimize noise and distractions.

2.8 Data Analysis.

To ensure that data remains accessible for continuous analysis, it's recommended to record and transcribe the research (Denscombe, 2014). All research sessions

were recorded with the participants' consent, allowing for detailed analysis to get insights. A narrative analysis approach was used, which aims to uncover symbolic significance, social implications, and the meaning for participants (Denscombe, 2014). This method was chosen to align with the objective of understanding how Gen Z perceives and incorporates colours into their lives and fashion choices. This process involves a wealth of social and cultural contexts that shape their perceptions and must be considered in the analysis. Notes were made in the transcripts to highlight important insights, which were then compared and contrasted with the previous examined literature.

Chapter 3.

Findings and Discussion.



3.1 Introduction.

The aim of this research is to explore the role of colour in individual's fashion and its contribution to improve self-confidence and overall well-being among individuals within gen Z living in the United Kingdom. This chapter presents findings from primary research to enhance the understanding of Generation Z. These findings are then discussed in the context of existing literature to identify practical solutions that benefit both companies and consumers in the fashion industry. The insights, derived from the analysis of both studies, are organized into 6 key themes, providing insights into purchase expectations and behaviour, social and cultural influences, the importance of shade context and weather conditions in fashion choices, the most popular colours among this generation and their reasons for these preferences, and strategies for using colour in fashion to enhance well-being and mental health.

3.2 What does Gen Z is expecting in their fashion consumption?

Despite fast fashion brands not fully meeting their needs, these brands are affordable and convenient in terms of location and availability. (Bick *et al.*, 2018). The participants prioritize quality fabrics, even within fast fashion. Three out of the four participants preferred Zara and Mango, citing them as the best quality options in the fast fashion world. One participant, Salomé, chose to visit Sézane, a brand from Paris known for producing high-quality garments at affordable prices. She appreciated Sézane for using natural fabrics that last longer and feature appealing designs.

Gen Z individuals are also seeking goods and practices that improve their well-being. As Brielle Saggese (2023) noted, this generation is willing to invest in overall well-being, which she categorizes into five areas: Active Activists, who believe good health should be accessible to everyone; Recovery Warriors, who emphasize the importance of rest for maintaining balance and health; Vice Masters, who seek balance between good and bad habits; Team Players, who actively engage in sports or training; and Sickness Solvers, who are focused on healing any health conditions. Additionally, Gen Z is incorporating ancient practices by engaging with wellness rituals to address modern problems like anxiety or stress (WGSN Forecast team, 2023).

Roberta Katz et al. (2022) and Melanie Larsen (2022) support these insights, claiming that Gen Z does not see a successful work career as the meaning of life but rather values building a strong support network throughout life. Larsen (2022) found in her study that 84% of respondents think that the “real luxury” is intangible meaning that having the availability of taking care of themselves and their loved ones is difficult to achieve in this era.

This generation is leading a movement demanding companies prioritize well-being, with 66% of Europeans actively asking brands to provide solutions, and some movements like “anti-wellness” opposing societal demands (Larsen, 2022). During the fashion shopping observation, the participants expressed frustration over the difficulty of finding good quality clothes and hoped for new solutions from fashion brands.

“Let’s go to Sézane, I have been receiving a lot of ads and they say that they use good quality fabrics, let’s see”.

Salomé.

In addition to seeking brands that meet their needs, Gen Z consumers expect quality, affordability, and versatility in their fashion choices. During the observation, most participants discarded clothing in colours that are difficult to match with other items. For example, Alicia decided not to buy a light green shirt she liked because she didn’t know what to wear it with, and Salomé passed on beige pants with a pattern that she found difficult to combine with other pieces.

“I don’t know, you know? I like how it looks but not for me because I don’t know how to combine this with other clothes”.

Salomé.

3.3 Fashion Purchase Behaviour.

As previously mentioned, Generation Z tends to choose fast fashion brands, a preference supported by Statista (2023), which ranks Zara as the 4th most popular brand in the United Kingdom. During participant observation, two out of four participants chose to shop at Zara due to its variety of affordable clothing.

