



**VILNIUS UNIVERSITY
BUSINESS SCHOOL**

MSC DIGITAL MARKETING

Dominic Obichukwu Joseph

MASTER FINAL THESIS

**VAIZDINĖS PRIEMONĖS KAIP
SKAITMENINIAI JUTIMINĖS
RINKODAROS VEIKSNIAI,
DARANTYS ĮTAKĄ KLIENTŲ
KETINIMUI PIRKTI INTERNETE.**

**VISUALS AS DIGITAL SENSORY
MARKETING FACTORS
AFFECTING CUSTOMER'S
PURCHASE INTENTION ONLINE**

Student: -----

(signature)

Thesis Supervisor: -----

(signature)

Prof. Indrė Razbadauskaitė-Venskė

Vilnius, 2025

SUMMARY

VISUALS AS DIGITAL SENSORY MARKETING FACTORS AFFECTING CUSTOMER'S PURCHASE INTENTION ONLINE

Dominic Obichukwu Joseph

Final Master Thesis

Academic supervisor: Prof. Indrė Razbadauskaitė-Venskė

Digital Marketing Programme

Business School, Vilnius University

Vilnius, 2025

Background: One strategy that has gained greater traction lately is digital sensory marketing. It offers consumers distinctive and captivating experiences via the use of touch, sound, and visual signals. As companies are always seeking new methods to engage with customers and promote online transactions, visual sensory is one of the potent tools in the world of digital marketing.

Purpose: The goal of this work is therefore to investigate how visuals as digital sensory marketing factors affects customer's purchase intention online.

Methodology: In order to achieve this, this research adopted a survey. In step to that quantitative approach was used, suggesting that empirical data is in qualitative in nature, thus questionnaire was used to gather data. One hundred and fifty respondents were selected through convenience sampling method. And data were analysed using quantitatively using SPSS data pack.

Findings: At the end, findings indicates that visual elements such as colour, videos, graphics among others are potent sensory marketing strategies that can sustain consumers in purchase intention of beauty products in an online marketing environment. The result further indicates that consumers emotions are tied to visuals which in turns makes them to want to purchase in an online marketing environment.

Conclusion: Therefore, this research contends that customers' purchase intention of beauty products can be sustained in an online marketing environment when visuals are appropriately adopted when considering how best to market beauty products.

SANTRAUKA

VAIZDINĖS PRIEMONĖS KAIP SKAITMENINIAI JUTIMINĖS RINKODAROS VEIKSNIAI, DARANTYS ĮTAKĄ KLIENTŲ KETINIMUI PIRKTI INTERNETE

Dominic Obichukwu Joseph

Baigiamasis magistro darbas

Akademiniis vadovas: prof. Indrė Razbadauskaitė-Venskė

Skaitmeninės rinkodaros programa

Verslo mokykla, Vilniaus universitetas

Vilnius, 2025

Pagrindiniai faktai: Viena iš pastaruoju metu vis labiau įsitvirtinusių strategijų yra skaitmeninė jutiminė rinkodara. Ji siūlo vartotojams išskirtinę ir patrauklią patirtį naudojant lietimą, garsą ir vaizdo signalus. Kadangi įmonės nuolat ieško naujų būdų bendrauti su klientais ir skatinti internetines operacijas, regos jutimas yra viena iš galingiausių skaitmeninės rinkodaros priemonių.

Tikslas: Todėl šio darbo tikslas yra ištirti, kaip vaizdiniai, kaip skaitmeninės sensorinės rinkodaros veiksniai, veikia kliento ketinimą pirkti internetu.

Metodologija: siekiant šio tyrimo, buvo atlikta apklausa. Vykdam šį metodą buvo naudojamas kiekybinis metodas, leidžiantis manyti, kad empiriniai duomenys yra kokybinio pobūdžio, todėl duomenims rinkti buvo naudojamas klausimynas. Patogios atrankos būdu buvo atrinkta šimtas penkiasdešimt respondentų. Ir duomenys buvo analizuojami kiekybiškai naudojant SPSS duomenų paketą.

Išvados: Pabaigoje išvados rodo, kad vizualiniai elementai, tokie kaip spalvos, vaizdo įrašai, grafika, be kita ko, yra stiprios sensorinės rinkodaros strategijos, galinčios paskatinti vartotojus pirkti grožio produktus internetinės rinkodaros aplinkoje. Rezultatas taip pat rodo, kad vartotojų emocijos yra susietos su vaizdiniais elementais, o tai savo ruožtu sukelia norą pirkti internetinės rinkodaros aplinkoje.

Išvada: Todėl šiame tyrime teigiama, kad klientų ketinimas pirkti grožio produktus gali būti palaikomas internetinės rinkodaros aplinkoje, kai vaizdiniai elementai yra tinkamai pritaikyti svarstant, kaip geriausia parduoti grožio produktus.

CONTENTS

SUMMARY	2
SANTRAUKA.....	3
CONTENTS	4
LIST OF TABLES AND FIGURES.....	7
INTRODUCTION	8
1. THEORETICAL CONCEPTUALISATION OF DIGITAL SENSORY MARKETING FACTORS AFFECTING CUSTOMER'S PURCHASE INTENTION ONLINE	11
1.1 A general overview of sensory marketing	11
1.2 Digitisation: A conceptual review	12
1.3 Traditional vs sensory marketing	14
1.4 Fundamentals of sensory marketing	16
1.5 Components of visuals as elements of sensory marketing	17
1.6 Customer experience and customer behaviour	18
1.7 Sensory integration and consumer behavior	20
1.8 Customer behavior in online environments	20
1.9 Purchase Intention	22
1.10 Theory of SOR	22
2. IMPACTS AND CHALLENGES OF DIGITAL SENSORY MARKETING FACTORS AFFECTING CUSTOMER'S PURCHASE INTENTION ONLINE	25
2.1 The impact of social media and online shopping environment	25
2.2 Impact of digital sensory elements on purchase	26
2.3 Challenges in implementing digital sensory marketing	27
2.4 Overview of digital sensory marketing	28
2.5 The role of visual elements in marketing	30
2.6 Visual elements in visual sensory marketing.....	31
2.6.1 Bold colours	31
2.6.2 Images and logos	32
2.6.3 Videos	34

2.6.4 Website design	35
2.6.5 Typography	36
2.7 Emerging technologies in visual sensory marketing	36
2.8 Emotional connection through visuals	38
2.9 Theoretical framework	39
3.METHODOLOGICAL APPROACH FOR THE EMPIRICAL STUDY	41
3.1 Research design.....	41
3.2 The methodical approach.....	42
3.3 The sample and sampling method.....	42
3.4 Research tool and data gathering method.....	43
3.5 Questionnaire development	43
3.6 Method of data analysis.....	44
3.7 Hypothesis	44
3.8 Ethical consideration	45
4. ANALYSIS AND DISCUSSION OF EMPIRICAL FINDINGS FOR VISUALS AS DIGITAL SENSORY MARKETING FACTORS AFFECTING CUSTOMER'S PURCHASE INTENTION ONLINE	46
4.1 Demographics	46
4.2: Reliability	48
4.3: Correlation	48
4.4 CONFIRMATORY ANALYSIS	51
Paired T-Test	52
4.5 Discussion of hypothesis	53
CONCLUSION AND RECOMMENDATIONS	57
5.1 Summary of the Findings	57
5.2 Implications	58
5.2.1 Theoretical Implications	58
5.2.2 Practical Implications	59
5.4 Limitations to this research endeavour.....	59
5.4 Suggestions for future research.....	60

REFERENCES	62
APPENDICES	72
Appendix 1: Questionnaire	72
Appendix 2: Correlation and Paired T-test Tables	78

LIST OF TABLES AND FIGURES

List of Figures

Fig 2.1 Conceptual framework (Researcher 2024)	43
--	----

List of Tables

Table 3.1: Sampling Method	47
Table 3.2: Definition of operational terms	45
Table 4.1: Age of respondents	48
Table 4.2: Gender of respondents	48
Table 4.3: Educational qualifications of respondents	48
Table 4.4: Number of times of purchasing beauty products over six months	49
Table 4.5: Reliability	49
Table 4.6: Correlations	51
Table 4.7: Confirmatory Analysis	52
Table 4.8: Hypothesis Table	53

INTRODUCTION

Relevance of the research

In the world of digital marketing, companies are always seeking new methods to engage with customers and promote online transactions. One strategy that has gained greater traction lately is digital sensory marketing. It offers consumers distinctive and captivating experiences via the use of touch, sound, and visual signals. This work covered the many facets of digital sensory marketing that might influence a customer's inclination to purchase online (Zardari, et al., 2023; Kumra, & Arora, 2022).

Using pictures effectively is one of the most crucial aspects of digital sensory marketing that might persuade a consumer to make an online purchase. Visual stimuli such as high-quality images, movies, and interactive graphics have the potential to attract clients and provide an interesting online shopping experience. Research indicates that visual content is more likely to be shared and remembered by consumers, making it a powerful tool for influencing their choices to buy. (Dash, Kiefer, & Paul, 2021). One essential element of digital sensory marketing is the use of sound. Sound can evoke emotions and create an ambiance that enhances the whole shopping experience. For example, background music may set the mood and influence a customer's perception of the company. Research suggests that music may affect how customers act (Li, et al., 2022). Consumers who like slower music are more inclined to explore for longer, while those who listen to fast-paced music are more likely to make selections quickly. By carefully selecting the right sound elements, businesses may create a multisensory experience that engages customers and promotes online purchase intention (Masri, et al., 2021).

In addition to sight and hearing, touch is another sense that might influence a customer's decision to make an online purchase. Even while online purchases may not include physical touch, businesses can nonetheless provide a tactile experience using interactive elements and haptic feedback. For example, haptic feedback may simulate the sensation of touching an object, providing users with a realistic and interactive experience. Furthermore, the involvement and enjoyment of online shopping may be increased by interactive elements like buttons, sliders, and swiping gestures. Touch elements may be included into digital sensory marketing strategies to help businesses create an immersive and interesting online shopping environment that encourages customers to make larger purchases (Dash, Kiefer, & Paul, 2021).

Digital sensory marketing is a useful tactic for influencing the online purchasing habits of consumers. Using touch, music, and visuals, businesses can create unique and captivating online shopping experiences that draw people in and motivate them to buy. Through meticulous consideration of the many

facets of digital sensory marketing and the creation of a multi-sensory experience, companies may enhance consumer engagement, cultivate brand loyalty, and ultimately increase revenue. As the landscape of digital marketing continues to shift, companies that prioritise sensory marketing will be well-positioned to thrive in an increasingly competitive online marketplace (Hong & Kim, 2012; Apasrawirote & Yawised, 2022).

Specific problem

Research on how visuals as digital sensory marketing components affect customers' online purchase intentions is an essential area of study that has significant implications for digital businesses. By identifying the key variables impacting consumer behaviour online, this research aims to empower organisations to create more effective and persuasive digital marketing strategies that resonate with their target audience (Yunus, Saputra & Muhamma, 2022).

Consumer relationships with companies have changed as a result of the rise in online buying and the pervasiveness of social media. It is critical for businesses to comprehend how sensory cues affect consumer choices as they negotiate this digital landscape. But in the middle of digital cacophony and changing consumer tastes, there is a crucial knowledge vacuum about the best ways to use sensory marketing to attract Generation Z users—especially young women—on social media while they are making beauty product purchases (Apasrawirot & Yawised, 2022).

For scholars working in this subject, the rapidly evolving world of digital technology and consumer behaviour poses many important challenges. As new platforms and devices continue to revolutionise the online shopping experience, businesses need to stay ahead of the curve and adapt their sensory marketing strategy. The purpose of this research is to provide practical knowledge that can help businesses navigate this dynamic market and create effective internet advertising.

Object: visuals as digital sensory marketing factors and customer's purchase intention online.

Aim and tasks: The main goal of this work is to examine how visuals as digital sensory marketing factors affect customer's purchase intention online. Specific **tasks** include:

- a. To analyze visual elements in digital sensory marketing for beauty brands targeting Generation Z consumers on online platforms;
- b. To assess the influence of visual sensory marketing on consumers' purchase intentions in online environments;
- c. To carry out a survey of how visuals as digital sensory marketing factors affect customer's purchase intention online; and

- d. To provide recommendations for suitable strategies for visuals as digital sensory marketing and customer's purchase intention online.

Research questions: The main question is how visuals as digital sensory marketing factors affect customer's purchase intention online?

Methodology: This study made use of a survey. The focus of the population are members of the Gen Z in Lithuania make up the population under investigation. A convenience sample of 152 was selected at random from the general population. The empirical component made use of data from the quantitative component. Thus, questionnaire was done by the researcher to get the empirical data. The 152 respondents were selected for the questionnaire questions that addressed the primary subject of the study. Data was analysed using SPSS application. However, in order to produce the theoretical component of this study, secondary data from previous studies was collected via desk research utilising Internet and library resources, including books, journals, online material, and other pertinent publications. Ultimately, the collected empirical data were used to perform a quantitative analysis and further discussion.

Structure of the thesis: This work is divided into five main sections: The Introduction, which provides a summary of the study and a scientific justification; main problem and research relevance; aim; specific tasks and research questions; significance of the study; outline of the thesis structure; limitations; conclusion, recommendations; summary; references; and annexe (es).

Concepts and viewpoints about the main thrust of the work were covered in Chapter One. The Chapter Two discusses challenges relating to the main topic of the work - digital sensory marketing factors affecting customer's purchase intention online – these were discussed under related issues. Chapter 3 details the methods and approaches used to finish the project as a whole. The fourth part provides the presentation of the empirical findings.

1. THEORETICAL CONCEPTUALISATION OF DIGITAL SENSORY MARKETING FACTORS AFFECTING CUSTOMER'S PURCHASE INTENTION ONLINE

1.1 A general overview of sensory marketing

Businesses are always looking for new ways to engage consumers and leave a lasting impression in the competitive and fast-paced commercial world we live in. One novel concept that has lately gained a lot of traction is sensational marketing. Sensory marketing is the practice of enhancing the whole customer experience and raising brand engagement via the use of the senses. Businesses can create immersive and memorable experiences that leave a lasting impression on their clients by using the senses of taste, smell, touch, hearing, and sight. Businesses may engage with consumers more deeply by using the powerful tactic of sensory marketing, which plays on their senses (Kaihatu, 2020; Astoriano & Astoriano, 2022). This marketing strategy goes beyond traditional advertising methods by providing immersive experiences that simultaneously appeal to several senses. Using sight, sound, touch, taste, and aroma, businesses can create memorable and impactful brand interactions that last with their consumers (Srivastava, 2023; Astoriano & Astoriano, 2022).

A key component of sensory marketing is understanding how consumer behaviour may be influenced by sensory signals. Research has shown that our senses play a critical role in shaping our perceptions, emotions, and memories. By using these sensory signals, businesses may evoke certain feelings and create strong bonds with their brand. While the sight of beautifully designed packaging may evoke ideas of elegance and refinement, the scent of freshly prepared coffee may evoke feelings of cosiness and familiarity (Srivastava, 2023). One of the key benefits of sensory marketing is its ability to evoke strong feelings and establish strong ties with consumers. Brands that appeal to several senses and evoke positive feelings and associations may have an impact on consumers' purchasing decisions. For example, a bakery may use the scent of freshly baked bread to entice customers in and create a warm, inviting atmosphere that encourages them to make a purchase (Rai & Rai, 2022). Sensual marketing may build emotional connections with customers and help businesses differentiate themselves from the competition. By offering a unique sensory experience, businesses may attract consumers and stand out in crowded markets. Businesses may use sensory marketing to create a distinctive brand that resonates with their target audience by using interactive product displays, soothing background music, or visually appealing packaging (Srivastava, 2023; Clarence & Keni, 2022).

Additionally, consumers' decisions about what to purchase might be influenced by sensory marketing. Studies have shown that our perceptions of the genuineness, value, and excellence of a product may be impacted by sensory cues. The way a thing feels or sounds when it's opened, for instance, might convey a sense of excellent craftsmanship and quality. Companies that intentionally use sensory elements into their marketing strategies may differentiate themselves from competitors and create a memorable and captivating brand identity. Sensational marketing provides consumers with more engaging and long-lasting experiences while also enhancing purchase intent and brand perception. Companies may create multisensory environments that appeal to several senses, drawing customers in and igniting their energy. For example, by using ambient music, soothing lighting, and pleasant scents, a retail institution may create a cosy and inviting environment that encourages customers to stay longer and return (Seelanatha & Abeynayake, 2022).

Sensory marketing may be a helpful tool for businesses looking to provide their clients distinctive and memorable experiences. By catering to several senses, businesses may establish strong emotional connections, differentiate themselves from competitors, and ultimately boost sales and brand loyalty. As technology advances, sensory marketing offers businesses many opportunities to interact with consumers in novel and imaginative ways (Kim & Hong, 2010; Seelanatha & Abeynayake, 2022).

Businesses may utilise sensory marketing as a powerful tool to emotionally and genuinely connect their consumers. Understanding the impact of senses on consumer behaviour and using sensory cues to create memorable experiences may help businesses build stronger relationships with their customers and promote long-lasting brand loyalty. In an increasingly competitive and changing industry, companies who use sensory marketing strategies will have an advantage in making a lasting impression on consumers.

1.2 Digitisation: A conceptual review

Digitization has fundamentally changed the way businesses operate, especially in the marketing sector. Digital sensory marketing has opened up new avenues for firms to engage with their customers. Using sight, sound, and touch, businesses can create immersive online experiences that encourage customer involvement and ultimately influence purchase decisions.

One of the key factors affecting a customer's propensity to make an online purchase is the visual appeal of an item or service. In the digital age, consumers are constantly being bombarded with images and videos vying for their attention. Companies may entice potential customers and convince them to make a purchase by creating visually stunning and engaging content (Gülsoy & Kocer, 2023).

One further important consideration is the use of sound in digital sensory marketing. The soothing music on a website or the catchy jingle in an advertisement may have a big impact on how people feel and act. By properly selecting and using audio elements, businesses may provide customers an online experience that is more fascinating and memorable. Furthermore, the physical aspect of digital sensory marketing must be taken into account. Even while online interactions may not have the same physical touch as traditional brick-and-mortar establishments, businesses can still create tactile experiences using interactive elements like haptic feedback or virtual reality simulations. By allowing customers to engage directly with their products, businesses may win over their confidence and trust (Pasharibu, Soerijanto & Jie, 2020).

In the business parlance, digitalization has given businesses a wealth of new possibilities when it comes to enhancing their online presence and motivating customer buy intention. By using digital sensory marketing components like music, visual appeal, and tactile interactions, companies can create engaging and immersive online experiences that draw in customers and ultimately increase sales. In the current digital era, companies are always looking for creative methods to interact with clients and increase revenue. Digital sensory marketing is a recent marketing strategy that emphasises using digital platforms to appeal to customers' senses. In the framework of digital sensory marketing, this article will investigate the idea of digitization and look at the variables that affect consumers' online purchase intentions (Pasharibu, Soerijanto & Jie, 2020). Information that has been digitally formatted to enable easy access and sharing across several platforms is referred to as "digitalized." In the field of marketing, digitization has completely changed how companies communicate with their clientele, making it possible to create customised, highly targeted ads that have a worldwide audience. This is furthered by digital sensory marketing, which makes use of the senses to provide an immersive and interesting consumer trip (Jayadeva, 2022).

Customers' desire to buy online is influenced by a number of important aspects in the context of digital sensory marketing. A product or service's aesthetic appeal is one of the most crucial elements. Research indicates that when a website or commercial appeals to the eye, people are more inclined to buy something. Businesses may attract the attention of their target audience and raise the likelihood that a lead will become a sale by using interactive elements, videos, and high-quality photos (Zhang, et al., 2020; Wuisan & Handra, 2023)

The use of sound and music in digital marketing efforts is another component that influences consumers' intention to make an online purchase. According to research, customers' perceptions of brands and

propensity to make purchases may be significantly impacted by music, which can elicit powerful emotional reactions in them. Businesses may provide consumers an online experience that is more memorable and powerful by integrating well-chosen soundtracks into their work. This will increase customer loyalty and drive sales (Sardar, et al., 2021).

