

Customers' Perceptions on Logotype Prominence for High- and Low-end Apparel Brands

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Preface

We would like to direct a large thank you to our supervisor Fredrik Lange at Stockholm School of Economics for his support throughout our journey of writing this thesis. We would also like to thank everyone who participated and answered our customer survey, as without you we would not have had any interesting results to analyze. Finally, we would like to thank the students in our class who externally reviewed our work giving us valuable thesis insights as well as our families for their support.

Stockholm, the 18th of May 2021,

Naomi Louisedotter Alamaa & Alexandra Causic

Abstract

This quantitative study examines customers' preferences when it comes to logotype placement and size, and how these preferences differ for high- and low-end fashion brands. A customer survey (n=262) was conducted where the participants were asked questions regarding self-image, motivations to purchase luxury and demographics. Furthermore, questions regarding the attitudes, emotions, quality perceptions, willingness to pay, intentions to purchase, and word of mouth when shown one of four images of T-shirts with differing logotype sizes and placements were asked.

The main findings were a preference for smaller logotypes ($p \leq 0.05$) placed high in the center ($p \leq 0.1$) when the participants were exposed to a low-end brand description. The only exception was for the willingness to pay where the side placement received a higher mean score. There was no significant preference for a certain logotype at the 5% significance level when it came to the high-end brand description. However, when combining the high- and low-end brand manipulations smaller logotypes received higher scores when it came to attitudes and emotions ($p \leq 0.05$), and the high centered placement received higher scores when it came to attitudes ($p \leq 0.05$) and emotions ($p \leq 0.1$). The main findings regarding customer characteristics were that non-materialistic and intrinsic customers had significantly higher attitudes for smaller logotypes ($p \leq 0.05$). In addition, customers scoring high on hedonism ($p = 0.068$), materialism ($p = 0.008$), and uniqueness ($p = 0.003$) had more positive attitudes towards the logotypes presented in conjunction with the high-end brand compared to the customers scoring low on these motivations to purchase luxury. Lastly, customers exposed to the high-end manipulation thought about Avant Garde's customers as being more successful, elegant, sophisticated, and having more connections to their social network compared to the customers exposed to the low-end manipulation ($p \leq 0.05$).

A reason why a smaller size was not significantly preferred when it came to the high-end brand as it was in the low-end brand manipulation could be due to the signalling theory. A high centered placement being preferred when it came to most variables might be explained by a current societal fashion trend. The managerial implications include that if a high-end fashion company would want to increase financial profits, a low side placement would be recommended as this will enable higher price points. However, a high centered placement will increase customer attitudes and emotions when combining low- and high-end brands

which can have implications on the brand image as a whole. Lastly, a large logo can be offered by high-end brands but is not advisable for low-end brands. Future studies can be conducted in the areas of not merely testing the effects of high- or low-end brands but also introducing a “mid-end” brand, conducting a similar study on a global scale, or using an even larger logotype to see if the results would become more significant.

Keywords; *logotype placement, logotype size, third-person effect, signalling theory, intrinsic and extrinsic, hedonism, uniqueness and materialism.*

1. Introduction

During our bachelor studies at Stockholm School of Economics, knowledge was gained about the retail industry. Important aspects of the marketing courses have for example been sizing, placement and color of text on advertisements, preferential SKU placement online and in-store as well as understanding what forms of marketing appeals to certain customer segments. Therefore our combined marketing knowledge, previously conducted research and our curiosity about logotype placement in the fashion industry to form the base of our quantitative bachelor thesis. The idea about writing a thesis about preferential logotype placement and sizing for low- and high-end fashion brands in conjunction with understanding how these logotypes affect the attitudes, emotions, quality perceptions, intentions to purchase, willingness to pay (WTP), and word of mouth (WoM) intentions of different customer segments was born when reading a psychology article;

“Clothing is always a part of what we analyze when we meet someone for the first time. The clothing that we wear lets us project the image of ourselves that we want others to perceive us as having. This is what is called fashion psychology. Regardless if you are a man or a woman your fashion psychology and the fashion choice that you make will affect your self-image as well as how others see and treat you. Your clothing can affect everything from the results of a football match, to how a future employer views your work capacity at an interview.”

(Modepsykologi: Vad dina kläder säger om dig. 2019).

1.1. Research Problem

Previous research has already been conducted by the Fashion Psychology Institute on for example what the color scheme of your clothing says about your personality. In addition, research has been conducted on the placement of logotypes on mediums other than on clothing SKU's, the third-person effect theory, the signalling theory, motivations to why customers purchase luxury, and more. However, there is a theoretical gap due to the lack of an existing logotype placement and sizing framework within the fashion industry which would benefit fashion brands to understand their customers' preferences. Therefore the following research problem was created:

What is the effect of logotype placement and size for high- and low-end fashion brands on emotions, quality, attitudes, purchase intentions, willingness to pay, word of mouth, and involvement? Does this effect vary across different customer segments?

2. Background

2.1. Logo Prominence

2.1.1. Logo Placement

The proliferation of customer options has increased the importance of understanding the impact of brand logo placement on customers' emotions, cognition, and behavior (Dong & Gleim, 2018). Studies about the logo placements effect on customer perceptions and purchasing behaviors have been conducted by researchers in the fast-moving consumer goods sector (FMCG) (see Dong & Gleim, 2018; Sundar & Noseworthy, 2014 & Riaz & Ghafoor), but none have been done in the fashion sector. The same framework and assumptions applied to the studies in the FMCG sector will in combination with other research form hypotheses about brand logo placement apparel. A pervading framework used to explain customer responses to the placement of a logo is the conceptual metaphor framework (Dong & Gleim, 2018; Sundar & Noseworthy, 2014 & Riaz & Ghafoor). It is thoroughly explained how humans tend to think in metaphors when there is a lack of associations to brands (Dong & Gleim, 2018). According to theory, there is a strong conceptual link between power and height, which explains why a higher logotype placement on to-go coffee mugs was viewed

more favorably than a low placement for powerful coffee brands such as Starbucks (Sundar & Noseworthy, 2014, Dong & Gleim, 2018). Moreover, this conceptual metaphor of verticality and power is not supposed to be affected by language and cultural differences. This is partly due to it being a nonverbal association, but also because the relationship is reinforced in nature (Sundar & Noseworthy, 2014). To elaborate on the latter, a winner in a fight is often on top (Sundar & Noseworthy, 2014) and we portray powerful individuals as being positioned higher on the societal ladder (Dong & Gleim, 2018).

Brand quality is supposed to mediate the strength of the causal relationship between brand logo location and customers' willingness to buy and recommend to others. It was also assumed that brand familiarity had a moderating effect. To elaborate, it was hypothesized that customers' willingness to purchase and recommend would only be influenced by logo placement if the brand was unfamiliar, but not if the brand was familiar (Dong & Gleim, 2018). It was assumed that customers who are familiar with a brand will not rely on cues and metaphors since they already have knowledge about the brand and its quality stored in a customer schema (Dong & Gleim, 2018; Halkias, 2015). However it was discovered that the brand logo familiarity had no moderating role and that higher logo placement was favored by customers no matter how familiar or unfamiliar the brand was (Dong & Gleim, 2018).

Research has also been conducted to see if the brands' associated power needs to be congruent with its logo placement. The results show that consumers tend to prefer more powerful brands when the logo is located higher on the packaging and less powerful brands when the logo is placed lower on the packaging. To elaborate, the congruence between logo placement and quality increases customers' ability to process the packaging stimulus, which is referred to as processing fluency (Sundar & Noseworthy, 2014). Subsequently, higher processing fluency is supposed to increase customers' consumption preference and willingness to pay. Whereas, willingness to pay is the maximum amount of money the customer is willing to spend on a specific offering. To summarize, the processing fluency has a mediating effect, while the brand power created by the abovementioned conceptual metaphor has a moderating effect (Sundar & Noseworthy, 2014).

Although, earlier research has shown that the low placement of an image or logo on a product packaging conveys heaviness which is supposed to increase customers' intentions to purchase

(Deng & Kahn, 2009). However, This result contradicts the research results presented by Sundar and Noseworthy.

For many years fashion companies have used similar logo placements on clothing. For instance, logos on shirts are often positioned on the left area of the chest. This standard was initiated by the Meistergram Company which produced the first zigzag machine in the early 1950s. The machine created monograms that were positioned roughly 20 centimeters down from the shoulder and roughly 10 centimeters away from the center. It is explained that the reason why the Meistergram Company chose to focus their logo placement on this specific area was because they wanted the logo to be visible when people shake hands. In other words, when the majority of the people shake hands they cover up the right side of their chests, hence if the logo was positioned in that area it would become invisible for the counterpart shaking hands. Although, lately companies have started to position logos in different areas, which can be explained by the increased creative experimentation in the fashion sector (Batts, 2008).

2.1.2. Logo Size

Research has been conducted on how a large or small logotype size in combination with brand personality will impact consumer brand evaluations (Cai et al., 2019). However, brand personality was translated into either high- or low-excitement brands, and the article refers to a high-excitement brand as being spirited and attention-getting which Cai et al. presumed to be coherent with larger logotypes. The article found the logotype size and brand evaluation relationship to not be significant, while the combination of brand personality and logotype size was shown to impact consumer brand evaluations significantly. More specifically, there was no significant difference in consumer brand evaluations when comparing the effect of larger and smaller logotypes for low-excitement brands. Nonetheless, the research did find that a larger logotype size in combination with a high-excitement brand has a more positive impact on consumer brand evaluations as a cause of high processing fluency compared to low-excitement brands. The article also brings up that the large logo and high-excitement brand relationship is significant in a private consumption situation, for example when wearing clothing at home. In comparison to a public consumption situation where the results are insignificant for a private product category. This means that it doesn't matter to consumers whether the brand is high- or low-excitement if they are in a private consumption setting,

opposed to when being in a public consumption setting as then brand personality has a significant effect on brand evaluations. The article reasons around this finding in the following manner;

“One likely explanation for these results is that consumers care much more about brand personality description in public settings than in private settings. The personality a fashionable T-shirt worn outside the house expresses is more important to consumers than the personality a pair of slippers expresses.” (Cai et al. 2019).

