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Master Thesis

Female Fashion Retail Customer Magazines: Attitude Towards the Brand and
Purchase Intention of the Brand

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Executive Summary

Custom publishing is recognized as one of the most commercialized forms of journalism, marrying many aspects of the conventional journalism with brands' objective to advertise (Dyson, 2007; Haeusermann, 2013). By creating a marketing material that takes the form of a journalistic product the brand can be positioned in the customers' mind and serve as a source of the information, influencing the lifestyles, the decisions and the attitudes (Dyson, 2007; Haeusermann, 2013). Customer magazines, as a product of custom publishing industry, allow the brand to become an intrinsic part of the overall magazine contents, which makes the brand placement different from the conventional media, where the brand is placed together with other brands (Van Reijmersdal et al., 2010). Even so, since the brands are increasingly becoming publishers and the conventional advertorials are taking only a small part of the contemporary customer magazine, there is a need of knowledge of how to create and manage the contents of the customer magazine.

Scholars recognize the use of customer magazines as a commercially beneficial strategy of the brand (Dyson, 2007; Haeusermann, 2013) as well as editorial features of the customer magazine prevail against the commercial features in positively impacting the credibility of the magazine and the attitude towards the customer magazine itself (Van Reijmersdal et al., 2010). Nevertheless, nothing is known about how commerciality of the customer magazine impacts the behavioral responses of the customers towards the brand. In practice, brands use different formats of the customer magazines: some brands dedicate the majority of the contents to brand related information, whereas other brands implement the conventional journalism as a primary focus and non-brand related articles dominate in the customer magazine. Since the retail sector is the most prolific customer publishing sector and the female fashion retail industry is enrolling into custom publishing industry to high extent (Association of Publishing agencies, 2005), this thesis aims to identify the distributions between different types of contents in the female fashion retail customer magazine that positively impact the behavioral responses of the customers towards the brand. Hence, *what is the distribution of different types of articles in the female fashion retail customer magazines that results in positively impacting the attitude towards the brand and purchase intention of the brand?*

The study is carried by first conducting a pretest to evaluate the differences in the perceptions of different types of articles common to the female fashion retail customer magazines. Then based on the results of the pretest, the distributions of different types of articles are manipulated across fully branded

and partially branded customer magazine. The study uses a female sample, which is targeted online, mainly through different sources of social media.

Overall, fully branded customer magazine results in higher attitude to the brand and purchase intention of the brand, when compared to partially branded customer magazine (t=2,854, ρ=0,005 and t=2,774, ρ=0,006 respectively). Apart from this statistically significant difference observed between the different types of customer magazines towards the attitude to the brand and purchase intention of the brand, no statistically significant differences of the attitude to the brand and purchase intention of the brand are observed under different distributions of different types of articles across fully branded and partially branded customer magazines. Thus, compared between the different types of distributions between different types of articles – 75% versus 25% and alternatively – there is no statistically significant difference in the attitude to the brand and purchase intention of the brand. No significant differentiation of the customer magazines to more commercial or editorial is observed, which shows commercial and editorial articles can be successfully blended into a concise customer magazine, where higher distribution in commercial articles does not result in significantly lower attitude to the brand and purchase intention of the brand. Moreover, the type of the cover page of the fully branded customer magazine does not significantly impact the attitude to the brand and purchase intention of the brand. Only when the customer magazine is partially branded, neutral cover page scores significantly higher towards the purchase intention of the brand (t=2,338, ρ=0,020). Nevertheless, this effect cancels out if the readers of the customer magazine are high involved in fashion clothing. Possibly because customers who are high involved in fashion clothing are looking for commercial cues in the customer magazine, when there are brand-unrelated articles in the contents, a commercial cover page serves as an indicator of the magazine being branded and has a more positive impact towards the purchase intention of the brand than the neutral cover page. Moreover, customers who are high involved in fashion clothing are found to exert significantly higher attitude to the brand and purchase intention of the brand regardless of the type of the customer magazine, indicating high fashion clothing involved customers to be the primary target group of the customer magazines.

This thesis is the first to research the impact of different distributions between different types of articles in the customer magazine towards the behavioral responses of the readers – the attitude to the brand and purchase intention of the brand. Moreover, it is the first paper in custom publishing to control for the industry, having chosen female fashion retail. The fashion clothing involvement is accounted in this

thesis as an enduring characteristic of the respondents and its influence as an independent and moderating variable is analyzed.

This paper shows that the well developed practices of blending the editorial and commercial contents into one sophisticated magazine allows the practitioners of the female fashion retail to use more commercial articles, as there is no statistically significant differences in reported attitude to the brand and purchase intention of the brand under different levels of distributions between commercial and editorial articles. Only the customer magazines of the female fashion retail industry should not try to undertake the conventional glossies' role and become fashion and lifestyle publishers rather than branded magazines.

Contents

1. Introduction

1.1 Background for the research

Customer publishing is a fast growing common trend of contemporary marketing practices. Association of Publishing Agencies (APA) (2005) estimated that the customer publishing industry is the second fastest growing medium after the internet with a projected 244 % growth over the last 10 years.

In the scientific literature, customer magazines were defined as "magazines, which are created by advertisers and in which the boundaries between advertising messages and editorial content have disappeared" (Van Reijmersdal et al., 2010). Customer magazines or so called "in-house magazines" can also be seen as an excellent mean of managing the brand and maintaining the brand's "identity" by providing a combination of pleasure, entertainment and information (Dyson, 2007).

However, even though customer magazines are becoming increasingly popular among marketing managers, it was noted that hardly any research exists about customer magazines (Van Reijmersdal et al., 2010). Further, a question of how to balance between editorial and commercial contents while at the same time maintaining customers' interest in magazine and achieving desirable reactions from the customers is still present (Van Reijmersdal et al., 2010).

According to Association of Publishing agencies (2005), retail sector is the most prolific customer publishing sector accounting for approximately one fifth of all customer magazines. The survey of effectiveness of customer magazines (APA, 2005) showed that retail sector benefits from increased loyalty by 44%, increased appeal by 12 %, and likely spending increased by 21 % by those customers who read magazines produced by a retail brand compared to those, who don't. Content has become a crucial part of the marketing strategy in many industries that use customer magazines: retail, banking, airlines. Brand publishing is being described as a new publishing model that brands are heading towards faster than traditional media companies do.

APA (2005) described customer publishing as a booming industry and estimated that the industry in the UK alone is likely to be worth £1bn by the end of 2013. Between year 2008 and year 2009 customer publishing industry grew 16%, and by year 2013 it was projected to increase by a further 22%. As "brands are becoming publishers" APA (2005) the challenge is being seen in how to create, manage and measure content of the brands' publications (Van Reijmersdal et al., 2010). This question is particularly

salient in the context of conventional advertorials nowadays are composing only a minor part of contemporary customer magazines and publishing practices used in customer magazines have become more subtle and diverse (Van Reijmersdal et al., 2010).

When it comes to fashion retail industry, it was researched by the Association of Publishing Agencies (2005) that fashion retailers' owned magazines create an 8% increase in sales and on average 25 minutes are being spent by the customer reading these magazines. Customer magazines are used as a strategic marketing tool to positively influence customers towards the brand (Van Reijmersdal et al., 2010). As a result, it is important to manage and effectively deliver the core message of a brand to the customers by using commercial messages embedded in editorial information (Van Reijmersdal et al., 2010). As Terri Westlake, head of media at Asos.com, said: "Customers are savvy; they understand that it's a brand title (and not independent), but they still appreciate a very good free magazine." Moreover, fashion retail customer magazines can be seen as taking over the importance of the readership from the conventional fashion magazines (Dyson, 2007). There are many studies that researched conventional female fashion magazines from the commercial point of view (Wilson & MacGillivray, 1998; Morton, 2002; Stevens & Maclaran, 2005; Winship, 1987; Belk, 2001). For example, studies have identified the use of conventional fashion magazines as being an important information tool towards the fashion related purchase decision (Wilson & MacGillivray, 1998; Morton, 2002), as virtual shopping venues and the anticipation of the possible future actions if certain retail choices were made (Stevens & Maclaran, 2005). Fashion magazines serve as resembled windows of the clothing stores and they urge women to spend (Winship, 1987). Specialty magazines were found to be positively impacting the final purchase decision (Belk, 2001). Thus, since fashion retail customer magazines are taking over the readership from the conventional magazines (Dyson, 2007) they should also acquire the commercial effects that the conventional female fashion magazines have towards their readers.

Even though the findings about conventional female fashion magazines could serve useful when assessing customer magazines, having in mind customer magazines are a product of custom publishing industry rather than conventional publishing, the extension in research of customer magazines is needed.

1.2 Research objective

In practice, female fashion retail brands that use customer magazines as one of their strategic marketing tools maintain the concept of the publications close to the conventional female fashion magazines. For example, in practice, conventional type articles are being used to high extent by fashion retailers. Also, in customer magazines the practices that are commonly used to blend in advertisement with the editorial contents in order to refrain from possible adverse reactions of the readers to the advertisement are used by the brands to high extent (Van Reijmersdal et al., 2010). However, the main difference between regular fashion magazines and female fashion retail customer magazines is that the retailer aims inducing positive impact towards only its own brand (APA, 2005), whereas conventional magazines aim to maintain their own magazine's – as a brand – image and readership rather than of any particular retail brand. Since brands are excessively becoming publishers APA (2005 it may result important for the retailers to understand, what practices that are common to the conventional magazines would lead to an effective marketing using customer magazines. It is likely that the practices of the conventional fashion magazines which are used to maintain the magazine's brand image and readership are less relevant to the fashion retail customer magazines. For example, it can be difficult to assess, how articles that are not brand related, impact the attitude towards the retailer's brand or purchase intention of the brand.

The study of customer magazines' contents can be seen relevant in the context of mixtures of advertisement and editorial articles. It was noted that it is crucial for advertisers to know whether the formats of advertising being interwoven into a natural and hence potentially more attractive editorial content does indeed generate attention and positive reactions of the readers (Van Reijmersdal et al., 2005). When it comes to the customer magazines the retailer acts as both: the publisher and the advertiser (Haeusermann, 2013). The advertisement of the brand is embedded in the editorial content which is related to the same brand or is used to reinforce the brand image (Dyson, 2007). Moreover, it is important for editors of conventional magazines to understand whether mixtures of advertising and editorial content weaken magazine's credibility (Van Reijmersdal et al., 2005). Since in customer magazines mixtures of advertising and editorial contents are also used predominantly, however – these mixtures stem around a single brand, the behavioral responses of the readers might differ when compared to the conventional magazines. Even though customer magazines stand out as a popular marketing tool, especially in retail industry (APA, 2005), most studies which focus on particular aspects of magazines cover only conventional or specialty magazines, but not the customer magazines published

by brands. Further, as customer magazines differ from the conventional magazines in their centralization of commercial and editorial information about a single brand as well as maintaining an image of one brand (Dyson, 2007) it is likely that the practices of the conventional fashion magazines are less relevant to the retailer's owned fashion magazines.

Moreover, the effectiveness of the advertisement in the print media can be lessened not only by the advertisement of the competing brands, but also by the readers' focus towards editorial contents in the magazine (Jun et al. 2003). In terms of the fashion retailers' customer magazines, this editorial clutter is assumed to be minimized because in most cases only one brand which is the retailer's brand is being advertised. Moreover, usually in customer magazines' editorial type of contents branded cues or brand related information is presented (Van Reijmersdal et al., 2010). As a result, it can be assessed that the lessened clutter, when compared with the publicity and advertisement in external media, like fashion magazines, should result in more effective marketing practices of the brand. Since fashion retailers can use the customer magazines to minimize the clutter of competing brands by having a full control of the contents of the customer magazine, it is important to study the characteristics of customer magazines that result in desirable by the brand behavioral responses from the readers (Van Reijmersdal et al., 2010).

According to Van Reijmersdal et al., (2005) when it comes to the studies of advertising mixtures used in conventional magazines, a number of critical dependent variables have not yet been analyzed, among which the effects on behavior – purchase, brand image and attitude to the brand still need to be researched. Also, having in mind that the only study that researched the effects of the differences in the content of the customer magazines analyzed the customers' responses to the magazines, but not to the brand (Van Reijmersdal et al., 2010), for the retailers it might remain of high interest, what effects different levels of commerciality in the contents of the customer magazines can have to the brand rather than the customer magazine.

Limited research of customer magazines suggests that many dependent variables, among which are attitude to the brand and purchase intention of the brand, need to be analyzed (Eva van Reijmersdal et al. 2010). The purpose of this study is to add to the moderate amount of studies in customer magazines field and unveil the editorial features of customer magazines that result in more favorable to the brand behavioral responses of the readers. Further, the study focuses on female fashion retail industry. This industry is enrolling into custom publishing industry to high extent by even challenging the conventional

fashion magazines (APA, 2005). Further, fashion industry is being considered as a complex set of goods and art (Tungate, 2008). Therefore, the fashion retail customer magazines deserve a more sound research.

The main question of the research is:

What is the distribution of different types of contents in the female fashion retailers' customer magazines that results in positively impacting the attitude towards the brand and purchase intention of the brand?

Further sub-questions are raised in order to answer the main question:

1. How different are the attitudes to the brand and purchase intention of the brand when female fashion retail customer magazines vary along three dimensions: the type of source (cover page), different levels of commercial articles combined with different levels of editorial articles?

2. How different are the attitudes to the brand and purchase intention of the brand when female fashion retail customer magazines vary along three dimensions: the type of source (cover page), different levels of purely commercial articles combined with different levels of conventional, brand-unrelated articles?

3. What impact does the level of fashion clothing involvement have towards the attitude to the brand and purchase intention of the brand under different customer magazine conditions and does it significantly moderate the behavioral responses to female fashion retail customer magazines?

4. What recommendations regarding the contents of customer magazines can be made to female fashion retail managers and retail industry managers in general that implement customer magazines as a strategic marketing tool?

1.3 Managerial and academic relevance of the study

The first scientific study that researched the contents of customer magazines (Van Reijmersdal et al., 2010) analyzed the impact that the different levels of commerciality of the customer magazine have towards the evaluation of the magazine itself. Van Reijmersdal et al. (2010) noted that there are very few studies that focus on customer magazines, among which no studies were conducted yet about audiences evaluations of these magazines based on different levels of commerciality of the contents. The

study of Van Reijmersdal et al. (2010) revealed that the higher the level of commerciality in customer magazines, the more the magazine is being perceived as having a persuasive intention and being less credible. Further, readers' attitude towards the magazine was assessed, showing that higher level of commerciality of the customer magazine has a negative effect to the attitudes towards the magazine (Van Reijmersdal et al., 2010).

This study extends the research conducted by Van Reijmersdal et al. (2010) by incorporating not only different levels of commerciality in the contents, but also non-commercial, non-branded contents, by assessing different levels of distribution between perceived commercial (brand related), perceived editorial (brand related) and conventional (non-brand related) articles. Moreover, a moderating variable – involvement in fashion clothing – is included in the study and its effect towards the attitude to the brand and purchase intention of the brand is evaluated. Before this study, fashion clothing involvement, as an enduring consumer characteristic, was never assessed in custom publishing research. Flores & Jean-Louis (2008) researched the e-commerce consumers' voluntary involvement with the brand through relationship tools such as customer magazines. It was assessed that reading the customer magazines is the causal factor of consumers becoming voluntary involved with the brand and as a result exerting higher purchase intention of the brand and more favorable attitude towards the brand online. While the study by Flores & Jean-Louis (2008) researched the involvement with the brand, this study accounts for involvement into the product category – clothing – as an enduring customer characteristic rather than a brand. Further, the study shifts from cooking, food and beauty industries (Van Reijmersdal et al., 2010) to fashion retail industry, which, based on Association of Publishing Agencies (2005) is growing very fast in customer publishing industry. Van Reijmersdal et al. (2010) used a few brands from different industries per stimulus magazine, whereas this study allows only for one brand. A single brand is used in this study in order to be able to capture the differences in the behavioral responses towards the brand that different levels of commerciality of the customer magazine might cause, rather than the behavioral responses towards the magazine. Further, the study extends from focusing on a single branded product (Van Reijmersdal et al., 2010) to many different products under one brand: a variety of products that are being sold by one fashion retail brand. As a result, this study extends from researching the readers' evaluations of customer magazines per se (Van Reijmersdal et al., 2010) to the behavioral responses of the readers' towards the brand – attitude to the brand and purchase intention of the brand. A research of e-commerce sales conducted by Flores & Jean-Louis (2008) found that those customers, who receive the customer magazine from an online store brand via post, develop more positive attitude

towards the brand and higher purchase intention of the brand. The study by Flores & Jean-Louis (2008) was conducted in food industry. This study would add to the scarce research in the customer magazines field by controlling for the industry to be female fashion retail and by going more into the detail by not taking a magazine as a single independent variable, but by analyzing the different distributions of the different types of articles of the customer magazine and their impact towards the attitude to the brand and purchase intention of the brand.

Even though the studies that analyzed the effects of the commerciality of conventional magazines' could be used as an information source for practical decision making about the commerciality of customer magazines, their implications are limited to the dependent variables analyzed. In the relevant to the customer magazines scientific literature of the conventional magazines the behavioral responses researched were towards the advertisement (Norris & Colman, 1992; Van Reijmersdal et al., 2005), but not towards the brand. Conventional magazines were analyzed in terms of mixtures of advertising and editorial contents and the responses that the readers elicit towards the advertising message (Van Reijmersdal et al., 2005) as well as the relationship of the reader's involvement with the magazine's articles and recall and recognition of the accompanying advertisement (Norris & Colman, 1992). However, no study was conducted accounting for different levels of commerciality in the magazine and their influence towards the attitude to the brand and purchase intention of the brand.

According to Van Reijmersdal et al. (2005) scientific studies of the contents of the magazines lack of critical dependent variables to be researched, among which there are attitude to the brand and purchase intention of the brand that are aimed to be researched in this thesis. As a result, this paper can be seen as not only contributing to the studies of the customer magazines but also to the studies of the contents of the conventional magazines. Having in mind the customer publishing industry is the second largest growing medium after the Internet (APA, 2005) and research in custom publishing is underdeveloped (Van Reijmersdal et al., 2010) researching the effects of different levels of commerciality towards the non-researched variables – attitude to the brand and purchase intention of the brand – result as a contribution to both – managers in the retail industry and the academic world.

2. Theoretical framework

The theoretical analysis consists of three parts. First, an overview of the background of the research field with the main concepts that are used in this paper is provided. Second, an in-depth review of the relevant scientific literature is outlined. Third, a conceptual framework is drawn and ten hypotheses are formulated based on the theory.

2.1 Background of the research field

The background of the research field is explained by describing the concept of custom publishing and customer magazines, as well as providing the description of consumer involvement and concept of involvement in fashion.