Additionally, the choice of shopping destination was directly influenced by media content (Katz et al., 2022). Lucia selected Zara because she found in social media

that it was having a summer sale, while Salomé decided to visit Sézane after being reached many times by digital ads for the brand and becoming curious about it.

Despite the fashion industry leading in e-commerce purchases (Statista, 2022), participants indicated a preference for shopping in physical stores where they can try on clothes and feel the fabrics. However, they also browsed online to stay informed about current offerings, in line with statistics indicating that 39% of customers review products online before visiting a store (Statista, 2022).

After conducting observations in the store, a pattern in the purchasing behaviour of consumers were found and it is illustrated in the following image.

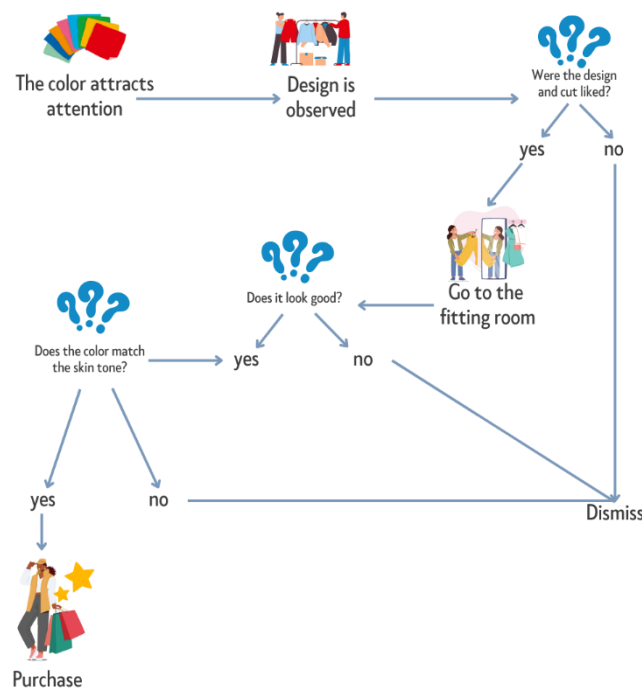


Figure 1. Consumer purchase pattern.

The trigger for initiating a purchase was the colour, where participants approached an area and selected a colour that immediately appealed to them visually. Each participant showed similar behaviours. For instance, Alicia was attracted by bright colours, associating them with tropical settings that evoke happiness. One of her chosen colours was red, which is characterized by Karen Haller (2019) as captivating and depicting energy, strength, and passion captivating Alicia's attention. However, she dismissed the garment due to the cut was too provocative, feeling that the colour itself was sufficiently attention-grabbing and she doesn't want to highlight that much.

Arben avoided bright colours, finding them too conspicuous, and opted instead for neutrals like brown and black. Similarly, Salomé and Lucia shared a preference for soft colours initially, such as pastels, beige, and grey, but later discarded them as due to the challenge of combining them with other colours. Both also expressed attraction for bright colours like yellow, green, and pink, but restricted to small accessories or details. Lucía, for instance, claimed that she preferred wear white outfits with vibrant accessories like a beach purse from Zara, while Salomé planned to combine a black blazer from Sézane with blue shoes for work.

3.4 Colour's cultural and social perceptions.

The book *Pantone in Fashion: A Century of Color in Design* explains that fashion colours are influenced by social and cultural issues. For instance, designer Cynthia Steffe's 2006 fall collection drew inspiration from military aesthetics, reflecting the context of the Afghanistan and Iraq wars, and featured a shade of blue called "Bijou Blue" (Eiseman and Cutler, 2014:57). Additionally, the book highlights how designers incorporated the colour Grenadine into their garments, inspired by Hindi culture to evoke sex appeal and fertility, as symbolized by the nectar of pomegranates (Eiseman and Cutler, 2014:35).

Carolin Young (2022) supports this argument, stating that fashion colours are primarily related to natural, historical, and social aspects. After World War II, pink became predominant for women, contrasting with the khaki and navy attire they wore during the war. This shift symbolized femininity and the ideal of being a housewife while men worked. Designers like Christian Dior embraced this colour, making it a phenomenon in America (Young, 2022:211-212).