Digital sensory marketing entails appealing to customers' other senses, like as touch and scent, in addition to their sense of sight and sound. To replicate the experience of touching a thing before completing an online purchase, for instance, some businesses utilise haptic technology. Some use scents to create a multimodal experience that connects with consumers more deeply, including smell marketing into their digital advertising (Liu, Chen & Zhou, 2010).

Digitalization opens up new possibilities for online commerce when it comes to digital sensory marketing. Businesses may create more immersive and engaging experiences that increase sales and foster brand loyalty by appealing to customers' senses via digital platforms. Businesses may impact clients' online buy intentions and eventually accomplish their marketing objectives by strategically using visual, aural, and other sensory aspects.

1.3 Traditional vs sensory marketing

Conventional marketing, which has long been the mainstay of advertising, uses aural and visual signals to draw in customers. However, a fresh strategy known as sensory marketing has surfaced recently. In order to provide a more immersive and memorable marketing experience, this creative approach seeks to appeal to all five senses. Touch, taste, and smell are also included in sensory marketing, which extends beyond conventional marketing's primary emphasis on sight and sound. Brands can create enduring impressions and stronger relationships with customers by appealing to several senses (Ali, Khan & Idrees, 2022). A bakery, for instance, may lure clients in with the scent of freshly made bread, offering a sensual experience that transcends just aesthetic appeal (Su, Li & Li, 2019).

Sensational marketing has been shown to improve consumer loyalty and brand memory in addition to making an experience more engaging. According to studies, businesses that appeal to a variety of senses are more likely to be remembered and seen favourably by customers, which boosts sales and increases customer satisfaction (Su, Li & Li, 2019).

In the field of marketing, conventional techniques are still valuable even with the advantages of sensory marketing. Both visual and audio signals are still effective means of drawing in customers and promoting brands. A straightforward visual advertising done effectively could sometimes be more successful than a multisensory one. There are advantages and disadvantages to both conventional and sensory marketing.

While conventional approaches are dependable and well-known, sensory marketing offers a fresh and fascinating opportunity to establish a closer connection with customers. Brands can build marketing strategies that are genuinely memorable and effective by fusing the greatest aspects of both worlds (Su, Li & Li, 2019; Su, Li & Li, 2019).

One of the primary strategies used by businesses to do this is marketing. Marketing is the process of creating, distributing, selling, and promoting goods that are beneficial to partners, customers, clients, and society as a whole. Marketing's primary focus has traditionally been on drawing clients via traditional media, such as print, radio, and television advertisements. However, there has been a shift in favour of sensory marketing lately, which aims to pique consumers' senses and create a more immersive and memorable brand experience (Su, Li & Li, 2019; Chauhan, 2020). Companies looking to grow their consumer base have been depending on conventional marketing strategies for a long time. By using traditional marketing techniques to promote their products or services, businesses may instantly reach a large audience. For example, millions of people may watch a single television advertising. Print advertisements may also be put in magazines, newspapers, and other media to reach a large audience (Chauhan, 2020).

However, traditional marketing might be costly and might not always be effective in attracting clients. People are becoming better at spotting traditional marketing messages as digital media has been more widely utilised and ad blockers are used more often. This has led a number of businesses to look into other marketing strategies, such sensory marketing. Creating a more engaging brand experience and appealing to consumers' senses are the two main objectives of sensory marketing. Using sensory marketing to appeal to the senses of sight, hearing, touch, taste, and smell may help businesses establish a better emotional connection with their audience. For example, a clothing shop may use luxurious fabrics, soothing music, and soft lighting to create a sensory experience that makes customers feel special and pampered. In a similar vein, a restaurant may use enticing aromas and delectable visuals to whet customers' appetites and provide an amazing dining experience (Mohamed, Wong & Pan, 2022).

Research has shown that sensory marketing might have a big impact on consumer behaviour. Utilising many senses at once has been shown to enhance consumers' perceptions of brands and products, increase brand recall, and even influence their purchasing decisions. For example, an Oxford University study found that consumers were willing to pay up to 10% more for products they could touch and feel before making a purchase (Nasution, et al., 2019). While traditional marketing is still necessary to reach a wide audience, businesses are increasingly using sensory marketing to create more memorable and engaging

brand experiences. By appealing to consumers' senses, businesses may differentiate themselves from competitors and build a deeper emotional connection with their audience. As technology and consumer preferences continue to evolve, businesses will need to adapt their marketing strategies to stay ahead of the curve and attract and retain customers in an increasingly competitive market (Mohamed, Wong, & Pan, 2022).

1.4 Fundamentals of sensory marketing

Companies may use sensory marketing as an excellent strategy to provide their customers distinctive and engaging experiences. By appealing to consumers' senses—sight, hearing, touch, taste, and smell—businesses can establish strong emotional connections with them that will ultimately boost sales and brand loyalty. Sensory marketing is a powerful tool used by businesses to engage with consumers on a deeper level by appealing to their senses. This marketing strategy involves the use of various sensory elements to create a memorable and immersive brand experience. There are several key components of sensory marketing that businesses can leverage to connect with their target audience effectively (Gawas, et al., 2018).

One of the fundamental tenets of sensory marketing is understanding how each sense influences consumer behaviour. Studies have shown that certain scents may trigger specific emotions and memories, hence influencing a consumer's opinion of a company or item. By carefully arranging pleasant scents around their store, retailers may enhance their customers' shopping experiences cosier and more enjoyable.

In terms of sensory marketing, visual elements are just as significant as scent. The colours, shapes, and overall aesthetics of a product may have a big impact on what a buyer thinks of it. While bright colours like red and orange may create a sense of urgency and excitement, cooler tones like blue and green may evoke feelings of tranquilly and trust. By carefully selecting visual elements that align with their brand identity, businesses may effectively communicate with their target audience (Kadyan, 2020; Anuj & Anuj, 2023).

Furthermore, sound effects and music may affect how customers behave. Studies have shown that certain musical genres may influence a customer's inclination to make a purchase and their duration of visitation to a company. Companies that choose a playlist that aligns with their target demographic and corporate values may provide a unique atmosphere that fosters stronger customer connections. Sensory marketing is a powerful tactic that businesses may use to differentiate themselves in a competitive market.

Businesses that understand and make use of the power of the five senses may provide memorable and captivating experiences that promote customer engagement and loyalty (.

1.5 Components of visuals as elements of sensory marketing

The way that customers perceive businesses and goods, as well as their purchasing behaviour, is greatly influenced by visual communication. Cho & Sagynov (2015) highlights the importance of colour alignment, size with eye fixation, or the influence of product appearance and customer behaviour, Dewi, Mohaidin & Murshid (2019) highlight the importance of visual context. Thus, several facets of visual ads were associated with central processing, resulting in theoretical frameworks for visual processing. In visual communication, there are several visual components. Younus (2015) also discusses how human descriptions and strong moral emotion involvement contribute to more effective evaluation tasks. Additionally, Ali, et al. (2020) used presentations to illustrate the dynamics in order to illustrate the standard product acquisition process. They also assert that in order for items to meet animation's visual standards, they must move constantly. The sensory qualities of visual stimuli are crucial to emphasise because, in addition to the subject matter provided, they carry significant implicit, emotive, or background information.

Within the broader discipline of sensory management, which aims to control various sensory objects and behaviours, is where sensory marketing fits in. It has served as a tool for both product marketing and brand identity establishment for particular shop. One of the core components of marketing is the use of visuals, which appeal to senses that are readily able to convey complicated concepts and the nuanced aspects of a product. Research indicates that between the ages of 11 and 17, teenagers grow more receptive to audiovisual advertising. In other words, people react differently to sensory advertising depending on the medium.

One of the primary components of sensory marketing is visual elements. This includes the use of colors, shapes, and imagery in branding and advertising to capture the attention of consumers. Visual stimuli play a crucial role in shaping consumer perceptions and attitudes towards a brand, making it essential for businesses to carefully design their visual elements to align with their brand identity. Another important component of sensory marketing is auditory elements. Sound can evoke powerful emotions and memories in consumers, making it a valuable tool for creating a unique brand experience. Businesses can

use music, sound effects, and even silence strategically to influence consumer behavior and enhance brand recall (Hsieh & Tseng, 2018).

In addition to visual and auditory elements, olfactory and tactile stimuli can also play a significant role in sensory marketing. Scents and textures can evoke strong emotional responses in consumers, making them more likely to remember and form positive associations with a brand. By incorporating pleasant scents or engaging textures into their products or retail environments, businesses can create a multi-sensory experience that sets them apart from competitors. Sensory marketing is a versatile strategy that allows businesses to connect with consumers on a deeper level by appealing to their senses. By leveraging visual, auditory, olfactory, and tactile elements effectively, businesses can create a memorable brand experience that resonates with their target audience and drives customer loyalty (Addo, et al., 2021).

A marketing tactic known as "sensory marketing" questions the benefit of appealing to a customer's five senses and creating sensory experiences throughout the buying process. This trend can be defined as a new marketing term that expresses the stimulation of the five senses. It is believed to bring new perspectives to the marketing discipline and is based on the idea that the consumer should be addressed at all points through distinct visuals, sounds, tastes, and scents, as well as by using an effective design for all these elements (Hsieh & Tseng, 2018).

In sensory marketing, for instance, attention might be drawn by using an abruptly different layout that stimulates the visual sense. As a result, there is an increase in cognitive empathy and message content interest. Because of this noteworthy characteristic, producing a visual impression is often used in commercials to favourably affect the message response that is crucial to marketing campaigns. Marketing materials that use emotional empathic tactics to elicit visual sensory interest, such as commercials and promotions, are believed to have a greater impact on drawing attention to and interest in the message. Techniques that evoke and emphasise visual stimuli are thought to have a significant impact.

1.6 Customer experience and customer behaviour

It is now more important than ever to provide outstanding customer service in the cutthroat corporate world of today. Customer experience includes all of a customer's interactions with a business, from making a purchase to looking around a website and getting help thereafter. It has a major impact on how consumers see a brand and, in turn, how they make judgements about what to buy. Increased consumer advocacy and loyalty may result from a satisfying customer experience. consumers are more likely to make repeat purchases and refer new consumers to a business when they are made to feel appreciated

and supported throughout their interaction with it. However, a bad encounter might turn away clients and harm a business's image (Sansern, Siripipatthanakul & Phayaphrom, 2022).

Companies need to put knowing the requirements and preferences of their consumers first if they want to provide a better customer experience. This entails getting input from customers, evaluating data, and iteratively enhancing goods and services in light of their insights. Businesses may build tailored experiences that appeal to their target audience by centering their operations on the client (Younus, 2015). Furthermore, social media, chatbots, and customised messaging are just a few of the many avenues for client interaction that technology has opened up for businesses. With the use of these technologies, businesses may anticipate client demands, provide real-time help, and create seamless customer experiences across several touchpoints (Febriani, et al., 2022). A crucial difference is the client experience. Businesses that put money into giving their clients unique, fulfilling experiences have a higher chance of succeeding in fostering enduring bonds and promoting expansion. Companies can differentiate themselves from the competition and prosper in a world that is becoming more and more focused on the customer by putting the customer experience first.

The complex and fascinating discipline of customer behaviour studies how consumers make decisions about what goods and services to purchase. In an increasingly competitive market, businesses need to understand consumer behaviour if they are to attract and retain customers. The decision-making process is an important aspect of consumer behaviour (Cho & Sagynov, 2015). Customers go through many processes prior to making a purchase, such as problem identification, information search, alternative assessment, buy decision, and post-purchase review. Marketers need to be aware of these stages in order to effectively target and influence customers (Dewi, Mohaidin & Murshid, 2019).

An further important factor is the effect of external factors on customer behaviour. An individual's choices and preferences may be influenced by sociological, psychological, cultural, and personal factors. Cultural norms and beliefs may also have a significant influence on what individuals are willing to buy, even if social variables like family and friends may also play a significant role (Jiang, et al., 2023). The way that technology and e-commerce are developing is also changing how consumers behave. Thanks to the expansion of online shopping platforms, consumers may now readily access a broad selection of products and services. As a consequence, while making purchases, customers now take more time to consider their options and do research (Ali, et al., 2020).

Businesses need to have a firm understanding of customer behaviour if they want to succeed in today's fiercely competitive market. Companies that do research into decision-making processes, external

circumstances, and the influence of technology may better anticipate and meet the needs of their customers. Ultimately, businesses with a strong emphasis on understanding customer behaviour have a better chance of attracting and servicing loyal customers.

1.7 Sensory integration and consumer behavior

Sensory integration is one of the most significant aspects influencing consumer behaviour. Individuals' purchasing decisions may be significantly influenced by how they interpret and process sensory data. Marketers have known for a long time how to use sensory appeals to provide consumers memorable and distinctive experiences. When consumers are exposed to items that appeal to their senses—such as sight, sound, touch, smell, and taste—they are more likely to form strong emotional ties with them. For example, a bakery that appeals to customers' feelings of cosiness and nostalgia by filling the air with the aroma of freshly produced bread could increase sales. Furthermore, sensory cues may also have an impact on assessments of a product's quality. Research has shown that consumers' opinions of a product's flavour may be impacted by its texture, with smoother textures being associated with higher quality. In a similar vein, individuals may judge a product's freshness and attractiveness based on its hue (Ali, et al., 2020; Mondol, et al., 2020).

In today's competitive market, businesses are always looking for new and creative methods to stand out from the competition and attract clients. Businesses that understand how sensory integration influences consumer behaviour may be able to provide their customers more interesting and memorable experiences. The use of music in a shop or the tactile feel of a product's packaging are two examples of how sensory signals may affect customer decision-making and promote brand loyalty (Ali, et al., 2020; Athapaththu & Kulathunga, 2018).

Sensory integration plays a major role in shaping consumer behaviour. Using the power of the senses, businesses can create unique and immersive experiences that engage customers more deeply. As technology advances, it is increasingly easier to include sensory elements into marketing campaigns, giving businesses innovative new methods to interact with their target audience.

1.8 Customer behavior in online environments

With the rise of e-commerce, customer behaviour in online environments has undergone significant transformation. Because it's so easy to shop whenever and from anywhere, customers have more options and control over what they purchase. To effectively offer their products and services online, businesses need to understand customer behaviour. One crucial aspect of customer behaviour in online environments

is the importance of the user experience. Customers want websites to be mobile-friendly, visually appealing, and simple to navigate. A positive user experience may increase client satisfaction and loyalty, while a negative one may drive away customers (Clarence & Keni, 2022).

One important factor influencing online customer behaviour is the influence of social proof. Customers are more likely to buy if they read positive reviews or recommendations from other customers. Businesses may benefit from social proof by displaying customer testimonials, ratings, and endorsements on their websites. Furthermore, the idea of customisation plays a significant role in how internet shoppers behave. Customers like personalised recommendations that are made for them based on their previous browsing and purchasing habits. By studying client data and behaviour, businesses may tailor their marketing efforts to each individual consumer and boost the likelihood of a purchase (Almandeel, Ukhova & Savelieva, 2020). For many years, companies have used sensory marketing as a powerful tool to provide consumers distinctive and engaging experiences. In the past, sensory marketing has been associated with physical establishments where retailers use lighting, music, and scents to influence consumers' choices. However, as e-commerce has expanded, businesses are increasingly considering how to use sensory marketing in the digital realm (Birgau, 2023).

Businesses operating online face fewer sensory cues than those operating in physical stores. Despite this challenge, innovative strategies have been devised to engage consumers' senses and provide a unique brand experience. One well-liked tactic is to appeal to the visual sense by using excellent product images and videos. By creating visually appealing product displays, businesses may create a strong emotional connection with their clients. One essential sensory element of internet marketing is sound. Businesses may use sound to enhance the whole purchasing experience, whether it's via music on their website or sound effects in their promotional videos. When they hear things, customers could have a more engaging experience and experience more emotions (Yuan, et al., 2021; Dahal, et al., 2023).

Furthermore, a number of businesses are looking into the use of haptic technology to encourage touch in an online environment. By include features like interactive product demonstrations and virtual try-on sessions, businesses can mimic the tactile experience of making a purchase in a physical shop. Businesses have a fantastic chance to leverage online sensory marketing to provide clients unique and engaging experiences. Organisations may create a differentiator and improve their interaction with their target audience by purposefully including tactile, auditory, and visual elements into their online operations.

1.9 Purchase Intention

Purchase intention is a crucial instrument in the study of consumer behaviour as it can be used to forecast and explain consumer behaviour. It shows the propensity or possibility that a consumer will purchase a certain item or service in the near future. Purchase intention is a common criteria used by academics and marketers to assess how likely it is for a product or service to succeed in the market (Cha, 2011).

A buyer's desire to make a purchase may be influenced by a variety of variables, such as personal preferences, attitudes, cultural conventions, and marketing tactics. Individual preferences, which include factors like taste, brand loyalty, price sensitivity, and product quality, may have a big impact on a consumer's desire to buy. Customers' intents to purchase a product or brand are greatly influenced by their attitudes about it, which are formed by their past interactions with it and by marketing messages (Dahal, et al., 2023).

Furthermore, a person's propensity to buy may be influenced by peer pressure and cultural standards. Before making a purchase, customers often turn to their social networks for advice and approval. Positive word-of-mouth and social proof may increase a consumer's inclination to buy, whereas unfavourable reviews or social stigma might discourage them from doing so.

On the other hand, effective marketing techniques may increase consumer awareness, create demand, and spark a desire to buy a product or service. Persuasive message, promos, and clever advertising have the power to shape customers' attitudes and perceptions of a brand, increasing their likelihood of making a purchase (Mukhtar & Chandra, 2023).

Before companies can customise their services and marketing strategies to the demands and preferences of their target market, they must first understand the purpose of their clients. By examining a number of variables that affect purchase intention, marketers may create focused tactics to draw in and keep consumers in a cutthroat market.

1.10 Theory of SOR

A foundational idea in psychology, the Theory of S-O-R (Stimulus-Organism-Response) aids in the explanation of human conduct and the factors that influence it. Psychologist, Robert Tryon first proposed this theory in the early 1900s (Laato, et al., 2020). It states that a person's internal psychological processes, or organism, affect how they respond to stimuli. In this article, we will explore the specifics of the S-O-R theory, focusing on the ways in which stimuli interact with the organism to elicit a response (Tang, Warkentin & Wu, 2019).

As per the S-O-R theory, a stimulus is any external event or situation that prompts an individual to respond. This might be anything from a simple visual or auditory experience to a complex social interaction. Individual differences in the impact of stimuli—which might be neutral, negative, or positive—can be attributed to a variety of variables, such as personality, past experiences, and cultural background. For example, a loud noise may frighten one person while leaving another unfazed (Sugiarto, et al., 2022).

The organism represents an individual's internal psychological processes, including their thoughts, emotions, beliefs, and motives, according to the S-O-R theory. These internal factors act as filters, influencing the perception and comprehension of stimuli and, ultimately, the response of the subject. A person who is scared of spiders, for instance, would get very terrified at the sight of one, whereas a person who is not might just turn their head away.

The S-O-R theory states that an individual's conduct or reaction to an external stimuli is what they exhibit. This may be expressed in a variety of ways, including spoken words, body language, face expressions of emotion, and even physiological ones like increased heart rate or sweating. The features of the stimuli as well as the individual's own psychological processes influence the response, highlighting the dynamic interplay between internal and external factors (Bigné, Chatzipanagiotou & Ruiz, 2020). The S-O-R theory has been widely used in a variety of fields, such as social psychology, consumer behaviour, and marketing. For example, in marketing, understanding how stimuli like as product packaging or advertisements affect customer internal processes may assist businesses in developing more effective marketing efforts. Social psychology theory examines how people's responses to different stimuli are influenced by society and social norms (Duong, 2023).