2.2. Customer Characteristics

2.2.1. Third-Person Effect

The findings in Cai et al. of the big logo and high-excitement-brand combination not having a significant relationship in a private consumption setting is of similar nature to the third-person effect concept discussed in Durö et al. (2017). The third-person effect concept is when consumers think that other consumers are less smart and intelligent than themselves, this being due to perceiving that other consumers are more easily impacted and manipulated by advertisements. The study analyzes two brands with differing advertising strategies; the conglomerate LVMH and the luxury clothing retailer Goyard. LVMH spends a lot of money on advertising, while Goyard does not spend money on advertisements and instead creates buzz by being silent. This way customers come to believe that they are exclusive and that only the “right” people know about Goyard as a brand. This being important as luxury consumers that currently purchase luxury goods, want to separate themselves from consumers that are not of the same social and financial status as themselves. The customers that engage in purchasing luxury as well as the proletarians that do not both perceive brands as less luxurious when using advertising.

Moreover, the study found that female consumers gave lower scores when it came to positive characteristics of the brand’s customers when the luxury brand used advertising. This implies that not using advertising will positively impact the perceived image and profile of a luxury brand's customer base. The purchase intention and demand for Goyard did not increase when brand awareness did, signalling that luxury brands should not aim towards mass communication when it comes to advertising, and arguably this is due to the third-person

effect and that advertising will result in the brand's customers being viewed as being for example, less intelligent and sophisticated resulting in decreased purchase intentions.

2.2.2. The Psychological and Demographic Customer Characteristics

Lee et al. (2010) analyzed customer demographics as well as psychological characteristics on attitudes towards luxury restaurants. The demographic measures used were gender, age, and income, while the four psychological characteristics and motivations correlating to purchasing luxury were materialism, uniqueness, hedonism and perfectionism. Materialistic motivation stems from aspirations of status and wealth (Richins, 1994), and can be an explanatory factor to luxury consumption. Materialistic customers might believe that luxury goods and brands bring joy, and they often base their and others' success on luxury proprietorship (Veblen, 1899; Vigneron and Johnson, 1999, 2004). Uniqueness on the other hand is a representation of a consumer's desire to be different from other people (Snyder and Fromkin, 1977). These individuals can view hard-to-obtain materialistic possessions as being a way to stand out and signal that they are different from others (Tian et al., 2001). Hedonic motivation is striving for pleasant emotional sensations and experiences valuing these over practicalities and functionality, eg. buying luxury goods to feel pleased and happy. Perfectionism is about wanting to complete tasks and having high standards on oneself (American Psychiatric Association, 1994, and Slaney and Ashby, 1996). Luxury goods with higher prices may indicate higher quality of goods and services compared to non-luxurious brands and as perfectionistic consumers value having goods of high standards this perfectionism is in addition to materialism, uniqueness, and hedonism another valid explanation for purchasing luxury.

Gender was one interesting demographic discussed in the article as different genders might have different attitudes towards in this case luxury restaurants and differing grounds for purchasing luxury goods, however, this was proven insignificant. It has been shown that men recognized luxury by the brand name of products to a greater extent than women and that compared to the latter men had a stronger desire for a luxurious lifestyle. Age is another possible determinant of attitude towards luxury restaurants, and despite there not being a lot of research the older segment due to that segment generally being wealthier is of importance for marketers. When it comes to income, previous research has focused on the higher income populations as they presumably consume more luxury goods (Ikeda, 2006), although recent

research points towards that the lower income-takers consume a significant amount of luxury goods and services as well (Francese, 2002).

The research however found that customers favoring materialism and hedonism had positive attitudes toward luxury restaurants, while customers favoring uniqueness had less positive attitudes towards luxury restaurants. In addition, low-income takers had less positive attitudes towards luxury restaurants compared to middle- and high-income takers. It was thus found that income influenced attitudes of luxury restaurants, but neither gender nor age had a significant impact (Lee et al. 2010).

2.2.3. Motivational and Social Functional Attitude Effects

Earlier work has stated that high logo visibility has been desired among people to communicate social status (O'Cass and McEwen, 2004), wealth (Han et al., 2010; Chan et al., 2015), and uniqueness (Zhan and He, 2012; Gentina et al., 2016) to others. However in the last couple years research has shown that the consumption of luxury products is not always conspicuous (Shao et al., 2019). Some researchers claim that wealthy customers have shifted from consumption of luxury brands that are explicitly marked to brands that are more subtly marked. This is because they want to only be recognized by other wealthy individuals, who know that the product is luxurious even if it is not explicitly marked (Berger and Ward, 2010). In response to this, companies have started to use subtle signals referred to as the “no logo” strategy to make the brand unrecognizable to “mainstream” customers and recognizable among the people who are “in the known” (Berger and Ward, 2010). This phenomenon is similar to the third-person effect described above. Although, it only describes customers with an extrinsic motivation who seek a socially constructed meaning of luxury consumption (Eckhardt et al., 2015). There are also customers with intrinsic motivations who might purchase luxury products to acquire quality and self-directed pleasure (Truong, 2010). To elaborate, individuals who are more driven by intrinsic motivations in life tend to seek autonomy, self-esteem, health, and belonging. While, individuals who are more driven by extrinsic motivation seek financial success, external approval, and rewards as well as an appealing appearance (Kasser and Ryan, 1996).

Recent research has looked into how customer motivation and social functional attitude affects the consumption of explicit and implicit marked luxury brands (Shao et al., 2019). There are usually two types of social functional attitudes applied when trying to understand

customers' luxury consumption. The first one is the value-expressive (self-expression) function which explains customers' desire to express who they are concerning values and beliefs. The other, referred to as social-adjustive (self-representation) explains customers' desire to gain approval in social situations by depicting a desirable self-image (Wilcox et al., 2009). Both motivation and social functional attitudes are supposed to affect luxury consumption separately, while the social functional attitude also has a moderating effect (Shao et al., 2019), which can be seen in Figure 1.

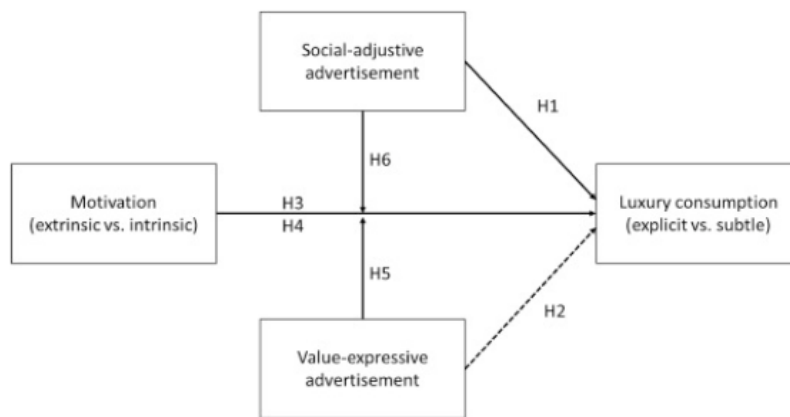


Figure 1. Shows the theoretical framework of how customers' motivation is moderated by either a value-expressive or social-adjustive advertisement which in turn affects the preference of explicit or subtle marked brands.

In one of the control advertisement condition the customers who were more driven by intrinsic motivation preferred when the brand when it was explicitly marked (i.e. high brand visibility), while customers who were more driven by extrinsic motivation preferred the brand more when it was explicitly marked (i.e. low visibility). However, the difference in the mean was so low that it was not significant (Intrinsic: $M_E=2.78$, $M_S=3.21$, $p<0.05$; Extrinsic: $M_E=3.48$, $M_S=3.27$, $p<0.05$). Although in the other advertisement control condition the intrinsically motivated customer preferred the explicitly marked brand while the intrinsic customers preferred the explicitly marked brand which was opposite to what was hypothesized (Shao et al., 2019). Although, when the intrinsically motivated customers were exposed to the self-expressive advertisement the difference between preferring the subtle mark and the explicit mark was significant ($M_E=3.29$, $M_S=6.40$, $p<0.05$). Hence, the self-expressive advertisement had a moderating effect on the intrinsically motivated customers but not on the extrinsically motivated customers ($M_E=4.26$, $M_S=4.58$, $p<0.05$) (Shao et al., 2019).

The opposite effect was observed when the social-adjustive advertising was shown to the test group. In other words, the preference for the explicit mark compared to subtle mark among extrinsically motivated customers was significant ($M_E=4.33$, $M_S=3.00$, $p>0.05$), while the intrinsically motivated customers were not as affected by the social adjustive advertisement as with the social-expressive advertisement (Shao et al., 2019).

2.2.4. Signalling Theory

A study conducted by the *Journal of Business Research* and researchers from Yonsei University and Coastal Carolina University examined university students by creating scenarios of someone either wearing a high-end brand logotype or a low-end brand logotype. The results showed that in almost all of the scenarios preferential treatment was given to the person wearing a luxury logo, for example being more likely to give the job to the candidate wearing luxury clothing at a job interview. This theory goes under the name Signalling theory, which means that people wear certain luxury logotypes to “signal” to others that they can afford to wear high-end brands to increase the status others perceive them to have. The surveyed respondents were shown an image of a woman wearing a polo shirt with either a high-end, low-end, or no logotype and asked to rate her wealth, status, attractiveness, and trustworthiness. The respondents rated the image of the high-end logo significantly higher on both wealth and status (Olejarz, 2015).