The iconic yellow dress worn by Emma Stone in *La La Land* represents a social statement. The dress was presented as a symbol of the unexpected romance of both actors starting during the dance scene when the couple fell in love, linked it with the idea of as an unpopular attire on the red carpet (Young, 2022).

In this research, participants from the focus group discussed their feelings about colours, linking them to childhood memories and social perceptions, whether could be positive or negative thereby supporting Eiseman, Cutler, and Young's theories.

“Yes! I love red, it reminds me to the Albanian flag and makes me think in my country”

Arben, Albanian.

“Is too aggressive for me, I don't like it”

Evelyn, American.

“It is very positive. So, it gives me the energy to stay ambitious I would say”.

Miranda, Taiwanese.

3.5 Influence of shades, age, and weather.

This study discovered that shade significantly influences decision-making when selecting colours to wear. Different saturations of a single colour can affect emotions in various ways (Haller, 2019). Additionally, demographic aspects, particularly age, were found to influence colour associations. For example, two participants linked certain colour combinations with older family members. Salomé associated an emerald, green shirt with her mother and felt it would make her look older while Lucía, dismissed a jumper with khaki, light pink, and baby blue prints, saying it reminded her of her grandmother's clothes.

The context in which each colour is worn can significantly influence emotional responses, as emphasized by Haller (2019), who notes that factors such as shade and the amount of colour used, play crucial roles. Each participant categorized their chosen garments based on the occasions for wearing them. For example, Alicia chose a navy blazer suitable for both professional and casual settings, perceiving navy as less formal than black. Lucía was attracted by yellow pants initially but rejected them after noticing their formal cut and fabric, pointed that she will not use them for the office. These instances validate Haller's theory about colour preference can change depending on context of use.

Weather conditions also emerged as a significant attribute. In "The Colour of Fashion" by Caroline Young (2022), is noted that natural elements can influence colour choices, for instance, centuries ago purple was created using snails which were more prominent in autumn and winter given more strength to this colour in those seasons (Young, 2022:42). In the current context, weather and natural conditions still having relevance. Participants of the study claimed that the United Kingdom's weather is ideal for wear darker colours, one of them noticed that the reason is feeling comfort and coziness, while bright colours are more

suiting to tropical climates or limited to summer in the UK but will wear them just in small details.

“I like bright colours but not here in London, I prefer brown that makes me feel cozy and warm in this cold weather”

Salomé.

3.6 Gen Z colour preferences in a fashion context.

In the participant observation, the most popular colours chosen by this audience were black, white, brown and navy. Even though the concept of black as a colour is debated due to *“Black is what we see when an object swallows up all visible wavelengths, absorbing all light in the colour spectrum”* (Young, 2022), participants considered it as a colour in the fashion context. They described it as "easy," "elegant," and "versatile," appreciating its suitability for various occasions.

According to Statista (2022), the most popular colours among Generation Z in the United Kingdom are the ones denominated as neutrals like white, black, and grey. Despite participants in the observation displaying strong preferences and emotional connections to several colours, their final fashion choices predominantly focused on black, white, brown, and navy garments, aligning with Statista's findings. When asked about their colour preferences, participants offered similar explanations, emphasizing practicality and versatility from them.

“I like all colours but in accessories would be better to give a touch of brightness in my outfit”

Salomé.

“I prefer the black rather than this green because black is more formal”.

Arben.

Different cultures perceive black in various ways depending on the context where it is displayed. In Western cultures, black is associated with mourning, while in Africa, it symbolizes wisdom (Haller, 2019). In fashion, black is often described by women as elegant or glamorous, and it can also serve as an emotional safeguard, providing a sense of invisible protection (Haller, 2019). This is supported in the focus group and participant observation where participants

showed their interest to wear black garments for their versatility and the feelings of elegance, responsibility, and professionalism they evoke.

“I love black in clothing, it’s my favourite colour to wear because I feel tidy and professional”.

Georgia.