The theory of S-O-R provides a helpful framework for understanding the complex relationship that occurs between stimuli, organisms, and responses. This theory offers cross-domain insights into human conduct by taking into account both internal psychological processes and external stimuli. Even now, as we explore the complexity of behaviour, the S-O-R theory remains a valuable tool for understanding the inner workings of the human mind (Hochreiter, Benedetto & Loesch, 2023).

In the realm of digital sensory marketing, it is crucial to comprehend the relationship between stimulus, organism, and response in order to affect a customer's online purchase intention. The stimulus is the sensory data that a consumer receives via digital channels like websites, social media, or email marketing. This might include using interactive elements, auditory signals, visual elements, or even haptic input to appeal to the consumer's senses (Hadjidimos & Yeyios, 1991).

The organism represents the distinct consumer who is interpreting the input. Each consumer contributes a unique set of characteristics, preferences, and life experiences to the internet shopping process. A consumer's emotional state, cultural background, and personality traits are just a few of the variables that may affect how they perceive and react to digital sensory marketing (Jacoby, 2002).

The response is ultimately the outcome of the organism's interaction with the stimuli. This might be any desired action (buy, click-through, social media share, etc.) that the marketer is attempting to elicit. By carefully crafting the digital sensory marketing components to align with the tastes and motivations of the target audience, marketers may increase the likelihood of a positive response from the consumer (Hadjidimos, 2000).

A website's layout and design, the use of colour and imagery, the readability of the text, and the simplicity of navigation may all have an impact on a customer's decision to make an online purchase. By using insights from psychology, neuroscience, and consumer behaviour, marketers can create digital sensory experiences that resonate with customers on a subconscious level, impacting their purchasing decisions and cultivating brand loyalty in the online space (Cooper & Shallice, 1995).

2. IMPACTS AND CHALLENGES OF DIGITAL SENSORY MARKETING FACTORS AFFECTING CUSTOMER'S PURCHASE INTENTION ONLINE

2.1 The impact of social media and online shopping environment

Our everyday lives have been profoundly impacted by social media and online purchasing, which has affected how we interact, communicate, and consume goods and services. Social media platforms such as Facebook, Instagram, and Twitter have revolutionised communication, information sharing, and self-expression worldwide. These platforms have opened up new channels for businesses to communicate and engage with their target audiences, allowing for the development of more specialised and targeted marketing strategies. Because they provide convenience, variety, and reasonable costs, online merchants like Amazon, eBay, and Alibaba have completely changed the way we make purchases. Nowadays, consumers can shop and make purchases from the comfort of their homes, with the added convenience of doorstep delivery. Consequently, more people are preferring to make purchases online rather than at traditional brick and mortar stores, changing consumer behaviour (Masood & Javaria, 2016).

However, the increasing reliance on online shopping has also brought to light concerns about security, privacy, and the impact on small businesses. Because social media corporations and online retailers have been collecting personal data, there have been calls for stronger rules to protect consumer information and worries about data security and privacy (Shiju, 2023).

Further to this, the emergence of online shopping has also had a significant influence on traditional retail enterprises, since many are unable to match the convenience and cheap pricing offered by e-commerce giants. This has led to discussions about the future of retail and the need for businesses to adapt to the times (Wang, et al., 2021). Thus, it is important to consider the implications and challenges that these advancements offer, even if social media and online shopping have greatly increased opportunities and benefits. By understanding and addressing these issues, we can guarantee that everyone has access to a digital world that is more moral and sustainable (Khan, Liang & Shahzad, 2015).

In the contemporary digital world, social networking and online shopping have become indispensable parts of our daily lives. The advent of social media platforms like as Facebook, Instagram, and Twitter, along with e-commerce giants like Amazon and Alibaba, has fundamentally transformed the way people interact with businesses and complete transactions. In this article, we'll look at how social media has

affected online shopping and discuss the benefits and drawbacks of this innovative way to make purchases (Petit, Velasco, & Spence, 2019).

One of the key advantages of social media for online shopping is its ability to foster a more customised and interactive relationship between businesses and their clientele. Through influencer collaborations and targeted advertising, brands can more effectively connect with their target audience, foster a sense of community, and increase customer loyalty. Another aspect of social media that assists consumers in making better-informed purchases is the availability of real-time comments and reviews (Petit, Velasco, & Spence, 2019; Khan, Liang & Shahzad, 2015).

Social media has also altered the way we search for and buy products. Because of the rise of shoppable posts and stories, customers can now easily browse and purchase things directly from the social media platforms of their choice. The seamless integration of social media and e-commerce has made shopping simpler and more accessible than ever (Khan, Liang & Shahzad, 2015). However, there are additional concerns with online shopping that must be addressed. Privacy and data security are two of the main problems. Social media users upload a great deal of personal information, which makes them vulnerable to misuse or hacking. Businesses should prioritise protecting client data and ensure that it is handled transparently and securely (Wang et al., 2021).

Furthermore, the rise of phoney reviews and influencers recommending products in return for payment have brought attention to issues about the integrity and authenticity of online shopping. Customers should use care and judgement when purchasing items based on recommendations from social media, and companies should focus on building credibility and trust with their target market (Khan, Liang & Shahzad, 2015).

Social networking has undoubtedly changed the face of online shopping, bringing with it both advantages and disadvantages for businesses and consumers. By using social media in an ethical and responsible way, businesses can provide their customers a more engaging and personalised shopping experience. As we continue to navigate this constantly shifting landscape, cooperation amongst all parties involved is essential to provide a safe, transparent, and trustworthy online purchasing environment.

2.2 Impact of digital sensory elements on purchase

Utilising digital sensory elements in e-commerce to influence consumer behaviour and purchase intention has become more and more common. It is impossible to create realistic virtual shopping environments that mimic the multisensory interactions seen in actual stores without these elements: vision, sound, smell, taste, and touch (Apasrawirote & Yawised, 2022).

By providing a more realistic and comprehensive image of the products, high-quality product photographs and interactive videos are two examples of visual elements that have been shown to have a significant impact on consumers' buy intentions. Like visual cues, auditory cues have the power to evoke emotions and enhance the whole shopping experience, which in turn affects decision-making. These cues might be anything like product sound effects or background music. Digital fragrance diffusers and virtual reality headsets are two examples of devices that simulate taste and smell; nonetheless, it is more challenging to replicate olfactory and gustatory aspects in the digital domain (Hong & Kim, 2012). These sensory cues have the ability to trigger associations and memories, which influences consumers' perceptions of certain products and brands. Touchscreens and haptic feedback are examples of tactile elements that enable customers to engage more actively with products online, strengthening their sense of connection and ownership. By incorporating these sensory elements into the digital purchasing process, businesses may create a multisensory environment that better engages and keeps consumers (Apasrawirote & Yawised, 2022; Hong & Kim, 2012).

The impact of digital sensory elements on purchase intention cannot be disputed. By appealing to consumers' senses via visual, auditory, olfactory, gustatory, and tactile stimuli, businesses may create more memorable and persuasive online shopping experiences that drive sales and foster brand loyalty in an increasingly competitive e-commerce environment.

2.3 Challenges in implementing digital sensory marketing

In the age of digital technology, companies are always looking for new and creative methods to interact with customers and provide memorable brand experiences. Among them, digital sensory marketing is one that has been more popular recently. Its goal is to arouse several senses via the usage of internet channels. Although this strategy may be very successful in drawing in customers and creating strong emotional bonds, it also poses a number of difficulties for advertising experts (Pappas, 2018).

For digital sensory marketing to be effective, a cohesive and immersive experience across several digital touchpoints is one of the main obstacles. Digital sensory marketing must deal with the constraints of displays and speakers, unlike conventional sensory marketing, which depends on real encounters in a controlled setting. To guarantee a smooth and powerful sensory experience for customers, marketers must carefully craft interactive, audiovisual, and visual components (Hsieh & Tseng, 2018; Pappas, 2018).

The quickly changing landscape of digital technology presents another difficulty for marketers, as they must keep up with the most recent developments and tactics. There are several ways that technology is

being utilised to entice the senses, including augmented and virtual reality. Customised information and haptic feedback are other options. Marketers need to be open to trying out new instruments and strategies in order to maintain the interest and vibrancy of their digital sensory advertising (Pappas, 2018; Hsieh & Tseng, 2018).

Moreover, evaluating the efficacy of digital sensory marketing might be a challenging undertaking. Determining how sensory cues influence customer behaviour is a challenging task, in contrast to conventional marketing measures like click-through rates and conversion rates. Marketers need to create new techniques for assessment and KPIs in order to correctly assess the performance of their digital sensory efforts (Masri, et al., 2021). Digital sensory marketing has many technological, measuring, and operational hurdles, but it also offers organisations exciting chances to engage with their customers on a deeper level. Digital marketers may use the potency of sensory experiences to cultivate engagement and loyalty by tackling these issues head-on and accounting for customer preferences.

2.4 Overview of digital sensory marketing

Given the dynamics of marketing environment, companies are always looking for fresh and creative approaches to draw in customers. Sensual marketing is one tactic that has been more popular recently. Its goal is to connect with consumers on a deeper level by using their senses. Although auditory and olfactory stimuli have received a lot of attention in sensory marketing, the importance of visual signals in influencing customer behaviour is becoming more acknowledged (Masri, et al., 2021). A key component of contemporary marketing methods that try to engage customers' senses via visual stimuli is visual sensory marketing. This kind of marketing makes use of images to provide customers an unforgettable and powerful experience that will eventually affect their purchase choices. This article will define visual sensory marketing, discuss its significance, and look at how it may improve brand perception, spark interest, and eventually boost sales (Su, Li, & Li, 2019).

Visual sensory marketing is fundamentally about producing visually stunning content that engages viewers and makes an impact. This might range from captivating product packaging and ads to immersive website designs and interesting social media postings. Through the effective use of imagery, marketers are able to evoke powerful emotions in their target audience and establish a memorable bond with them. The power of visual sensory marketing to improve brand perception is one of the main factors driving its significance. Research indicates that when it comes to visual material, customers are more likely to recall and interact with it than with text-based content. Brands may differentiate themselves from the

competition and connect with their target audience by producing visually attractive marketing materials (Masri, et al., 2021).

Additionally, visual sensory marketing may support increased brand recognition and engagement. It is difficult for companies to get customers' attention in the digital era since they are inundated with information and ads all the time. Brands can stand out in the competitive marketplace and break through the clutter by creating visually attractive content. Visual sensory marketing is a useful tool for firms looking to attract customers with eye-catching advertisements or appealing photos on social media (Su, Li, & Li, 2019). Furthermore, sales may be directly impacted by visual sensory marketing. Studies have shown that when visually attractive items or commercials are given to customers, their likelihood of making a purchase increases. Through the use of eye-catching product displays or adverts, firms may stimulate customer purchasing behaviour and boost sales (Yunus, Saputra, & Muhamma, 2022).

Visual cues are very important in determining our choices and impressions. Studies have shown that visual information is processed by the brain more quickly than any other sensory input, which makes it an effective means of communicating ideas and arousing emotions. This implies that, when it comes to marketing, companies may employ visual signals to create a distinctive brand identity, build emotional bonds with customers, and eventually influence purchase choices. The use of visual stimuli in packaging and product displays is a crucial aspect of sensory marketing (Pasharibu, Soerijanto & Jie, 2020). Research indicates that visually attractive items have a higher chance of being purchased by customers, and packaging has a big impact on how they perceive the quality and worth of the product. Businesses may establish a visual identity that connects with their target audience and differentiates them from rivals by deliberately using colours, forms, and pictures (Yunus, Saputra & Muhamma, 2022).

In advertising and promotional materials, using images is a key component of visual sensory marketing. Studies have shown that when it comes to visual material, consumers are more likely to retain and interact with it than with text-based information. Businesses may better attract customer attention and convey their brand message by using visually appealing content in their marketing initiatives (Pasharibu, Soerijanto & Jie, 2020). Businesses may use visual stimuli in their physical retail spaces, in addition to packaging and advertising, to provide consumers immersive and interesting experiences. Visual cues may be employed in store layouts, signage, product displays, and interactive installations, among other things, to help customers navigate the shopping experience and leave with a lasting impression of the brand.

Thus, firms seeking to establish a deeper connection with their customers might find great success with the utilisation of visual stimuli in sensory marketing. Through a strategic knowledge of how visual signals influence consumer behaviour and their use in marketing initiatives, companies can develop engaging brand experiences that stimulate engagement, loyalty, and ultimately increase sales. As they say, "a picture is worth a thousand words." (Petit, Velasco & Spence, 2019). In the context of sensory marketing, this means that visual cues have enormous impact. Organisations may use visual sensory marketing as a potent tool to assist customers have an unforgettable and significant experience. Marketers may improve engagement, boost revenue, and improve brand reputation by using the power of graphics. Visual sensory marketing is more crucial than ever for organisations trying to stand out and establish a connection with their target market in today's cutthroat industry. Through the acquisition of visually captivating marketing collateral, companies may establish a powerful brand identity that connects with customers and propels them to success in the market (Heller, et al., 2019).

2.5 The role of visual elements in marketing

Since visuals are often the initial point of contact between a business and its target audience, they are very important in marketing. Visual components, such as typography, photography, and colours and logos, may elicit strong feelings in customers and influence their behaviour. This article will discuss the value of visual components in marketing and how to utilise them to your advantage to captivate readers and build a great brand (Heller, et al., 2019). The establishment of brand identity is one of the primary functions of visual components in marketing. The most identifiable visual component of a brand is often its logo, which represents the personality, values, and purpose of the organisation. For instance, the Apple logo connotes creativity and svelte design, but the Nike swoosh is immediately linked to athletics and empowerment. Strong visual identities help firms stand out from the competition and develop a devoted following of customers (Petit, Velasco & Spence, 2019).

Visual components are just as important as brand identification when it comes to arousing emotions and building a relationship with customers. For instance, it has been shown that colours significantly influence how consumers perceive and behave. According to research, some colours may elicit certain feelings. For instance, blue is often connected to dependability and trustworthiness, while red is linked to vigour and enthusiasm. Marketers may evoke a mood or emotion in their target audience that impacts their purchase choices by skillfully using colour psychology (Heller, et al., 2019).

Moreover, visual components may be used across all touchpoints to provide a unified and unforgettable brand experience. Customers are more likely to recognise and recall a brand when typography,

photography, and design components are used consistently to support brand message and values. Given that customers have shorter attention spans and are continuously inundated with marketing messages in the digital era, this is particularly crucial. Through visually striking and unified branding, businesses can break through the clutter and make a lasting impact on customers (Alwan & Alshurideh, 2022).

It is impossible to overstate the importance of visual components in marketing. Visual components are vital tools for marketers to engage customers and develop brand identification, as well as to evoke emotions and create a unified brand experience. Brands may successfully convey their message, set themselves apart from rivals, and eventually lead to market success by recognising the importance of visual aspects and using them wisely.

2.6 Visual elements in visual sensory marketing

In the current dynamic and fiercely competitive business landscape, enterprises are always exploring novel approaches to captivate customers and set themselves apart from their rivals. Visual sensory marketing, a strategic strategy that uses visual aspects to create an engaging and appealing brand experience for consumers, is one potent instrument that has evolved in recent years. Visual sensory marketing is a multifaceted field that uses several visual aspects to elicit feelings from consumers and alter their behaviour, including colours, forms, pictures, and typography (Febriani, et al., 2022). Companies may successfully express their brand identity, convey their message, and build a strong connection with their target audience by appealing to customers' visual senses as below:

2.6.1 Bold colours

Colour is one of the most important visual components in visual sensory marketing. According to research, colours may affect consumers' perceptions and influence their choices to buy. For instance, cold hues like blue and green are connected to trust and tranquilly, while heated hues like red and orange are often tied to vigour and enthusiasm. Businesses may set the right tone or arouse certain feelings in their target audience by carefully selecting colours for their branding and marketing materials. In the field of marketing, visual sensory marketing is essential for drawing customers in and swaying their opinions about what to buy. The use of colour is one of the most effective strategies in visual sensory marketing. Colours have the power to communicate ideas, elicit emotions, and establish brand identification. The importance of colour as a visual component in visual sensory marketing will be examined in this article, along with ways that companies may use colour to improve their marketing campaigns (Yin, & Feng, 2021).

Above all, colour has the power to arouse feelings and establish a certain tone or ambiance. It has been shown that different hues cause people to react emotionally in different ways. For instance, fiery hues like red and orange are often connected to vigour, passion, and excitement, while cold hues like blue and green are connected to serenity, tranquilly, and trust. Businesses may successfully convey the intended emotional message to their target audience by carefully combining these hues into their branding and marketing materials (Febriani, et al., 2022).

Furthermore, meanings and messages may also be expressed via the use of colour. As a matter of fact, research has shown that colour alone may account for as much as 90% of rash product decisions. For example, blue is often considered to signify dependability and trustworthiness, which is why a lot of banks and other financial organisations use it in their branding. Yet, green is a popular hue for organic and eco-friendly goods as it is often connected to sustainability, health, and the natural world. Businesses may strategically employ colour to promote their brand values and set themselves apart from rivals by knowing the psychological effects of various hues (Yin & Feng, 2021).

Colour is essential for building brand loyalty and awareness. Using colour consistently in branding and marketing materials may make a brand easier for customers to recognise and recall. For instance, one of the most well-known and successful brands in history is Coca-Cola, whose distinctive red and white colour scheme is immediately recognisable around the globe. Businesses may cultivate an enduring brand image and foster brand loyalty by using colour to create a distinctive visual identity (Jeyakumar & Saravanan, 2023).

It is a potent visual component in visual sensory marketing that has a big influence on how customers see products and make judgements about what to buy. Through the strategic use of colour, companies may successfully convey their brand values, elicit desired emotions, and establish a powerful visual identity. As a result, companies must thoroughly analyse how colour fits into their marketing plans and use it wisely to boost their whole advertising campaign. They may successfully engage customers, promote brand awareness, and eventually succeed in marketing by doing this.

2.6.2 Images and logos

Businesses are always fighting for customers' attention in the fast-paced world of marketing and attempting to leave a lasting impression. Visual sensory marketing is a potent technique that appeals to customers' senses to provide an engaging and noteworthy experience. Using logos as a visual element is a crucial component of visual sensory marketing. A logo is a representation of a company's brand identity and values, not merely a symbol or design. Since logos are often the first thing that customers see when

they interact with a company, they are essential to visual sensory marketing (Murwani, et al., 2023; Jeyakumar & Saravanan, 2023). An effective logo is crucial to building a strong brand presence because it may convey a company's personality, beliefs, and purpose in a single look. Imagistics is a crucial visual component in visual sensory marketing. In a manner that words alone cannot, images have the ability to communicate difficult concepts and feelings. Images that are relevant and of high quality may draw in customers, explain the advantages of a product or service, and leave a lasting impression on them. Businesses may successfully engage their target audience and increase sales by using aesthetically attractive photos in their social media posts and advertising efforts (Jeyakumar & Saravanan, 2023).

Not only may logos be used in visual sensory marketing on television and print, but also in other conventional advertising media. In the current digital era, logos are used to offer a consistent brand experience across all touchpoints on websites, social media platforms, and mobile applications. Consumer trust is increased and brand awareness is strengthened by this branding consistency. Studies have shown that logos may significantly influence the behaviour of consumers. According to a Journal of Consumer Research research, people are more likely to recall and think favourably of firms that have eye-catching logos. This emphasises how crucial it is to spend money on a well-designed logo that appeals to your target market and clearly conveys the concept of your business (Murwani, et al., 2023). Besides generating brand knowledge and identification, logos have the ability to elicit emotional reactions from customers. Customers' perceptions of a logo may be influenced by the colours, forms, and typography chosen to evoke certain feelings and connotations. For instance, using cold colours like blue and green may elicit emotions of trust and tranquilly, while using warm colours like red and orange can provoke thoughts of excitement and vitality. Companies may influence customers' purchase choices and establish a deep emotional connection with them by deliberately including these components into their logos (Murwani, et al., 2023; Jeyakumar & Saravanan, 2023).