3. Hypothesis Generation

3.1. Logo placement

Sundar and Noteworthy’s findings indicated a preference for high logotype placement for powerful brands and lower logotype placement for less powerful brands. Brand power was defined as being brands benefiting from top-of-mind awareness, (Farquhar 1989; Owen 1993; Rocha 2013), and having the resiliency to endure competitive attacks (Farquhar 1989). Moreover, customers perceive powerful brands as having a beneficial position compared to other brands (Wilson, 1975). Luxury can be defined as brands expressing exclusivity, differentiation, scarcity, brand strength, high quality, premium prices, product craftsmanship, and precision, in addition to powerful advertising, global recognition, and strong brand

identity (Phau and Prendergast, 2000 and Hines and Bruce 2007). Additionally, it has been shown that low-end brands take inspiration from high-end brands when deciding what items to produce (Okonkwo, 2007), indicating a higher “power” of the high-end brands. One can thus argue that there are similar characteristics between powerful brands and high-end brands, leading to our hypothesis being that:

1.a. Placing the brands logotype higher up on the T-shirt will result in a more favorable T-shirt and brand preference (emotions, quality, attitude, purchase intentions, WTP, WoM, and involvement) for high-end brands, and lower brand preferences for low-end brands.

1.b. Placing the brands logotype lower on the T-shirt will result in more favorable T-shirt and brand preference (emotions, quality, attitude, purchase intentions, WTP, WoM, and involvement) for low-end brands, and lower brand preferences for high-end brands.

3.2. Logo size

The “no logo” strategy states that wealthy customers are moving towards the high-end brands using smaller logotypes, as these customers only want to be recognized by customers of similar financial status (Berger and Ward, 2010, Berger and Ward, 2010). Based on this it can be predicted that when it comes to low-end brands, customers will also prefer the logo size to be small since they, in turn, might not want others to associate themselves with the low-end brand nor the brand's customers. In addition, the signalling theory stating that people wear luxury to signal their wealth (Olejarz, 2015), can in contrast be interpreted as not wanting to wear a logotype which does not signal wealth, and a smaller logotype might then be the preferred choice. In accordance with these theories we constructed the following hypothesis:

2.a. A high-end brand description in combination with a small logotype will have a more favorable T-shirt and brand preference (emotions, quality, attitude, purchase intentions, WTP, WoM, and involvement) compared to the high-end brand description in combination with a larger logotype.

2.b. A low-end brand description in combination with a small logotype will have a more favorable T-shirt and brand preference (emotions, quality, attitude, purchase intentions, WTP,

WoM, and involvement) compared to the low-end brand description in combination with a larger logotype.

3. High-income takers will have a more favorable T-shirt and brand preference (emotions, quality perceptions, attitudes, purchase intentions, WTP, WoM, and involvement) for smaller logotypes compared to low-income takers.

3.3. Customer characteristics

Customers favoring materialism and hedonism had positive attitudes toward luxury restaurants. While customers favoring uniqueness had less positive attitudes towards luxury restaurants. Gender nor age had a significant impact. Therefore, if the results presented in the article by Lee et al. (2010) about luxury restaurants were to be translated into the fashion industry our hypotheses would be:

4.a. Customers scoring high on materialism have more positive attitudes towards the logotypes presented in conjunction with the high-end brand compared to customers scoring low on materialism.

4.b. Customers scoring high on hedonism have more positive attitudes towards the logotypes presented in conjunction with the high-end brand compared to utilitarian customers.

4.c. Customers scoring high on uniqueness have less positive attitudes towards the logotypes presented in conjunction with the high-end brand compared to customers scoring low on uniqueness.

Customers being highly materialistic, hedonistic, or valuing uniqueness differ extensively in their desires, goals, and behavior when it comes to their motivations to purchase luxury (Lee et al., 2010). Due to these differing characteristics, one can assume that these will have a relationship with and impact their preferences for a certain logotype size and placement. However, due to there not being any previous research indicating in either direction, we will not draw any precluding thoughts regarding which logotypes will be preferred for each customer segment. Our hypothesis is thus:

4.d. There is a relationship between whether a customer scores high or low on materialism, hedonism, and uniqueness with their preference for a certain logotype size and placement.

Again, if the results presented in the article by Lee et al. (2010) about luxury restaurants were to be translated into the fashion industry our hypotheses would be:

4.e. Age nor gender will not have a significant impact on generating positive attitudes towards the logotypes presented in conjunction with the high-end brand description.

Another psychological characteristic mentioned in the background is intrinsic and extrinsic motivation. According to theory, customers who are more intrinsically motivated prefer more subtly marked products when exposed to value-expressive advertising while extrinsically motivated customers are more drawn to explicitly marked products when exposed to a social adjustive advertisement. Therefore the hypothesis below have been generated:

4.f. Customers being more intrinsically motivated will have a more favorable T-shirt and brand preference (emotions, quality perceptions, attitudes, purchase intentions, WTP, WoM, and involvement) for smaller logotypes compared to extrinsically motivated customers.

4.g. Customers being more intrinsically motivated will have a more favorable T-shirt and brand preference (emotions, quality perceptions, attitudes, purchase intentions, WTP, WoM, and involvement) for the logo placement low to the side compared to extrinsically motivated customers.

When it comes to the third-person effect, as our study is not a study about a fashion brand's usage of advertisement in general a direct hypothesis cannot be extracted from previous studies. Although, one interesting aspect that could be analyzed is to see if there is a difference in how the customers perceive the Avant Gardes customers depending on if the respondent was exposed to the high-end or low-end manipulation. Assuming that the high-end version of Avant Garde will be associated with the brands in the manipulation which do not use as much mass advertising i.e. Christian Dior. While, the brands mentioned in the low-end manipulation of Avant Garde i.e. Gina Tricot using more mass advertising, the following hypothesis can be drawn:

4.h. Customers exposed to the high-end manipulation will think of the brands customers as being more intelligent, reflecting, informed, successful, sophisticated, elegant, and having more connections to their social network compared to the customers exposed to the low-end manipulation.

4. Method

4.1 Scientific approach

The study is based on previously conducted marketing research papers, and these theories combined with course materials from our marketing courses at the Retail Management program at SSE acted as the base to our hypotheses and survey formations. Our background research was based on marketing studies conducted within the fields of luxury marketing and fashion as well as logotype placement and sizing on non-fashion-related products. In addition, studies surrounding and focusing on theories regarding customer characteristics related to luxury and non-luxury purchases became the framework to the customer characteristics and demographic questions we chose to have in our final survey.

4.2 Measurements

Two customer surveys were conducted, one survey for the pre-study to check if the manipulation was efficient and then a customer survey for the main study.

4.3 Pre-study

In the pre-study the participants were divided into two groups, and both were shown the same picture of a T-shirt with a centered Avant Garde logotype. Group one was, however, exposed to a high-end description of the brand, while group two was exposed to low-end brand description of the same brand. The description of a high-end fashion brand was as follows:

Avant Garde was founded by Dominique Lamotte in 1946. The first store was located on the high-end fashion street Avenue Montaigne in Paris. The owner Dominique has experience working at Prada, Christian Dior, and Givenchy. Avant Garde sells classic and timeless haute couture at their 250 luxurious stores located in capital cities all over the world. The company's main target segment are middle-aged men and women who are willing to spend a lot on high-quality clothes.

While the description of the low-end fashion brand was:

Avant Garde was founded by Jonas Schmidt in 2005. The first store was located in Dusseldorf, Germany. The owner Schmidt has experience working at Gina Tricot, Tally Weijl, and Bershka. Avant Garde sells trendy fast-fashion clothes at their 250 stores located in Germany and the Nordics. The company's main target segment is fashion-conscious youths who want to look good without spending a fortune on clothes.

The participants were then asked to answer to what extent they perceived the brand to be affordable, exclusive, rare, of high quality, of high uniqueness and high sophistication, and their respective age and gender. These measurements were chosen as good measurements of luxuriousness (Vigneron & Johnson, 2004). The manipulation check (n=87) has a p-value lower than 0.05 meaning that the results were significant, indicating that the high-end brand description of Avant Garde resulted in more luxurious perceptions of the brand and vice versa for the low-end brand description, while keeping the image of the T-shirt constant.

4.4 Customer survey

In total 262 participants (male=104, females=155, non-binary=2, prefer not to say= 1) answered the customer questionnaire, the participants as in the manipulation check were first randomly shown a description of either a low- or high-end brand, however, now the customers were also exposed to a random image of an Avant Garde T-shirt. The participants were exposed to one of four possible images, a T-shirt with a large or small Avant Garde logotype either centered and highly placed or low down on the side of the T-shirt.

Respondents are either shown option A, B, C, or D:



A.) Picture of a small logotype with a high centered placement.



B.) Picture of a large logotype with a low side placement.



C.) Picture of a small logotype with a low side placement.



D.) Picture of a large logotype with a high centered placement.

The respondents answered questions regarding emotions, quality, attitudes, intentions to purchase, WTP, WoM, involvement, customer characteristics, hedonic vs. utilitarian, intrinsic vs. extrinsic motivation, demographics, motivations to purchase luxury, and the third-person effect. The answer options for the majority of the questions ranged on a scale from one to seven. There was a minimum of three measures for each section of questions that measured similar aspects, for statistical significance purposes. The survey was made using Qualtrics and then sent out by email to students and faculty at the Stockholm School of Economics, to

our friends and family, and posted on Facebook survey forums. Additionally, on one occasion we approached people to answer our survey at Sturegallerian and Gallerian which are two shopping centres in Stockholm, Sweden. This approach was proven effective as the respondents got to ask us if they had any questions regarding the vocabulary or formulations of the questions for example. All questions asked in the survey can be found in the appendix section of the report.