White symbolizes purity and peace in Western cultures, but represents death and mourning in some Asian cultures. The perception of white can vary based on its shade: a brilliant white may suggest cleanliness and hygiene, but it can also imply coldness or emotional abandonment (Haller, 2019). White was the colour with more contradict opinions during the study. While participants described it as easy to wear, vibrant, fresh, and happiness-inducing, especially in summer, they also felt uncomfortable with its brightness and found it challenging to look at and combine when this colour was showed alone. However, when applied to garments, white was preferred for its perceived quality and ease of wear. The shade of white was crucial, as some participants rejected white clothes if the shade did not complement their skin tone.

Brown is considered a colour of nature and earth, reminiscent of wood, which conveys warmth and coziness in Western societies, (Haller, 2019). Both in isolation and in fashion contexts, brown was perceived similarly. Focus group participants described brown as warm and homey, and during participant observation, Lucia and Salomé favoured brown for its coziness, especially in the U.K.'s weather. They were actively looking for various shades of brown during their store visits.

Navy, a shade of blue, is considered as a cold tone. Darker blues, like navy, are associated with mental stimulation, focus, integrity, honesty, expertise, and approachability, making them popular in the finance sector and for corporate uniforms (Haller, 2019). The importance of blue shades was highlighted during the focus group, where participants associated royal blue with the sea at night or rainy days, evoking sad connotations. However, during participant observation, Alicia and Albern chose navy attires for its suitability in both business and casual contexts, feeling it made them appear professional while also relaxed. This aligns with Haller's suggestions that navy evokes expertise in business contexts.

3.7 Colour choices to improve wellbeing in Gen Zers through fashion.

To propose the most suitable colours for enhancing mood and improving mental health, it is essential to consider the occasion in which the colours are used, the psychological characteristics and meanings of each colour, and how the target audience incorporates these colours into their fashion choices.

The occasion in which colour is used and how it is combined with other colours significantly influences the creation of harmony (Haller, 2019). The incorporation of colour psychology in fashion choices can positively impact people's lives (Wright, 1995). Wright (1995) explored how to wear and combine colours to highlight their benefits and enhance well-being. Karen Haller (2019) builds on this knowledge, proposing practical applications of colour in daily life. She emphasizes the importance of understanding the positive and negative effects of colours and suggests leveraging their positive characteristics in various applications, including fashion.

Gen Z participants in this study showed a preference for wearing black, white, brown, and navy colours. They chose these colours for their versatility, ease of combination with brighter tones, and suitability for use on many occasions.

Despite the positive and negative nature of colour characteristics, proposed by Karen Haller (2019), these four colours received the most positive feedback from participants. In contrast, other colours were quickly dismissed. The study demonstrated that these preferred colours evoke positive emotions, improving participants mood when the garment was chosen.

The positive emotions associations of these colours found in the primary research are as follows:

Black: Confidence, professionalism, elegance, sophistication

White: Happiness, versatility, quality

Brown: Coziness, sense of care

Navy: Professionalism, approachability, relaxation

Which are closely related with Karen Haller (2019) findings in her study.

Notably, participants were not initially conscious of these positive feelings, until they were asked why they chose them and have a moment of reflection on it. Therefore, it is crucial to communicate the benefits of these colours to the audience. Making them aware of these positive associations can encourage them to consider these emotional benefits when making purchasing decisions.

Chapter 4.

Conclusions and Recommendations.



4.1 Conclusion.

In conclusion, this study found that colours can evoke both positive and negative emotions, shaping the moods and behaviours of the audience. In fashion, the approach to colour is more complex due to the influence of cultural, historical, social, natural, and demographic factors.

Gen Z participants demonstrated a significant awareness of their overall well-being, with a strong focus on improving their mental health. This behaviour is evident in their fashion choices, as they actively select clothing that makes them feel comfortable and secure. Colours play a crucial role in their selection process; it is the first element they consider when shopping. However, their decision-making involves additional attributes such as the cut of the garment, the occasion, and weather conditions. Ultimately, colour remains a key factor, as they evaluate whether the shade complements their skin tone before making a purchase.

