

A STUDY OF AIR ASIA CORPORATE LOGO AND COLOUR  
IMPACT ON PASSENGERS' PERCEPTION AT THE LOW  
COST CARRIER TERMINAL (LCCT) IN MALAYSIA.

CHERYL A/P CHELLIAH THIRUCHELVAM

MASTER OF COMMUNICATION

FACULTY OF CREATIVE INDUSTRIES  
UNIVERSITI TUNKU ABDUL RAHMAN

JUNE 2011



**A STUDY OF AIR ASIA CORPORATE LOGO AND COLOUR IMPACT ON  
PASSENGERS' PERCEPTION AT THE LOW COST CARRIER  
TERMINAL (LCCT) IN MALAYSIA.**

By

**CHERYL A/P CHELLIAH THIRUCHELVAM**

A dissertation submitted to the Department of Mass Communication,  
Faculty of Creative Industries, Universiti Tunku Abdul Rahman,  
in partial fulfillment of the requirements for the degree of  
Master of Communication.

Universiti Tunku Abdul Rahman  
June 2011

## **ABSTRACT**

### **A STUDY OF AIR ASIA CORPORATE LOGO AND COLOUR IMPACT ON PASSENGERS' PERCEPTION AT THE LOW COST CARRIER TERMINAL (LCCT) IN MALAYSIA.**

**Cheryl a/p Chelliah Thiruchelvam**

Colours convey meanings through associations, perceptions and symbolisms; and colour interpretations are diverged vastly by age, gender, ethnicity, religion, culture and geographical boundaries. In today's challenging business environment, colour has become a vital communication ingredient; especially within the advertising and brand development field. In an organization, colour(s) in the corporate logo project messages and are associated with emotions, perceptions and symbolisms amongst its target audience. Therefore, colours that are used in a logo by an organization represent its characters, identities and uniqueness, differentiations and serves as brand identity over a period of time. This research intends to seek the colour associations/perceptions, symbolisms and awareness on the impact of Air Asia's corporate logo and colour among its passengers using a survey questionnaire. A random sampling method was used to achieve an adequate representation of the sample respondents. This research also establishes the gender differences using Independent Sample T-Test, and religious (Islam, Buddhist, Hindu and Christian)

differences in colour symbolisms of red and white colours that are used on the Air Asia logo. The one-way ANOVA was used to establish the significance of colour awareness and its influence within the four different religions. The research was carried out at the Low Cost Carrier Terminal (LCCT), Kuala Lumpur International Airport (KLIA), Malaysia; which included 300 male and female Air Asia passengers. It can be established that the respondents associated positively to the red and white colours of the Air Asia logo and there were no gender differences in the perception of these colours. In relation to religious colour symbolism, respondents of each religion associated positively to red and white colours respectively.

Keywords: Air Asia, corporate logo, colour perception and association, religious colour symbolism

## ACKNOWLEDGEMENTS

First and foremost, I am thankful to God Almighty for giving me the blessings, courage and inner strength to complete this research. Next I would also like to express my gratitude to a number of people who offered me valuable assistance in finalizing this academic achievement. I would like to express my sincere appreciation and gratitude to my Supervisor; En. Raduan bin Sharif for his guidance and constructive comments throughout the completion of this challenging task. Besides that, I would also like to extend my gratitude to Mr. Thinavan a/l Periyayya ; my Co-Supervisor who has shared his experience and valuable assistance in accomplishing this thesis.

Besides that, I would like to honour the intellectual sustenance and friendship given to me by Dr. G.V. Nair from Universiti Tunku Abdul Rahman and Dr. Tham Chai Lian from Sunway University College, for keeping me on track with their precious comments and suggestion incompletion of this thesis. Nevertheless, a heartfelt of thanks to my mother, my sister and my brother-in-law for their firm and continuous support, sacrifices, understanding, motivation and inspiration of this study. Lastly, my sincere thanks and gratitude to my honourable friends; Pook Wei Li and Lim Shin Teng - who provided me with valuable guidance for the last three years.

## APPROVAL SHEET

This dissertation entitled “**A STUDY OF AIR ASIA CORPORATE LOGO AND COLOUR IMPACT ON PASSENGERS' PERCEPTION AT THE LOW COST CARRIER TERMINAL (LCCT) IN MALAYSIA**” was prepared by CHERYL A/P CHELLIAH THIRUCHELVAM and submitted as partial fulfillment of the requirements for the degree of Master of Communication at Universiti Tunku Abdul Rahman.

Approved by:

---

En. Raduan bin Sharif  
Supervisor  
Department of Mass Communication  
Faculty of Creative Industries  
Universiti Tunku Abdul Rahman

Date:.....

Approved by:

---

Mr. Thinavan a/l Periyayya  
Co-Supervisor  
Department of Mass Communication  
Faculty of Creative Industries  
Universiti Tunku Abdul Rahman

Date:.....

**FACULTY OF CREATIVE INDUSTRIES**  
**UNIVERSITI TUNKU ABDUL RAHMAN**

Date: 29 July 2011

**SUBMISSION OF DISSERTATION**

It is hereby certified that **CHERYL A/P CHELLIAH THIRUCHELVAM**  
(ID No: **07UAM08306**) has completed this dissertation entitled  
**“A STUDY OF AIR ASIA CORPORATE LOGO AND COLOUR IMPACT ON**  
**PASSENGERS' PERCEPTION AT THE LOW COST CARRIER TERMINAL**  
**(LCCT) IN MALAYSIA**” under the supervision of En. Raduan bin\_Sharif from  
the Department of Mass Communication, Faculty of Creative Industries, and  
Mr. Thinavan a/l Periyayya from the Department of Department of Mass  
Communication, Faculty of Creative Industries.

I understand that University will upload softcopy of my dissertation in pdf  
format into UTAR Institutional Repository, which may be made accessible to  
UTAR community and public.

Yours truly,



---

CHERYL A/P CHELLIAH THIRUCHELVAM

## **DECLARATION**

I hereby declare that the dissertation is based on my original work except for quotations and citations which have been duly acknowledged. I also declare that it has not been previously or concurrently submitted for any other degree at UTAR or other institutions.

Name : CHERYL A/P C.THIRUCHELVAM

Date : 29 JULY 2011

## TABLE OF CONTENTS

<b>Page</b>		
	<b>ABSTRACT</b>	<b>ii</b>
	<b>ACKNOWLEDGEMENTS</b>	<b>iv</b>
	<b>APPROVAL SHEET</b>	<b>v</b>
	<b>SUBMISSION SHEET</b>	<b>vi</b>
	<b>DECLARATION</b>	<b>vii</b>
	<b>LIST OF TABLES</b>	<b>xi</b>
	<b>LIST OF FIGURES</b>	<b>xv</b>
	<b>LIST OF ABBREVIATIONS</b>	<b>xvii</b>
	 <b>CHAPTER</b>	
	 <b>1.0 INTRODUCTION</b>	 <b>1</b>
	1.1 Background Review	1
	1.2 Branding	4
	1.3 Corporate Identity, Corporate Image and Reputation	5
	1.4 Introduction to Logo	11
	1.5 Colour Introduction	14
	1.6 Problem Statement	17
	1.7 Significance of Research	19
	1.8 Research Objectives	21
	1.9 Research Questions	21
	 <b>2.0 LITERATURE REVIEW</b>	 <b>23</b>
	2.1 Background Review on the Reputation of Air Asia	23
	2.2 Significance of Reputation to an Organisation	26
	2.3 Communicating through Corporate Image and Corporate Identity	31

2.4	Advertising as a Persuasion Tool	35
2.4.1	Advertising Using the AIDA Model	36
2.4.2	Advertising Using the Think-Feel-Do Response Model	37
2.4.3	Advertising Using the Facet Model	39
2.5	Air Asia's Advertising	40
2.6	Organisation's Advertising	42
2.7	Logo as a Communication Tool	45
2.8	Colour	49
2.8.1	History of Colour	50
2.8.2	Development of Colour	54
2.8.3	Colour Theory	57
2.8.4	Colour and its uses	59
2.8.5	Colour to build an identity	61
2.8.6	Colour Associations and Symbolisms	63
<b>3.0</b>	<b>RESEARCH METHODOLOGY</b>	<b>75</b>
3.1	Location and Population	75
3.2	Determining Sample Size	76
3.3	Method for Sample Selection	79
3.4	Research Design	80
3.5	Reliability of Research Instrument (Pilot Study)	87
3.6	Procedure for Data Collection	89
<b>4.0</b>	<b>PRESENTATION OF FINDINGS</b>	<b>92</b>
4.1	Demographic Characteristics of Respondents	92
4.2	Reliability of Research Instrument	95
4.3	Respondents' Awareness on Importance of Colour	96
4.4	Respondents' Ranking on Colour	99
4.5	Respondents' Experiences of looking at Air Asia's logo	103
4.6	Respondents' Association on Air Asia logo's	110

4.7	Respondents' Religious Symbolism on Red and White colours	111
4.8	Normality Test on Respondents' Gender, Age and Religion	115
4.9	Gender Differences in Respondents' Colour usage, awareness, perception and experiences	119
4.10	Religious Differences in Respondents' Colour usage, awareness, perceptions and experiences	129
<b>5.0 DISCUSSIONS AND CONCLUSION</b>		<b>145</b>
5.1	Discussion on Significance of Colour	145
5.2	Inferences of Research	149
5.3	Conclusion	161
5.4	Limitations of Research and Future Recommendations	164
<b>REFERENCES</b>		<b>166</b>
<b>APPENDICES</b>		<b>174</b>

## LIST OF TABLES

<b>Tables</b>	<b>Pages</b>
2.1 The differences between corporate identity and corporate image	27
2.2 History of Colour	52-53
2.3 Association, attributes and physiological effects of eleven basic colours	67-69
2.4 Religious colour symbolisms of six different colours within four major religions in Malaysia	71
3.1 Cronbach's Alpha Value	88
3.2 Reliability Statistic Test for Pilot Study	89
4.01 Frequency Analysis on Respondents' Gender	93
4.02 Descriptive Frequency Analysis on Respondents	93
4.03 Frequency Analysis on Respondents' Age	93
4.04 Frequency Analysis on Respondents' Religion	94
4.05 Frequency Analysis on Respondents' Nationality	94
4.06 Frequency Analysis on Respondents' Occupation	95
4.07 Reliability Analysis	96
4.08 Frequency Analysis on the importance of colour in daily experience of the respondents	96
4.09 Descriptive Analysis on the colour sequence to look for your car	97
4.10 Frequency Analysis on the colour sequence to look for your car – colour	97
4.11 Frequency Analysis on the colour sequence to look for your car – shape	97
4.12 Frequency Analysis on the colour sequence to look for your car – number/text	97
4.13 Frequency Analysis on the association of a logo	98

4.14	Frequency Analysis on colour's role to make a logo stand-out	99
4.15	Respondents' ranking on eleven basic colours	100
4.16	Frequency Analysis on the most attractive colour ranking for red	100
4.17	Frequency Analysis on the most attractive colour ranking for white	101
4.18	Frequency Analysis on the most attractive colour ranking for brown	101
4.19	Respondents' Ranking on the most attractive and most unattractive for each colour	102
4.20	Frequency Analysis on the closest colour	102
4.21	Frequency Analysis on red as a successful colour	103
4.22	Frequency Analysis on the experiences (optimistic, dynamic and mobility) as a result of looking at AA's logo	104
4.23	Frequency Analysis on the experiences (passion, love, excitement and intense) as a result of looking at AA's logo	104
4.24	Frequency Analysis on the experiences (explosiveness and war) as a result of looking at AA's logo	105
4.25	Frequency Analysis on the experiences (sexy and stimulating) as a result of looking at AA's logo	106
4.26	Frequency Analysis on the experiences (aggressiveness, powerful and strength) as a result of looking at AA's logo	106
4.27	Frequency Analysis on the experiences (death, the devil and blood) as a result of looking at AA's logo	107
4.28	Frequency Analysis on the experiences (attractiveness and noticibility) as a result of looking at AA's logo	107
4.29	Frequency Analysis on the experiences (happiness, energetic and impulsive) as a result of looking at AA's logo	108
4.30	Cumulative Frequency Analysis on eight categories of experiences as a result of looking at AA's logo	108

4.31	Frequency Analysis on AA using red to distinguish itself	110
4.32	Frequency Analysis on association of AA's logo	111
4.33	Frequency Analysis the most attractive airline logo	111
4.34	Descriptive Analysis of Normality Test on Respondents' Gender, Age and Religion	116
4.35	Group Statistical Analysis on the Independent Sample Test on the importance of colour in daily experience, influence of colour in purchasing decision and red as a successful colour	119
4.36	Independent Sample Test Analysis on the importance of Colour in daily experience, influence of colour in purchasing decision and red as a successful colour	120
4.37	Group Statistical Analysis on eight different categories of experience as a result of looking at AA's logo	122
4.38	Independent Samples Test Analysis on eight different categories of experience as a result of looking at AA's logo	123
4.39	Descriptive One Way ANOVA Analysis of four different Religions on importance of colour in daily experience, role of colour to make a logo stand out, influence of colour in purchasing decision, red as a successful colour and senses, languages, objects, mood and characteristics are associated with colours	130
4.40	Test of Homogeneity of Variances Analysis for the One Way ANOVA test	130
4.41	One Way ANOVA Analysis of four different religions on importance of colour in daily experience, role of colour to make a logo stand out, influence of colour in purchasing decision, red as a successful colour and senses, languages, objects, mood and characteristics are associated with colours	131
4.42	Duncan's Post-Hoc-Test Analysis for the influence of colour in purchasing decisions	136

4.43	Duncan's Post-Hoc-Test Analysis for colour's association with senses, language, objects, mood and characteristics	139
4.44	Descriptive One Way ANOVA Analysis on four different religions for the most attractive airline logo	140
4.45	Descriptive Analysis of One Way ANOVA Analysis on four different religions for the most attractive airline logo	140
4.46	One Way ANOVA Analysis on four different religions for the most attractive airline logo	140
4.47	Breakdown on respondent's view of association of red colour towards a brand or a logo	143
5.1	Majority percentage of each respondent's group toward religious colour symbolisms of white and red in respective of four major religions	154

## LIST OF FIGURES

<b>Figures</b>	<b>Page</b>
1.1 Air Asia's logo	6
1.2 Associations and Attributes of Colour	17
2.01 Corporate reputation framework	29
2.02 AIDA Model	37
2.03 The Think-Feel-Do Response Model	38
2.04 The Facets Model of Advertising Effects	40
2.05 One of Air Asia's advertisement	41
2.06 Types of Logos	47
2.07 Colour application of Air Asia's logo	48
2.08 An example of the Altamira cave painting	51
2.09 An example of the Lascaux cave painting	51
2.10 Newton's Experiment that prevailed the seven colours	54
2.11 The Additive Spectrum	55
2.12 The Subtractive Spectrum	55
2.13 Varying proportion of colours	56
2.14 Colour personality swatch which shows the association of colour with emotions	59
2.15 Elements of colour perception	64
4.01 Frequency Analysis on the symbolism of red colour to Muslim respondents	112
4.02 Frequency Analysis on the symbolism of red colour to Buddhist respondents	113
4.03 Frequency Analysis on the symbolism of red colour to Hindu respondents	113
4.04 Frequency Analysis on the symbolism of red colour to Christian respondents	113
4.05 Frequency Analysis on the symbolism of white colour to Muslim respondents	114

4.06	Frequency Analysis on the symbolism of white colour to Buddhist respondents	114
4.07	Frequency Analysis on the symbolism of white colour to Hindu respondents	115
4.08	Frequency Analysis on the symbolism of white colour to Christian respondents	115
4.09	Histogram on the Normality Test on Respondents' Gender	117
4.10	Histogram of the Normality Test on Respondents' Age	118
4.11	Histogram of the Normality Test on Respondents' Religion	119
4.12	Mean Plot for the importance of colour in daily experience between respondents of four different religions	132
4.13	Mean Plot for the role of colour to make a logo stand out between respondents of four different religions	134
4.14	Mean Plot for the influence of colour in purchasing decision between respondents of four different religions	135
4.15	Mean Plot for red as a successful colour between respondents of four different religions	137
4.16	Mean Plot for colour's association with senses, language, objects, mood and characteristics between respondents of four different religions	139
4.17	Mean Plot for the most attractive airline logo between respondents of four different religions	142
4.18	Pie chart on respondent's view of association of red colour towards a brand or a logo	144
5.1	Basic interaction of Colour in Marketing	146
5.2	Inter-relation of AIDA Model, Think-Feel-Do Response Model, Facet Model and the peripheral route of ELM to colour perception	159

## **LIST OF ABBREVIATIONS**

MA	Malaysia Airlines
AA	Air Asia
KLIA	Kuala Lumpur International Airport
LCCT	Low Cost Carrier Terminal
Nm	nanometer
AIDA	Attention – Interest – Desire – Action
ELM	Elaboration Likelihood Model
SPSS	Statistical Package for Social Sciences
ASEAN	Association of Southeast Asian Nations

## CHAPTER 1.0

### INTRODUCTION

*Colours exercise powerful effects and induce reactions based on both instincts and associations. Colours alter the meaning of the objects or situation with which they are associated and colour preference can predict consumer's behaviour.*

(Aslam, 2006, p.15)

#### 1.1 Background Review

The airline industry has transformed tremendously over the last few decades into a fast growing and multi faceted industry driven by economic growth, travel and tourism sectors, along with the ever increasing number of passengers from various locations ([www.adg.stanford.edu](http://www.adg.stanford.edu), 2000). In the past decade alone, no-frills carriers (low-cost carriers) such as EasyJet and South Western Airlines have emerged with competitive marketing strategy to challenge existing giant scheduled carriers such as British Airways and United Airlines (Buhalis, 2003). Looking at the present climate of the Malaysian aviation industry, Malaysia Airlines (MA) - flag/scheduled carrier, that was once established and monopolizing the air travel business in this region; is now facing escalating challenges from no-frills carrier – Air Asia (AA), that has emerged as the successful airline regionally (O'Connell & Williams, 2005). The change of tide was due to the lower fares, new routes to various locations at different frequencies, and online booking services that served well to the customer's needs (O'Connell & Williams, 2005). This was further affirmed by Driver (1999), that in the challenging environment of the airline industry that was expanding swiftly;

fare structure, provision of routes, simplified ticketing system, improved pre- and post-flight aspects of travel, distribution channels and promotional activities of an airline were among its thriving factor to success.

Following that, as noted by O'Connell and Williams (2005), the domination of AA within the Malaysia airline industry was evident through the 30% share in the domestic market, which was bolstered by an annual growth of 4 Million passengers since December 2001. On a further note in relation to the development of AA in Malaysia, O'Connell and Williams (2005) stated, "Air Asia has captured the growth in the domestic market of 4-5% in 2003 and consequently left Malaysia Airlines with stagnant traffic" (p.263). The increase of AA's passengers were not only from customers from other regional airlines, but were also from customers of other modes of transport such as buses, trains, ferries and personal transports. In the case of AA in Malaysia, besides the lower fares that were being offered and promoted by AA compared to the previous monopoly by MA; easy and convenient ticket booking methods, intentions of flight journey (leisure or sport or business or education), vast connection of point-to-point locations, flight frequency, and brand reputation especially among the young customer was summated as the success factor of AA over MA (O'Connell & Williams, 2005).

The significance of branding to an airline was noted by Driver (1999) as to establish identity and image through the integration of their services for their customers as well as their employees. The branding strategies which were usually implemented through their aggressive marketing approach - AA's advertising and

promotional approach; became a thriving factor to overcome the monopoly of a full service airline: MA. Branding is vital for the increasingly competitive airline industry, where it is used to project distinctive competence within its market competitors. The branding of an airline, more often than not, is adverted through a brand name, symbol or identity (Driver, 1999). According to Czerniawski and Maloney (1999), the brand or corporate image was a special bond that was established in the hearts and minds of the consumers that went far beyond the tangible elements of a product or service. Therefore, with increased rivalry and growing demand from consumers, an airline would need a 'corporate identity' to communicate the personality, character, content, and emotion to its target audience. Corporate identity and corporate image has become significant elements that audiences use to differentiate products and services. Therefore, in a decision making process, brand recall plays a vital role in influencing the customer's choice, as flight factors and direct operations were not the only attributes that contributed towards the branding of an airline (Driver, 1999).

The brand recall which may be influenced by different factors: customer's, experiences, colours used on the logo, jingles from advertisement, fancy font-type applied on the logo, memorable images, extra ordinary shapes or a combination of any; is crucial to the purchasing decision of the customers. This was simply because each of these factors communicated or projected a certain message to its target audience, who are the potential future customer/consumer of its product or services. However, due to individual differences, brand recall of an organization may vary individually instigated by differences in religion, race, gender, education level, personal preferences and socio-economic status. This is so, as

each of the brand recall factors may be related to a certain individual in a particular manner. This scenario was applicable within the paradigm of the brand association of AA that leads to decision making process within its customer base.

## **1.2 Branding**

In the striving sector of airline industry which is sensitive to the fluctuating economic climate and advancement of the internet communication technology; brand image of an airline is nonetheless crucial to evoke emotions within the customers in their purchasing decision. This was noted by Feldwick (1991, as cited in Driver, 1999) that the brand of an airline projects its performance – reliability and efficiency; reassurance – customer’s trust, money worth and guarantee; experience – pre-flight processes as well as in-flight encounters; social connotation – airlines projects the identity of their country of origin; and personality – uniqueness, identity and differences. As a result of coherence between its identity and image; AA was named as one of the *30 Malaysia’s Most Valuable Brands* for the year 2007 and 2008, which was presented by Association of Accredited Advertising Agents Malaysia (4As) ([www.aaaa.org.my](http://www.aaaa.org.my), 2008). The *30 Malaysia’s Most Valuable Brands 2007* valuation was carried out by Interbrand; which was globally known for their expertise in brand valuation. According to Clow and Baack (2007) a strong corporate image benefits a brand, whereby the corporate image reckons the company’s positioning amongst its competitors and envisaged the vision, mission and goals of the organisation. Brands on the other hand, are names that are associated with a service or individual or group of complementary products,

which was the net result of corporate image that was built over a period of time. Therefore, the message or idea in the corporate identity of an organisation becomes the very soul of its communication strategy. In relation to the importance of the role of corporate identity in creating an organisation's reputation, Argenti and Forman (2007) stated:

Einstein once claimed that imagination is more important than knowledge. In the result of corporate reputation, this statement rings true. What constituencies imagine or believe about your company – the image they hold in their minds – may prove more important than what it actually is and the corporate identity you have fostered. As a result, you need to build a solid organization with a clear identity that represents the underlying reality, and work to align these with the image held by all your constituencies to create a strong reputation. (p.104)

### **1.3 Corporate Identity, Corporate Image and Reputation**

The vitality of corporate identity to an organization was also fostered by Ingretsen (1988), who highlighted the emphasis on creativity, innovation and implementation, as one of the *Seven Drivers of Organizational Success*. The creativity, innovation and implementation directs towards the corporate identity which consisted of logo and its application across various types of tangible items. This was proven in the case of British Airways' strategy in becoming a globally recognized brand by focusing on customers and being brand driven; as noted by Lee (1995, as cited in Driver, 1999). Commenting on the branding strategy of British Airways, Driver (1999) summated that emphasize was given to the corporate identity with creation of more than 50 world images that appeared on the touchpoints of the organization (baggage tags, signage, stationeries, ticket wallets and timetables).

Furthermore, Ingbreetsen (1988) stated that the reality of organisation's growth was supported by delivering products and services, in reference to their corporate identity, which lead towards the image perceived and finally to organisation's reputation as wholesome. What is more, is that, a clear corporate identity is essential to an organisation to achieve a positive reputation. The similar scenario of British Airways' brand building was applicable to AA, where the creations of its touchpoints (uniform, signage, aircraft design, tickets, and website) are in reference to its corporate identity. Figure 1.1 illustrates the AA's logo which was used to create the corporate identity as well as to generate the corporate image.



Figure 1.1: Air Asia's logo. (Source: [www.brandsoftheworld.com](http://www.brandsoftheworld.com))

Among others, the corporate identity of AA is also used to project the reality of the organization, which included: mission, vision and goals, whereby these realities must be understood by its passengers in order to achieve a concrete and positive reputation. In line with the projection of the organisation's reality, the logo which was used to build the corporate identity; represented the customer's experience, employees' perception, communities' feedback and

shareholders' image that would form the corporate image in total; which was vital to the foundation of corporate reputation. As summarized by Argenti (2007), "Companies with strong, positive reputations can attract and retain the best talent, as well as loyal customers and business partners, all of which contribute positively to growth and commercial success" (p.80). The importance of a positive reputation in an organisation goes a long way in further developments and advancements of an organisation. Proof to this, AA which was established back in 1993 with small number of aircrafts and limited locations had grown rapidly over the years with its increased fleet of aircrafts, various flight locations, tampering into new markets (United Kingdom, New Zealand and India) and has been allocated a low cost carrier terminal in Sepang, Malaysia.

'Products or services', 'identity' and 'reputation' are three elements that exist in every organisation which are interrelated and affect one another. The success of an organisation was determined by its reputation, which was reflected by the alignment of the organisation's identity and image conceived within the constituencies (Argenti, 2007). Currently, communication – such as advertising, marketing, information and knowledge sharing as well as exchange is mediated through the rapid evolving internet and the densely connected computer network. It comes as no surprise that the communication process of the airline industry is anchored upon the internet and the World Wide Web. In search of airline reputation management, Shochet (2009) highlighted a few reasons on the significance of online reputation to an airline to; (i) provide positive image to future customer (ii) attract potential investors, (iii) influence media research, and (iv) as a prevention/support of a major reputation damage of future crisis.

Taking the recent Qantas A380 crisis that occurred on 4<sup>th</sup> November 2010, its current CEO - Alan Joyce had demonstrated a tactile and masterful strategy on crisis management (Ritson, 2010). As portrayed by Heasley and O'Sullivan (2010), the Qantas A380 which took off from Singapore, suffered a severe engine explosion over Indonesian skies and was prompted to make an emergency landing back at the Singapore Changi Airport. Even though there were no casualties, according to Ritson (2010), this was an alarming call for Qantas which has had a safety record of flight without fatal accidents for the last six decades. Responding swiftly to the situation was, Joyce who made a public appearance through televised press conference (Fenner, 2010), who then announced they had landed the plan to inspect the engines on the cause of the mid-air explosion as part of their safety culture (Ritson, 2010). Joyce's immediate action towards the issue had prevented the public and stakeholders from further negative speculations, which he followed suit of the infamous Johnsons & Johnson - Tylenol crisis.

In a follow up announcement, Joyce had pointed out the explosion was caused by the Rolls Royce engines, which safe guarded Qantas' image of infallibility and reliability flight record (Ritson, 2010). Ironically, the engine-makers – Rolls Royce, London didn't respond or attempt to comment in regards to their engine failure that had caused chaos within the aviation sector. The silence from Rolls Royce would not facilitate their credibility and accountability in the future which was crucial to their reputation management. Apart from that, Joyce who had been engaged with the media (TV and radio interviews), has been consistently communicating to concerned passengers on the current updates (Ritson, 2010). Paramount to this, in order for Qantas to recover from its current

situation, Joyce was one of the passengers who took the first A380 flight to London since its engine explosion; merely weeks after the crisis (Fenner, 2010). This would not only return the brand to its pre-crisis level, but what is more, Qantas may be able to build its brand equity from its current crisis and increase its revenue.

On the contrary, without proper reputation management, the image/reputation of an organization can be severely damaged. Looking at Toyota Motor Corporation's Crisis in September 2009; it was only a week after its recall of cars that the president at that time – Toyoda appeared in a press conference to make announcements (Fenner, 2010). This delay and absence in addressing the issue had greatly damaged Toyota with its sale taking a nose-dive. According to analyst Usui, Toyoda should have dealt with the issues from the beginning, and perhaps the damage could have been lessened.

Within the perspective of AA, the success of AA was resulted by the reputation that was projected by its passengers. The identity of AA would need to be aligned with the image that was perceived by its passengers. A good reputation was achieved when there was coherence between the identity and image of the organisation and vice-versa. A solid and positive reputation that was often related to the success of an organisation was accomplished only when the intended message by the organisation was communicated through its identity and ultimately shared and understood by its constituencies.

Corporate image of an organisation was associated with the feelings and assessments of consumers and constituencies' of the organisation (Clow & Baack, 2007). Reputation and logos exist in a symbiotic relation; whereby reputation is the perception or image that is derived from the logo amongst its audiences or constituencies; and concisely represents the character and personality of the organisation or services. Hence, the AA's logo becomes the essence of its reputation by communicating the personality and identity of the whole entity. Corporate image was further described by Argenti and Forman (2007) as, "The relationship your company hones with employees, shareholders, and the local company will also directly affect how your company is perceived, and thus, the kind of image you're generating" (p.81.). This concept was supported by Argenti (2007) that corporate image was the constituencies' perception of the organisation which was based upon the corporate identity - such as name, logo, self-representation and corporate vision of the organisation (Argenti & Forman, 2007). The corporate image of AA would give a general idea of the organisation and create an expectation from its passengers.

Nevertheless, the corporate image among its passengers may vary based on their needs, interests and social-economic backgrounds. Corporate identity played a crucial task in creating a good reputation as corporate image can be used as a benchmark by the organisation to measure their credibility within their constituencies; especially their consumers. By analyzing the perception among its passengers, AA would be able to make comparison between the corporate image and its own corporate vision, mission and organisational goals.

The corporate identity which was represented by a logo is designed creatively and yet precisely in order to convey the right message as intended by the organisation as well as to stand-out among other identities. Research and development of a logo was crucial in order to achieve the most successful logo that can be cultivated into a thriving corporate identity. Elements like the stroke, symbol marks (pictorial or abstract), font types and colours are selected carefully with much caution to enable the brand to convey the desired message. On the other hand, identity can be defined as individuality, uniqueness, characteristic or distinctiveness of a person, organisation, product or services (Landa, 2006; & Wheeler, 2006). Since the prehistoric era, when humans began to create their own identity; symbols were made from basic shapes to express their pride, ownership or fierceness of themselves. The same notion is used by organisation currently in creating their brand identity; to symbolize their strength and differentiate themselves from the rest. According to Wheeler (2006), identity was the individuality that was expressed by individuals, organisation and communities. For instance, the Nike logo (swoosh); was an abstract illustration of a wing that attained success as a symbol for a company that was selling running shoes.

#### **1.4 Introduction to Logo**

Logo comes in various shapes, sizes, forms and colours. The oldest logo/symbol dates back to prehistoric time, over 30 000 years ago (Napoles, 1988). During this period, circles were drawn on cave walls or chiseled into rocks. Images or symbols were more definite and could not be misinterpreted, compared to words and hand sign. These symbols were used by man as a tool of

communication and comprehension to convey and receive messages. These primitive symbols were soon followed with other primary forms such as the cross, triangle and square, which were then developed, and evolved into the contemporary forms of logo design in the present day ([www.logodesignworks.com](http://www.logodesignworks.com), 2009). In the very beginning, the primitive man used these symbols as a tool of recognition or dominance in battle or war to establish their identity. By then, logos and symbols that were engraved into stone, metal, wood or dyed onto cloth created significant impressions of certain individuals. Symbols were human's attempt to communicate and envisage their thoughts (Napoles, 1988).

From the two-dimensional form, the symbols evolved into three-dimensional form whereby the torch; which was considered as a symbol of dominance, was crafted from brass and gold. Consequently, flags and coat-of-arms of nations became the norm to represent the identity and sovereignty of a particular country and community respectively. Nevertheless, the history of logo design can be traced to Ancient Greece, where the symbols were made of letters to represent the rulers and towns ([www.smashlab.com](http://www.smashlab.com), 2009). Besides that, the symbols were also used for religious purposes as well as for commercial uses such as; paper makers, goldsmiths, masons and nobilities during the 1700s. The industrial revolution became another significant era on the trademark's value and substance, as various emerging corporation needed trademarks to communicate their goals. This brought us to the significance of corporate identity design as a pre-requisite to an organisation's success. That was how the logo evolution began,

and brought us to this very day of logo design and corporate identity, was summated by Thomas (2000, as cited in Gobé, 2001).

The notion that symbols were more of a definite communication tool was further supported by Schaverien (1997, as cited in Severin & Tankard, 2001); that a picture with its powerful and vivid definition conveyed a concise message better than words. Napoles (1988) affirmed that the symbols that we encountered in our everyday life served as ‘visual language’ as it communicated messages without the use of words to various people who spoke different languages. The significance of symbols as a visual communication tool was further affirmed with its vital role in a logo to create the identity of an organisation. This paradigm was applicable within the corporate identity and image building of an organisation; as highlighted by Fogleman (1951, as cited in Haig & Harper, 1997) that corporate identity is the controlled visual expression of an organisation’s character and personality.

On the contrary, Haig and Harper (1997) argued that the interpretation and understanding may vary individually according to their age, sex, culture, religion and social-economic background. Haig and Harper (1997) stated, “There’s no doubt that, although we may speak the same language, the way that language is translated can be varied as our sexes, upbringing, regional differences, etc” (p.54). Therefore, it can be understood that the logo that builds the identity of AA, of its product and services, communicated a series of messages to its passengers. Nevertheless, the interpretation of this message can be varied based on individual differences of its passengers. Hence, AA has a significant task in sending out the

appropriate message to minimise the misinterpretation that may occur within its passengers.

Along with the design process of a logo, the choice of font-types, colours, shapes and the implementation of the logo becomes a significant process with no room for mistake (Haig & Harper, 1997). If at all, a wrong decision was to be made about the selection of these elements, the results may be devastating for the organisation. The choice of font-type, colour(s) and shape carries a certain message to the target audience, was highlighted by Haig and Harper (1997) by stating:

When selecting type, colour, shapes, pictorial icons, and all other components of your design, you must consider not just what looks good, but what conveys your client's credibility traits, too, for the logo to have true power. (p.57).

### **1.5 Colour Introduction**

Colour is an expressive form of design and thus corporate identity can be created using colours (Landa, 2006). Colours can be studied and used in various different perspectives as a significant tool in design with its various characteristics. This made colour as a crucial element in creating corporate identity; was contended by Landa (2006), as each colour had its own representation and liberated message to its audience. Thus, the use of red and white colours in the AA's corporate identity has its own meaning and message that it conveys to the passengers. In other words, colour is a 'visual experience' which is encountered or projected in our daily lives. Wills (2006) noted that; we

experience colour every moment of our life and colour affects our physical condition, thoughts as well as emotions by stating:

Colour's ability to affect our body, mind and spirit, gives it the power to calm, excite, inspire, balance, bring about a state of harmony and to heal. It even posses a language of its own. (p.6)

For instance, as highlighted by Turner (2008); brides in China wore red as it is considered the most auspicious colour and often associated with good luck and wealth. Nevertheless, this colour is also used in fast food restaurants as it stimulates the body to eat more and faster.

The discussion on the definitions and properties of colour has been ongoing between colour scientists, metaphysicians and relational theorists (philosophers) since the seventeenth century. Byrne and Hilbert (2000) pointed out that, "Some philosophers hold that nothing is coloured, others that colours are powers to affect perceivers, and others that colours are physical properties" (p.173). According to Landa (2006), colour perception differs individually and is based upon several factors. Among the first factor would be colour symbolisms and its associations towards certain group of people or culture. A common example would be the colour association of 'white' between the Western and Eastern cultures. In the eastern culture, white represents death or endness; in contrast, white represents purity and innocence in the west (Klimchuk & Krasovec, 2006; & Turner, 2008). The second factor was followed by the physiological response of individuals towards certain colour. For instance, we feel tranquil and peaceful looking at blue, and on the contrary we feel excited and stimulated looking at red or orange (Wills, 2006).