2.1.1 Custom publishing

The Custom Contents Council (CCC) defines custom publishing as "marrying the marketing ambitions of a company with the information needs of its target audience, which occurs through the delivery of editorial contents – via print, Internet, and other media – so intrinsically valuable that it moves the recipient's behavior in a desired direction." Custom publishing is an attractive form of brand communication because of blurred lines between editorial contents and advertisement and perceived higher relative credibility of editorial contents (Dyson, 2007). Custom publishing, as a marketing tool, shares a common characteristic of contemporary advertising formats, such as product placement or advergames: the aim of concealing the persuasive intent of a commercial message (Dyson, 2007). Due to the fact that people react differently to an advertising message when it is provided in a non-persuasive context and when the customers recognize that the advertising message carries a direct marketing objective to persuade (Friestad & Wright 1994; Van Reijmersdal et al., 2010) the subtle integration of advertisement into the editorial content is more appealing to the readers and more effective to the advertiser (Van Reijmersdal et al., 2010).

As practices of brand management are developing, the use of custom publishing is growing extensively (Dyson, 2007). Custom publishing, as a form of media production uses the benefits of editorial contents in achieving the brand objectives by mimicking the format and the content of conventional magazines (Dyson, 2007; Haeusermann, 2013). In order to deliver the marketing message of the brand while at the same time using the inherent benefits of conventional journalism, the brands apply almost all practices that are standard in producing conventional print magazines (Haeusermann, 2013). Haeusermann (2013)

recognizes that the main benefit of custom publishing to the organization is an economic one. When an organization owns its media and as a result depends less on advertisement coverage through traditional journalism, it has more opportunities in quantifying costs and benefits of the advertising and full control over the contents of the advertisement (Haeusermann, 2013). Nevertheless, it is suggested to look at the custom publishing industry not only from an economic point of view, but also from a journalistic and sociological perspective (Haeusermann, 2013). Even though custom publishing is one of the most commercialized forms of journalism, it still constitutes many aspects of conventional journalism (Haeusermann, 2013). Further, having in mind, that the publishing brands are not using their own employees to write publications, instead they hire external publishing companies, shows that the custom publishing practice requires journalistic expertise (Haeusermann, 2013). Indeed, the distinctive characteristic of custom publishing is the ability to create a marketing material that takes the form of a journalistic product (Haeusermann, 2013).

One of the objectives of the use of custom publishing by the brand is brand positioning (Dyson, 2007). Custom publishing serves to brands as a medium to permeate their consumers' life in every aspect by creating shared emotions, attitudes and lifestyles (Dyson, 2007). Not only the brand can use custom publishing to position itself in the customer's mind, by the use of customer magazines the brand can be seen as a "cultural resource" to the customer, which offers particular information and most importantly forms attitudes and lifestyles (Dyson, 2007; Haeusermann, 2013). The contents of customer magazines are being designed in a way that shows to the readers how to establish the intended brand identity as a preferred and desirable lifestyle (Dyson, 2007). By the use of custom publishing brands can use the success of conventional magazines and their authority in covering important personal issues and giving information about them in the context that looks unbiased and targeted at public interest rather than the interests of the advertisers (Dyson, 2007). The boundaries between commercial and editorial contents are blurred and brands benefit from the power of editorial contents that is more appealing to the readers in achieving the desirable to the brand behavioral responses (Dyson, 2007). One of the main benefits to the brand of custom publishing is a full control over what is being published (Dyson, 2007). For example, brands that use custom publishing never publish any negative information of the industry the brand operates in. However, in conventional media the negative information about the industry or the brand remains to the public interest sometimes even more than positive aspects of the industry (Dyson, 2007).

According to Dyson (2007), custom publishing serves as a marketing strategy tool in reaching targeted groups of customers, where customer databases are extensively being used for custom publishing purposes. According to Zwick & Knott (2009) increased automation of the data collection about the customers and improved means of use of the data allow the brands to not only discipline the customers but also create an economic value. By the extensive use of the information from the customer databases customers can be used as important information commodities in the production process of the good or service (Zwick & Knott, 2009), when the contents of the customer magazines can also be crafted according to the customer database information (Dyson, 2007). Mass customization as the marketing strategy used by brands in the context of extensive customer database information available to the brand also facilitates the creation of customer magazines (Dyson, 2007). Mass customization allows companies producing high volumes of customized products and services using flexible processes and at low expenses (Da Silveira et al., 2001). In the context of custom publishing mass customization is sought in the strategic use of information about the customers that is available to the publishing brand through the point of purchase information, loyalty cards and other computerized means (Dyson, 2007). This information is used when creating a customer magazine targeted at a distinctive group of customers who portray particular lifestyles and purchase activities that make these customers to become the target of the brand (Dyson, 2007). Custom publishing has developed to a level where improved printing technologies and well sophisticated consumer databases allow the brands producing different versions of the same customer magazine to different target groups (Dyson, 2007). Even though scholars do not provide with any examples of customer magazines in the fashion retail industry, Sainsbury's magazine published in the United Kingdom is being used as an example of custom publishing practices in the context of mass customization (Dyson, 2007). The Sainsbury's magazine's target audience is "foodies" – people, who aspire cooking for their family and are relatively knowledgeable in the field. As a result, the Sainsbury's tailors the customer magazine according to the "foodies" shared values and enhances the brand feeling of being the first brand to be chosen, especially for those, who love cooking (Dyson, 2007).

Custom publishing allows the brand implementing marketing communication strategies through the use of media, which is considered to be highly acceptable by the audience (Bronner & Neijens, 2006). Due to highly increased number in different forms of the media, that is available to marketers for advertising purposes, it is important to understand, which media forms result in the strongest and the most desirable effects (Bronner & Neijens, 2006). In terms of the interaction between experiences of advertisement and

the carrying media, the strongest experiences can be observed for print media (Bronner & Neijens, 2006). Further, the advertisement in magazines, as well as other print media, is found to be the least irritating of other commonly used advertising media (Bronner & Neijens, 2006). Print media allows the consumers controlling for the pace, timing and frequency of the use, therefore, the advertisements in the print context are perceived more positively (Bronner & Neijens, 2006). Moreover, the print media is seen as an informational media (Bronner & Neijens, 2006). Of different promotional printed formats, publicity, described as a combination of an article and picture, leads to more intense readership and higher recall than conventional print advertisement (Lord & Putrevu, 1993). Due to the fact that the values of the context of the media transfer to the advertisement, the media choice for the brand communication must be made in a strategically accurate manner (Bronner & Neijens, 2006). Of different types of media that can be used for advertisement placement, the positive spill-over effect between the carrying media and the advertisement is found to be the largest for print media (Bronner & Neijens, 2006). This effect might be due to commercial and editorial content in print media being more mixed than in other types of media (Bronner & Neijens, 2006). Psychological responses, induced by the context of the magazine, are important when processing the advertisement in a magazine (Moorman et al., 2002). When people respond to a magazine positively because of the contextual material of it, liking of the magazine positively impacts attitude towards the advertisement (Moorman et al., 2002). Thematic congruency between the contents of the magazine and the advertisement is also important when the readers are forming attitude towards the advertisement (Moorman et al., 2002). Having in mind that custom publishing allows a full control to the publishing brand over the contents of the publication (Dyson, 2007), thematically congruent contents in terms of the overall magazine and the interwoven advertisement messages can be used in favor of the brand (Moorman et al., 2002).

2.1.2 Customer magazines

Custom publishing and the products, that are generated in this field, like customer magazines, were attempted to be defined by scholars (Briggs & Cobley, 2002; Bronner & Neijens, 2006; Van Reijmersdal et al., 2010) however, no unite definition was found that would capture accurately all possible aspects of the field (Haeusermann, 2013). Bronner & Neijens (2006) defined customer magazines as "magazines that portray physical similarity to regular magazines and contain recognizable editorial content where advertising by the third parties is open and they are regularly published and distributed to existing and potential customers free of charge." The feature of customer magazines being free of charge, as defined

by Bronner & Neijens (2006) was debated because in practice there are customer magazines that are being sold to non-customers (Haeusermann, 2013; Briggs & Cobley, 2002). Van Reijmersdal et al. (2010) described customer magazines as "products of a brand placement, when the initiative of using a brand in the editorial context is shown by the advertising brand, possessing full control over the contents the brand is placed in." Contrary to paid brand placement initiated by the media producers, band placement initiated by the brand makes the brand an intrinsic part of the overall contents (Van Reijmersdal et al., 2010). Under both conditions – whether the brand placement is initiated by the media producers or by the advertising brand – brand placements are evaluated more positively, when the placement format is more editorial than commercial (Van Reijmersdal et al., 2010). Customer magazines were also defined as a form of brand extension where the overall content – both editorial and commercial – are designed to reinforce and enhance the brand image (Dyson, 2007). Some scholars state that customer magazines appeal first to the consumers of the brand (Dyson, 2007). Nevertheless, there are customer magazines that allow advertisement of other related brands that have a perceived fit with the values of the publishing brand (Dyson, 2007). Despite in some cases external advertisement is published, financial gains from customer magazine and the use of advertisement space are always managed in a way that allows a publication maintaining the profile of an editorial magazine rather than a commercial material (Dyson, 2007). In most cases customer magazines are used as an unpaid form of advertisement to the customers and are not targeted at creating direct profit (Dyson, 2007). Customer magazines implement the aspects of pleasure of reading the magazine while the informational content are used to justify the purchase of the brand (Dyson, 2007).

The definitions of customer magazines found in the scientific literature (Bronner & Neijens, 2006; Briggs & Cobley, 2002) refer only to profit-seeking organizations that use this marketing tool, and exclude non-profit and governmental institutions, which also are applying custom publishing practices in their marketing strategies (Haeusermann, 2013). As a result, customer magazines, as a product of custom publishing industry, are not clearly defined (Haeusermann, 2013). Furthermore, the definition of customer magazines is limited to the format outlined in the scientific literature. Scholars only define the customer magazines in the printed format; however, traditional print magazines have extended extensively to digital formats online or even smart phone applications (Haeusermann, 2013).

Customer magazines can be produced both – by independent publishing agencies, according to the requirements of the publishing brand, and in-house – where independent journalists or publishers are

being recruited by the publishing brand directly to work at their headquarters (Haeusermann, 2013). In both cases, custom publishing industry cannot be considered as fully autonomous because the journalists working for the brand are highly dependent on the brand and the publishing brand is dependent on its journalists (Haeusermann, 2013). Nevertheless, the publishing agency still maintains a certain level of autonomy when the editorial and design teams use their cultural, symbolic and social capital in creating professional publications that appeal to the readership (Haeusermann, 2013). This interdependence of the publishing brand and the publishing agency can be considered as distinguishing customer magazines from conventional advertisements (Haeusermann, 2013).

Customer magazines can be seen as an effective medium of not only breaking through the advertisement clutter, but also breaking through the clutter of the publicity as a whole. Even though, editorial content was defined as being attended to more effectively than the commercial content (Van Reijmersdal et al., 2005) competition, which exists not only between the commercial and editorial contents, but also within the published content as a whole in the conventional media was defined as one of the factors that could result in brands receiving different levels of attention from the customers and diminishing the effectiveness of advertisement (Dahlén et al., 2008). Taking this into the account, customer magazines could allow avoiding the clutter within the type of media – a magazine – because of the centrality around a particular brand in a customer magazine.

2.1.3 Consumer involvement

The construct of involvement is being used by scholars to understand the antecedents, consequences and means by which consumers form specific attachments with product classes (Michaelidou & Dibb, 2006). With the study of Krugman (1966) the construct of involvement was first associated with marketing and consumer behavior. Involvement has been research by scholars taking different perspectives. Early academics, who wrote in involvement field, defined involvement as a factor of the situation rather than an enduring construct. For example Krugman (1966) defined involvement as "the number of "connections", conscious bridging experiences or personal references per minute that the subject makes between the content of the persuasive stimulus and the content of his own life." This definition implied an immediate experience or attentive reply to the stimulus material, such as advertising message (Krugman, 1966). Laurent & Kapferer (1985) described involvement as a differentiated causal and motivating variable that has a number of outcomes towards communicating to the customers and their purchase behavior. The first attempt to conceptualize involvement in a particular product class was

made by Bloch (1981). Automobiles industry was used to determine individual variations in consumers' involvement in a specific product class (Bloch, 1981).

Despite a sound attention given in an academic literature to involvement, it is argued, that the construct of involvement is being overlooked on an enduring basis (O'Cass, 2000). When involvement is used in the context of pre-purchase decision making as a temporal domain of consumer behavior and it fails to explain the concept on a lasting basis and in a broader context (O'Cass, 2000). As a result, contemporary scholars started to define involvement as an enduring consumer characteristic rather than a temporary situational factor (O'Cass, 2000, 2001). It was suggested that involvement needs to be used in the empirical consumer behavior analyzes only if it is assessed on a lasting bases and through different types of involvement as a single construct (O'Cass, 2000). This study incorporates a construct of involvement as suggested by O'Cass (2001), therefore a more sound theoretical background of involvement, as a lasting consumer characteristic, is provided.

O'Cass (2000) described involvement as "the extent to which the consumer views the focal object as a central part of their life, a meaningful and engaging object in their life and important to them." Consumer involvement was also defined by O'Cass (2008) as "the self-relevance of an object." Involvement is a consumer feature that has an enduring impact towards consumption behavior and social and economic implications (O'Cass, 2001). Involvement in one or a few products is one of the focal parts of most consumers' daily life (O'Cass, 2000). It can also be looked at as a product centrality (O'Cass, 2004). Consumer involvement is impacted by the consumer's value system; therefore, the level of involvement can change only when there is a shift in consumer's value system on a lasting basis, caused by an interaction with the object (O'Cass, 2000). When a consumer assesses that an object could satisfy his or her higher order of psychological needs, he or she can become involved in an object (O'Cass, 2000). High involvement is described as relatively complete positive engagement of core aspects of the self in the central object (O'Cass, 2000). Contrary, low involvement or no involvement indicates a separation of the self from the principal object (O'Cass, 2000). Olsen (2007) described involvement as "an unobservable state of motivation, arousal, or interest toward consumption (activity) of a product category (object)." Involvement as an enduring construct is described as closely related to a product category rather than a particular product (Coulter et al., 2003). From a marketer's perspective involvement can be seen as a key factor in activating the consumer's motivation to purchase a product and a fundamental ground in understanding the relationships between the seller and the consumer

(O'Cass, 2000). According to O'Cass (2000) higher level of involvement of a consumer could also lead to a more effective marketing.

2.1.4 Fashion clothing involvement

Fashion clothing involvement can be identified through consumer - fashion clothing dependency or connection (O'Cass, 2004). Fashion clothing involvement was defined as a lasting consumer characteristic that has important social and economic implications due to fashion clothing industry's high turnover and defining role in society and image dimensions of fashion consumption (O'Cass, 2001). Because fashion clothing is important in the society and the fashion trends are cyclical and change fast, the ones who place a great importance to fashion clothing are drawn into the fast-paced changes in fashion and keeping up with the latest styles (O'Cass, 2001). Due to the nature of fashion clothing as fulfilling not only mere functional needs, but also an important symbolic function, involvement can be considered a significant aspect for fashion clothing industry (O'Cass, 2001). The symbolic meaning of fashion clothing to consumers is an important driver of involvement in fashion (O'Cass, 2001). The social motive of social approval that is drawn through the use of products of fashion clothing impacts the level of fashion involvement the most (O'Cass, 2001). Clothing was found to be an essential social instrument for teenagers that is used to shape the self-concept, express oneself and judge others and situations (Piacentini & Mailer, 2004).

Due to clothes can tell others about the status of a person, the power an individual possesses, personality, etc., the level of consumers' involvement in fashion clothing can provide with a more sound knowledge about the dynamics in consumer behavior (O'Cass, 2001).

Fashion clothing involvement can vary across cultures. For example, Dutch consumers were found to display higher fashion involvement than the United States consumers (Tigert et al., 1980). Gender and age were also found as significant factors affecting the fashion clothing involvement (O'Cass, 2001). Females and younger consumers possess stronger fashion involvement than male and older consumers (O'Cass, 2001). Kim et al. (2002) analyzed clothing as a product consisting of fashion clothing and generic apparel. This approach showed that fashion clothing indeed is considered to have a symbolic meaning apart from just possessing functional features of generic apparel (Kim et al., 2002). When it comes to fashion clothing involvement, it was debated, that fashion involvement construct is appropriate to indicate the involvement with the apparel category in general (Kim et al., 2002). Due to interest in clothing varies across types of consumers and the types of apparel, it was suggested to look at fashion

involvement as only one dimension of clothing involvement in general (Kim et al., 2002). As a result, in the study of Kim et al. (2002) fashion involvement was used as a sub dimension of clothing involvement along with two other sub dimensions: comfort in clothing and individuality in clothing. Fashionability was found to be an aesthetic and expressive element of apparel involvement (Kim et al., 2002). Following the approaches to fashion clothing described above, this study takes the approach of fashion clothing and does not incorporate the functional aspects of generic apparel. This study looks into fashion clothing involvement rather than the more generic apparel involvement, and its role towards the behavioral responses to female fashion retail customer magazines.

2.2 Literature review

The studies of customer magazines are relatively scarce (Van Reijmersdal et al., 2010) and there are no studies that have analyzed customer magazines of a particular industry and the impact of their commerciality towards behavioral responses to the brand: attitude to the brand and purchase intention of the brand. However, the following studies were found to be relevant to the aimed analysis in this paper:

- Editorial content related studies;
- Customer magazines studies;
- Fashion involvement related studies;

2.2.1 Editorial contents related studies

The only scientific research in customer magazines field that was conducted by Van Reijmersdal et al. (2010) based their hypotheses on the mixtures of commercial and editorial contents. The studies that analyze the impact of mixtures of advertising and editorial contents in magazines towards the impact to the advertisement can be found relevant to this study because:

- They give the theoretical background regarding how to classify the contents of the magazine which comprises of advertisement being interwoven in the editorial contents.
- These studies explain how the readers react to the mixtures of advertising and editorial contents in magazines. Based on the findings, assumptions can be made regarding what effects a particular type of articles in fashion retailers' customer magazines could have towards the readers.