While Gen Z individuals showed awareness and emotional responses to all colours studied, their fashion choices were predominantly limited to black, white, brown, and navy. These neutral colours were selected for their versatility, adaptability to various occasions, and the positive feelings they evoke.

Gen Z consumers are looking for brands that prioritize wellness and mental health, offer quality products, and provide colours that can be easily combined. Fashion can have a positive impact in self-esteem if the advertising is aligned with these values, due to has huge power of influence in their audience. To positively influence mental health in Gen Z through fashion consumption, it is essential to communicate the positive feelings that certain colours can evoke in consumers showing beneficial features of garments rather than keep displaying stereotypes to meet. This awareness can encourage thoughtful reflection before making a purchase and meet the requirements of Gen Z by motivating companies to offer solutions that address key issues.

4.2 Implications or contributions.

The implications of this research are practical and contribute significantly to two key groups in the fashion industry: companies and consumers. The proposal is to develop a new strategy that incorporates the benefits of colour in fashion and wellbeing.

4.2.1 Recommendations for fashion practices in companies.

Design Team: Ensure that each season includes a foundation of black, white, navy, and brown in their collections. These colours are essential in Gen Z wardrobes and have been shown to positively impact their emotions.

Marketing Team: Develop marketing campaigns that highlight the emotional benefits of specific colours emphasizing how these choices can positively affect mental health and overall well-being, engaging into Gen Z's strong focus on health, including mental health.

Use the power of social media and digital tools, which are central to Gen Z's behaviour and consumption patterns. Create engaging content on platforms like TikTok, and Instagram being the most platforms suitable to purchase by this audience (Statista, 2022b).

While digital media is crucial for reaching Gen Z (Statista, 2022a), the physical store remains important for trying on clothes to see how colours and cuts look in person. Ensure that the online content directs customers to in-store experiences for final decision-making.

4.2.2 Recommendations for fashion consumers.

Incorporate practices to address mental health issues by emphasizing the importance of colour and understanding its benefits in various contexts. Encourage individuals to be mindful of their choices when purchasing garments by providing information on leveraging colour meanings and integrating them into their current lifestyle

4.3 Limitations and future research.

Due to budget and time limitations, this study needs to develop a bigger scope. To gain a more comprehensive understanding, future research should expand on this study to include a larger and more diverse sample of Gen Zers from various backgrounds and lifestyles. This would provide deeper insights into the significance of colour choices.

Moreover, this research opens new opportunities to explore the relationship between colour-conscious fashion consumption and sustainable practices. Researching how a more reflective approach to fashion could potentially reduce

impulse buying and lead to more sustainable consumption habits. Understanding this dynamic could offer valuable insights for both consumers and the fashion industry, promoting a shift towards more mindful purchasing behaviours.

Additionally, it's important to recognize that each colour proposed has different shades, and these need to be adapted for different skin tones to ensure the desired emotional and aesthetic impact. Future studies should delve into how specific shades within the same colour affect individuals differently, considering factors such as physical characteristics.

4.4 Auto critique of objectives met.

The objectives of this study were successfully met across each chapter and through specific actions:

1. To understand the psychological effects of colour on emotion and wellbeing. This objective was achieved through an extensive literature review, which showed several historical and contemporary theories on the influence of colours on health and well-being. These included concepts such as chemotherapy, the four humours, colour psychology, and modern applications proposed by Karen Haller. Additionally, the focus group with Gen Z participants provided valuable insights into their perceptions of the 11 colours studied, highlighting the significant impact of colour on their emotions and well-being.
2. To explore the role of colour in fashion (including clothing, accessories and beauty) and its significance in respect of wellness, amongst Gen Z. This objective was met through participant observations with Gen Z individuals. The study found that external factors significantly influence the meanings of colours when applied to fashion. Gen Zers predominantly use black, white, brown, and navy in their clothing due to their versatility and adaptability for various occasions. These colours also hold emotional significance for this audience, positively affecting their moods and emotions.
3. To consider approaches to colour in fashion which can support Gen Z's health and wellbeing. This objective was addressed in the final chapter, where practical suggestions for fashion industry and consumer purchase behaviour were presented. Recommendations included incorporating

certain base colours in design, promoting conscious colour choices in marketing strategies, and educating consumers on the emotional benefits of colours to improve their overall wellbeing.