The third factor would be the psychological response towards a particular colour and its association towards a person or a group. This was further explained by Landa (2006) that certain colours may be a sensitive issue in certain countries due to differences in cultural and religious backgrounds. As noted by Turner (2008) and Aslam (2006), the colour red has great significance to the Asians, as Chinese closely tied red to happiness, love and luck; in contrary, red is also associated with fear, jealousy and anger to the Germanic and Slavic. The final factor would be in the marketing context of the colour representation and its message. In this perspective, the use of colour is common and vast, as green food packaging may indicate organic and “healthy” food, while red may represent a certain flavor: strawberry or chili (Klimchuk & Krasovec, 2006). The psychological association and attributes of colour is shown in Figure 1.2.

COLOURS	ASSOCIATIONS/ATTRIBUTES
RED	Associations-Blood, fire, heat, competition, emotion, life, optimism, Valentine's Day Attributes-Daring, exciting, sexy, dynamic, intense, impulsive, aggressive, passionate
ORANGE	Associations-Adventure, extroversion, celebration, low prices, safety Attributes-Vibrant, warm, in your face
YELLOW	Associations-Sunshine, creativity, imagination, optimism, futurism, spirituality, newness Attributes-Cheerful, happy, warm
GREEN	Associations-Environment, nature, balance, spring, fertility, envy Attributes-Healing, fresh, restful, clean
BLUE	Associations-Dependability, constancy, water, sky, loyalty, peace, trust, sadness, purity Attributes-Calm, tranquil, holy
PURPLE / VIOLET	Associations-Spirituality, art, passion, creativity, sensitivity, royalty, vanity, moodiness Attributes-Mysterious, complex, exciting, intriguing
PINK	Associations-Sweetness, romance, delicacy, tenderness, innocence, femininity Attributes-Simple, warm, cheerful, uncomplicated emotions
BROWN	Associations-Grounding, stability, harmony, earth, neutrality, hearth, home Attributes-Reliable, comfortable, steady, simple
BLACK	Associations-Simplicity, sophistication, sexy, bad luck, night, evil, power, death, mourning Attributes-Elegant, mysterious, sophisticated, worldly, powerful
GRAY	Associations-Boredom, neutrality, safety, coolness, ashes, conservative Attributes-Secure, safe, practical, elegant, dependable
WHITE	Associations-Calm, purity, sterility, mourning (China & India) brides (West) blank canvas Attributes-Pure, clean, fresh, modern, neat

Figure 1.2: Associations and Attributes of Colour. (Source: Turner, 2008)

## 1.6 Problem Statement

The airline industry has been growing rapidly especially in the Asian region with new entrants to this sector, being spurred by economic growth and information communication technologies. AA – a no frills carrier had been able to dominate the domestic Malaysian air travel market from the seizure of Malaysia Airlines since 2003 (O'Connell & Williams, 2005). The monopoly of MA in the local airline business came to an end with AA's annual growth of 4 Million passengers since 2001 that increased 30% of AA's share within the domestic

market. O'Connell and Williams (2005) identified these tangible factors: (i) regularities of flights, (ii) journey intentions, (iii) procedure of flight reservations, (iv) flight destinations and (v) cheaper fares as the significant reason; that brought to the success of AA over MA in their case study of low cost carriers and full service carriers.

AA had been in operation for more than 17 years; where, by now the customers of AA should have conceived the brand perceptions of AA beyond the factors as identified by O'Connell & Williams in their research. Thus, this research would embark on studying the impact of non-price factors; namely the impact of AA's corporate logo and colour (red) upon AA customers' decision-making process. As red was noted by Turner (2008) to be deeply rooted in the Asian culture – as an auspicious colour; this research would examine the use of red as a dominant colour within AA's corporate logo and colour - red. Aslam (2006) noted that colours are known to have a significant impact on brand identity to trigger brand recall. Besides that, this research would also establish if and how red had become a driving factor in forming the psychological associations, physiological experiences and religious colour symbolisms, as red was found to be an exciting and stimulating colour due to its long wavelengths (Wills, 2006). Researchers like Elliot & Niesta (2008), Klimchuk & Krasovec (2006), Napoles (1988), Turner (2008), and webdesign.about.com (2008) have all discussed both red and white colours' positive as well as negative associations and physical effects. These studies were used to guide the research questions in this study.

A number of recognized global brands such as Kentucky Fried Chicken (KFC), Coca-Cola, Nescafe and Red Crescent Society; to name a few, used red and white colours in their corporate logo; similar to AA. Therefore, it would be important to study the impact of the non-price factors: image, colours, brand reputation and religion (cultural element) upon AA passengers' decision-making based on the perception of AA's corporate logo and colour - red. Albeit, the combination of red and white can also be found on the corporate logos of other airlines, such as Qantas (red, grey, and white); British Airways (red, blue, and white); nevertheless AA had been able to distinguish their brand identity successfully in this region. This research would also examine the impact of AA's corporate logo and colours (red and white) among its passengers of different religions. The following studies, [www.colourlovers.com](http://www.colourlovers.com), (2008); [www.muslim.org](http://www.muslim.org), (2008); [www.religionfacts.com](http://www.religionfacts.com), (2008); [www.patheos.com](http://www.patheos.com), (2008); and [www.wou.edu](http://www.wou.edu), (2009) and [www.crystalinks.com](http://www.crystalinks.com), 2008; have all contributed to the different religious colour symbolisms within different religions and this too was used to guide the research question.

### **1.7 Significance of Research**

Within the Malaysia airline landscape, no frills/low cost carriers have been aggressively affecting the flag carriers; whereby AA has been able to succeed over the monopoly of MA. Studies carried out in Malaysia on low cost carriers, such as by O'Connell and Williams (2005); examined the differences in passengers' perception of no frills carriers and full service carriers in a developed European market and in the vastly expanding Asian economy. Ionides (2004)

gave a positive review on the AA's business value and growth over the last three years; and in a report, Air Transport Intelligence (2004) noted the purchases of AA's new aircraft was due to high demand. With the significant growth achieved by AA, it would be appropriate to study AA's non-price factors; corporate logo and colour that influenced AA's passengers purchasing decisions, besides the tangible factors that were noted by O'Connell and Williams (2005) in their study.

Firstly, this research intends to examine the impact of red colour within the scope of colour attractiveness and brand association of AA's passengers. Secondly, no studies have been carried out on the impact of AA's corporate logo and colours upon its passengers in Malaysia, therefore, this research would become among the first initiative. Thirdly, this research would provide constructive information on the psychological associations and physiological experiences resulting from the impact of AA's corporate logo and colours. Lastly, this research would also impart valuable information on various colour symbolisms of red and white colours respectively, that were perceived by AA's passengers within the four major religions in Malaysia (Islam, Buddhist, Hindu and Christianity). On the issue of gender differences in colour perception, Funk and Ndubisi (2006) summated that blue was preferred by the both genders, but red was only preferred by females. As such, this research would also examine the gender differences in AA's passengers' colour perceptions of its corporate logo and colour.

## **1.8 Research Objectives**

This research paper sets out to:

1. Identify the impact of red colour on AA passengers brand association and colour attractiveness.
2. Ascertain the psychological and physiological impact of red colour on AA passengers.
3. Identify gender differences with regard to the perception towards AA's corporate logo and colours.
4. Determine the different religious colour symbolisms of red colour as perceived by AA's Muslim, Buddhist, Hindu and Christian passengers.

## **1.9 Research Questions**

1. What is the impact of red colour on AA passengers brand association and colour attractiveness?
2. What are the psychological and physiological impacts of red colour on AA passengers?
3. Does gender differences exist with regards to the perception towards AA corporate logo and colours in the case of :
  - a) importance of colour in their daily experience
  - b) red as a successful colour
  - c) influence of colour in purchasing decision
  - d) experience of looking at AA logo

4. What are the different religious colour symbolisms of red and white colours that are perceived by AA's Muslim, Buddhist, Hindu and Christian passengers?

## **CHAPTER 2.0**

### **LITERATURE REVIEW**

#### **2.1 Background Review on the Reputation of Air Asia**

In the dynamic and fast growing airline industry within the Asia region which is induced by flourishing tourism, vast economic development and globalised trade, flag-carriers and no-frills carriers are facing escalating challenges to remain successful within the industry. In such major competitive environment, airlines are constantly planning new strategies (promotions, low fares, new routes and convenient booking methods) to achieve their corporate goals in the technologically driven business environment. The drive to be successful has become an obsession to many, in order to achieve their goals and to stand out from the rest in an overcrowded business world. What makes an organisation or individual successful and how can this success be measured? In the corporate world, success means to be distinguished, established and credible; making the success of an organisation or individual to be closely related to its reputation, as noted by Houtari and Wilson (2001). Among the critical factors that contribute to organisational success are objectives that are related with new product development, effective advertising and good product or service distribution that needs to be achieved by the organisation (Huotari & Wilson, 2001).

The scenario of organisational success of the local airlines business, can be applied to AA as it had continuously expanded its routes (new product development) and assets (purchasing of new airplanes) over the past years as well as their increased advertising through various media in accordance with different promotional value for their consumers (Air Asia Annual Report 2007, 2008). This was proven in AA's organisational perspective as it was the very first air carrier that provided affordable air fares for the Malaysian public. Before AA started their operation in Malaysia, air travelling was seen as a luxurious transportation that could be only afforded by the rich. But now, with AA's services, flight experience has been made possible to everyone.

Established in 1993, AA which was initially owned by DRB-Hicom; began operations effectively in November 1996 ([www.airasia.com](http://www.airasia.com), 2008). Thereafter, it was purchased by Tony Fernandez, the former executive of Time Warner, that AA achieved a remarkable growth and development in terms of profits, new routes and overall performance as a new airline in the region. In 2002, AA embarked on new routes from Kuala Lumpur International Airport (KLIA) with exceptionally low promotional fares.

AA had grown tremendously over the past 17 years, and currently AA flies to 20 different countries: Australia, Bangladesh, Brunei, Cambodia, China, Hong Kong, India, Indonesia, Laos, Macau, Malaysia, Myanmar, Philippines, Singapore, Sri Lanka, Taiwan, Thailand, United Arab Emirates, United Kingdom, and Vietnam; with 69 different locations and used close to 200 various routes ([www.airasia.com](http://www.airasia.com), 2009). With the ever escalating number of passengers, AA

operates over 200 flights daily which explains the process of increased fleet size with its orders pending up to 2013. As evidence to AA's steadfast commitment to be a remarkable organisation, AA was the winner of the *Airline of the Year 2007 Award* (Air Asia Annual Report, 2007). This indicated AA's progress over the past years to overcome the rivalry and the monopoly by Malaysian Airlines; which was the oldest airline in Malaysia - being in operations for the past 50 years.

What was the undercurrent force for AA's impeccable achievements? In their message of 'Commitment to Excellence' (Air Asia Annual Report, 2007), it was stated, "We have high standards, but no higher than our customer's expectation" (p.3). Their notion of high standards is reflected through their Mission Statement, as:

- To be the best company to work for whereby employees are treated as part of a big family
- Create a globally recognised brand
- To attain the lowest cost so that everyone can fly with AA
- Maintain highest quality product, embracing technology to reduce cost and enhance service level

Commissioning with the tagline, "Now Everyone Can Fly", AA had been credible with its claim. AA had given opportunity to 50 million guests to use their air carrier. It was evident that AA had groomed itself within the short period of 12 years in comparison with other airlines, to be the number one airline within the ASEAN region. Throughout these years, in tandem with its growth of passengers,

assets, and destinations, AA had managed to build its own reputation. Despite being successful, any organisation would have to consider the competition that it faces within the industry or interest group. Even though AA was an air carrier, it would not only need to consider rivalry from Malaysia Airlines (another local air carrier), but also from other transportation service providers such as buses, trains, taxis and so forth. The significance of having a competitive advantage (strength) in an organization in order to overcome the close rivalry in the market was noted by Porter (1985, as cited in Huotari and Wilson, 2001), that an organization should provide enhanced business value - better products, cheaper prices and special benefits for its customer.

## **2.2 Significance of Reputation to an Organisation**

The success of an organisation or individual contributed directly to its reputation; whereby a successful organisation generated a positive reputation and an organisation with a negative reputation suffered and faced challenges in their business. Deviating from organisation success, corporate reputation was among the significant element within the scope of corporate communication of any organisation. The importance of corporate reputation to an organisation was highlighted by Van den Bosch, de Jong and Elving (2005) that; reputation had a dominant influence on the employees, customers, press and investors. Argenti and Forman (2002) defined corporate communication as, "... the corporation's voice and the image it projects of itself on a world stage populated by various audiences..." (p.4). In other words corporate communication was used by organisations to communicate its message to their audience in order to generate a

certain type of response from the audiences. Corporate communication was channeled in the form of memos, letters, reports, websites, emails, speeches or news releases; within the process or situation such as meetings, interviews, reports, image advertising and online communication. Thus, the successful reputation of AA was reflected by its corporate communication messages to its passengers. Based on AA's corporate communication (speech, annual reports and news releases) the identity or logo of AA had been applied consistently to project the desired image amongst its passengers.

As noted by Argenti and Forman (2002), corporate reputation represented the collective effect of constituencies' image or perception that they have cultivated. This perception was built upon the similarity between the message that was sent out by the organisation through their corporate identity (tangible elements: symbols, name, logo) and the message that was received and understood by its constituencies (corporate image / perception). The differences between corporate identity and corporate image as noted by Napoles (1988) are shown in Table 2.1.

Table 2.1: The differences between corporate identity and corporate image. (Source: Napoles, 1998)

<i>Corporate identity</i>	<i>Corporate image</i>
<ul style="list-style-type: none"> <li>- symbols that reflect the way the company wants to be perceived</li> <li>- identity is created</li> <li>- message is encoded into products, buildings and advertisements</li> <li>- consistent, uniform, and the same over all tangible items</li> </ul>	<ul style="list-style-type: none"> <li>- company is perceived by the public / constituencies</li> <li>- image is earned</li> <li>- contact and interpret information about the organisation (products, buildings, advertisements, employees)</li> <li>- in a constant state of flux</li> </ul>

The impact of corporate reputation can be seen in the ability of a particular organisation in making sale, expanding its business, negotiating on a contract or participating in a new form of investment (Argenti & Forman, 2002). Within the perspective of AA, it was noted that their corporate reputation had a positive impact, as AA expanded its business horizon with the addition of new flight destinations and better value for its passengers ([www.airasia.com](http://www.airasia.com), 2009). Frequently, organisations with a positive reputation had better credibility within the eyes of the constituencies, which created more options and increased the benefits for the organisation in closing a deal. On the other hand, organisations with negative reputations are treated skeptically with stringent terms and conditions that results a difficult environment for growth.

The reputation framework which explained the alignment between corporate identity and image that formed the corporate reputation of an organisation is shown in Figure 2.01. Thus, the reputation of AA depended on the alignment of its corporate identity (tangible items) and corporate image (perception) by its passengers. Klein (1999, as cited in Argenti, 2007) identifies reputation, image and identity as:

Reputation differs from image because it is built over time and is not simply a perception at a given point. It differs from identity because it is a product of both internal and external constituencies, whereas identity is constructed by internal constituencies of the company itself. (p.79)

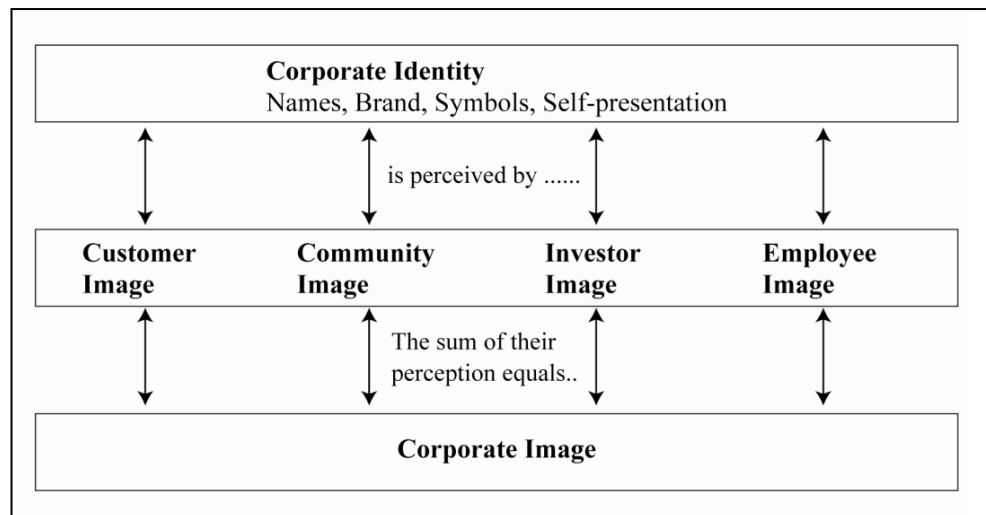


Figure 2.01: Corporate reputation framework. (Source: Argenti, 2007)

Why is reputation significant to an organisation? Argenti (2007) concluded that the perception of all constituencies in general formed the reputation of an organisation which became the basis for the competitive advantage within its industry. Fombrun (1996, as cited in Argenti, 2007) noted that a positive reputation increased the options that were available to its management; such as in determining high or low price for its products or services, and distinguishing the attractive features of the organization. Apple is known for its iPods and stylish work machines; whereas AA is known for its affordable air fares of various destinations in the Asia region.

The next significant point was that with a positive reputation, an organisation was capable of weathering a crisis more effectively. This was because the stakeholders; such as the media, consumers, and shareholders would be more receptive towards the organisation's message due to its credibility and trustworthiness in the past. On the contrary, an organisation with a negative

reputation may have mounting difficulties as they get scrutinised by the media, government agencies, and escalating pressure from the concerned public when it came to explaining the crisis (Argenti, 2007).

In order to achieve a positive corporate image, an organisation has to begin by projecting its message with the accurate corporate identity. This was accomplished by having a precise design which comprised accurate colour, text, layout and composition as these attributes conveyed certain messages to the audience. The significance of creating the appropriate corporate identity and corporate image was summarized by Napoles (1988) into four key points:

(a) To create strong emotional response and association

- A symbol / logo that conveyed statement of quality and able to withstand pressure from competitors, e.g. BMW; whereby its owners paid an excessive price for the driving experience which was associated with lifestyle and personality

(b) As a visual trigger of power

- The organisation was perceived to be credible, therefore customers believed in the organisation' strength. Customers were able to remember the organisation with the slightest cue from its visual identity (colour, jingles, tagline)

(c) To create a sense of experience, confidence and tradition

- An organisation that had established its identity found that promotion of a new product line was easier based on its past performance and a sustained identity over a long period of time, compared to new organisations that had just entered the market

(d) To create a memorable corporate identity

- An effective corporate identity must have two qualities that were crucial (Napoles, 1988; Clow & Baack, 2007) which contributed to the process of building a corporate image over a period of time.

i) Suggestiveness – Customers recalled a certain brand when they wanted to purchase a certain product

ii) Recall – When customer related to the organisation with the slightest cue (colour, tagline, jingle, shape)

### **2.3 Communicating Through Corporate Image and Corporate Identity**

Among the factor that contributed to the success of AA in Malaysia was by the achievement of its mission by creating a globally recognized brand, in the course of attaining the lowest air fare for its passengers. As noted by O'Connell and Williams (2005), the brand perception of AA in Malaysia was related to its aggressive advertising campaigns, low fares, technologically advanced booking system and a dense network of locations. The brand perception was crucial as 65% of no-frills carriers' passenger did not consider other carriers prior to their

travel booking. Within the scenario of AA, more than 80% of its passengers chose fare as the most important reason for selecting AA over MA (O'Connell & Williams, 2005). In conclusion, with the brand reputation being embedded into customers' minds, attributes such as brand identity, customer loyalty and satisfaction would need to be assessed thoroughly by every player within the airline industry.

This was evident in Qantas' approach of Business Class Seat Wings dedicated to its passenger's comfort (Driver, 1999), whereby every seats were designed with wings that acted as a headrest. As advertising were implemented in various forms (online, print, give-away, customer's experience); Qantas Business Class Seat Wings proved to be one of it; as the passengers' experiences formed a visual image that served towards the brand reputation over a period of time. On further note, Driver (1999) posited that the style or choice of communication components of the corporate image building process was very well practiced within the airline industry.

Branthwaite (2002) concluded that visual imagery played a significant role in most advertising media as it had powerful effects on human's psychology and physiology, such as: affecting ideas, perceptions, beliefs, behaviours, feelings and health. These powerful psychological and physiological effects can be explained by the emotional and symbolic definition or association of visual images that triggered humans. Therefore, visuals which were memorable were vital to ignite perception among audiences that provided more information about the world (Landa, 2006). Consumers recognized the products and services based on the

logo, which they emotionally associated to the brand (Landa, 2006; & Wheeler, 2006).

Branding, which was the outcome of corporate image, was related to the perception among the constituencies over a long period of time. Landa (2006) summarized three definitions of a brand as: (i) characteristics (physical attributes) and emotional elements of a product, service or group; (ii) a brand identity that could be applied to a single or family of products, services, individuals or organisation and (iii) the perception and awareness of that consumers have about the particular brand. Brand identity, logos or symbols that are distinctive, stand out in a crowd making it easier for consumers to remember the particular brand. Brand acted as shorthand that identified and differentiated an organisation, product, service, individual or group from the market place and its competitors.

Brand identity can be described as the visual and verbal communication of a brand, which consisted of logo whereby; it can be used on a name card, letterhead, packaging or website (Landa, 2006). This was proven with the repetition of symbols or logo of established brands such as Apple and Nike; who have removed the logotype (name in letterforms) from their identity in advertising (Wheeler, 2006). This was further affirmed by Branthwaite (2002) that: "... images and symbols have become more important vehicles for communicating impression and brand personalities" (p.164). Brands were represented by various shapes and symbols in a logo; in different colours that consisted of emotional and functional assets of an organisation, product, service, individual or group.

Together with that, the qualities of a good logo was also further highlighted by Clow and Baack (2007) as to be familiar and recognisable, be able to evoke positive feelings among consumers and finally obtain a consensual definition among the target audience. According to Napoles (1988) among the visual elements that constituted a corporate identity of an organisation were symbol (abstract mark), logotype (text), and colours. The role of colour was to establish a link between division and brands, to an organisation. In Malaysia as a case, the cue of bright yellow colour made the customer associate it with DiGi (mobile service provider). The significance of colour within the corporate identity of an organisation was further summated by Napoles (1988) as, “It gives the symbol life, accentuates certain qualities, and facilitates perception, awareness, and recall” (p.67).

A well designed logo communicated the overall corporate image as intended by the organization through its corporate identity (Clow & Baack, 2007). A soundly designed logo conveyed its identity which was initiated through the product or advertisement that made it easier for the customer/consumer to remember the particular brand. As such, the logo that was used in the corporate identity formed into a picture or image, where it was processed and interpreted faster in the human mind, compared to text/word. Thus, the logo served as an enhanced tool to become recognisable within its customers / consumers.

## **2.4 Advertising as a Persuasion Tool**

The importance of advertising to any organisation, individual or product was vital for its development, business growth and profit making. Advertising has transformed over the years into an industry of many forms; with its immense audience being driven by technological advancement, economic climate and a new genre of constantly fluctuating audience. As proposed by Schmalensee (1983, as cited in Barry & Howards, 1990), the information or content in an advertisement was processed by its audience that influenced the product and brand choice in their purchasing decision. As a result, advertisement was used as a communication channel to create cognitive (psychological evaluation), affective (emotional relevance) and conative effects (decisive actions) within its target audience, whereby these three elements can still be traced in many of the advertising and marketing models today (Barry & Howard, 1990).

In an organisation, the communication process fell under the canopy of advertising. As noted by Wells et al. (2007), advertising was defined as, "... paid persuasive communication that uses non-personal mass media – as well as other forms of interactive communication – to reach broad audiences to connect an identified sponsor with a target audience" (p.5). As noted by Duncan (2005), advertising was among one of the other approaches that was used in marketing communication; a process of brand building based on different types of planned messages. Advertising had always been one of the premium choices of communication for any organisation as various elements; text, sound, colour, images, motion and stylization can be used in the advertisement based on the

target audience. The various combinations of these elements made advertisement as one of the most used forms of marketing communication, as various direct and hidden messages could be incorporated.

#### **2.4.1 Advertising Using the AIDA Model**

Besides as a marketing communication tool, advertising was also used as an announcement or instrument to create brand awareness amongst its target audience, which in total differentiated a particular brand from its competitors that was accomplished by an identified sponsor - the organisation. The message in the advertisement was normally injected with its objectives and goals of the organisation. Advertisement was generally used by an organisation to induce the customers or target audience to purchase its product or services (Jeong, 1999). One of the classic explanations on the effects of advertising was the AIDA Model which was conceived by E. St. Elmo Lewis between the years 1898 – 1900 (Barry and Howard, 1990). Initiated from three elements: attention, interest and desire; and later secured with the final element of action as to of customers' purchase; the AIDA model was used as a guide for salesmen the in the early days to convince/influence customers to purchase their product in the selling or marketing process. AIDA which represents Attention, Interest, Desire and Action; described the process of attention grabbing of the customers, building interest in order for customers to query more information in regards of the product or service, then creating a desire within the customer to experience the product or service, which finally leads to the purchase of the customer (Wells et al., 2007) as shown in Figure 2.02.

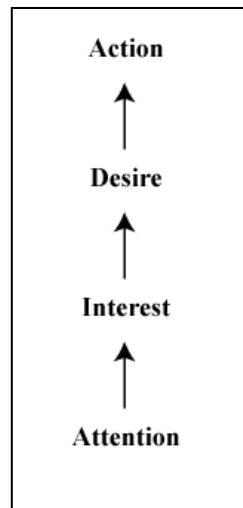


Figure 2.02: AIDA Model. (Source: Wells et al., 2007)

#### 2.4.2 Advertising Using the Think-Feel-Do Response Model

Another example of the advertising effects model can be noted in the Think-Feel-Do Response model. This particular model is contrary to the AIDA Model, where the purchasing process was not necessarily initiated from a particular point. Instead, based on the Think-Feel-Do Response Model, the purchasing strategy may be instigated by different factors and may commence in different routes depending on the types of products, consumer, business environment and the relevance level of a product to a consumer (Duncan, 2005). The purchasing factors as described in this specific model were customer's cognition (think), emotion (feel) and action (do). The Think-Feel-Do Response Model described how the target audience believed or considered about a message in the advertisement, moving on to their emotions towards the particular product or service, and finally to their action; to invest or not in a particular product or service.

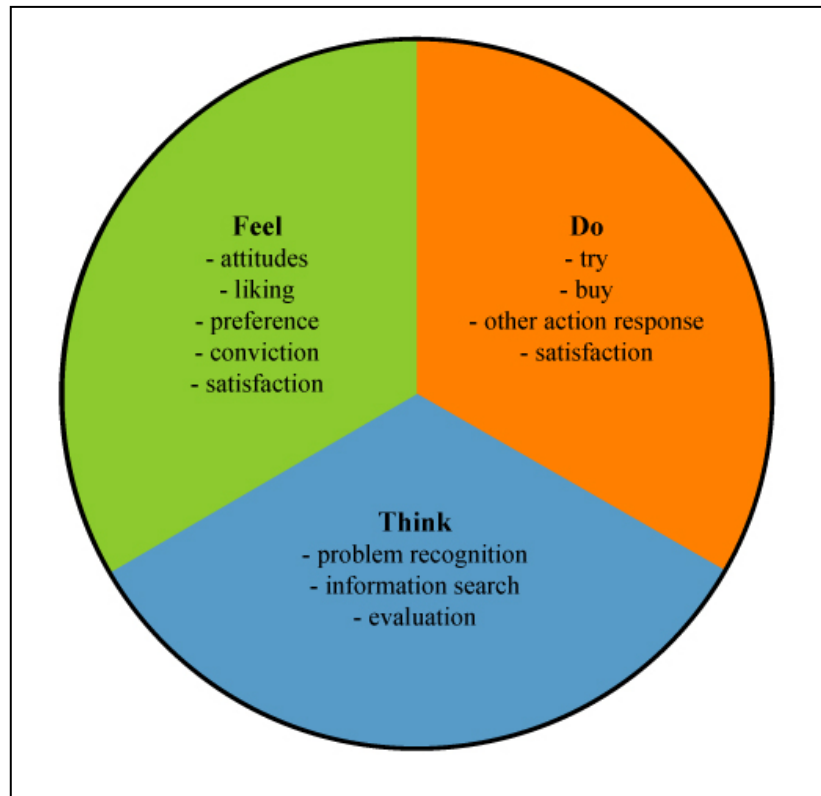


Figure 2.03: The Think-Feel-Do Response Model. (Source: Duncan, 2005)

Based on this model, (see Figure 2.03), the process of convincing a customer may begin at any stage; feel or do or think, and may take form in various routes. As noted by Wells et al. (2007), there were several variations of routes: (i) think-feel-do, (ii) think-do-feel, (iii) feel-think-do, (iv) feel-do-think, (v) do-feel-think and lastly (vi) do-think-feel. The variation of sequences depended on the product choice, customer's need, and other influencing elements in the market. The AIDA Model - a linear model, showed how the influential process began at one point and ended at another point. In comparison, the Think-Feel-Do Response Model was more versatile where by the influential process or

customer response towards the advertisement was varied, whereby the response may be initiated by different factors, with combination of different routes.

### **2.4.3 Advertising Using the Facet Model**

A more comprehensive advertising effects model compared to both the AIDA and Think-Feel-Do Response Model, was the Facet Model which included persuasion and association in the message of the advertisement (Wells et al., 2007). Based on the Facet Model, instead of directly stimulating the consumer towards the desired action, an effective advertisement may generate six types of consumer response such as: perceive (perception), understand (cognition), feel (affective, emotion), connect (association), believe (persuasion) and act (behaviour). Unlike the AIDA and Think-Feel-Do Response Model, the Facet Model was made up of six elements that influenced each other in a message. These elements may exist at varying proportions at different situations, such as the variety of products, cost of the product, customer's needs and background, message that was sent out as well as the medium used. Figure 2.04 shows the construction of the Facet Model. Nevertheless, all these elements exist in a consumer's response that was created by an effective advertisement. The Facet Model was a much more far-reaching and established model in comparison to both the AIDA and Think-Feel-Do Response Model.

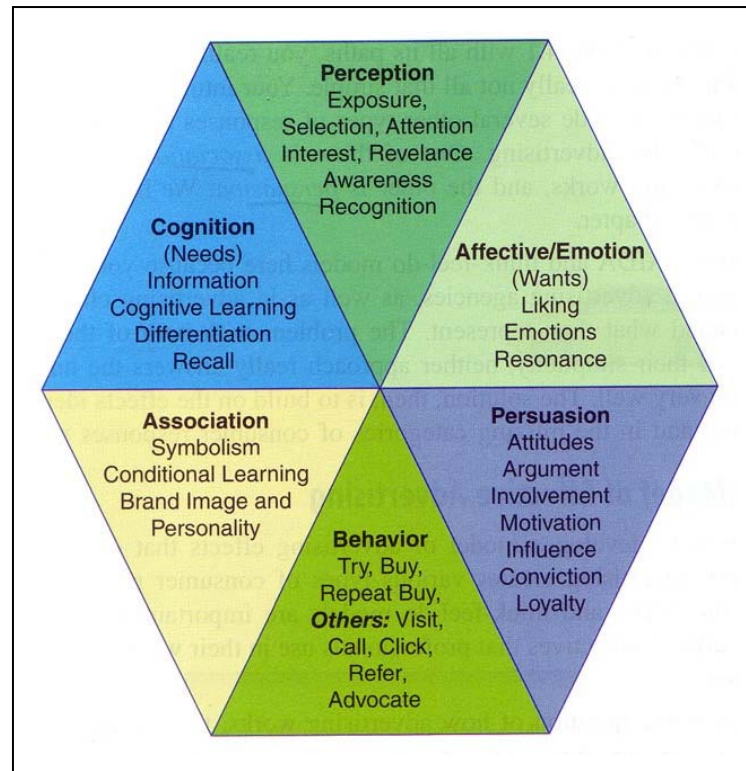


Figure 2.04: The Facets Model of Advertising Effects.  
(Source: Wells et al., 2007)

## 2.5 Air Asia's Advertising

Within the perspective of AA, their advertising had taken shape in various forms such as newspapers, web, billboards, television commercial etc. These advertisements highlighted the special offers and promotions on cheap air fares and new travel destinations. The messages in these advertisements were created in various forms; as an example the content of the advertisement can be based on comparison, or the low air fares that were being offered or even new travel destinations for holiday goers. Figure 2.05 which was adopted from Wells et al. (2007) demonstrated how AA used advertising campaign based on comparison of other alternatives that was available in the country.



Figure 2.05: One of AA's advertisement. (Source: Wells et al., 2007)

The advertisement of AA as shown in Figure 2.05 was based on a hard-sell approach; whereby the message that was being sent out to the audience was a direct message that did not need any interpretation from the audience. Hence, advertisements communicated an organisation's communication objectives; which was their mission or vision statement. This scenario rings true for AA, as one of their mission statements was to build a globally recognised brand. AA had consistently created their advertisement based on their corporate identity; especially with their corporate colours of red and white; and message that everyone could fly with AA due to its affordable air fares. These advertisements fulfilled AA's mission, when it created various types of impact on audiences' actions, thoughts and feelings. Their target audience may go and find out more about the promotion, or have a conviction on using their services that was being offered or even simply like the idea. These became the reaction or response that was being created by the advertisement among the audiences, which will further impact AA's advertisement in the future. Among the functions of advertising as

noted by Wells et al. (2007), was to build a brand image by creating awareness on products and brands. Advertising also provided information of product and brand, brand reminders and incentives for customers to proceed to the next action. Finally advertising reinforced past purchases and brand experience that contributed to brand loyalty over an extended period of time.

As defined by Wells et al. (2007) branding was, "... the process of creating a special meaning for a product, one that makes it distinctive in the marketplace and in its product category..." (p.41). In the scenario of air traveling in Malaysian, the branding process of AA had been successful since it took over the major key player within the industry - Malaysian Airline, in the last few years. Besides that, AA was well recognised as well as distinguished with their steadfast advertising and promotional campaign. AA had been consistent with their identity building by using their logo - by utilizing red colour as a dominant element in their design. Hence, with the repetition and consistency, the colour red has become a 'brand recall' for AA.

## **2.6 Organisation's Advertising**

The impact of an organisation's credibility towards consumer was further affirmed by the Elaboration Likelihood Model (ELM). The credibility persuasion method which is infamous to mass media communicator was derived from the ELM, as stated by Petty & Cacioppo (1986, as cited in Severin & Tankard, 2001). Hawkins & Hock (1992, as cited in Olson and Thjømmøe, 2003) noted that the messages that were communicated through various advertising channels were

mostly peripheral based; that the consumers were not highly involved in processing the message content. Duncan (2005) defined the term 'elaboration' as the relationship between customer's thoughts of a message and how it related to their lives. The ELM consisted of two routes; the central route and peripheral route which were uncommon in the advertising discipline. In the perspective of advertising, the peripheral route was used to persuade customer to make decisions or choices. The concept of the peripheral route was defined by Severin and Tankard (2001) as:

The peripheral route is involved when the receiver does not expand the cognitive energy to evaluate the arguments and process the information in the message and is guided more by peripheral cues. The cues can include source credibility, the style and format of the message, the mood of the receiver, and so forth. (p.157)

On the contrary, the central route emphasized on the active process of the receiver's understandings on the information and later to the persuasion by the argument's rationality. High elaboration was activated by the central route, when the receiver conceived high quality arguments and tried to comprehend as well as answer certain questions (Severin & Tankard, 2001); and considered informations to the merit of arguments of the attitudinal position (Petty, Cacioppo & Schumann, 1983). According to Duncan (2005) when a product was highly relevant to a consumer, hence the consumer was highly involved in the decision making process in order to purchase the product and vice-versa. When the cognitive process was low, and there was less involvement in the decision making; the affective channels (liking, emotion) influenced the attitude change of the customer based on the peripheral route of the ELM (Olson & Thjømmøe, 2003). In comparison to the central route, in a persuasive condition, the receiver opted to the peripheral route by using simple decision making guidelines or heuristic

values such as; credibility, liking and consensus, was noted by O’Keefe (1990, as cited in Severin & Tankard, 2001) and other positive cues (celebrity endorser) was posited by Olson and Thjømmøe (2003).