Among the practices, that blur the lines between commercial and editorial messages, advertorials have gained an extensive attention in the scientific research. Kim & Barban (2001) conducted a research to identify the effectiveness of advertorials in the print media that are either labeled as advertisement according to the official requirements (ASME[1]) or are unlabeled and purely simulated as editorial format. The results indicated that both – labeled and unlabeled advertorials –exert higher mean values of perceived message relevance, the attention to the written message, elaboration of the message and unaided recall than the conventional advertisement (Kim & Barban, 2001). Unlabeled advertorials were found to be recognized as an article in a magazine more likely than labeled advertorials (Kim & Barban, 2001). The results of the research implied that advertorials are an effective mean of breaking through the clutter of advertising and involving the readers into the message to a higher extent than the traditional advertisement (Kim & Barban, 2001). Van Reijmersdal et al., (2005) researched how advertorials and theme features are being perceived by the readers in terms of attention, appreciation and acceptance. It was found that theme features are perceived as more editorial than advertorials and also theme features are evaluated more positively than advertorials in terms of attention, appreciation and acceptance (Van Reijmersdal et al., 2005). Appreciation for advertorials was found to be higher than for the conventional advertisement. Theme features were perceived as less misleading and more acceptable than advertorials. Also, theme features were found to be perceived by the readers as being more editorial than advertorials (Van Reijmersdal et al., 2005). Magazine characteristics were found to influence readers' reactions towards mixtures. Magazines that were viewed as having more authority – defined by credibility, trustworthiness and expertise – resulted in increased attention, appreciation and acceptance of the mixtures. Readers who sought informational value[2] of the editorial contents presented in a magazine paid more attention to the mixtures of advertising and editorial contents as well as showed more appreciation and acceptance to these mixtures. Contrary, transformational value [3] of the editorial contents was found to not affect the readers' reactions towards mixtures of advertisement and editorial contents (Van Reijmersdal et al., 2005). Mixing advertisement with editorial content was found eliciting more positive audience reactions than conventional advertising did, particularly when mixtures were placed in magazines having authority or in magazines with high informational value (Van Reijmersdal et

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[1] According to American Society of Magazine Editors "advertising sections ("advertorials") are not editorial content and every page of such section should be labeled. This guideline was drawn in 1989 (Bong-Hyun K., et. al., 2007).

[2] Informational gratification is assessed when referring to obtaining useful and credible information (Blumler, 1979; Katz et. al., 1973).

[3] Transformational gratification is considered to be present when escape from everyday life as well as relaxation and entertainment is encountered in the editorial contents (Blumler, 1979; Katz et. al., 1973).

al., 2005). Not only the mixtures of advertisement and editorial contents benefit from being perceived as more editorial (Van Reijmersdal et al., 2005), the positive spillover effect from the inherent characteristics of a magazine as a media type can add to the benefits of using editorial rather than purely commercial contents (Van Reijmersdal et al., 2005). Conventional advertisement and editorial formats of advertisement, such as advertorials and theme features – benefit from a positive spillover effect of magazine characteristics: editorial format and perceived higher objectivity of publications (Van Reijmersdal et al., 2005). Moreover, those formats of the advertisement that carry the highest degree of editorial characteristics were found to benefit the most from perceived positive editorial characteristics of the magazine (Van Reijmersdal et al., 2005). This finding substantiated the found effects of people to be less prone to analyze the motives of the brand, when they read a commercial message presented as an editorial content (Lord & Putrevu, 1993). Dahlén & Edenius (2007) tested the consumers' perception of the advertisement stimulus, whether it was perceived as advertising or not. The study was based on the theory of advertising schema[4] when due to repeated exposures to advertisement in traditional advertising medium consumers automatically identify the message as advertisement and reflexively choose to avoid the advertising message (Dahlén & Edenius, 2007). It was hypothesized that when a less traditional advertising medium is being used for advertisement message, consumers activate their advertising schemas less and evaluate the advertisement message more positively (Dahlén & Edenius, 2007). As a result, the decision of not attending to the advertisement message is based not on the content of it but on the automatic identification of the advertising message as advertisement (Dahlén & Edenius, 2007). For this reason it was suggested, that the perceived effectiveness of intertwining advertisement and editorial contents could be due to the combined advertising and editorial message not being able to be contrasted from its surrounding editorial context as easily as conventional advertisement is (Dahlén & Edenius, 2007). In consumers' mind, based on the advertising schema, the responses to the advertising message are being routinized, once a message is being perceived as advertising (Dahlén & Edenius, 2007). However, it was found that when an advertising message cannot be contrasted easily from its context, in consumers' mind the advertising message is not represented as advertisement to the same extent as in the case of conventional ad and is more likely to be attended by the reader (Dahlén & Edenius, 2007). Therefore, intertwining the advertising message with the editorial contents was suggested to be an

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[4] A schema-based suspicion towards persuasive marketing attempts that directs consumers' attention and routinizes responses to advertisement, once a message is identified as advertisement (Dahlen Micael and Edenius Mats, 2007).

effective way of oversetting the conventional distinction between the advertisement and its surrounding editorial contents (Dahlén & Edenius, 2007).

2.2.2 Customer magazines related studies

The studies of customer magazines are relatively scarce. The only scientific paper that focuses particularly in customer magazines and the readers' evaluations of these magazines when different levels of commerciality are manipulated is written by Van Reijmersdal et al. (2010). In this paper it was tested how the commerciality of the source and the commerciality of the contents of the customer magazine affect attitudes towards the customer magazine via perceived magazine credibility and persuasive intent. The study was designed by using manipulative customer magazines, which were designed with two different types of sources – commercial and neutral, and with three different levels of commerciality in the contents – 0%, 50% and 100%. When a commercial source was manipulated, the authors used the cover page of the customer magazine, that portrayed the names of the brands included in the contents of magazine and primed the respondents accordingly (Van Reijmersdal et al., 2010). When a neutral source of the customer magazine was manipulated the cover page of the customer magazine did not have any brand names that were included in the magazine and the respondents were primed accordingly (Van Reijmersdal et al., 2010). The results of the study showed that the more commercial is the customer magazine, the more it is being perceived as having an intention to persuade the reader and being less credible (Van Reijmersdal et al., 2010). It was found that customer magazine's perceived credibility was positively related to attitude towards the magazine while perceived persuasive intent of the customer magazine was negatively related to the attitude towards the customer magazine (Van Reijmersdal et al., 2010). Direct effect of source and content towards the attitude to the customer magazine was also tested, which were found insignificant. Therefore, it was found that the level of commerciality of the magazine did not directly influence the attitude towards the magazine. As a result, an important finding by Van Reijmersdal et al. (2010) was that not the level of commerciality of the magazine, but the perceived consequences of the commerciality, like lower credibility in the magazine and perceived persuasive intention of the magazine, affect negatively the attitude towards the customer magazine. As both – the source and the contents – were manipulated in the study (Van Reijmersdal et al., 2010), it was found that the effects of the content on persuasive intent and credibility were stronger than the effects of the source. Further, even though the study showed that the customer magazines either with commercial or neutral cover page had the same credibility, it was found, that commercial cover

page influenced the perceived persuasive intent of the magazine and consequently had a negative impact towards the attitude to the magazine (Van Reijmersdal et al., 2010). Even though, based on this result of the study, it was suggested, that marketers should be cautious when publishing customer magazines using a commercial cover page, in practice, many fashion retailers have their customer magazines named after their brand ("*Supertrash Magazine", "H&M Magazine"*). Therefore, it can be assessed that researching how the type of the cover page – commercial versus neutral – impacts the attitude towards the brand and purchase intention of the brand can result useful when managers are deciding on the type of the cover page.

2.2.3 Fashion involvement related studies

Fashion clothing involvement was researched as a consequential outcome of different factors in fashion industry (Browne & Kaldenberg, 1997). Fashion involvement was studied as a resulting characteristic of materialism and self-monitoring (Browne & Kaldenberg, 1997). It was found that materialistic customers were more involved in fashion clothing (Browne & Kaldenberg, 1997). Also, customers, who were defined as high self-monitors were found to be more involved in fashion clothing (Browne & Kaldenberg, 1997). The study of Browne & Kaldenberg (1997) also looked into the differences between the genders across different customer characteristics and their impact towards fashion involvement. It was found that females are more involved in fashion than males (Browne & Kaldenberg, 1997). Khare & Rakesh (2010) looked into emerging fashion consciousness among young consumers in developing countries, like India. They researched what are the determinants of fashion involvement among young consumers in India. Fashion involvement scale implemented by O'Cass (2000) consisting of four different constructs was used: product involvement, consumption involvement, advertisement involvement and purchase involvement. The results of the research suggested that advertisement, product and purchase involvement are significant factors that positively impact fashion involvement (Khare & Rakesh, 2010). Custom advertisement was suggested as an important mean in directing young Indian consumers towards associating with fashion clothing and recognizing it as an inherent part of their lifestyle (Khare & Rakesh, 2010). Michaelidou & Dibb (2006) researched the dimensionality of enduring involvement with clothing. Two dimensions of clothing involvement were derived: interest in clothing and importance of clothes (Michaelidou & Dibb, 2006). The first dimension showed that consumers' interest in clothing is closely related to hedonic features of clothes, such as pleasure and enjoyment. Symbolic properties of clothing were also validated through self-expression aspect of the

dimension of interest in clothing. The second dimension – the importance of clothing – centered around the relationship between clothing and the values, needs and opinions of an individual, including self-expression, as the factors impacting clothing involvement (Michaelidou & Dibb, 2006). As a result it was suggested that clothing involvement is a consequence of two different facets: personal indulgence derived from shopping and compliance to a particular social context through wearing appropriate clothing (Michaelidou & Dibb, 2006). Also, fashion clothing involvement was researched as external variable impacting different outcomes in fashion clothing industry (Shim, et al., 1989; Tigert et al., 1976). Shim et al. (1989) examined the predictors of the attitudes towards imported and domestic clothing. It was found that the level of fashion involvement was the strongest predictor of the attitudes towards both – imported and local clothing. The results indicated, that regardless of country of origin of clothing, the customers who are high involved in fashion clothing tended to exert favorable attitude towards fashion clothing (Shim et al., 1989). Tigert et al. (1976) researched what effects fashion involvement has towards buying behaviors of both – female and male customers. It was found that customers who are high involved in fashion clothing should be considered as a valuable segment in fashion industry not only because they adopt the latest trends early, but they also are the most prolific fashion clothing buyers (Tigert et al., 1976). Khare & Rakesh (2010) also found that young Indian consumers' involvement with fashion clothing has a significant positive effect towards the consumers' decision of purchasing fashion clothing.

O'Cass (2000) researched the construct of involvement beyond the temporal aspect of it and its focus to only information processing. The research was conducted in fashion industry. An operational measure was developed which allowed conceptualizing involvement as an enduring consumer characteristic consisting of different levels of involvement across consumers towards a focal object (O'Cass, 2000). Four focal objects of involvement were accounted for: product, purchase decision, advertisement and consumption (O'Cass, 2000). The study showed that the conceptualized measure of involvement can differentiate consumers to different levels of involvement and different forms of involvement (O'Cass, 2000). In marketing context, the more the central object is prominent in consumer's life, the higher the consumer's involvement in that object (O'Cass, 2000). The study conducted by O'Cass (2000) allowed assigning different groups of consumers to different levels of involvement on a continuum basis, stemming from very low or no involvement to high level of involvement (O'Cass, 2000). It was showed, that in marketing context involvement can be used as an enduring characteristic of consumers, which is the approach this study is taking.

It was also researched how the level of fashion clothing involvement impacts the consumer's subjective knowledge of fashion clothing (O'Cass, 2004). Fashion involvement was found to be a significant factor affecting consumer's subjective knowledge of fashion clothing where a higher level of fashion involvement results in higher confidence in the knowledge of fashion clothing (O'Cass, 2004). Further, the level of fashion involvement and its resulting subjective fashion knowledge were found to be antecedents of confidence in fashion clothing decision making (O'Cass, 2004).

O'Cass & Choy (2008) researched what is the impact of Chinese generation Y consumers' fashion clothing involvement towards brand related behavioral responses, such as brand status, attitude to the brand and willingness to pay brand premium. It was found that particular consumer responses to the brand can vary depending on consumers' level of involvement in fashion (O'Cass & Choy, 2008). The level of fashion clothing involvement was found to have a positive relationship with the attitude to the brand and brand status (O'Cass, 2008). As a result, it was suggested that fashion industry brands in China should maintain a close communication with customers who are high involved in fashion clothing which would facilitate maintaining a positive image of the brand (O'Cass, 2008).

Kim et al. (2002) researched apparel involvement, as a broader concept than fashion clothing involvement, and its influence towards the attitude to an apparel product print advertisement, product attribute beliefs and product attitude. Apparel involvement was accounted using three different dimensions: fashion, comfort and individuality. It was found that individuality and fashionability were aesthetic and expressive components of apparel involvement, while comfort was found to be a utilitarian component of apparel involvement. The responses to the advertised products were found to vary depending on the dimension of the apparel involvement (Kim et al., 2002). For the consumers with higher scores in individuality and fashionability, when compared to comfort, branded cues were found to be more effective when evaluating products. Alternatively for comfort or function oriented consumers, as opposed to fashion oriented ones, informational messages about the attributes of the products were found to be more effective in advertisement (Kim et al., 2002).

2.3 Conceptual framework

The main effects of the different types of distributions between different types of customer magazine articles, as well as the type of source and the level of fashion clothing involvement, as the main and moderating factor, that are researched in this thesis are graphically presented in the conceptual

framework below (See picture 1). High distribution corresponds to 75% in pages of total 32 pages. Low distribution corresponds to 25% in pages of total 32 pages. The branded articles were distributed into perceived editorial and perceived commercial articles based on the results of the pretest, which is described in section 3.4.
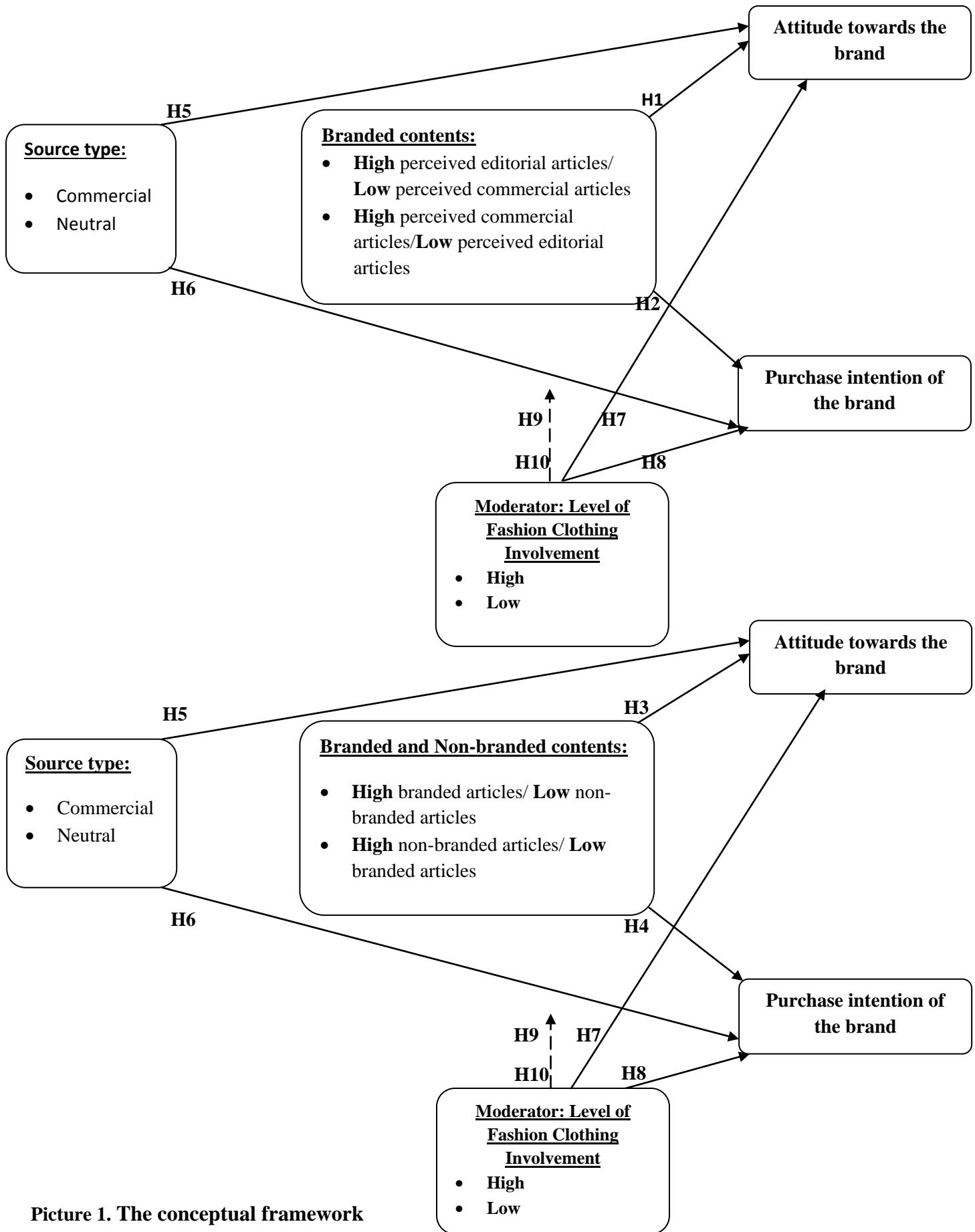
Picture 1. The conceptual framework

2.3.1 Independent concepts

Types of articles

When considering, what type of articles could be used in this study that would allow manipulating the fashion retailers' customer magazines as close as possible to the real examples, in addition to theme features and advertorials (Van Reijmersdal et al., 2005) the article types that were excluded by Marken (1987) were found relevant to female fashion retail customer magazines:

1. Industry and Product Round-Ups;
2. Approach-to-Problem articles;
3. Product Unveilings.

The article types were defined as follows (Marken, 1987):

Industry and Product Round-Ups – bring together series of products and applications of different products under a shared theme.

Approach-to-Problem articles – inform how to choose or use a product, when a particular problem occurs, and assist readers in doing a better job when choosing products.

Product Unveilings – are used to announce a new product and are preferably put at the cover of a specific publication.

When analyzing the contents of female fashion retail customer magazines, one of the most prolific types of editorial contents was found to be fashion spreads. In the scientific literature fashion spreads were only defined by Jobling (1999) as "editorial contents combining photographs and descriptions that portray a certain meaning of the overall entity of several pages of the fashion spread and evoke other media, such as advertisements." Because fashion spreads are extensively used in conventional magazines as well as fashion retail customer magazines, they were chosen to be included in the distributions of different types of contents of the customer magazines used in this study.

Norris & Colman (1992) found that depth of involvement in a magazine is inversely related to subsequent recall and recognition of accompanying advertisements. The more deeply the reader is involved in the articles, the less he or she remembers about the accompanying advertisement (Norris & Colman 1992). Five different genres of magazine articles were excluded by Norris & Colman (1992)

among which was a feature article, a travel article and regular magazine sections, like letters, horoscopes, television and book reviews. These types of conventional magazine articles can be found in fashion retailers' customer magazines to a substantial extent; therefore, they require attention in this study as well. As a result, conventional magazine articles, that are not brand-related, were included in the study.

To summarize, seven different types of articles are manipulated in this study: advertorial, theme feature, industry and product round-up, approach-to-problem article, product unveiling, fashion spread and conventional magazine articles.