The questions regarding emotions were placed at the beginning of the survey due to emotions constituting two dimensions; arousal and value and that emotions are not long lasting. Thus, to make sure that the respondents could still remember their initial emotions after seeing the T-shirt we choose to place these questions in the beginning. The choice of adjectives when it came to emotions, quality and attitudes originated from the research papers by Magnus Söderlund (2006), Cardello et al. (2016) and Ullah et al. (2012).

The article by Breidert et al. (2006) formulated how to measure WTP in customer surveys. The article presented a direct approach to measuring WTP, which is the maximum amount of money the customer is willing to spend on a specific offering. Problems associated with this method include lack of incentive to reveal the true WTP and possibly overstating acceptable prices due to prestige effects etc. In addition, WTP does not necessarily translate into behavior, thus solely measuring this will not give an insight into purchasing behavior which is why we also included questions about intentions to purchase.

WoM is a credible source of marketing as it originates from consumers' personal opinions, a positive WoM is thus beneficial for a brand. It is thus interesting to see if there is a correlating relationship between logotype prominence and WoM. Involvement was an important aspect to measure as it has significant implications on the marketing of a brand and thus possibly logotype size and placement. If building links to customers' needs (i.e. luxury) you can change the level of involvement and as marketing strategies vary depending on if an item is perceived as a high or low involvement offering, this will result in important managerial implications. One assumption can thus be that the high-end brand will be proven to have a higher involvement than the low-end brand. Incongruity is also proven to boost involvement, and the odd placement of the logotype at the bottom right of the T-shirt might thus act as an involvement booster which will be interesting to measure. The questions asked regarding the WoM and involvement stemmed from the article by Eisingerich et al. (2014).

Similarly, questions concerning how much and how often customers spend money on luxury clothing, as well as how much they would like to spend were asked to increase demographical understanding.

The questions regarding categorizing the customers according to whether they consider shopping apparel being a utilitarian or hedonic task were done by looking at numerous articles to gain knowledge around which adjectives measure the same aspects. We for example created the “Do you usually consider shopping to be an enjoyable, fun and inspiring experience?” and “Shopping apparel is a task that should be completed efficiently and effortlessly” from the adjectives not fun/fun, unenjoyable/ enjoyable, and effective/ineffective presented in the article by Voss et al. (2003). The measurements on customers' motivations to purchase luxury goods (materialism and uniqueness) were taken from the luxury restaurant research paper by Lee et al. (2010).

The measures regarding intrinsic and extrinsic motivations are taken from the research paper written by Shao et al. (2009) about an investigation of brand visibility in luxury consumption. While the measures on the third-person effect are taken from the research paper written by Durö et al. (2017).

4.5. Sampling of customers

The sampling that was conducted was that we excluded the respondents that either did not answer all questions or did not pass the control/validity question. The control question was “What was this survey about?” where the respondents were supposed to answer “Avant Garde T-shirt”. If the respondents did not answer this correctly, they were excluded from the sample based on lack of attention. In addition, our mean age was 30 years old with only 25% of the sample being above 38, this is most likely due to that many students answered our survey, we thus decided to classify income before taxation not according to our sample which has a median salary of 20 000 but according to Swedish statistics to make the data more statistically correct. In Sweden, the median salary in 2019 was 31 700, and a low-income taker is classified as someone earning under 50% of the median, we thus created new intervals according to these figures so that a low-income taker is someone earning between 0 and 15 850 SEK a month, a middle-income taker is someone earning between 15 850 and 47 750 and a high-income taker is someone earning 47 750 and above (Statistika Central Byrån).

4.6. SPSS

Using the statistical program SPSS, we calculated Cronbach's alphas to see if it is possible to make indexes on the variables. Customer groups were divided based on uniqueness, hedonism and materialism. For hedonism the alpha wasn't significant for the utilitarian questions, so we defined a hedonistic customer as being a customer scoring over the mean on the two hedonism questions. Thus, when it says "high uniqueness", this implies a score over the mean value of uniqueness, and vice versa for "low uniqueness". Thereafter, independent-sample T-tests were conducted to test our hypotheses. The statistical significance was defined to be at a p-value of 0.05 or below. Although, figures up to a statistical significance of 0.1 were discussed if relevant, keeping in mind that these figures are less reliable.

4.7. Analysis, Discussion and Conclusion Formation

The theoretical framework on which the analysis, discussion, and conclusions were based upon, partially originated from previous theoretical background research and our market research results gained from our customer survey.

5. Results

5.1. Pre-study

The size of the study sample for pre-study was $n=87$. Out of these 87, 59 were female (67.8%), 26 were male (29.9%) and 2 non-binary/third gender (2.3%). In total 42 people were shown the low-end brand description of the brand, and out of these 15 were male (35.7%) and 27 female (64.3%). The other test group exposed to the high-end brand description consisted of 11 males (24.4%), 32 (71.1%) females, and 2 non-binary/third gender (4.4%) making up a total of 45 individuals. The age range of the sample was between 14 and 57 years old with the mean being 26.02.

A Cronbach's Alpha of 0.786 means that the 6 questions used to measure luxury all measured the perceived luxuriousness of the T-shirt based on the manipulation received, and can thus be computed into the same variable. A $p \leq 0.05$ means that the pre-study is significant, indicating that the high-end brand description was perceived as being more luxurious, compared to the low-end brand description which was perceived as being less luxurious.

	Brand	N	Mean	Sig.
Luxurious	Low	39	19.80	0.047
	High	43	23.21	

5.2. Main Study

5.2.1. Cronbachs Alpha

Cronbach's alphas were calculated to see if we were able to make indexes for all variables. The alphas were significant for most of the variables.

Variable	N of items	Cronbachs Alpha
Emotions	4	0.935
Quality	3	0.908
Attitudes	3	0.945
Purchase intentions	3	0.941
Willingness to pay	2	0.711
Intentions to Recommend/ WoM	3	0.876
Involvement	3	0.900
Hedonic	2	0.810
Uniqueness	3	0.871
Perfectionism	2	0.746
Materialism	3	0.801

The only variables that had an insignificant Cronbach's Alpha were the two utilitarian questions, a recommendation would thus be looking at the hedonic questions when analyzing and dividing these two groups.

5.2.2. Testing of Hypothesis 1.a. and 1.b.

Independent Samples T-tests were conducted for hypotheses 1.a. and 1.b. The sample size range (n) was between 54 and 71 for each group to be able to draw statistical conclusions. For both the low-end version and high-end versions of Avant Garde a higher logotype placement received higher means for all variables (emotions, quality, attitudes, purchase intentions, involvement, and WoM) except the WTP where the logotype with a lower placement received a higher mean.

High- or low-end brand	Variable	Logo placement Mean		Sig.
		High centered	Low side	
High-end brand	Emotions	4.45	4.25	0.213
	Quality	4.82	4.63	0.2355
	Attitudes	4.60	4.25	0.1305
	Purchase intentions	3.12	3.11	0.484
	Willingness to pay	716.67	1026.05	0.0735
	WoM	2.68	2.50	0.265
	Involvement	3.69	3.49	0.2925
Low-end brand	Emotions	4.38	4.06	0.0585
	Quality	4.57	4.21	0.071
	Attitudes	4.43	4.02	0.0585
	Purchase intentions	3.03	2.79	0.2155
	Willingness to pay	371.81	458.16	0.3115
	WoM	2.64	2.33	0.124
	Involvement	3.34	2.94	0.0975

However, when looking at the T-test one can see that there is no significant difference at the 5% significance level when comparing the preference for a high centered and low side logotype placement for the high-end brand description, other than that the means for the high-centered placement are slightly larger. In addition, there is also a preference for logotypes placed high in the center at the 10% significance level for multiple variables (emotions, attitudes, quality, and involvement) when customers were exposed to the low-end brand description, thus rejecting hypothesis 1a and 1b.:

1.a. Placing the brands logotype higher up on the T-shirt will result in a more favorable brand preference (emotions, quality, attitude, purchase intentions, WTP, WoM and involvement) for high-end brands, and lower brand preferences for low-end brands.

1.b. Placing the brands logotype lower on the T-shirt will result in a more favorable T-shirt and brand preference (emotions, quality, attitude, purchase intentions, WTP, WoM and involvement) for low-end brands, and lower brand preferences for high-end brands.

However, an interesting aspect is when comparing the means of the low- and high-end brands, it is evident that the high-end brand description had higher mean scores on all variables (emotions, quality, attitudes, purchase intentions, willingness to pay, WoM, and involvement) despite logotype placement choice compared to low-end brand description. The significance values in the table due to our hypotheses being formulated as $a > b$ are the Sig. (2-tailed) values from SPSS divided by two, and this statement holds true throughout all of our hypotheses that are stated as $a > b$.

When combining the high and low-end manipulations, a larger sample size was generated. The results showed significantly higher attitudes ($p \leq 0.05$) and slightly more positive emotions ($p \leq 0.1$) towards a high centered placement.