Based on the peripheral route of the ELM, the mechanism of imagery in advertising can further be explained. According to Branthwaite (2002), images were holistically perceived and had an immediate impact as visual imageries were perceived and processed pre-consciously. As noted by Eysenck and Keane (2002, as cited in Branthwaite, 2002) the immediate impact of visual imageries were human’s impression of places, and people were affected by images without their awareness. Whereas, moods and feelings which were the affective quality of images were developed faster than cognitive meaning, since emotional properties of images were linked to the brain non-consciously. Thus, an abstract idea was visually translated into a concrete experience through images (Branthwaite, 2002).

Duncan (2005) further stated that the use of images, emotions, associations, celebrity spokespeople and music in a message; which took form in an advertisement led to the peripheral route processing, and indirectly to impulsive buying. The peripheral route process can be understood as a subliminal persuasion factor, which did not stimulate much argument in the consumer’s mind. Duncan (2005) summarized: “Peripheral-route decisions are more passive and are often responses to emotional appeals, as well as to image and lifestyle advertising” (p.45). As stated above, the peripheral route which used credibility as one of its contributing factor in decision making can be related to ‘credibility

persuasion' in a logo design which consisted of trustworthiness and expertise. Credibility in the view of logo or a brand was linked to the claims of an organisation or products or services that were delivered to its consumers or customers. In conclusion, within AA's advertising practice, the peripheral route of the ELM was applied with the use of vibrant colour (red) and dynamic text on its logo to form an identity. On the other hand, AA's target audiences need not argue or evaluate the 'true merits' of various holiday destination promotional packages; instead they were driven to make purchase based on thoughts of not losing a good deal (Nam-Hyun, 2008).

## **2.7 Logo as a Communication Tool**

Haig and Harper (1997) further affirmed logo as a persuasion and information tool - interpreter of an organisation's essence that was durable in the marketplace. These symbols or logos which were tangible became the corporate identity of the organisation; which was incorporated through different forms of advertising. In the present day, almost every organisation has a representation of itself in the form of a logo. The logo served as the personification of an organisation's complete system by communicating its credibility to its target audience. This communication process can be categorized into corporate advertising (emphasizes on major issues relating to the organisation) or product advertising (focuses on its product or services). The truth and reliability of an organisation, which was represented in the logo, must be reflected by the products of services that were being offered by the particular organisation. Haig and Harper (2007) noted, "... if the business of business is communication, and the

company logo is at the heart of marketing communication ...” (p.3). Following that, Napoles (1988) clarified the significance of an organisation on having a trademark or logo as:

A trademark, the visible part of the corporate identity programme, help to ‘humanize’ a company by presenting a face, a personality, in the form of a symbol. The symbol reflects the company’s identity and helps mould its image in a positive way. (p.19).

This was further supported by Gombrich (2002) that the capacity of visual image in creating arousal was undeniable as it was the best element compared to others, such as language (text) and sound. Therefore, the logo that took form in a visual image may be the best factor to provoke emotions and ideas. The essences of an organisation were expressed by the logo through its corporate visual identity (Van den Bosch et al., 2005), as it consisted elements like the logo, symbol, typography, colour, name and slogan that was used in its communication process to create its recognisability. The logo, which was a representation as well as recognition of an organisation or service, can be categorised into five distinctive groups as summated by Landa (2006) and Wheeler (2006).

The categories were word mark, letterform, symbol mark, abstract symbol mark and combination mark. According to Wheeler (2006), word mark logos can be made of separated word or words. At times, these types of logo instilled certain characteristics to complement the company name or even incorporated abstract or pictorial elements. Letterform logos were built upon a single letter or alphabet that had a distinctive design to communicate certain meaning as well as the personality of the organisation. A symbol mark logo represented the organisation by relating an identifiable image or object (Landa, 2006). On the contrary, an

abstract symbol mark was based on a non-representational or non-pictorial design (designs that were not related to person or an object) which denoted the organisation. Lastly, the combination mark consisted of both symbols and words in the logo. Figure 2.06 shows the classification of logos.


Categories	Examples of logos
Wordmarks	
Letterforms	
Symbol mark	
Abstract mark	
Combination mark	

Figure 2.06: Types of logos. (Sources: Landa, 2006; & Wheeler, 2006)

The AA logo, which fell into the word mark category, was a freestanding company name (Landa, 2006); that was designed with special characteristic to convey its brand positioning (Wheeler, 2006). The logo may be applied in two different designs; the text of AA in red or in reversed colour – where the white coloured text was placed against a red background. The colour application for the AA logo is shown in Figure 2.07.



Figure 2.07: Colour application of AA's logo. (Source: [www.brandsoftheworld.com](http://www.brandsoftheworld.com))

With various designs of logos in the market, it was a challenge to stand out from the rest. Some brands have become so distinctive that consumers/customers related to it with the slightest cue and yet some fail to

capture our eye. Colour played a crucial role in creating awareness about a logo. According to Wheeler (2006); when an individual looked at a logo, the viewer captured the shape of the logo first. Next the viewer recognised the colour and finally interpreted the content/message. Despite being second in place, colour played a vital role as colour was able to trigger an emotion and evoke brand association. Wheeler (2006) summarized, “Distinctive colours need to be chosen carefully, not only to build brand awareness but to express differentiation” (p.9).

## **2.8 Colour**

Colour has a vital role in our lives, 80% of visual information was related to colour, and colour was used to express emotions, beliefs and messages to others (Gonzalez, 2005). The choice of colour in logo indirectly determined the successfulness and effectiveness of the logo within its industries. If studied in depth, there were certain colours that were frequently used within certain industries; such as blue in the finance industry, red in food packaging and restaurants, green in environmental issues and white in healthcare. This explained that colours were not merely to fill in blank spaces; instead colour conveyed certain messages and evoked emotions within the constituencies. Nevertheless the same colour used in different industries projected various meaning, as colour influenced purchasing decision, emotions and perceptions. Colour had been used by man for various reasons since prehistoric time. Going back to the time of cave paintings in relation to the history of colour, the paintings were a form of verbal and visual expression of humans (Wheeler, 2006).

### **2.8.1 History of Colour**

Among the first few uses of colour by man were to convey messages - cave paintings; to indicate ownership - flags during wartime; individuality - to differentiate social status; and to indicate pride as well as loyalty - belonging to certain culture, group or beliefs (Wheeler, 2006). The use of colour since then had evolved to the various uses of colour in today's world; whereby colour was used to convey message in various forms to people. The very first use of colour by human goes back 32,000 years to the cave paintings in the Chavet-Pont-d'Arc in Southern France. The cave paintings here were a form of communication for man during the Palaeolithic period ([www.beaconlearning.com](http://www.beaconlearning.com), 2009). Among other well known cave paintings were the ones found in Altamira, Spain and Lascaux, France dating back to 11,000 – 19,000 years and 17,000 years ago respectively. The cave paintings in Altamira were mainly of the bison, as shown in Figure 2.08. While in Lascaux, the paintings were more on horses, bulls, stags and humans, as shown in Figure 2.09. The colours that were used on the cave paintings were extracted and produced from berries, leaves, moss and strays. Table 2.2 briefly explains the history of colour.

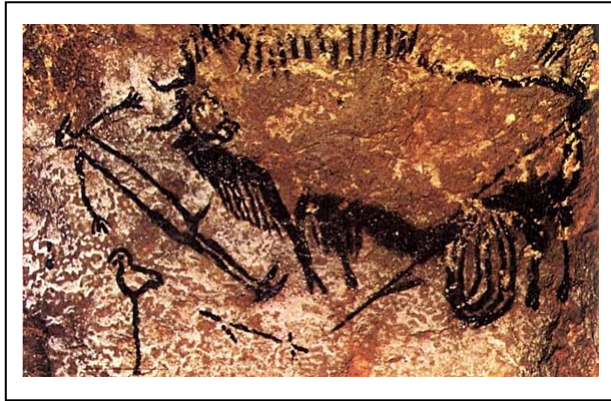


Figure 2.08: An example of the Altamira cave painting.  
(Source: [www.showcaves.com](http://www.showcaves.com), 2009)



Figure 2.09: An example of the Lascaux cave painting.  
(Source: [www.artchives.com](http://www.artchives.com), 2009)

Table 2.2: History of Colour

<b>Time/Period</b>	<b>Description on colour</b>	<b>Colours &amp; Materials</b>
30,000 years ago	Cave painting at Chavet-Pont-d'Arc.	
19,000 – 17,000 years ago	<p>Altamira cave paintings.</p> <p>Lascaux cave paintings showed the existence of culture.</p> <p>Hunting activities were drawn on cave walls like a comic strip.</p> <p>Theories on cave paintings:</p> <ul style="list-style-type: none"> <li>i) animals were important to prehistoric as food source, clothes and tools, thus the paintings were to decorate the cave walls</li> <li>ii) document the hunting expedition</li> <li>iii) a belief that if man could capture the animal's image, then they could capture the animal in reality</li> </ul>	<p>Red and brown colours were extracted from clay, black from charcoal and other natural pigments. Ochre from iron oxide and white from kaolin or mica.</p>
5,000 years ago	<p>Egyptians believed that colours had magical and healing abilities.</p> <p>Green colour was painted on the temple floor; like the grass that grows along the Nile.</p> <p>Blue was painted on the ceiling to signify the sky.</p>	<p>Red, orange and yellow colours were produced from soil. Blue and green colours were extracted from grass.</p>
2,500 years ago	<p>Aztecs created red colour by crushing female cochineal beetle; therefore red colour became more valuable than gold.</p> <p>Yellow colour was produced from concentrated cow urine, mud and sepia.</p> <p>Greeks established black and white as opposites: light and darkness. Red, black and white were identified as primary colours.</p>	<p>Red and yellow.</p> <p>Red, black and white.</p>
384 – 322 BC (2,384 – 2,322 years ago)	<p>Plato mixed colours and discovered that when two colours were mixed, a third colour was produced.</p>	

Time/Period	Description on colour	Colours & Materials
2,000 years ago	Chinese practiced colour healing and recorded their diagnosis on colour.	
1,400-1,550C	<p>During the Renaissance and medieval era, colour was used as religious symbolism.</p> <ul style="list-style-type: none"> <li>- scarlet/red with fire</li> <li>- white later black with earth</li> <li>- blue with air</li> <li>- purple later white with water</li> </ul> <p>It was also during this era the mystical interpretation of colours raised.</p> <ul style="list-style-type: none"> <li>- blue denoted heaven</li> <li>- scarlet denoted martyrdom</li> <li>- white denoted chastity and purity</li> </ul> <p>Colours such as gold, crimson, scarlet and purple were extracted from precious pigments, thus these colours signified opulence, authority and power.</p>	<p>Scarlet, red, white, black, blue and purple.</p> <p>Gold, crimson, scarlet and purple.</p>
1,672 C	Sir Isaac Newton discovered 7 colours by projecting white light in a prism, known as the Rainbow Spectrum – Red, Orange, Yellow, Green, Blue, Indigo and Violet.	Red, Orange, Yellow, Green, Blue, Indigo and Violet.
1,876 C	Augustus Pleasanton published effects of colour on human, animal and plants.	
1,810C	Theory of Colours by Johann Wolfgang von Goethe which established red, yellow and blue as primary colours.	
Late 19 <sup>th</sup> C	<p>English and German scientist established red, green and blue (RGB) as primary colours (mixture of 3 monochromatic lights).</p> <p>Cyan, Magenta, Yellow and Black (CMYK) were established as primary colour in printing and photography.</p> <p>Pantone Hexachrome Printing Ink System which was made of 6 colours were identified.</p>	
1,915 C	Albert Munsell's colour system and Ostwald's colour order system were founded.	

[Multiple Sources: Ames (1996), Aslam (2006), Holtzschue (2006), [www.artchive.com](http://www.artchive.com) (2009), [www.colourtherapyhealing.com](http://www.colourtherapyhealing.com) (2009), [www.showcaves.com](http://www.showcaves.com) (2009), [www.slideshare.net](http://www.slideshare.net) (2009),]

## 2.8.2 Development of Colour

Based on the early discovery by Sir Isaac Newton (Cardei, 1993), that colours were made from components of light; this finding became the foundation of the current colour theories (Ames, 1996; & Holtzschue, 2006). The Newton's experiment demonstrated seven colours that were refracted when white light was passed through a prism. The seven colours were red, orange, yellow, green, blue, indigo and violet which was known as the rainbow spectrum as shown in Figure 2.10.

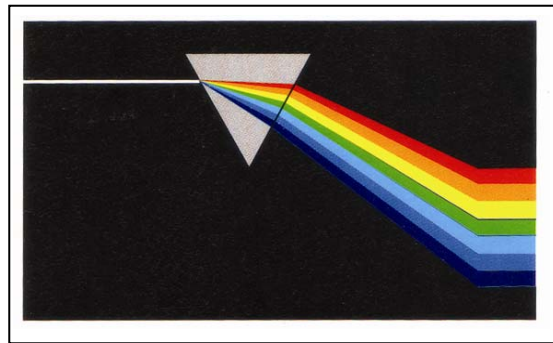


Figure 2.10: Newton's Experiment that revealed the seven colours.  
(Source: Ames, 1996)

These seven colours were also known as the solar spectrum and rainbow spectrum (Ames, 1996; & Holtzschue, 2006). This spectrum which was based on visible light was made of electromagnetic radiation that was seen as the projected colours with the length of the light waves ranging from 380 – 720 nanometers (Ames, 1996; & Holtzschue, 2006). The projected colours of blue to purple were the shortest wavelengths within the range of 400 – 500 nm (nanometers), while the light rays with the wavelength of 500 – 600 nm appeared as green to yellow in colour and the projected colour that appeared orange to red have the longest wavelengths of 600 – 720 nm. Based on Newton's discovery; red, green and blue

were established as primary colours, known as the additive spectrum (Ames, 1996; & Fraser & Banks, 2004).

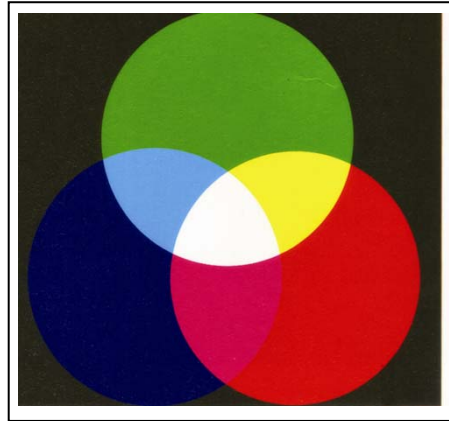


Figure 2.11: The Additive Spectrum. (Source: Ames, 1996)

As noted by Ames (1996), the use of colour currently; such in the print media was based on the subtractive spectrum which was based on colour pigments as shown in Figure 2.12. Colours such as cyan, magenta and yellow contributed to the subtractive spectrum (Ames, 1996; and Fraser & Banks, 2004).

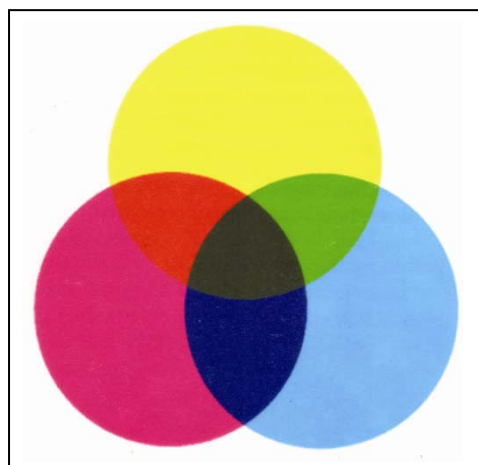


Figure 2.12: The Subtractive Spectrum. (Source : Ames, 1996)

From the early discovery by Sir Isaac Newton on the seven basic colours, presently there are approximately 10 million colours that can be identified. Despite having a magnanimous amount of colour, Berlin & Kay (1969, as cited in Belpaeme, 2001) noted that humans have eleven basic perceptions of colour categories: Black, White, Red, Green, Yellow, Blue, Brown, Pink, Orange and Gray. With the varying shades and components of colours in objects that we see every day, it was impossible to name every single colour that can be identified. Even though our naked eyes may detect the slight differences between two shades of the same colour, yellow and red for instance, but even between these two colours; there may be six different shades or even thousands of shades between them. This would depend on how specific we would look at the shades in-between these two colours. The varying proportion of colour between two different colours is shown in Figure 2.13.

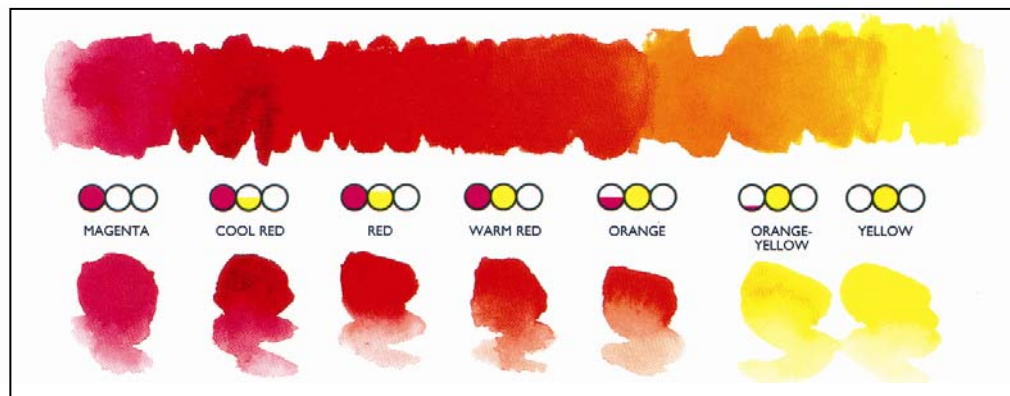


Figure 2.13: Varying proportion of colours. (Source: Ames, 1996)

### 2.8.3 Colour Theory

When colours are studied more deeply, Colour Theories as suggested by Hilbert (n.d.) can be divided into three paradigms. The first theory stated that the colour that we see was merely reflected light; that objects have no colour in reality. Known as the Eliminativist theories of Colour, this theory emphasized that the colour that we saw was simply a visual experience; as colours were properties of the brain. The objects were not coloured, but the colours of these objects were reflected light from their surface which we then perceived as colours.

The second theory, the Relational theories of Colour, viewed colour as a relational property whereby colour was believed to create certain psychological and physiological experiences in humans (Hilbert, n.d.). This theory was used widely in our everyday life as we used colour to associate certain message among ourselves. This particular theory emphasized that the colours that we see was influenced by the physical object itself, the environment where the object was placed and the perception of the human mind (Wheeler, 2006). All three factors affected one another, thus colour and its relation of a particular object may differ among individuals.

Lastly, the Realist theories of Colour identified colour as the property of external object, whereby the colour that we see was influenced by the surrounding on the object – light, as summated by Hilbert (n.d.). For an example, the red colour of a ripe tomato seen under the bright day light was different compared to the red colour of the same tomato seen in a dark room. Since the development of

systematic colours, the medium for the use of colour expanded greatly with the digital media and print management system as well as the context of colour associations and symbolisms. The use of colour was greatly diversified and amplified where colours have become an essential element in various aspects for humans; such as communication, health, marketing, art, culture, religion, emotion and believes (Turner, 2008). The swatches of colour as shown in Figure 2.14 are examples of colour personality. As noted by Carter (2006); colours can be used in design to establish a particular mood which would correspond a spectrum of emotion of feelings, such as, “Red is sensually provocative, a feast for the eyes” (p.64).



Figure 2.14: Colour personality swatch which shows the association of colour with emotions. (Source: Carter, 2006)

## 2.8.4 Colour and its uses

The use of colours in the field of marketing and advertising was reinforced by Paterson (2005) that colours acted as an instrument to stimulate and grab our

attention. During this process, the colours evoked physiological responses (calmness/stress) along with the psychological associations; such as white for purity, green for earth, blue for calmness and etc. Focusing on marketing, the identity of products/ organisation, trademarks, logos and corporate image may be reinforced with the use of a selective colour. The choice of colour had to be appropriate so that it created a favourable association and connotation of the colour as intended. Paterson (2005) summarised the role of colour as, "... colour is a powerful shorthand for conveying ideas and information" (p.3).

Matthen (n.d.) had pointed out that colours had to be independent of our sensations if they have "intrinsic natures". This was simply because colours are very subjective and the same colour may have different emotional impacts on different people; hence colour can be very subjective and personal. Colour is deficient in physical reality, and yet colour is something crucial that we used to categorize things for identification, introduction and signalling process. Matthen (n.d.) pointed out that apart from colour being a salient factor in the branding process, colour was related to the psychology of colour perception among individuals. Among the five approaches on how the human visual system uses colours were:

- (a) Categorisation of things; such as estimating the freshness of vegetables.
  
- (b) Identification of belonging on different scenarios, such as finding your t-shirt in a pile of clothes

- (c) Differentiation of visual; such as foreground, middle ground and background.
- (d) Visual search; such as looking for a green apple in a basket of red apples.
- (e) To tell apart things by the colour that they represent, such as if the car needed a wash.

### **2.8.5 Colour to build an identity**

Belpaeme (2001) from Vrije Universiteit Brussels found that colour can be used as a communication tool. Colour categories are universal, but varied according to culture and to differences in language. Nevertheless colour perception was identical in all humans whereby colour was a fundamental instrument to create a brand experience, was posited by Gobé (2001). Colour can be used to convey information to consumers as colour triggered specific responses in our brain. Continuing from this, thoughts, memories and perceptions were activated and this accelerated the information processing by the customer. As noted by Gobé (2001), “Properly chosen colours define your brand logo, products, window displays, and so on, and encourage better recall of your brand, as well as a more accurate understanding of what your brand represents” (p.78). It can be concluded that colour defined the brand and the representation of it.

As highlighted by Landa (2006), colours were used in an identity – logo to express the personality which was the uniqueness or characteristics of the organisation to evoke emotion among the consumer and target audience and finally to stimulate brand association (colour belonging of a certain product or service that customers related to). The notion of brand association was further supported by Fraser and Banks (2004) that a well-known brand was usually identified by its colour, making colour a significant factor in brand recognition. For instance; the brand association for DiGi, a telephone service provider would be yellow and within the scope of this research, the brand association of AA would be red colour. With colour being a crucial element in a logo which was associated with a brand, Wheeler (2006) summated a few attributes on the choice of colour in a logo:

- a) ownership of colour by recognition and able to build brand equity
- b) colour consistency across identity touch-points of the organisation across various media
- c) choice of colour contributed 60% on purchasing decision
- d) colour have certain connotation and different meaning across cultures; therefore colours needed to be chosen and used appropriately

Gobé (2001) further stated that an effective colour branding conveyed the appropriate message to the consumer. If the selection of colour failed, the

branding will fail too and vice versa. Keller (2002, cited in Francoeur, 2004) highlighted that successful brands were recognised by the familiarity, meaning behind the brand, versatility, and aesthetic values across different cultural boundaries and market competition, as well as the sustainability of the brand. According to Francoeur (2004), a positive brand image would be able to persuade a customer to make a purchase, increase the sales of its product or services, and to reinforce its credibility. This has been proven by AA in Malaysia as it was listed as one of *Malaysia's 30 Most Valuable Brands in 2007 and 2008*.

### **2.8.6 Colour Associations and Symbolisms**

Aslam (2006) categorised colour perception into three groups - cultural, psychological, and physical as shown in Figure 2.15. Within the cultural perception of colour category, elements such as values, ethnicity and referents were included. The psychological perceptions of colour consisted of meanings and associations of colours. Finally, the physical perceptions of colours are made of factors such as: colour sighted and colour blind.

Colour definitions and associations differed according to culture, religion, sex, individual values and beliefs, and geographical locations. For instance, white colour was associated with purity in the Western culture, in contrary white colour was related with death in the Eastern culture (Turner, 2008). Colours also played significant roles within religion. In the Eastern culture, especially in Hinduism and Buddhism, yellow and red were used extensively as sacred colours in religious ceremonies. As suggested by Locke, an English philosopher in Rubin

(2005), colours were psychological disposition that resulted in visual sensation in people under certain circumstances. Every colour had a meaning or message to it. Viewing colours from a psychological perspective, it can be associated with certain representations.

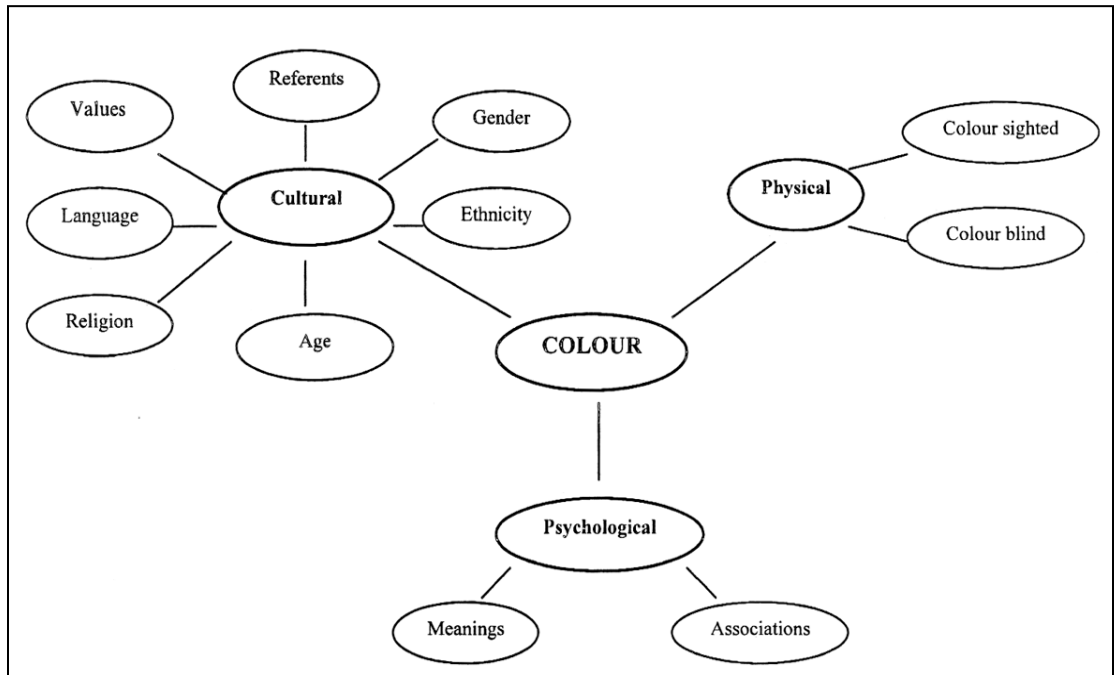


Figure 2.15: Elements of colour perception. (Source: Aslam, 2006)

The main focus on the discussion of colour will be based upon the two premium colours that were used in AA's corporate logo: red and white. Red, being the colour of blood has a vast history in terms of its uses and connotations. Colour can be viewed from various perspectives: physiological, psychological, and religious symbolism in general. These perspectives provided both positive and negative explanations to the meaning of red colour. Griggs (n.d.) demonstrated that the history of red colour can be linked to the beliefs when it was related to sacrificial practices; when blood was used as a symbolic message

or when the sacrificing object was coloured with red to honour the being with greater power. Besides that, certain shades of red attained 'value' when it became expensive and difficult to be produced. This was such when the natural resource which produced a specific colour was brought in from different parts of the world to produce a certain shade of red. This scenario also explained the reason why purple or violet was exclusively spared for the royalties. According to Ames (1996), red colour amongst its six other components, had the longest wavelength; between 630 – 700 nm.

Within the paradigm of AA's corporate colour – red and white, various associations, attributes and symbolisms can be related to both these colours. Noted by Napoles (1988) , Klimchuk and Krasovec (2006); red was positively associated with happiness, aggression, impulsiveness, optimism, strength, masculinity, dynamism, mobility, and passion; but negatively associated with explosiveness, death, war, anarchy, the devil and blood. Red was also associated with sexy, daring and exciting (Turner, 2008); as it also symbolized romance and sex; thus leading men to perceive women as sexually desirable and attractive (Elliot & Niesta, 2008). With its longest wavelength, red was also known to speed up the heart rate and release adrenalin into the bloodstream (Napoles, 1988; Turner, 2008; & Wills, 2008). Based on the article on various colour meanings in different culture from webdesign.about.com (2008), it was summated that red symbolized purity in India; and good luck, prosperity and celebration in China as red was associated with pomegranate; which related to a rich line of descendants (Turner, 2008). Red represented happiness and prosperity in Eastern culture, whereby red was worn by brides (Klimchuk & Krasovec, 2006) and also was

related to excitement, love, danger, stop and passion within the Western culture ([webdesign.about.com](http://webdesign.about.com), 2008).

As for the white colour, it was positively associated with purity, refreshment, perfection, infinite wisdom and truth (Napoles, 1988); as well as purity, innocence, cleanliness, truthfulness, contemporaries and efficaciousness (Klimchuk & Krasovec, 2006); but negatively associated with blankness, void, ghostliness and absolute silence. Turner (2008) suggested that all other colours were equal with the presence of white as white had the characteristic of equality. Thus, white amplified and reflected all colours. White was associated with death and mourning in China and unhappiness in India ([webdesign.about.com](http://webdesign.about.com), 2008; & Turner, 2008); but on the contrary, white was associated with brides in the Western culture. Among other connotations of white were, such as; funerals, children, helpful people, mourning, peace, modern, neat and hospitals ([webdesign.about.com](http://webdesign.about.com), 2008). Besides the discussion on the association of red and white, Table 2.3 illustrated the associations, attributes and physiological effects of eleven basic colours. For more details on meaning of colours in different culture, refer to Appendix A (p.174 - 177). A cross country – culture cluster of colour associations is available in Appendix B (p.178).

Table 2.3: Association, attributes and physiological effects of eleven basic colours

Colours	Association, attributes and physiological effects
<b>RED</b>	<p><b>Positive Association :</b> Fire, heat, competition, emotion, love, life, sexuality, optimism, Valentine’s day, excitement, action, adventure, passion, food, impulsiveness, daring on power, happiness, strength, masculinity, dynamism and mobility</p> <p><b>Negative Association :</b> Blood, aggression, danger, emergency and fear</p> <p><b>Physical Effects :</b> Warmth, quickens heart rate, increases blood pressure and releases adrenalin into the blood stream</p>
<b>ORANGE</b>	<p><b>Positive Association :</b> Energetic, warmth of the sun, exuberance, enthusiasm, adventurousness, cheerfulness, contentment, extroversion, celebration, low price, safety, communication, organic, ambition, richness, generosity, receptivity, fun, youth and creativity</p> <p><b>Negative Association :</b> Malevolence</p> <p><b>Physical Effects :</b> Warmth</p>
<b>YELLOW</b>	<p><b>Positive Association :</b> Sunshine, happy, creativity, imagination, optimism, futurism, spirituality, newness, intellectual, enlightenment, intelligence, action, youth, life, idealism, energy, playfulness, curiosity, hope and amusement</p> <p><b>Negative Association :</b> Cowardice and deceit</p> <p><b>Physical Effects :</b> Most stimulating colour of the spectrum, uplifting colour as able to move away obsessive thoughts and behaviours.</p>
<b>GREEN</b>	<p><b>Positive Association :</b> Nature and animals, fertility, life, hope, prosperity, stability, security, balance, environment, spring, youth, freshness and organic, harmony and health</p> <p><b>Negative Association :</b> Decay, mold, envy and jealous</p> <p><b>Physical Effects :</b> Restful colour for the eyes, calming, quieting and tranquility</p>

Colours	Association, attributes and physiological effects
<b>BLUE</b>	<p><b>Positive Association :</b> Power, calmness, success, trustworthiness, spirituality, femininity, devotion, justice, rationality, contentment, hygiene, authority, dignity, loyalty, wisdom, dependability, constancy, water, sky, peace, purity, holy, confidence, strength and security</p> <p><b>Negative Association :</b> Melancholy, conservatism, passivism, darkness, discouragement, doubt, depression, sadness and solitude</p> <p><b>Physical Effects :</b> Cool, soothing, restful and tranquility</p>
<b>BLACK</b>	<p><b>Positive Association :</b> Impenetrability, distinction, nobility, elegance, simplicity, tradition, sophistication, sexy, power, sturdiness, reliability and constancy</p> <p><b>Negative Association :</b> Darkness, death, sickness, despair, silence, sin, evil, mystery, secrecy, bad luck, night and mourning</p> <p><b>Physical Effects :</b> Absorbs all other colour, therefore no physical effects</p>
<b>GREY</b>	<p><b>Positive Association :</b> Neutrality, safety, coolness, autonomy, secure, safe, practical, elegant and dependable</p> <p><b>Negative Association :</b> Indecision, boredom, fear, monotony, ashes, conservative, depression and aged</p> <p><b>Physical Effects :</b> None</p>
<b>WHITE</b>	<p><b>Positive Association :</b> Purity, refreshment, perfection, infinite, wisdom, truth, calm, sterility, brides (west), pure, clean, fresh, modern, neat, simplicity, innocence, truthfulness and contemporary</p> <p><b>Negative Association :</b> Infinite, mourning (India &amp; China), blankness, silence, ghostliness and void,</p> <p><b>Physical Effects :</b> None</p>
<b>PURPLE</b>	<p><b>Positive Association :</b> Royalty, loyalty, power, memories, truth, religion, fantasy, dreams, justice, sensitivity, vanity, complex, exciting, intriguing, sophistication, luxury, prosperity, wisdom and bravery</p> <p><b>Negative Association :</b> Lust, decadence, penitence, mysterious, mourning, moodiness, secrecy and misery</p> <p><b>Physical Effects :</b> Evokes feelings of fantasy and induce anesthesia in the physical body</p>

Colours	Association, attributes and physiological effects
<b>BROWN</b>	<p><b>Positive Association :</b> Organic, strength, masculinity, earthiness, compactness, health, utility, grounding, stability, harmony, nature, neutrality, home, reliable, steady, simple and comfortable</p> <p><b>Negative Association :</b> Vulgarity, barrenness and impoverishment</p> <p><b>Physical Effects :</b> Feelings of health and well being</p>
<b>PINK</b>	<p><b>Positive Association :</b> Sweetness, romance, delicacy, tenderness, innocence, femininity, simple, warm and cheerful</p> <p><b>Negative Association :</b> None</p> <p><b>Physical Effects :</b> Uncomplicated emotion and relinquishes old thought patterns</p>

Multiple Sources: [Airey (2007), Aslam (2006), Klimchuk & Krasovec (2006), Napoles (1988), Turner (2008) and Wills (2008)]

Just as how colour can be associated with emotions, feelings, beliefs, culture, psychology and physiology, it can also be related and associated with religion. The use of colour in religion was inevitable as colour had become a vital element since the prehistoric man and his beliefs. The discussion on religious colour symbolism of red and white would be focused within the four religions in Malaysia - Buddhism, Christianity, Hinduism and Islam. Red symbolised life force, preservation, fire and the sacred blood in Buddhism ([www.religionfacts.com](http://www.religionfacts.com), 2008) and it was also related to Buddha Amitabha ([www.colourlovers.com](http://www.colourlovers.com), 2008). In Christianity, red was associated with martyred saints as red was the colour of blood ([www.religionfacts.com](http://www.religionfacts.com), 2008; & [www.colourlovers.com](http://www.colourlovers.com), 2008) and as red was also the colour of fire; as it symbolised the Pentecost. Red symbolised happiness and joy in Hinduism ([www.colourlovers.com](http://www.colourlovers.com), 2008) and also represented the status of a married

woman when red was used as a '*bindi*' or '*sindoor*' on the women's forehead ([www.religionfacts.com](http://www.religionfacts.com), 2008). Red was also associated with sensuality and '*shakti*' (prowess) in Hinduism ([www.wou.edu](http://www.wou.edu), 2009). In Islam, red was associated with danger and war ([www.muslim.org](http://www.muslim.org), 2008) and it was also the colour for sacrifice, blood and courage ([www.crystalinks.com/colors](http://www.crystalinks.com/colors), 2008).