2.3.2 The effects of the characteristics of customer magazines towards the behavioral responses of the readers

Van Reijmersdal et al. (2010) found that commerciality of customer magazines has a negative effect on the credibility of the format and a positive effect on the perceived persuasive intent. As a result it was suggested, that the more commercial is the overall contents of the customer magazine, the less credible and the more persuasive the magazine is being perceived by the customers, which leads to more negative attitude towards the magazine. Based on these findings, it could be hypothesized that a customer magazine which is being perceived as less credible and more persuasive due to its high commerciality, could lead to lower purchase intention of the brand and more negative attitude towards the brand. Van Reijmersdal et al. (2005) researched how theme features and advertorials are being perceived by the readers in terms of attention, appreciation and acceptance. It was found that theme features are perceived as more editorial than advertorials and also theme features are evaluated more positively than advertorials in terms of attention, appreciation and acceptance. As a result it can be assessed that when advertising a product, the advertisement that is being perceived to be more editorial rather than commercial is being perceived more positively. Based on the findings described above in case of the retailers' customer magazines, it can be suggested, that the higher the part of the retailers' customer magazines is attributed to the editorial type of contents rather than the commercial type of contents the more positive behavioral outcomes from the customers could be expected. Therefore, the following two hypotheses regarding the distribution of *branded*, carrying a brand name, contents are raised:

H1:   **Higher (lower) distribution of editorial contents with a brand name than commercial contents in a female fashion retailer's customer magazine has a more positive (negative) effect towards the attitude to the brand.**

H2:   **Higher (lower) distribution of editorial contents with a brand name than commercial contents in a female fashion retailer's customer magazine has a more positive (negative) effect towards the purchase intention of the band.**

Having in mind that in practice the retailers' customer magazines include not only the articles that are particularly brand related, but also conventional magazine articles, that are not related to the brand, this research looks into the effects that different levels in distribution between branded and non-branded articles in customer magazines have towards behavioral responses of the readers. Norris & Colman (1992) found that depth of involvement in a magazine is inversely related to subsequent recall and recognition of accompanying advertisements. The more deeply the reader is involved in the articles, the less the accompanying advertisement is being remembered by the reader (Norris & Colman 1992). As the articles of fashion retail customer magazines that have branded information can be viewed as an advertisement - either direct or intertwined with the editorial context - it can be hypothesized, that the more the retailer's customer magazine amounts conventional magazine articles that are non-brand related and might elicit more attention and concentration from the reader, the less the reader might pay attention to the brand related information in the magazine. This assumption can be supported through priming effect (Wyer & Srull, 1986) and gratification aspect that a specific editorial context can satisfy (Katz et al., 1973) – two perspectives that are described below.

The overall context of the customer magazine, that works as a framework to prime the readers is important, when considering the levels of distribution between branded and non-branded articles. It was found that when a target brand is presented in a category – based framework, due to category – specific or industry – specific focus the brand related information processing is more prominent than in magazines with broader mass-appeal (Wyer & Srull, 1986). In the female fashion retail customer magazines, when considering a distribution of branded articles versus non – branded articles that focus outside the female fashion retail industry, it can be assessed, that the more the overall customer magazine contents is fashion industry related the more prominent is the brand related information processing and the more effective is the advertisement embedded in the customer magazine.

In terms of the gratification aspect, two patterns of gratification types can be distinguished: informational and transformational gratification (Katz et al., 1973). Informational gratification can be assessed when referring to obtaining useful and credible information (Blumler, 1979; Katz et al., 1973). Transformational gratification is considered to be present when escape from everyday life as well as relaxation and entertainment is encountered in the editorial contents (Blumler, 1979; Katz et al., 1973). According to Van Reijmersdal et al. (2005), based on the contents that theme features and advertorials have, they are not likely to fulfill the transformational value per se. Therefore, brand related contents in customer magazines could be considered of informational value rather than transformational. Further, general interest magazines, based on their contents, fulfill transformational gratifications more than informational gratifications, while special interest magazines provide more informational gratifications (Van Reijmersdal et al., 2005). Consequently, it was found that readers who sought informational value of the editorial contents present in a magazine paid more attention to the mixtures of advertising and editorial contents - theme features and advertorials - as well as showed more appreciation and acceptance to these mixtures (Van Reijmersdal et al., 2005). Contrary, transformational value of the editorial contents was found to not have effects towards readers' reactions to mixtures of advertisement and editorial contents meaning that informational brand related articles, like advertorials or theme features, are less attended and appreciated when a magazine composes of more non-brand related articles (Van Reijmersdal et al., 2005). Norris & Colman (1992) confirmed the hypotheses raised by Soldow & Principe (1981) according to which magazine advertisements have the least impact towards the reader when he or she is relatively involved with the articles. When a magazine is casually glanced through, advertisement is much more likely to be attended to than when a reader is involved in articles (Soldow & Principe, 1981). Because customer magazines comprise a lot of brand related information and are more of a specific interest, especially due to the centrality around a single brand, they can be sought of providing more informational rather than transformational value. Taking into the account the theories confirmed above (Norris & Colman, 1992; Van Reijmersdal et al., 2005) it can be suggested that in fashion retailers' customer magazines the articles of transformational value that are non-branded would result in less attention to brand-related articles. Having in mind that fashion retail customer magazines use conventional non-branded articles like travel, music, interviews, etc. it can be assessed that transformational value of these articles in the customer magazines should elicit less attention to the informational brand-related contents of the magazine and therefore diminish the effects of brand related

information towards behavioral responses of the customers to the brand. The following hypotheses are raised:

H3: **Lower (higher) distribution of conventional non – branded articles in a female fashion retailer's customer magazine has a more positive (negative) effect towards the attitude to the brand. Meaning, when conventional articles in a female fashion retailer's customer magazine compose smaller (larger) part of the total contents than the branded articles, more positive (negative) attitude to the brand will be exerted.**

H4: **Lower (higher) distribution of conventional non – branded articles in a female fashion retailer's customer magazine has a more positive (negative) effect towards the purchase intention of the brand. Meaning, when conventional articles in a female fashion retailer's customer magazine compose smaller (larger) part of the total contents than the branded articles, higher (lower) purchase intention of the brand will be exerted.**

The effects of the source of the magazine are also tested in this thesis. Van Reijmersdal et al. (2010) researched two types of magazine sources: commercial source, where brand name is presented on the cover page of the magazine, and neutral source, where no brand name is presented on the cover page. It was found that even though magazines of commercial and neutral type of sources had the same credibility, however, magazines with commercial type of source influenced the perceived persuasive intent of the magazine and consequently had a negative impact towards the attitude to the magazine. This study extends the research of the effects of different types of cover pages of the customer magazines, looking into effects that the type of the cover page has towards the attitude to the brand and purchase intention of the brand. Even though, based on the results of the study of Van Reijmersdal et al. (2010) it was suggested, that marketers should be cautious when publishing customer magazines using a commercial source, in practice, many fashion retailers have their customer magazines named after their brand ("*Supertrash Magazine", "H&M Magazine"*). Therefore, it can be assessed that researching how the type of the source – commercial versus neutral – impacts the attitude towards the brand and purchase intention of the brand should result useful when managers are deciding on the type of the source. Based on the findings by Van Reijmersdal et al. (2010) the following hypotheses are raised:

H5: **Commercial (neutral) type of source of a female fashion retailer's customer magazine has a more negative (positive) effect towards the attitude to the brand.**

H6: **Commercial (neutral) type of source of a female fashion retailer's customer magazine has a more negative (positive) effect towards the purchase intention of the brand.**

2.3.3 The effects of the level of fashion clothing involvement towards the behavioral responses to customer magazines

Reader's involvement in fashion clothing is tested in this thesis as a main and moderating factor towards the behavioral responses to the fashion retail customer magazines. Because product involvement can be associated with interest and positive feelings consumers exert to their focal product category (Goldsmith & Emmert, 1991) consumers tend to attach more importance and give more attention to the information and marketing communication of the product category of their interest (Kim, 2005). Thus consumers' involvement in different product classes has become a focal factor when assessing marketing communication strategies (Kim, 2005). Further, the effectiveness of marketing practices can be supported by involvement in a product class (O'Cass, 2000). According to O'Cass (2000) higher involvement leads to more effective marketing, which suggests that the behavioral outcomes of customers who are high involved in a product class are more positive. Vieira (2009) found that fashion involvement is associated with product knowledge, which is viewed as the knowledge of a brand in the product class, the contexts in which product is used, frequency of fashion products consumption and experience with fashion clothing. It was found that the relationship between fashion involvement and product knowledge was the strongest among other variables researched, suggesting, that "the fashion involvement might generate more knowledge from product experiences, ad exposures and interactions with sales people" (Vieira, 2009). As a result, fashion involvement was suggested to be facilitating the consumer decision – making process through the encounters mentioned: product experiences, ad exposures (Vieira, 2009). This suggests that as long as the fashion retailers' customer magazines carry an advertising message of the brand, a consumer who scores high in fashion clothing involvement, should benefit from the magazine by generating more knowledge which may facilitate the decision making process. Also, in the same study by Vieira (2009) it was found that fashion involvement and time spent at the store were positively correlated which imposed the author suggesting that fashion

brands should consider investing more in their in-store environment. Based on the above findings, the following hypotheses are raised:

H7: **Customers with higher (lower) involvement in fashion clothing will have more positive (negative) attitude towards the brand than customers with lower (higher) involvement in fashion clothing regardless of the differences in the characteristics of the female fashion retail customer magazine.**

H8: **Customers with higher (lower) involvement in fashion clothing will have higher (lower) purchase intention of the brand than customers with lower (higher) involvement in fashion clothing regardless of the differences in the characteristics of the female fashion retail customer magazine.**

2.3.4 The moderation effect of fashion clothing involvement

So far no studies have researched the impact that the fashion clothing involvement might have to the relationships between the different features of the customer magazine and the behavioral responses to the customer magazine. Based on branded cues were found to be more effective towards the evaluation of the products when the consumers had higher scores in apparel involvement dimensions of individuality and fashionability, when compared to utilitarian dimension of apparel involvement (Kim et al., 2002) it can be suggested, that for the customers who score higher in fashion clothing involvement commercial characteristics of the female fashion retail customer magazine should exert higher attitude to the brand and purchase intention of the brand, when compared to non-commercial characteristics. Thus, higher distribution in commercial contents, when compared to editorial contents should result in higher attitude to the brand and purchase intention of the brand for customers who are high involved in fashion clothing. Equally, the commercial cover page should result in higher attitude to the brand and purchase intention of the brand for those customers, who are high involved in fashion clothing, when compared to neutral cover page.

The following hypotheses are raised:

H9: **Customers with higher (lower) involvement in fashion clothing will have more positive (negative) attitude towards the brand than customers with lower (higher) involvement in**

fashion clothing when the characteristics of the female fashion retail customer magazine are commercial compared to non-commercial.

H10: **Customers with higher (lower) involvement in fashion clothing will have more positive (negative) purchase intention of the brand than customers with lower (higher) involvement in fashion clothing when the characteristics of the female fashion retail customer magazine are commercial compared to non-commercial.**

3. Methodology

The research method that was chosen to test the hypotheses is described in this part of the thesis. First, the research design, the measurements used to collect the data and the design of the questionnaire are explained. As this research included a pretest, the description of the pretest is also included in this part of the paper. A detailed design of the stimulus material is provided. Further, the sampling design and the data collection and analysis methods are described.

3.1 Research design

The research is based on the studies of scientific literature about customer magazines, editorial content studies and fashion involvement related studies. In line with Van Reijmersdal et al. (2010) the research incorporates both – the source and the content of the customer magazines – as two dimensions of the commerciality of the customer magazines. Nevertheless, the paper does not replicate any existing papers, rather an unused approach is chosen for designing the study: different types of articles are manipulated to comprise different distributions in perceived editorial and perceived commercial contents. There are studies, which manipulate the presence of the brand name when controlling for the contents in customer magazines (Van Reijmersdal et al., 2010). This study extends further by manipulating the articles rather than the presence of the brand name in the same articles. A quantitative approach is taken for this research that entails testing the hypotheses, which were raised based on the scientific literature in the relevant fields.

Because the hypotheses imply causality – different levels in distributions between different types of articles affect attitude to the brand and purchase intention of the brand differently – the research design chosen is an experiment (Malhotra & Birks, 2007). Due to the data that is needed to test the hypotheses is a primary data, a survey technique is chosen as a method for primary data collection (Malhotra & Birks, 2007). A cross-sectional survey method is applied where a cohort of the population is being

studied at a particular moment in time (Malhotra & Birks, 2007). In order to collect the primary data using a survey technique, eight different types of questionnaires were designed. Because a cross-sectional survey method is used, the questionnaires used to collect the data were distributed once during a particular period of time. The survey contains a set of questions which most are with a fixed-response alternative. Even though a survey technique has many advantages, such as coherent data collected, convenient coding, analysis and interpretation of the data (Malhotra & Birks, 2007), the disincentive of not completing the questionnaire is intended to be managed by a relatively short set of questions.

3.2 Measurements

In order to establish on the most appropriate constructs to be used in order to collect the data, a relevant literature was studied. Semantic differential or bipolar and Likert scales were chosen, with a seven-point scale.

Semantic differential scales, with 7-point scale, are used in this thesis to measure attitude towards the brand and purchase intention of the brand (Spears & Singh, 2004). Both scales were defined to show high reliability ($\alpha = 0.95$) (Spears & Singh, 2004).

Seven-point Likert scale is used to measure involvement with fashion clothing. The scale implemented by O'Cass (2000) originally consisted of 42 items and measured overall involvement in fashion as a construct of four different involvement measures: product involvement, purchase decision involvement, consumption involvement and advertising involvement. Because fashion involvement in this thesis is not a focal variable and following O'Cass (2004), who only used product involvement measure of ten items to estimate fashion clothing involvement, the same approach is taken. Therefore, fashion clothing involvement will be measured using 10 items from product involvement measure implemented by O'Cass (2000). The scale implemented by O'Cass (2000, 2001, 2004) accounts for fashion involvement as a continuous characteristic of consumers. This scale was used by Khare & Rakesh (2010) to measure Indian youth fashion clothing involvement. Vieira (2009) also used this scale to measure fashion clothing involvement basing on O'Cass (2004) had confirmed the reliability of the scale, therefore, in this study the scale is considered to be reliable. O'Cass (2004) used a six-point Likert scale to measure fashion clothing involvement, Khare & Rakesh (2010) used a five-point Likert scale for the same construct and Vieira (2009) used a seven-point scale. Seven-point scale with poles from strongly agree to strongly disagree is chosen to be used in this thesis because higher number of categories in the scale

allows a more precise distinction between the response patterns and is more optimal than, for example, nine-point scales (Malhotra & Birks, 2007).

Familiarity with customer magazines is also assessed in this thesis. Having in mind that the participants of the research may have previous experience with customer magazines and they might understand the intentions of such type of material, which could influence the results of the intended effects (Van Reijmersdal et al., 2010) a product familiarity scale is used to measure for the level of familiarity with customer magazines. Product familiarity is considered to be cognitive structures of knowledge about a particular product that are stored in memory (Marks & Olson, 1981). This knowledge can be derived from direct or indirect experience with a particular product (Marks & Olson, 1981). In order to gather information about how familiar the respondents are with customer magazines in general, a two item bipolar familiarity scale is used (Wirtz & Kimes, 2007). Knowing if the respondents are very familiar or relatively unfamiliar with customer magazines would allow for a more in depth assessment of both: the respondents and the salience of customer magazines in the consumers mind. Even though a fictional brand was created in order to control for internal validity, the possibility that previous experiences with the product type researched might impact the results towards attitude to the brand and purchase intention of the brand remains (Goldsmith & Emmert, 1991). The familiarity scale that is used in this thesis was found outside the research area of custom publishing, however, it was used by scholars to measure product familiarity (Oliver & Bearden, 1985; Wirtz & Kimes, 2007). As customer magazines are also a product produced by a brand (Briggs & Cobley, 2002; Bronner & Neijens, 2006; Van Reijmersdal et al., 2010) the scale appeared to be appropriate to use.

In the questionnaire a question regarding the manipulation of the source type of the magazine is included in accordance with Van Reijmersdal et al. (2010). This question is used as a manipulation check to test whether the manipulation of the magazine's source was successful and if the respondents perceive the branded cover of the magazine as more commercial than the non-branded cover of the magazine as less commercial. The single-item 3-point scale used by Van Reijmersdal et al. (2010) is applied.

Visual analog scale is used to measure if the manipulation of the overall commerciality levels in different magazines was perceived accordingly by the respondents. This scale allows for any possible range of responses along a continuum (Clark & Watson, 1995) which is considered an advantage over discrete scales by some scholars (Funke & Reips, 2012). Because of the visual representation of the scale, which allows the respondents to show, how many commercial contents they perceived there is in

the customer magazine compared to editorial contents, the perceptions should be captured better than using an interval scales, especially in a web based research (Funke & Reips, 2012). This scale is effective when a single measurement is researched and the target construct is a summated judgment (Clark & Watson, 1995). In the case of customer magazines overall perceived commerciality of the magazine can be considered as a summated judgment of a single measurement.

3.3 Questionnaire

Eight different questionnaires that vary in the links to the different stimulus materials and the priming message are used for the experiment. The questionnaire is designed so that the respondents are randomly assigned with one out of eight different stimulus materials – customer magazines. The randomization option with equal randomization is used for the internet link to the digital magazine to be presented. The questionnaire comprises of six different parts. It starts with an introduction where the respondents are asked to access and read or browse the customer magazine as they would normally do, and then answer the survey questions. Also, in the introduction part the respondents are primed accordingly to the type of source of the stimulus material. If the commercial type of source is used, the respondents are told that the magazine is being published by a particular fashion retail brand and the magazine is named after this brand. If a neutral source is used the respondents are primed that the magazine is being published by a press publishing agency and the non-branded name of the magazine is given. The priming technique is chosen in accordance with Van Reijmersdal et al. (2010).

The first part of the questionnaire measures the attitude to the brand and purchase intention of the brand. These two measures are chosen to be presented at the beginning of the questionnaire in order not to prime the respondents towards the objective of the research. It was assessed that the further questions might allow the respondents realizing the research objectives. The second part of the questionnaire measures the fashion clothing involvement. The third part of the questionnaire estimates the familiarity with customer magazines. The fourth part of the questionnaire evaluates, if the respondents perceive a commercial cover as commercial and a neutral cover as neutral. In the fifth part of the questionnaire the perceived commerciality of the whole magazine is tested. The final part of the questionnaire consists of the questions regarding the demographic data, such as age, nationality, education and average net monthly income.

An example of a questionnaire with two different priming approaches – commercial source priming and neutral source priming – can be found in the Appendix 1.

3.4 Pretest

In order to create the stimulus material for the experiment – different types of customer magazines with different levels of commerciality by manipulating the different types of articles – first it was needed to assess which common customer magazine articles are perceived by the readers as commercial, and which articles are perceived by readers as editorial. Thus a pretest is conducted to determine this. Based on the results of the pretest, the stimulus material was designed later. Six different types of magazine articles, the types that were later used in the actual research, are designed for a pretest (see Appendix 2 for the material used in the pretest and the pretest questionnaire). Because the initial study was targeted at female respondents, the pretest was also conducted using only female respondents. The questionnaires were targeted using online social media channels, such as Facebook, and other web pages for females. By implementing a method which was also used by Van Reijmersdal, E., et al., (2005) the respondents were presented with different types of articles. Using a five-point Likert scale the respondents were asked to indicate, to what extent they thought that different types of editorial contents were forms of advertising. When exposed to articles, the respondents were asked to rate, to what extent they agreed with the statement: "The article is an advertisement", where 1 = strongly disagree, 5 =strongly agree. Even though the scientific literature suggests that bipolar rating scales with seven points yield higher measurement accuracy than those with five points (Malhotra & Birks, 2007) for a pretest the approach taken by Van Reijmersdal, E., et al., (2005, 2010) was chosen.