Additionally, logos may guide customers through the brand experience by acting as a visual anchor. It may be simpler for customers to browse and make wise judgements when important information or features are highlighted by strategically placed logos on products or packaging. The overall user experience and brand loyalty may both be improved by the visual hierarchy that logos generate (Jeyakumar & Saravanan, 2023).

Logos are an effective visual component in visual sensory marketing that have the potential to leave a lasting impression on customers. Companies may establish a strong brand presence, elicit strong feelings from customers, and lead them through the brand experience by investing in a well-designed logo that

expresses their firm's identity and values. "A picture is worth a thousand words," as the adage goes, and in the context of marketing, a well-designed logo can say a lot about a company.

2.6.3 Videos

Videos are one such technique that has been more popular in visual sensory marketing in recent years. This strategy makes use of the auditory and visual senses to draw visitors in and make a lasting impression. Due to the dominance of digital platforms such as YouTube, TikTok, and Instagram, videos have become an integral part of our everyday life. Because of this, businesses now understand how effective video content can be in reaching a large audience and communicating their marketing message. Businesses may use the visual sensory capacities of customers and create a more engaging and memorable experience by integrating films into their marketing efforts (Jeyakumar & Saravanan, 2023). The capacity to arouse emotions and establish a personal connection with viewers is one of the main benefits of using videos as a visual element in visual sensory marketing. Videos work well to grab and keep viewers' attention because studies have shown that the brain processes visual information more quickly than text or voice. Businesses can provide a sensory-rich experience that connects with viewers and makes an impact by combining aspects like music, colours, and stories into their films (Astuti & Susanto, 2020; Jeyakumar & Saravanan, 2023).

Videos may also be used to dynamically and engagingly present goods and services, giving potential customers a chance to see them in action before making a purchase. This offers a more engaging and participatory buying experience in addition to fostering credibility and trust. For instance, apparel businesses may develop virtual try-on experiences to let consumers see how goods would appear on them, and cosmetics firms can utilise video lessons to show how to apply their products. Moreover, videos are simple to publish and distribute across a variety of platforms, giving companies the opportunity to reach a larger audience and boost brand awareness. Video content is now a potent tool for increasing brand visibility and engagement because to the growth of social media and internet streaming services. Businesses may expand their reach and draw in new clients by producing captivating and high-quality films that speak to their target demographic (Addo, et al., 2021).

Videos have emerged as a crucial visual component of visual sensory marketing for companies trying to effectively and meaningfully interact with their target audience. Businesses can create memorable and engaging experiences that connect with viewers on a personal level by using the power of sight and sound. With the growth of social media and digital platforms, videos are now a potent tool for raising brand exposure, fostering customer interaction, and boosting revenue. Videos will only become more

important in marketing as technology develops, so companies that want to remain ahead of the competition must include this visual component in their marketing plans.

2.6.4 Website design

The significance of website design in the current digital era cannot be emphasised. The increasing concentration of companies on online platforms has led to a critical role for website design in drawing and retaining clients. Within the field of marketing, particularly visual sensory marketing, website design is an effective means of drawing customers in and making a lasting impression. Utilising visual cues to impact customer behaviour and decision-making is known as visual sensory marketing. Acknowledging the influence of images on emotions and perceptions, it seeks to provide customers an immersive and unforgettable experience. A key component of visual sensory marketing, website design is essential to accomplishing these goals (Apasrawirote, & Yawised, 2022).

Using aesthetics to appeal to customers' visual senses is one of the most important parts of website design in visual sensory marketing. According to studies, users create a first opinion of a website within milliseconds of accessing it, and this opinion is mostly influenced by the site's visual design. Websites with eye-catching layouts, colour schemes, and graphics have a greater chance of drawing in and holding customers' attention, which improves user happiness and brand perception. Website design affects a website's usefulness and user experience in addition to its looks. A well-designed website offers consumers a smooth surfing experience and is intuitive and simple to use. Businesses may improve the usability of their websites and provide visitors a favourable experience by adding features like responsive design, easy navigation menus, and quick loading times. Increased engagement, conversions, and client loyalty may follow from this (Addo, et al., 2021).

Additionally, customers may be informed about brand identity and message via website design. Website visual components like font, images, and logos may be purposefully matched to the positioning, values, and personality of the business. This strengthens brand identification and recall and contributes to the creation of a consistent brand experience across all touchpoints. Businesses may express their brand narrative and build a strong emotional connection with customers by using website design as a visual component in visual sensory marketing (Apasrawirote & Yawised, 2022).

Website design is essential to visual sensory marketing since it uses user experience, brand identity, and aesthetics to entice and impact visitors. Businesses' ability to draw customers in and maintain their loyalty will be greatly influenced by the way their websites are designed, especially as long as they continue to place a high priority on their online presence. Businesses can provide customers an immersive and

memorable experience by investing in a visually beautiful and user-friendly website design, which can increase engagement, conversions, and brand loyalty (Gülsoy & Kocer, 2023).

2.6.5 Typography

Another important visual component in visual sensory marketing is typography. The readability and visual appeal of marketing materials may be significantly impacted by the font, size, and style selection. Businesses may improve the overall visual attractiveness of their message and establish a unified brand identity by choosing font that is consistent with their target demographic and brand personality. Visual sensory marketing is a potent tactic that enables businesses to use visual components to successfully interact with customers. By understanding how customer perceptions and behaviour are influenced by colours, images, and typography, businesses can develop memorable brand experiences that connect with their target market and promote success. Businesses may stand out from the competition, raise brand recognition, and create enduring connections with consumers by adding visual components into their marketing campaigns (Kadyan, 2020).

Others include the use of narrative in marketing is a crucial component of creating an emotional connection via images. Because people are inherently attracted to tales, brands that can effectively communicate a narrative via their images may build relatability and empathy with their target audience. This may be accomplished by using narrative in a video advertising or by using imagery that tells a story, such a collection of images that demonstrate a product being utilised in various contexts (Anuj & Anuj, 2023). Nostalgia may be tapped upon when using images in marketing. Brands may induce nostalgia in their audience by using imagery that brings back memories, which can result in a stronger emotional connection between the audience and the brand. This is shown by the employment of retro graphics or designs in advertising campaigns (Gawas, et al., 2018).

Companies may leave a lasting impact on their audience by using emotional connection via pictures in their marketing. Beyond merely the product or service being supplied, marketers may establish a connection with their audience via the use of colour psychology, narrative, and nostalgia. Through the use of graphics in marketing, businesses can stand out in a world where customers are inundated with commercials and establish a genuine connection with their audience.

2.7 Emerging technologies in visual sensory marketing

The marketing industry is always changing in the digital era to stay up to date with changing customer tastes and technology developments. Visual sensory marketing is one field that has seen tremendous

development and innovation. It makes use of technology to provide customers immersive and interesting experiences. These cutting-edge technologies, which range from virtual reality to augmented reality, are completely changing how marketers interact with their target markets (Hsieh & Tseng, 2018).

Augmented reality (AR) is one of the most popular technologies in visual sensory marketing. By superimposing digital material over the actual environment, augmented reality (AR) creates interactive experiences that conflate the virtual and real worlds. To help buyers see how a piece of furniture might appear in their own homes before making a purchase, furniture sellers such as IKEA have created augmented reality applications. This boosts customer trust in their purchasing selections while also improving the shopping experience (Addo, et al., 2021).

Another emerging technology in the field of visual sensory marketing is virtual reality (VR). Virtual reality (VR) submerges users in an entirely digital world, opening up hitherto unattainable avenues for product and service exploration. Automotive firms such as Audi are using virtual reality (VR) technology to establish virtual showrooms, whereby clients can virtually test drive and customise automobiles without having to visit a physical store. This degree of interaction not only increases customer engagement but also makes a lasting impact.

To improve visual sensory marketing initiatives, newer technologies like holography and 3D imaging are also being used, in addition to AR and VR. Retailers are using 3D modelling to provide realistic product demos that provide customers with a more accurate idea of what they are buying. Conversely, holographic displays are being used at trade exhibitions, events, and retail settings to provide visually striking displays (Addo, et al., 2021).

It is impossible to overestimate the influence of these cutting-edge technologies on visual sensory marketing. They provide businesses fresh approaches to interact and establish connections with customers, but they also deliver a more immersive and customised experience that appeals to the tech-savvy audience of today. Businesses may develop memorable and effective marketing campaigns that increase brand recognition, customer loyalty, and eventually sales by using AR, VR, 3D imagery, and holography (Younus, 2015).

New technologies like holography, AR, VR, and 3D imaging are causing a fast evolution in the field of visual sensory marketing. These technologies are not only revolutionising consumer-brand interactions, but they are also raising the bar for involvement and innovation in the marketing sector. The potential for visual sensory marketing is almost limitless as technology develops, and companies that adopt these breakthroughs will surely stand out in a competitive market

2.8 Emotional connection through visuals

The importance of graphics in marketing cannot be overstated in the current digital era. Brands must have an impact that extends beyond the advertised product or service since customers are inundated with marketing from all directions. This is where marketing's idea of evoking strong emotions via images comes into play. Marketing visuals have the power to arouse emotions, bring back memories, and establish a relationship with the target audience. Visuals, whether they be an eye-catching picture, an engrossing film, or a well created logo, have the ability to convey a brand's message more effectively than words ever could (Younus, 2015).

The use of colour is one of the primary ways that graphics in marketing establish emotional connections. Studies have shown that different hues might elicit varying feelings in customers. Red, for instance, is often connected to ardour and excitement, whilst blue is connected to dependability and trust. Through the deliberate integration of these colours into their visual identity, businesses may establish a subliminal bond with their intended audience (Cho & Sagynov, 2015). Also, narrative in marketing is a crucial component of creating an emotional connection via images. Because people are inherently attracted to tales, brands that can effectively communicate a narrative via their images may build relatability and empathy with their target audience. This may be accomplished by using narrative in a video advertising or by using imagery that tells a story, such a collection of images that demonstrate a product being utilised in various contexts (Dewi, Mohaidin & Murshid, 2019).

Moreover, nostalgia may be tapped upon when using images in marketing. Brands may induce nostalgia in their audience by using imagery that brings back memories, which can result in a stronger emotional connection between the audience and the brand. This is shown by the employment of retro graphics or designs in advertising campaigns (Ali, Abbass & Farid, 2020).

Companies may leave a lasting impact on their audience by using emotional connection via pictures in their marketing. Beyond merely the product or service being supplied, marketers may establish a connection with their audience via the use of colour psychology, narrative, and nostalgia. Through the use of graphics in marketing, businesses can stand out in a world where customers are inundated with commercials and establish a genuine connection with their audience.

2.9 Theoretical framework

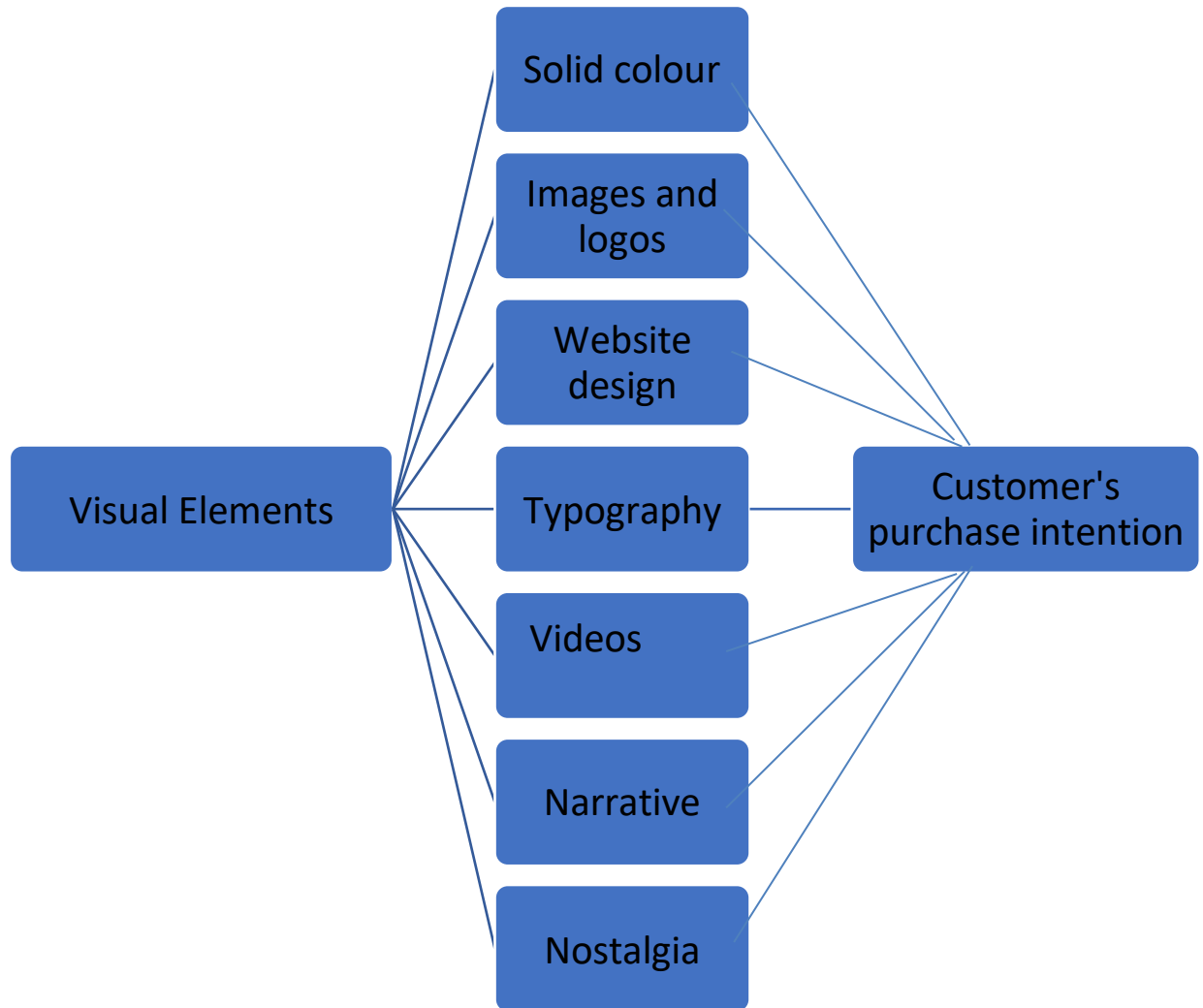


Fig 2.1 Conceptual framework (Compiled by author, 2025)

This conceptual framework focuses on how different visual components in digital marketing affect a customer's propensity to buy something online. Among these graphic components are:

Solid Colour: Customers' purchase choices may be influenced by the employment of certain colours and colour schemes that elicit feelings and associations in them. Utilising trademark colours consistently helps increase trust and brand identification.

Pictures and Logos: Eye-catching, visually attractive pictures and logos have the power to draw in customers and foster a positive perception of the brand. Logos help with brand recall and awareness by acting as a visual representation of the company.

Website Design: The user experience and propensity to buy may be influenced by the general design, ease of use, and visual appeal of the website. Customer engagement and trust may be increased by having a well-designed, responsive, and aesthetically pleasing website.

Typography: Font selections, font sizes, and font styles may all communicate the personality and tone of the brand, which can impact the content's readability and overall visual attractiveness. A brand's visual identity may be strengthened, and the user experience improved with consistent and readable typography.

Videos: Visually stunning and captivating videos may draw in viewers and clearly convey the message of the company. Including videos in your digital marketing plan may improve user experience overall and boost engagement from clients.

Narrative: Using images to tell a story may help establish a stronger emotional connection with the audience and increase brand recall and relatability. Narratives with a strong visual component may successfully convey the values, purpose, and USP of the company.

Nostalgia: Appealing to the customer's emotional recollections and evoking a sense of familiarity and trust may be achieved via the use of graphics. Reminiscent features, such graphics with a retro feel or designs with an influence from the past, may strengthen the customer's emotional connection with the brand.

Hence, there is usually an emotional connection via digital marketing, and this is usually positively charged images that arouse feelings of joy, enthusiasm, or community may strengthen the emotional connection between the company and its target audience. Digital marketers can boost consumer engagement, brand loyalty, and ultimately purchase intention by using emotional appeals. Also, businesses may create an engaging online experience that favourably impacts customers' purchase intentions by integrating these visual components and emotional considerations into their digital marketing tactics.

3.METHODOLOGICAL APPROACH FOR THE EMPIRICAL STUDY

Research method concerns the procedures and approach used to gather, examine, and draw conclusions or interpret data in order to accomplish a particular study's primary objective. However, for such endeavours to be referred to as research, the processes involved must be meticulous and meet certain criteria and have specific characteristics (Kumar, 2019). Therefore, the methodology section provides brief explanations of how this study was conducted to fulfil the main goal of this work.

The major objective of this study is to determine how visuals digital sensory marketing factors affect customer's purchase intention online. This is done in order to suggest the most practical and efficient strategies for addressing online marketing. The tasks of this study, therefore, consist of:

To analyze visual elements in digital sensory marketing for beauty brands targeting Generation Z consumers on online platforms;

To assess the influence of visual sensory marketing on consumers' purchase intentions in online environments;

To carry out a survey of how visuals as digital sensory marketing factors affect customer's purchase intention online; and

To provide recommendations for suitable strategies for visuals such as digital sensory marketing and customer's purchase intention online.

3.1 Research design

The term "research design" refers to a methodical plan or procedure that a researcher uses to give research methods a legitimate, impartial, accurate, and cost-effective end. It aims to specify the procedures that researchers use when conducting research (Akhtar, 2016; Kumar, 2019). In order to accomplish the main objective of the research, a researcher will employ a specific approach. There are primarily two types of research designs: qualitative and quantitative. According to Pawar (2020), research designs can be descriptive surveys, exploratory, case studies, experimental, diagnostic, correlational, or explanatory. The most appropriate design for a given endeavour is typically chosen. To achieve estimate the issue's dimensions, a survey involves gathering information on a specific topic from a sample of the general public. A survey design was chosen to accomplish the primary objective of this endeavour.

3.2 The methodical approach

This work makes use of the quantitative method. This study used quantitative data from a study of residents of Lithuania to investigate how visuals digital sensory marketing factors affect customer's purchase intention online.

3.3 The sample and sampling method

A sample size is the number of individuals chosen from a population to represent the whole population. The sample size is calculated from the entire population using the sampling methodology (Walkins, 2005). Sampling techniques include any of the following stratified, cluster, purposive, random, convenience among others. This sampling strategy used to select study participants is purposive sampling technique, since the researcher has to be intentional about who participated in the survey to include purely people that patronise beauty products in an online environment.

To agree to the number of participants, researcher reviewed ten (10) past works that adopted quantitative research method with a focus on the beauty products, sensory marketing, visuals customers' purchase intention and online marketing in an online environment or similar thesis, and at the long run find average. Thus, the following works were reviewed to in order to the number of respondents to the questionnaire:

Table 3.1: Sampling Method

SN	Author	Number of respondents
	Tran (2024).	142
	Alsalihi (2021)	193
	Kumra, R., & Arora, S. (2022).	136
	Kumar & Kumar (2020).	156
	Petit (2024)	108
	Zhang (2022).	141
	Pareek and Jain (2012).	125
	Correia (2019).	108

	Ma, Shao, Chen, & Dai, (2020).	207
	Hamacher & Buchkremer (2022).	108
	Average	142.4

(Researcher 2025)

At the end of the review, the average was 142.2. The researcher received 152 responses from people who filled the questionnaire online. Thus, having got a little above the average, the researcher proceeded to analysis.