White symbolised learning, knowledge, purity and longevity in Buddhism ([www.religionfacts.com](http://www.religionfacts.com), 2008) and it was also associated with extremes (snow and metal), clouds, fertility, purity and learnedness ([www.colourlovers.com](http://www.colourlovers.com), 2008). In Christianity, white represented righteousness, purity, healthy body and things in nature ([www.colourlovers.com](http://www.colourlovers.com), 2008). Furthermore white was also the liturgical colour for Easter and Christmas ([www.religionfacts.com](http://www.religionfacts.com), 2008). In Hinduism, white was often associated with unhappiness (Turner, 2008; & [www.religionfacts.com](http://www.religionfacts.com), 2008) and purity, cleanliness, peace and knowledge ([www.wou.edu](http://www.wou.edu), 2009). In Islam, white symbolised peace and purity ([www.patheos.com](http://www.patheos.com), 2008); harmony, goodness and honour ([www.muslim.org](http://www.muslim.org), 2008) and was also associated with Friday prayers ([www.colourlovers.com](http://www.colourlovers.com), 2008; & [www.patheos.com](http://www.patheos.com), 2008). More information on associations and symbolisms of colours within Buddhism, Christianity, Hinduism and Islam is shown in Table 2.4.

Table 2.4: Religious colour symbolisms of six different colours within four different religions in Malaysia

COLOURS	RELIGIONS			
	Buddhism	Christianity	Hinduism	Islam
Red	Life force, preservation, sacred, blood, fire, and auspicious	Blood, martyred saints, fire, and Pentecost	Purity, happiness, 'bindi' used by married women, joy, sensuality, and colour of shakti (prowess)	Danger, war, blood, sacrifice and courage
White	Learning, knowledge, purity, and longevity	Purity, innocence, holiness, Christmas, Easter, righteousness and things in nature	Unhappiness, purity, cleanliness, peace and knowledge	Peace, harmony, goodness, and Friday prayers.
Green	Balance, harmony, vigor, youth and action	Life, colour of Trinity season, triumph, growth, fruitful, freshness, maturity and frailty	Festive colour, life, happiness, peace, and represents nature	Life, Nature, official colour of religion, and favoured colour of Prophet Muhammad
Blue	Coolness, infinity, ascension, purity and healing	Sky, heaven, truth,, and liturgical colour for Advent	Colour of Brahma (Creator), bravery, manliness and determination	Protective
Black	Primordial, darkness, and hate	Death, sin, plague, famine, disease, mourning and sorrow	Related to Goddess Kali	Mourning, and peace
Yellow	Rootedness, renunciation and earth	Divinity, decadence, and disgrace	Knowledge and learning, peace, meditation, and competence	

Multiple Sources: [ Turner (2008), [webdesign.about.com](http://webdesign.about.com) (2008); [www.crystalinks.com](http://www.crystalinks.com), 2008; [www.colourlovers.com](http://www.colourlovers.com) (2008); [www.muslim.org](http://www.muslim.org) (2008); [www.religionfacts.com](http://www.religionfacts.com) (2008); [www.patheos.com](http://www.patheos.com) (2008); and [www.wou.edu](http://www.wou.edu) (2009) ]

Colour association differed among individuals based on their socio-economic background, education and personal beliefs. This was due to the fact that certain colours evoked certain type of emotion within certain individuals. Therefore a particular colour may create a certain kind of negative or positive feeling within an individual (Gonzalez, 2005). Nevertheless, colour can also be related to gender differences. According to Funk and Ndubisi (2006) in their study of colour preferences and product choice of red and blue, it can be summarized that blue was preferred by both male and female; on the contrary, red was only preferred by the female, which therefore identified the sexual differences in colour preferences.

Colours can be used in various ways in different situations of psychological context (Elliot & Niesta, 2008); a strong and bold colour can be used to grab attention, dark colours conveyed class and prestige; and bright, vivid colours suggested young attitude or culture to the consumers. However, the choice of colour within a product or logo must be considered to advocate the accurate message to the consumers. In a study by Funk and Ndubisi (2006) on the influence of colour and consumer's product choice, it was found that there were significant relationships between product choice and colour attractiveness, preferences, normative colour and consumer's attitude towards colour. With the escalated challenges in the market and consumer's preferences, the choice of colour may increase the purchasing power of certain products, was stated by Andrews (1996, as cited in Funk and Ndubisi, 2006):

A popular strategy for the influence of consumer choice is the addition of colour. Colours can actually improve the business from boosting the effectiveness of promotions to polishing the halo over the brand and even generating new revenue. (p.41)

As stated by Funk and Ndubisi (2006), colour was a determining factor in promotional campaigns, outlets and customer choice of products. Another reason highlighted was that the colours used in advertising, projected an advertisement more attractively hence stimulating the viewer in a favourable tone. This also increased the awareness of the customer in the future in the presence of the particular colour. Funk and Ndubisi (2006) noted:

Colour may be used for one more important reason in order to enhance the memory value of an advertisement. Increased recognition of advertisement leads to increased sales, which is the main objective of advertising. (p. 12)

Gobé (2001) contended that the choice of colour had an essential role in creating brand identity or brand awareness, whereby colour can be used to customise and create individuality for a brand, as colour awareness can be demanded with the proper use of colour, targeted to a group of people. Gobé (2001) and Gonzalez (2005) found that red was the fastest colour that attracted the eye (having a long wavelength), hence making red as the most stimulating colour; and on the contrary, blue (with a short wavelength) was a soothing colour, as it brought down blood pressure, pulse and respiration rate. This was due to the fact that colour comprised of acculturation and physiology.

In conclusion, it was intricate to select the perfect colour; as the organisation must know their target audiences, how the particular colour can be associated to their audience and the message that needs to be conveyed. All of this hugely depended on the chosen colour, and as summarized by Gobé (2001), “...there are colour perceptions associated with age, social class, gender and religion” (p. 57). Thus, the selection of colour must be anchored upon the colour

symbolisms, associations and connotations that existed between colour in certain cultures and religion.

## **CHAPTER 3.0**

### **RESEARCH METHODOLOGY**

#### **3.1 Location and Population**

The methodology of this research is presented in this chapter, and among the topics that would be covered are; the location, population, sample size and selection, research design, development, description and administration of research instrument, operationalization of variables and data collection procedure.

This research was carried out at the Low Cost Terminal (LCCT), Kuala Lumpur International Airport (KLIA) in Sepang, Malaysia. This was to ensure that the respondents of the survey were passengers of AA; and that they were aware and familiar with the identity of AA (logo, tickets and advertisements). This was due to the fact that the survey emphasized on the colours used by AA and the connotation that were perceived by its customers and passengers. The population of this research were passengers of AA at the LCCT, which can be generally categorized into two general groups: local and international passengers. Nevertheless, these passengers varied in age, sex, race, religion, and socio-economic status.

In an interview with Star Metro in regards with the completion of the new international arrival hall, the Senior General Manager for Operations of Malaysia Airport Berhad (MAB) - Datuk Azmi Murad stated: "LCCT managed

approximately 30000 passengers daily. However during the festive and school holidays, there was an increase of 30% of passengers”. (Star Metro, 2008). Since the total number of population was huge, the present research used a sample comprising selected passengers from the population. In a more précised statement on the number of passengers that was being handled by the check-in counters, Datuk Azmi Murad stated that there were 600 passengers per hour that were being processed.

### **3.2 Determining Sample Size**

As noted by Hedrick, Bickman and Rog (1993), the determination of sample size was a critical issue. The statistical strength of a research design was affected by the sample size - as the most prominent element. Wimmer and Dominick (2003) stated that there wasn't any single sample size method or formula which could be applied for every research. Depending on the specific research type and data that was intended to be collected; larger sample size that needs to detect a significant impact may have the data collection wasted. On the other hand, sample sizes that are inadequate may not produce intended results by the researcher. Therefore, there are various factors that contribute to the appropriate sample size in a research, such as; research type, purpose and complexity; time and financial constraints; amount of error tolerated and methods that have been used in previous similar research paper (Wimmer & Dominick, 2003).

Kerlinger (1986) and Ary (1990) identified two elements that contributed to a good set of sample; which were representativeness and adequacy. Representativeness was defined as the characteristics that were represented by the sample - where each member of the population had an equal chance to be selected from the population. Therefore, the sampling subset of the research was subjected on the daily average of 30000 AA passengers. Adequacy of the sample related to the ability to produce accurate inference about the parameter of the population. Adequacy denoted that the sample size had to be large enough to predict the population's parameter.

As summarized by Wimmer and Dominick (2003) both representativeness and adequacy were significant in ensuring the reliability and validity of the research. The results from the sample can be used to generalize the population if the sample was resolved by adequacy (accommodating to proper guidelines) and representativeness (characteristics of the population). However due to errors that were inherent in all sample selection, the results must be generalized with caution.

Among other various ways of determining sample size, are published tables which was formulated by Krejcie and Morgan (1970), that provided the sample size based on certain criteria (see Appendix C - p.179). Based on this table, the sample size for the population of 30000 was 378. The number of sample size retrieved from this table would reflect the obtained responses and not the number of survey that were distributed. Other than using tables to determine sample size, it is more accurate for researchers to compute the sample size with a

formula. Among one of the formula that was widely used was summated by Israel (1992) as follows:

$$n = \frac{N}{1 + N(e)^2}$$

where n = sample size  
N = population size  
e = precision level

Using the formula, the sample size of the research/population of 30 000 a day was calculated as:

$$n = \frac{N}{1 + N(e)^2}$$

$$= \frac{30000}{1 + 30000(0.05)^2}$$

$$= \frac{30000}{1 + 75}$$

$$n = 394.7$$

$$= 395 \text{ respondents for the population of 30 000 passengers a day.}$$

Based on both the sample sizes that were estimated, the research was based on the sample size of 378 of the earlier method to represent the population as well as to reduce the errors in the data that would be collected.

### **3.3 Method for Sample Selection**

In this particular research, the random sampling method was used to select the respondents. This method ensured that each of Air Asia's passengers had an equal chance to participate in this study. Therefore, the random sampling method was used for this research so that, if there were random differences between the population and sample; these differences would not influence the data systematically or intentionally by the researcher (Hinton, 1995). This was applicable to the respondents as AA passengers who came from various religions, races, economic status, and cultural background may have varied purpose of flight; such as festive or holiday or promotional packages that were being offered by AA. Thus, this would not create any biases in the sample selection. The pattern of the distribution paved way to calculate the probability of a universe parameter within a certain range of value. This enabled the researcher to generalize on the relationship between the variables and summarize on the strengths or differences that existed from the data collection. This sampling method in particular represented the population's characteristics, thus making it possible for generalization. When the sample's characteristics matched the characteristic of the population, hence the sample can be accounted as a representative sample.

Another sampling method that was considered for this research was the stratified sampling method, whereby the respondents would need to be grouped into equal numbers according to four major religions - Islam, Buddhism, Hinduism and Christianity. Albeit stratified samples would ensure

representativeness of variable for a certain group, this particular procedure would be time consuming and costly (Wimmer & Dominick, 2003). Moreover, in order to carry out this sampling method, adequate knowledge on the population (passengers at LCCT) would be required; however the available data had a lot of variations in the demographic profile as the data was compiled at source based on flights and an appropriate summary on the demographic profile (age, religion, gender) on a yearly basis was not available.

The advantages of using random sampling method was noted by Stempel, Weaver and Wilhoit (2003), that the random samples of the same universe/environment would be distributed in a normal fashion if these samples were drawn many times over. Other than that, Wimmer and Dominick (2003) also noted that the random sampling method reduced the sampling error. However the reduced sampling error could only be achieved with each respondent having an equal chance and the respondents were not selected with certain biases or convenience by the researcher. With each subject/passenger having an equal chance to participate in this research, this further was applicable to the population at LCCT, Kuala Lumpur International Airport.

### **3.4 Research Design**

This research paper was based on a quantitative approach as it was necessary to measure respondents' feedback – feelings and behaviours on colour perception as well as to capture the descriptions that the respondents related towards colour, brand and a particular service. Following that, a quantitative

research approach would also provide adequate number of samples in order to generalize on data collected as every respondent were provided with the same questions (Wimmer & Dominick, 2003). In the case of this research, a quantitative research approach was necessary to measure the colour perception of AA's logo and its corporate colour, and its impact among the respondents. Although a qualitative research approach may require the researcher to develop and change certain question according to respondents' understandings, this method would provide for the researcher to design the questionnaire appropriately to gather the necessary information from the respondents. On the contrary, as noted by Wimmer and Dominick (2003), the variables in a qualitative research method may be difficult to be measured. Moreover, a qualitative research will not be able to provide valid data that can be statistically measured or analyzed to determine the ratings on a product or respondents' need ([www.qrca.org](http://www.qrca.org), 2010).

Quantitative analysis which was used in this survey, summarizes the data in the form of charts, tables, percentages and averages. The data obtained are mostly categorical and likely to be ranked across a scale (Likert Scale) from the survey that was carried out. The questionnaire included questions based on colour swatches and corporate logo for the participants to identify and response to the questions. Some of the questions were based on a 5 Point Likert Scale (1-Strongly Agree, 2-Agree, 3- Neutral, 4-Disagree, 5-Strongly Disagree); to evaluate how the corporate logo of AA had captured consumers' perception. 5 Point Likert Scale was used in this survey questionnaire as it was commonly used in attitude measurement research (Wimmer & Dominick, 2003). Questions that were related to the respondents feeling, perception and attitude were given the 5 Point Likert

Scale as the choice of answers that the respondents could select from. As noted by Wimmer and Dominick (2003), the 5 Point Likert Scale provided the respondents their levels of agreement or disagreement relating to the particular question.

The survey questionnaires were distributed at the Departure Hall and the waiting area (outside Old Town White Coffee café) at the LCCT, KLIA where passengers were waiting to board their flight. The survey questionnaires, in total of 378 were distributed randomly to the passengers; who consisted of international and local passengers. The age limits of the respondents were within 18 – 50 years old. Survey research was the primary method of data collection in this research paper. The justification for this particular choice of research was due to the appropriateness of such method in collecting original data for describing a population that was too large to observe directly.

As this research looks into the colour perception of AA's corporate logo and colour impact on its passengers, this research would acquire a choice of method to collect vast information from a broad range of respondents – AA passengers at LCCT. The research instrument would preferably need to be convenient to be distributed to the respondents individually. Following that, since the respondents of this research were based on various backgrounds (socio-economic, religion, race, education and travelling purpose), it would not be advisable to observe or gather data from the respondents in groups. An individual approach on the survey instrument was needed to gather information and data from the respondents. This method also provided opportunity for the researcher to include images of logo and colour swatches in order to gather data about

respondent's response on the emotions and perceptions. Besides that, the survey questionnaire would also particularly offer freedom for the respondents to provide answer to some questions that may appear sensitive and personal.

While having individuals as the subject of analysis, survey research becomes one of the favourable choices. Among the advantages of using this particular method are that the behaviour pattern of consumer could be investigated in realistic setting (Wimmer & Dominick, 2003). Secondly, information could be gathered from respondents whereby it was easy to collect a huge amount of data from people with various backgrounds. Another significant factor was that survey research could be carried out almost anywhere (in the mall, park, airport, school, college and etc). Besides that, this research also established AA passengers' perception on the use of red colour on Air Asia's corporate logo. Along with that, this research also enquired the colour symbolisms of red and white which was used in the logo of AA within four different religions: Islam, Buddhism, Hinduism and Christianity.

In depth, this research established the religious differences in perception or association of both red and white colours within the four major religions in Malaysia (Islam, Buddhism, Hinduism and Christianity). This research also verified the colour perceptions of the AA passengers' perception on the colours used in the corporate logo – red and white. Furthermore, this research also enquired the gender differences between male and female respondents in regards to: (i) importance of colour in daily experience, (ii) red as a successful colour, (iii)

influence of colour in purchasing decision, and (iv) AA passengers' perception towards Air Asia's logo.

In this self-administered survey, the research questionnaire consisted mostly of close-ended questions. Out of the 20 questions, there were 18 close-ended and two open-ended questions. The survey questionnaire was designed based on these close ended questions to provide the respondents with a certain degree of clarification in regards to the topics. As pointed out by Wimmer and Dominick (2003), close-ended questions provided an easier way to quantify the unified response and answer from the participants. It would be easier to note the relationship between the variables when the data collection was generated in statistical output. In the close-ended questions, the respondents were given a series of alternatives to state their view and suggestion. In the two one open-ended question, respondents were asked to rank eleven basic colour swatches and to state a brand or logo that could be associated with red colour.

Before the survey questionnaires were distributed to the AA passengers at the LCCT, KLIA; a pilot study of 30 respondents was carried out to ensure that the survey was valid and reliable. The sample size for pilot study which comprised of 30 respondents, was determined based on the internal estimate of 24 to 36 samples, as recommended by Johanson and Brooks (2009). Following that, Isaac & Michael (1995, as cited in Johanson & Brooks, 2009) suggested the sample size with N between 10 and 30 for a pilot study. As noted by Bordent & Abbot (2005), the pilot study would provide an opportunity for the researcher to expect the results and relationship that could be obtained. Among other reason of

having a pilot study; was to ensure appropriate scales were used, language clarity and the survey did not have obvious errors (Johanson & Brooks, 2009). The pilot study also gave the researcher an evaluation on the chosen procedures, materials and questions were appropriate to the researcher's topic. The pilot study would also reveal if improvement was needed on the design of the survey based on the feedbacks from the respondents. Besides that, among the other advantage of the pilot study, was that, important variables and preliminary information could be identified (Wimmer & Dominick, 2003).

The first and second question in the research instrument enquired about the demographic of the respondent: age, gender, race, nationality (international / local passengers) and occupational background. The third question gave an introduction to the respondents about colour – which examined their view of colour in their daily experience. Question 4 asked the respondents to rank using numbers (1, 2, and 3) in sequence to rank the process of them searching for a specific object.

Question 5 examined the significance of each element; such as colour, shape and text that was commonly found in a logo. The respondents are to select only one element from the answer provided. This was to ensure the respondents were aware on some general functions of colour before further questioning them in depth on colour association. Question 6 provided an opportunity for the respondents to rank the eleven basic colours; white, grey, brown, blue, pink, green, orange, yellow, red, purple and black. For this particular question,

respondents were asked to rank with 1 for the ‘most attractive’ and 11 for the ‘most unattractive’.

Questions number 7 and 10 went in depth on the respondents’ view and choice of various colours. It also studied the importance of colour and the knowledge that the respondents had on colour. The answers to these questions were based on a 5 points Likert Scale (1= Strongly Agree, 2 = Agree, 3 = Neutral, 4 = Disagree, 5 = Strongly Disagree). Before proceeding to more in depth question on red and white (AA’s corporate logo), Question 8 was an open ended question whereby respondents were asked to name a logo or a brand associated to the colour red. Besides that, respondents were given a choice of six colours in Question 9 and asked to select one colour that appeared closest or nearest to them.

Question 11 emphasized on the colour association and psychological response from the respondents based on the logo of AA. Respondents are to answer from their experience and personal psychological responses. In comparison, Question 17 highlighted on the physiological responses that colour could create upon its users/viewers. Questions 12 and 13 scrutinized on the use of red colour on AA’s corporate logo to determine its strength and weaknesses. The answers for Questions 10, 11, 12, 13 and 17 were based on a 5 points Likert Scale (1= Strongly Agree, 2 = Agree, 3 = Neutral, 4 = Disagree, 5 = Strongly Disagree).

Question 14 enquired information on the association of AA’s corporate logo. The respondents were given five choices and were required to select only one that they associated with. Subsequently, Question 15 examined the

significance of advertising item; website, corporate identity (logo), advertising materials (banner, bunting, poster), airplane graphics and terminal signage. Based on these given choices, the respondents were asked to rank each of these items with 1 as 'very important' and 5 as 'least important'.

Towards the end of the survey, Question 18 took an interesting turn by investigating the most attractive logo. The answer options are images of various airline logos (Singapore Airline, Air Asia, Thai Airways and Malaysia Airlines) that are common in this region. Respondents were asked to select the most attractive logo. The final section of the questionnaire, Question 19 -27 established the religious differences that related to various connotations of the same colour within respondents of different religions. Respondents were asked on the symbolism and connotation of the colour red and white in respective to their own religion. See Appendix D (p.180 – 187).

### **3.5 Reliability of Research Instrument (Pilot Study)**

A reliability test was carried out for this pilot study to determine the reliability of the inter-items of certain questions in the survey questionnaire. The reliability test which was based on the Cronbach's Alpha was carried out on 18 questions; Questions Number 3, 7, 10, 11, 12, 13, 16 and 17. The similarity between these questions were that, these questions were anchored on the role, association or symbolism as well as significance of colour towards the respondents; and the range of answers of these questions were based on a 5 point

Likert Scale (1 = Strongly Agree, 2 = Agree, 3 = Neutral, 4 = Disagree and 5 = Strongly Disagree). As noted by Gliem and Gliem (2003), if the Cronbach's alpha value was closer to the value of 1.0, thus it would increase the internal consistency of the items that were being scaled. The value of Cronbach's alpha usually ranges within 0 and 1 (Gliem & Gliem, 2003), whereby the value of alpha is determined by the inter-item correlations and the number of items in the scale. George and Marley (2003, as cited in Gliem & Gliem, 2003) provided a guideline in the Cronbach's alpha value as shown in Table 3.1

Table 3.1: Cronbach's Alpha Value

<b>Cronbach's Alpha</b>	<b>Remark</b>
< .5	Unacceptable
> .5	Poor
> .6	Questionable
> .7	Acceptable
> .8	Good
> .9	Excellent

(Source : Gliem and Gliem, 2003)

A reliability test was carried out on 18 questions of the survey and the results are as shown in Table 3.2, with the alpha value = .881 which can be noted as "Good" as summated by George and Marley (2003, as cited in Gliem & Gliem, 2003). Following that, Nunnally and Bernstein (1994) further reaffirmed that the recommended level for the reliability test was .70. Thus, the alpha value for the reliability test for the pilot study of .881, made it reliable.

Table 3.2: Reliability Statistic Test for Pilot Study

Cronbach's Alpha	N of Items
.881	18

### 3.6 Procedure for Data Collection

In the data collecting process, a total of 380 (n=378) questionnaires were distributed to the AA passengers in the LCCT. The survey questionnaires were distributed randomly to the AA passengers who were waiting at the Departure Hall and the waiting area outside the Arrival Hall of the LCCT. Due to the number of samples that were required, the survey questionnaire distribution was carried out in smaller numbers. The researcher took four separate days to distribute and collect the data from the AA passengers at the LCCT. The four days were not inclusive of any public holidays or school holidays, as it would increase the population size. The researcher chose two days of the weekend and two working days in a week to distribute the survey questionnaire at the LCCT.

The researcher was at the LCCT from 9 a.m. to 9 p.m. during these four days to collect data. The researcher distributed the questionnaires equally on each day:  $380/4 = 85$  survey questionnaires on each day to ensure equal participation of respondents on each day. The researcher distributed the survey questionnaire randomly to the AA passengers, and there were times that some of the respondents who could not participate in the survey due to language constraints. The researcher then took these unanswered questionnaires and proceeded on to

the next respondent. There were also situations where by the researcher had to explain some of the questions to the respondents to comprehend.

This particular method allowed the researcher to use coloured images to demonstrate as well as communicate with the participants. This approach was necessary as the questionnaire was based on colour psychology; whereby colour swatches and logos were shown instead of being written-read. Along with that, this particular method was also versatile as the survey questionnaire could be distributed to the respondents at the waiting terminal of LCCT. Based on the demographic profile of the sample, research could be done to study the significance of religion and gender difference on colour perception.

However, the limitation of this particular survey was that the data collected may be biased as the survey was only carried out at the LCCT, and it may not show a fair representation on the population in Malaysia. To improve on this research, the following research in the future on colour awareness and psychology should be based on a fair sample that represented the population in Malaysia in regards of the major religions as well as gender factor. This was to ensure that the results obtained would be an adequate representation and, more accurate data on colour symbolism could be achieved. The area of study may not necessarily be on the corporate identity of AA; instead may comprise various logos with similar colours.

Moreover, in regards to the topic of religious colour symbolism, the researcher would like to create an open pool of options that the respondents could

select from, instead of grouping the religious colour symbolisms according to their respective religions. Therefore, respondents would be able to freely select limited number of colour symbolisms from the various religious colour symbolisms that were being listed. The feedback from the respondent may be interesting as it would provide an opportunity for the researcher to correlate the colour symbolisms against the religion and race of the respondents in future research.

## **CHAPTER 4.0**

### **PRESENTATION OF FINDINGS**

This chapter presents and discusses the results of the analysis in determining AA passengers' responses on colour awareness and colour psychology on the corporate identity of AA as well as the colour symbolism based on different religions. The sections in this chapter will emphasize on the level of colour awareness and importance of colour among the respondents (independent variables) and the respondent's perceptions of the colours that were used on the AA's logo (dependent variables). Along with that, this particular chapter will further discuss on the relationship between selected demographic variables with the importance of colour and the use of colour in general. The final section of this chapter presents the discussion on the relationship of the colour perception of AA's logo and religious colour symbolism in respective to different religions of the respondents.

#### **4.1 Demographic Characteristic of Respondents**

As a preamble to the results, it was significant to monitor the demographic characteristics of the respondents in this survey. Tables 4.01, 4.02, 4.03, 4.04, and 4.05 demonstrated the frequency statistics for the demographic characteristics of AA passengers (n=300). The respondents of this study consisted of 41 percent males and 59 percent females. Their age ranged from less than 20 years to 59 years old; and the largest group of the respondents were aged between 20 -29

years (48.7 %), with a mean of 2.28 and standard deviation of 0.914. The mean of 2.28 for the respondents' age could be concluded with the age range of 20 – 29 years old which also comprised the largest group of the respondents. Almost all the respondents were Malaysians (88%), with the rest (12%) consisting of Australians, Koreans, Maldivians, Philippines, Indonesians, Scottish and Kazakhstani.

Table 4.01: Frequency Analysis on Respondents' Gender

		<b>Frequency</b>	<b>Percent</b>
Valid	Male	123	41.0
	Female	177	59.0
	Total	300	100.0

Table 4.02: Descriptive Frequency Analysis on Respondents

	<b>N</b>	<b>Minimum</b>	<b>Maximum</b>	<b>Mean</b>	<b>Standard Deviation</b>
Age	300	1	5	2.28	.914
Valid N (listwise)	300				

Table 4.03: Frequency Analysis on Respondents' Age

		<b>Frequency</b>	<b>Percent</b>
Valid	< 20	55	18.3
	20 – 29	146	48.7
	30 – 39	61	20.3
	40 – 49	37	12.3
	50 – 59	1	.3
Total	300	100.0	

Table 4.04: Frequency Analysis on Respondents' Religion

		<b>Frequency</b>	<b>Percent</b>
Valid	Islam	128	42.7
	Buddhist	62	20.7
	Hindu	48	16.0
	Christian	55	18.3
	Others	7	2.3
Total		300	100.0

Table 4.05: Frequency Analysis on Respondents' Nationality

		<b>Frequency</b>	<b>Percent</b>
Valid	Malaysian	264	88.0
	Others	36	12.0
Total		100	100.0

The majority of the respondents were Muslims (42.7%), followed by Buddhists (20.7%), Christians (18.3%) and lastly Hindus (16%). Students were the largest group of respondents (28.3%), followed by respondents from art and design industry (19.3%), education discipline (16%), and business and management field (14.7%). The breakdowns on the respondents' occupation are shown in Table 4.06.

Table 4.06: Frequency Analysis on Respondents' Occupation

		<b>Frequency</b>	<b>Percent</b>
Valid	Business, Management	44	14.7
	Education	48	16.0
	Health	14	4.7
	Advertising, Media	25	8.3
	Art & Design	58	19.3
	Unemployed	4	1.3
	Student	85	28.3
	Others	22	7.3
	Total	300	100

#### **4.2 Reliability of Research Instrument**

The reliability test was based on the Cronbach's Alpha (similar to the pilot study) which was carried out on 18 questions; Question Number 3, 7, 10, 11, 12, 13, 16 and 17. The similarity between these questions was that; these questions were anchored on the role, association or symbolism as well as significance of colour towards the respondents; and the range of answers of these questions were based on a 5 point Likert Scale (1 = Strongly Agree, 2 = Agree, 3 = Neutral, 4 = Disagree and 5 = Strongly Disagree). A reliability test was carried out on these 18 questions of the survey questionnaire with N=300. The results of the reliability test are shown in Table 4.07, with the alpha value = .763 which can be noted as "Acceptable" as summated by George and Marley (2003, as cited in Gliem & Gliem, 2003). Following that, Nunnally and Bernstein (1994) further reaffirmed the recommended level for the reliability test was .70. Thus, the alpha value = .763 for the reliability test exceeded the recommended level.

Table 4.07: Reliability Analysis for Question No. 3, 5, 7, 10, 11, 12, 13, 16 and 17

Cronbach's Alpha	N of Items
.763	18

### 4.3 Respondents' Awareness on Importance of Colour

The survey on colour awareness and perception began with the question on how respondents perceived the role of colour in their daily experience. Table 4.08 demonstrated the descriptive statistics. Based on the statistical analyses, it can be concluded that (91.4%); almost all of the respondents believed that colour played an important role in their daily lives with 50.7 percent who strongly agreed and another 40.7 percent who agreed to that specific question.

Table 4.08: Frequency Analysis on the importance of colour in daily experience of the respondents.

	Frequency	Percent	Valid Percent
Valid Strongly Agree	152	50.7	50.7
Agree	122	40.7	40.7
Neutral	23	7.7	7.7
Disagree	2	.7	.7
Strongly Disagree	1	.3	.3
Total	300	100	100

To further relate to the scenario of colour in daily experience, Question 4 in the questionnaire identified on how the respondents used colour in search for a specific object; such as looking for their car. Table 4.09 elaborated that colour was the first choice of ranking for the respondents, which was followed by shape (second ranking) and finally by number or text.

Table 4.09: Descriptive Analysis on the colour sequence to look for your car

		<b>colour sequence to look for your car - colour</b>	<b>colour sequence to look for your car - shape</b>	<b>colour sequence to look for your car – number/text</b>
N	Valid	300	300	300
	Missing	0	0	0
	Sum	426	571	802

Table 4.10: Frequency Analysis on the colour sequence to look for your car – colour

		<b>Frequency</b>	<b>Percent</b>
Valid	1	195	65.0
	2	84	28.0
	3	21	7.0
	Total	300	100

Table 4.11: Frequency Analysis on the colour sequence to look for your car – shape

		<b>Frequency</b>	<b>Percent</b>
Valid	1	77	25.7
	2	175	58.3
	3	48	16.0
	Total	300	100

Table 4.12: Frequency Analysis on the colour sequence to look for your car – number/text

		<b>Frequency</b>	<b>Percent</b>
Valid	1	28	9.3
	2	42	14.0
	3	230	76.7
	Total	300	100

From Tables 4.10, 4.11 and 4.12, it can be concluded that 65 percent of the respondents chose colour as the first choice when it came to the sequence to look for their car. In comparison, only 25.7 percent of the respondents chose shape as their first choice of sequence. Very few respondents (9.3%) chose text or in other words – their car number plate as their first choice of sequence. Therefore, the majority of the respondents chose colour as their first choice when they were asked to rank the sequence to look for their car. Furthermore, another 84 percent chose colour as their second choice in their ranking of the sequence which portrayed the significance of colour.

To further elaborate on the sequence of colour, shape and text, Question 5 dwelled on the association of a logo among the respondents. Based on the analysis from Table 4.13, it can be summarized that majority of the respondents (50%) chose colour as the best element to be associated with a particular logo. This was subsequently followed by shape (35.3%) as an element to associate with a logo. The least of the respondents (14.7%), chose text to be associated with a logo.

Table 4.13: Frequency Analysis on the association of a logo

		<b>Frequency</b>	<b>Percent</b>
Valid	Colour	150	50.0
	Shape	106	35.3
	Text	44	14.7
	Total	300	100

In determining the importance of colour to make a certain logo stand out/more attractive, based on Table 4.14, almost half of the respondents (53.3%)

agreed while another 38.7 percent of the respondents strongly agreed that colour was a significant factor. It can be noted that a vast majority of the respondents in this survey were aware about the colour’s significant role in order to make a certain logo more attractive.

Table 4.14: Frequency Analysis on colour’s role to make a logo stand out

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	116	38.7
Agree	160	53.3
Neutral	19	6.3
Disagree	4	1.3
Strongly Disagree	1	.3
Total	300	100

#### **4.4 Respondents’ Ranking on Colour**

Question 6 examined the respondent’s ranking on eleven basic colours; white, grey, brown, blue, pink, green, orange, yellow, red, purple and black. From the sum gathered from the frequency analysis as shown in Table 4.15 below, it was evident that the colour red with the total ranking of 963 was selected as the most attractive colour by the respondents. This ranking sequence was followed by green (1432), blue (1463), orange (1484), pink (1585), yellow (1714), black (1866), purple (1915), white (2281), grey (2467); and lastly brown (2559) as the most unattractive colour.

Table 4.15: Respondents' ranking on eleven basic colours

		<b>White</b>	<b>Grey</b>	<b>Brown</b>	<b>Blue</b>	<b>Pink</b>			
N	Valid	300	300	300	300	300			
	Missing	0	0	0	0	0			
	Sum	2281	2467	2559	1463	1585			
		<b>Green</b>	<b>Orange</b>	<b>Yellow</b>	<b>Red</b>	<b>Purple</b>	<b>Black</b>		
N	Valid	300	300	300	300	300	300		
	Missing	0	0	0	0	0	0		
	Sum	1432	1494	1714	963	1915	1866		

From Table 4.16, it appeared that red was selected as the most attractive colour by 32.3 percent of the respondents in total. This was parallel to the total sum of ranking (963) which pointed out red as the most attractive colour. Although, brown had the biggest amount (2559), but based on the frequency analysis for white from Table 4.17; 25 percent of the respondents selected white as the most unattractive colour. In comparison, only 17.7 percent of the respondent selected brown as the most unattractive colour. (See Table 4.18.)