Variable	Logo Placement Mean		Sig.
	High centered	Low side	
Attitudes	4.52	4.13	0.05
Emotions	4.42	4.15	0.09

5.2.3. Testing of Hypothesis 2a-b and 3a-b

High or low-end	Variable	Logo Size Mean		Sig.
		Large Logo	Small logo	

High-end brand	Attitudes	4.37	4.50	0.3335
	Emotions	4.24	4.47	0.175
	Quality	4.64	4.81	0.2585
	Purchase intentions	3.17	3.07	0.396
	Willingness to pay	946.58	772.08	0.2025
	WoM	2.82	2.41	0.077
	Involvement	3.69	3.52	0.333
Low-end brand	Attitudes	3.86	4.53	0.0055
	Emotions	3.99	4.40	0.0275
	Quality	4.26	4.51	0.159
	Purchase intentions	2.59	3.15	0.0295
	Willingness to pay	293.87	524.67	0.098
	WoM	2.43	2.56	0.3165
	Involvement	3.08	3.19	0.366

A T-test was conducted to see the effect of logo size on attitudes, emotions, quality perceptions, purchase intentions, WTP, WoM, and involvement. The sample size (n) ranged between 52 and 71 for each group to be able to draw statistical conclusions. Participants who received the high-end brand manipulation had a preference for small logotypes when looking at the mean scores for certain variables (attitudes, emotions, and quality). These participants on the other hand had a higher preference for larger logotypes when it came to purchasing intentions, WTP, WoM, and involvement. None of these differences were significant, however, the variable WoM can be interesting as it showed a 7.7% significance indicating that word of mouth is slightly higher for larger logotypes when it comes to high-end brands. Hypothesis 2.a. can this not be accepted as there was no statistical significance:

A high-end brand description in combination with a small logotype will have a more favorable T-shirt and brand preference (emotions, quality, attitude, purchase intentions, WTP, WoM, and involvement) compared to the high-end brand description in combination with a larger logotype.

The participants who received the low-end brand manipulation had a preference for small logotypes when looking at the mean scores on all variables (emotions, quality, purchase intentions, WTP, WoM, and involvement). Attitudes, emotions, and purchase intentions had significant differences and all had p-values under 0.05. Hypothesis 2.b.:

A low-end brand description in combination with a small logotype will have a more favorable T-shirt and brand preference (emotions, quality, attitude, purchase intentions, willingness to pay, WoM, and involvement) compared to the low-end brand description in combination with a larger logotype.

can thus partially be accepted, as the preference for smaller logotypes was significant when it came to attitudes, emotions, and purchase intentions at the 5% level.

When combining the high- and low-end brand manipulations, a larger sample size was generated. The results showed significantly more positive attitudes and emotions towards smaller logotypes ($p \leq 0.05$).

Variable	Logo Size Mean		Sig.
	Large Logo	Small logo	
Emotions	4.12	4.43	0.05
Attitudes	4.11	4.51	0.049

5.2.4. Testing of Hypothesis 3

Hypothesis 3:

High-income takers will have more positive emotions, quality, attitude, purchase intentions, willingness to pay, WoM and involvement for smaller logotypes compared to low-income takers.

is not directly supported as there was no significant difference between small and large logotypes in our high-income group. However, this can be due to that the sample was very small and that we didn't have enough high-income takers in our sample (n=19-28), because the means for small logotypes were higher in this group when it came to attitudes, emotions, quality, willingness to pay and involvement (all variables except WoM). However, low-income takers (n= 44-61) also had more positive attitudes and emotions towards small logotypes compared to larger logotypes to a 7.7% and 7.25% significance level respectively, slightly indicating a trend in society overall towards a small logotype preference. The same goes for the mid-income group (n=47-52) who showed a preference for smaller logotypes when it came to attitudes and emotions to an 8.5% and 9.1% significance level.

What is your monthly income before taxes?	Variable	Logo Size Mean		Sig.
		Large Logo	Small logo	
Low-income	Attitudes	3.40	4.44	0.077
	Emotions	4.01	4.34	0.0725
	Quality	4.37	4.60	0.189
	Purchase intentions	2.55	2.91	0.1305
	Willingness to pay	296.92	341.80	0.2185
	WoM	2.53	2.52	0.4805
	Involvement	3.43	3.46	0.4595
Mid-income	Attitudes	4.20	4.62	0.085
	Emotions	4.19	4.54	0.0915
	Quality	4.59	4.72	0.3245
	Purchase intentions	3.11	3.41	0.208
	Willingness to pay	939.83	924.73	0.48
	WoM	2.69	2.66	0.4585
	Involvement	3.41	3.56	0.354

High-income	Attitudes	4.21	4.46	0.316
	Emotions	4.21	4.42	0.313
	Quality	4.30	4.67	0.235
	Purchase intentions	3.16	2.98	0.3685
	Willingness to pay	666.64	768.02	0.217
	WoM	2.68	2.30	0.216
	Involvement	3.21	2.73	0.434

5.2.5. Testing of Hypothesis 4a-g

5.2.5.1. Materialism

Hypothesis 4.a.:

4.a. Customers scoring high on materialism have more positive attitudes towards the logotypes presented in conjunction with the high-end brand compared to customers scoring low on materialism.

is supported as when it comes to the high-end brand manipulation, there was a significant difference between attitudes when comparing the participants scoring high on materialism compared to the participants scoring low on materialism. The participants being more materialistic showed more positive attitudes towards the logotypes overall at a significance level of 0.8%. The sample size range (n) was between 62 and 68 for each group to be able to draw statistical conclusions.

High or Low-End Brand		Materialism		Sig.
		Low	High	
High-End Brand	Attitudes	4.09	4.82	0.008
Low-end Brand	Attitudes	4.30	4.14	0.261

When looking at participants scoring low on materialism in relation to logo size, it is evident that they have significantly higher attitudes, emotions, and involvement for the smaller logo ($p \leq 0.05$). Purchase intentions also indicated the same results but with a slightly higher

p-value of 0.0865. When it comes to the customers scoring high on materialism however the means were slightly higher for the smaller logotype when it came to attitudes, emotions, quality, purchase intentions, and willingness to pay (all variables except WoM and involvement), however, none of these were of statistical significance at 5% level. When analyzing whether low- and highly materialistic customers have a preference for a certain logotype placement this was proven insignificant at the 10% significance level. Therefore hypothesis 4.d.:

There is a relationship between whether a customer scores high or low on materialism, hedonism, and uniqueness with their preference for a certain logotype size and placement.

is partly rejected when it comes to materialism, as there was no significant preference for a particular logotype placement, and for customers scoring high on materialism there was no significant preference for a certain size either at the 5% level. However, for customers scoring low on materialism, there was a significantly higher attitude for the smaller logo ($p=0.04$) and a slightly higher involvement for the smaller logo too, but at a 8.7% significance level.

Materialism	Variable	Logo Size Mean		Sig.
		Large Logo	Small logo	
Low Materialism	Attitudes	3.86	4.46	0.04
	Emotions	3.91	4.25	0.117
	Quality	4.29	4.48	0.435
	Purchase intentions	2.36	2.78	0.173
	Willingness to pay	348.46	338.36	0.862
	WoM	2.14	2.31	0.532
	Involvement	2.49	3.05	0.087
High Materialism	Attitudes	4.34	4.58	0.393
	Emotions	4.30	4.67	0.128
	Quality	4.60	4.89	0.279
	Purchase intentions	3.34	3.53	0.587
	Willingness to pay	896.77	1064.34	0.543

	WoM	3.05	2.71	0.209
	Involvement	4.18	3.74	0.214

5.2.5.2. Hedonism

Hypothesis 4.b.:

Customers scoring high on hedonism have more positive attitudes towards the logotypes presented in conjunction with the high-end brand compared to utilitarian customers.

is rejected at a 5% significance level however accepted at 10% significance level, hence making the results slightly less reliable. This means that when it comes to the high-end brand manipulation there is a difference between attitudes when comparing the customers scoring high on hedonism compared to the customers scoring low on hedonism. The customers being more hedonistic showed more positive attitudes towards the logotypes overall. The sample size (n) ranged between 61 and 69 for each group which made it possible to draw statistical conclusions. In addition, a T-test about customers' emotions, attitudes, quality perceptions, and intentions for the different logo sizes and placements was conducted, however, no significant results were obtained, therefore hypothesis 4.d is rejected when it comes to hedonism.

High or Low-End Brand		Hedonism		Sig.
		Low	High	
High-End Brand	Attitudes	4.20	4.65	0.068
Low-End Brand	Attitudes	4.13	4.32	0.233

5.2.5.3. Uniqueness

Hypothesis 4.c.:

Customers scoring high on uniqueness have less positive attitudes towards the logotypes presented in conjunction with the high-end brand compared to customers scoring low on uniqueness.

is rejected at a 0.3% significance level. In both the high- and low-end brand manipulation scenarios there is a significant difference between attitudes when comparing the customers scoring high on uniqueness compared to the customers scoring low on uniqueness. The customers displaying more characteristics of uniqueness showed more positive attitudes towards the logotypes overall which goes against our hypothesis. The sample size (n) ranged between 60 and 72 for each group to be able to draw statistical conclusions. As with hedonism, no significant result was obtained from the T-test conducted on whether customers scoring high or low on uniqueness had a preference for a certain logotype size and placement, therefore hypothesis 4.d. is rejected when it comes to uniqueness.

High or Low-End Brand		Uniqueness		Sig.
		Low	High	
High-End Brand	Attitudes	4.05	4.88	0.003
Low-end Brand	Attitudes	3.90	4.49	0.012

5.2.5.4 Age and Gender

Hypothesis 4.e.:

Age or gender will not have a significant impact on generating positive attitudes towards the logotypes presented in conjunction with the high-end brand description."

is accepted as the hypothesis holds true in the sense that neither age nor gender has a significant impact on the attitudes of the logotypes presented with the high-end brand description.

5.2.5.3. Intrinsic and Extrinsic Customer Motivation

Hypothesis 4.f.:

Customers being more intrinsically motivated will have a more favorable T-shirt and brand preference (emotions, quality perceptions, attitudes, purchase intentions, WTP, WoM, and involvement) for smaller logotypes compared to extrinsically motivated customers.

is partly accepted as it is accepted at the 5% significance level when it comes to the variables; emotions, attitude, and purchase intentions. Additionally, the means for the remaining

variables are in support of the hypothesis, however, they have p-values above 0.1 not making these results statistically significant. We had a sample size range (n) between 49 and 72 for each group to be able to draw statistical conclusions.