3.4 Research tool and data gathering method

This study used structured questionnaire to gather empirical data. Questionnaire is technique for gathering data that enables the researcher to identify respondents' thoughts, feelings, and motivations regarding the research question in a quantitative form.

The questionnaire was divided into two sections, Section A (demographic information) and Section B (the section that focused on the further statement questions on the central topic of the thesis: “Visuals as digital sensory marketing factors affecting customer's purchase intention online”. The demographic section gauged information on age, gender, educational level, and frequency of purchase of beauty products.

On the other hand, the section consists of statement questions on “Visuals as digital sensory marketing factors affecting customer's purchase intention online”. Consisting of sixteen questions subdivided under the categories of hypothetical statements (see Appendix). To come up with the questionnaire, the researcher adapted question statements from past research works, viz: Correia (2019) Pareek & Jain (2012), and Zhang (2022),

To administer data, the questionnaire was transposed into Google document and hosted online for three (3) weeks, during which 152 responses were received.

3.5 Questionnaire development

The researcher leveraged secondary data for instance past thesis, journal articles to develop the questionnaire. In the same vein, past works also provided valid measurements for all the variables. The “intention to purchase beauty products” served as the dependent variable, mediating variable include “online marketing”, “consumer behaviour”, “sensory marketing” and “digital marketing” and the was

“Visual Elements” served as the independent variables. The questionnaire was developed from past work that were consulted while writing the literature review.

Table 3.2: Definition of operational terms

SN	Construct	Items	Authors	Scale
	Purchase intention	4	Srivastava (2023) and Su, Li, & Li (2019)	5 likert scale
	Sensory marketing	4	Petit, Velasco, & Spence (2019), Kumar & Kumar (2020)	5 likert scale
	Digital marketing	3	Mohamed, Wong & Pan (2022) and Jayadeva (2022).	5 likert scale
	Consumer behaviour	2	Khan, Liang & Shahzad (2015)	5 likert scale
	Online marketing	5	Birgau (2023)	5 likert scale
	Visual elements	6	Bigné, Chatzipanagiotou & Ruiz (2020)	5 likert scale
	Total no. of items	24		
	Demographic questions	4		

(Researcher 2025)

3.6 Method of data analysis

According to Krippendorff (2004), data analysis refers to a precise approach and/or methodology that determines themes and classifications of data by using the collected data in a quantitative or qualitative manner. To analyse data for this work, SPSS data pack was used. The analysis consists of descriptive analysis and correlational analysis.

3.7 Hypothesis

H1: The use of bold or visually appealing colours in product presentations positively influences customers' purchase intention for beauty products online.

H2: High-quality, visually appealing product images and brand logos positively influence customers' purchase intention for beauty products online.

H3: Product demonstration videos that showcase usage and results positively influence customers' purchase intention for beauty products online more than static product images.

H4: A visually appealing and user-friendly website design positively influences customers' purchase intention for beauty products online by enhancing perceived diagnosticity.

H5: Clear, aesthetically pleasing typography in product descriptions and website content positively influences customers' purchase intention for beauty products online by improving readability and perceived product quality.

3.8 Ethical consideration

One requirement for meaningful research is ethics, which emphasises that appropriate ethical issues should be taken into consideration while carrying out a research endeavour. Also, in the context of research endeavour, ethics concerns moral guide (ethical conduct) which affects people's choices and relationships with others. Thus, ethical research is such that respects all rights of the participants. Research should, therefore, be planned such that none of the respondents will suffer harm, right violation or embarrassment as a consequence. This allows the researcher to inform participants on the nature and goal of the study, as well as their rights (Pillai & Kaushal, 2020). On the basis of this context, the following facets of research ethics were addressed:

For the secondary data, the sources of all the materials obtained for the theoretical and other sections were cited and referenced accordingly, and the researcher included all cited works in the bibliography. For the empirical research, the researcher in the introduction of the questionnaire, stated the purpose of the research, and seek the consent of the respondents – making it known it is a matter of voluntary participation, which suggests that none of the respondents was coerced into answering the questionnaire. Also, participants were given enough time, three weeks, to answer the questionnaire, hence they have enough time to think of answering the questionnaire or not. Similarly, the questionnaire was designed in a way that respondents can edit responses. Hence, where one had a second thought that the answer earlier provided was not accurate, they could edit such.

The researcher also plotted to the respondents that the responses are meant for researcher purposes and that responses will only be used for that purpose and be kept anonymous. This was strictly adhered to.

4. ANALYSIS AND DISCUSSION OF EMPIRICAL FINDINGS FOR VISUALS AS DIGITAL SENSORY MARKETING FACTORS AFFECTING CUSTOMER'S PURCHASE INTENTION ONLINE

The data analysis, which was done in two methods, is one of the work's conclusions. The first step involves calculating the construct's reliability using Cronbach's alpha, which was computed using IBM SPSS 20 software, then analysing the measurement model using Confirmatory Factor Analysis (CFA). We performed CFA by first determining the factor loadings, or individual dependability of the items, and then calculating and analysing AVE and internal consistency.

4.1 Demographics

There is a total of sample size: 152 respondents with no missing data. For Age Distribution, the largest age group was Between 35-44 years old, comprising 41.4% (63 respondents), this was followed by Between 25-34 years at 18.4% (28 respondents). Also, between 45-54 years is made up 17.1% (26 respondents), between 18-24 years represented 9.2% (14 respondents), 55 and above accounted for 8.6% (13 respondents) and the smallest group was Below 18 at 5.3% (8 respondents).

In the case of Gender Distribution, male respondents were the majority at 55.3% (84 respondents), this was followed by female respondents made up 39.5% (60 respondents), 4.6% (7 respondents) preferred not to say and 0.7% (1 respondent) was identified as Third gender/non-binary

For the Educational Level of respondents, bachelor's degree holders were the largest group at 36.8% (56 respondents), followed by Master's degree or higher at 26.3% (40 respondents), college graduates represented 15.8% (24 respondents) and secondary/High school graduates made up 12.5% (19 respondents), PhD/Doctors accounted for 6.6% (10 respondents), and professors were the smallest group at 2.0% (3 respondents).

For frequency of purchase of Beauty Products in the Last 6 Months, 43.4% (66 respondents) purchased 2-3 times, 34.2% (52 respondents) purchased 4-5 or more times, 22.4% (34 respondents) purchased once.

Table 4.1: Age of respondents

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 55 and above	13	8.6	8.6	8.6
Below 18	8	5.3	5.3	13.8
Between 18-24	14	9.2	9.2	23.0
Between 25-34	28	18.4	18.4	41.4
Between 35-44	63	41.4	41.4	82.9
Between 45-54	26	17.1	17.1	100.0
Total	152	100.0	100.0	

Table 4.2: Gender of respondents

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Female	60	39.5	39.5	39.5
Male	84	55.3	55.3	94.7
Prefer not to say	7	4.6	4.6	99.3
Third gender/ non-binary	1	.7	.7	100.0
Total	152	100.0	100.0	

Table 4.3: Educational qualifications of respondents

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Bachelor's degree or Equivalent	56	36.8	36.8	36.8
College graduate	24	15.8	15.8	52.6
Master's degree or higher	40	26.3	26.3	78.9
PhD/ Doctor	10	6.6	6.6	85.5
Professor	3	2.0	2.0	87.5
Secondary/ High school or Equivalent	19	12.5	12.5	100.0
Total	152	100.0	100.0	

Table 4.4: Number of times of purchasing beauty products over six months

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 2-3 times	66	43.4	43.4	43.4
4-5 or more	52	34.2	34.2	77.6
Once	34	22.4	22.4	100.0
Total	152	100.0	100.0	

4.2: Reliability

The reliability analysis was carried out using Cronbach's Alpha, which is a measure of internal consistency reliability. The analysis is conducted on 17 items (variables) that are related to different constructs (H1Bold through to H5_B). The Case Processing Summary shows:

- a. Total sample size of 152 respondents
- b. All 152 cases (100%) were valid with no missing data
- c. No cases were excluded from the analysis

The key finding is the Cronbach's Alpha coefficient. Cronbach's Alpha = 0.953, This is an excellent reliability score as it is well above the generally accepted threshold of 0.70. Also, a value above 0.90 indicates very high internal consistency among the 17 items. This suggests that these items are strongly related and measuring similar underlying constructs

In practical terms, this means the measurement instrument (questionnaire/scale) is highly reliable. There is also strong internal consistency among the items. The items work well together in measuring the intended construct, and the responses are consistent and dependable.

Table 4.5: Reliability Testing

	N	%
Cases Valid	152	100.0
Excluded ^a	0	.0
Total	152	100.0

Question validity and reliability Statistics

Cronbach's Alpha	No of items	Cronbach Alfa
Actual Self Congruity	5	.953
Total Self congruity	5	.953

4.3: Correlation

From the above table, the demographics in relation to beauty product purchase behavior show that age has a weak positive correlation ($r = 0.212$, $p < 0.01$) with beauty product purchases. Gender shows no

significant correlation ($r = 0.042$, $p > 0.05$) with purchase frequency. Education level has a weak positive correlation ($r = 0.168$, $p < 0.05$) with beauty product purchases.

Demographic Interrelationships show that age and gender show moderate correlation ($r = 0.309$, $p < 0.01$). Age and education level show moderate correlation ($r = 0.484$, $p < 0.01$). Gender and education level are not significantly correlated ($r = 0.129$, $p > 0.05$).

Table 4.6 Correlations

		What is your age?	What is your gender?	What is your level of education?
What is your age?	Pearson Correlation			
	Sig. (2-tailed)			
		152		.484**
What is your gender?	N		.309**	
	Pearson Correlation	.000	152	.000
	Sig. (2-tailed)		.129	152
What is your level of education?	N	152	.115	152
	Pearson Correlation	.484**	152	.168*
	Sig. (2-tailed)	.000	.042	.038
How many times have you bought a beauty product over the last 6 months?	N	152	.609	152
	Pearson Correlation	.212**	152	.089
	Sig. (2-tailed)	.009	.052	.278
	N	152		

4.4 CONFIRMATORY ANALYSIS

Table 4.7: Confirmatory Analysis

	0	1	2	3	4
H1: Bold	0.332956	0.736078	-0.027721	0.020420	0.0
H2:	0.417214	0.764017	0.172541	0.093286	0.0
H3:	0.671435	0.362895	0.027421	0.242021	0.0
H4:	0.717837	0.304880	-0.035330	-0.029524	0.0
H5:	0.717859	0.370780	0.244782	0.019377	0.0

From the confirmatory factor analysis (CFA) results, which examine how well the measured variables represent the underlying constructs. The following first set of factors were tested

1. H4 (Website design): 0.718 - Strongest loading
2. H5 (Typography): 0.718 - Equally strong loading
3. H3 (Videos): 0.671 - Strong loading
4. H2 (Images/logos): 0.417 - Moderate loading
5. H1 (Bold colors): 0.333 - Lowest loading

The result therefore showed as for factor 1

- a. H2 (Images/logos): 0.764 - Strongest loading
- b. H1 (Bold colors): 0.736 - Strong loading
- c. H3-H5: Lower loadings (0.304-0.371)

Factor 2:

- a. H5 (Typography): 0.245 - Highest loading
- b. H2 (Images/logos): 0.173 - Moderate loading
- c. Other loadings are very low or negative

Factor 3:

- a. H3 (Videos): 0.242 - Highest loading
- b. Other loadings are very low

The Key Insights from the above is that Website design and typography show the strongest relationship with the underlying construct, Videos also show a strong relationship, Colours and images show weaker relationships in this factor. Secondary factors show strong relationships with images/logos and bold colours and suggest these visual elements might form a distinct sub-dimension.

The analysis reveals a multi-dimensional structure in how visual elements influence purchase intention, website design, typography, and videos form one strong cluster, and colours and images form another cluster.

By implication, the hypotheses are supported but with different strengths H4 and H5 (website design and typography) show the strongest support, H3 (videos) shows strong support and H2 and H1 (images/logos and bold colors) show moderate support but in a different dimension.

Ther practical recommendations from this is that Primary focus should be on overall website design and typography, Secondary focus should be on video content and colours and images are important but might work through a different mechanism. And design Strategy should be considered.

- a. Consider an integrated approach that prioritizes overall website design
- b. Treat colours and images as a separate but complementary strategy
- c. Ensure typography receives as much attention as overall design

Paired T-Test

These paired t-test results for these hypotheses about visual elements and beauty product purchase intentions. With a sample size of 152 respondents, the study used paired t-tests to compare responses between visual elements (H1-H5) and demographic/behavioural variables. Thus, significance level: 95% confidence interval ($\alpha = 0.05$). For all hypotheses (H1-H5), when paired with each demographic variable, Age, Gender, Education level and Beauty product purchase frequency, all tests showed statistically significant differences ($p < 0.001$, as indicated by Sig. (2-tailed) = 0.000).

For Mean Differences, Comparing with Age:

1. H1 (Bold colours): Mean difference = 0.638

2. H2 (Images/logos): Mean difference = 0.862
3. H3 (Videos): Mean difference = 0.875
4. H4 (Website design): Mean difference = 0.868
5. H5 (Typography): Mean difference = 0.980

When compared with Gender it was shown that the largest mean differences (2.750-2.987). In comparison with Education, Moderate mean differences is 1.408-1.645. Comparing with Purchase Frequency, Large mean differences (2.336-2.572). Hence, most correlations were weak and not statistically significant, except for H3 and gender showed a significant negative correlation ($r = -0.167$, $p = 0.039$)

Therefore, all five hypotheses are supported by the data, indicating that Visual elements (bold colors, images/logos, videos, website design, and typography) significantly influence online purchase intentions for beauty products. The impact is consistent across different demographic variables, the strongest effects were observed in relation to gender and purchase frequency, Website design (H4) and videos (H3) showed particularly strong positive influences. This suggests that investing in visual elements, particularly website design and video content, could be effective in driving online beauty product sales.

4.5 Discussion of hypothesis

This section presents the findings of the study as well as some intriguing conclusions drawn from it in relation to the hypothesis statement. This work examined visuals as digital sensory marketing factors affecting customer's purchase intention online. The findings based on hypothesis are as below. Overall, there is a strong correlation between items within each hypothesis group.

Table 4.8: Hypothesis Table

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	H1 : Bold	3.45	152	1.331	.108
	What is your age?	2.82	152	1.231	.100
Pair 2	H2:	3.68	152	1.248	.101
	What is your age?	2.82	152	1.231	.100
Pair 3	H3:	3.69	152	1.169	.095
	What is your age?	2.82	152	1.231	.100
Pair 4	H4:	3.68	152	1.242	.101
	What is your age?	2.82	152	1.231	.100
Pair 5	H5:	3.80	152	1.231	.100
	What is your age?	2.82	152	1.231	.100

Pair 6	H1 : Bold	3.45	152	1.331	.108
	What is your gender?	.70	152	.708	.057
Pair 7	H2:	3.68	152	1.248	.101
	What is your gender?	.70	152	.708	.057
Pair 8	H3:	3.69	152	1.169	.095
	What is your gender?	.70	152	.708	.057
Pair 9	H4:	3.68	152	1.242	.101
	What is your gender?	.70	152	.708	.057
Pair 10	H5:	3.57	152	1.259	.102
	What is your gender?	.70	152	.708	.057
Pair 11	H1 : Bold	3.45	152	1.331	.108
	What is your level of education?	2.05	152	1.170	.095
Pair 12	H2:	3.68	152	1.248	.101
	What is your level of education?	2.05	152	1.170	.095
Pair 13	H3:	3.69	152	1.169	.095
	What is your level of education?	2.05	152	1.170	.095
Pair 14	H4:	3.68	152	1.242	.101
	What is your level of education?	2.05	152	1.170	.095
Pair 15	H5:	3.57	152	1.259	.102
	What is your level of education?	2.05	152	1.170	.095
Pair 16	H1 : Bold	3.45	152	1.331	.108
	How many times have you bought a beauty product over the last 6 months?	1.12	152	.745	.060

These paired t-test results for these hypotheses about visual elements and beauty product purchase intentions. Let's break this down systematically:

1. Overview of the Analysis:

The study used paired t-tests to compare responses between visual elements (H1-H5) and demographic/behavioral variables

Sample size: 152 respondents

Significance level: 95% confidence interval ($\alpha = 0.05$) shows a level of acceptance.

2. Key Findings for Each Hypothesis:

For all hypotheses (H1-H5), when paired with each demographic variable:

- Age
- Gender
- Education level
- Beauty product purchase frequency

All tests showed statistically significant differences ($p < 0.001$, as indicated by Sig. (2-tailed) = 0.000)

3. Mean Differences:

Comparing with Age:

- H1 (Bold colours): Mean difference = 0.638
- H2 (Images/logos): Mean difference = 0.862
- H3 (Videos): Mean difference = 0.875
- H4 (Website design): Mean difference = 0.868
- H5 (Typography): Mean difference = 0.980

Comparing with Gender:

- Showed the largest mean differences (2.750-2.987)

Comparing with Education:

- Moderate mean differences (1.408-1.645)

Comparing with Purchase Frequency:

- Large mean differences (2.336-2.572)

Most correlations were weak and not statistically significant, except for:

- H3 and gender showed a significant negative correlation ($r = -0.167$, $p = 0.039$)

H1: “Visually appealing colours for beauty products positively influences customer's purchase intention online” items show strong correlations ($r > 0.7$) with each other

H2: “Visually appealing images and logos for beauty products positively influences customer's purchase intention online” items show moderate to strong correlations (r ranging from 0.5 to 0.8) within their group.

H3: “Visually appealing videos for beauty products positively influences customer's purchase intention online” items show moderate to strong correlations (r ranging from 0.5 to 0.8) within their group.

H4: “Visually appealing website design for beauty products positively influences customer's purchase intention online” items show moderate to strong correlations (r ranging from 0.5 to 0.8) within their group.

H5: “Visually appealing typography for beauty products positively influences customer's purchase intention online”

Overall, cross-hypothesis correlations are generally moderate (r ranging from 0.3 to 0.6).

Since all these hypotheses were generally accepted, it is clear that customers' intentions to purchase beauty products are significantly positively impacted by visual sensory marketing.

Most hypothesis-related variables show significant correlations with each other ($p < 0.01$). The correlations between demographic variables and hypothesis items are generally weak or non-significant. Purchase frequency shows minimal correlation with the hypothesis items.

Most correlations between hypothesis items are significant at the 0.01 level. Demographic variables show more varied significance levels. Sample size ($N=152$) is consistent across all correlations

5. CONCLUSION AND RECOMMENDATIONS

5.1 Summary of the Findings

From the findings of this research, evidently, visuals as digital sensory marketing factors affect customer's purchase intention online. This is as a result that consumers are usually engaged based on visuals online and that in turns pull their intention to purchase. Thus, in the lights of construct of this work the following are the summary of findings:

From the finding of this work, the impact of various visual elements in digital marketing on a customer's behaviour in making an online purchase is a major tool for online marketing. Thus, based on the theoretical construct:

1. Solid colour which includes the use of certain hues and colour schemes that evoke connections and sentiments in customers have strong impact on consumer purchasing decisions. In this case, consistent use of trademark colours promotes brand recognition and confidence in consumers.
2. Images and Logos that are eye-catching have the ability to attract consumers and promote a favourable brand reputation; as it serves as a visual representation of the business, logos aid in brand recognition and recall.
3. Also, by the finding of this research, the overall layout, usability, and aesthetic appeal of a website may have an impact on the user experience and likelihood of making a purchase. A well-designed, responsive, and visually appealing website may boost customer engagement and trust.
4. The work also indicated that brand's personality and tone may be conveyed via font choices, sizes, and styles, which can affect the readability and overall aesthetic appeal of the material. Typography that is legible and consistent may enhance a brand's visual identity and user experience.
5. Similarly, it has been found that captivating and visually appealing videos attract viewers and effectively communicate the company's message. Thus, a brand that add videos to its digital marketing strategy will increase customer engagement and enhance the user experience in general.
6. In the same manner telling a tale with pictures improves brand memory and relatability while also strengthening the audience's emotional connection. Strong visual narratives may effectively communicate the company's beliefs, mission, and unique selling point.