Table 4.16: Frequency Analysis on the most attractive colour ranking for red

		<b>Frequency</b>	<b>Percent</b>
Valid	Most Attractive	97	32.3
	2	60	20.0
	3	38	12.7
	4	21	7.0
	5	27	9.0
	6	22	7.3
	7	13	4.3
	8	10	3.3
	9	10	3.3
	10	2	.7
	Total	300	100.0

Table 4.17: Frequency Analysis on the most attractive colour ranking for white

		<b>Frequency</b>	<b>Percent</b>
Valid	Most Attractive	17	5.7
	2	17	5.7
	3	18	6.0
	4	12	4.0
	5	15	5.0
	6	20	6.7
	7	16	5.3
	8	32	10.7
	9	40	13.3
	10	38	12.7
	Most Unattractive	75	25.0
<b>Total</b>		<b>300</b>	<b>100.0</b>

Table 4.18: Frequency Analysis on the most attractive colour ranking for brown

		<b>Frequency</b>	<b>Percent</b>
Valid	Most Attractive	1	.3
	2	4	1.3
	3	7	2.3
	4	7	2.3
	5	16	5.3
	6	12	4.0
	7	20	6.7
	8	58	19.3
	9	58	19.3
	10	64	21.3
	Most Unattractive	53	17.7
<b>Total</b>		<b>300</b>	<b>100.0</b>

Table 4.19 portrayed the number of respondents for the ranking of the most attractive and most unattractive colour for each colour swatch. It can be summarised that red was the most attractive colour, and white as the most unattractive colour. The colour yellow seems to be rated somewhat neutral with the same amount of respondents choosing it as the most attractive as well as most unattractive colour.

Table 4.19: Respondents' Ranking on the most attractive and most unattractive for each colour

<b>Colour</b>	<b>Most Attractive (%)</b>	<b>Most Unattractive (%)</b>
White	5.7	25
Grey	2	12
Brown	0.3	17.7
Blue	9.3	2
Pink	13.7	10
Green	8.7	1
Orange	8	2.3
Yellow	5	5
Red	32.3	.7
Purple	6.3	16
Black	8.7	7.7

In search for the colours that appeared closest to the respondents, a frequency analysis as shown in Table 4.20 showed that a huge number of respondents (51.3%) selected red as the closest colour that appeared to them in comparison of five other colours. The least chosen colour was yellow; with only three percent of the respondents. Based from the frequency analysis of Table 4.15, 4.16 and 4.20, it can be summarized that majority of respondents chose red as an attractive colour.

Table 4.20: Frequency Analysis on the closest colour

	<b>Frequency</b>	<b>Percent</b>
Valid Purple	16	5.3
Green	30	10.0
Red	154	51.3
Blue	40	13.3
Yellow	9	3.0
Black	51	17.0
Total	300	100

To conclude the psychological association, Table 4.21 showed the frequency analysis to determine the respondent's perception on red as a successful colour to be used on a logo. Based from the findings, the majority of the respondents (56.3%) agreed that red was a successful colour to be used on a logo. This was followed by 22.3 percent of the respondents who strongly agreed and the rest of the respondents (20%) who were neutral with the notion of red as being a successful colour to be used on a logo. In contrast, only the remaining 1.3 percent of the respondents disagreed with the notion of red as a successful colour to be used on a logo.

Table 4.21: Frequency Analysis on red as a successful colour

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	67	22.3
Agree	169	56.3
Neutral	60	20.0
Disagree	4	1.3
Total	300	100.0

#### **4.5 Respondents' Experiences of looking at Air Asia's logo**

In describing the respondents' level of experiences of viewing the AA's logo, Tables 4.22, 4.23, 4.24, 4.25, 4.26, 4.27, 4.28, and 4.29 portrayed a frequency analysis for eight categories of psychological associations. The frequency analysis on Table 4.22 showed the respondent's psychological experiences such as optimism, dynamism and mobility as the result of looking at AA's logo. A huge number of respondents (46.7%) agreed, and another 16.3 percent of respondents strongly agreed of experiencing these psychological

responses, with a cumulative of 63%. In comparison, only 6.7 percent of respondents disagreed, and another 1 percent of the respondents who strongly disagreed. The remaining respondents (29.3%) chose to be neutral.

Table 4.22: Frequency Analysis on the experiences (optimistic, dynamic and mobility) as a result of looking at AA's logo

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	49	16.3
Agree	140	46.7
Neutral	88	29.3
Disagree	20	6.7
Strongly Disagree	3	1.0
Total	300	100.0

The data in Table 4.23 analysed the respondents' psychological associations (passion, love, excitement and intense). Almost half of respondents in total (51.7%) who agreed and strongly agreed of experiencing these psychological responses. Only a small number of respondents (10.3%) who disagreed and strongly disagreed; with another 38 percent of the respondents were neutral to the psychological associations.

Table 4.23: Frequency Analysis on the experiences (passion, love, excitement and intense) as a result of looking at AA's logo

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	42	14.0
Agree	113	37.7
Neutral	114	38.0
Disagree	22	7.3
Strongly Disagree	9	3.0
Total	300	100.0

In seeking the psychological association of AA logo towards explosiveness and war, it can be analyzed from Table 4.24 that almost a quarter (25.7%) of the respondents felt neutral. Another 30 percent of the respondents disagreed, followed by 12 percent of them who strongly disagreed towards these particular associations. Only a small number of respondents, 9 percent who strongly agreed with the association of explosiveness and war which was followed by 23.3 percent who agreed to it.

Table 4.24: Frequency Analysis on the experiences (explosiveness and war) as a result of looking at AA's logo

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	27	9.0
Agree	70	23.3
Neutral	77	25.7
Disagree	90	30.0
Strongly Disagree	36	12.0
Total	300	100.0

The psychological associations such as sexy and stimulating as results of viewing AA's logo are shown in the frequency analysis in Table 4.25. 13 percent and 30.3 percent of the respondents strongly agreed and agreed respectively to these psychological associations. Another 28.7 percent of respondents chose neutral, with 18.7 percent who disagreed and the remaining respondents (9.3%) who strongly disagreed towards these psychological associations.

Table 4.25: Frequency Analysis on the experiences (sexy and stimulating) as a result of looking at AA’s logo

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	39	13.0
Agree	91	30.3
Neutral	86	28.7
Disagree	56	18.7
Strongly Disagree	28	9.3
Total	300	100.0

Table 4.26 analysed the psychological associations of AA’s logo that are related to aggressiveness, powerful and strength. Majority of the respondents (32.3%) strongly agreed, which was followed by another 42.3% of the respondents who agreed to these psychological associations. In comparison, only a small number of respondents; 3.7 percent who disagreed and 2.7 percent who strongly disagreed. The remaining 19 percent of respondents chose neutral to these psychological associations.

Table 4.26: Frequency Analysis on the experiences (aggressiveness, powerful and strength) as a result of looking at AA’s logo

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	97	32.3
Agree	127	42.3
Neutral	57	19.0
Disagree	11	3.7
Strongly Disagree	8	2.7
Total	300	100.0

In search on the negative associations of AA’s logo, Table 4.27 showed the frequency analysis on the psychological associations such as death, the devil and blood. The majority of respondents (29%) chose neutral towards these associations. This was followed by 24 percent who disagreed and 18.3 percent of

respondents who strongly disagreed. Nevertheless, there were also respondents who agreed (19.3%) to these associations: death, the devil and blood, with the remaining 9.3 percent who strongly agreed.

Table 4.27: Frequency Analysis on the experiences (death, the devil and blood) as a result of looking at AA's logo

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	28	9.3
Agree	58	19.3
Neutral	87	29.0
Disagree	72	24.0
Strongly Disagree	55	18.3
Total	300	100.0

Table 4.28 displayed the frequency analysis for the psychological associations, such as attractiveness of AA's logo and its noticibility. A huge number of respondents (36.3%) strongly agreed, which was followed by 45 percent who agreed to these associations. In comparison, only a small fragment of the respondents (2.3% and 1%) who disagreed and strongly disagreed respectively.

Table 4.28: Frequency Analysis on the experiences (attractiveness and noticibility) as a result of looking at AA's logo

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	109	36.3
Agree	135	45.0
Neutral	46	15.3
Disagree	7	2.3
Strongly Disagree	3	1.0
Total	300	100.0

Table 4.29 showed the last few psychological associations (happiness, energetic and impulsive) in relation to AA's logo. A vast majority (50.3%) of the

respondents agreed to the associations, followed by 19 percent of the respondents who strongly agreed. Almost a quarter (25.3%) of the respondents chose neutral towards these associations. A small number of respondents who disagreed (3.3%) and strongly disagreed (2%) towards these associations respectively.

Table 4.29: Frequency Analysis on the experiences (happiness, energetic and impulsive) as a result of looking at AA’s logo

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	57	19.0
Agree	151	50.3
Neutral	76	25.3
Disagree	10	3.3
Strongly Disagree	6	2.0
Total	300	100.0

Table 4.30: Cumulative Frequency Analysis on eight categories of experiences as a result of looking at AA’s logo

<b>Psychological associations</b>	<b>Cumulative % of Strongly agree and Agree</b>	<b>Cumulative % of Strongly Disagree and Disagree</b>	<b>Neutral</b>
Optimistic, dynamic & mobility	63.0	7.7	29.3
Passionate, love, exciting & intense	51.7	10.3	38
Explosiveness & war	32.3	42.0	25.7
Sexy & stimulating	43.3	28.0	28.7
Aggressive, powerful & strength	74.7	6.4	19.0
Death, the devil & blood	28.7	42.3	29
Attractive & noticeable	81.3	3.3	15.3
Successful, energetic & impulsive	69.3	5.3	25.3

Table 4.30 summarized the respondents' psychological associations as experienced by the respondents by looking at the AA's logo. The results were categorized into three groups; encouraging feedback (agree and strongly agree), discouraging feedback (disagree and strongly disagree) and neutral. It can be noted that more than half of the respondents associated in a positive way when they looked at the AA's logo. The majority of the respondents (42%) related in a discouraging way (disagree and strongly disagree) towards negative associations such as explosiveness and war. Another 32.3 percent of the respondents related these associations in an encouraging way (agree and strongly agree) while 25.7 percent of respondents were neutral. This same scenario was also applicable to the psychological associations for death, the devil and blood with the majority of respondents (42.3%) who related to these association in a discouraging way (disagree and strongly disagree). While 28.7 percent of the respondents related these associations in an encouraging way (agree and strongly agree). As for the association of sexy and stimulating, 43.3 percent of the respondents related to it in an encouraging way (agree and strongly agree), while another fragment (28%) related to in a discouraging way (disagree and strongly disagree). Nevertheless, based on the eight groups of associations, majority of the respondents associated encouragingly towards the positive associations of AA's logo and associated discouragingly towards the negative associations of the logo.

#### 4.6 Respondents' Association on Air Asia's logo

Table 4.31: Frequency Analysis on AA using red to distinguish itself

	<b>Frequency</b>	<b>Percent</b>
Valid Strongly Agree	50	16.7
Agree	159	53.0
Neutral	78	26.0
Disagree	13	4.3
Total	300	100.0

The analysis in Table 4.31 displayed the results of AA using red colour on its logo to distinguish itself. It is evident from Table 4.31 that a majority of respondents (53%) agreed that Air Asia had distinguished itself with their choice of colour. This was followed by another 16.7 percent of respondents who strongly agreed and 26 percent who chose neutral. It can be concluded from Table 4.30 and 4.31, that the choice of red as part of their logo colour for AA has been both successful and well distinguished within the region.

A frequency analysis tabulated in Table 4.32 showed the association of AA's advertisement. Majority of the respondents (51.7%) associated AA's advertisement to low cost carrier, parallel with AA's corporate identity strategy. This was followed by 20 percent of respondents who associated AA advertisement as a local airline. Another 10 percent of respondents related (i) red colour and (ii) attractive and daring to the advertisement. Few respondents (8.3%) associated AA with convenience.

Table 4.32: Frequency Analysis on association of AA's logo

	<b>Frequency</b>	<b>Percent</b>
Valid Convenient	25	8.3
Local Airline	60	20.0
Low Cost Carrier	155	51.7
Red in Colour	30	10.0
Attractive and Daring	30	10.0
Total	300	100.0

From the frequency analysis for the most attractive airline logo as shown in Table 4.33, it can be noted that a vast majority of the respondents (74%) chose AA as the most attractive logo. This was followed by 13.7 percent who selected the MA logo, and third in ranking was the Singapore Airlines logo. The least attractive logo was the Thai Airways logo; with only 5.7 percent of the response.

Table 4.33: Frequency Analysis the most attractive airline logo

	<b>Frequency</b>	<b>Percent</b>
Valid Singapore Airline	20	6.7
Air Asia	222	74.0
Thai Airways	17	5.7
Malaysia Airline	41	13.7
Total	300	100.0

#### **4.7 Respondents' Religious Colour Symbolism on Red and White colours**

Figures 4.01, 4.02, 4.03 and 4.04 tabulated a frequency analysis to seek the religious colour symbolisms of red colour according to various religions; such as Islam, Buddhism, Hinduism, and Christianity. A majority of the Muslim respondents (54.7%) chose courage as the symbolism of red colour. As for the Buddhist respondents, 49.2 percent chose fire or life as the symbolisms of red

colour within the paradigm of their religion. The majority of the Hindu respondents (79.2%) related happiness as the symbolism of red colour. Finally a large number of Christian respondents (76.8%) chose fire or life as the symbolisms of red colour within their religion.

In comparison of the religious colour symbolisms of red colour of each religion as above, only a small number of respondents related to red in a negative way in regards to their own religion. This can be noted with 23.4% of the Muslim respondents' associated red colour to danger, while 11.5 percent of the Buddhist respondents related destructive as the symbolism of red. A small fragment of the Hindu respondents (2.1%) chose evil as the symbolism of red colour and lastly 5.4 percent of the Christian respondents chose martyr or self destruction in relation to symbolism of red colour within Christianity.

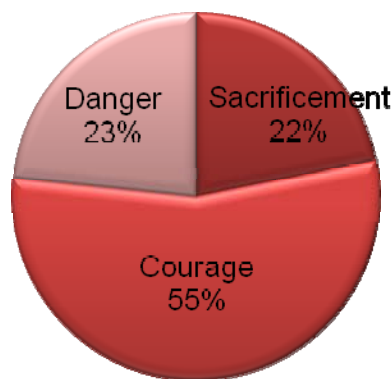


Figure 4.01: Frequency Analysis on the symbolism of red colour to Muslim respondents



Figure 4.02: Frequency Analysis on the symbolism of red colour to Buddhist respondents



Figure 4.03: Frequency Analysis on the symbolism of red colour to Hindu respondents

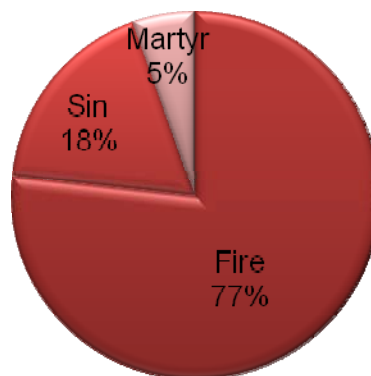


Figure 4.04: Frequency Analysis on the symbolism of red colour to Christian respondents

Figures 4.05, 4.06, 4.07 and 4.08 tabulated a frequency analysis to seek the religious colour symbolism of white colour according to various religions; Islam, Buddhism, Hinduism, and Christianity. Majority of the Muslim respondents (72.7%) chose peace as the symbolism of white colour. As for the Buddhist respondents, 42.6 percent chose knowledge as the symbolism of white colour. The majority of the Hindu respondents (77.1%) related sacred as the symbolism of white colour. A large portion of Christian respondents (48.2%) and (46.4%) chose peace and chose purity respectively as the symbolism of white.

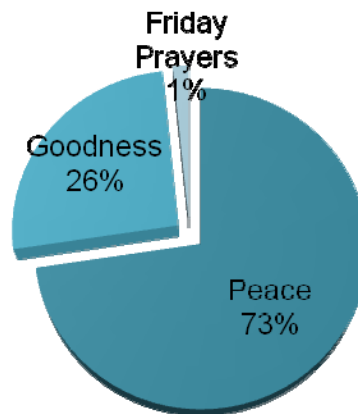


Figure 4.05: Frequency Analysis on the symbolism of white colour to Muslim respondents

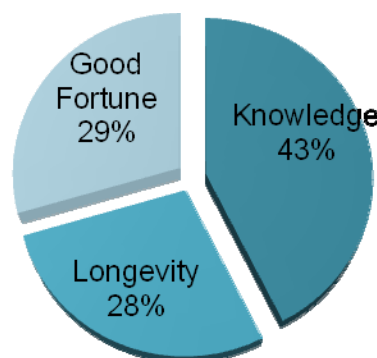


Figure 4.06: Frequency Analysis on the symbolism of white colour to Buddhist respondents

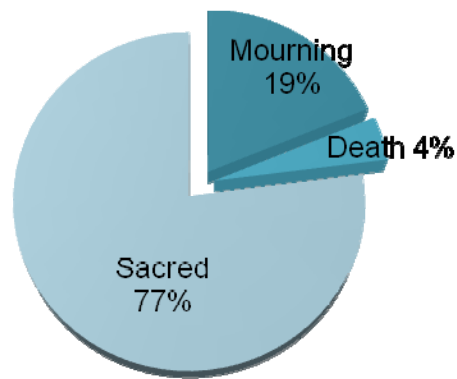


Figure 4.07: Frequency Analysis on the symbolism of white colour to Hindu respondents

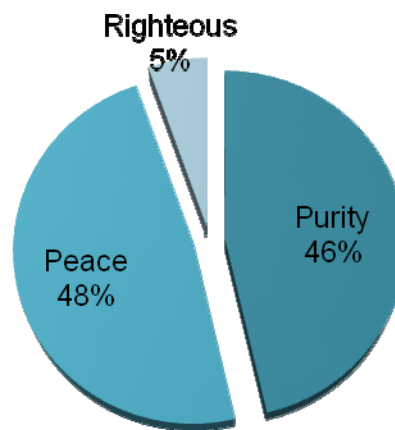


Figure 4.08: Frequency Analysis on the symbolism of white colour to Christian respondents

#### 4.8 Normality Test on Respondents' Gender, Age and Religion

Before the independent t-test was carried out, the normality test was carried out on the respondents' gender, age and religion. Table 4.34 showed the descriptive analysis of the normality test of the respondents.

Table 4.34: Descriptive Analysis of Normality Test on Respondents' Gender, Age and Religion

	<b>Gender</b>	<b>Age</b>	<b>Religion</b>
N	300	300	300
Mean	1.59	2.28	2.17
Median	2.00	2.00	2.00
Mode	2	2	1
Standard Deviation	.493	.914	1.227
Variance	.243	.836	1.506
Skewness	-.368	.507	.579
Kurtosis	-1.877	-.371	-1.032

The mean for the gender of the respondents was 1.59 with a median of 2.00 based on Table 4.34. With the value of the median being close to the value of the mean, thus the data was assumed to be normally distributed. The skewness value for the respondents' gender was -0.368; which was within  $\pm 1$ . Thus, the gender of the respondents was distributed symmetrically. The kurtosis value for the respondents' gender was -1.877 ( $\pm 2$ ) which was close to 0, therefore the data distribution can be assumed to be mesokurtic. Based on Figure 4.09, it can be concluded that the gender of the respondents were normally distributed as the histogram appeared to be symmetrical.

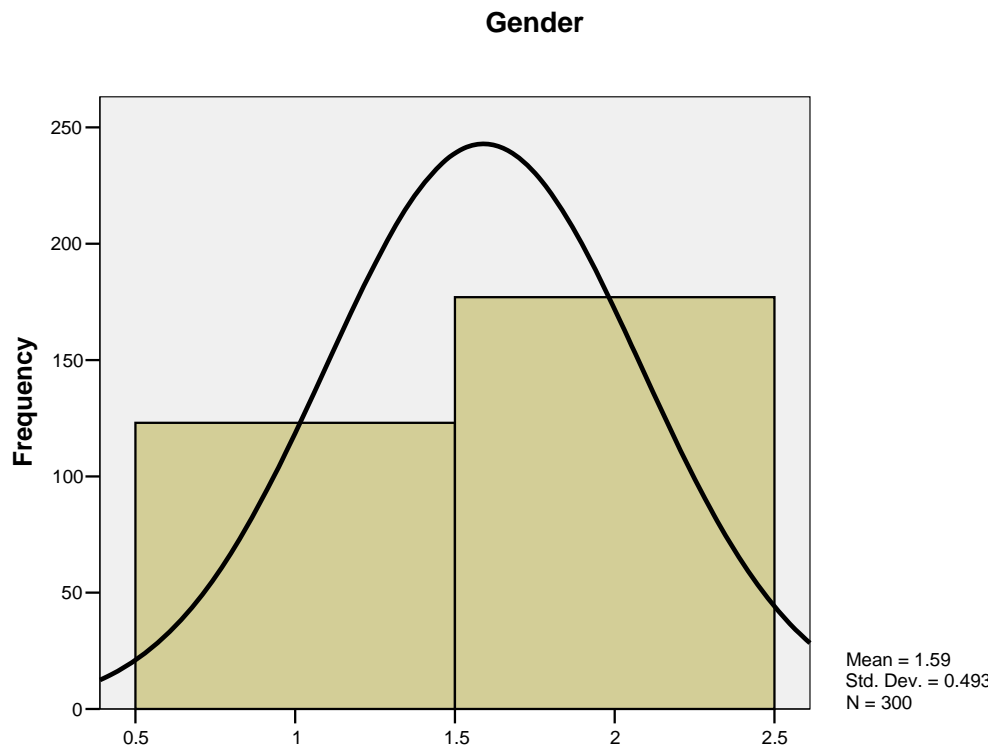


Figure 4.09: Histogram on the Normality Test on Respondents' Gender

From the normality test result based on Table 4.34, the mean for the age of the respondents was 2.28 with a median of 2.00. With the value of the median being close to the value of the mean, thus the data was assumed to be normally distributed. The skewness value for the respondents' age was 0.507; which was within  $\pm 1$ . Thus, the age of the respondents were distributed symmetrically. The kurtosis value for the respondents' age was -0.371 ( $\pm 2$ ) which was close to 0, therefore the data distribution can be assumed to be mesokurtic. Based on Figure 4.10, it can be concluded that the age of the respondents were normally distributed as the histogram appeared to be symmetrical.



Figure 4.10: Histogram of the Normality Test on Respondents' Age

From the normality test result based on Table 4.34, the mean for the respondents' religion was 2.17 with a median of 2.00. With the value of the median being close to the value of the mean, thus the data was assumed to be normally distributed. The skewness value for the respondents' age was 0.579; which was within  $\pm 1$ . Thus, the religions of the respondents were distributed symmetrically. The kurtosis value for the respondents' religions was -1.032 ( $\pm 2$ ) which was close to 0, therefore the data distribution can be assumed to be mesokurtic. Based on Figure 4.11, it can be concluded that the religions of the respondents were normally distributed as the histogram appeared to be symmetrical.

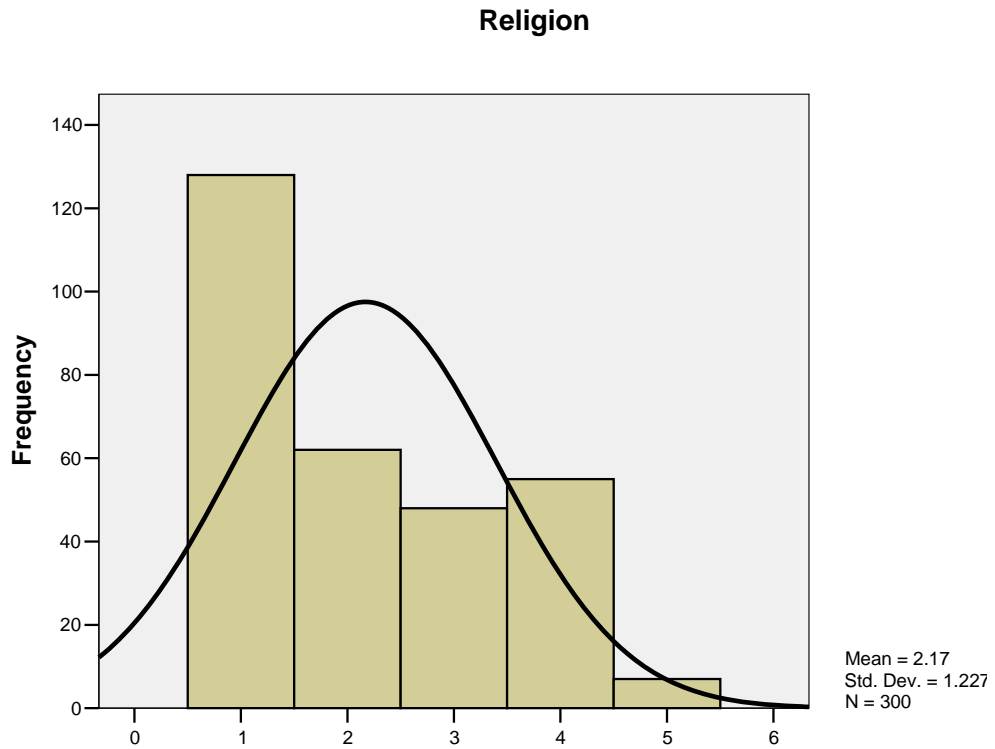


Figure 4.11 Histogram of the Normality Test on Respondents' Religion

#### 4.9 Gender Differences in Respondents' Colour usage, awareness, perception and experiences

Table 4.35: Group Statistical Analysis on the Independent Sample Test on the importance of colour in daily experience, influence of colour in purchasing decision and red as a successful colour.

Gender		Number	Mean	Standard Deviation
Importance of colour in daily experience	Male	123	1.51	.706
	Female	177	1.65	.675
Influence of colour in purchasing decision	Male	123	2.06	.899
	Female	177	1.99	.929
Red as a successful colour	Male	123	1.93	.710
	Female	177	2.05	.676

Table 4.36: Independent Sample Test Analysis on the importance of colour in daily experience, influence of colour in purchasing decision and red as a successful colour.

		Levene's Test for Equality of Variances (Significance)	t-test for Equality of Means		
			Significance (2-tailed)	95% Confidence Interval of the Difference	
				Lower	Upper
Importance of colour in daily experience	Equal variances assumed	.762	.090	-.296	.021
	Equal variances not assumed		.092	-.298	.023
Influence of colour in purchasing decision	Equal variances assumed	.546	.527	-.144	.280
	Equal variances not assumed		.524	-.142	.279
Red as a successful colour	Equal variances assumed	.266	.154	-.275	.044
	Equal variances not assumed		.158	-.277	.045

Table 4.35 and 4.36 showed the group statistical analysis and independent sample t-test that was carried out to seek the gender differences between males and females respondents on the importance of colour in their daily experience, the influence of colour in their purchasing decision and lastly their perception on red as a successful colour.

In determining the importance of colour in daily experience, the mean for 123 males was 1.51 with a standard deviation of 0.706 and the mean for 177 females was 1.65 with a standard deviation of 0.675 as shown in Table 4.35. The difference of the mean and standard deviation between the males and females were -0.14 and 0.003 respectively. From Table 4.36, based on the Levene's test for equality of variances for the importance of colour in their daily experience

was 0.762 ( $>0.05$ ). Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.90 ( $p>0.05$ ). Thus there were no significant differences in the mean between the male and female respondents. The 95% Confidence Interval was [-0.296, 0.021], whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the importance of colour in their daily experiences were almost same for both male and female respondents.

In identifying the influence of colour in purchasing decisions between the male and female respondents as shown in Table 4.35, the mean for 123 males was 2.06 with a standard deviation of 0.899 and the mean for 177 females was 1.99 with a standard deviation of 0.929. The differences of the mean and standard deviation between the male and female respondents were -0.07 and -0.03 respectively. From Table 4.36, based on the Levene's test for equality of variances for the influence of colour in purchasing decision was 0.546 ( $p >0.05$ ). Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.527 ( $p > 0.05$ ). Thus there were no significant differences in the mean between the male and female respondents. The 95% Confidence Interval was [-0.144, 0.280], whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the influence of colour in purchasing decisions were almost the same for both male and female respondents.

In search on red as a successful colour to be used on a logo between the male and female respondents as shown in Table 4.35, the mean for 123 males was

1.93 with a standard deviation of 0.71 and the mean for 177 females was 2.05 with a standard deviation of 0.676. The differences of the mean and standard deviation between the male and female respondents were  $-0.12$  and  $0.034$  respectively. From Table 4.36, based on the Levene's test for equality of variances for the influence of colour in purchasing decision was  $0.266 (>0.05)$ . Therefore the variances were similar or homogeneous. The p-value from the independent t-test was  $0.154 (p>0.05)$ . Thus there were no significant differences in the mean between the male and female respondents. The 95% Confidence Interval was  $[-0.275, 0.044]$ , whereby the value 0 does fall within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents on red being a successful colour to be used on a logo.

Table 4.37: Group Statistical Analysis on eight different categories of experience as a result of looking at AA's logo.

Gender		Number	Mean	Standard Deviation
Experience of looking at Air Asia logo - Optimistic	Male	123	2.37	.881
	Female	177	2.24	.833
Experience of looking at Air Asia logo - Passionate	Male	123	2.55	.985
	Female	177	2.42	.883
Experience of looking at Air Asia logo - Explosiveness	Male	123	3.04	1.176
	Female	177	3.19	1.160
Experience of looking at Air Asia logo - Sexy	Male	123	2.80	1.022
	Female	177	2.81	1.254
Experience of looking at Air Asia logo - Aggressive	Male	123	2.11	.960
	Female	177	1.95	.940
Experience of looking at Air Asia logo - Death	Male	123	3.32	1.203
	Female	177	3.16	1.235
Experience of looking at Air Asia logo - Attractive	Male	123	1.97	.923
	Female	177	1.80	.749
Experience of looking at Air Asia logo - Successful	Male	123	2.26	.904
	Female	177	2.14	.810

Table 4.38: Independent Samples Test Analysis on eight different categories of experience as a result of looking at AA’s logo.

		Levene’s Test for Equality of Variances (Significance)	t-test for Equality of Means		
			Significance (2-tailed)	95% Confidence Interval of the Difference	
				Lower	Upper
Experience of looking at Air Asia logo – Optimistic	Equal variances assumed	.412	.173	-.060	.334
	Equal variances not assumed		.178	-.063	.336
Experience of looking at Air Asia logo – Passionate	Equal variances assumed	.191	.236	-.085	.343
	Equal variances not assumed		.245	-.089	.348
Experience of looking at Air Asia logo – Explosiveness	Equal variances assumed	.403	.288	-.415	.124
	Equal variances not assumed		.209	-.416	.125
Experience of looking at Air Asia logo – Sexy	Equal variances assumed	.005	.949	-.278	.260
	Equal variances not assumed		.948	-.268	.251
Experience of looking at Air Asia logo – Aggressive	Equal variances assumed	.275	.154	-.060	.378
	Equal variances not assumed		.156	-.061	.379
Experience of looking at Air Asia logo – Death	Equal variances assumed	.643	.286	-.129	.435
	Equal variances not assumed		.284	-.128	.434
Experience of looking at Air Asia logo – Attractive	Equal variances assumed	.357	.078	-.020	.361
	Equal variances not assumed		.090	-.027	.369
Experience of looking at Air Asia logo – Successful	Equal variances assumed	.117	.234	-.077	.315
	Equal variances not assumed		.244	-.081	.319

Table 4.37 tabulated the group statistics in search of the differences of male and female respondents' experiences as the result of looking at the Air Asia logo. Table 4.37 showed the mean and standard deviation for eight different categories of experiences for 123 males and 177 females.

In determining the experiences (optimistic, dynamic and mobility) as the result of looking at Air Asia logo, the mean for 123 males was 2.37 with a standard deviation of 0.881, based on Table 4.37 and the mean for 177 females was 2.24 with a standard deviation of 0.883. The differences of the mean and standard deviation between the male and female respondents were 0.13 and 0.048 respectively. From Table 4.38, based on the Levene's test for equality of variances for the experiences (optimistic, dynamic and mobility) as the result of looking at Air Asia logo was 0.412 ( $>0.05$ ). Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.173 ( $p > 0.05$ ). Thus there were no differences in the mean between the male and female respondents. The 95% Confidence Interval was [-0.60, 0.334], whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the experiences (optimistic, dynamic and mobility) as the result of looking at Air Asia logo were the same for both males and females respondents.

In identifying the experiences (passion, love, exciting, intense) as the result of looking at Air Asia logo, the mean for 123 males was 2.55 with a standard deviation of 0.985, based on Table 4.37 and the mean for 177 females was 2.42 with a standard deviation of 0.883. The differences of the mean and

standard deviation between the male and female respondents were 0.13 and 0.002 respectively. From Table 4.38, based on the Levene's test for equality of variances for the experiences (passion, love, exciting, intense) as the result of looking at Air Asia logo was 0.191 ( $>0.05$ ). Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.236 ( $p > 0.05$ ). Thus there were no differences in the mean between the male and female respondents. The 95% Confidence Interval was [-0.085, 0.343], whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the experiences (passion, love, exciting, intense) as the result of looking at Air Asia logo were the same for both male and female respondents.

In determining the experiences (explosiveness and war) as the result of looking at Air Asia logo, the mean for 123 males was 3.04 with a standard deviation of 1.176, based on Table 4.37 and the mean for 177 females was 3.19 with a standard deviation of 1.16. The differences of the mean and standard deviation between the male and female respondents were -0.15 and 0.016 respectively. From Table 4.38, based on the Levene's test for equality of variances for the experiences (explosiveness and war) as the result of looking at Air Asia logo was 0.403 ( $>0.05$ ). Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.288 ( $p > 0.05$ ). Thus there were no significant differences in the mean between the male and female respondents. The 95% Confidence Interval was [-0.415, 0.124], whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the

experiences (explosiveness and war) as the result of looking at Air Asia logo were the same for both male and female respondents.

In identifying the experiences (sexy and stimulating) as the result of looking at Air Asia logo, the mean for 123 males was 2.8 with a standard deviation of 1.022, based on Table 4.37 and the mean for 177 females was 2.81 with a standard deviation of 1.254. The differences of the mean and standard deviation between the male and female respondents were  $-0.01$  and  $-0.232$  respectively. From Table 4.38, based on the Levene's test for equality of variances for the experiences (sexy and stimulating) as the result of looking at Air Asia logo was 0.05. Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.949 ( $p > 0.05$ ). Thus there were no significant differences in the mean between the males and females. The 95% Confidence Interval was  $[-0.278, 0.26]$ , whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the experiences (sexy and stimulating) as the result of looking at Air Asia logo were the same for both male and female respondents.

In determining the experiences (aggressive, powerful, and strength) as the result of looking at Air Asia logo, the mean for 123 males was 2.11 with a standard deviation of 0.96, based on Table 4.37 and the mean for 177 females was 1.95 with a standard deviation of 0.94. The differences of the mean and standard deviation between the male and female respondents were 0.16 and 0.02 respectively. From Table 4.38, based on the Levene's test for equality of variances for the experiences (aggressive, powerful, and strength) as the result of

looking at Air Asia logo was 0.275. Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.154 ( $p > 0.05$ ). Thus there were no significant differences in the mean between the males and females. The 95% Confidence Interval was [-0.06, 0.378], whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the experiences (aggressive, powerful, and strength) as the result of looking at Air Asia logo were the same for both male and female respondents.

In identifying the experiences (death, devil and blood) as the result of looking at Air Asia logo, the mean for 123 males was 3.32 with a standard deviation of 1.203, based on Table 4.37 and the mean for 177 females was 3.16 with a standard deviation of 1.235. The differences of the mean and standard deviation between the male and female respondents were 0.16 and -0.032 respectively. From Table 4.38, based on the Levene's test for equality of variances for the experiences (death, devil and blood) as the result of looking at Air Asia logo was 0.643. Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.286 ( $p > 0.05$ ). Thus there were no significant differences in the mean between the males and females. The 95% Confidence Interval was [-0.129, 0.435], whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the experiences (death, devil and blood) as the result of looking at Air Asia logo were the same for both male and female respondents.