In total, 246 questionnaires were started Online during a five day period. After deleting the questionnaires, which had 0% of survey completion, total of 231 surveys were further analyzed. 11 questionnaires were found having missing values therefore they were also removed from further analysis. As a result, 220 questionnaires, which were fully completed, were used to analyze the data.

All questions in the pretest were scaled with higher number representing an editorial content being more commercial than editorial. The mean and the median split were used to analyze the data. The fashion spread was perceived to be a form of advertisement the most (M=4,4, SD=0,7359, median split at 5) followed by a product unveiling (M=4,36, SD=0,8465, median split at 5). These two types of editorial contents comprise the least amount of text – the lowest degree of editorial format - when compared to

other four types of articles, which might have affected the perceptions of the readers. Industry and product round-up was also perceived as more commercial than editorial (M=3,95, SD=0,999, median split at 4). Because the mean values of the fashion spread and product unveiling were above 4, and the rest of the articles had the mean values below 4, when deciding, which type of article should be considered as more commercial, the median split was used. Among the four types of articles with the mean value of perceived commerciality below 4, the industry and product round-up median split of 4 was at the lowest cumulated percentage of 67,3. This showed that among the four types of articles with the mean value below 4, the highest percentage of perceived commerciality rated with 5 on a five-point Likert scale was attributable to the industry and product round-up. Approach-to-problem article was perceived as being more editorial than commercial (M=3,61, SD=1,0862). Advertorial was perceived as more editorial than commercial (M=3,58, SD=1,1577). Theme feature was perceived to be a form of editorial contents the most (M=3,31, SD=1,1993). In line with the results of previously researched mixtures of advertising and editorial contents (Van Reijmersdal, E., et al., 2005), in this pretest theme feature was also perceived to be advertising less often than advertorial. Based on the pretest results, three types of articles are chosen to be manipulated in the stimulus magazines as perceived commercial contents:

1. Fashion spread;
2. Product unveiling;
3. Industry and product round-up.

Three other types of articles are chosen to be manipulated as perceived editorial contents:

1. Approach to problem article;
2. Advertorial;
3. Theme feature.

3.5 Design of the stimulus material

Based on the pretest results, 8 different stimulus magazines are designed using a 2 (neutral source/ commercial source) *2 (high/ low in perceived editorial or perceived commercial articles) and a 2 (neutral source/ commercial source) * 2(high/ low in branded or non-branded articles) design (See Appendix 3 for the characteristics of the stimulus material). The latter design of the stimulus material incorporates conventional, non-branded articles of a general interest, like travel, music festivals, that are

not brand related (See Appendix 4 for an example of the customer magazine used in this study). High distribution corresponds to 75% of the total pages of the magazine; low distribution corresponds to 25% of the total pages of the magazine. The percentage distribution of different types of contents was chosen based on the suggested percentage distribution in magazine commerciality by Van Van Reijmersdal et al. (2010).

In order to decide on the number of pages to be used in stimulus material, customer magazines of female fashion retailers were analyzed, both online and offline: "ST.Magazine", "H&M Magazine", "Lindex Magazine", "New Yorker Magazine", "Mango Magazine", "River Island Magazine". On average, "ST.Magazine" was of 90 pages, "H&M Magazine" was of 82 pages, "Lindex Magazine" was of 21 pages, "New Yorker Magazine" was of 44 pages, and "Mango Magazine" was of 11 pages and "River Island Magazine" of 21 pages. The average number of pages per magazine in total was 44. Online magazines comprised fewer pages than paper magazines. In the study by Van Reijmersdal et al. (2010) customer magazines of 32 pages were used. Based on these two aspects and having in mind, that 6 different types of articles and conventional articles will be manipulated in the stimulus material, it was decided to design magazines comprising 32 pages and a cover page. As a result, high distribution in particular type of contents corresponds to 24 pages, and low distribution in particular type of contents corresponds to 8 pages. This approach taken towards the distribution of different type of contents allows making a robust distinction in volume distributions, as shallow differences in the distribution of perceived editorial and perceived commercial contents can be seen as a limitation to the study (Van Reijmersdal et al., 2010). In the study by Van Reijmersdal et al. (2010) the readers did not differentiate the levels of commerciality between the magazines of 50% and 100% of brand integration, therefore, a more sound distribution, as well as 25% versus 75%, was suggested for future research.

When a stimulus material was designed to capture different distributions between branded and non-branded contents, the branded contents included both – perceived editorial and perceived commercial – articles. In order to distribute branded articles as equally as possible across perceived editorial and perceived commercial pages, the following approach was taken. When branded contents comprised 75% of the total 32 pages, out of 24 pages the 12 pages were attributed to perceived editorial and the other 12 pages – to perceived commercial articles. Because three different types of articles were used for perceived editorial and perceived commercial contents, the 12 pages of each type of editorial material were split equally to 4 pages of each type of article. For example, 12 pages of perceived commercial

contents comprised of 4 pages of fashion spread, 4 pages of product unveiling and 4 pages of industry and product round up articles. Equally, 12 pages of perceived editorial contents comprised of 4 pages of approach to problem article, 4 pages of advertorial and 4 pages of theme feature. When branded contents comprised 25% of the total 32 pages, out of 8 pages the 4 pages were attributed to perceived editorial and the other 4 pages – to perceived commercial articles based on the results of the pretest. For example, because fashion spread was perceived as the commercial material the most (M=4,4, SD=0,7359, median split at 5), 2 pages out of 4 were attributed to fashion spread. Consequently, 1 page was attributed to product unveiling and 1 page to industry and product round-up in the perceived commercial contents condition. Following the same approach, because theme feature was perceived to be a form of editorial contents the most (M=3,31, SD=1,1993), 2 pages out of 4 of perceived editorial contents were attributed to theme feature. Consequently, 1 page advertorial and 1 page approach to problem article were used in the perceived editorial contents condition.

When a stimulus material was designed to capture the different distributions between perceived editorial and perceived commercial articles in the branded-only customer magazine condition, the following approach was taken. When perceived editorial contents comprised 75% of the total 32 pages, the 24 pages were split in 8 pages of approach to problem articles, 8 pages of advertorial and 8 pages of theme feature. The remaining 8 pages were attributed to articles that are perceived as commercial. When perceived commercial contents comprised 75% of the total 32 pages, the 24 pages were split in 8 pages of fashion spread, 8 pages of product unveiling and 8 pages of industry and product round up articles. The remaining 8 pages were attributed to articles that are perceived as editorial.

The overall contents of the stimulus material was designed to replicate the real examples of customer magazines, where product unveilings are presented as the first or final pages of the magazine, industry and product round-up articles are represented in the first part of the magazine, and more editorial contents – in the final part of the magazine.

In order to present the stimulus material online, a webpage for online magazine publishing www.joomag.com was used. Eight different stimulus magazines were uploaded to www.joomag.com personal account and the links to these magazines were equally distributed across the questionnaires. The platform used to present the stimulus material allowed browsing the magazine for unlimited time and enlarging the view of the magazine.

3.6 Sampling design

3.6.1 Target population

Because the target population can be described as all female consumers of female fashion retail industry – both online and offline – in all countries, of any range of age, the target population can be considered as infinite (Malhotra & Birks, 2007). In order to collect the data needed for the analysis, the sampling method is used, where a subset of the total population is analyzed (Malhotra & Birks, 2007).

In order to minimize the random sampling error and benefit from any homogeneity of the population, the sample size is chosen to be of no less than 50 respondents per stimulus material. As a result, minimum of 400 female respondents are aimed to fully fill in the questionnaire.

3.6.2 Sampling technique and collection of the data

In this thesis a sampling method is used to collect the data, when a subset of the total population is analyzed (Malhotra & Birks, 2007). Because the population is infinite and the size of the population is not known, non-probability sampling is used in this thesis, where elements in the population are not given a calculated probability of being included in the sample (Malhotra & Birks, 2007). A non-probability sampling procedure – web based availability or convenience sampling – is used, where elements for the data collection are selected from the target population based on their availability, convenience factors and the elements' self-selection (Malhotra & Birks, 2007). In this particular case, since the respondents were targeted online, both – for a pretest and actual research – by motivating to fill in the questionnaire online, the respondents themselves had a possibility deciding of filling in the questionnaire. Because the availability sampling has its limitation of underestimating the variability in the population, especially, when using the respondents who are the most convenient to the researcher (Malhotra & Birks, 2007) this drawback is intended to be minimized by using a wide range of social media tools, especially in the demographic sense. This said the questionnaire is distributed online targeting a broad set of potential respondents. Also, because sampling is used and the majority of the potential respondents were targeted impersonally through social media tools, rather than sending out personal emails to fill in the survey, the non-response bias is assessed to be the most relevant for item non-response [5] rather than unit non-response[6]. Having this in mind, the non-response bias is attempted

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[5] Item non-response bias occurs when sampled elements respond; however, do not respond completely to all items in the questionnaire. Item non-response bias is expected to be greater for self-administered instruments where disincentive to fill in particular questions is high (Malhotra & Birks, 2007).

to be minimized by minimizing the item non-response. The item non-response is supposed to be minimized by keeping the questionnaire short and simple, providing the respondents with the progress of the questionnaire and applying a forced-response option to the questionnaire (Malhotra & Birks, 2007). Only the open-ended questions in the questionnaire used for this thesis could result in item non-response, where inaccurate data is provided or the forced-response option is overridden by using a zero or a dash. Nevertheless, since all open-ended questions are not the main variables in the study, these values are not considered as item non-responses and the questionnaires are used in the analysis (Malhotra & Birks, 2007).

The data is collected on two occasions during two different time slots, by first distributing a pretest questionnaire online, and then, based on the results of the pretest, by distributing an online questionnaire for the actual research. The pretest data collection took five non-consecutive days: the 31st of May, the 1st of June, the 16th of June, the 17th of June and the 18th of June. The pretest questionnaire was not accessed by the respondents on the days when it was not intentionally posted online. The actual research questionnaire was first posted on the 31st of July. The data collection took 19 days and the questionnaire was closed on the 18th of September.

3.7 Data analysis

A 2 (neutral source/ commercial source)*2 (high/ low in perceived editorial or perceived commercial articles) and a 2 (neutral source/ commercial source)* 2(high/ low in branded or non-branded articles) experimental design is used in this thesis. Eight different stimulus materials – customer magazines – are created. To test for direct effects of the independent constructs towards the two dependent variables and the moderation effect of the fashion clothing involvement, a Linear Regression Analysis is performed. Additionally, an independent sample T-test is used to test for the relationships that were not originally hypothesized.

4. Data

This chapter provides a brief overview of the results of the data collection process and the description of the sample in terms of gender, age, education, nationality, income and familiarity with customer magazines. Also, a brief explanation of the preparation of the data set is provided.

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[6] Unit non-respondents correspond to all sampled elements, who failed to respond (Malhotra & Birks, 2007).

4.1 Data collection

The data collection was started on the 31st of July and it was completed on the 18th of September, 2013. The data was collected using online questionnaire that was distributed using social media tools to a broad set of potential female respondents. Because non-probability sampling, which is used in this thesis, is likely to have a high selection bias (Malhotra & Birks, 2007), the non-personal posts of the questionnaire were used in a broad set of different social media environments rather than sending out personal requests to potential respondents to minimize the selection bias. As a result, a large set of potential female respondents was reached allowing them to volunteer in answering the questionnaire.

The sampling using impersonal posts in target market oriented social media environments allowed collecting a data set that is broad in demographic characteristics, such as nationality, age and education. A high total number of potential respondents who entered the questionnaire resulted in the response rate of 22%. Nevertheless, the respondents might have been discouraged of proceeding with the survey because it was in English only and the stimulus material was not available on the mobile devices.

In total, 465 fully filled in questionnaires were received during the data collection period. After deleting the questionnaires that were filled in by male respondents (N=23), the number of questionnaires per stimulus material resulted to vary from 51 questionnaires to 66 questionnaires. Using a chi-square test, it was tested, whether the reported behavioral responses of the respondents to the stimulus material differ significantly from what could have been expected, if an equal number of respondents from the sample were attributed to each stimulus magazine. Based on the results of the goodness-of-fit-test, the null hypothesis of the data being consistent with the specified distribution is not rejected (ρ=0,796). The chi-square test showed that eight different stimulus materials were presented uniformly to different sets of numbers of respondents, and the distribution of the respondents does not significantly differ across the groups of an experiment.

4.2 Description of the sample

Only female respondents were targeted for this research. A clear statement that females only are needed for the survey was included in every post, promoting the questionnaire online. Nevertheless, a few male respondents also completed the questionnaire (N=23). Because male respondents were decided not to be used in this research, those questionnaires were deleted.

4.2.1 Age

The data is further analyzed using only a sample of female respondents (N=442). The age of the respondents in the research sample ranges from a minimum age of 12 years to a maximum age of 89 years. The average age is 25,01 with a standard deviation of 6,230. The median is 24 years old. There are a very few respondents of age ranging from 12 years old to 16 years old (N=4), who could be considered as non-representative consumers due to their age. However, because people as young as teenagers are also considered fashion-aware and having their own opinion when clothing decision is made (Piacentini & Mailer, 2004) these young respondents were decided to be used in the sample population. The most respondents are 23 years old (10,9%). Other largest age groups of respondents are respectively 21 years old (9,5%), 24 years old (9,0%), 25 and 26 years old (8,6%) and 20 years old (8,4%). More than half of the respondents are older than 23 years old (55,4%), which can be assessed as a sufficient ground for financial capabilities of fashion clothing purchase.

4.2.2 Education

The majority of the sample have a university Bachelors degree (39,9%, N=442), followed by a university Master degree (38,5%, N=442), which shows that the most respondents are well educated. In a broad sense, education level can be seen important in this thesis, because customer magazines are used also as "cultural resource" to the customers, where information provided in a magazine has a higher level of objectives: not only to inform the customer, but also to shape the lifestyles (Dyson, 2007; Haeusermann, 2013).

4.2.3 Nationality

Out of 442 completed questionnaires, 8 questionnaires have missing values for the nationality. The majority of the respondents are Lithuanian (33,9%, N=442), followed by Dutch (9,4%, N=442), German (6%, N=442), British (4,6%, N=442), Greek (4,4%, N=442), Costa Rican (2,5%, N=442), Polish (2,5%, N=442), Romanian (2,5%, N=442), American (2,5%, N=442), Italian (2,3%, N=442) and Bulgarian (2,3%, N=442). In total, 65 different nationalities were reported in the sample population.

4.2.4 Income

36 people failed to report their net monthly income in Euros (N=442). 44 respondents reported the income as zero. Since income is not used as an independent construct, the questionnaires with missing values for income are still used for the analysis.

4.2.5 Familiarity with female fashion retail customer magazines

In order to derive a more informative data from the survey, the questionnaire includes a two-item 7-point bipolar product familiarity scale that measures respondents' familiarity with customer magazines of female fashion retailers. On average, the respondents are familiar with customer magazines of female fashion retailers (M = 4.0385, SD=1.80441, N=442). However, a high standard deviation means that there is a lot of variation in the answers and the respondents are differently familiar with customer magazines of female fashion retailers. The median of customer magazines familiarity equals 4. 8,6% of the respondents are very unfamiliar with customer magazines (M=1, N=442). The most respondents (11,1%, N=442) are familiar with customer magazines (M = 5). Overall, the respondents do not show a strong familiarity with customer magazines, which can be seen in half of the respondents (50,5%) having an average familiarity score of 4 and below.

4.3 Preparation of the dataset

This chapter describes the procedures of the preparation of the data set for the analysis. It describes the missing values, the check for outliers and the normality, the homogeneity test for the different experimental groups and the tests run for internal consistency of the items in the scales.

4.3.1 Missing values

The questionnaires that are discarded from the dataset are concerning the gender. 23 male respondents completed the questionnaire (N=465). These questionnaires were not included in the data set.

Missing values are expected in the data set only in the open-ended questions, because a forced-response option is used in the online questionnaire. The questionnaire has three open ended questions that are not focal items in the study, meaning, they are not included in the hypotheses. As a result, regardless the missing values, the questionnaires are not discarded. 4 questionnaires had missing values for age (N=442), 8 questionnaires had missing values for nationality (N=442) and 80 respondents failed to report their net monthly income (N=442).

4.3.2 Outliers

The descriptive statistics test is run for both dependent variables – attitude to the brand and purchase intention of the brand – to identify the outliers. The multiplier to identify the outliers used is equal to 2.2. Two outliers were found, namely for the condition of distribution of high in editorial articles and

low in commercial articles for the fully branded customer magazine condition towards the attitude to the brand on the lower bound. These outliers were removed from the data set.

4.3.3 Normality

The normality test – a test of the normal distribution of the standardized residuals – is run separately for the two dependent variables – attitude to the brand and purchase intention of the brand – under four independent sets of samples. Thus four independent tests of normality are performed, using a Kolmogorov – Smirnov test and evaluating the histograms of the standardized residuals.

In the Appendix 5 the summary of the results of the Kolmogorov – Smirnov test is provided, indicating that the residuals are not normally distributed for the three Linear Regression models out of four. The null hypothesis that the residuals are normally distributed is rejected for the dependent variable Purchase intention of the brand for both independent conditions – branded and partially branded customer magazines ($\rho = 0{,}200$ and $\rho = 0{,}042$ respectively). The residuals are also found to be not normally distributed for the dependent variable Attitude to the brand under branded customer magazine condition ($\rho = 0{,}028$). Nevertheless, based on the histograms for the mean values of the attitude to the brand and purchase intention of the brand for three independent sets of samples (See Appendix 5), the normality of the data distribution can be assessed as substantial. The distribution of the standardized residuals conforms to the shape of the normal curve. Therefore, the data is not amended and the analysis is carried out with the data collected. The standardized residuals are found to be normally distributed for the dependent variable Attitude to the brand under partially branded customer magazine condition ($\rho = 0{,}069$).

4.3.4 Homogeneity of the experimental groups

The homogeneity of the experimental groups is tested using Levene's Test of Equality of Error Variances. The results for this test are acquired from the analysis of variance for a complete factorial design. Since there are two main experimental conditions – fully branded and partially branded customer magazine – the analysis of variance is tested twice accounting for two dependent variables – Attitude to the brand and Purchase intention of the brand. The whole sample is divided into two main groups of respondents depending on the independent experimental condition they were assigned to: fully branded customer magazine (N=206), and partially branded customer magazine (N=236). Because of the setup of the experiment, these two groups are divided into two additional sub-groups: the ones who were

assigned the distribution of 75% versus 25% of the different types of articles, and the ones who were assigned to 25% versus 75% of the corresponding articles, when compared to group one.