7. Nostalgia: Graphics may be used to appeal to the customer's emotional memories and create a feeling of familiarity and trust. Features that evoke nostalgia, such retro-inspired logos or designs, might help customers feel more emotionally connected to the company.

As a result, digital marketing often creates an emotional connection with its target audience. This bond may be strengthened by using emotionally charged visuals that inspire sentiments of pleasure, excitement, or community. By using emotional appeals, digital marketers may increase brand loyalty, customer engagement, and eventually purchase intention. By incorporating these visual elements and emotional factors into their digital marketing strategies, companies may also provide an engaging online experience that positively influences consumers' buy intentions.

5.2 Implications

5.2.1 Theoretical Implications

The following are the theoretical implications of this research endeavour:

This work has further enhanced and expanded the Stimulus-Organism-Response (SOR) Model, by suggesting that visual stimuli by a stimulus have the capacity to influence consumer's cognitive and emotional responses, which definitely influence consumer purchase intentions as a way of response to stimulus. In all, this work further reinforces the benefits of sensory marketing in influencing consumer purchase intention.

The work also reinforces emotional branding. Which implies that the use of visuals in marketing beauty products underpins the function of “emotional branding”. Thus, effective use of visuals in advertising evokes consumers' emotions, creating a stronger connection with a brand as well reinforcing consumer purchase decisions.

The work further implies that the use of visuals can serve as a social proof for a brand, whereby consumers will be influenced by seeing others' engagement and endorsement with a product or brand.

This work also implies that the development of digital marketing strategy is necessary for marketers, serving as strategic marketing theory, as to develop tactics which see visual content as a major aspect of their digital marketing strategies.

In the long run, through this empirical evidence, the work enhances theoretical earlier arguments in the context of digital sensory marketing. This is as it has showcased more theoretical evidence on the role of visuals on consumer purchase intentions.

5.2.2 Practical Implications

The following implications as the outcomes of this work will help in businesses and managers alike:

Based on the outcome of this research, marketers should adopt the use of visual content, i.e. videos, images and other graphics, to catch and sustain the attention of customers. This is because visuals are easily processed than text, this can result in higher interaction and increased the retention of consumers across digital platforms. Also, the result of this research suggests an improved brand recall when a brand used compelling and consistent visuals. Brands should therefore develop a compelling visual identity for itself to catch up with their target audience.

It also suggests that beauty brands are adaptable to emerging technologies. This is as emerging technologies such as augmented reality (AR) helps in exploring innovative strategies into incorporating visual as marketing strategies.

When this is implemented, brands will be able to effectively leverage visuals as a compelling tool in digital sensory marketing to reinforce consumer engagement.

5.4 Limitations to this research endeavour

The following reasons make it difficult to generalise the research's findings:

When looking at the factors influencing online consumer purchase intention in digital sensory marketing, it is important to be aware of possible research restrictions. Oversimplifying complicated human emotions and actions is a major disadvantage of using a quantitative approach. Also, while quantitative data may provide useful information about patterns and relationships, it may not be sufficient to capture the complex and multifaceted nature of sensory experiences and their effect on customer behaviour.

Yet additional limitation to the generalisation of this work is the reliance on self-reported data from surveys (questionnaires). This method is vulnerable to response bias and may not fully represent participants' true attitudes and behaviours.

Furthermore, the limited generalizability of the study findings is subject to the specific sample group that was used.

Due to the rapid changes in digital technology and marketing strategies, doing research that remains relevant over time is becoming more challenging. What may be true now for sensory marketing aspects driving purchase intention may not be true tomorrow due to changing consumer preferences and technological advancements.

Finding willing interview respondents has been one of the most obstacles faced throughout this study; the main causes of these obstacles have been time, money, and inhibitions connected to distance. It implies that a different outcome would have most likely been obtained with a bigger sample size.

The primary method of data collection for this study was interviews; surveys were preferred over other research techniques, which further restricted the application of the study's findings. The results would have been different if this study had used a different design, a mixed methods approach in actual practice, or any other instrument in addition to interviews.

The use of Lithuania as the research context or scope further constrained the study's conclusions; if the study had been conducted in the context or scope of another nation, the results may have been different.

The limitations restrict how far the study's findings may be applied. The quality of the study's conclusions would therefore depend on how well the respondents were able to honestly and objectively communicate their opinions throughout the interview. The researcher does, however, permit a comprehensive analysis of the research process in order to avoid many variances and research faults.

5.4 Suggestions for future research

Given the limitations of this research, future research works should endeavour to examine various ways in which the various visual types e.g., videos, infographics, static images, 3D models, on the purchase intentions of customers. The understanding of this will help marketers to appropriately marshal their marketing strategies.

Given the global nature and the diversity of consumers from different cultural backgrounds in an online shopping context, further research should endeavour to explore how cultural diversity affects visual marketing strategies. This will provide understanding of how brands will adapt visuals to captivate consumers from different cultural backgrounds.

Also, conducting research with a different methodological approach is necessary as this may give a different outcome.

Furthermore, future endeavours should be geared to investigate the relationship between visuals and other sensory marketing elements, like scents, touch or music, in order to develop a full orbbed understanding of the impact of sensory marketing and consumer purchase intention in an online environment.

Moreover, other future endeavours should be focused on other areas different from beauty products in relation to the effectiveness of visuals as marketing strategies. Such industries or businesses may include electronics, foods, and fashion. Doing this will help to identify best practice for each industry.

The goal of these recommendations is to broaden the knowledge of how visuals act as digital sensory marketing factors as well as their impacts on online purchase intentions. It will also provide valuable opinions for future academic research and practical business applications.

REFERENCES

1. Addo, P., Fang, J., Asare, A., & Kulbo, N. (2021). Customer engagement and purchase intention in live-streaming digital marketing platforms. *The Service Industries Journal*, 41, 767 - 786. <https://doi.org/10.1080/02642069.2021.1905798>.
2. Akhtar, I., (2016). Research Design. *research in social science: Interdisciplinary perspectives*, 68-84.
3. Ali, A., Abbass, A., & Farid, N. (2020). FACTORS INFLUENCING CUSTOMERS' PURCHASE INTENTION IN SOCIAL COMMERCE. *International Review of Management and Marketing*, 10, 63-73. <https://doi.org/10.32479/irmm.10097>.
4. Ali, S., Khan, A., & Idrees, M. (2022). THE NEXUS BETWEEN DIGITAL MARKETING AND CONSUMER PURCHASE INTENTION OF APPAREL ITEMS – A MULTI-REGRESSION APPROACH. *Pakistan Journal of Social Research*. <https://doi.org/10.52567/pjsr.v4i1.934>.
5. Almandeel, M., Ukhova, A., & Savelieva, I. (2020). ANALYSIS OF THE IMPACT OF SOCIAL NETWORKS ON CUSTOMERS' DECISION TO BUY ONLINE: RESEARCH CONCEPT. *Bulletin of Udmurt University. Series Economics and Law*. <https://doi.org/10.35634/2412-9593-2020-30-6-787-791>.
6. Alsalihi A. O. A. (2021). Exploring the impact of sensory marketing on consumer purchase intention using fuzzy logic. Master's thesis submitted to the Marketing Program Near East University Institute of Graduate Studies, Nicosia.
7. Alwan, M., & Alshurideh, M. (2022). The effect of digital marketing on purchase intention: Moderating effect of brand equity. *International Journal of Data and Network Science*. <https://doi.org/10.5267/j.ijdns.2022.2.012>.
8. Anuj, A. & Anuj, P. (2023). Impact of “Social Networking Sites” and “Online Purchase Intention”: A Quantitative Investigation. *PsychologyandEducation*. <https://doi.org/10.48047/pne.2018.55.1.85>.
9. Apasrawirote, D., & Yawised, K. (2022). Factors Influencing the Behavioral and Purchase Intention on Live-streaming Shopping. *Asian Journal of Business Research*. <https://doi.org/10.14707/ajbr.220119>.
10. Apasrawirote, D., & Yawised, K. (2022). Factors Influencing the Behavioral and Purchase Intention on Live-streaming Shopping. *Asian Journal of Business Research*. <https://doi.org/10.14707/ajbr.220119>.

11. Astoriano, L., D., G., & R., M. (2022). The Impact of Digital Marketing on Customer Buying Intention of Customers in the Philippines. *Journal of Business and Management Studies*. <https://doi.org/10.32996/jbms.2022.4.2.29>.
12. Astuti, M., & Susanto, P. (2020). The Effects of Trust, Shopping Orientation, and Social Media Marketing on Online Purchase Intention: A Literature Review. . <https://doi.org/10.2991/aebmr.k.201126.077>.
13. Athapaththu, J., & Kulathunga, D. (2018). Factors Affecting Online Purchase Intention: Effects of Technology and Social Commerce. *International Business Research*. <https://doi.org/10.5539/IBR.V11N10P111>.
14. Bigné, E., Chatzipanagiotou, K., & Ruiz, C. (2020). Pictorial content, sequence of conflicting online reviews and consumer decision-making: The stimulus-organism-response model revisited. *Journal of Business Research*. <https://doi.org/10.1016/j.jbusres.2019.11.031>.
15. Birgau, V. (2023). The effect of digital marketing and online payment systems on customers' purchase decision. *Culegere de lucrari stiintifice: Simpozion stiintific al tinerilor cercetatori*, vol 2. <https://doi.org/10.53486/9789975359030.14>.
16. Cha, J. (2011). EXPLORING THE INTERNET AS A UNIQUE SHOPPING CHANNEL TO SELL BOTH REAL AND VIRTUAL ITEMS: A COMPARISON OF FACTORS AFFECTING PURCHASE INTENTION AND CONSUMER CHARACTERISTICS. *Journal of Electronic Commerce Research*, 12, 115.
17. Chauhan, H. (2020). Role of Digital Advertising on Consumer Purchase Intention: An Empirical Study of Retail Outlets in India. *TEST Engineering & Management*. <https://doi.org/10.52783/testmagazine.v82.14573>.
18. Cho, Y., & Sagynov, E. (2015). Exploring Factors That Affect Usefulness, Ease Of Use, Trust, And Purchase Intention In The Online Environment. , 19, 21-36. <https://doi.org/10.19030/IJMIS.V19I1.9086>.
19. Clarence, C., & Keni, K. (2022). Purchase intention predicting factors in Indonesian fashion brands. *Jurnal Manajemen Maranatha*. <https://doi.org/10.28932/jmm.v21i2.4329>.
20. Clarence, C., & Keni, K. (2022). The Prediction of Purchase Intention Based on Digital Marketing, Customer Engagement, and Brand Preference. *Proceedings of the tenth International Conference on*

Entrepreneurship and Business Management 2021 (ICEBM 2021).
<https://doi.org/10.2991/aebmr.k.220501.073>.

21. Cooper, R., & Shallice, T. (1995). Soar and the case for unified theories of cognition. *Cognition*, 55, 115-149. [https://doi.org/10.1016/0010-0277\(94\)00644-Z](https://doi.org/10.1016/0010-0277(94)00644-Z).
22. Correia, C.F. (2019). Drivers of emotions and purchase intention in virtual supermarket setting: Explore the rule of mental imagery, product involvement and presence. A thesis submitted as partial requirement for the conferral of master's in marketing, ISCTE Business School, Departamento de Marketing.
23. Dahal, A., Acharya, A., Shilpakar, S., Risal, P., Narasariya, A., & Lawati, M. (2023). Effect of Mobile Marketing on Online Purchase Intention in Urban Area. *New Perspective: Journal of Business and Economics*. <https://doi.org/10.3126/npjbe.v6i1.58906>.
24. Dash, G., Kiefer, K., & Paul, J. (2021). Marketing-to-Millennials: Marketing 4.0, customer satisfaction and purchase intention. *Journal of Business Research*. <https://doi.org/10.1016/j.jbusres.2020.10.016>.
25. Dewi, C., Mohaidin, Z., & Murshid, M. (2019). Determinants of online purchase intention: a PLS-SEM approach: evidence from Indonesia. *Journal of Asia Business Studies*. <https://doi.org/10.1108/jabs-03-2019-0086>.
26. Duong, C. (2023). Applying the stimulus-organism-response theory to investigate determinants of students' social entrepreneurship: moderation role of perceived university support. *Social Enterprise Journal*. <https://doi.org/10.1108/sej-10-2022-0091>.
27. Febriani, R., Sholahuddin, M., Kuswati, R., & S. (2022). Do Artificial Intelligence and Digital Marketing Impact Purchase Intention Mediated by Perceived Value?. *Journal of Business and Management Studies*. <https://doi.org/10.32996/jbms.2022.4.4.28>.
28. Gawas, A., N., Kulkarni, P., & Mehendale, S. (2018). The Role of Social Media Marketing in Customer Purchase Intent – A Methodological and Thematic Review. *Asian Journal of Management*, 9, 761-766. <https://doi.org/10.5958/2321-5763.2018.00119.1>.
29. Gülsoy, M., & Kocer, L. (2023). THE EFFECT ON DIGITAL CONTENT MARKETİNG ON ONLINE PURCHASE INTENTION: THE MODERATOR ROLE OF AGE AND GENDER VARIABLES. *Erciyes Akademi*. <https://doi.org/10.48070/erciyesakademi.1232623>.

30. Hadjidimos, A. (2000). Successive overrelaxation (SOR) and related methods. *Journal of Computational and Applied Mathematics*, 123, 177-199. [https://doi.org/10.1016/S0377-0427\(00\)00403-9](https://doi.org/10.1016/S0377-0427(00)00403-9).
31. Hadjidimos, A., & Yeyios, A. (1991). Some recent results on the modified SOR theory. *Linear Algebra and its Applications*, 5-21. [https://doi.org/10.1016/0024-3795\(91\)90370-C](https://doi.org/10.1016/0024-3795(91)90370-C).
32. Hamacher, K., & Buchkremer, R. (2022). Measuring online sensory consumer experience: introducing the online sensory marketing index (OSMI) as a Structural Modeling Approach. *Journal of Theoretical and Applied Electronic Commerce Research*, 17(2), 751-772. <https://doi.org/10.3390/jtaer17020039>
33. Heller, J., Chylinski, M., Ruyter, K., Mahr, D., & Keeling, D. (2019). Touching the Untouchable: Exploring Multi-Sensory Augmented Reality in the Context of Online Retailing. *Journal of Retailing*. <https://doi.org/10.1016/j.jretai.2019.10.008>.
34. Hochreiter, V., Benedetto, C., & Loesch, M. (2023). The Stimulus-Organism-Response (S-O-R) Paradigm as a Guiding Principle in Environmental Psychology: Comparison of its Usage in Consumer Behavior and Organizational Culture and Leadership Theory. *Journal of entrepreneurship and business development*. <https://doi.org/10.18775/jebd.31.5001>.
35. Hong, T., & Kim, E. (2012). Segmenting customers in online stores based on factors that affect the customer's intention to purchase. *Expert Syst. Appl.*, 39, 2127-2131. <https://doi.org/10.1016/j.eswa.2011.07.114>.
36. Hsieh, J., & Tseng, C. (2018). Exploring Social Influence on Hedonic Buying of Digital Goods - Online Games' Virtual Items. *Journal of Electronic Commerce Research*, 19, 164.
37. Jacoby, J. (2002). Stimulus-Organism-Response Reconsidered: An Evolutionary Step in Modeling (Consumer) Behavior. *Journal of Consumer Psychology*, 12, 51-57. https://doi.org/10.1207/S15327663JCP1201_05.
38. Jayadeva, S. (2022). Impact of Digital Marketing on Customer's Purchase. *ECS Transactions*. <https://doi.org/10.1149/10701.15165ecst>.
39. Jeyakumar, J., & Saravanan, P. (2023). IMPACT OF DIGITAL MARKETING ON CONSUMER BUYING BEHAVIOUR. *INTERNATIONAL JOURNAL OF SCIENTIFIC RESEARCH IN ENGINEERING AND MANAGEMENT*. <https://doi.org/10.55041/ijsrem18894>.

40. Jiang, Q., Li, Y., Wang, H., & Xie, D. (2023). Analysis of the Influential Factors of Consumers' Purchase Intention in Online Shopping. *Lecture Notes in Education Psychology and Public Media*. <https://doi.org/10.54254/2753-7048/6/20220352>.
41. Kadyan, J. (2020). Consumer Online Buying Behavior - An Exploratory Factor Analysis Approach.. *Social Science Research Network*. <https://doi.org/10.2139/SSRN.3789039>.
42. Kaihatu, T. (2020). Purchase intention of fashion product as an impact of digital marketing, mediated by customer engagement in the generation z., 14, 61-66. <https://doi.org/10.9744/PEMASARAN.14.2.61-66>.
43. Khan, S., Liang, Y., & Shahzad, S. (2015). An Empirical Study of Perceived Factors Affecting Customer Satisfaction to Re-Purchase Intention in Online Stores in China. *Journal of Service Science and Management*, 08, 291-305. <https://doi.org/10.4236/JSSM.2015.83032>.
44. Kim, E., & Hong, T. (2010). Segmenting customers in online stores from factors that affect the customer's intention to purchase. 2010 International Conference on Information Society, 383-388. <https://doi.org/10.1109/I-SOCIETY16502.2010.6018733>.
45. Koufaris, M. (2002). Applying the Technology Acceptance Model and Flow Theory to Online Consumer Behavior. *Inf. Syst. Res.*, 13, 205-223. <https://doi.org/10.1287/isre.13.2.205.83>.
46. Krippendorff, K. (2004). *Content analysis: an introduction to its methodology*, 2nd ed. Sage Publications, Inc.
47. Kumar, P. R and Kumar, K. (2020). Role of sensory marketing on consumer behaviour and it's influence on brand equity, *International Journal of Management (IJM)*, 11(7), 1828-1847.
48. Kumar, R. (2019). *Research methodology: A step-by-step guide for beginners*. 5 ed. London: Sage Publication Ltd,
49. Kumra, R., & Arora, S. (2022). Digital Sensory Marketing Factors Affecting Customers' Intentions to Continue Organic Online Purchases during COVID in India. *FIIB Business Review*, 0(0). <https://doi.org/10.1177/23197145221105674>
50. Kumra, Rajeev & Arora, Soma. (2022). Digital Sensory Marketing Factors Affecting Customers' Intentions to Continue Organic Online Purchases during COVID in India. *FIIB Business Review*. 231971452211056. 10.1177/23197145221105674.

51. Laato, S., Islam, A., Farooq, A., & Dhir, A. (2020). Unusual purchasing behavior during the early stages of the COVID-19 pandemic: The stimulus-organism-response approach. *Journal of Retailing and Consumer Services*, 57, 102224 - 102224. <https://doi.org/10.1016/j.jretconser.2020.102224>.
52. Li, C., Chan, O., Chow, Y., Zhang, X., Tong, P., Li, S., Ng, H., & Keung, K. (2022). Evaluating the Effectiveness of Digital Content Marketing Under Mixed Reality Training Platform on the Online Purchase Intention. *Frontiers in Psychology*, 13. <https://doi.org/10.3389/fpsyg.2022.881019>.
53. Liu, Y., Chen, Y., & Zhou, C. (2010). Determinants of Customer Purchase Intention in Electronic Service. 2010 2nd International Conference on E-business and Information System Security, 1-4. <https://doi.org/10.1109/EBISS.2010.5473602>.
54. Ma, R., Shao, B., Chen, J., & Dai, D. (2020). The impacts of online clothes short video display on consumers' perceived intention. Quality. *Information*, 11(2), 87. <https://doi.org/10.3390/info11020087>
55. Masood, O., & Javaria, K. (2016). INERTIA AND ONLINE TRUST LEADING FACTORS AFFECTING CONSUMER REPEAT-PURCHASE INTENTION IN E-COMMERCE (MODERATING ROLE OF ALTERNATIVE ATTRACTION). *The Journal of Internet Banking and Commerce*, 2016.
56. Masri, N., You, J., Ruangkanjanases, A., & Chen, S. (2021). The Effects of Customer Learning and Shopping Value on Intention Purchase and Reuse in a Digital Market: The Institutional Trust–Commitment Perspective. *Sustainability*, 13, 4318. <https://doi.org/10.3390/SU13084318>.
57. Masri, N., You, J., Ruangkanjanases, A., & Chen, S. (2021). The Effects of Customer Learning and Shopping Value on Intention Purchase and Reuse in a Digital Market: The Institutional Trust–Commitment Perspective. *Sustainability*, 13, 4318. <https://doi.org/10.3390/SU13084318>.
58. Mazeed, S., & Kodumagulla, R. (2019). Effectiveness of Social Media Marketing on Customer Purchase Intention. *International Journal of Innovative Technology and Exploring Engineering*. <https://doi.org/10.35940/ijitee.a4402.119119>.
59. Mohamed, K., Wong, W., & Pan, S. (2022). The effect of digital marketing and sales information systems on customer's purchase intention for increasing the sales rate of digital shopping. *Economic Annals-XXI*. <https://doi.org/10.21003/ea.v200-02>.