In quest of the experiences (attractive and noticeable) as the result of looking at Air Asia logo, the mean for 123 males was 1.97 with a standard deviation of 0.923, based on Table 4.37 and the mean for 177 females was 1.8 with a standard deviation of 0.749. The differences of the mean and standard deviation between the male and female respondents were 0.17 and 0.174 respectively. From Table 4.38, based on the Levene's test for equality of variances for the experiences (attractive and noticeable) as the result of looking at Air Asia logo was 0.357. Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.078 ( $p > 0.05$ ). Thus there were no significant differences in the mean between the male and female respondents. The 95% Confidence Interval was [-0.02, 0.361], whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the experiences (attractive and noticeable) as the result of looking at Air Asia logo were the same for both male and female respondents.

In determining the experiences (happiness, energetic, and impulsive) as the result of looking at Air Asia logo, the mean for 123 males was 2.26 with a standard deviation of 0.904, based on Table 4.37 and the mean for 177 females was 2.14 with a standard deviation of 0.81. The differences of the mean and standard deviation between the male and female respondents were 0.12 and 0.94 respectively. From Table 4.38, based on the Levene's test for equality of variances for the experiences (attractive and noticeable) as the result of looking at Air Asia logo was 0.117. Therefore the variances were similar or homogeneous. The p-value from the independent t-test was 0.234 ( $p > 0.05$ ). Thus there were no

significant differences in the mean between the male and female respondents. The 95% Confidence Interval was [-0.77, 0.315], whereby the value 0 fell within this interval. Thus, there weren't any significant differences in the mean between the male and female respondents. It can be concluded that the experiences (attractive and noticeable) as the result of looking at Air Asia logo were the same for both male and female respondents.

#### **4.10 Religious Differences in Respondents' Colour usage, awareness, perceptions and experiences**

The One Way ANOVA analysis was carried out in search if different religions influenced respondents within the given scenarios. In the survey questionnaire, there were five options (Islam, Buddhist, Hindu, Christian, and Other) provided for the choice of religion. Based on the descriptive statistic analysis of the respondents' religion, there were only seven respondents out of 300 who opted for other religion. Therefore, these seven respondents were excluded and the choices of other religion were omitted in the following ANOVA analysis. Table 4.47 showed the differences in the mean of four different religions (Muslim, Buddhist, Hindu, and Christian) within five given scenarios; such as:

- (i) importance of colour in daily experiences
- (ii) role of colour to make a particular logo stand out
- (iii) influence of colour in purchasing decision
- (iv) red as a successful colour
- (v) senses, language, objects, moods and characteristics are associated with colour

Table 4.39: Descriptive One Way ANOVA Analysis of four different religions on importance of colour in daily experiences, role of colour to make a logo stand out, influence of colour in purchasing decision, red as a successful colour and senses, languages, objects, moods and characteristics are associated with colours

		Number	Mean	Standard Deviation
Importance of colour in daily experiences	Islam	128	1.50	.627
	Buddhist	62	1.65	.575
	Hindu	48	1.71	.798
	Christian	55	1.62	.850
	Total	293	1.59	.695
Role of colour to make a logo stand out	Islam	128	1.77	.828
	Buddhist	62	1.68	.594
	Hindu	48	1.67	.694
	Christian	55	1.65	.552
	Total	293	1.71	.713
Influence of colour in purchasing decision	Islam	128	1.79	.790
	Buddhist	62	2.27	.926
	Hindu	48	2.13	.914
	Christian	55	2.16	1.102
	Total	293	2.02	.923
Red as a successful colour	Islam	128	2.02	.737
	Buddhist	62	2.05	.556
	Hindu	48	1.96	.683
	Christian	55	1.93	.742
	Total	293	2.00	.692
Senses, languages, objects, moods and characteristics are associated with colours	Islam	128	1.98	.737
	Buddhist	62	2.00	.512
	Hindu	48	2.19	.734
	Christian	55	1.87	.721
	Total	293	2.00	.695

Table 4.40: Test of Homogeneity of Variances Analysis for the One Way ANOVA test

	Significance
Importance of colour in daily experiences	.022
Role of colour to make a logo stand out	.372
Influence of colour in purchasing decision	.051
Red as a successful colour	.032
Senses, languages, objects, moods and characteristics are associated with colours	.023

Table 4.41: One Way ANOVA Analysis of four different religions on importance of colour in daily experiences, role of colour to make a logo stand out, influence of colour in purchasing decision, red as a successful colour and senses, languages, objects, moods and characteristics are associated with colours

		Significance
Importance of colour in daily experiences	Between Groups Within Groups Total	.261
Role of colour to make a logo stand out	Between Groups Within Groups Total	.703
Influence of colour in purchasing decision	Between Groups Within Groups Total	.002
Red as a successful colour	Between Groups Within Groups Total	.748
Senses, languages, objects, moods and characteristics are associated with colours	Between Groups Within Groups Total	.140

In determining the mean difference of importance of colour in daily experience within four different religions, the descriptive analysis from the One Way ANOVA procedure was shown in Table 4.39. The mean of importance of colour in daily experience for 128 Muslim respondents was 1.50 with a standard deviation of 0.627. The mean of importance of colour in daily experiences for 62 Buddhist respondents was 1.65 with a standard deviation of 0.575. The mean of importance of colour in daily experiences for 48 Hindu respondents was 1.71 with a standard deviation of 0.798. The mean of importance of colour in daily experiences for 55 Christian respondents was 1.62 with a standard deviation of 0.85. The overall mean for the importance of colour in daily experiences was 1.59 with a standard deviation of 0.695.

The Levene's test of equality of variances from Table 4.40 gave a p-value of 0.022, which was less than 0.05 for the importance of colour in daily experiences. Thus, the variances cannot be assumed to be similar. The groups were not homogeneous. The p-value from the One Way ANOVA procedure as in Table 4.41 was 0.261, which was more than 0.05. Thus, for all the pairs of mean, there were no significance differences. From the mean plot as in Figure 4.12, it can be seen that the group of Hindu recorded the highest mean in the importance of colour in daily experiences, while the Muslim group recorded the lowest mean. The Buddhist, Hindu and Christian were almost similar to each other but the Islam group differed significantly from the rest.

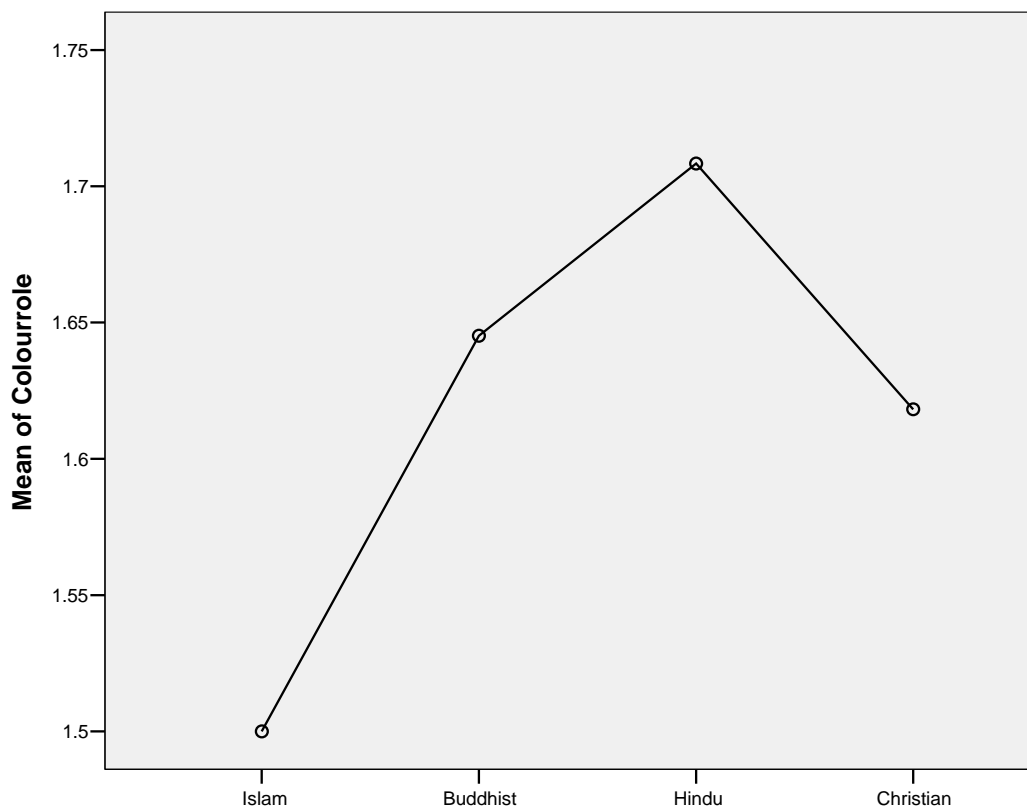


Figure 4.12: Mean Plot for the importance of colour in daily experiences between respondents of four different religions

In determining the mean difference of role of colour to make a particular logo stand out within four different religions, Table 4.39 showed descriptive analysis from the One Way ANOVA procedure. The mean of importance of colour to make a particular logo stand out for 128 Muslim respondents was 1.77 with a standard deviation of 0.828. The mean of role of colour to make a particular logo stand out for 62 Buddhist respondents was 1.68 with a standard deviation of 0.594. The mean of role of colour to make a particular logo stand out for 48 Hindu respondents was 1.67 with a standard deviation of 0.694. The mean of role of colour to make a particular logo stand out for 55 Christian respondents was 1.65 with a standard deviation of 0.552. The overall mean for the importance of colour was 1.71 with a standard deviation of 0.713.

Based on Table 4.40, the p-value from the Levene's test of equality of variances was 0.372, which was more than 0.05, for the role of colour to make a particular logo stand out. Thus, the variances can be assumed to be similar. The groups were homogeneous. The p-value from the One Way ANOVA procedure for the role of colour to make a particular logo stand out was 0.703, which was more than 0.05 based on Table 4.41. Thus, all the pairs of mean did not differ significantly. From the mean plot as in Figure 4.13, it can be seen that the Muslim group recorded the highest mean in the role of colour to make a particular logo stand out, while the Christian recorded the lowest mean. It could be summated that Buddhist, Hindu and Christian respondents were almost similar to each other, while the Islam group differed significantly from the rest.

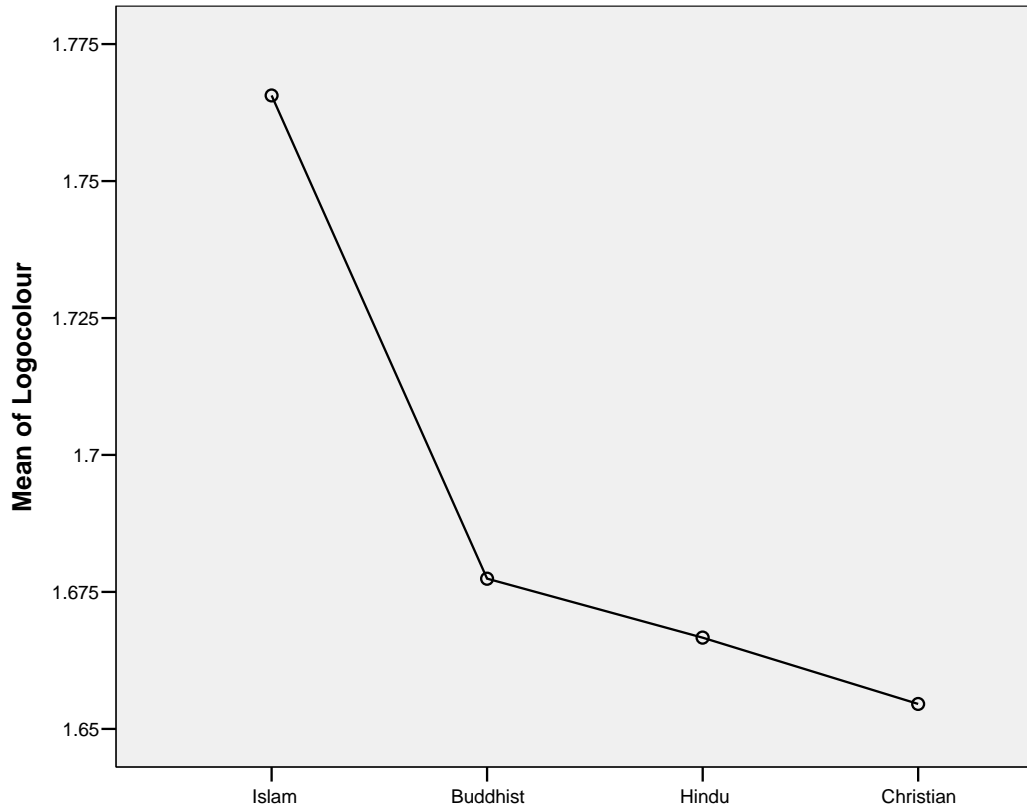


Figure 4.13: Mean Plot for the role of colour to make a logo stand out between respondents of four different religions

In determining the mean difference of influence of colour in purchasing decision within four different religions, Table 4.39 showed descriptive analysis from the One Way ANOVA procedure. The mean of influence of colour in purchasing decision for 128 Muslim respondents was 1.79 with a standard deviation of 0.79. The mean of influence of colour in purchasing decision for 62 Buddhist respondents was 2.27 with a standard deviation of 0.926. The mean of influence of colour in purchasing decision for 48 Hindu respondents was 2.13 with a standard deviation of 0.914. The mean influence of colour in purchasing decision for 55 Christian respondents was 2.16 with a standard deviation of 1.102. The overall mean for the influence of colour in purchasing decision was 2.02 with a standard deviation of 0.923.

Based on Table 4.40, the p-value from the Levene's test of equality of variances was 0.051, which was more than 0.05 for the influence of colour in purchasing decision. Thus, the variances can be assumed to be similar. The groups were homogeneous. The p-value from the One Way ANOVA procedure for the influence of colour in purchasing decision was 0.002, which was less than 0.05, based on Table 4.41. Thus, at least one pair of the religion mean differed significantly in terms of influence of colour in purchasing decision. From the mean plot as in Figure 4.14, it can be seen that the Buddhist respondents recorded the highest mean for the influence of colour in purchasing decision, while the Islam respondents recorded the lowest mean. It could be summated that Buddhist, Hindu and Christian respondents were almost similar to each other, while the Muslim group differed significantly from the rest.

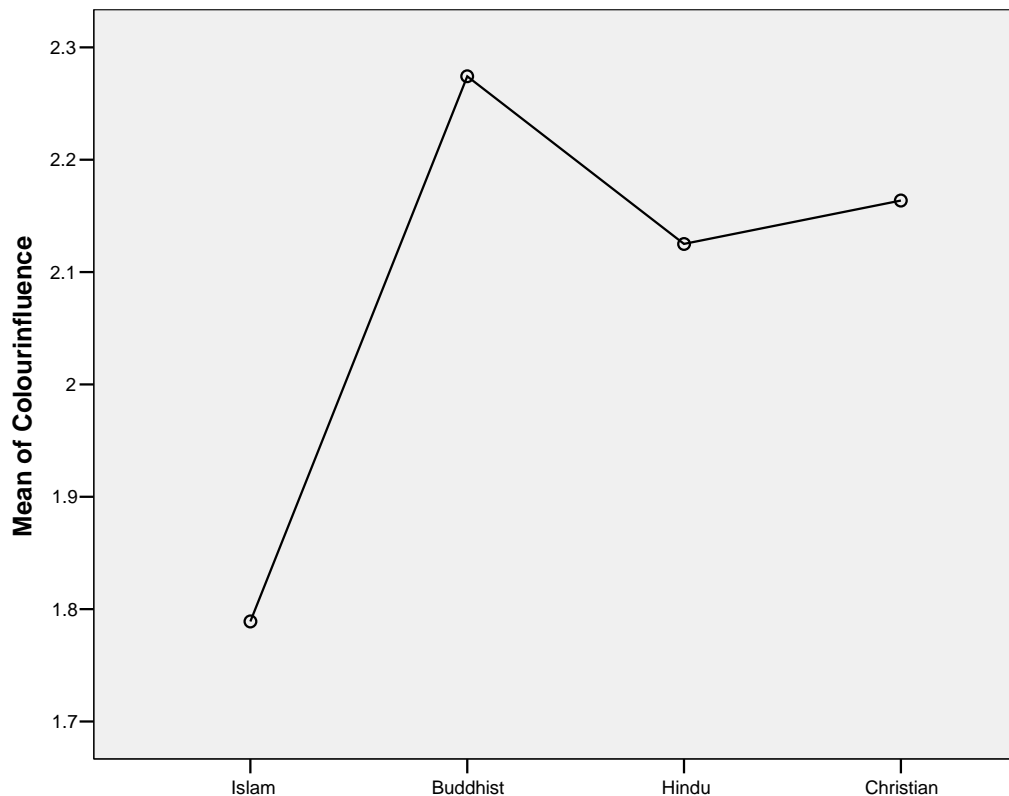


Figure 4.14: Mean Plot for the influence of colour in purchasing decision between respondents of four different religions

From the Duncan's Post Hoc Test as shown in Table 4.42, the Hindu, Christian and Buddhist group are similar (p-value = 0.385). The Islamic group was different from the rest with the p-value = 1, >0.05. Therefore, the influence of colour in purchasing decision was higher within the Hindu, Christian and Buddhist groups.

Table 4.42: Duncan's Post-Hoc-Test Analysis for the influence of colour in purchasing decisions

Religion	N	Subset for alpha = .05	
		1	2
Islam	128	1.79	
Hindu	48		2.13
Christian	55		2.16
Buddhist	62		2.27
Significant		1.000	.385

In determining the mean difference on red as a successful colour within four different religions, Table 4.39 showed descriptive analysis from the One Way ANOVA procedure. The mean of red as a successful colour for 128 Muslim respondents was 2.02 with a standard deviation of 0.737. The mean of red as a successful colour for 62 Buddhist respondents was 2.05 with a standard deviation of 0.556. The mean of red as a successful colour for 48 Hindu respondents was 1.96 with a standard deviation of 0.683. The mean of red as a successful colour for 55 Christian respondents was 1.93 with a standard deviation of 0.742. The overall mean for red as a successful colour was 2.0 with a standard deviation of 0.692.

Based on Table 4.40, the p-value from the Levene's test of equality of variances was 0.032, which was less than 0.05 for red as a successful colour. Thus, the variances cannot be assumed to be similar. The groups were not homogeneous. The p-value from the One Way ANOVA procedure for red as a successful colour was 0.748, which was more than 0.05 based on Table 4.41. Thus, all the pairs of mean did not differ significantly. From the mean plot as in Figure 4.15, it can be seen that the Buddhist group recorded the highest mean for red as a successful colour, while the Christian recorded the lowest mean. It could be summated that Muslim, Hindu and Christian respondents were almost similar to each other, while the Buddhist group differed from the rest.

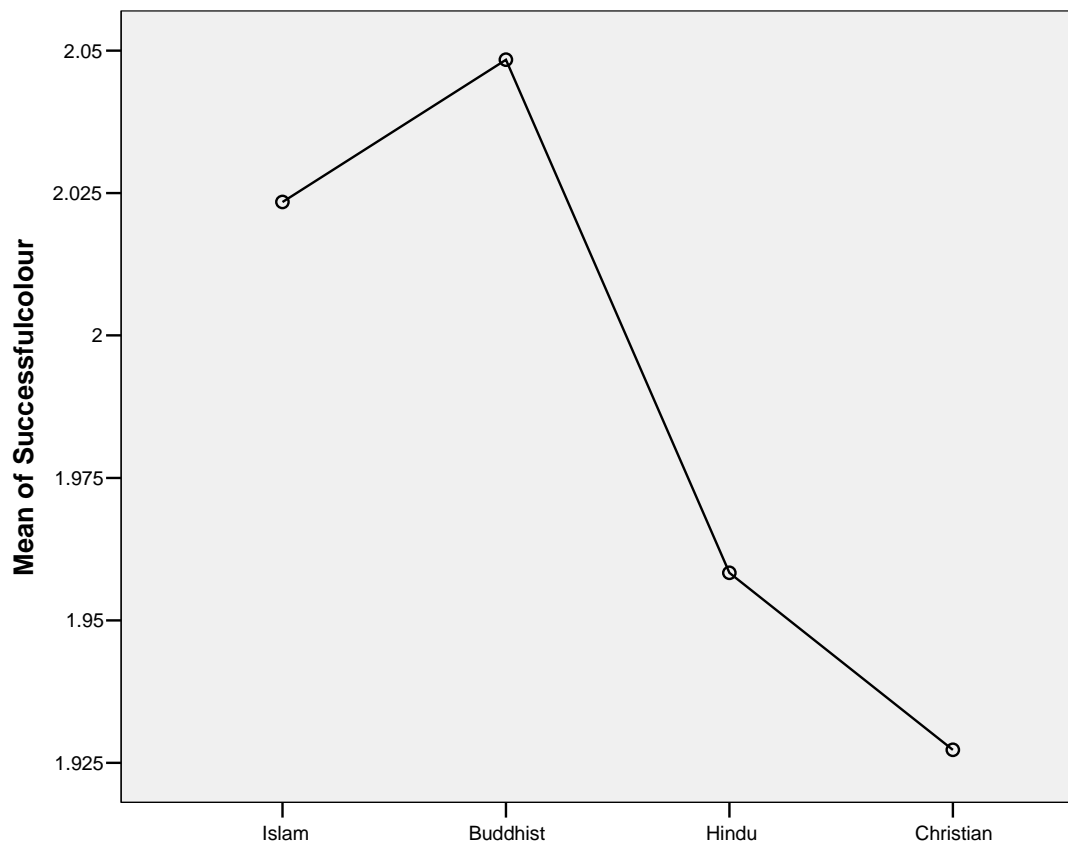


Figure 4.15: Mean Plot for red as a successful colour between respondents of four different religions

In determining the mean difference for the association of colour towards the senses, objects, moods and characteristics of the respondents within four different religions, Table 4.39 showed descriptive analysis from the One Way ANOVA procedure. The mean for the association of colour towards the senses, objects, moods and characteristics for 128 Muslim respondents was 1.98 with a standard deviation of 0.737. The mean for the association of colour towards the senses, objects, moods and characteristics for 62 Buddhist respondents was 2.0 with a standard deviation of 0.512. The mean for the association of colour towards the senses, objects, moods and characteristics for 48 Hindu respondents was 2.19 with a standard deviation of 0.734. The mean for the association of colour towards the senses, objects, moods and characteristics for 55 Christian respondents was 1.87 with a standard deviation of 0.721. The overall for the association of colour towards the senses, objects, moods and characteristics of the respondents was 2.0 with a standard deviation of 0.695.

Based on Table 4.40, the p-value from the Levene's test of equality of variances was 0.023, which was less than 0.05 for the association of colour towards the senses, objects, moods and characteristics. Thus, the variances cannot be assumed to be similar. The groups were not homogeneous. The p-value from the One Way ANOVA procedure for red as a successful colour was 0.14, which was more than 0.05 based on Table 4.41. Thus, all the pairs of mean did not differ significantly. From the mean plot as in Figure 4.16, it can be seen that the Hindu group recorded the highest mean for the association of colour towards the senses, objects, moods and characteristics; while the Christian recorded the lowest mean.

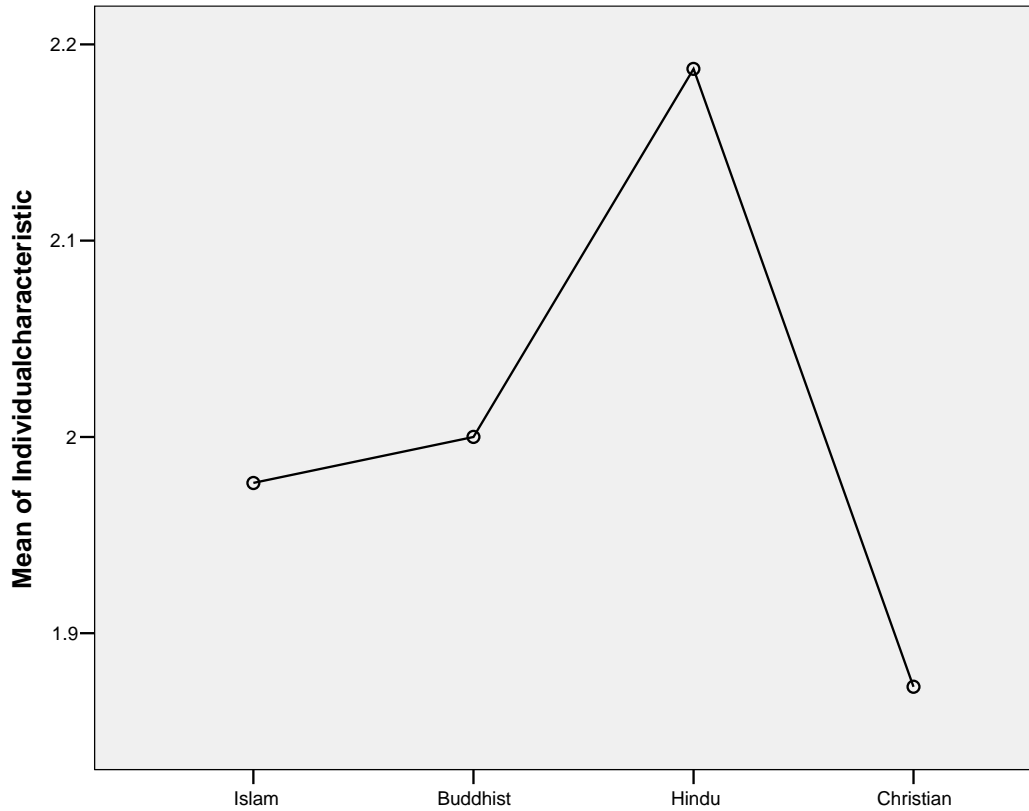


Figure 4.16: Mean Plot for colour's association with senses, language, objects, moods and characteristics between respondents of four different religions

Table 4.43: Duncan's Post-Hoc-Test Analysis for colour's association with senses, language, objects, moods and characteristics

Religion	N	Subset for alpha = .05	
		1	2
Christian	55	1.87	
Islam	128	1.98	1.98
Buddhist	62	2.00	2.00
Hindu	48		2.19
Significant		.332	.106

Based from the Duncan's Post Hoc Test result on Table 4.43, it could be summated that Christian, Muslim and Buddhist respondents were similar to each other with p-value=0.332 (>0.05). The Muslim, Buddhist and Hindu groups were similar to each other with p-value=0.106 (>0.05). The Christian and Hindu groups

were different from the Muslim and Buddhist. Thus, it can be concluded that the association of colour towards the senses, objects, moods and characteristics did not differ significantly between the Buddhist, Christian, Hindu and Muslim groups.

Table 4.44 : Descriptive One Way ANOVA Analysis on four different religions for the most attractive airline logo

	Number	Mean	Standard Deviation
Islam	128	2.34	.854
Buddhist	62	2.27	.833
Hindu	48	2.17	.595
Christian	55	2.20	.704
Total	293	2.27	.784

Table 4.45 : Descriptive Analysis of One Way ANOVA Analysis on four different religions for the most attractive airline logo

Levene Statistic	Difference 1	Difference 2	Significant
4.253	3	289	.006

Table 4.46 : One Way ANOVA Analysis on four different religions for the most attractive airline logo

	Significance
Between Groups	.539
Within Groups	
Total	

In determining the mean difference for the most attractive airline logo within four different religions, Table 4.44 showed descriptive analysis from the One Way ANOVA procedure. The mean for the most attractive airline logo for 128 Muslim respondents was 2.34 with a standard deviation of 0.854. The mean for the most attractive airline logo for 62 Buddhist respondents was 2.27 with a

standard deviation of 0.833. The mean for the most attractive airline logo for 48 Hindu respondents was 2.17 with a standard deviation of 0.595. The mean for the most attractive airline logo for 55 Christian respondents was 2.2 with a standard deviation of 0.704. The overall for the most attractive airline logo of the respondents was 2.27 with a standard deviation of 0.784.

Based on Table 4.45, the p-value from the Levene's test of equality of variances was 0.006, which was less than 0.05 for the most attractive airline logo. Thus, the variances cannot be assumed to be similar. The groups were not homogeneous. The p-value from the One Way ANOVA procedure for red as a successful colour was 0.539, which was more than 0.05 based on Table 4.46. Thus, all the pairs of mean did not differ significantly. From the mean plot as in Figure 4.17, it can be seen that the Islam group recorded the highest mean for the most attractive airline logo, while the Hindu recorded the lowest mean. It could be summated that Muslim, Buddhist and Christian respondents were almost similar to each other, while the Hindu group differed significantly from the rest.

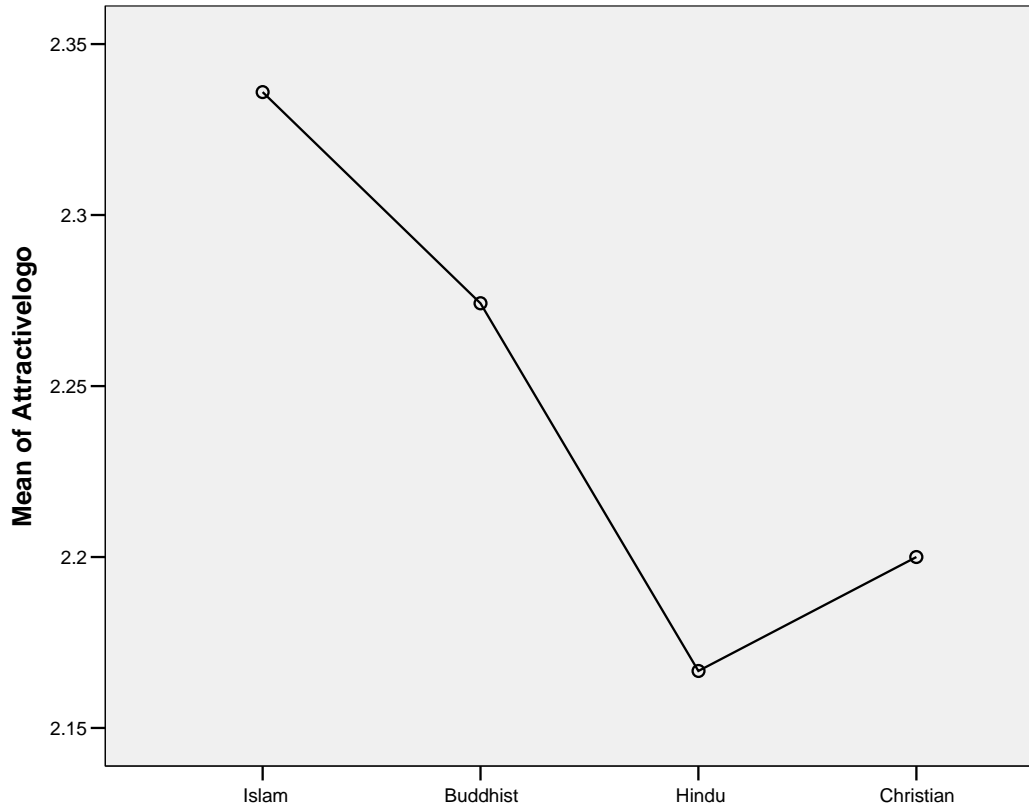


Figure 4.17: Mean Plot for the most attractive airline logo between respondents of four different religions

In seeking the respondents' personal view in regards to the association of red colour towards a brand or logo; the breakdown of the respondents' feedback was shown in Table 4.47. Figure 4.18 demonstrated the respondents' feedback based on the colour association. Majority of the respondents (42%) answered 'Air Asia' as the association of red colour, and was followed by 'Coke' with 14 percent of the respondents. Another fragment of the respondents (7%) chose Kentucky Fried Chicken to be associated with red colour and five percent of the respondents chose Manchester United as the association of red colour.

Table 4.47: Breakdown on respondent's view of association of red colour towards a brand or a logo

<b>Brand Association</b>	<b>Number of respondents</b>
Air Asia	126
Coke	42
Kentucky Fried Chicken	21
Manchester United	15
Ambank	14
Hotlink	13
Mc Donald	12
Nescafe	5
Red Crescent	4
Others*	48
Total	300

\*Others consisted of feedbacks such as; Tenaga Nasional Berhad, Arsenal, Chillis, Avon, United Malays National Organisation (UMNO), Munchy's, Espirit, Marlboro, Lego, Liverpool, Gillette, Campbell, Vodafone, Toystore, Guess, Chipmores, Buncho, Tesco, Converse, Stabilo, Wildcat, Telekom Malaysia Net (TM Net), Pizza, Jusco, Proton, Ayam Brand, Adidas, Sardin, Japan Flag, Caltex, Nike, Gucci, Kellogg's, Mexx, Kit Kat, Winston, Fraser & Neave (F&N), Ferrari, Wendy's, Fire Engine, Pos Malaysia, and Fila with the frequency of n = 1 or n=2.

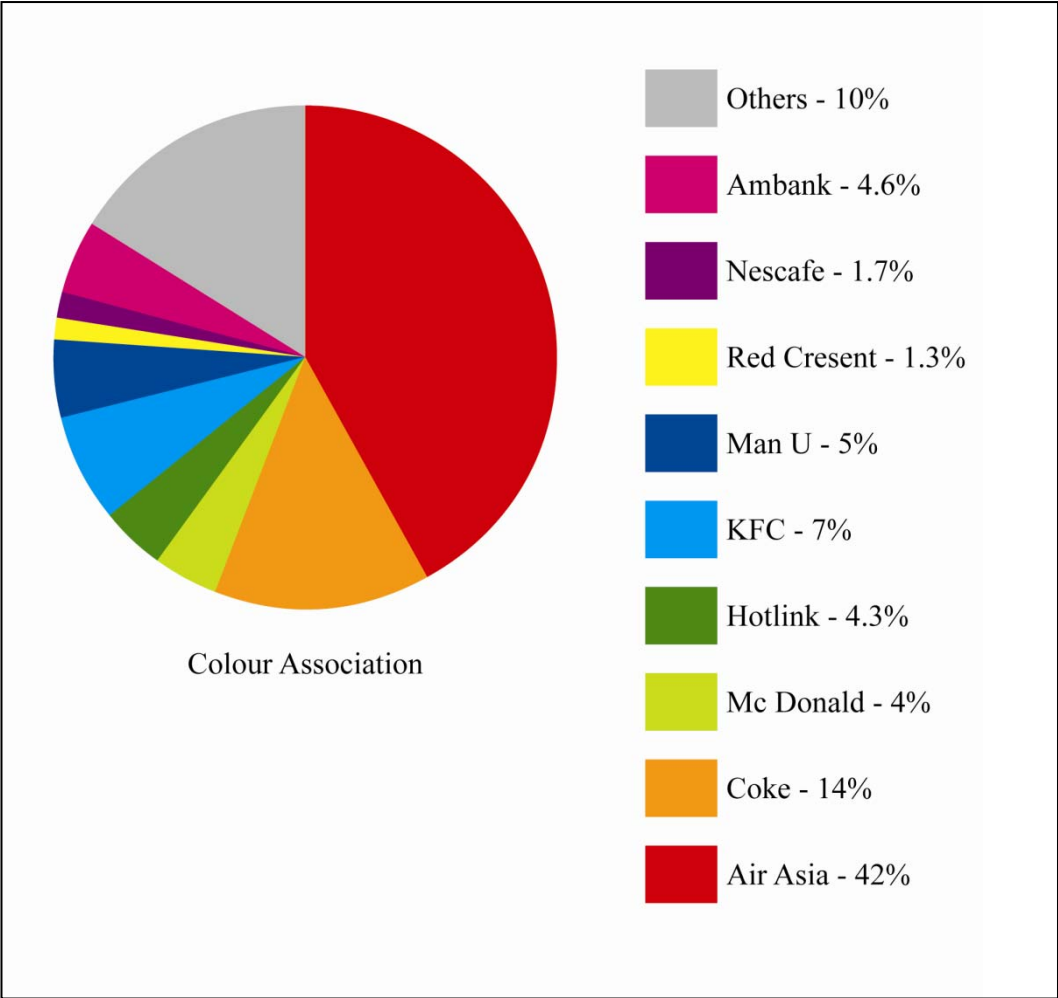


Figure 4.18: Pie chart on respondent's view of association of red colour towards a brand or a logo

## CHAPTER 5.0

### DISCUSSIONS AND CONCLUSION

#### 5.1 Discussions on Significance of Colour

The effects of colour on humans' perceptions are evident throughout the history of mankind, whereby the effects of colour varied according to experiences, associations, psychology as well as cultural factors and age (Church, 2002). For instance, while white is associated with brides in the western culture; white represents mourning and death in the eastern culture (Landa, 2006; & Turner, 2008). Within the psychological perspective; white symbolises purity, cleanliness, healthy (Klimchuk & Krasovec, 2006) as well as well modern and neatness (Turner, 2008). Individual experiences also contribute to the effects of colours on emotion; a child for an example may relate fear with white, if the child had have bad experiences in the hospital or dentist. Age may also be a contributing factor to colour effects due to cultural and social movements (Church, 2002) as colour preferences changed over time. Therefore, the association of white varies greatly: calm, purity, mourning, freshness, wisdom, truth, simplicity, contemporariness, ghostliness and absolute silence (Klimchuk & Krasovec, 2006; Napoles, 1988; Turner, 2008; & Wills, 2006). Thus, a particular colour may project different meanings, emotions, and feelings based on the cultural context and the use of the particular colour.