The null hypothesis of equal error variances across two different experimental groups of the fully branded customer magazine condition towards the dependent variables Attitude to the brand and Purchase intention of the brand is not rejected (ρ=0,963, N=206., and ρ=0,343, N=206 respectively). As a result the two experimental groups under fully branded customer magazine condition are homogenous.

The null hypothesis of equal error variances across two different experimental groups of the customer magazine that is partially branded towards the dependent variables Attitude to the brand and Purchase intention of the brand is not rejected (ρ=0,084, N=236., and ρ=0,154, N=236 respectively). As a result the two experimental groups under partially branded customer magazine condition are homogenous.

To sum up, for both dependent variables the respondent groups under different experimental conditions are homogenous and the study is valid.

4.3.5 Cronbach's Alpha

Because multiple-item scales are used in this thesis, Cronbach's Alpha test is run to test the internal consistency of the items of the scales. A threshold of $\alpha \geq 0.7$ is used, meaning that the items of the scale are measuring the same construct.

4.3.5.1 Cronbach's Alpha for Attitude to The Brand

Attitude to the brand is measured using a five-item 7-point Likert scale. The Cronbach's Alpha for this construct is $\alpha = 0,958$ (N=442), showing a high internal consistency of the items in the scale. As a result, no items are removed from the scale and the items can be combined into a single variable *"Attitude to the Brand"*.

4.3.5.2 Cronbach's Alpha for Purchase Intention of the brand

Purchase Intention of the brand is measured using a five-item 7-point Likert scale. The Cronbach's Alpha for this variable is $\alpha = 0,939$ (N=442), which results in a high internal consistency of the items in the scale. As a result, no items are removed from the scale and the items can be combined into a single variable *"Purchase Intention of the brand"*.

4.3.5.3 Cronbach's Alpha for Fashion Clothing Involvement

Fashion clothing involvement is measured using a ten-item 7-point Likert scale. The Cronbach's Alpha for this variable is α = 0,966 (N=442), which results in a high internal consistency of the items in the scale. Because of that, no items are removed from the scale and the items can be combined into a single variable *"Fashion Clothing Involvement"*.

4.3.5.4 Cronbach's Alpha for Familiarity with Customer Magazines

Familiarity with customer magazines of female fashion retailers is measured using a two-item 7-point Likert scale. The Cronbach's Alpha for this variable is α = 0,826 (N=442), which results in a high internal consistency of the items in the scale. As a result, no items are removed from the scale and the items can be combined into a single variable *"Familiarity with Customer Magazines"*.

5. Main results

The chapter of the main results first presents with an overview of the manipulation tests that were assessed during the experiment and allowed evaluating if the manipulation of the distributions of the different types of articles in the customer magazines and the different types of the cover pages was perceived by the respondents as intended. Then some interesting effects observed outside the hypothesized relationships are described. Finally the hypothesized relationships are evaluated based on the four independent Linear Regression models. Since the design of the study accounts for two independent conditions – fully branded and partially branded customer magazines – towards two dependent variables – attitude to the brand and purchase intention of the brand, four Linear Regressions are derived.

5.1 The perceptions of the characteristics of the stimulus material

5.1.1 Branded customer magazine condition: perceived editorial and perceived commercial articles

In this thesis, based on the results of the pretest, the branded articles are described as perceived editorial and perceived commercial articles. In order to test if the manipulation of the customer magazines was successful in terms of the overall perceived commerciality of the magazine, the respondents were asked using a 100% Visual analog scale to show, how much, according to them, there is commercial information in the magazine.

The respondents, who were assigned to fully branded customer magazine condition, under the distribution of high perceived editorial (75%) and low perceived commercial (25%) articles on average reported the commerciality of the customer magazine to equal 67,19 (N=102). This result is highly deviated from the aimed average 25% of perceived commerciality. The median equals 72, showing that 51% of the respondents reported the customer magazine to be 72% commercial (N=102).

The respondents, who were assigned to fully branded customer magazine condition, under the distribution of high perceived commercial (75% of the total number of articles) and low perceived editorial articles (75% of the total number of articles) on average reported the commerciality of the customer magazine to equal 68,99% (N=104). The median equals 75,50 showing that 51% of the respondents reported the commerciality of the magazine to be at around 76% (N=104). The most respondents perceived the magazine to be 100% commercial (7,7%), with following 6,7% of the respondents to perceive the magazine as having 90% and 70% of commercial contents (SD=24,111). Based on these results, the fully branded customer magazine, that is high in commercial and low in editorial contents, was manipulated successfully.

Overall, the results of the manipulation test shows that the respondents on average perceived the two types of fully branded customer magazines to be equally commercial, which might have an impact on the reported attitude to the brand and purchase intention of the brand.

5.1.2 Partially branded customer magazine condition: branded and non-branded articles

Prior analyzing the reported results for partially branded customer magazine condition, a brief analysis of the perceived commerciality of the partially branded customer magazines is provided.

The respondents, who were assigned to partially branded customer magazine condition, under the distribution of high branded articles (75%) and low conventional non-branded articles (25%) on average reported the commerciality of the customer magazine to equal 63,13 (N=110). The median equals 64,50% showing that approximately 51,8% of the total respondents reported the commerciality of the magazine to be around 64,5%. The most respondents (9,1%) reported the magazine to be 80% commercial (SD=23,989). The results of this manipulation test shows, that the commerciality of the magazine was perceived by the respondents as intended.

The perceived commerciality of partially branded customer magazine high in distribution of conventional articles (75%) and low in distribution of branded articles (25%) did not deviate a lot from the perceived commerciality described above. The respondents reported the customer magazine to be 57,79% commercial (N=126), meaning that on average the respondents did not perceive the commerciality of the magazine as intended. The reported median equals 60%, accounting for 53,2% of the total respondents to perceive the customer magazine as having 60% of the contents commercial (SD=23,161).

Overall, the results of the manipulation test show that the respondents on average perceived the two types of partially branded customer magazines to be equally commercial, which might have an impact on the reported attitude to the brand and purchase intention of the brand.

In general, the perceptions of the commerciality of the four different types of customer magazines did not deviate a lot as the respondents perceived the four different types of customer magazines to be almost equally commercial.

5.1.3 Type of the source: commercial cover page and neutral cover page

In order to evaluate if the manipulation of the type of the cover page of the customer magazine was perceived accordingly by the respondents and the branded cover page the magazine was perceived as more commercial than the non-branded cover page of the customer magazine a single – item 3 – point scale was used.

The results of this manipulation test indicate that the respondents perceived the two types of the cover pages of the customer magazines as intended. The customer magazine with a commercial cover page was indicated as being published by a commercial source by 57,1% of the total respondents, that were assigned to a customer magazine with a commercial cover page (N=226) with the median equal 3. Whereas the customer magazine with a neutral cover page was indicated as being published by either neutral or not completely neutral and not completely commercial source by a cumulated 51,4 % of the total respondents (N=216), assigned to a customer magazine with a neutral cover page, with a median equal 2.

5.2 Behavioral responses to fully branded and partially branded customer magazines

The hypothesized effects account only for differences in the distributions across fully branded and partially branded customer magazine condition, however, does not show, if there are any significant differences in the reported attitudes to the brand and purchase intention of the brand compared between the two main conditions: fully branded and partially branded customer magazines. To make the analysis sounder, these effects are also tested. If there is a difference between the reported attitude to the brand and purchase intention of the brand between the respondents who read fully branded customer magazine and the ones who read partially branded customer magazine it can be assessed, that the behavioral responses of the customers – attitude to the brand and purchase intention of the brand – are significantly different based on whether the customer magazine is fully branded, or it comprises conventional, brand unrelated articles. An Independent samples T-test is performed. The results indicate that indeed reported attitude to the brand and purchase intention of the brand are significantly different between the respondents who read fully branded and the ones who read partially branded customer magazine. The respondents reported significantly higher attitude to the brand when the magazine was fully branded (M=5,2408, SD=1,24246, N=206), than when the magazine comprised brand related and non-brand related articles (M=4,8873, SD=1,36110, N=236) (t=2,854, ρ=0,005). Also respondents reported significantly higher brand purchase intention when the magazine was fully branded (M=4,2621, SD=1,28162, N=206), than when the magazine comprised brand related and non-brand related articles (M=3,9136, SD=1,34878, N=236) (t=2,774, ρ=0,006). Therefore, the attitudes to the brand and purchase intention of the brand are significantly higher when the customer magazine is fully branded than when there are branded and non-branded articles in the customer magazine, all other conditions being equal. The test of homogeneity of variances shows that the variances of the two groups are equal and the analysis is valid for the dependent variables Attitude to the brand and Purchase intention of the brand (ρ=0,606 and ρ=0,535 respectively).

5.3 Fashion clothing involvement and familiarity with customer magazines

The familiarity with customer magazines was assessed in order to test how well are the respondents familiar with the female fashion retail customer magazines and if they could have preempted the objective of the research. As indicated in the section 4.2.5 the respondents did not show a strong familiarity with customer magazines, as half of the respondents (50,5%) had an average familiarity score of 4 and below on the scale from 1 to 7. A test is also performed to evaluate if the fashion clothing

involvement positively correlates with the familiarity of the customer magazines, regardless of the type of the customer magazine. The Beta coefficient of 0,517 suggests that the familiarity of customer magazines significantly increases by 0,517 with the increment in Fashion clothing involvement by 1 unit of measure, all other conditions being equal at the 5% significance level (t=9,532, ρ = 0,000). Moreover, a categorical variable was created from a continuous variable Involvement in fashion clothing using frequencies test. The median equals 4.20 (N=442). Using the median split, the sample was divided into two groups: a group of respondents, who represent low involvement in fashion clothing, and a group of respondents, who represent high involvement in fashion clothing. The respondents, who have an average involvement in fashion clothing below 4.20 were assigned to a "low fashion clothing involvement" group (N=216). The respondents with a fashion clothing involvement that equals or is higher than 4.20 were assigned to a "high fashion clothing involvement" group (N=226). Based on the Independent samples T-test, respondents who are high involved in fashion clothing were found to be significantly more familiar with the female fashion retail customer magazines (M=4,6239, SD = 1,73785, N=226) than respondents who are low involved in fashion clothing (M=3,4259, SD=1,66749, N=216) (t=7,389, ρ=0,000), all other conditions being equal. The test of homogeneity of variances shows that the variances of the groups are equal and the analysis is valid (ρ=0,856), N=442. An effect size is calculated and equals r= 0.3318, N=442, which shows a medium magnitude of the observed effect.

5.4 Hypotheses testing

5.4.1 Branded customer magazine condition: perceived editorial and perceived commercial articles

Two regression models are formulated in order to observe the relationships between the independent variables and the dependent variables Attitude to the brand and Purchase intention of the brand under fully branded customer magazine condition in order to test for the hypothesized effects:

Attitude to The Brand $_{\text{branded magazine}}$ = β0 + β1 cover page + β2 branded articles + β3 fashion clothing involvement + β4 branded articles* fashion clothing involvement + β5 cover page * fashion clothing involvement + β6 branded articles * cover page + ε

Purchase Intention of the Brand $_{\text{branded magazine}}$ = β0 + β1 cover page + β2 branded articles + β3 fashion clothing involvement + β4 branded articles* fashion clothing involvement + β5 cover page * fashion clothing involvement + β6 branded articles * cover page + ε

5.4.1.1 Attitude to the brand

Under the branded customer magazine condition the below Linear regression model is used for the dependent variable Attitude to the brand:

Attitude to The Brand branded magazine **= β0 + β1 cover page + β2 branded articles + β3 fashion clothing involvement + β4 branded articles* fashion clothing involvement + β5 cover page * fashion clothing involvement + β6 branded articles * cover page + ε**

The mean attitude to the brand under fully branded female fashion retail customer magazine condition equals 5,2408 with a standard deviation of 1,24246, indicating that the mean attitude to the brand sufficiently differ between the respondents in the group (N=206). The R square of the regression model equals 0,104, indicating that only 10,4% of the total variance regarding the Attitude to the brand is explained by the independent constructs. The regression model is significant (F = 3,840, ρ = 0,001) implying that the independent variables correlate with the dependent variable. Even though the Variation inflation factors (VIF) indicate multicollinearity between the independent constructs by violating the threshold of VIF≤ 10, this indication can be acceptable for nominal variables with different categories (Malhotra & Birks, 2007). Thus the Pearson Correlations test shows no multicollinearity present for the regression model under study (See Appendix 6 for the Regression model and Pearson Correlations).

Referring to the hypothesized effects that different levels in distribution of perceived editorial and perceived commercial articles might have towards the attitude to the brand, the results hold towards the hypothesized direction, however, insignificantly at the 5% significance level. With the increase in editorial pages by 1, the attitude to the brand increases by 0,466, however, insignificantly at the 5% significance level, ceteris paribus. Also, the type of the cover page influences the attitude to the brand according to the hypothesized direction, however, also insignificantly at the 5% significance level, ceteris paribus. Only Fashion clothing involvement is found to be a significant variable towards the attitude to the brand (t = 3,497, ρ = 0,001) under fully branded customer magazine condition, at the 5% significance level, all other conditions being equal. Thus the differences in the distributions between commercial and editorial pages of the fully branded customer magazine that were manipulated in the experiment result to be insignificant towards the attitude to the brand. As a result – the Hypothesis 1 is rejected.

The following regression model is written:

Attitude to the Brand $_{\text{branded magazine}}$ **= 3,745 + 0,345 fashion clothing involvement + ε**

The finalized regression model indicates that only fashion clothing involvement significantly affects the attitude to the brand under fully branded customer magazine condition with all other conditions being equal, at the 5% significance level. When the female fashion retail customer magazine comprises only branded articles, with the increase in the fashion clothing involvement by 1 unit of measure, the reported attitude to the brand increases by 0,345, all other conditions being equal.

5.4.1.2 Purchase Intention of the brand

Under the branded customer magazine condition the below Linear regression model is used for the dependent variable Purchase intention of the brand:

Purchase Intention of the Brand $_{\text{branded magazine}}$ **= β0 + β1 cover page + β2 branded articles + β3 fashion clothing involvement + β4 branded articles* fashion clothing involvement + β5 cover page * fashion clothing involvement + β6 branded articles * cover page + ε**

The average purchase intention of the brand under fully branded customer magazine condition equals 4,2621 (SD=1,28162, N=206). The R square indicates that 15,8% of the total variance regarding the Purchase Intention of the brand is explained by the independent variables. The regression model is significant (F = 6,243, ρ = 0,000) and the independent constructs are not correlated (See Appendix 7 for the Regression model and Pearson Correlations).

Contrary to the hypothesized effects, the purchase intention of the brand decreases by 0,046 when editorial pages increase by 1, all other conditions being equal. However, this relationship is insignificant at the 5% significance level (ρ=0,934). The observed significance of the independent variables indicate that only fashion clothing involvement has a significant positive effect towards the purchase intention of the brand at the 5% significance level, ceteris paribus (t=3,555, ρ = 0,000). Because the different levels in distributions of perceived editorial and perceived commercial articles resulted insignificant towards the purchase intention of the brand, the Hypothesis 2 is rejected. Accounting for only significant constructs in the observed model, the below Linear regression model is defined:

Purchase Intention of the Brand $_{\text{branded magazine}}$ **= 2,798 + 0,350 fashion clothing involvement + ε**

From the model it is observed that when the female fashion retail customer magazine comprises only branded articles, with the increase in the fashion clothing involvement by 1 unit of measure, the reported purchase intention of the brand increases by 0,350, all other conditions being equal.

Overall, under the fully branded customer magazine condition, only the fashion clothing involvement resulted to be a statistically significant indicator of the attitude to the brand and purchase intention of the brand. The cover page did not result to significantly impact the independent constructs, as well as the distributions of perceived editorial and perceived commercial articles across the fully branded customer magazine. No significant interaction effects were observed under the fully branded customer magazine condition, indicating that the fashion clothing involvement does not operate as a statistically significant moderator of the relationships between the different characteristics of the fully branded customer magazine under study and the dependent constructs.

5.4.2 Partially branded customer magazine condition: branded and non-branded articles

Two regression models are formulated in order to observe the relationships between the independent variables and the dependent variables Attitude to the Brand and Purchase intention of the brand under partially branded customer magazine condition:

Attitude to the Brand $_{\text{partially branded magazine}}$ = β0 + β1 cover page + β2 branded and non-branded articles + β3 fashion clothing involvement + β4 branded and non-branded articles * fashion clothing involvement + β5 cover page * fashion clothing involvement + β6 branded and non-branded articles * cover page + ε

Purchase Intention of the Brand $_{\text{partially branded magazine}}$ = β0 + β1 cover page + β2 branded and non-branded articles + β3 fashion clothing involvement + β4 branded and non-branded articles * fashion clothing involvement + β5 cover page * fashion clothing involvement + β6 branded and non-branded articles * cover page + ε

5.4.2.1 Attitude to the brand

Under the partially branded customer magazine condition the below Linear regression model is used for the dependent variable Attitude to the brand:

Attitude to the Brand $_{\text{partially branded magazine}}$ = β0 + β1 cover page + β2 branded and non-branded articles + β3 fashion clothing involvement + β4 branded and non-branded articles * fashion

clothing involvement + β5 cover page * fashion clothing involvement + β6 branded and non-branded articles * cover page + ε

The mean attitude to the brand under partially branded female fashion retail customer magazine condition equals 4,8873 with a standard deviation of 1,36110, indicating that the mean attitude to the brand sufficiently differ between the respondents in the group (N=236). The R square of the regression model equals 0,080, indicating that only 8% of the total variance regarding the Attitude to the brand is explained by the independent constructs under partially branded customer magazine condition. The regression model is significant (F = 3,339, ρ = 0,004) implying that the independent variables correlate with the dependent variable. The Pearson Correlations test shows no multicollinearity present for the regression model under study (See Appendix 8 for the Regression model and Pearson Correlations).

Based on the observed statistically insignificant effects of the different levels in distributions of branded and non-branded articles towards the attitude to the brand, the Hypothesis 3 is rejected. Even though the observed effect that the different levels in distributions of branded and non-branded articles have towards the attitude to the brand hold towards the hypothesized direction – the relationship is insignificant, ceteris paribus. Only fashion clothing involvement has a significant effect towards the attitude to the brand under partially branded customer magazine condition at the 5% significance level, ceteris paribus (t = 2,271 ρ = 0,024). Thus the characteristics of the fully branded customer magazine that were manipulated in the experiment result to be insignificant towards the attitude to the brand.

The following regression model is written:

Attitude to the Brand $_{\text{partially branded magazine}}$ = 3,898 + 0,236 fashion clothing involvement + ε

The finalized regression model indicates that only the level of fashion clothing involvement affects the attitude to the brand under partially branded customer magazine condition, all other conditions being equal. For female fashion retail customer magazine that is composed of branded and non-branded articles, the increase in fashion clothing involvement by 1 unit of measure results in the increment of attitude to the brand by 0,236, all other conditions being equal.