Customer Motivation	Variable	Logo Size Mean		Sig.
		Large Logo	Small logo	
Intrinsically Motivated Customers	Emotions	3.92	4.51	0.006
	Quality	4.29	4.61	0.1145
	Attitude	3.86	4.58	0.0065
	Purchase intentions	2.45	3.12	0.0265
	Willingness to pay	439.43	603.43	0.1195
	WoM	2.23	2.45	0.2145
	Involvement	3.12	3.37	0.261
Extrinsic Motivated Customers	Emotions	4.25	4.36	0.315
	Quality	4.57	4.71	0.2855
	Attitude	4.30	4.45	0.293
	Purchase intentions	3.18	3.10	0.3935
	Willingness to pay	772.84	694.34	0.362
	WoM	2.90	1.69	0.084
	Involvement	3.57	3.34	0.2365

Hypothesis 4.g.:

Customers being more intrinsically motivated will have a more favorable T-shirt and brand preference (emotions, quality perceptions, attitudes, purchase intentions, WTP, WoM and involvement) for the logo placement low to the side compared to extrinsically motivated customers.

is rejected at a 5% significance level, as there is no consistent trend towards a certain placement for both the intrinsically and extrinsically motivated customers. The sample size (n) ranged between 58 and 75 for each group to be able to draw statistical conclusions.

Customer Motivation	Variable	Logo Placement		Sig.
		High Centered	Low Side	
Intrinsically Motivated Customers	Emotions	4.39	4.12	0.1295
	Quality	4.62	4.29	0.0975
	Attitude	4.46	4.05	0.08
	Purchase intentions	2.91	2.74	0.315
	Willingness to pay	511.56	548.11	0.4005
	WoM	2.52	2.16	0.089
	Involvement	3.30	3.21	0.403
Extrinsically Motivated Customers	Emotions	4.45	4.17	0.109
	Quality	4.77	4.51	0.154
	Attitude	4.56	4.19	0.0925
	Purchase intentions	3.21	3.11	0.368
	Willingness to pay	599.01	888.24	0.1105
	WoM	2.77	2.63	0.2965
	Involvement	3.71	3.18	0.515

5.2.6. Third-Person Effect

Hypothesis 4.h.:

Customers exposed to the high-end manipulation will think of the brand's customers as being more intelligent, reflecting, informed, successful, sophisticated, elegant, and having more connections to their social network compared to the customers exposed to the low-end manipulation.

is accepted at the 5% significance level for how successful, elegant, sophisticated, and having connections to their social network the respondents perceived Avant Garde's customers to have. The remaining variables also had means in support of the hypothesis and the variables

confident and informed had $p \approx 0.06$, however, the variable intelligence had a p-value of 0.13 which is thus not of statistical significance. We had a sample size (n) of 130 to be able to draw statistical conclusions.

What is your perception of Avant Garde's customers?	High or low-end		Sig.
	High-end Brand	low-end Brand	
Confident	4.17	3.86	0.06
Informed	3.85	3.55	0.063
Reflecting	3.67	3.42	0.0925
Intelligent	3.73	3.52	0.1305
Successful	4.22	3.69	0.0035
Elegant	4.15	3.55	0.0025
Sophisticated	4.07	3.60	0.0145
Having connections to my social network	3.75	3.41	0.050

6. Discussion

6.1. Discussion of Results

6.1.1. Logo Placement

Hypothesis 1a. and 1b. were rejected at a 5% significance level, as there was no statistically significant preference for a higher logotype placement for high-end brands, and the results did not indicate a preference for a lower logotype placement for low-end brands but rather the opposite. What was found is that a high centered logotype placement for both the low-end

and high-end manipulations of Avant Garde received higher means for all variables (emotions, quality, attitudes, purchase intentions, WoM, and involvement) except for WTP. When it came to WTP the logotype with a low side placement had higher means compared to a high centered placement, going against the results in the study conducted by Dong & Gleim in 2018 where a higher placement was preferred when it came to WTP. The results were however not of statistical significance since all p-values were above 0.05. Nonetheless, when it comes to the low-end brand manipulation the preference for a high centered placement was especially evident when looking at the attitudes, emotions, quality perceptions, and involvement as these variables had p-values of very close reach to 0.05 and are significant at the 10% level. Attitudes and emotions both had significant levels of 5.9%, quality had a level of 7.1% and involvement at the 9.8% level.

When combining the high and low-end brand manipulations, there was a statistically significant preference for a high centered logotype placement when it comes to attitudes ($p=0.05$) and emotions ($p=0.09$), indicating a general preference of a highly placed centered logotype. Despite the results not being of statistical significance at the 5% level when separating the high- and low-end manipulations, these mean results and some of the low p-values indicate towards a high centered logotype placement are not in accordance with the previous research on which the hypotheses was based. One example is the research conducted on coffee mugs (Sundar & Noseworthy, 2014) where customers showed a preference for a lower logotype placement for less powerful brands for example. This deviation could be due to multiple factors, one being that customers do not see low end brands translating into being “less powerful” and another one possibly being the medium in itself. A T-shirt is different from a coffee mug in the sense that it is used for different purposes, you can easily cover the entire logotype when holding a coffee mug with your hands and so forth. There might also be a general fashion trend indicating a preference for a high-centered placement. This was supported when browsing through the T-shirt SKUs offered by the five most popular luxury brands which are Gucci, Chanel, Hermes, Dior, and Louis Vuitton (Eppe Beauloye, 2021) as it was then evident that the majority of the T-shirts with logotypes have a high placement. Similarly, when looking at the T-shirt assortment at Zara and H&M the logotypes are highly placed. This indicates that large fashion retailers currently offer T-shirts with this preferred high placement which is in accordance with customer preferences.

6.1.2 Logo Size

The participants who received the high-end brand manipulation had no significant preference at the 5% level for a small or large logotype. When analyzing the means certain variables i.e. attitudes, emotions and quality scored higher on the small logotype, while purchase intentions, willingness to pay, WoM, and involvement variables had higher means for the small logotype. Hypothesis 2.a. is thus rejected. Why this might be the case is because some customers want to signal their high status towards others and might do so through larger logotypes, and then there is the segment that only wants other wealthy and “elite” individuals to know that they are wearing a luxury brand and thus choose more subtle and small logotypes that only this segment will recognize (Berger and Ward, 2010).

An interesting aspect is that the customers who received the low-end brand manipulation had a preference for small logotypes when looking at the mean scores on all variables.

Additionally, attitudes, emotions, and purchase intentions all had p-values under 0.05.

Hypothesis 2.b can thus partially be accepted, as the preference for smaller logotypes was statistically significant when it came to attitudes, emotions, and purchase intentions at the 5% significance level, and willingness to pay at the 10% significance level.

The signalling theory could be one reason why consumers exposed to the high-end manipulation did not show a significant preference for either small or large logotype, while customers exposed to the low-end brand showed a preference for the small logotype. In light of this, one aspect that separates the five most popular high-end fashion brands from popular low-end fashion brands such as H&M and Zara, is that these high-end fashion brands previously mentioned use their brand logotypes. This is very uncommon for the low-end fashion brands who tend to go for other images or inspirational text printed on their T-shirts instead. This is most likely due to customers not wanting to have a large “H&M” logotype on their T-shirt which is in accordance with the signalling theory and our results. Instead, if customers want to show off they would then choose to wear the logotypes that increase their perceived status, for example, Chanel or Dior which is most likely why the high-end customers did not show a significant preference for a smaller logotype. This insignificant preference can relate back to the Cai et al. findings if assuming that a high-excitement brand has similarities with a high-end brand, as it was found that larger logotype sizes for high-excitement brand has a more positive impact on consumer brand evaluations compared

to low-excitement brands (Cai et al. 2019). However, when combining the high- and low-end brand manipulations a significant preference for smaller logotypes at the 5% level when it came to attitudes and emotions was found. This indicates a general preference for smaller logotypes. However, as our sample to a large extent consisted of Swedish nationals, and as Björk et al. (2018) found that Finnish people preferred more subtle markings compared to Italians and the French, these results may be an outcome of our Swedish sample, and there might be deviations if the survey had been conducted on a global scale.

Hypothesis 3 was rejected. The reason why the preference for small logotypes was not significant in the high-income group might however be due to the sample size (n) being under 30 in this particular “high-income group”. It is possible that if we had grouped according to our sample and thereby had an n above 30 in all groups and not according to the Swedish income grouping statistics that this group would have shown significant results indicating a preference for smaller logotypes. Although, then there would be a dilemma of not knowing if this group is a good reference point for what “high-income” takers are and if they are an accurate enough representation of the preferences of high-income takers in society. It can thus be hard to draw any conclusions about the high-income takers. However, as both attitudes and emotions showed a significant preference for smaller logotypes at the 10% level for low and mid-income takers, this in conjunction with the higher means for the high-income group might indicate that there is a slight trend and preference for smaller logotypes in all income groups. This supports our results of smaller logotypes being a trend in society overall when disregarding if the brand is high- or low-end.

The involvement variable as discussed in the method section was higher for both size and placement when it came to the high-end brand compared to the low-end brand, which supports previous research of involvement increasing with price (Marketing 201, 2018). However, the low side placement was not proven to have higher involvement which could be due to that our low side placement was not incongruent enough.