60. Mondol, E., Salman, N., Rahid, A., & Karim, A. (2021). Determinants of Consumer's Willingness to Purchase Online in Malaysia: The Role of GEN Z's Attitude. *International Journal of Academic Research in Business and Social Sciences*. <https://doi.org/10.6007/ijarbss/v11-i7/10460>.
61. Mukhtar, S., A., C., & Chandra, D. (2023). EXPLORING THE INFLUENCE OF DIGITAL MARKETING ON CONSUMER BEHAVIOR AND LOYALTY. *International Journal of Research - GRANTHAALAYAH*. <https://doi.org/10.29121/granthaalayah.v11.i9.2023.5308>.
62. Murwani, I., Rooseno, E., Cakramihardja, A., & Widjaja, J. (2023). The Impact of Sensory Marketing: Analysis of its Attributes Towards Online Perfum Users' Behavior. *International Journal of Professional Business Review*. <https://doi.org/10.26668/businessreview/2023.v8i9.3439>.
63. Nasution, M., Rossanty, Y., Ariffin, K., & zaini, n. (2019). An empirical examination of the factors influencing consumer's purchase intention toward online shopping. *Journal of Business & Retail Management Research*. <https://doi.org/10.24052/JBRMR/V13IS04/ART-02>.
64. Nv, A., Rodrigo, L., & Pereira, F. (2018). Purchase intent of an electronic product and online consumers reviews: an experiment on the internet. *Journal of Advances in Agriculture*.
65. Pappas, I. (2018). User experience in personalized online shopping: a fuzzy-set analysis. *European Journal of Marketing*. <https://doi.org/10.1108/EJM-10-2017-0707>.
66. Pareek, A. and Jain, A. (2012). Role of sensory marketing in influencing purchase behaviour of consumers. *IJFANS International Journal of Food and Nutritional Sciences*.
67. Pasharibu, Y., Soerijanto, J., & Jie, F. (2020). Intention to buy, interactive marketing, and online purchase decisions. *Jurnal Ekonomi dan Bisnis*. <https://doi.org/10.24914/JEB.V23I2.3398>.
68. Pawar, N. (2020). Type of research and type research design. *Social Research Methodology (An Overview)*, 46-57.
69. Petit, M. (2024). Sensory marketing in luxury industry investigating the impact of senses on consumers purchasing intention. Bachelor's thesis for Marketing Double-Degree Program in International Business, JAMK University of Applied Sciences.
70. Petit, O., Velasco, C., & Spence, C. (2019). Digital Sensory Marketing: Integrating New Technologies into Multisensory Online Experience. *Journal of Interactive Marketing*, 45, 42 - 61. <https://doi.org/10.1016/j.intmar.2018.07.004>.
71. Pillai, A.A. and Kaushal, U. (2020). Research methodology: An introduction to literary studies. *Central Asian Journal of Literature, Philosophy and Culture*, 1(1), 1-12.

72. Rai, A., & Rai, C. (2022). Factors Affecting Online Purchase Intention of Prospects: A Study in Nepalese Context. *Dristikon: A Multidisciplinary Journal*. <https://doi.org/10.3126/dristikon.v12i1.46098>.
73. Sansern, C., Siripipatthanakul, S., & Phayaphrom, B. (2022). The Relationship Between Digital Marketing, Customer Relationship Marketing (CRM), and Online Purchase Intention : The Case of Facebook Live in Thailand. *International Conference On Research And Development (ICORAD)*. <https://doi.org/10.47841/icorad.v1i2.47>.
74. Sardar, A., Manzoor, A., Shaikh, K., & Ali, L. (2021). An Empirical Examination of the Impact of eWom Information on Young Consumers' Online Purchase Intention: Mediating Role of eWom Information Adoption. *SAGE Open*, 11. <https://doi.org/10.1177/21582440211052547>.
75. Seelanatha, S., & Abeynayake, N. (2022). The Effect of Social Media Advertisement Features on the Online Purchase Intention: A Case Study in Sri Lanka. *Sri Lankan Journal of Applied Statistics*. <https://doi.org/10.4038/sljastats.v23i3.8075>.
76. Shiju, B. (2023). Digital Advertising and Its Impact On Online Consumer Buying Behavior. *Journal of Pharmaceutical Negative Results*. <https://doi.org/10.47750/pnr.2022.13.s09.917>.
77. Srivastava, B. (2023). Investigating the Factors Influencing Online Purchase Intention: An Empirical Study. *psychologyandeducation*. <https://doi.org/10.48047/pne.2019.56.1.23>.
78. Su, L., Li, Y., & Li, W. (2019). Understanding Consumers' Purchase Intention for Online Paid Knowledge: A Customer Value Perspective. *Sustainability*. <https://doi.org/10.3390/su11195420>.
79. Sugiarto, A., Lee, C., Huruta, A., Dewi, C., & Chen, A. (2022). Predictors of Pro-Environmental Intention and Behavior: A Perspective of Stimulus–Organism–Response Theory. *Sustainability*. <https://doi.org/10.3390/su142316047>.
80. Tang, Z., Warkentin, M., & Wu, L. (2019). Understanding employees' energy saving behavior from the perspective of stimulus-organism-responses. *Resources, Conservation and Recycling*. <https://doi.org/10.1016/J.RESCONREC.2018.09.030>.
81. Tran, T.N.Q. (2024). Multi-sensory in online shopping: insights into user engagement: A quantitative study to shed a light on consumer behaviour in e-commerce multi-sensory landscape and purchase intention. *A Master Thesis in International Marketing submitted to School of Business, Society & Engineering, Mälardalen University*.

82. Trivedi, T.M. (2022). IMPACT OF DIGITAL CONTENT MARKETING ON PURCHASE INTENTIONS FOR ONLINE SHOPPING POST COVID-19 PANDEMIC. *International Journal of Management, Public Policy and Research*. <https://doi.org/10.55829/010204>.
83. Walkins, M. (2005). *Rudiments of research and research methodologies*. Edinburgh: Thomas Nelson Publishing Company.
84. Wang, L., Zhang, X., Pang, Q., & Bae, K. (2021). A Study on Factors Affecting Customer Satisfaction and Purchase Intention of Digital Cultural Contents. *The Journal of the Korea Contents Association*, 21, 333-346. <https://doi.org/10.5392/JKCA.2021.21.09.333>.
85. Wuisan, D., & Handra, T. (2023). Maximizing Online Marketing Strategy with Digital Advertising. *Startuppreneur Business Digital (SABDA Journal)*. <https://doi.org/10.33050/sabda.v2i1.275>.
86. Yin, J., & Feng, Y. (2021). Digital Advertising Features on Customer Purchase Intention. *Journal of Entrepreneurship and Business*. <https://doi.org/10.17687/jeb.v9i1.416>.
87. Younus, F. (2015). Identifying the Factors Affecting Customer Purchase Intention. *Global Journal of Management and Business Research*, 15.
88. Yuan, C., Moon, H., Wang, S., Yu, X., & Kim, K. (2021). Study on the influencing of B2B parasocial relationship on repeat purchase intention in the online purchasing environment: An empirical study of B2B E-commerce platform. *Industrial Marketing Management*, 92, 101-110. <https://doi.org/10.1016/j.indmarman.2020.11.008>.
89. Yunus, M., Saputra, J., & Muhamma, Z. (2022). Digital marketing, online trust and online purchase intention of e-commerce customers: Mediating the role of customer relationship management. *International Journal of Data and Network Science*. <https://doi.org/10.5267/j.ijdns.2022.2.003>.
90. Zardari, Sajjad & Hussain, Ayaz & Ahmed, Imtiaz & Sultan, Sobia. (2023). Sensory marketing effect on customer buying behavior in fashion industry. 10.13140/RG.2.2.25233.61284.
91. Zhang, M., Qin, F., Wang, G., & Luo, C. (2020). The impact of live video streaming on online purchase intention. *The Service Industries Journal*, 40, 656 - 681. <https://doi.org/10.1080/02642069.2019.1576642>.

92. Zhang, X. (2022). Factors influence purchase intention in marketing communication: An experimental investigation of human images in digital display advertising. A thesis submitted to the Department of Strategic Communication Lund University.

APPENDICES

Appendix 1: Questionnaire

Dear Participant,

Welcome to the online survey of “**VISUALS AS DIGITAL SENSORY MARKETING FACTORS AFFECTING CUSTOMER'S PURCHASE INTENTION ONLINE.**”

This research is conducted as part of the fulfilment of my master's degree in Digital Marketing at the Vilnius University, Lithuania. It is hoped that this should be concluded in the shortest possible time. Thus, I sincerely anticipate your participation/ opinions to inform this research.

By participating in this survey, you acknowledge that you have read and understood the purpose of the research outlined above. Your voluntary participation is appreciated, and all responses provided will be treated with confidentiality.

Please proceed to the survey questions if you agree to participate.

Thank you!

Section A: Demographics

1. What is your age?
 - a. Below 18
 - b. Between 18-24
 - c. Between 25-34
 - d. Between 35-44
 - e. Between 45-54
 - f. 55 and above
2. What is your gender?
 - a. Male
 - b. Female
 - c. Third gender/ non-binary
 - d. Prefer not to say
3. What is your level of education?
 - a. Secondary/ High school or equivalent

- b. College graduate
 - c. Bachelor's degree or equivalent
 - d. Master's degree or higher
4. How many times have you bought a beauty product over the last 6 months?
- a. Once
 - b. 2-3 times
 - c. 4-5, more

Section B: Visuals as Digital Sensory Marketing Factors Affecting Customer's Purchase Intention Online

H1: Visually appealing colours for beauty products positively influences customer's purchase intention online (On a scale of 1 to 5. Please answer the following questions with 5 being the highest possibility)

1. The use of bold colours in advertising beauty products makes me more likely to consider purchasing the product.
- a. 1
 - b. 2
 - c. 3
 - d. 4
 - e. 5
2. Beauty products with visually appealing colours are more attractive to me compared to those with dull colours. (Example; Neutral gray or no colours)
- a. 1
 - b. 2
 - c. 3
 - d. 4
 - e. 5
3. Beauty product with bright and vibrant image colours increase my interest in buying beauty products online.
- a. 1
 - b. 2

c. 3

d. 4

e. 5

4. It is very likely I purchase beauty products that have Colour combinations that are visually pleasing.

a. 1

b. 2

c. 3

d. 4

e. 5

H2: Visually appealing images and logos for beauty products positively influences customer's purchase intention online

1. Beauty products with high-quality images enhance my likelihood of making a purchase online.

a. 1

b. 2

c. 3

d. 4

e. 5

2. My trust in a beauty brand and its products increases with a visually appealing logo.

a. 1

b. 2

c. 3

d. 4

e. 5

3. I pay more attention to beauty products that showcase distinctive and creative logos in an online

a. 1

b. 2

c. 3

d. 4

e. 5

d. 4

e. 5

H3: Visually appealing videos for beauty products positively influences customer's purchase intention online.

1. I am more likely to buy a beauty product after watching an engaging promotional video about it online.

a. 1

b. 2

c. 3

d. 4

e. 5

2. Online videos showcasing beauty products help me understand their benefits better, thereby influencing my purchasing decision positively.

a. 1

b. 2

c. 3

d. 4

e. 5

3. Using video to market beauty products online enhances my perception of the purchase intention.

a. 1

b. 2

c. 3

d. 4

e. 5

H4: Visually appealing website design for beauty products positively influences customer's purchase intention online.

1. A well-designed beauty product's website makes me more likely to explore and purchase from it.

a. 1

b. 2

c. 3

d. 4

e. 5

2. The aesthetic appeal of a beauty product's website positively impacts my perception of its products.

a. 1

b. 2

c. 3

d. 4

e. 5

3. Websites of beauty products that are visually attractive and user-friendly makes me feel more comfortable when I am buying such products online.

a. 1

b. 2

c. 3

d. 4

e. 5

4. I am more likely to return to a website that has an appealing design when looking for beauty products.

a. 1

b. 2

c. 3

d. 4

e. 5

H5: Visually appealing typography for beauty products positively influences customer's purchase intention online

Stylish and clear fonts used in advertising beauty products online make me more interested in the product being advertised.

a. 1

b. 2

c. 3

d. 4

e. 5

The typography used on a beauty product's website affects my perception of the product.

- a. 1
- b. 2
- c. 3
- d. 4
- e. 5

I am more likely to remember a product I see online if it has a unique typography.

- a. 1
- b. 2
- c. 3
- d. 4
- e. 5

Appendix 2: Correlation and Paired T-test Tables

Correlations

[DataSet1]

Correlations

		What is your age?	What is your gender?	What is your level of education?
What is your age?	Pearson Correlation			
	Sig. (2-tailed)		.309**	.484**
	N	152	.000	.000
What is your gender?	Pearson Correlation	.309**		
	Sig. (2-tailed)	.000	.152	.129
	N	152	.129	.115
What is your level of education?	Pearson Correlation	.484**	.115	
	Sig. (2-tailed)	.000	.152	.168*
	N	152	.042	.038
How many times have you bought a beauty product over the last 6 months?	Pearson Correlation	.212**	.609	
	Sig. (2-tailed)	.009	.152	.089
	N	152	.052	.278
H1 : Bold	Pearson Correlation	-.033	.523	
	Sig. (2-tailed)	.682	.152	.001

Correlations

		How many times have you bought a beauty product over the last 6 months?	H1 : Bold	H1 : Bold	H1 : Bold
What is your age?	Pearson Correlation		-.033	-.033	-.054
	Sig. (2-tailed)	.212**	.682	.685	.507
	N	.009			
What is your gender?	Pearson Correlation	152	152	152	152
	Sig. (2-tailed)	.042	.052	.032	.007
	N	.609	.523	.698	.928
What is your level of education?	Pearson Correlation	152	152	152	152
	Sig. (2-tailed)	.160*	.089	.091	.020
	N	.278	.278	.263	.809
	Pearson Correlation	152	152	152	152
	Sig. (2-tailed)	.092	.002	-.002	.072
	N	.258	152	.982	.378
	Pearson Correlation	152	.743**	152	152
	Sig. (2-tailed)	-.002	.000	152	.781**

Correlations

		H1 : Bold	H2:	H2:	H2:
What is your age?	Pearson Correlation	-.048	-.078	-.081	-.056
	Sig. (2-tailed)	.556	.341	.319	.496
What is your gender?	N	152	152	152	152
	Pearson Correlation	.013	-.049	-.099	-.137
	Sig. (2-tailed)	.877	.551	.227	.093
	N	152	152	152	152
What is your level of education?	Pearson Correlation	.039	.083	.100	.019
	Sig. (2-tailed)	.630	.310	.220	.814
	N	152	152	152	152
	Pearson Correlation	.018	.098	.100	.077
	Sig. (2-tailed)	.826	.228	.220	.348
	N	152	152	152	152
..	Pearson Correlation	.728 **	.698 **	.496 **	.521 **
	Sig. (2-tailed)				

Correlations

		H3:	H3:	H3:	H4:	H4:
What is your age?	Pearson Correlation	-.077	-.114	-.096	-.116	-.025
	Sig. (2-tailed)	.348	.162	.241	.154	.763
What is your gender?	N	152	152	152	152	152
	Pearson Correlation	-.167 [*]	-.159	-.184 [*]	-.077	.016
	Sig. (2-tailed)	.039	.050	.023	.346	.841
	N	152	152	152	152	152
What is your level of education?	Pearson Correlation	.025	.058	.011	-.008	-.012
	Sig. (2-tailed)	.760	.478	.893	.921	.881
	N	152	152	152	152	152
	Pearson Correlation	.080	.092	.055	.098	.122
	Sig. (2-tailed)	.325	.257	.501	.230	.135
	N	152	152	152	152	152
..	Pearson Correlation	.495 ^{**}	.375 ^{**}	.419 ^{**}	.464 ^{**}	.361 ^{**}
	Sig. (2-tailed)					

Correlations

		H4:	H4:	H5:	H5:	H5:
What is your age?	Pearson Correlation	-.023	-.052	-.154	-.158	-.126
	Sig. (2-tailed)	.775	.523	.057	.052	.123
What is your gender?	N	152	152	152	152	152
	Pearson Correlation	-.042	-.069	-.130	-.102	-.115
	Sig. (2-tailed)	.610	.395	.110	.209	.157
	N	152	152	152	152	152
What is your level of education?	Pearson Correlation	.037	-.080	-.036	.000	.011
	Sig. (2-tailed)	.652	.328	.662	.996	.891
	N	152	152	152	152	152
	Pearson Correlation	.122	.070	.013	.010	.048
	Sig. (2-tailed)	.134	.391	.875	.899	.556
	N	152	152	152	152	152
..	Pearson Correlation	.442 **	.418 **	.506 **	.437 **	.449 **
	Sig. (2-tailed)					

Correlations

		What is your age?	What is your gender?	What is your level of education?
H1 : Bold	Pearson Correlation			.020
	Sig. (2-tailed)	-.054	.007	.809
	N	.507	.928	152
H1 : Bold	Pearson Correlation	152	152	.039
	Sig. (2-tailed)	-.048	.013	.630
	N	.556	.877	152
H2:	Pearson Correlation	152	152	.083
	Sig. (2-tailed)	-.078	-.049	.310
	N	.341	.551	152
H2:	Pearson Correlation	152	152	.100
	Sig. (2-tailed)	-.081	-.099	.220
	N	.319	.227	152
H2:	Pearson Correlation	152	152	.019
	Sig. (2-tailed)	-.056	-.137	.814
	N	.496	.093	152
H3:	Pearson Correlation	152	152	.025
	Sig. (2-tailed)	-.077	-.167*	.760
	N	.348	.039	152
H3:	Pearson Correlation	152	152	.058
	Sig. (2-tailed)	-.114	-.159	.478
	N	.162	.050	152
H3:	Pearson Correlation	152	152	.011
	Sig. (2-tailed)	-.096	-.184*	.893
	N	.241	.023	152
H4:	Pearson Correlation	152	152	-.008
	Sig. (2-tailed)	-.116	-.077	.921
	N	.154	.346	152
H4:	Pearson Correlation	152	152	-.012
	Sig. (2-tailed)	-.025	.016	.881
	N	.763	.841	152
H4:	Pearson Correlation	152	152	.037
	Sig. (2-tailed)	-.023	-.042	.652
	N	.775	.610	152
		152	152	