5.4.2.2 Purchase Intention of the brand

The below Linear regression model is written:

Purchase Intention of the Brand _{partially branded magazine} = β0 + β1 cover page + β2 branded and non-branded articles + β3 fashion clothing involvement + β4 branded and non-branded articles * fashion clothing involvement + β5 cover page * fashion clothing involvement + β6 branded and non-branded articles * cover page + ε

The mean purchase intention of the brand under partially branded female fashion retail customer magazine condition equals 3,9136 with a standard deviation of 1,34878, indicating that the mean purchase intention of the brand sufficiently differ between the respondents in the group (N=236). The R square of the regression model equals 0,146, indicating that 14,6% of the total variance regarding the purchase intention of the brand is explained by the independent constructs under partially branded customer magazine condition. The regression model is significant (F = 6,510, ρ = 0,000) implying that the independent variables correlate with the dependent variable. The Pearson Correlations test shows no multicollinearity present for the regression model under study (See Appendix 9 for the Regression model and Pearson Correlations).

Consistent with the previous results of the different levels in distributions of different types of articles in the customer magazine towards the dependent constructs, under partially branded customer magazine condition no statistically significant effect is observed for the different distributions between branded and non-branded articles towards the purchase intention of the brand, ceteris paribus. Even though the observed relationships between the different levels in distributions of different types of articles hold the hypothesized direction, the effects are insignificant at the 5% significance level, ceteris paribus. Thus, Hypothesis 4 is rejected.

Contrary to the results observed in the three previous Linear regression models, under partially branded customer magazine condition the type of the cover page results to significantly impact the purchase intention of the brand at the 5% significance level, ceteris paribus (t=2,338, ρ=0,020). Consistent with the results of the three previous Linear regression models, fashion clothing involvement significantly influences the purchase intention of the brand under partially branded customer magazine condition at the 5% significance level, ceteris paribus (t=3,950, ρ=0,000). Moreover, a statistically significant interaction effect is found between the type of the cover page and fashion clothing involvement at the 5% significance level, ceteris paribus (t=2,338, ρ=0,020). This statistically significant interaction effect indicates that the fashion clothing involvement significantly moderates the relationship existent between

the type of the cover page and the brand purchase intention under partially branded female fashion retail customer magazine condition, all other conditions being equal.

The following regression model is written:

Purchase Intention of the Brand _{partially branded magazine} **= 2,273 + 1,266 cover page + 0,393 fashion clothing involvement - 0,235 cover page * fashion clothing involvement + ε**

The finalized Regression model indicates that when female fashion retail customer magazine is composed of branded and non-branded articles, with the increment in fashion clothing involvement by 1 unit of measure the purchase intention of the brand significantly increases by 0,393, all other conditions being equal.

Further, when the female fashion retail customer magazine is composed of branded and non-branded articles, neutral cover page significantly increases the purchase intention of the brand by 1,266, compared to the commercial cover page, all other conditions being equal. However, the statistically significant interaction effect between the type of the cover page and the fashion clothing involvement indicates that with the increase in fashion clothing involvement by 1 unit of measure, when the cover page is neutral, the purchase intention of the brand significantly decreases by 0,235, when compared to a commercial cover page, all other conditions being equal. Thus the observed effects indicate that when the customer magazine comprises branded and non-branded articles, in case the magazine is read by high fashion clothing involved customer, neutral cover page negatively affects the purchase intention of the brand, when compared to a commercial cover page, even though overall the neutral cover page scores significantly higher in purchase intention of the brand for partially branded customer magazine, ceteris paribus.

Combining the observed results of the four Linear regression models derived, based on the Fashion clothing involvement resulted to be statistically significant indicator of the Attitude to the brand and Purchase intention of the brand under both main conditions – fully branded and partially branded customer magazines – as well as the observed relationships between fashion clothing involvement and the dependent constructs held the hypothesized direction, the Hypothesis 7 and Hypothesis 8 are accepted.

Accounting for a significant effect ($\rho=0{,}020$) of the cover page towards the purchase intention of the brand under partially branded customer magazine condition the Hypothesis 6 is partially accepted. Knowing that the type of the cover page had no statistically significant effect towards the purchase intention of the brand under fully branded customer magazine condition, the Hypothesis 6 can only be accepted partially. This indicates that the effect that the type of the cover page of the customer magazine has towards the purchase intention of the brand is not consistent across two different conditions of the customer magazines under study.

The Hypothesis 5 is rejected, because there were no statistically significant effects observed for the type of the cover page and the attitude to the brand based on the four Linear regression models derived.

Fashion clothing involvement is found to be a statistically significant moderator of the type of the cover page towards the purchase intention of the brand under partially branded customer magazine condition. The results hold the hypothesized direction, where commercial characteristics of the customer magazine result in higher purchase intention of the brand when compared to non-commercial characteristics for higher fashion clothing involved respondents, when compared to lower fashion clothing involved respondents. Since no significant interaction effects between the independent constructs and the fashion clothing involvement were observed under fully branded customer magazine condition, the Hypothesis 10 is accepted partially.

Based on no significant interaction effects were observed between the independent constructs of the female fashion retail customer magazine and the fashion clothing involvement for the attitude to the brand, the Hypothesis 9 is rejected.

The table summarizing the observed regression coefficients for all four Linear regression models derived to test the hypothesis is presented in the Appendix 10.

6. Conclusions

6.1 Summary of the main findings

This paper extends the scarce research in the customer magazines field and adds to the theoretical and practical findings in a way that it deviates from the research approaches already taken and aims to unveil the effects on the behavioral responses towards the brand that different characteristics of the customer magazines may have. The main difference in the research method compared to the only scientific paper

investigating the effects of the differences in commerciality of the customer magazines (Van Reijmersdal et al., 2010) is that commerciality of the print is replicated benchmarking on the actual real life examples of the customer magazines. This means, while Van Reijmersdal et al. (2010) models the levels of commerciality by either using or not the names of the brands in the magazine contents, this thesis accounts for the articles that are common in female fashion retail customer magazines and are perceived either as commercial or editorial. Also, before none of the studies in customer magazines field have accounted for conventional articles that are brand-unrelated, but commonly used in practice. The results of the study show that the amount of brand unrelated articles published in the customer magazines should be carefully accounted for.

The main objective of this research was to identify the levels in distributions of different types of articles in the female fashion retail customer magazines that result in positively impacting the attitude towards the brand and purchase intention of the brand. The study also accounted for the type of the cover page and the level of fashion clothing involvement. The study used two types of fixed distributions across different types of articles – 25% versus 75% and alternatively.

An important observation of the differences in commerciality of the customer magazines was made outside the initially hypothesized effects. It was found, that the attitude to the brand and purchase intention of the brand are significantly higher when the customer magazine is fully branded rather than when the customer magazine comprises branded and non branded articles, regardless of the type of the cover page. These findings contradict the results of the study by Van Reijmersdal et al. (2010) that found the customer magazine's commerciality to negatively affect readers' attitudes towards the magazine. Knowing that it is not yet researched what effect does the readers' attitude to the customer magazine have towards the attitude to the brand and purchase intention of the brand, combining the latter results of this thesis and the results of the paper by Van Reijmersdal et al. (2010) this contradiction could be a reasonable ground for the future research.

The Hypothesis 1, 2, 3 and 4 were rejected, indicating that different levels in distributions of different types of articles across fully branded and across partially branded customer magazines do not hold any statistically significant effects towards the dependent variables Attitude to the brand and Purchase intention of the brand.

The results of the analysis indicate that there is no statistically significant difference in the two types of the distributions of branded articles towards the attitude to the brand and purchase intention of the brand (H1, H2). Even though as expected the respondents reported higher attitude to the brand when the distribution of perceived editorial type of articles was 75% versus 25% in perceived commercial type of articles, no statistically significant effects were observed.

No significant effects were observed for the different levels in distribution of different types of articles towards the attitude to the brand under partially branded customer magazine condition (H3). Even though, as expected, the attitude to the brand was reported to be higher when the customer magazine comprises 75% of branded articles compared to 25% of branded articles condition, this effect was not statistically significant. The results holding the hypothesized direction of the different levels in distributions of different types of articles towards the purchase intention of the brand under partially branded customer magazine condition also resulted to be insignificant (H4).

Moreover, the respondents did not substantially differentiate across the different levels of commerciality of the customer magazines presented to them. Because the respondents perceived the customer magazines to be relatively equal in the levels of commerciality, this might have led to statistically insignificant differences in the reported attitude to the brand and purchase intention of the brand. Even though Van Reijmersdal et al. (2010) found readers to be able to perceive the commercial formats of the customer magazines as being commercial rather than editorial that opposed to the considerations of misleading nature of mixtures of advertisement and editorial contents, this thesis shows that the readers did not see considerable differences in the different levels of commerciality manipulated. Even though the results of the pretest provided with a sufficient ground to separate the different types of articles to commercial and editorial, when combined together into one customer magazine they did not result in significantly different perceptions of the commerciality of the whole magazine. This might be because the customer magazine is related to particular industry – female fashion retail – which makes the overall contents – commercial and editorial – to blend in into one sophisticated print more effectively.

The Hypothesis 5 was rejected, because there were no statistically significant effects observed for the type of the cover page and the attitude to the brand. This result substantiates the results of the study made by Van Reijmersdal et al. (2010) who found no statistically significant effects of the type of the cover page towards the credibility of the customer magazine.

However, accounting for a significant effect of the cover page towards the purchase intention of the brand under partially branded customer magazine condition the Hypothesis 6 was partially accepted (ρ=0,020). Knowing that the type of the cover page had no significant effect towards the purchase intention of the brand under fully branded customer magazine condition, the Hypothesis 6 can only be accepted partially. This indicates that the effect that the type of the cover page of the customer magazine has towards the purchase intention of the brand is not consistent across different types of the customer magazines under this study. The found significant positive effect of the neutral cover page towards the purchase intention of the brand when compared to commercial cover page for the partially branded customer magazine adds to the found significant effect of the commerciality of the cover page of the customer magazine to negatively affect the attitude to the magazine via persuasive intent when compared to neutral cover page (Van Reijmersdal et al., 2010).

Combining the observed results of the four Linear regression models derived, based on the fashion clothing involvement resulted to be statistically significant indicator of the attitude to the brand and purchase intention of the brand under both main conditions – fully branded and partially branded customer magazines – as well as the observed relationships between fashion clothing involvement and the dependent constructs held the hypothesized direction, the Hypothesis 7 and Hypothesis 8 were accepted. Fashion clothing involvement resulted to be the strongest predictor variable among all the variables used in this study towards both dependent variables – Attitude to the brand and Purchase intention of the brand, as it showed statistically significant hypothesized relationships for all four Linear regression models. Respondents with high fashion clothing involvement reported significantly higher attitude to the brand and purchase intention of the brand than low in fashion clothing involved respondents. These results complement the found positive effect of the readership of the customer magazines online causing a voluntary involvement with the brand and as a result exerting higher attitude to the brand and purchase intention of the brand (Flores & Jean-Louis, 2008). Further, since the level of fashion clothing involvement was found to positively influence the attitude to the brand and purchase intention of the brand regardless of the type of the customer magazine, these results complement the findings by Shim, et al. (1989) which showed that regardless of the country of origin of the clothes, high in fashion clothing involved consumers exert more favorable attitude towards the brand. Based on the results of this thesis it can be assessed that high fashion clothing involved female customers hold a predominant proneness to exert higher attitude to the brand and purchase intention of the brand irrespective of differences in the contents of the fashion retail customer magazines.

Moreover, high in fashion clothing involved respondents were found to be significantly more familiar with the female fashion retail customer magazines than low in fashion clothing involved respondents which adds to the already found evidence of high fashion clothing involved female respondents to be the primary target of the customer magazines.

Fashion clothing involvement was found to be a statistically significant moderator of the type of the cover page towards the purchase intention of the brand under partially branded customer magazine condition. No significant interaction effects between the independent constructs and the fashion clothing involvement were observed under fully branded customer magazine condition. Since no statistically significant moderation effects of the level of fashion clothing involvement were found under fully branded customer magazine condition, it is suggested that only when the customer magazine is partially branded, the level of fashion clothing involvement operates as a statistically significant moderator of the direct effects of the researched characteristics of the customer magazine towards the purchase intention of the brand. These findings are new to the research field in custom publishing, extending the already found relationships between the commercial cover page and the attitude to the customer magazine which indicated a commercial cover page to have a consequential negative impact towards the attitude to the customer magazine through perceived persuasive intention (Van Reijmersdal et al., 2010). Even though it was suggested managers need to be cautious when applying commercial cover page to the customer magazine (Van Reijmersdal et al., 2010) the results of this thesis indicate the contrary under certain conditions: the commercial cover page results in significantly higher purchase intention of the brand, when a partially branded female fashion retail customer magazine is read by high fashion clothing involved customers. Since under the condition of non-branded articles incorporated in the branded contents, high fashion clothing involved respondents preferred the commercial cover page over neutral cover page towards the purchase intention of the brand it could be an indication that high fashion clothing involved customers are looking for the cues of commerciality of the customer magazine, when the overall contents is partially branded in order to substantiate the brand purchase intention. Thus a commercial cover page can serve as an indication of the commercial nature of the customer magazine and encourage the females to adhere to the branded information in the contents of the customer magazine and support the intentions to purchase the brand, when the customer magazine is partially branded.

The Table1 summarizes the found results:

Hypotheses	Significance (Attitude towards the brand	Significance (Purchase intention of the brand)
H1: Higher (lower) distribution of *editorial* contents with a brand name than *commercial* contents in a female fashion retailer's customer magazine has a more positive (negative) effect towards the attitude to the brand.	✖	
H2: Higher (lower) distribution of *editorial* contents with a brand name than *commercial* contents in a female fashion retailer's customer magazine has a more positive (negative) effect towards the purchase intention of the brand.		✖
H3: Lower (higher) distribution of *conventional* non – branded articles in a female fashion retailer's customer magazine has a more positive (negative) effect towards the attitude to the brand. Meaning, when *conventional* articles in a female fashion retailer's customer magazine compose smaller (larger) part of the total contents than the *branded* articles, more positive (negative) attitude to the brand will be exerted.	✖	
H4: Lower (higher) distribution of *conventional* non – branded articles in a female fashion retailer's customer magazine has a more positive (negative) effect towards the purchase intention of the brand. Meaning, when *conventional* articles in a female fashion retailer's customer magazine compose smaller (larger) part of the total contents than the *branded* articles, higher (lower) purchase intention of the brand will be exerted.		✖
H5: Commercial (neutral) type of source of a female fashion retailer's customer magazine has a more negative (positive) effect towards the attitude to the brand.	✖	
H6: Commercial (neutral) type of source of a female fashion retailer's customer magazine has a more negative (positive) effect towards the purchase intention of the brand.		✔
H7: Customers with higher (lower) involvement in fashion clothing will have more positive (negative) attitude towards the brand than customers with lower (higher) involvement in fashion clothing regardless of the differences in the characteristics of the female fashion retail customer magazine.	✔	
H8: Customers with higher (lower) involvement in fashion clothing will have higher (lower) purchase intention of the brand than customers with lower (higher) involvement in fashion clothing regardless of the differences in the characteristics of the female fashion retail customer magazine.	✔	
H9: Customers with higher (lower) involvement in fashion clothing will have more positive (negative) attitude towards the brand than customers with lower (higher) involvement in fashion clothing when the characteristics of the female fashion retail customer magazine are commercial compared to non-commercial.	✖	
H10: Customers with higher (lower) involvement in fashion clothing will have more positive (negative) purchase intention of the brand than customers with lower (higher) involvement in fashion clothing when the characteristics of the female fashion retail customer magazine are commercial compared to non-commercial.		✔

Table 1: significance of the hypothesized effects

Legend:

Accepted hypothesis at significance level (α=0,05)	✓
Partially accepted hypothesis at significance level (α=0,05)	✓
Rejected hypothesis at significance level (α=0,05)	✗

6.2 Managerial implications

This thesis should serve for the practical application in a sense that this is the first study that researches the different characteristics of the customer magazine of a particular industry and their impact towards the behavioral responses of the readers – attitude to the brand and purchase intention of the brand. Since customer magazines are a combined product of the retailer and a publishing agency (Haeusermann, 2013) the results of this thesis should aid not only for the managers of the female fashion retail industry but also for a broader range of practitioners in the publishing industry.

Even though originally not hypothesized, one of the main findings of this thesis indicates that the fully branded female fashion retail customer magazine performs better towards the attitude to the brand and purchase intention of the brand, than partially branded customer magazine does. In practice, since fashion brands are trying to maintain a certain brand image and even create lifestyles, female fashion retail customer magazines use brand – unrelated conventional articles, such as travel, music, etc. However, the results of this thesis implicate that the attitude to the brand and purchase intention of the brand are significantly higher, when the customer magazine is fully branded. Thus, if the main objective of publishing the female fashion retail customer magazine is to positively influence the behavioral outcomes, such as increase the attitude to the brand and purchase intention of the brand, conventional articles included in the contents could result less effective. In case the conventional articles account for the majority of the total contents, the magazine might turn serving as a lifestyle magazine rather than branded customer magazine and fail to maintain the readers' focus to the brand and support the behavioral outcomes, such as purchase intention of the brand. This implication might stem from the industry that this thesis analyses – the female fashion retail. It is possible that when reading a female fashion retail customer magazine women are expecting to find brand related information rather than conventional lifestyle articles, especially, when looking for the purchase related information. Thus, particularly for female fashion retail customer magazines it would be less recommended to use a high

distribution in conventional articles that carry no brand-related information. Additionally, branded customer magazines should result more effective when impacting the attitude to the brand and purchase intention, than partially branded customer magazines.

This paper did not find any statistically significant differences in the attitude to the brand and purchase intention of the brand under different levels of distributions between perceived editorial and perceived commercial types of articles. Since the distributions across different types of articles used where evidently different (75% versus 25%), however, the respondents failed to perceive the differences in commerciality of the customer magazines as well as they did not report significantly different attitude to the brand and purchase intention of the brand, it shows that commercial and editorial articles can be successfully blended into a concise customer magazine, where larger number in commercial articles does not result in significantly lower attitude to the brand and purchase intention of the brand. Thus the use of more commercial articles in expense to editorial articles would be not harmful towards the behavioral responses to the brand, especially knowing that the perceptions of the commerciality of the customer magazines were reported to be relatively equal. These results could be observed because the type of the customer magazine under study is single – industry related, which facilitates blending the different types of articles into one concise magazine. Also knowing that the respondents reported significantly higher attitude to the brand and purchase intention of the brand when the customer magazine is fully branded when compared to partially branded customer magazine might suggest the industry the customer magazine publisher operates in is important when choosing the types of the articles to be published in the customer magazine. It is possible female readers prefer the customer magazine to be fully branded when compared to partially branded customer magazine because they want to read commercial fashion related articles rather than articles of the general interest when they involve themselves in reading the customer magazine. Overall, practitioners can allow for a larger number in commercial articles to be blended into more complex editorial articles without having to trade off the readers' comprehension of the commercially of the customer magazine and risking in lower attitude to the brand or purchase intention of the brand, when compared to more editorial customer magazine. Brand unrelated articles however, should comprise a smaller part of the customer magazine, accounting for fully branded customer magazine results in significantly higher attitude to the brand and purchase intention of the brand.