6.2. Customer characteristics

6.2.1. Intrinsic and Extrinsic motivation

Hypothesis 4.f. was partly supported since the intrinsically motivated participants have more positive attitudes and emotions as well as higher purchasing intentions for the smaller logo. However, the quality, WTP, WoM, and involvement were not significantly higher for the smaller logo. These findings support Truong's (2010) theory to some extent, stating that customers who are more intrinsically motivated, hence seeking autonomy, self-esteem, health, and value their community, will prefer more subtly marked clothing. Although when looking at the results for the extrinsically motivated participants it can be observed that none of the results were significant between the larger and smaller logotype. Hence, the more extrinsically motivated participants are almost indifferent when it comes to logo size on clothing. According to theory extrinsically motivated customers aspire to gain financial success, external approval and rewards, as well as an appealing appearance (Kasser and Ryan, 1996) which was assumed to be a reason why explicitly marked clothing, was to be preferred (O'Cass and McEwen, 2004; Han et al., 2010; Chan et al., 2015; Zhan and He, 2012; Gentina et al., 2016). However, an explanation to why the result does not align with this theory could be that explicit customers nowadays don't want to showcase large luxurious logos on their clothing, but rather have smaller logos that are unrecognizable by the "mainstream" people but recognizable by the people who are "in the known" in accordance with the "no logo strategy" (Berger and Ward, 2010).

When looking at the result for the logo placement concerning customer motivation, one can see that hypothesis 4.g. is rejected. The only closely significant result is a higher level of involvement for the high-centered logo placement for the extrinsically motivated customers. Otherwise, there is no clear preference for the placement of the brand between the intrinsically and the extrinsically motivated customers. Regardless of whether the participants had extrinsic or intrinsic motivations, the high centered placement received larger means on all variables except WTP. This might indicate a preference for a high centred logotype placement if there had been a larger sample, which is in accordance with our previous findings regarding placement when combining high- and low-end brands.

6.2.2. Customer psychological characteristics

6.2.2.1. Materialism

When looking at the result it can be concluded that hypothesis 4.a. is supported, since customers who perceived themselves to be more materialistic had a significantly more favorable attitude towards the brand when exposed to the high-end brand manipulation. These results align with the theory described in the background which states that materialistic motivation stems from the aspiration of status and wealth which can be an explanatory factor of luxury consumption (Richins, 1994).

The less materialistic customers had no logotype placement preference, but had significantly higher attitudes towards the smaller logotype, thus partially supporting hypothesis 4.d. This could be explained by the fact that low materialistic customers might not feel the need to showcase their wealth and status through prominent logos on clothing (Veblen, 1899; Vigneron and Johnson, 1999, 2004). Hence, companies should in general aim to print smaller logos on clothing, especially when their target segment perceives themselves as less materialistic. Although, when the customers were more materialistic there was no significant preference for a specific logo size or placement, indicating towards materialistic customers being more open to wearing larger logotypes in comparison to their non-materialistic counterparts. This could be interpreted as being consistent with materialistic customers desiring to show off their successes through the ownership of luxury goods which can be considered being more effortless when wearing larger logotypes (Veblen, 1899; Vigneron and Johnson, 1999, 2004).

6.2.2.2. Hedonism

Hedonic motivation is striving for pleasant emotional sensations and experiences, and valuing these over practicalities and functionality, eg. buying luxury goods to feel pleased and happy. While utilitarian motivation is striving to satisfy a need as efficiently as possible without the need for a sensational experience. According to the results, customers scoring high on hedonism had a more positive attitude towards the T-shirt and brand when exposed to the higher-end brand manipulation. Although, the results were only significant at $p \leq 0.1$, thus rejecting hypothesis 4.b. at a $p \leq 0.05$ significance level. However, despite the somewhat higher p-value, these findings are in accordance with Lee et al. (2010) stating that hedonistic

customers strive for pleasant emotional sensations by for example buying luxury goods to feel happy. High-end fashion brands such as Dior often offer personal assistance, a glass of champagne and other luxuries to create a memorable experience when entering the store. This is not as common for low-end brands, so this luxury experience could be a reason in itself to why hedonic customers have a stronger preference for high-end brands overall.

As mentioned in the result there were no significant results obtained between hedonic and utilitarian customers on preference for logo size and placement, thus hypothesis 4.d. was rejected concerning hedonism. A possible reason for this could be that customers scoring high on this customer characteristic focus more on the sensory experience felt, service levels and quality of the clothing instead of projecting a luxury image of themselves through a certain logotype placement or size which might be more in line with a highly materialistic or extrinsic customer.

6.2.2.3. Uniqueness

The respondents that strive for uniqueness in both the high-end and low-end brand manipulation groups had significantly higher attitudes towards the brand at the 5% level. However, the significance was four times lower for the high-end brand manipulation group. This could be explained by the fact that high-end apparel brands can be harder to obtain than low-end apparel brands (Tian et al., 2001), and since uniqueness is an individual's desire to be different from other people (Synder and Fromkin, 1977) they will have a more positive attitude towards obtaining hard-to-get possessions. All in the aim of standing and signaling that they are different from others (Tian et al. 2001). Similar to hedonism, uniqueness had no impact on customers' preference for logotype size and placement, thus rejecting 4.d when it comes to uniqueness.

6.2.3. Third-Person Effect

In the background the third-person effect refers to the concept where customers think that they are more intelligent than others, hence assuming that others are more impacted by advertisements than they are (Durö et al., 2017). This concept has been applied to this context where logotype placement on clothes can be seen as a form of advertisement. It was found that customers who got exposed to the high-end brand manipulation perceived Avant Garde's customers as significantly more successful, elegant, sophisticated and having the same social

network as themselves ($p \leq 0.05$), compared to how the customers exposed to the low end manipulation felt about Avant Gardes customers. In addition the high-end customers felt that Avant Gardes customers were relatively ($p \leq 0.1$) more confident, reflecting and informed. Hence hypothesis 4.h. was partly supported. Since only intelligence was non-significant at the 10% significance level. This might be due to intelligence being a multifaceted phenomenon (Resing, 2005), which can be hard for respondents to assess as it is a complex conclusion to draw based on the little information regarding Avant Garde that was provided in the study.

6.3. Theoretical Implications and Further Studies

6.3.1. Theoretical gap

As mentioned in the introduction, this study was conducted to fill the theoretical gap on how high- and low-end brands should think when displaying their logo on apparel. To clarify, companies should have a clearer idea of how the logotype size and placement on apparel affects customers' emotions, attitudes, quality perceptions and intentions. This in conjunction with what type of segment they should primarily serve.

When looking at the existing research papers there is not a single one addressing this relation between a brand's luxuriousness and the preferred brand prominence on apparel. The closest studies have been done on FMCG to see the effect of logo placement on attitude, willingness to pay, and intentions to recommend (Dong & Gleim, 2018). While, other studies have examined the effect of brand power and personality on logo placement and size (Sundar & Noseworthy, 2014; Cai et al., 2019) as well as logo size. The only similar study within the fashion sector found focused on how customers' motivations (extrinsic and intrinsic) affect preference for explicitly or implicitly marked fashion accessories (Shao et al., 2019). While other studies focused on how customer characteristics such as materialism, uniqueness, and hedonism affect the willingness to engage in luxury consumption (Veblen, 1899; Vigneron and Johnson, 1999, 2004; Tian et al., 2001; American Psychiatric Association, 1994; Slaney and Ashby, 1996).

6.3.2. Further Studies

An important aspect to bring up which might generate differing results in future studies regarding logotype size is that our “large” logotype was still quite subtle and not extremely large. Therefore if future studies proceeded with a similar experiment they should use a larger logotype to perhaps gain more prominent results. Additionally, the study could be expanded by completing the same experiment but for other types of clothing and with well-known brands. By using well-established brands the results between the low-end and high-end brand groups might become more significant. This could perhaps be explained by the fact that the made-up scenario manipulation might not create enough brand associations to clearly be associated with the high- and low-end markets, as for an established brand. It is however important that the customer knowledge and preference factors are kept under control so there is no difference between the respondent groups.

Another way to improve this study in the future could be by increasing the number of respondents with aim of getting perhaps more significant results. Moreover, researchers should scale up this study by conducting it in other countries or by having respondents from many different countries to understand how international brands should think in regards to logo placement. In this study, the majority of the respondents were from Sweden, and according to research cultural and social norms may have an affect on the preferred brand prominence on luxury apparel (Kauppinen-Räsänen et al., 2018).

Another theoretical implication would be to analyze logotype prominence on for example clothing articles worn in private consumption settings, i.e. pyjamas. Differing results might be gained, as our study was targeted around a public consumption setting. Lastly, our study did not include a “medium”-end brand manipulation, and an interesting future study would thus be to test whether these theories and findings hold true for brands that customers would classify being neither a high- or low-end brand but rather catering towards a middle segment of customers.

6.4. Managerial Implications

The WTP variable was the only variable where the logotype with a lower placement received a higher mean. What is interesting about this variable is that when comparing the means one

can see that customers were on average willing to pay an additional 86 SEK for the low side placement of the logotype for the low-end brand, and an additional 309 SEK for the low side placement for the high-end brand. An interesting managerial implication can be drawn from this, as if a fashion brand (either low- or high-end) offering a similar T-shirt would want to merely increase the financial profits, a low side placement would be recommended as this will enable a higher pricing of the T-shirt and consequently possibly higher profits. However, a high centered placement will increase customer attitudes, emotions, quality perceptions, and involvement for low-end, and attitudes and emotions when combining both high- and low-end brands which can have positive implications on the brand image as a whole.