Correlations

		How many times have you bought a beauty product over the last 6 months?		.000	
		.072		152	
H1 : Bold	Pearson Correlation	.378	H1 : Bold		H1 : Bold
	Sig. (2-tailed)	.781 **			.783 **
	N	.018		.000	.000
H1 : Bold	Pearson Correlation	.826	152		152
	Sig. (2-tailed)	.728 **			.760 **
	N	.098	.000		.000
H2:	Pearson Correlation	.228	152		152
	Sig. (2-tailed)	.698 **			.552 **
	N	.100			
H2:	Pearson Correlation	.220	.000		.000
	Sig. (2-tailed)	.496 **	152		152
	N	.077			.444 **
H2:	Pearson Correlation	.348	.000		.000
	Sig. (2-tailed)	.521 **	152		152
	N	.080			.428 **
H3:	Pearson Correlation	.325	.000		.000
	Sig. (2-tailed)	.495 **	152		152
	N	.092			.393 **
H3:	Pearson Correlation	.257	.000		.000
	Sig. (2-tailed)	.495 **	152		152
	N	.055			
H3:	Pearson Correlation	.501	.375 **		.337 **
	Sig. (2-tailed)	.419 **	.000		.000
	N	.098	152		152
H4:	Pearson Correlation	.230	.419 **		.372 **
	Sig. (2-tailed)	.122	.000		.000
	N	.122	152		152
H4:	Pearson Correlation	.135	.464 **		.456 **
	Sig. (2-tailed)	.122	.000		.000
	N	.122	152		152
H4:	Pearson Correlation	.134	.361 **		.400 **
	Sig. (2-tailed)	.000	.000		.000
	N				
		152	152		
		.442 **	.493 **		

		Correlations	
.000			152
152			.437**
			.000
			152
			.482**
	H		.000
	1		152
	:		
	B		
	o		
	l		
	d		
	1		
	1		
	5		
	2		
		.833**	
		.000	
		152	
		.651**	
		.000	
		152	
		.467**	
		.000	
		152	
		.473**	
		.000	
		152	
		.465**	
		.000	
		152	
		.327**	
		.000	
		152	
		.446**	
		.000	
		152	
		.478**	
		.000	

Correlations

		H1 : Bold	.000	H2:	.000
H1 : Bold	Pearson Correlation	.833**	1	.651**	152
	Sig. (2-tailed)	.000	5	.000	
	N	152	2		
H1 : Bold	Pearson Correlation	1		152	
	Sig. (2-tailed)			.647**	
	N	152		.000	
H2:	Pearson Correlation	.647**		152	
	Sig. (2-tailed)	.000		1	
	N				
H2:	Pearson Correlation	152		152	
	Sig. (2-tailed)	.507**		.645**	
	N	.000			
H2:	Pearson Correlation	152		.000	
	Sig. (2-tailed)	.491**		152	
	N	.000		.610**	
H3:	Pearson Correlation	152		.000	
	Sig. (2-tailed)	.467**		152	
	N			.585**	
H3:	Pearson Correlation	.000		.000	
	Sig. (2-tailed)	152		152	
	N	.394**		.527**	
H3:	Pearson Correlation	.000		.000	
	Sig. (2-tailed)	152		152	
	N	.374**		.529**	
H4:	Pearson Correlation	.000		.000	
	Sig. (2-tailed)	152		152	
	N	.487**		.524**	
H4:	Pearson Correlation	.000		.000	
	Sig. (2-tailed)	152		152	
	N	.416**		.498**	
H4:	Pearson Correlation	.000		.000	
	Sig. (2-tailed)	152		152	
	N	.435**		.520**	

	Correlations	
H2:	H2:	.000
		152
.467**	.473**	
.000	.000	
152	152	
.507**	.491**	
.000	.000	
152	152	
.645**	.610**	
	.000	.000
	152	152
	1	.639**
	152	.
	0	0
.639**	0	0
.000	1	
152	5	
.516**	2	
	1	
.000		
152	1	
.492**	5	
	2	
.000		.488**
152		.000
.475**		152
.000		.544**
152		.000
.541**		152
.000		.545**
152		.000
.448**		152
.000		.506**
152		.000
.462**		152
.000		.442**
152		.000
		152
		.447**

Correlations

		H3:	.000	H3:	.000	H3:
H1 : Bold	Pearson Correlation	.465**	152	.327**	152	.446**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
H1 : Bold	Pearson Correlation	.467**	152	.394**	152	.374**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
H2:	Pearson Correlation	.585**	152	.527**	152	.529**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
H2:	Pearson Correlation	.516**	152	.492**	152	.475**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
H2:	Pearson Correlation	.488**	152	.544**	152	.545**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
H3:	Pearson Correlation	.754**	152	.754**	152	.713**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
H3:	Pearson Correlation	.712**	152	.712**	152	.712**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
H3:	Pearson Correlation	.713**	152	.712**	152	.712**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
H4:	Pearson Correlation	.585**	152	.646**	152	.568**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
H4:	Pearson Correlation	.557**	152	.598**	152	.568**
	Sig. (2-tailed)	.000		.000		.000
	N	.000		.000		.000
		.515**		.592**		.545**

Correlations			
.000	H4:	H4:	.000
152			152
	.478 **	.437 **	
	.000	.000	
	152	152	
	.487 **	.416 **	
	.000	.000	
	152	152	
	.524 **	.498 **	
	.000	.000	
	152	152	
	.541 **	.448 **	
	.000	.000	
	152	152	
	.506 **	.442 **	
	.000	.000	
	152	152	
	.585 **	.557 **	
	.000	.000	
	152	152	
	.646 **	.598 **	
	.000	.000	
	152	152	
	.568 **	.568 **	
	.000	.000	
	152	152	
	1	.784 **	
	152	.	
	.784 **	0	
		0	
	.000	1	
	152	5	
	.711 **	2	
		1	
	.000		
	152	1	
		5	
		2	
		.840 **	

Correlations

		H4:		H4:	.000	H5:
H1 : Bold	Pearson Correlation	.482 **	152	.390 **	152	.506 **
	Sig. (2-tailed)					
	N	.000		.000		.000
H1 : Bold	Pearson Correlation	152		152		152
	Sig. (2-tailed)	.435 **		.360 **		.465 **
	N	.000		.000		.000
H2:	Pearson Correlation	152		152		152
	Sig. (2-tailed)	.520 **		.503 **		.627 **
	N					
H2:	Pearson Correlation	.000		.000		.000
	Sig. (2-tailed)	152		152		152
	N	.462 **		.494 **		.616 **
H2:	Pearson Correlation	.000		.000		.000
	Sig. (2-tailed)	152		152		152
	N	.447 **		.469 **		.535 **
H3:	Pearson Correlation	.000		.000		.000
	Sig. (2-tailed)	152		152		152
	N	.515 **		.587 **		.628 **
H3:	Pearson Correlation	.000		.000		.000
	Sig. (2-tailed)	152		152		152
	N					
H3:	Pearson Correlation	.592 **		.600 **		.597 **
	Sig. (2-tailed)	.000		.000		.000
	N	152		152		152
H4:	Pearson Correlation	.545 **		.599 **		.629 **
	Sig. (2-tailed)	.000		.000		.000
	N	152		152		152
H4:	Pearson Correlation	.711 **		.732 **		.619 **
	Sig. (2-tailed)	.000		.000		.000
	N					
H4:	Pearson Correlation	152		152		152
	Sig. (2-tailed)	.840 **		.754 **		.558 **
	N	.000		.000		.000
		152		152		152
		1		.751 **		.515 **

.000
152

Correlations

H5:	H5:
.441**	.432**
.000	.000
152	152
.405**	.415**
.000	.000
152	152
.599**	.586**
.000	.000
152	152
.514**	.512**
.000	.000
152	152
.466**	.481**
.000	.000
152	152
.602**	.540**
.000	.000
152	152
.553**	.571**
.000	.000
152	152
.655**	.624**
.000	.000
152	152
.642**	.595**
.000	.000
152	152
.605**	.601**
.000	.000
152	152
.531**	.601**
.000	.000
152	152

Correlations

	What is your age? gender?	What is your education?	What is your level of
H4:	Pearson Correlation	Pearson Correlation	Pearson Correlation
	-.052	-.069	-.080
	Sig. (2-tailed)	.523	.395
	N	152	152
H5:	Pearson Correlation	Pearson Correlation	Pearson Correlation
	-.154	-.130	-.036
	Sig. (2-tailed)	.057	.110
	N	152	152
	Pearson Correlation	-.158	-.102
	Sig. (2-tailed)	.052	.209

Correlations

	How many times have you bought a beauty product over the last 6			
H4:	months?	H1 : Bold	H1 : Bold	H1 : Bold
	Pearson Correlation	.070	.418 **	.391 **
	Sig. (2-tailed)	.391	.000	.000
	N	152	152	152
H5:	Pearson Correlation	.013	.506 **	.502 **
	Sig. (2-tailed)	.875	.000	.000
	N	152	152	152
	Pearson Correlation	.010	.437 **	.416 **
	Sig. (2-tailed)	.899	.000	.000

Correlations

		H1 : Bold	H2:	H2:	H2:
H4:	Pearson Correlation	.360 **	.503 **	.494 **	.469 **
	Sig. (2-tailed)	.000	.000	.000	.000
H5:	N	152	152	152	152
	Pearson Correlation	.465 **	.627 **	.616 **	.535 **
H5:	Sig. (2-tailed)	.000	.000	.000	.000
	N	152	152	152	152
	Pearson Correlation	.405 **	.599 **	.514 **	.466 **
	Sig. (2-tailed)	.000	.000	.000	.000

Correlations

		H3:	H3:	H3:	H4:	H4:
H4:	Pearson Correlation	.587 **	.600 **	.599 **	.732 **	.754 **
	Sig. (2-tailed)	.000	.000	.000	.000	.000
H5:	N	152	152	152	152	152
	Pearson Correlation	.628 **	.597 **	.629 **	.619 **	.558 **
H5:	Sig. (2-tailed)	.000	.000	.000	.000	.000
	N	152	152	152	152	152
	Pearson Correlation	.602 **	.553 **	.655 **	.642 **	.605 **
	Sig. (2-tailed)	.000	.000	.000	.000	.000

Correlations

		H4:	H4:	H5:	H5:	H5:
H4:	Pearson Correlation	.751**	1	.568**	.604**	.640**
	Sig. (2-tailed)	.000		.000	.000	.000
	N	152	152	152	152	152
H5:	Pearson Correlation	.515**	.568**	1	.758**	.686**
	Sig. (2-tailed)	.000	.000		.000	.000
	N	152	152	152	152	152
H5:	Pearson Correlation	.531**	.604**	.758**	1	.769**
	Sig. (2-tailed)	.000	.000	.000		.000
	N	152	152	152	152	152
H5:	Pearson Correlation	.601**	.640**	.686**	.769**	1
	Sig. (2-tailed)	.000	.000	.000	.000	
	N	152	152	152	152	152

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

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

Interpretation:

1. Demographics and Beauty Product Purchase Behavior:

- Age has a weak positive correlation ($r = 0.212$, $p < 0.01$) with beauty product purchases
- Gender shows no significant correlation ($r = 0.042$, $p > 0.05$) with purchase frequency
- Education level has a weak positive correlation ($r = 0.168$, $p < 0.05$) with beauty product purchases

2. Demographic Interrelationships:

- Age and gender show moderate correlation ($r = 0.309$, $p < 0.01$)
- Age and education level show moderate correlation ($r = 0.484$, $p < 0.01$)
- Gender and education level are not significantly correlated ($r = 0.129$, $p > 0.05$)

3. Hypotheses Testing (H1-H5):

- Strong intercorrelations exist between items within each hypothesis group:
 - H1 items show strong correlations ($r > 0.7$) with each other
 - H2-H5 items show moderate to strong correlations (r ranging from 0.5 to 0.8) within their groups
- Cross-hypothesis correlations are generally moderate (r ranging from 0.3 to 0.6)

4. Key Patterns:

- Most hypothesis-related variables show significant correlations with each other ($p < 0.01$)
- The correlations between demographic variables and hypothesis items are generally weak or non-significant
- Purchase frequency shows minimal correlation with the hypothesis items

5. Statistical Significance:

- Most correlations between hypothesis items are significant at the 0.01 level
- Demographic variables show more varied significance levels
- Sample size ($N=152$) is consistent across all correlations

Paired Samples Statistics

T-Test

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	H1 : Bold	3.45	152	1.331	.108
	What is your age?	2.82	152	1.231	.100
Pair 2	H2:	3.68	152	1.248	.101
	What is your age?	2.82	152	1.231	.100
Pair 3	H3:	3.69	152	1.169	.095
	What is your age?	2.82	152	1.231	.100
Pair 4	H4:	3.68	152	1.242	.101
	What is your age?	2.82	152	1.231	.100
Pair 5	H5:	3.80	152	1.231	.100
	What is your age?	2.82	152	1.231	.100
Pair 6	H1 : Bold	3.45	152	1.331	.108
	What is your gender?	.70	152	.708	.057
Pair 7	H2:	3.68	152	1.248	.101
	What is your gender?	.70	152	.708	.057
Pair 8	H3:	3.69	152	1.169	.095
	What is your gender?	.70	152	.708	.057
Pair 9	H4:	3.68	152	1.242	.101
	What is your gender?	.70	152	.708	.057
Pair 10	H5:	3.57	152	1.259	.102
	What is your gender?	.70	152	.708	.057
Pair 11	H1 : Bold	3.45	152	1.331	.108
	What is your level of education?	2.05	152	1.170	.095
Pair 12	H2:	3.68	152	1.248	.101
	What is your level of education?	2.05	152	1.170	.095
Pair 13	H3:	3.69	152	1.169	.095
	What is your level of education?	2.05	152	1.170	.095
Pair 14	H4:	3.68	152	1.242	.101
	What is your level of education?	2.05	152	1.170	.095
Pair 15	H5:	3.57	152	1.259	.102
	What is your level of education?	2.05	152	1.170	.095
Pair 16	H1 : Bold	3.45	152	1.331	.108
	How many times have you	1.12	152	.745	.060

Paired Samples Statistics				
bought a beauty product over the last 6 months?				

Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 17	H2:	3.68	152	1.248	.101
	How many times have you bought a beauty product over the last 6 months?	1.12	152	.745	.060
Pair 18	H3:	3.69	152	1.169	.095
	How many times have you bought a beauty product over the last 6 months?	1.12	152	.745	.060
Pair 19	H4:	3.68	152	1.242	.101
	How many times have you bought a beauty product over the last 6 months?	1.12	152	.745	.060
Pair 20	H5:	3.57	152	1.259	.102
	How many times have you bought a beauty product over the last 6 months?	1.12	152	.745	.060

Paired Samples Correlations

		N	Correlation	Sig.
Pair 1	H1 : Bold & What is your age?	152	-.033	.682
Pair 2	H2: & What is your age?	152	-.078	.341
Pair 3	H3: & What is your age?	152	-.077	.348
Pair 4	H4: & What is your age?	152	-.116	.154
Pair 5	H5: & What is your age?	152	-.126	.123
Pair 6	H1 : Bold & What is your gender?	152	.052	.523
Pair 7	H2: & What is your gender?	152	-.049	.551
Pair 8	H3: & What is your gender?	152	-.167	.039
Pair 9	H4: & What is your gender?	152	-.077	.346
Pair 10	H5: & What is your gender?	152	-.130	.110
Pair 11	H1 : Bold & What is your level of education?	152	.089	.278
Pair 12	H2: & What is your level of education?	152	.083	.310

Paired Samples Correlations

		N	Correlation	Sig.
Pair 13	H3: & What is your level of education?	152	.025	.760
Pair 14	H4: & What is your level of education?	152	-.008	.921
Pair 15	H5: & What is your level of education?	152	-.036	.662
Pair 16	H1 : Bold & How many times have you bought a beauty product over the last 6 months?	152	.092	.258
Pair 17	H2: & How many times have you bought a beauty product over the last 6 months?	152	.098	.228
Pair 18	H3: & How many times have you bought a beauty product over the last 6 months?	152	.080	.325
Pair 19	H4: & How many times have you bought a beauty product over the last 6 months?	152	.098	.230
Pair 20	H5: & How many times have you bought a beauty product over the last 6 months?	152	.013	.875

Paired Samples Test

		Paired Differences			
		Mean	Std. Deviation	Std. Error Mean	95% Confidence ...
					Lower
Pair 1	H1 : Bold - What is your age?	.638	1.843	.150	.343
Pair 2	H2: - What is your age?	.862	1.820	.148	.570
Pair 3	H3: - What is your age?	.875	1.762	.143	.593
Pair 4	H4: - What is your age?	.868	1.847	.150	.572
Pair 5	H5: - What is your age?	.980	1.847	.150	.684
Pair 6	H1 : Bold - What is your gender?	2.750	1.475	.120	2.514
Pair 7	H2: - What is your gender?	2.974	1.465	.119	2.739
Pair 8	H3: - What is your gender?	2.987	1.465	.119	2.752
Pair 9	H4: - What is your gender?	2.980	1.476	.120	2.744
Pair 10	H5: - What is your gender?	2.862	1.523	.124	2.618
Pair 11	H1 : Bold - What is your level of education?	1.408	1.693	.137	1.137
Pair 12	H2: - What is your level of education?	1.632	1.638	.133	1.369
Pair 13	H3: - What is your level of education?	1.645	1.633	.132	1.383
Pair 14	H4: - What is your level of education?	1.638	1.713	.139	1.364
Pair 15	H5: - What is your level of education?	1.520	1.749	.142	1.239
Pair 16	H1 : Bold - How many times have you bought a beauty product over the last 6 months?	2.336	1.465	.119	2.101
Pair 17	H2: - How many times have you bought a beauty product over the last 6 months?	2.559	1.389	.113	2.337
Pair 18	H3: - How many times have you bought a beauty product over the last 6 months?	2.572	1.335	.108	2.358
Pair 19	H4: - How many times have you bought a beauty product over the last 6 months?	2.566	1.384	.112	2.344

Paired Samples Test

		Paired ...			
		95% Confidence ...			
		Upper	t	df	Sig. (2-tailed)
Pair 1	H1 : Bold - What is your age?	.934	4.268	151	.000
Pair 2	H2: - What is your age?	1.153	5.839	151	.000
Pair 3	H3: - What is your age?	1.157	6.124	151	.000
Pair 4	H4: - What is your age?	1.164	5.795	151	.000
Pair 5	H5: - What is your age?	1.276	6.544	151	.000
Pair 6	H1 : Bold - What is your gender?	2.986	22.987	151	.000
Pair 7	H2: - What is your gender?	3.208	25.032	151	.000
Pair 8	H3: - What is your gender?	3.222	25.140	151	.000
Pair 9	H4: - What is your gender?	3.217	24.895	151	.000
Pair 10	H5: - What is your gender?	3.106	23.172	151	.000
Pair 11	H1 : Bold - What is your level of education?	1.679	10.254	151	.000
Pair 12	H2: - What is your level of education?	1.894	12.277	151	.000
Pair 13	H3: - What is your level of education?	1.906	12.415	151	.000
Pair 14	H4: - What is your level of education?	1.913	11.790	151	.000
Pair 15	H5: - What is your level of education?	1.800	10.712	151	.000
Pair 16	H1 : Bold - How many times have you bought a beauty product over the last 6 months?	2.570	19.661	151	.000
Pair 17	H2: - How many times have you bought a beauty product over the last 6 months?	2.782	22.710	151	.000
Pair 18	H3: - How many times have you bought a beauty product over the last 6 months?	2.786	23.752	151	.000
Pair 19	H4: - How many times have you bought a beauty product over the last 6 months?	2.788	22.852	151	.000

Paired Samples Test

Paired Samples Test

		Paired Differences			
		Mean	Std. Deviation	Std. Error Mean	95% Confidence ...
					Lower
Pair 20	H5: - How many times have you bought a beauty product over the last 6 months?	2.447	1.455	.118	2.214

Paired Samples Test

		Paired ...	t	df	Sig. (2-tailed)
		95% Confidence ...			
		Upper			
Pair 20	H5: - How many times have you bought a beauty product over the last 6 months?	2.681	20.741	151	.000