List of references.

Azeemi, S. T. Y. and Raza, M. (2005) 'A Critical Analysis of Chromotherapy and Its Scientific Evolution' In: *Evidence-Based Complementary and Alternative Medicine* 2 (4) p.254639. At: <https://onlinelibrary-wiley-com.ucreative.idm.oclc.org/doi/abs/10.1093/ecam/neh137> (Accessed 14/06/2024).

Bancroft, A. (2012) *Fashion and Psychoanalysis: Styling the Self*. London, UNITED KINGDOM: I. B. Tauris & Company, Limited. At: <http://ebookcentral.proquest.com/lib/ucreative-ebooks/detail.action?docID=945517> (Accessed 31/05/2024).

Bell, A. (2024) *Mental health services in the UK in 2023: what the latest NHS Benchmarking findings tell us*. At: <https://www.centreformentalhealth.org.uk/mental-health-services-in-the-uk-in-2023-what-the-latest-nhs-benchmarking-findings-tell-us/> (Accessed 31/05/2024).

Bick, R., Halsey, E. and Ekenga, C. C. (2018) 'The global environmental injustice of fast fashion' In: *Environmental Health* 17 (1) p.92. At: <https://doi.org/10.1186/s12940-018-0433-7> (Accessed 28/05/2024).

Corner, F. (2014) *Why fashion matters*. London: Thames & Hudson.

Denscombe, M. (2021) *The good research guide: research methods for small-scale social research projects*. (Seventh edition) London New York, NY: Open University Press.

Eiseman, L. and Cutler, E. P. (2014) *Pantone® on fashion: a century of color in design*. San Francisco: Chronicle Books.

Future Media Hubs (2023) *The power of GEN Z-colors | Future Media Hubs*. At: <https://www.futuremediahubs.com/next-generation-hub/news/power-gen-z-colors> (Accessed 15/06/2024).

Haller, K. (2019) *The little book of colour: how to use the psychology of colour to transform your life*. London: Penguin Life, an imprint of Penguin Books.

Houghton (2023) *Neo Collectivism*. At: <https://www-lsnglobal-com.ucreative.idm.oclc.org/article/view/28000> (Accessed 29/05/2024).

Hur, Y.-J., Etkoff, N. L. and Silva, E. S. (2023) 'Can Fashion Aesthetics be Studied Empirically? The Preference Structure of Everyday Clothing Choices' In: *Empirical Studies of the Arts* 41 (2) pp.525–545. At: <https://doi.org/10.1177/02762374221143727> (Accessed 28/05/2024).