Deviating from the effects of colour to humans' emotions, effects of colour could also be found in marketing environment, whereby colour is vital for brand and product differentiation, creating and sustaining corporate identity as well as consumer perception (Aslam, 2006). The use of colour in marketing is briefly shown in Figure 5.1.

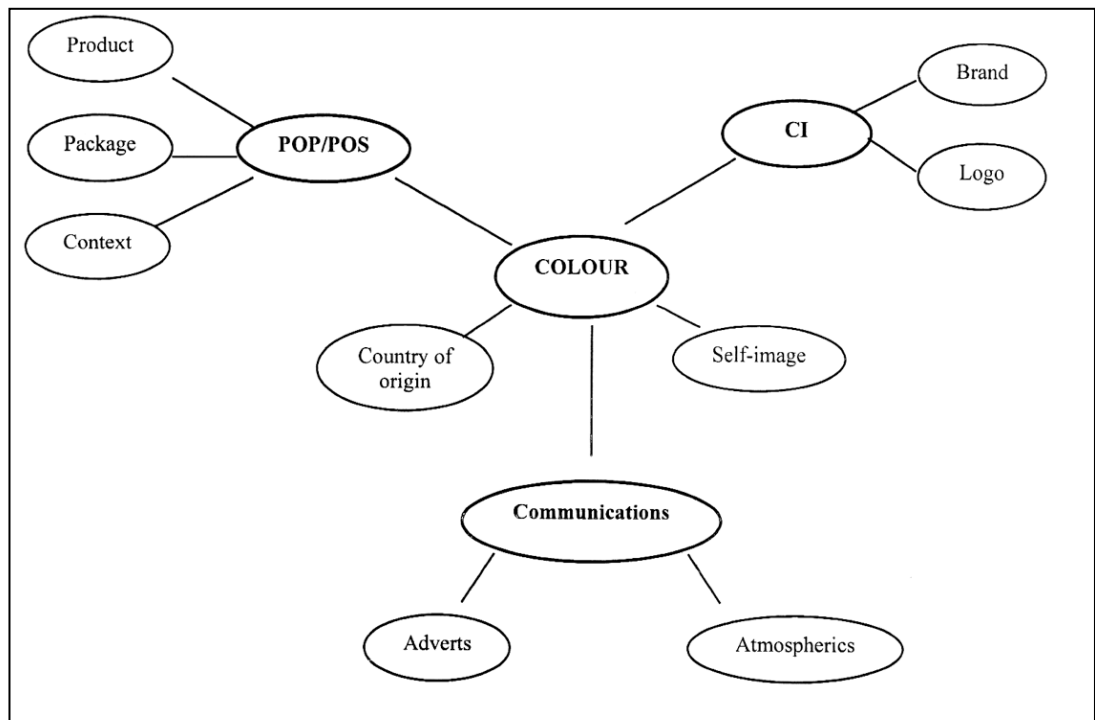


Figure 5.1: Basic interaction of Colour in Marketing. (Source: Aslam, 2006)

Among the few points that were highlighted by Aslam (2006) in the effects of colour in marketing are such as:

a) Colouring the Product

- attributes of the product such as quality, price, categories and product association are revealed by the colour; whereby colours that are used

in logos, packages and products; trigger emotional response among the consumer and influence the perception of the product and company

i) Product Differentiation

- a different value of the product within the same category can be created by using new or additional colour that relates to the quality, flavour or attribute of a particular product, as a particular brand can be associated with certain colour ( Pepsi with blue, Coke with red)

ii) Self Image

- a particular choice of colour symbolises self image and individual personality with their preferences of colour for the personal belongings

iii) Country of origin effects

- colour preferences varies across countries due to associations, beliefs and cultural context; red may be the preferred colour choice in China, but red may not be successful if it was used in the Middle Eastern countries

iv) Package Colour

- Colour is used as an attention grabber especially when the product was placed along with other products

b) Colouring the Brand Identity and Corporate Image

i) Colour Distinctiveness

- factors such as distinctiveness within a specific category (brand differentiation), sophistication of colour and ability to elicit emotion response, influenced the corporate choice of colour (red within

beverage category – Coke, red within the chocolate category – Kit Kat, red within football club category – Manchester United, red within fast food category – Kentucky Fried Chicken)

ii) Brand Association

- corporate position and brand recall for certain product category was highly influenced by choice of colour whereby colour was the independent variable that creates certain association within the market and maintained its corporate image

iii) Colour Association

- colour association may differ when it was used in different context or environment. Bellizzi et al. (1983, as cited in Aslam, 2006) noted that colours such as red, orange, yellow (warm colours) were advisable to be used on the exterior of a store but may be disruptive for consumers in decision making if it was used in the interior of the store.

c) Colouring in advertisements

- colours are vital in print message as it reinforces consumer attention in media advertisement, was summated by Rossiter and Bellman (2004, as cited in Aslam, 2006), as colours used in advertisements reflects consumer's value (Aslam, 2006); and the colour associations within consumers differs according to culture, religion, socio-economic status and geographically.

## 5.2 Inferences of Research

Based on the discussion on the effects of colour in brand and corporate identity, it was notable that colours had a significant impact on the brand identity that triggered brand recall and association with a particular product (Aslam, 2006). The brand recall was usually triggered by the logo or colour used in the logo of a particular product. In regards to the impact of red colour towards AA passengers' brand association, 42 percent of the respondents associated AA with red colour when the respondents were given a swatch of red colour to relate it with a brand or logo. This suggested the use of red colour by Air Asia as a tool to build its brand identity needs to be strengthened and developed in order to achieve a better brand recall and brand identity with the use of red colour due to competitions from other industries, organizations and products with the same use of colours. The importance of brand identity to an organisation was highlighted by Melewar and Bains (2002) by stating:

... brand identity becomes paramount as a means for distinction and what the company stands for in the mind of consumers, investors and employees. This can be subsumed inner quality, awareness, relevance and competitive differentiation. (p.58)

Following that, in search on the impact of red on AA passengers' colour attractiveness; red was ranked the most attractive colour based on eleven basic colour swatches. This further explains the wide use of red colour across various industries; (beverage – Coke, fast food – Kentucky Fried Chicken, telecommunication – Maxis Hotlink, football – Manchester United, and air travel – Air Asia). Moreover, the wide usage of red could be due to its intense and gripping effect that red has; which was posited by Moser (2003, as cited in

Aslam, 2006). This intense and gripping effect of red colour was contributed by its physical properties – longest wavelength, which made red attractive to the human eye (Ames, 1996; & Turner, 2008); which also explains the occurrence of red appearing as the closest colour. Hence, it can be concluded that red had a positive impact on the colour attractiveness and brand association of AA passengers. This phenomenon was further rationalized by Turner (2008), that red was the principal hue or colour in Asia, where red is woven intensely into Asia's heritage, consequently becoming the most auspicious colour. Turner (2008) stated, '... red is the colour of good luck, prosperity and strength.' (p.33). Thus, red which has a significant impact on the beliefs and culture in the Asia region, acknowledges the scenario of red as an attractive colour to the AA passengers.

White which was applied together with red colour on the logo of AA, can also be associated with death and mourning in India and China (Turner, 2008). Nevertheless, white was also associated with modern, neat, contemporariness and fresh (Klimchuk & Krasovec, 2006; & Turner, 2008). Albeit, white was associated with death and mourning in the eastern culture (Landa, 2006), white with its 'equality' as a fundamental character was noted to complement any colour (Turner, 2008); as white reflected and amplified all colours. Thus, even if white had certain negative associations in the eastern culture, however; white with the present of red in AA logo projects and amplifies the red colour instead. Hence, the negative associations that are related to white are subdued due to the presence of red.

Moving on to the psychological and physiological impacts of red colour of AA's logo, AA passengers associated more positively towards the AA's logo, as the respondents disagreed and strongly disagreed with any negative associations. The choice of colours for the AA logo has been successful in evoking the emotions and expressions among its passengers; as noted by Arnheim (1974), colours convey strong expressions to individuals based on the associations of colour to them. Based on the results gathered from the respondents, it can be summarized that more than 50% of the Air Asia passengers in this research associated AA logo with these emotions and expressions; such as: optimistic, dynamic and mobility, aggressive, powerful, strength, attractive, noticeable, successful, energetic and impulsive (Table 4.30, p. 108). Therefore, it can be generalized that AA passengers associate AA logo in a positive manner.

The scenarios of the AA's positive associations among its passengers were explained by Arnheim (1974) who stated, "... the same colour in two different contexts is not the same colour." (p.362). Thus, even though red may be negatively associated with explosiveness, death, war, anarchy, the devil and blood (Napoles, 1988); danger (Turner, 2008); explosiveness and war ([www.muslim.org](http://www.muslim.org), 2008); nevertheless, red in AA logo projects and symbolises positive emotions and attributes. Arnheim (1974) further noted that colours shape crucial emotional experiences, whereby the identities and associations of colours were established by the relation or context where the colour was applied to its audience (Garber & Hyatt, 2003). The context or relation may vary accordingly – as colours were defined and perceived by its form (Garber & Hyatt, 2003); red as a bridal dress in China to indicate good luck and happiness (Turner, 2008); or red

in traffic lights that indicates danger and stop (Holtzschue, 2006); or red in fast food restaurants that increases the appetite of its customers (Aslam, 2006). Furthermore, according to Grossman and Wisenblit (1999, as cited in Funk and Ndubisi, 2006), individual's colour preferences for a particular object or setting were influenced by the situation and the associations and symbolisms developed by individuals based on their past experiences.

To further seek gender differences on the use of colours; an Independent Sample Test was carried out to seek the differences between male and female respondents on the importance of colour in their daily experiences, red as a successful colour, the influence of colour in purchasing decision and the experiences of looking at AA's logo. Based on the Independent Sample Test results on gender differences; it can be summated that colour perceptions was almost similar for both male and female respondents in the given scenarios. These results were supported by Yazhu, Hurlbert and Robinson (2006), that previous studies on gender differences had been inconclusive for colour preferences. This was due to 'androgynous' individuals as highlighted by Bem (1974, as cited in Hogg & Garrow, 2003), whereby these individuals may be both assertive and expressive as well as both feminine and masculine. Moreover, in comparison of colour with gender, colour was noted by Turner (2008), as the primary factor of purchasing decision, more than 60% most of the time. More importantly, Hogg and Garrow (2003) suggested that gender was not a homogeneous category; instead gender itself involved other contributing factors such as identity, status and display; whereby these factors varied across different groups of men and women. A study on preference rankings of colour between men and women; by

Granger (1922, as cited in Yazhu et al., 2006); showed there were no evidences of any marked differences between both the genders.

In contrast, Funk and Ndubisi (2006) found that there were gender differences in the process of decision making in few situations that were highlighted; such as: solving hospital problem, financial decision making, selection of college and majoring, ethical issues, determination of self-esteem, emotional experience and communication styles between male and female. Therefore, gender identity; as defined by Hogg and Garrow (2003) as: “the sense of self as a man or a woman, which can have various sexual identification” (p.168), was noted to contribute significantly to the consumer behaviour and their decision making process.

In a further quest in seeking gender differences between male and female respondents’ experience of looking at Air Asia logo within the given eight categories of experiences; it can be concluded that there were no significant differences for all the eight categories of experiences. The results obtained for the gender differences of looking at the Air Asia logo can be further explained by recent studies that showed no significant sex differences in colour preferences, as summated by Camgoz et al. (2002) and Ou et al., (2004, as cited in Funk & Ndubisi, 2006). The results of no sexual differences in colour preferences may be related to the other contributing factors in colour preferences, such as identity – individual self of a man or women; status – which was influenced by socio-economic situation, education and cultural backgrounds; and display – projection of an individual self (Hogg & Garrow, 2003). These contributing factors were

also related to the ‘androgynous’ individual factors; such as the masculinity and femininity in each and every individuals.

In seeking the variations of religious colour symbolisms of red and white colours of AA’s logo within the four major religions in Malaysia: Muslim, Buddhism, Hinduism and Christianity; it was founded that all four religions associated positively to both the colours of red and white. Table 5.1 summarized the majority of the respondents’ results on the religious colour symbolisms of red and white colour in respective of their religions.

Table 5.1: Majority percentage of each respondent’s group toward religious colour symbolism of white and red in respective of four major religions

Colour / Religion	Muslim	Buddhist	Hindu	Christian
RED	Courage – 54.7%	Fire (life) – 49.2%	Happiness – 79.2%	Fire (Pentecost) – 54.7%
WHITE	Peace – 72.7%	Knowledge – 42.6%	Sacred – 77.1%	Peace – 48.2%

As shown in Table 5.1, the religious colour symbolisms for both red and white colours varied accordingly to religion. To further support the differences in religious colour symbolisms of colour; the One Way ANOVA Analysis was carried out on five different scenarios based from the survey questionnaire. In the perspective of importance of colour in daily experiences and associations of colour towards senses, objects, moods and characteristic; the Hindu respondents recorded the highest mean for both these cases. As highlighted by Griggs (n.d.) on Heller’s discussion on the colour red, symbolic associations of colours were related to religious rituals whereby blood had its uses in believes or sacrificial and communions practices; and red was also associated with fire, as objects changed

to red colour when they were hot, as well as to people with hot temper. On a further note, the colour of fire – saffron; symbolises the Supreme Being in Hinduism; and nevertheless, the Jains, Buddhist and Sikhs also considered saffron as an auspicious colour ([www.hinduism.com](http://www.hinduism.com), 2008). It can be concluded that colours played a significant role in the daily life and experiences of the Hindu respondents as colours were noted to play a significant role within the Hindu culture and religion ([www.wou.edu](http://www.wou.edu), 2008). The use of colours was deeply rooted into the religious ceremonies, cultural beliefs and their daily lives. Red symbolizes happiness in Hinduism ([www.colourlovers.com](http://www.colourlovers.com), 2008), and among the six vital colours in Hinduism were red, saffron, green, blue, white and yellow ([www.wou.edu](http://www.wou.edu), 2008).

In seeking the influence of colour in purchasing decision, and red as a successful colour; the Buddhist respondents recorded the highest mean for both these scenarios. This was such, as colour was a major contributing factor to Buddhist respondents in their purchasing decision, and red was also regarded as a successful colour. In Buddhism, red was associated with Buddha Amitabha himself and symbolises sacred things or places; fire, preservation and life force ([www.colourlovers.com](http://www.colourlovers.com),2008). In contrast, red which represents fire can also be related to destructive force. Colour principles were vital in Buddhism, as it was applied to wisdom of life to achieve the state of Nirvana - as where one's end its journey ([www.colourlovers.com](http://www.colourlovers.com), 2008; and [www.religionfacts.com](http://www.religionfacts.com), 2008).

In search of religious factors in the role of colour to make a particular logo stand out, the Muslim respondents recorded the highest mean. On the contrary,

the Muslim respondents scored significantly the lowest mean from other respondents, for the scenarios on the importance of colour in daily experiences and influence of colour in purchasing decision. The significance of red and white colours may not be relevant to the Muslim respondents; as in Islam, green is the sacred colour of the religion ([www.religionfacts.com](http://www.religionfacts.com), 2008; and [www.colourlovers.com](http://www.colourlovers.com), 2008); whereby green symbolised the religion itself - Islam. Within the religion of Islam, green was associated with life and nature and it was also suggested that green was the favourite colour of Prophet Muhammad ([www.colourlovers.com](http://www.colourlovers.com), 2008).

The Christian group of respondents showed that religious factor did not influence their perceptions and associations on colour, compared to other religions. The Christian group of respondents scored the lowest mean for three scenarios; role of colour to make a particular logo stand out; red as a successful colour; and the association of colour towards senses, objects, moods and characteristics. Religious colour symbolism had lesser impact within Christianity, compared to Hinduism and Buddhism; as religious symbolic colours were seldom used in the Bible and only primarily used in banner and vestment - liturgical decorations ([www.religionfacts.com](http://www.religionfacts.com), 2008). Therefore, the religious colour symbolisms within Christianity were less significant than religious colour symbolisms within Hinduism and Buddhism; where colours played a vital role in religious practices and rituals.

Based on the findings of this research, colour associations can be related to the advertising models that were presented; AIDA Model, Think-Feel-Do

Response Model, Facet Model and the ELM. Among the topics of the colour association from these research findings that can be discussed within these four models were: (i) colour associations of Air Asia's logo that was related with emotion and expression; and (ii) various religious associations of red and white colours among the four major religions in Malaysia (Islam, Buddhism, Hinduism and Christianity). As highlighted by Wells et al. (2007), the AIDA model consisted of four elements: attention, interest, desire and action. The Think-Feel-Do Response Model consisted of three elements: think, feel and do (Duncan, 2005). As for the Facet Model, Wells et al. (2007) summated six elements: cognition, perception, affective/emotion, persuasion, behavior & association. Even though, each of these models consisted of different elements and functioned differently, nonetheless, some similarities exist between these models. Generally, all the elements in these three models can be categorised into three groups; (i) cognitive, (ii) affective and (iii) persuasive.

Albeit, the first hierarchy of effects model (AID Model) was founded in 1898 by St. Elmo Lewis, that proposed that advertising began with attracting 'Attention' of the customer, followed by evoking 'Interest' of the product and finally to the 'Desire' of owning the product or utilizing a particular service; various other hierarchy of effects models have evolved and other advertising models have been created to this very day (Barry & Howard, 1990). Nonetheless, the debate on the sequence of this hierarchy of effects models continues due to the varying factors, such as product choice, customer background, cost, advertising media, customer's exposure and experience, time constraint, customer's perception and interest. As such, Peterson et al. (1986, as cited in Barry &

Howard, 1990) contended that the first-two categories, cognitive and affective seemed to be in a constant flux with the elements of these two categories being interwoven and shaping one another. However, the hierarchy of effects models was noted to be continuously evolving within three main factors; (i) cognition, (ii) affection and (iii) conation (Barry & Howard, 1990).

Figure 5.2 illustrated the different elements of the AIDA Model, Think-Feel-Do Response Model and Facet Model being categorised into three groups; of cognitive, affective and conative. Nevertheless, it also demonstrated how the peripheral route of ELM can be related to the affective category. Different colours were used to represent different elements from their respective models. Elements such as affection/emotion, perception and association from the Facet Model; feel from the Think-Feel-Do Response Model and, desire from the AIDA Model fell into the affective category. Within the cognitive category, there were elements of cognition from the Facet Model; think from Think-Feel-Do Response Model, and action from the AIDA Model. However, as shown in the Figure 5.2, the cognitive and affective categories were to be seen in a symbiotic relation. This was because the elements of the cognitive and affective categories were interwoven in determining customer's behavior or action. Thus, the elements within these two categories influenced each other due to various contributing factors that shaped the beliefs, attitudes and values of an individual. Hence, the question of whether cognition preceded affection; or affection preceded cognition remained unanswered. In the final category of conation; there were elements of persuasion and behavior from the Facet Model, do from the Think-Feel-Do Response Model and action from the AIDA Model.

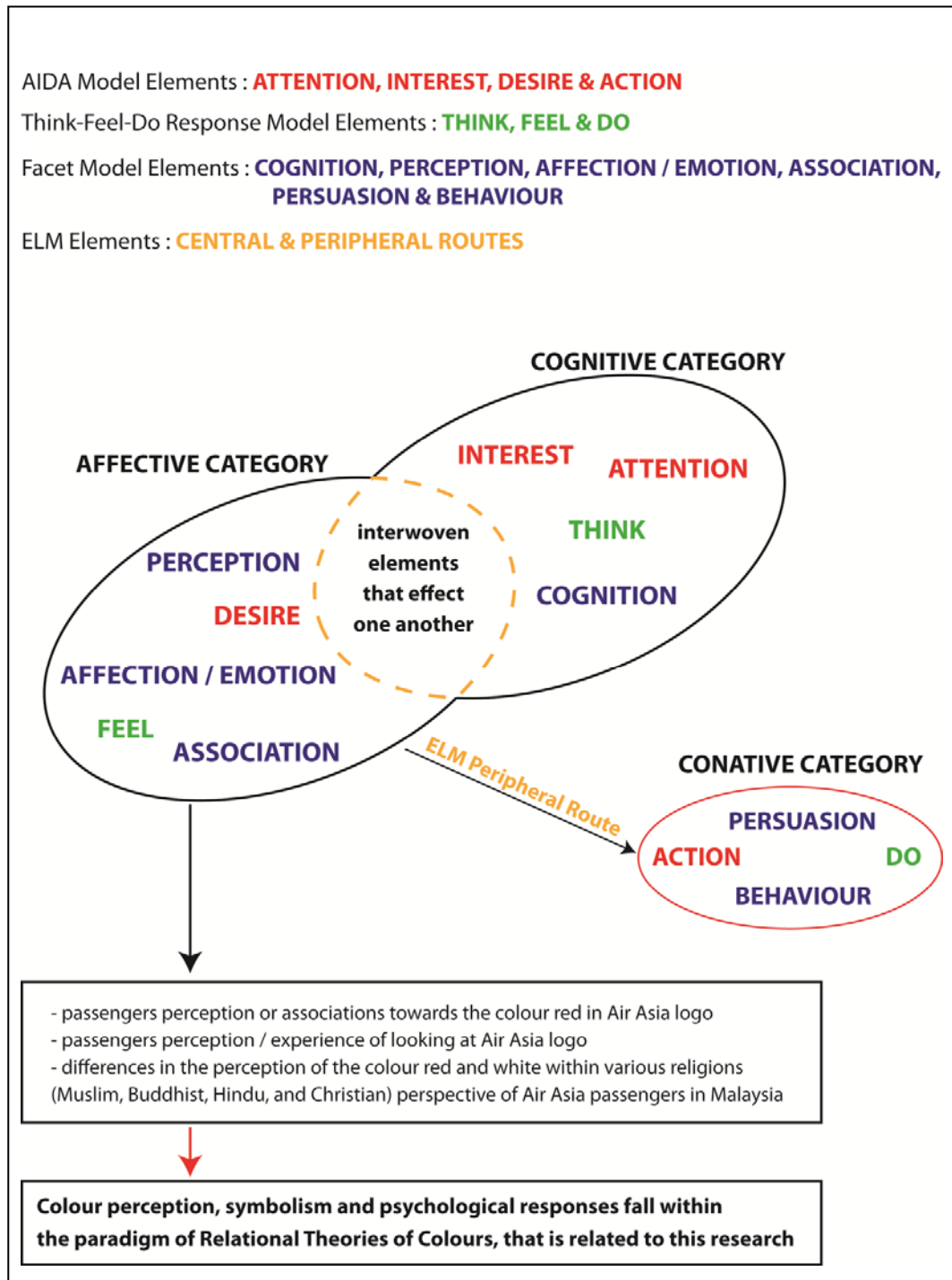


Figure 5.2: Inter-relationship of AIDA Model, Think-Feel-Do Response Model, Facet Model and the peripheral route of ELM to colour perception

The peripheral route of ELM can be linked to be affective category as shown in Figure 5.2, that leads to the persuasion of customer/consumer (Ham-Hyun, 2008) when the elaboration was low, such as in AA's promotions' of flight air fares and holiday destinations (Figure 2.05, p. 41). On a further note,

persuasion that led to attitude change was based on the peripheral route (Petty, Cacioppo & Schumann, 1983); were influenced by positive or negative cues and inferences. Therefore, within the scope of this research, based on the ELM theory that had been proposed, elements like colour and typeface in the logo were positively associated to psychological responses and religious colour symbolisms. These cues - positive associations and responses, were related to low elaboration of the ELM that influenced customer's purchasing decision subliminally.

Furthermore, colour besides other attributes such as image layout, brand celebrities, jingles in an advertisement; became an emotional cue to persuade the customer to make the product purchase (Branthwaite, 2002; & Duncan, 2005). This was such in AA's advertisement (online and print media); whereby the red colour which was used with white; attracts the attention of its audience, and leads them to read the content of the advertisement. Following this persuasion attributes or emotional cues, the customer/consumer would not weigh on the pros and cons of their purchase interest; as the merits were subjected to simple cues from the context of persuasion which was presented in the advertisement (Petty, Cacioppo & Schumann, 1983). Thus, interested audience or potential AA customer will possibly adopt the peripheral route in making their purchasing-decision based on emotional cues that are presented in the AA's advertisement. In the scenario of this research, the emotional cues were based on the respondents' positive emotions and expressions; resulted from looking at AA's logo. Congruent to the peripheral route that was established on the elements in the affective category, it can also be noted that AA's passengers' colour associations, perceptions and religious colours symbolisms can be related to the colour association, perception,

affection, emotion, feel and desire of the affective category as well as to the Relational Theories of Colours as shown in Figure 5.2.

### **5.3 Conclusion**

It may be argued that colours may not determine the success of an organization, nevertheless the vital role of colour in conveying certain message, as a tool in distinguishing a product within certain product category, in raising awareness and more importantly; in creating brand identity was significant and proven. Within the scope of this research, the application of red and white colours in the corporate logo of AA has been successful in the marketing perspective of the airline industry in Malaysia. Despite having certain negative connotations, the red and white colours in the logo of AA had been able to evoke positive emotions, responses and perceptions respectively among its passengers in regards to its services.

The combination of red and white colours in the AA's logo acted as a tool to colour the product – within the airline industry in this region by creating a self image as other airlines did not have the same combination of colours as Air Asia – red and white. Malaysia Airlines used navy blue as the dominant colour, along with red and black; whereas Singapore Airlines opted for dark blue as the dominant colour, together with with yellow and white; and Thai Airways chose purple as the dominant colour, supported by yellow and red colours. This was pursued further by the consistent and repeated advertising approaches to the masses (newspaper, television, and online media) over the years that have been

able to create a brand identity for AA with the intended brand association. As such, the choice of colours in AA's corporate logo becomes a vital ingredient for the corporate image and reputation that leads toward the brand identity over long period of time; in order to achieve one of AA's mission; 'to create a globally recognized brand'.

Regardless of various religious backgrounds, passengers of AA associated positively towards the religious colours symbolisms of both red and white of their respective religion. Firstly, although red may be related to negative connotations such as danger, war, blood, anger or devil; red which often symbolises good luck and prosperity; is known to have a magnanimous impact on Asian cultural practices and beliefs. This is especially applicable within the Hindu and a Buddhist respondents as red is seen as an auspicious colour within these two religions. The same scenario is reflected with the association of white colour; whereby albeit white is negatively related to death among Hindus and Buddhists, nonetheless white also symbolises purity (clean, virgin), sacredness (holiness), peacefulness and knowledge in Asia.

The relationship of cultural formation based on religious faiths and beliefs exist to this very day, even within the vastly diversified and multifaceted religions in the world. The significance of religion in cultural accomplishments was further highlighted by Fernando (2006); that it was almost impossible for culture to exist without the influence of religion. The presence of religion in cultural elements, beliefs and practices is intricate that it has become impossible to separate one from the other. Culture was understood as a set of norms, beliefs and attitudes,

behaviours, practices and customs that was learnt and shared within the members of a specific group (Bryant & Thompson, 2002). However, over a long period of time, the cultural practices and beliefs which were passed-down from one generation to the other that it became a heritage to a specific group. Deviating from this, religion on the other hand acted as a guideline; differentiating rightful acts from wrongdoings; and proposed a systematic pattern of behaviours, values and beliefs to a specific group of people. Thus, with religion becoming the base of beliefs, attitudes and behaviours within a certain group, the influence of religion in cultural formation was inevitable as religious beliefs became the skeleton structure within a society's cultural practices, norms and heritage.

This was presented within the scope of this research as AA passengers' perceptions and experiences as an impact of looking at AA's corporate logo and colours resulted with positive psychological as well as physiological associations and responses. There seemed to be an underlying factor between the religious colours symbolisms of AA's corporate logo colours – red and white; and the psychological and physiological responses of AA's passengers as an impact of looking at its corporate logo. AA's passengers associated positively in regards to their respective religious colours symbolisms and provided similar positive psychological and physiological responses as an impact of looking at AA's corporate logo and colours. The percentages of responses may vary between these topics, nonetheless the 'attitude' or type of responses collected must be acknowledged. The 'attitude' of responses gathered in this research may reflect partially, if not wholly, the cultural beliefs of AA passengers. This was such, as cultural beliefs and practices that were influenced by religious beliefs formed the

behaviour patterns which were orientated by cognitive and affective elements. Thus, the red and white colours' associations, religious colour symbolisms, and psychological together with physiological responses reflected a fraction of AA passengers' culture as these feedbacks were restricted by the context of both the red and white colours that were used in this research.

#### **5.4 Limitations of Research and Future Recommendations**

Although the results from this research may be used to generalize the associations, perceptions and religious symbolisms of red and white colours respectively; it must be pointed out that the respondents of this research were restricted to the passengers of AA at the LCCT, KLIA. Moreover, the sample size that was suggested for this research was 378 respondents, however the results that were generated for this research was based on 300 respondents from a random sample (79% of the suggested sample size); as some of the survey questionnaires were invalid due to errors and incomplete answers. Therefore, this sample may not represent the whole population of Malaysia due to factors such as socio-economic differences of the respondents. Socio economic factors, such as education, income group and cultural values as well as beliefs of the respondents influenced their knowledge and understanding of colour awareness and perceptions.

Besides the random sampling method that was used in this particular research, the stratified sampling method was also considered, whereby equal number of respondents would be group accordingly to four major religions

(Islam, Buddhism, Hinduism and Christianity); to ensure representativeness of a certain group. Unfortunately, due to the inadequate knowledge on the populations' profile; it was not feasible to carry out this particular sampling method in this research.

Secondly, it is recommended that further investigation is done to establish and verify the customers' purchasing-decision based on the peripheral route; where colour played the role as the principal cue. In contrary to this research, the colour associations, perceptions and religious colour symbolisms were merely inferred based on the ELM. Moving on next, the results of religious colour symbolisms within each religion may also be influenced by cultural differences as well as the respondents' values, beliefs, and practices which were subjected to individual differences. Thus, in future research, cultural values and beliefs, and socio economic factors should be included as independent variables to study its impact on colour awareness and perceptions. Furthermore, a more comprehensive study should be included in future to propagate different religious colour symbolisms that can be found in cultural beliefs and practices such as festivals, weddings and deaths; that formed as well as structured a particular culture within a society. This would enable the findings from the future research to identify the relationship between religion and culture.