An interesting aspect when comparing the means between the two manipulations is that the high-end brand description has higher mean scores on all variables regardless of logotype placement and size. This indicates that customers overall when exposed to a high-end brand description assume a higher quality of the T-shirts, have better attitudes, become more emotionally content and happy, are willing to spend more money as well as being more likely to spread positive word of mouth compared to when faced with a T-shirt from a low-end brand. However, based on this one cannot jump to the conclusion that all fashion brands should aim towards becoming luxury brands as there are other benefits of being in a low-price category. Zara for example had a revenue in 2018 of €18.021 billion (Inditex Annual Report, 2018) compared to Gucci which had a revenue of €267.63 million (Statista, 2021). However, it might indicate that low-end brands when it comes to for example the variable word of mouth need to work more actively to increase this free marketing method compared to the high-end brands by for example increasing customer service. Another implication is that it is less necessary for high-end brands to merely have to rely on other forms of mass marketing as their general word of mouth levels are higher in comparison to the low-end brands. This might be in their favor when it comes to certain customer groups, i.e. females as it is in support of the third-person effect theory which points towards that luxury goods customers and especially females giving higher scores when it came to positive characteristics of luxury brands customers when they did not use mass advertising.

The sizing of logotypes will be an important aspect to consider especially for low-end brands as these customers had a significant preference for smaller logotypes. A large “Zara” or “H&M” logo would thus not be advisable. When it comes to high-end brands there was no significant preference, thus offering appealing T-shirt SKU’s to both the customers wanting

more subtle markings and the customers preferring larger logotypes is advisable. However, when both the high- and low-end manipulations were combined, there was a significant preference for smaller logotypes. It would thus be advisable for fashion brands overall and especially the ones primarily catering to a Nordic customer base to offer at least some SKUs with smaller logotypes to increase positive attitudes and emotions felt for the T-shirt, as for example, Finnish customers show a preference for more subtle markings compared to the Italians and French (Björk et al. 2018).

7. Conclusion

With the general discussion in consideration, it can be concluded that there was no significant difference in emotions, attitudes, intentions, and quality perceptions for a specific logo placement for neither the high-end nor low-end brand. Although, when it came to the logo size the respondent exposed to the low-end manipulation had significantly higher attitudes, emotions, and purchase intentions for the smaller logo than for the larger logo. Low-end fashion retailers thus uncommonly display their logo on clothing since customers most likely do not see any social benefit with it, while there are certain customer segments most likely favouring larger logotypes for high-end brands due to for example wanting to increase their perceived status in accordance with the signalling theory.

Nonetheless, it can be concluded that fashion companies need to mostly think about the customer characteristics of their primary segments. According to this study, intrinsically motivated customers prefer smaller logotypes over larger ones, which was explained by the fact that they do not engage in luxury consumption to gain social status in the eyes of others. Similar to the intrinsically motivated participants, the less materialistic participants had more positive attitudes towards the smaller logo, which is not surprising considering that intrinsically motivated customers are more likely to be less materialistic. Additionally, luxurious brands should aim to target customers who are more materialistic, hedonistic, and unique, as these customers have more positive attitudes towards all logotypes offered by high-end brands compared to low-end brands. Customers of high-end brands are also perceived as having more positive characteristics, which was a finding based on the third-person effect theory. Our results have led to numerous theoretical and managerial implications which can be used by companies in primarily the fashion sector and future researchers.

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9. Appendix:

9.1. Pre Study: Customer survey

Q1. To what extent do you perceive the brand to be:

- Affordable
 - Not at all (1)- Completely (7)
- Exclusive
 - Not at all (1)- Completely (7)
- Rare
 - Not at all (1)- Completely (7)
- Of high quality
 - Not at all (1)- Completely (7)
- Of high uniqueness
 - Not at all (1)- Completely (7)
- Of high sophistication

Q2. What is your gender?

- Options: Female / Male / Non-binary or third gender / Prefer not to say

Q3. What is your age

- Insert option

9.2. Main Study: Customer survey

The questions regarding **emotions** were;

1. How does this T-shirt make you feel?
 - Negative emotions (1) - Positive emotions (7)
 - Sad (1) - Happy (7)
 - Bad mood (1) - Positive mood (7)
 - Not pleasant at all (1) - Very pleasant (7)

The questions regarding **quality** were;

2. What is your quality perception of the T-shirt?
 - Low quality (1) - High quality (7)
 - Bad product (1) - Good product (7)
 - Worse than the average T-shirt (1) - Better than the average T-shirt (7)

The questions regarding **attitudes** were;

3. What is your overall evaluation of the Avant Garde T-shirt?
 - Bad (1) - Good (7)
 - Do not like it (1) - Like it (7)
 - Negative impression (1) - Positive impression (7)

The questions regarding **intentions to purchase** were;

4. How likely is it that you would...
 - Purchase the T-shirt
 - Not likely at all (1) - Very likely (7)
 - Plan to purchase the T-shirt
 - Not likely at all (1) - Very likely (7)
 - Want to purchase the T-shirt
 - Not likely at all (1) - Very likely (7)

The questions regarding **willingness to pay** were;

5. How much would you pay for this T-shirt? (SEK)
6. What price would you definitely not buy the T-shirt for? (SEK) Either because you can't afford it or because you do not think that it is worth the money.

The questions regarding **intentions to recommend/WoM** were;

7. How likely is it that you would...
 - Share the T-shirt you looked at on social media?
 - Not likely at all (1) - Very likely (7)
 - Recommend this T-shirt to a colleague or friend?
 - Not likely at all (1) - Very likely (7)
 - Recommend this brand to a colleague or friend?
 - Not likely at all (1) - Very likely (7)

The questions regarding **involvement** were;

8. How likely is it that you would...
 - Search for more information about this product?
 - Not likely at all (1) - Very likely (7)
 - Go to the store to examine this product?
 - Not likely at all (1) - Very likely (7)
 - Compare between alternatives for this product?
 - Not likely at all (1) - Very likely (7)

The questions regarding **customer characteristics** were;

9. What is your monthly income before taxes?
10. How often do you buy luxury clothing per year?
11. How much on average do you spend on luxury clothing per year?
12. How much on average do you want to spend on luxury clothing per year?

The questions regarding **hedonic vs. utilitarian** were;

13. How much do you agree with these statements?
 - Do you usually consider shopping to be an enjoyable, fun and inspiring experience?
 - Completely disagree (1) - Completely agree (7)
 - I like to browse around when I am shopping for apparel.
 - Completely disagree (1) - Completely agree (7)
 - While shopping apparel I am goal driven and only search for the items that I really need.

- Completely disagree (1) - Completely agree (7)
- Shopping apparel is a task that should be completed efficiently and effortlessly.
 - Completely disagree (1) - Completely agree (7)

The questions regarding **self-identity** were;

14. How much do you agree with these statements
- Brands help me communicate my self identity.
 - Completely disagree (1) - Completely agree (7)
 - Brands reflect the kind of person I see myself to be.
 - Completely disagree (1) - Completely agree (7)
 - Brands help me express myself.
 - Completely disagree (1) - Completely agree (7)
 - Brands help me fit into important social situations.
 - Completely disagree (1) - Completely agree (7)
 - I enjoy it when people know I am wearing a luxury brand.
 - Completely disagree (1) - Completely agree (7)
 - I like to be seen wearing luxury brands.
 - Completely disagree (1) - Completely agree (7)

The questions regarding **motivations to purchase luxury (customer characteristics)** were;

Materialism

15. How much do you agree with these statements?
- I like to own things that impress people.
 - Completely disagree (1) - Completely agree (7)
 - I like a lot of luxury in my life.
 - Completely disagree (1) - Completely agree (7)
 - I admire people who own expensive homes, cars and clothes.
 - Completely disagree (1) - Completely agree (7)

Uniqueness

16. How much do you agree with these statements?

- When products of brands I like become extremely popular, I loose interest in them.
 - Completely disagree (1) - Completely agree (7).
- I avoid products or brands that have already been accepted and purchased by the average consumer.
 - Completely disagree (1) - Completely agree (7).
- When a style of clothing I own becomes too commonplace, I usually quit wearing it.
 - Completely disagree (1) - Completely agree (7)

Perfectionism

17. How much do you agree with these statements?

- People will probably think less of me if I make a mistake.
 - Completely disagree (1) - Completely agree (7)
- If I don't set the highest standards for myself I am likely to end up a second-rate person.
 - Completely disagree (1) - Completely agree (7)

The questions regarding **intrinsic vs. extrinsic motivations** were;

18. How important are these aspects in your life

- Money
 - Not important at all (1) - Very important (7)
- Image
 - Not important at all (1) - Very important (7)
- Popularity
 - Not important at all (1) - Very important (7)
- Self acceptance
 - Not important at all (1) - Very important (7)
- Affiliation
 - Not important at all (1) - Very important (7)
- Community
 - Not important at all (1) - Very important (7)

The questions regarding **third-person effect** were;

19. What is your perception of Avant Garde's (the brand the T-shirt is from) customers?

- Confident
 - Completely disagree (1) - Completely agree (7)
- Informed
 - Completely disagree (1) - Completely agree (7)
- Reflecting
 - Completely disagree (1) - Completely agree (7)
- Intelligent
 - Completely disagree (1) - Completely agree (7)
- Successful
 - Completely disagree (1) - Completely agree (7)
- Elegant
 - Completely disagree (1) - Completely agree (7)
- Sophisticated
 - Completely disagree (1) - Completely agree (7)
- Having connections to my social network
 - Completely disagree (1) - Completely agree (7)

The questions regarding **demographics** were;

20. What is your current employment status?

- Options: Employed/ Unemployed/ Self-employed/ Student/ Retired.

21. What is your age?

22. What is your gender?

- Options: Female / Male / Non-binary or third gender / Prefer not to say

23. Do you live in Sweden?

- Options: Yes/No

24. In what sort of community do you live in?

- Options: Urban (city)/Suburban (town)/ Rural (countryside).