- Jonauskaitė, D., Tremea, I., Bürki, L., Diouf, C. N. and Mohr, C. (2020) 'To see or not to see: Importance of color perception to color therapy' In: *Color Research & Application* 45 (3) pp.450–464. At: <https://onlinelibrary.wiley.com/doi/abs/10.1002/col.22490> (Accessed 14/06/2024).
- Jouanna, J. and Allies, N. (2012) 'Galen's Reading of the Hippocratic Treatise the Nature of Man: The Foundations of Hippocratism in Galen' In: van der Eijk, P. (ed.) *Greek Medicine from Hippocrates to Galen*. Brill. pp.313–334. At: <https://www.jstor.org/stable/10.1163/j.ctt1w76vvr.20> (Accessed 03/07/2024).
- Katz, R., Ogilvie, S., Shaw, J. and Woodhead, L. (2022) *Gen Z, explained: the art of living in a digital age*. (Paperback edition) Chicago London: The University of Chicago Press.
- Larsen, M. (2022) *US & UK Gen Z: New Status Symbols - WGSN Insight*. At: <https://www.wgsn.com/insight/article/6387939e4b03c45dbc30421d#page8> (Accessed 15/06/2024).
- Lindeman, R., Desmet, P. and Filippi, M. (2023) 'Wearing Black when feeling Blue: An exploration of the relationship between clothing and mood.' In: *IASDR Conference Series* At: <https://dl.designresearchsociety.org/iasdr/iasdr2023/fullpapers/186>
- Mair, C. (2018) *The psychology of fashion*. Abingdon, Oxon ; New York, NY: Routledge.
- Mind.org (2024) *Mental health facts and statistics*. At: <https://www.mind.org.uk/information-support/types-of-mental-health-problems/mental-health-facts-and-statistics/> (Accessed 31/05/2024).
- Morgan, D. L. (1988) *Focus groups as qualitative research*. Newbury Park, Calif: Sage Publications.
- Nielsen NIQ (2023) *Understanding the growing market of Gen Z shoppers*. At: <https://nielseniq.com/global/en/insights/webinar/2023/understanding-the-growing-market-of-gen-z-shoppers/> (Accessed 15/06/2024).
- Oregon State University (2012) *Snowball Sampling*. At: <https://research.oregonstate.edu/irb/policies-and-guidance-investigators/guidance/snowball-sampling> (Accessed 22/06/2024).
- Sabour, A. E. and Mohammed, H. F. (2015) 'Color selection and the promotion of health and healing by means of clothing design' In: *International Design Journal* 5 (4) pp.1371–1379. At: https://idj.journals.ekb.eg/article_92617.html (Accessed 14/06/2024).
- Saggese, B. (2023) *Gen Z: Wellness Profiles 2024 - WGSN Insight*. At: <https://www.wgsn.com/insight/article/64e76c79b4574e25f9ddc7fd> (Accessed 15/06/2024).
- Seemiller, C. and Grace, M. (2019) *Generation Z: a century in the making*. Milton Park, Abingdon, Oxon: Routledge, Taylor and Francis Group.

Statista (2021) *UK consumer fashion buying behaviors 2021*. At: <https://www.statista.com/statistics/1275192/consumer-fashion-buying-behaviors-uk/> (Accessed 29/05/2024).

Statista (2022a) *Gen Z main apparel color schemes UK 2022*. At: <https://www-statista-com.uctcreative.idm.oclc.org/statistics/1399660/gen-z-uk-apparel-color-schemes/> (Accessed 15/06/2024).

Statista (2022b) *UK: top e-commerce segments by market share 2022*. At: <https://www.statista.com/statistics/1322347/leading-e-commerce-segments-uk-market-share/> (Accessed 29/05/2024).

Statista (2022c) *UK: top social networks for purchases by age 2022*. At: <https://www.statista.com/statistics/318980/social-media-accounts-platforms-uk/> (Accessed 29/05/2024).

Statista (2023) *Gen Z: fashion stores brand popularity UK 2023*. At: <https://www.statista.com/statistics/1401797/most-popular-fashion-stores-among-gen-z-in-the-united-kingdom/> (Accessed 29/05/2024).

Statista (2024) *Stress and well-being in the United Kingdom (UK)*. At: <https://www.statista.com/study/78170/stress-and-well-being-in-the-united-kingdom-uk/> (Accessed 31/05/2024).

WGSN Forecast team (2023) *STEPIC Innovations 2026 - WGSN Fashion*. At: <https://www.wgsn.com/fashion/article/651e87639d6bfc1e460bd46> (Accessed 27/06/2024).

Wright, A. (1995) *The beginner's guide to colour psychology*. London: Kyle Cathie Ltd.

Wright, A. (2009) 'The Colour Affects System of Colour Psychology' (s.l.): (s.n.).

Young, C. (2022) *The colour of fashion: the story of clothes in 10 colours*. Nottingham, UK: Welbeck Publishing Group.

List of Illustrations.

Figure 1. Author's own image *Consumer purchase pattern*.

Rosie (2024) *Rainbow paint splash Isolated on transparent background*.

Seizinger (2024) *Closeup of abstract wallpaper*.

List of tables.

Table 1. *Focus group participants*.

Table 2. *Interview participants*.

Table 3. *Participant Observation audience*.

Appendices.

Appendix A Information Sheet.

Interview Information Sheet.

The importance of colours in clothing to improve well-being in Gen Z across the UK.

The purpose of this research is to investigate the correlation between the colours worn by individuals belonging to the Generation Z living in the United Kingdom and their emotional responses.