## REFERENCES

### Journal:

- Aslam, M.M. (2006). Are you Selling The Right Colour? A Cross Cultural Review of Colour as a Marketing Cue. *Journal of Marketing Communications*, 12(1), 15-30. Retrieved February 26<sup>th</sup>, 2009, from <http://dx.doi.org/10.1080/13527260050024787>
- Barry, T. E., & Howard, D. J. (1990). A review and critique of hierarchy of effects in advertising. *International Journal of Advertising*, 9, 121-135. Retrieved November 15<sup>th</sup>, 2010, from [http://fabriken.akestamholst.se/akestamholst/files/critiques\\_of\\_hierarchy\\_of\\_effects.pdf](http://fabriken.akestamholst.se/akestamholst/files/critiques_of_hierarchy_of_effects.pdf)
- Belpaeme, T. (2001). *Colour coherent*. Retrieved July 27<sup>th</sup>, 2007, from <http://arti.vub.ac.be/~tony/papers/bnaic01.pdf>
- Branthwaite, A. (2002). Investigating the power of imagery in marketing communication: evidence based techniques. *Market Research International Journal*, 5(3), 164–171. Retrieved June 18<sup>th</sup>, 2009, from <http://www.emeralinsight.com/1352-2752.htm>
- Buhalis, D. (2003). E-Airlines: strategic and tactical use of ICTs in the airline industry. *Information and Management Journal*, 41, 805-825. Retrieved November 17<sup>th</sup>, 2010, from [http://bournemouth.academia.edu/DimitriosBuhalis/Papers/73346/eAirlines\\_Strategic\\_and\\_tactical\\_use\\_of ICTs\\_in\\_the\\_Airline\\_Industry](http://bournemouth.academia.edu/DimitriosBuhalis/Papers/73346/eAirlines_Strategic_and_tactical_use_of ICTs_in_the_Airline_Industry)
- Driver, J. C. (1999). Developments in airline marketing practice. *Journal of Marketing Practice*, 5(5), 134 – 150. Retrieved November 17<sup>th</sup>, 2010, from <http://www.emeraldinsight.com/journals.htm?articleid=857947&show=html>
- Elliot, A. J., & Niesta, D. (2008). Romantic Red: Red Enhances Men's Attraction to Women. *Journal of Personality and Social Psychology*, 95(5), 1150-1164. Retrieved May 15<sup>th</sup>, 2009, from [http://www.psych.rochester.edu/faculty/elliott/documents/ElliotNiesta\\_RomanticRed.2008.pdf](http://www.psych.rochester.edu/faculty/elliott/documents/ElliotNiesta_RomanticRed.2008.pdf)
- Fernando, J.I. (2006). Towards Understanding the Relation between Religions and Cultures in Southeast Asia. *The American Journal of Islamic Social Sciences*, 24(4), 131-142. Retrieved November 17<sup>th</sup>, 2010 from [http://i-epistemology.net/attachments/922\\_ajiss24-4-stripped%20Forum%20-%20Towards%20Understanding%20the%20Relation%20Between](http://i-epistemology.net/attachments/922_ajiss24-4-stripped%20Forum%20-%20Towards%20Understanding%20the%20Relation%20Between)

[%20Religions%20and%20Cultures%20in%20Southeast%20Asia.pdf](#)

- Funk, D., & Ndubisi, N. O. (2006). *Colour and product choice: a study of gender roles*. Retrieved December 10<sup>th</sup>, 2008, from <http://site.ebrary.com/lib/sunway/Doc?id=10120692>
- Garber, L. L. Jr., & Hyatt, E. M. (2003). Color as a Tool for Visual Persuasion. *American Communication Journal*, 6(4), 313-336, Retrieved June 12<sup>th</sup>, 2009 from <http://facstaff.elon.edu/lgarber/misc/garber-color-as-a-tool-persuasion.pdf>
- Hilbert, D. R. (n.d.). *Theories of Colour*. Retrieved July 18<sup>th</sup>, 2006, from <http://Rettigger.uic.edu/~hilbert/paper/Colour Theories of.pdf>
- Hogg, M. K., & Garrow, J. (2003). Gender, Identity and the consumption of advertising. *International Journal of Qualitative Market Research*, 6(3), 160-174. Retrieved June 12<sup>th</sup>, 2009, from <http://www.emeraldinsight.com/1352-2752.htm>
- Johanson, G. A., & Brooks, G. P. (2009). Initial Scale Development: Sample Size for Pilot Studies. *Educational and Psychological Measurement*, 20(10), 1-7. Retrieved January 15<sup>th</sup>, 2010 from <http://epm.sagepub/cgi/rapidpdf/0013164409355692v1.pdf>
- Krejcie, R.V., & Morgan, D. W. (1970). Determining sample size for research activities. *Educational and psychological measurement*, 30, 607-610.
- Matthen, M. (n.d.). *Our Knowledge of Colour*. Retrieved July 27<sup>th</sup>, 2007, from <http://www.philosophy.ubc.ca/faculty/matthen/Our%20Knowledge%20of%20Colour%20final.htm>
- Melewar, T.C., & Bains, N. (2002). Industry Transition : Corporate Identity on hold? *International Journal of Bank Marketing*, 20(2), 57-66. Retrieved March 22<sup>nd</sup>, 2009, from <http://www.emeraldinsight.com/0265-2323.htm>
- Nam-Hyun, U. (2008). Revisit Elaboration Likelihood Model: How Advertising Appeals Work on Attitudinal and Behavioral Brand Loyalty Centering Around Low vs. High-Involvement Product. *European Journal of Social Science*, 7(1), 126-139. Retrieved January 20<sup>th</sup>, 2010 from [http://www.eurojournals.com/ejss\\_7\\_1\\_11.pdf](http://www.eurojournals.com/ejss_7_1_11.pdf)
- O'Connell, J.F., & Williams, G. (2005). Passengers' perceptions of low cost airlines and full service carriers: A case study involving Ryanair, Aer Lingus, Air Asia and Malaysia Airlines. *Journal of*

*Air Transport Management*. 11, 259 – 272. Retrieved November 5<sup>th</sup>, 2010, from <http://web.nkhc.ude.tw/t0259/abt/LCC.pdf>

Olson, E. L., & Thjømmøe, H. M. (2003). The effects of peripheral exposure to information brand preference. *European Journal of Marketing*. 37(1/2), 243-255. Retrieved December 18<sup>th</sup>, 2009 from <http://www.emeraldinsight.com/0309-0566.htm>

Paterson, I. (2005). *Dictionary of Colour : A Lexicon of the Language of Colour*. Great Britain : Thorogood. Retrieved December 10<sup>th</sup>, 2008, from <http://site.ebrary.com/lib/Sunway/Doc?id=10088337>

Petty, R. E., Cacioppo, J. T., & Schumann, D. (1983). Central and Peripheral Routes to Advertising Effectiveness: The Moderating Roles of Involvement. *Journal of Consumer Research*. 10, 532-543. Retrieved December 18<sup>th</sup>, 2009 from <http://uts.cc.utexas.edu/~tecas/syllabi2/adv382jfall2002/readings/pet.pdf>

Rubin, A. (2005). Fundamentals of Colour Awareness: a literature review. *The South African Optometrist*, 64(3), 102-109. Retrieved January 16<sup>th</sup>, 2007, from <http://www.saoa.co.za/publications/saoptom/2005/sept/FundamentalsRubin.pdf>

Shochet, S. (2009). *Reputation Management Brief: Airline Industry*. Retrieved 10<sup>th</sup>, November, 2010 from <http://www.reprelations.com/Airline-Industry-Reputation-Report.pdf>

Van den Bosch, A. L. M., de Jong, M. D. T., & Elving, W. J. L. (2005). How corporate visual identity supports reputation. *Corporate Communication International Journal*, 10(2), 108-116. Retrieved June 18<sup>th</sup>, 2009, from <http://www.emeraldinsight.com/1356-3289.htm>

Yazhu, L., Hurlbert, A., & Robinson, L. (2006). Sex Difference in Colour Preference. *Progress in Colour Studies: Psychology Aspects*. (2), 173-187. Retrieved June 22<sup>nd</sup>, 2009 from <http://site.ebrary.com/library/sunway>

#### **Books:**

Ames, J. (1996). *Colour Theory Made Easy*. United States of America: Watson Guptil

Argenti, P. A. (2007). *Corporate Communication*. (4<sup>th</sup> ed.). Singapore: McGraw Hill

- Argenti, P. A., & Forman, J. C. (2002). *The power of corporate communication*. New York: McGraw Hill
- Arnheim, R. (1974). *Art and Visual Perception. A Psychology of the creative eye*. (expanded & rev. ed.). United States of America: University of California Press.
- Ary, D., Jacobs, L.D., & Razavieh, A. (1990). *Introduction to research in Education*. (4<sup>th</sup> ed.). New York: Holt, Rinehart and Winston, Inc
- Barden, N., & Williams, T. K. (2007). *Words and Symbols*. United Kingdom: McGraw Hill
- Bordens, K. S., & Abbot, B. B. (2005). *Research and Design Methods*. (6<sup>th</sup> ed.). United States of America: McGraw Hill Higher Education
- Bryant, J., & Thompson, S. (2002). *Fundamentals of Media Effects*. Boston: McGraw-Hill
- Carter, D. E. (2006). *The New Big Book of Colour*. United States of America: Harper Collins Publisher
- Clow, K. E., & Baack, D. (2007). *Integrated Advertising, Promotion and Marketing Communication*. (3<sup>rd</sup> ed.). United States of America: Pearson Prentice Hall
- Czerniawski, R. D., & Maloney, M. W. (1999). *Creating Brand Loyalty*. United States of America: Amacom
- Dowling, G. (2002). *Creating Corporate Reputations – Identity, Image and Performance*. New York: Oxford University Press
- Duncan, T. (2005). *Principles of advertising & IMC*. (2<sup>nd</sup> ed.). United States of America: McGraw-Hill Irwin
- Fraser, T., & Banks, A. (2004). *The complete guide to colour*. United Kingdom : The Ilex Press Ltd.
- Gobe, M. (2001). *Emotional branding*. New York: Allworth Press
- Gombrich, E. H. (2002). *The Image and The Eye – Further studies in the psychology of pictorial representation*. London: Phaidon Press
- Haig, W., & Harper, L. (1997). *The Power of Logos – How to Create Effective Company Logos*. United States of America: John Wiley & Sons Inc.
- Hedrick, T. E., Bickman, L. & Rog, D. J. (1993). *Applied Research Design: A practical guide*. California: Sage Publication

- Holtzschue, L. (2006). *Understanding Colour*. (3<sup>rd</sup> ed.). New Jersey : John Wiley & Sons Inc.
- Jasper, C. (2005). *Power Colour*. New York: Watson Guptill Publication
- Hinton, P. R. (1995). *Statistics explained: A guide for social science students*. London and New York: Routledge
- Hopkins, K. D., & Glass, G. V. (1996). *Basic statistics for behavioural sciences*. (3<sup>rd</sup> ed.). Allyn and Bacon.
- Keller, K. L. (2002). *Strategic Brand Management*. Prentice Hall
- Kerlinger, F. N. (1986). *Fundamentals of behavioural research*. New York: Holt, Rinehart & Winston, Inc
- Klimchuk, M. R., & Krasovec, S. A. (2006). *Packaging Design*. United States of America : John Wiley & Sons Inc.
- Landa, R. (2006). *Designing Brand Experience*. United States of America: Thomson Delmar Learning
- Napoles, V. (1988). *Corporate Identity Design*. United States of America: John Wiley & Sons, Inc
- Nunnally, J. C., & Bernstein, I. H. (1994). *Psychometric Theory*. (3<sup>rd</sup> ed.). New York, New York: McGraw Hill
- Severin, W. J., & Tankard, Jr. J. W. (2001). *Communication Theories – Origins, Methods and Uses in the Mass Media*. (5<sup>th</sup> ed.). Addison Wesley Longman Inc
- Stempel, III. G.H., Weaver, D. H., & Wilhoit, G. C. (2003). *Mass Communication Research and Theory*. United States of America: Pearson Education, Inc
- Turner, D. R. (2008). *As the Colours Turn*. Malaysia: idS c/o TS Exim Sdn Bhd
- Wells, W., Moriarty, S., Burnett, J., & Lwin, M. (2007). *Advertising Principles and Effective IMC Practices*. Singapore: Prentice Hall.
- Wheeler, A. (2006). *Designing brand identity*. United States of America: John Wiley & Sons, Inc
- Will, P. (2006). *Live Better Colour Therapy*. London: Duncan Baird Publishers
- Wimmer, R. D., & Dominick, J. R. (2003). *Mass Media Research*. (7<sup>th</sup> ed.). United States of America: Thomson Wadsworth

## Webpages:

- Airey, D. *How does colour psychology work?* Retrieved June 25<sup>th</sup>, 2007, from <http://www.davidairey.com/how-does-colour-psychology-work/>
- Air Asia Annual Report 2007*. (2008). Retrieved November 15<sup>th</sup>, 2008, from <http://www.airasia.com/>
- Air Asia Annual Report 2008*. (2009). Retrieved June 28<sup>th</sup>, 2009, from <http://www.airasia.com/>
- Boutelle, J. (2004). *Understanding Organizational Stakeholders for Design Success*. Retrieved December 5<sup>th</sup>, 2008, from [http://www.boxesandarrows.com/view/understanding\\_organizational\\_stakeholders\\_for\\_design\\_success.pdf](http://www.boxesandarrows.com/view/understanding_organizational_stakeholders_for_design_success.pdf)
- Colors and Color Healing*. Retrieved June 27<sup>th</sup>, 2007 from <http://www.crystalinks.com/colors.html>
- Colour Energy*. Retrieved June 25<sup>th</sup>, 2007 from <http://www.colourenergy.com/indexce.html>
- Colour Symbolism in Hinduism*. (2004). Retrieved November 25<sup>th</sup>, 2008 from <http://www.wou.edu/provost/library/exhibits/exhibits2004-05/color/Images/hinduism.pdf>
- Church, T. (2002). *The psychology of color and its effect on home and work environment*. Retrieved January 19<sup>th</sup>, 2009, from <http://www.colourquiz.com.research1.html>
- Fenner, R. (2010). *Qantas CEO's A380 Flight Caps 'Textbook' Handling of Crisis*. Retrieved December 5<sup>th</sup>, 2010 from <http://www.bloomberg.com/news/2010-11-25/qantas-ceo-joyce-s-a380-trip-caps-textbook-handling-od-engine-explosion.html>
- Gliem, J. A., & Gliem, R. R. (2003). *Calculating, Interpreting, and Reporting Cronbach's Alpha Reliability Coefficient for Likert Type Scales*. Retrieved April 18<sup>th</sup>, 2009, from <http://alumni-osu.org/midwest%20papers/Gliem%20&20%20Gliem-Done.pdf>
- Griggs, D. (n.d.). *Color and Culture*. Retrieved January 28<sup>th</sup>, 2009, from [http://faculty.ed.umuc.edu/~dgriggs/instructional\\_activities/color/color/htm](http://faculty.ed.umuc.edu/~dgriggs/instructional_activities/color/color/htm)
- Heasley, A. & O'Sullivan, M. (2010). *Qantas flight crisis revealed*. Retrieved December 5<sup>th</sup>, 2010 from <http://www.smh.com.au/travel/travel-news/qantas-flight-crisis-revealed-20101203-18jwx.html>

- Huotari., Maija-Leena., & Wilson, T. D. (2001). Determining organizational information needs : The Critical Success Factors Approach. *Information Research*. 6(3). Retrieved December 10<sup>th</sup>, 2008, from <http://www.shef.ac.uk/~is/publication/paper108.html>
- Ingbretsen, R. M. (1988). *Seven Drivers of Organizational Success*. Retrieved December 5<sup>th</sup>, 2008, from <http://www.evancarmichael.com/Leadership/1988/summary.php>
- Islam Ritual, Worship, Devotion, Symbolism*. Retrieved June 27<sup>th</sup>, 2007, from [www.patheos.com/Library/Islam/Ritual-Worship-Devotion-Symbolism/Symbolism.html](http://www.patheos.com/Library/Islam/Ritual-Worship-Devotion-Symbolism/Symbolism.html)
- Logo Design History*. (2009). Retrieved March 10<sup>th</sup>, 2009 from <http://www.logodesignworks.com/blog/logo-design-history#ixzzOSMPT9nWG>
- Malaysia's Most Valuable Brands. (2007). Presented by Association of Accredited Advertising Agents Malaysia. *Brand Valuation by Interbrand*. Retrieved February 23<sup>rd</sup>, 2008, from <http://www.aaaa.org.my/mmvb>
- Malaysia's Most Valuable Brands. (2008). Presented by Association of Accredited Advertising Agents Malaysia. *Brand Valuation by Interbrand*. Retrieved September 15<sup>th</sup>, 2009, from [http://www.interbrand.com/images/studies/MMVB\\_2008.pdf](http://www.interbrand.com/images/studies/MMVB_2008.pdf)
- ReligionFacts*. Retrieved November 25<sup>th</sup>, 2008, from <http://www.religionfacts.com/buddhism/symbols/red.htm>
- Reucian. (2007). *Colors of Religion*. Retrieved November 25<sup>th</sup>, 2008, from <http://www.colourlovers.com/blog/2007/08/22/colors-of-religion-christianity/>
- Ritson, M. (2010). *Qantas using crisis to build reputation*. Retrieved December 5<sup>th</sup>, 2010 from <http://www.marketingweek.co.uk/sectors/travel-and-leisure/qantas-using-crisis-to-build-reputation/3021160.article>
- The Airline Industry*. (2000). Retrieved November 5<sup>th</sup>, 2010, from <http://www.stanford.edu/aa241/intro/airlineindustry.html>
- Vidarthi, M. A. H. (1995). *The philosophy of colours in the Holy Quran*. Retrieved November 25<sup>th</sup>, 2008, from <http://www.muslim.org/islam/colours.htm>
- When to use Qualitative Research*. Retrieved December 19<sup>th</sup>, 2010 from <http://www.qrca.org/displaycommon.cfm?an=1&subarticlenbr=28>

Wise, J. A. (2003). *The Ecology of Colour*. Retrieved June 25<sup>th</sup>, 2007, from <http://www.infovis.net/printMag>.

**Periodicals:**

The Star. 28 February 2009. Saturday. Nation Section

**Thesis :**

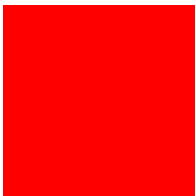


Cardei, V. C. (1993). A Neutral Network Approach to Colour Constancy. Ph. D. Thesis. University "Politehnica", Bucharest



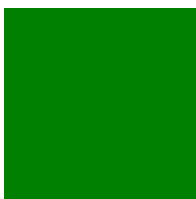
Gonzalez, L. M. (2005). *The Impact of Ad Background Colour on Brand Personality and Brand Preferences*. Undergraduate Thesis, California State University, Long Beach

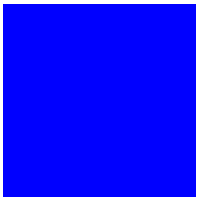
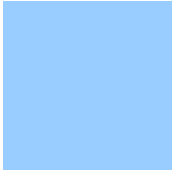

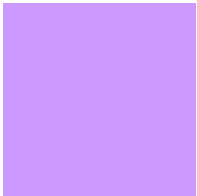

## Appendix A

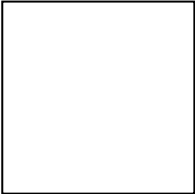
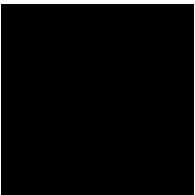

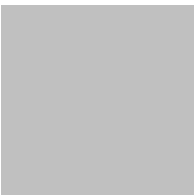
### WHAT DIFFERENT COLOURS MEAN IN DIFFERENT CULTURES

Jennifer Kyrnin, [http://webdesign.about.com/od/colorcharts/l/bl\\_colorculture.htm](http://webdesign.about.com/od/colorcharts/l/bl_colorculture.htm)

Colour	Cultures and Meanings
<b>RED</b> 	<ul style="list-style-type: none"> <li>• Australian Aboriginals: Land, earth</li> <li>• Celtic: Death, afterlife</li> <li>• China: Good luck, celebration, summoning</li> <li>• Cherokees: Success, triumph. Represents the East.</li> <li>• Hebrew: Sacrifice, sin</li> <li>• India: Purity</li> <li>• South Africa: Color of mourning</li> <li>• Russia: Bolsheviks and Communism</li> <li>• Eastern: Worn by brides, happiness and prosperity</li> <li>• Western: Excitement, danger, love, passion, stop, Christmas (with green), Valentine's Day</li> <li>• Astrology: Gemini</li> <li>• Feng Shui: Yang, fire, good luck, money, respect, recognition, vitality</li> <li>• Psychology: Stimulates brain wave activity, increases heart rate, increases blood pressure</li> <li>• Roses: Love, respect - red and yellow together means gaiety, joviality</li> <li>• Stained Glass (Dante): Divine love, the Holy Spirit, courage, self-sacrifice, martyrdom. A warm, active color.</li> </ul>
<b>PINK</b> 	<ul style="list-style-type: none"> <li>• Korea: Trust</li> <li>• Eastern: Marriage</li> <li>• Western: Love, babies, especially female babies, Valentine's Day</li> <li>• Feng Shui: Yin, love</li> <li>• Psychology: Used in diet therapy as an appetite suppressant, relaxes muscles, soothing</li> <li>• Roses: Gratitude and appreciation (deep pink) or admiration and sympathy (light pink)</li> </ul>
<b>GOLD</b> 	<ul style="list-style-type: none"> <li>• Eastern: Wealth, strength</li> <li>• Western: Wealth</li> <li>• Astrology: Leo (Golden Yellow/Orange)</li> <li>• Feng Shui: Yang, metal, God consciousness</li> <li>• Stained Glass (Dante): The sun, the goodness of God, treasure in heaven, spiritual achievement, and the good life.</li> <li>•</li> </ul>

Colour	Cultures and Meanings
<p data-bbox="338 275 475 304">ORANGE</p> 	<ul style="list-style-type: none"> <li>• Ireland: Religious (Protestants)</li> <li>• Netherlands: House of Orange</li> <li>• Western: Halloween (with black), creativity, autumn</li> <li>• Astrology: Sagittarius</li> <li>• Feng Shui: Yang, earth, strengthens conversation, purpose, organization</li> <li>• Psychology: Energizes, stimulates appetite</li> <li>• Roses: Enthusiasm, desire</li> </ul>
<p data-bbox="338 611 475 640">YELLOW</p> 	<ul style="list-style-type: none"> <li>• Apache: East - where the sun rises</li> <li>• Cherokee: Trouble and strife.</li> <li>• China: Nourishing, royalty</li> <li>• Egypt: Mourning</li> <li>• India: Merchants</li> <li>• Japan: Courage</li> <li>• Navajo: Doko'oosliid - Abalone Shell Mountain</li> <li>• Eastern: Proof against evil, for the dead, sacred, imperial</li> <li>• Western: Hope, hazards, coward, weakness, taxis</li> <li>• Astrology: Taurus</li> <li>• Feng Shui: Yang, earth, auspicious, sun beams, warmth, motion</li> <li>• Psychology: Energizes, relieves depression, improves memory, stimulates appetite</li> <li>• Roses: Sociability, friendship, joy, gladness - red and yellow together means gaiety, joviality</li> <li>• Stained Glass (Dante): The sun, the goodness of God, treasure in heaven, spiritual achievement, and the good life.</li> </ul>
<p data-bbox="338 1346 448 1375">GREEN</p> 	<ul style="list-style-type: none"> <li>• Apache: South</li> <li>• China: Green hats indicate a man's wife is cheating on him, exorcism</li> <li>• India: Islam</li> <li>• Ireland: Symbol of the entire country, religious (Catholics)</li> <li>• Islam: Perfect faith</li> <li>• Japan: Life</li> <li>• Eastern: Eternity, family, health, prosperity, peace</li> <li>• Western: Spring, new birth, go, money, Saint Patrick's Day, Christmas (with red)</li> <li>• Astrology: Cancer (bright green)</li> <li>• Feng Shui: Yin, wood, growing energy, nurturing, balancing, healing, health, calming</li> <li>• Psychology: Soothing, relaxing mentally and physically, helps with depression, anxiety and nervousness</li> <li>• Stained Glass (Dante): Hope, victory over ignorance, happiness and gaiety, springtime, youth, good humor, and fun.</li> </ul>

Colour	Cultures and Meanings
<p>BLUE</p> 	<ul style="list-style-type: none"> <li>• Cherokees: Defeat, trouble. Represents the North.</li> <li>• China: Immortality</li> <li>• Iran: Color of heaven and spirituality, mourning</li> <li>• Navajo: Tsoodzil - Turquoise Mountain</li> <li>• Eastern: Wealth, self-cultivation</li> <li>• Western: Depression, sadness, conservative, corporate, "something blue" bridal tradition</li> <li>• Astrology: Capricorn and Aquarius (dark blue)</li> <li>• Feng Shui: Yin, water, calm, love, healing, relaxing, peace, trust, adventure, exploration</li> <li>• Psychology: Calming, lowers blood pressure, decreases respiration</li>   <li>• Stained Glass (Dante): Wisdom of God, the light of heaven, meditation, enduring loyalty, and eternity.</li> </ul>
<p>POWDER / BABY BLUE</p> 	<ul style="list-style-type: none"> <li>• Western: babies, especially male babies</li> <li>• Astrology: Virgo</li> </ul>
<p>PURPLE</p> 	<ul style="list-style-type: none"> <li>• Thailand: Mourning, widows</li> <li>• Eastern: Wealth</li> <li>• Western: Royalty</li> <li>• Astrology: Gemini, Sagittarius, and Pisces</li> <li>• Feng Shui: Yin, spiritual awareness, physical and mental healing</li> <li>• Stained Glass (Dante): Justice, royalty, suffering and mystery.</li> </ul>
<p>VIOLET</p> 	<ul style="list-style-type: none"> <li>• Astrology: Virgo and Libra</li> <li>• Psychology: Suppresses appetite, peaceful environment, good for migraines</li> </ul>
<p>BROWN</p> 	<ul style="list-style-type: none"> <li>• Australian Aboriginals: Color of the land</li> <li>• Cherokee: Good.</li> <li>• Western: Wholesome, earthy, dependable, steadfast, health</li> <li>• Astrology: Capricorn and Scorpio (reddish brown)</li> <li>• Feng Shui: Yang, earth, industry, grounded</li> </ul>

Colour	Cultures and Meanings
<p><b>WHITE</b></p> 	<ul style="list-style-type: none"> <li>• Apache: North - source of snow.</li> <li>• Cherokee: Peace and happiness. Represents the South.</li> <li>• China: Death, mourning</li> <li>• India: unhappiness</li> <li>• Japan: White carnation symbolizes death</li> <li>• Navajo: Tsisnaasjini' - Dawn or White Shell Mountain</li> <li>• Eastern: Funerals, helpful people, children, marriage, mourning, peace, travel</li> <li>• Western: Brides, angels, good guys, hospitals, doctors, peace (white dove)</li> <li>• Astrology: Aries and Pisces</li> <li>• Feng Shui: Yang, metal, death, mourning, spirits, ghosts, poise, confidence</li> <li>• Roses: Reverence, humility</li> <li>• Stained Glass (Dante): Serenity, peace, purity, joy, faith, and innocence.</li> </ul>
<p><b>BLACK</b></p> 	<ul style="list-style-type: none"> <li>• Apache: West - where the sun sets</li> <li>• Australian Aboriginals: Color of the people</li> <li>• Cherokee: Problems and death. Represents the West.</li> <li>• China: Color for young boys</li> <li>• Navajo: Dibé Nitsaa - Obsidian Mountain</li> <li>• Thailand: Bad luck, unhappiness, evil</li> <li>• Eastern: Career, evil, knowledge, mourning, pennance</li> <li>• Western: Funerals, death, Halloween (with orange), bad guys, rebellion</li> <li>• Feng Shui: Yin, water, money, income, career success, emotional protection, power, stability, bruises, evil</li> <li>• Psychology: self-confidence, strength, power.</li> </ul>
<p><b>GRAY</b></p> 	<ul style="list-style-type: none"> <li>• Eastern: Helpers, travel</li> <li>• Western: Boring, dull, plain, sad</li> <li>• Feng Shui: Yin, metal, dead, dull, indefinite</li> </ul>
<p><b>SILVER</b></p> 	<ul style="list-style-type: none"> <li>• Western: stylish, money</li> <li>• Feng Shui: Yin, metal, trust, romance</li> </ul>

Appendix B

Country–Culture cluster									
Colour	Anglo-Saxon	Germanic	Latin	Nordic	Slavic	Chinese	Japanese	Korean	ASEAN
White	Purity Happiness High quality	– – Warm	– – –	– – Cold	– – –	Death Mourning High quality	Death Mourning High quality	Death Mourning High quality	Death Mourning Cold
Blue	Corporate Masculine	Feminine – –	– – Envy	Masculine – –	– – –	Trustworthy – Pure	Trustworthy – Love	Trustworthy – Pure	Evil (Malaysia) Danger
Green	Good taste –	– – Envy	– – Envy	– – –	– – Envy	Reliable – Pure	Happy – Envy	Adventure – Happiness	Disease (Malaysia) –
Yellow	Happy Jealousy	Envy Jealousy –	Envy Infidelity –	– – –	– – Envy	Good taste Royal Authority	Good taste – Love	Good taste – Love	Good taste – –
Red	Masculine Love Lust Fear	Fear Anger Jealousy –	Masculine – – –	Positive – – –	Fear Anger Jealousy –	Love Happiness Lucky –	Love Anger Jealousy –	Love Adventure Good taste –	– – – –
Purple	Anger Authority Power –	– – – –	– – – –	– – – –	– Anger Envy Jealousy Fear	Expensive Love – Expensive	Expensive Sin Fear Expensive	Expensive Love – Expensive	– – – Powerful
Black	Expensive Fear Grief	Fear Anger Grief –	Fear Anger Grief –	– – – –	Anger Envy Jealousy Fear Anger	Powerful – – Powerful	Powerful – – Powerful	Powerful – – Powerful	– – – –

Multiple sources: Oyama *et al.* (1963, cited in Hupka *et al.*, 1997), Kreitler and Kreitler (1972, cited in Grossman and Wisenblit, 1999), Ricks (1983), Jacobs *et al.* (1991), Schmitt (1995), Hupka *et al.* (1997), Schiffman *et al.* (2001) and Neal *et al.* (2002). The country clusters are adapted from Ronen and Shenkar (1985). The absence of any concrete reported research findings for particular cultural clusters are denoted by dashes.

## Appendix C

**Table 1 : Determining Needed Sizes Of A Randomly Chosen Sample From A Given Finite Population Of  $N$  Cases Such That The Sample Proportion  $P$  Will Be Within  $\pm .05$  Of The Population  $P$  With A 95 Percent Level Of Confidence.**

N	S	N	S	N	S
10	10	220	140	1200	291
15	14	230	144	1300	297
20	19	240	148	1400	302
25	24	250	152	1500	306
30	28	260	155	1600	310
35	32	270	159	1700	313
40	36	280	162	1800	317
45	40	290	165	1900	320
50	44	300	169	2000	322
55	48	320	175	2200	327
60	52	340	181	2400	331
65	56	360	186	2600	335
70	59	380	191	2800	338
75	63	400	196	3000	341
80	66	420	201	3500	346
85	70	440	205	4000	351
90	73	460	210	4500	354
95	76	480	214	5000	357
100	80	500	217	6000	361
110	86	550	226	7000	364
120	92	600	234	8000	367
130	97	650	242	9000	368
140	103	700	248	10000	370
150	108	750	254	15000	375
160	113	800	260	20000	376
170	118	850	265	30000	378
180	123	900	269	40000	380
190	127	950	274	50000	381
200	132	1000	278	75000	382
210	136	1100	285	100000	384

Note: N is population size, and S is sample size

Source: Krejcie and Morgan (1970).

## Appendix D

--	--	--

### ***Air Asia's Passenger's Response Towards Colour Awareness on Logo and importance of colour psychology***

*We deal with colours in our every day lives, without realizing colour 'silently' affects us emotionally and physically. In other words, colour is a visual experience that we encounter and respond to; or create to express ourselves.*

Dear Respondent,

I am Cheryl Thiruchelvam and currently pursuing a Master in Communication at University Tunku Abdul Rahman (UTAR). I am presently in the midst of collecting data through this survey for my research paper.

The title of my thesis is, "*Audiences' Perception on a Distinctive Logo: A study on colour awareness on corporate identity of Air Asia in Malaysia*". The purpose of this research paper is to investigate the audiences' awareness towards a distinctive logo and colour psychology. In addition this paper will also seek on respondent's views on the usage of colour in their daily life. Besides that, this paper also touches on the issues related to colour within the paradigm of one's religion. The data obtained from this survey will be analyzed and appropriate suggestion will be offered pertaining to the topic of this research.

Hence, I humbly seek your precious time (15 -20 minutes) and valuable cooperation in completing the attached questionnaire. All information provided shall be treated with confidentiality.

Thank your for your kind cooperation.

Cheryl Thiruchelvam

---

I have read this entire form and I understand it completely. All of my questions regarding this form or this study have been answered to complete satisfaction. I agree to participate in this research. I understand that by signing this form and therefore am providing informed consent for this study.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

### RESEARCH QUESTIONNAIRE

Please indicate the following by placing a (✓) in the appropriate box or by filling in the allocated space with relevant answer.

1. Gender  Male  Female
- Age  below 20 years  
 20 - 29 years  
 30 - 39 years  
 40 - 49 years  
 50 - 59 years
- Nationality  Malaysian  
 \_\_\_\_\_
- Religion  Islam  
 Buddhist  
 Hindu  
 Christian  
 Others \_\_\_\_\_
- Race  Malay  
 Chinese  
 Indian  
 Others \_\_\_\_\_

2. What is the nature/mainstream of your occupation?

- Business / Management  
 Education  
 Health  
 Advertising / Media  
 Art & Design  
 Unemployed  
 Student  
 Others \_\_\_\_\_

3. Do you think colour plays an important role in our every day experiences ? (looking for car, differentiating fruits, determining spaces)

- Strongly Agree  
 Agree  
 Neutral  
 Disagree  
 Strongly Disagree

4. If you had left your car in the parking lot, in which sequence of the following would you look for your car ? Please RANK the sequence - 1, 2, 3.

- Colour  
 Shape  
 Number plate of car

5. What makes you associate with a particular logo / brand **BEST** ?

- Colour
- Shape
- Text / Typeface

6. Rate the following colours from the most attractive to the least. (Using numbers 1- most attractive to 11-most unattractive)



7. Do you think colour plays a crucial role in making a certain logo stand out from the rest ?

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

8. When you see the colour  what brand or logo or product or organisation do you associate the colour with? **(Please name 1 only.)**

\_\_\_\_\_

9. Which of the colour from below appears to be the nearest / most closest to the viewer ? **(Please circle 1 option only)**



10. Does colour influence your selection / decision before you purchase an item ?

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree



11. When you look at the logo above, do you experience any of these ?

**(Please tick (✓) the appropriate)**

	<i>Strongly Agree</i>	<i>Agree</i>	<i>Neutral</i>	<i>Disagree</i>	<i>Strongly Disagree</i>
Optimistic, dynamic, mobility	_____	_____	_____	_____	_____
Passion, love, exciting, intense,	_____	_____	_____	_____	_____
Explosiveness, war	_____	_____	_____	_____	_____
Sexy, stimulating	_____	_____	_____	_____	_____
Agressive, powerful, strength	_____	_____	_____	_____	_____
Death, the devil, blood,	_____	_____	_____	_____	_____
Attractive, Noticeable	_____	_____	_____	_____	_____
Happiness, energetic, impulsive	_____	_____	_____	_____	_____

12. In your point of view, would you consider red to be a successful colour to be used on a logo ?

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

13. Do you think that Air Asia has distinguished itself by using red on their logo compared to other airline logos in the region ?
- Strongly Agree
  - Agree
  - Neutral
  - Disagree
  - Strongly Disagree
14. When you see / look at an Air Asia advertisement, or logo, which of the following can you associate it with ?
- Convenient
  - Local Airline
  - Low Cost Carrier
  - Red in Colour
  - Attractive and Daring
15. Rate the importance of each of the advertising item below.  
(1 - very important, 5 - least important)
- Website
  - Corporate identity (logo)
  - Advertising material (banner, bunting, poster, tickets)
  - Airplane graphics
  - Terminal signage
16. Our senses, language, objects (or forms), moods and personality characteristics can be associated and defined by colours.
- Strongly Agree
  - Agree
  - Neutral
  - Disagree
  - Strongly Disagree

17. HOW THE COLOR RED EFFECTS US  
Please tick the appropriate.

	<i>Strongly Agree</i>	<i>Agree</i>	<i>Neutral</i>	<i>Disagree</i>	<i>Strongly Disagree</i>
Increases enthusiasm	_____	_____	_____	_____	_____
Stimulates energy and can increase the blood pressure, respiration, heartbeat and pulse rate	_____	_____	_____	_____	_____
Encourages action and confidence	_____	_____	_____	_____	_____
A sense of protection from fears and anxiety	_____	_____	_____	_____	_____

18. Which of the following image catches / attracts the viewer first ?  
*(Please circle 1 option only)*



19. Every colour has its very own symbolism and connotation within a religion. Within your religion perspective and belief, how does the colour **RED** relate to you?

If you are a Muslim, please answer question 19.

If you are a Buddhist, please proceed to question 20.

If you are a Hindu, please proceed to question 21.

If you are a Christian, please proceed to question 22.

***If you are a Muslim*** (choose 1 only)

- Sacrificement
- Courage
- Danger

20. ***If you are a Buddhist*** (choose 1 only)

- Fire, life force, preservation
- Sacred place or things, protective colour
- Destructive force

21. ***If you are a Hindu*** (choose 1 only)

- Happiness, joy
- Purity
- Evil

22. ***If you are a Christian*** (choose 1 only)

- Fire, life and blood (Pentecost)
- Sin, war, sacrifice
- Colour of martyr (who chooses to suffer death rather than renounce religious principles)

23. If you are of none of the religions mentioned above, could you please state your religion and culture, as well as how does the colour **RED** relate to you within your religion and culture.

---

---

---

24. Every colour has its very own symbolism and connotation within a religion. Within your religion perspective and belief, how does the colour **WHITE** relate to you?

If you are a Muslim, please answer question 24.

If you are a Buddhist, please proceed to question 25.

If you are a Hindu, please proceed to question 26.

If you are a Christian, please proceed to question 27.

***If you are a Muslim*** (choose 1 only)

- Peace, harmony
- Goodness
- Friday prayers

25. ***If you are a Buddhist*** (choose 1 only)

- Learning, knowledge
- Longevity
- Good fortune, fertility

26. ***If you are a Hindu*** (choose 1 only)

- Mourning
- Death
- Sacred, clean

27. ***If you are a Christian*** (choose 1 only)

- Purity, innocent
- Peace
- Righteous

28. If you are as none of the religion mentioned above, could you please state your religion and culture, as well as how does the colour **WHITE** relate to you within your religion and culture.

---

---

---

*Thank you for your time and effort.*

7