The research has received favourable ethical opinion from the Ethics Committee at UCA.

Your Role

You are being asked to participate in an interview which will take approx. 30-45 mins.

There are no foreseen risks to taking part.

You are not under any obligation to participate, and you are free to withdraw from the discussion at any time.

Interview Data & Personal Information

Any recordings undertaken are for the purpose of transcription and data analysis and will be stored securely. The project will adhere to the data management requirements specified in the 2018 UK Data Protection Act.

All data will be de-identified, making use of pseudonyms both in data collection and storage.

The data collected from the project will be used in a range of academic conference papers and publications. Quotations may be used within published material, but these will not be linked to identifiable persons.

Your personal data will only be held for the purposes of consent. This data will be archived for re-use and retained for an indefinite period. The information will be stored on a password protected computer. Only the researchers will have access to your personal data and the researchers will adhere to the data management requirements specified in the 2018 UK Data Protection Act.

You are entitled to request access, correction, or removal of your personal data up until 5 working days after the date of the interview, and you can withdraw your consent and any personal data up until this date. This request can be communicated via email. This will not affect the lawfulness of the processing up to that point.

In signing the consent form, you are acknowledging that your consent is given freely, is informed, unambiguous, specific, and affirmative.

Contact & Complaints

If you have any questions about the project, please contact:
Anaid Oropeza Mata. 2308162@students.uca.ac.uk

Signature participant: _____

Date: _____

Appendix B Focus Group slides.

**Please introduce yourself.
Name, age, where are you from?**

1

**Explain why did you decide to wear
this colour today?**

2

**How do these colours make you
feel?
what significance they hold in your
life?**

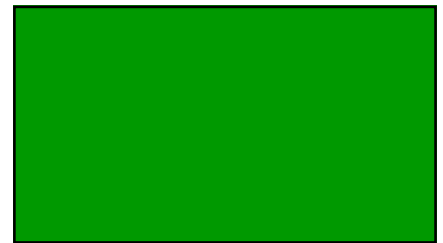
3



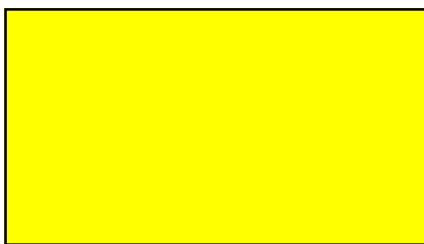
4



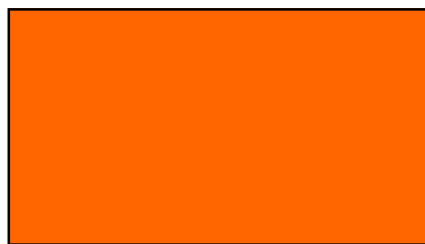
5



6



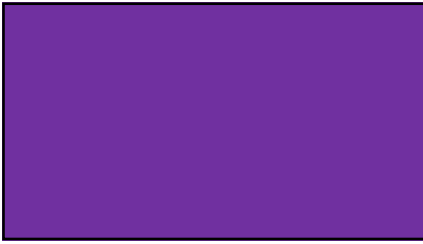
7



8



9



10



11



12



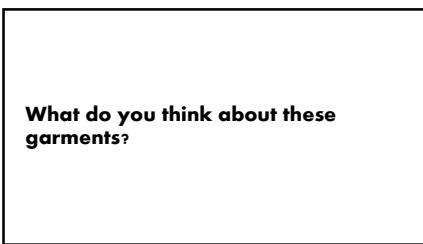
13



14



15



16



17



18



19



20



21



22



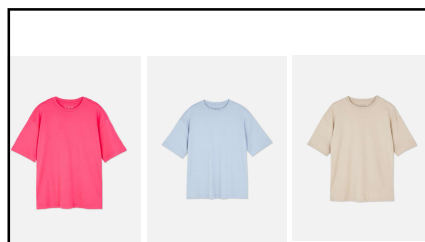
23



24



25



26



27



28

Do you think will have the same emotional response for men and women?

29