No significantly different attitudes to the brand and purchase intention of the brand were found under different distributions of branded and non-branded articles, however, the practitioners should rely less on non-branded articles, as overall the attitude to the brand and purchase intention of the brand are significantly higher under fully branded customer magazine condition. Thus, it can be suggested to use less conventional articles when compared to branded articles in a female fashion retail customer magazine because there are no significant differences in reported behavioral responses to the brand when compared between two conditions. The results of the analysis indicate there is no sufficient evidence for the female fashion retail brands to sacrifice the commercial information in the customer magazine to the brand-unrelated information. Moreover, since the perceived commerciality of the customer magazine was relatively equal regardless of the distributions between branded and non-branded articles, it can be assessed that the readers do not substantially differentiate the customer magazine to be more editorial when it has 75% of conventional articles when compared to 75% of commercial articles. Thus the practitioners would achieve relatively the same perceived commerciality of the customer magazine but would provide substantially less branded information to the readers in case allocating the majority of the customer magazine contents to the brand-unrelated articles. As a result branded articles should be the preferred type of contents in the female fashion retail customer magazines.

The fashion clothing involvement was found to have a significant direct effect towards the attitude to the brand and purchase intention of the brand regardless of the type of the customer magazine. Respondents with higher fashion clothing involvement reported significantly higher attitude to the brand and purchase intention of the brand than lower fashion clothing involved respondents regardless of the type of the customer magazine. These results indicate that for the managers in female fashion retail industry high in fashion clothing involved customers are the ones to augment, develop and adhere to. Since it can be assumed that high fashion clothing involved female customers have a predominant proneness to higher attitude to the brand and purchase intention of the brand regardless of the differences in the contents of the fashion retail customer magazines, for the practitioners it can be suggested to maintain a continuous communication with their customers who are high involved in fashion clothing through periodical issues of customer magazines. Also, because fashion involvement is a significant indicator of consumers' subjective fashion clothing knowledge that positively impacts confidence in fashion clothing decision making process (O'Cass, 2004), the readership of customer magazines should reinforce these relationships and make marketing practices tailored to high fashion clothing involved females more

effective. Moreover, since higher fashion clothing involved respondents resulted to be significantly more familiar with the female fashion retail customer magazines, this implication provides with yet another reasonable ground to augment and develop a customer base, that is high involved in fashion clothing. Since consumers with high product involvement exhibit high levels of information seeking (Bloch, 1982; Laurent & Kapferer, 1985) as well as this paper indicates high fashion clothing involved respondents are substantially more familiar with the customer magazines, the customer magazine should reach its target market more effectively and be attended to intentionally. Especially since brands have many opportunities in engaging with their customers on the internet, online female fashion retail customer magazines should serve as desired and easily reachable fashion clothing related readership for high fashion clothing involved customers. Additionally, female fashion retail brands have opportunities in reaching high in fashion clothing involved prospects through the use of customer magazines, and converting them to customers. As a result a customer magazine could serve as a link for the prospects becoming customers. Alternatively, since low in fashion clothing involved respondents are significantly less familiar with the customer magazines there is an opportunity for female fashion retail brands to increase the awareness of female fashion retail customer magazines for this target group.

Further, even though it was suggested managers need to be cautious when applying commercial cover page to the customer magazines (Van Reijmersdal et al., 2010) the results of this thesis indicate the contrary under certain conditions: the commercial cover page particularly for the female fashion retail customer magazine results in significantly higher purchase intention of the brand, when a partially branded customer magazine is read by high in fashion clothing involved customers. Practitioners should adhere to fashion oriented customers might be looking for cues of commerciality of the customer magazine, when the overall contents is partially branded in order to affirm the brand purchase intention. As a result in case the customer magazine is partially branded – a commercial cover page is suggested to be used. Even though the results of the study indicate a neutral cover page results in higher brand purchase intention under partially branded customer magazine condition, knowing that it is advisable to craft the female fashion retail customer magazine for high in fashion clothing involved customers – a commercial cover page should be chosen to serve as a cue of commerciality of the customer magazine diluting the lessened commercial communication of the partially branded customer magazine. As a result, the decision for the type of the cover page needs to be made in combination with other aspects of the customer magazine – the type of the customer magazine in terms of different distributions between different types of contents and the target group of the readership. In case conventional articles are used

in the customer magazine, the commercial cover page could serve as a guide towards the nature of the magazine, defining it as a commercial, brand related material. On the other hand, when the female fashion retail customer magazine is fully branded, either commercial or neutral cover page can be used not affecting differently the behavioral responses of the readers to the brand.

Overall, the found significant differences in the reported behaviors of the readers of the customer magazine indicate that the contents of the female fashion retail customer magazine can impact the customers' attitude towards the brand and the purchase intention of the brand. Moreover, the managers can allow for particular characteristics of the female fashion retail customer magazines to be manipulated freely, as the behavioral responses do not significantly differentiate under all the conditions studied. However, it is important to not overestimate the power of conventional articles and maintain the customer magazine rather commercial blending in commercial and editorial brand-related articles into one sophisticated magazine.

6.3 Limitations and suggestions for future research

The findings of this study regarding the different levels in distributions between different types of articles in the female fashion retail customer magazine, the different types of cover pages and differences in fashion clothing involvement towards the attitude to the brand and purchase intention of the brand should be regarded with caution. Due to the setting of the experiment, the procedures and the characteristics of the participants, the generalizability of the research is limited. Future research is needed using different customer target groups and procedural designs in order to evaluate if the findings of this research are consistent across different fashion retail markets: female, male and both combined, online and offline markets.

The design of the stimulus material limits the merits of the generalizability of the results of the study in terms of the types of the articles used. Since the commerciality of the customer magazine was captured by using different types of articles, it remains unclear, how much of the behavioral responses were impacted directly by the articles rather than distributions of different types of articles across the customer magazine.

Moreover, it remains unclear if the hypothesized effects that resulted to be insignificant were impacted by the respondents having failed to distinguish between different levels of commerciality of the fully branded customer magazine and partially branded customer magazine, or the respondents did not

differentiate between the different levels of commerciality because the customer magazines were single-industry related and the different types of contents blend in to one sophisticated material, thus making the relatively equal perceived commerciality of the customer magazines a sound result of the research. Future research might need to implement the pretest for the full customer magazine to test for the perceived commerciality prior the experiment which should allow for adjustments and a more robust distinction of the different types of customer magazines. Moreover, it is possible that the reported behavioral responses towards the customer magazines were in part affected by the indicators not hypothesized in the research which are industry specific. Thus an interesting study would be to test if there are differences in the behavioral responses to the customer magazines across different industries.

The use of a fictitious brand can be seen as a limitation to the study, since it remains uncertain what differences in behavioral responses to the different types of customer magazines consumers would exert when the brand is familiar. The future research could test for the effects of brand familiarity towards the attitude to the brand and purchase intention of the brand under different types of customer magazines.

As this study focuses on a single fashion retail brand, which is considered to be both – a manufacturer and a retailer – future studies could extend researching the effects that customer magazines have towards a store brand which operates selling different brands. The impact of customer magazines could result different for the store brand and for the different brands that are sold in that store.

The online setting of the experiment can be seen as a limitation of this study in a sense that the intention to read the customer magazine, the ability to properly browse the customer magazine, the percentage of the pages actually browsed and the time spent reading the customer magazine remains unaccounted. The technical advancement of the respondents could have impacted the ability to properly read the customer magazine online. As a result it is not possible to account for if the articles were actually read and 100% of the magazine was browsed. Future research could use a natural setting of the experiment where the respondents would be presented with the printed customer magazine and the readability of the full contents would be monitored. In addition, online magazine might exert different effects towards the readers than a physical magazine, where touching a paper magazine, different possibilities of browsing as well as the quality of the print might have an impact towards the researched effects.

The sample in terms of gender can be seen as a limitation of this study. Since only female respondents were used in this study, it remains unknown what differences to the attitude to the brand and purchase

intention of the brand would male respondents report under different types of customer magazines and levels of fashion clothing involvement. The future research could use only male respondents for the male fashion market segment or combine female and male customers. Since females were found to be more fashion involved than males (Tigert et al., 1976) future research might address a question of which gender related articles in the fashion retailer's customer magazine should comprise the bigger part under different levels of fashion clothing involvement. Moreover, since the respondents were only targeted online, this might have impacted the sample in a sense that the respondents, who are not using the Internet were not reached. However, since fashion retail is evolving online to a high extent, e-Magazines and their impact towards the customers could be researched. Additionally, since online environment allows for rich media contents in online customer magazines, different types of interactive media's impact towards the customers could be researched.

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Appendices

Appendix 1 – Research Questionnaire

The research is about customer magazines in a female fashion retail industry. The questionnaire is very short. There are no right or wrong answers and the responses will be treated fully confidential and only for my research purposes.

At the next page please click on the link to access the magazine. Please read the magazine or just browse the pages, as you would normally do. Then come back to this questionnaire and answer a few questions.

Questionnaire Type 1: Commercial source priming

The magazine that you will read now is published by **female fashion retail brand KEEN FASHION.** This brand owns female clothing shops. The magazine is named **Keen Fashion.**
Read the magazine or browse the pages as you would normally do. You can zoom the magazine from the top of the page.
Please click on the link:
http://www.joomag.com/magazine/keen-fashion/M0394593001373989538

Questionnaire Type 2: Neutral source priming

The magazine that you will read now is published by publishing agency **Omni Press.** The magazine is called **Style&You.** Read the magazine or browse the pages as you would normally do. You can zoom the magazine from the top of the page.
Please click on the link:
http://www.joomag.com/magazine/keen-fashion/M0394593001373989538

The following questions were the same regardless of the type of the customer magazine the respondent were assigned to:

1. Please describe your overall feelings about the <u>brand</u> **Keen Fashion** you saw in the magazine.

1. Unappealing 1 – 2 – 3 – 4 – 5 – 6 – 7 Appealing
2. Bad 1 – 2 – 3 – 4 – 5 – 6 – 7 Good
3. Unpleasant 1 – 2 – 3 – 4 – 5 – 6 – 7 Pleasant
4. Unfavorable 1 – 2 – 3 – 4 – 5 – 6 – 7 Favorable
5. Unlikable 1 – 2 – 3 – 4 – 5 – 6 – 7 Likable

2. Please describe your overall feelings about buying something from the <u>brand</u> **Keen Fashion** you saw in the magazine.

1. Never 1 – 2 – 3 – 4 – 5 – 6 – 7 Definitely
2. Definitely do not intend to buy 1 – 2 – 3 – 4 – 5 – 6 – 7 Definitely intend to buy
3. Very low purchase interest 1 – 2 – 3 – 4 – 5 – 6 – 7 High purchase interest
4. Definitely not buy it 1 – 2 – 3 – 4 – 5 – 6 – 7 Definitely buy it
5. Probably not buy it 1 – 2 – 3 – 4 – 5 – 6 – 7 Probably buy it

3. Please read the statements below and indicate, to what extent do you agree or disagree with them.

Fashion clothing means a lot to me	Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree
Fashion clothing is a significant part of my life	Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree
I consider fashion clothing to be a central part of my life Strongly	Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree
I think about fashion clothing a lot	Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree
For me personally fashion clothing is an important product	Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree
I am interested in fashion clothing	Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree
Some individuals are completely involved with fashion clothing, attached to it, absorbed by it. For others fashion clothing is simply not that involving. How involved are you with fashion clothing?	Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree
Fashion clothing is important to me	Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree
I am very much involved in/with fashion clothing	Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree
I find fashion clothing a very relevant product in my life	Strongly Disagree 1 – 2 – 3 – 4 – 5 – 6 – 7 Strongly Agree

4. Female fashion retail brands (H&M, Supertrash, Lindex and many other) have their own magazines (not catalogues) that are available for free at the shop or on their website. These magazines have information about the latest products of the brand and different types of other information that can be found in any regular female magazine, like gossip, style, travel, music, beauty, etc. How familiar are you with these magazines of female fashion clothing brands?

<div align="center">Very unfamiliar   1 – 2 – 3 – 4 – 5 – 6 – 7   Very familiar</div>

5. How often have you seen these free magazines in the store or heard about them and read them?

<div align="center">Never   1 – 2 – 3 – 4 – 5 – 6 – 7   Very often</div>

---

6. Looking at the cover page of the magazine you just read, what kind of source publishes this magazine?

<div align="center">1 – (neutral source), 2 – (not completely neutral and not completely commercial), 3 – (commercial source)</div>

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7. The magazine you just read has commercial contents (advertisements) and editorial contents (typical magazine articles). Using the 100% scale please slide the blue bar to the point which corresponds to how much commercial information (advertisement) the magazine has. The more the slider is to the right the more commercial is the magazine.
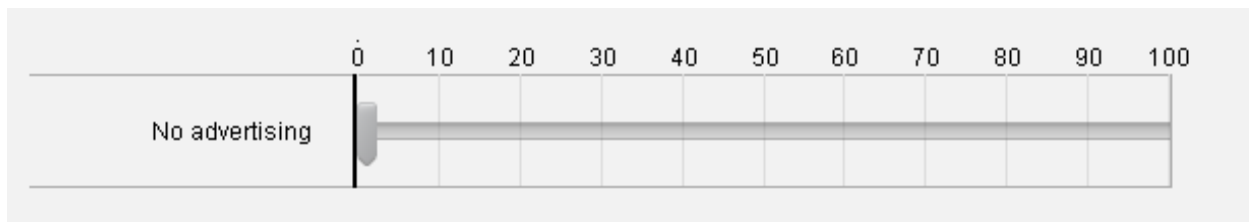
8. What is your age?

9. What is your gender?

o Female
o Male

10. What is your nationality?

11. What is your highest education you have completed or currently doing?

o Primary school
o Secondary school
o Intermediate vocational education
o College
o University Bachelor
o University Master
o Other [   ]

12. What is your average net monthly income? Please indicate it in Euro.

[   ]

The survey is very short, however, at the same time interesting. You will have to read some very short articles and express your opinion about them by answering only one question after each article or picture. There are no wrong or right answers - only your opinion matters.

Q1. Below you can see an excerpt from a magazine. Please take time to examine the picture and answer, to what extent do you agree or disagree with the statement below.

The picture is an advertisement	Strongly Disagree 1 – 2 – 3 – 4 – 5 Strongly Agree

Q2. Below you can see an excerpt from a magazine. Please take time to examine the picture and answer, to what extent do you agree or disagree with the statement below.

GIRL ABOUT TOWN
BEEN CHEATED ON?
WALK THIS WAY TALK THIS WAY

OK, so former model Liberty Ross got cheated on. Real bad. Not only was it vampy minxlet Kristen Stewart husband, Rupert Sanders was caught with, but the paparazzies got there before he could explain himself. And there she is, the wondrous woman, doing the red carpet rounds looking like she is AY OK. If you want to skip a sad post – cheat scenario our failsafe style guide is here to channel Liberty:

Stand tall: For the 3 months post break-up a high heel goes a long way. We are not talking the kind of 'safe' pair of heels that'll get you from A to B. No, this is time for a good 9 inches of pure va va voom. Cue *Fareless Wear's* ' Newfabulous Pumps'. There should not be an Ugg or ballet flat in sight during this time.

Keep your hat on: Honestly, there is no better antidote to a broken heart than hiding those puffy eyes with a gangster-style chapeau (*Fareless Wear's* Hogan Hat). On a bad day, it is the equivalent of heavy make-up; on a good day, you are channeling Audrey Hepburn and are Hollywood gold. Either way, a little hat goes a long way.

It's a bling thing: Think Anna Dello Russo for H&M. Think layering of necklaces. Think stacking of bangles. Think big earrings. Think more is more. Think *Fearless Wear's* heart-shape earrings combined with your fave friendship bracelets.

Pout if you wanna go faster: Forget about screaming and shouting about his naff DVD collection and irritating eye twitch, keep your dignity and let your pout do the talking. For pure 'I'm over him' appeal we recommend nothing other than *Fearless Wear's* 'Lady Danger' lipstick in Truly Red. Job done.

The picture is an advertisement	Strongly Disagree 1 – 2 – 3 – 4 – 5 Strongly Agree

Q3. Below you can see an excerpt from a magazine. Please take time to examine the picture and answer, to what extent do you agree or disagree with the statement below.

| The picture is an advertisement | Strongly Disagree 1 – 2 – 3 – 4 – 5 Strongly Agree |

Q4. Below you can see an excerpt from a magazine. Please take time to examine the picture and answer, to what extent do you agree or disagree with the statement below.

WARDROBE MISTRESS

Question: I'M A BIG FAN OF THE WHOLE COUNTRY AND WESTERN LOOK. BUT ALWAYS TEND TO LOOK LIKE A LOST COWGIRL...
Answer: No one wants to resemble Calamity Jane... as great as Doris Day is. So it's a case of choosing a couple of items and making them work against a simple palette. A bit of fringe and a touch of cowboy leather rocks. Think *Juno &Joe* Breeze Top with some classic black Peppy Pants. Too much fringe and you will have people saying 'yee ha' instead of 'ya ha'.

JUNO & JOE BREEZE TOP

JUNO & JOE PEPPY PANTS

Question: WORKING, PARTYING, DATING, SHOPPING... I NEED A ONE-COAT-FITS-ALL-OCCASIONS!
Answer: A coat is a pillar of all your wardrobe so should be treated thus. It has to be classic enough to complement everything from your neon dungarees (yes, ladies, the 90s are coming back!) to that classic little black dress that can do no fashion wrong. Cue *Juno &Joe* Odessa coat. Pretty tailoring? Check. Warm and toasty? Check. A must have? For sure!

JUNO & JOE ODESSA COAT

Question: THE WHOLE MILITARY TREND CAN LOOK SO UNFEMININE. WHAT A GIRLY GIRL NEEDS TO DO?
Answer: Looking like you are about to go into a battle ain't a good look, but with the right ammo, this trend is smokin'. Pair a simple-cut *Juno &Joe* Barack Blouse (in army, of course) with some contrasting pants... we love *Juno &Joe* Peppy Pants in mixed snake for pure luxe appeal. Add some war paint (red lippy and lashings of mascara) and you are ready for some, erm, push-ups, no?

JUNO & JOE BARACK BLOUSE

JUNO & JOE PEPPY PANTS

The picture is an advertisement	Strongly Disagree 1 – 2 – 3 – 4 – 5 Strongly Agree

Q5. Below you can see an excerpt from a magazine. Please take time to examine the picture and answer, to what extent do you agree or disagree with the statement below.

The picture is an advertisement	Strongly Disagree 1 – 2 – 3 – 4 – 5 Strongly Agree

Q6. In the pictures below you can see an excerpt from a magazine. In a magazine these pictures come as one editorial content. Please take time to examine the pictures and answer, to what extent do you agree or disagree with the statement below.
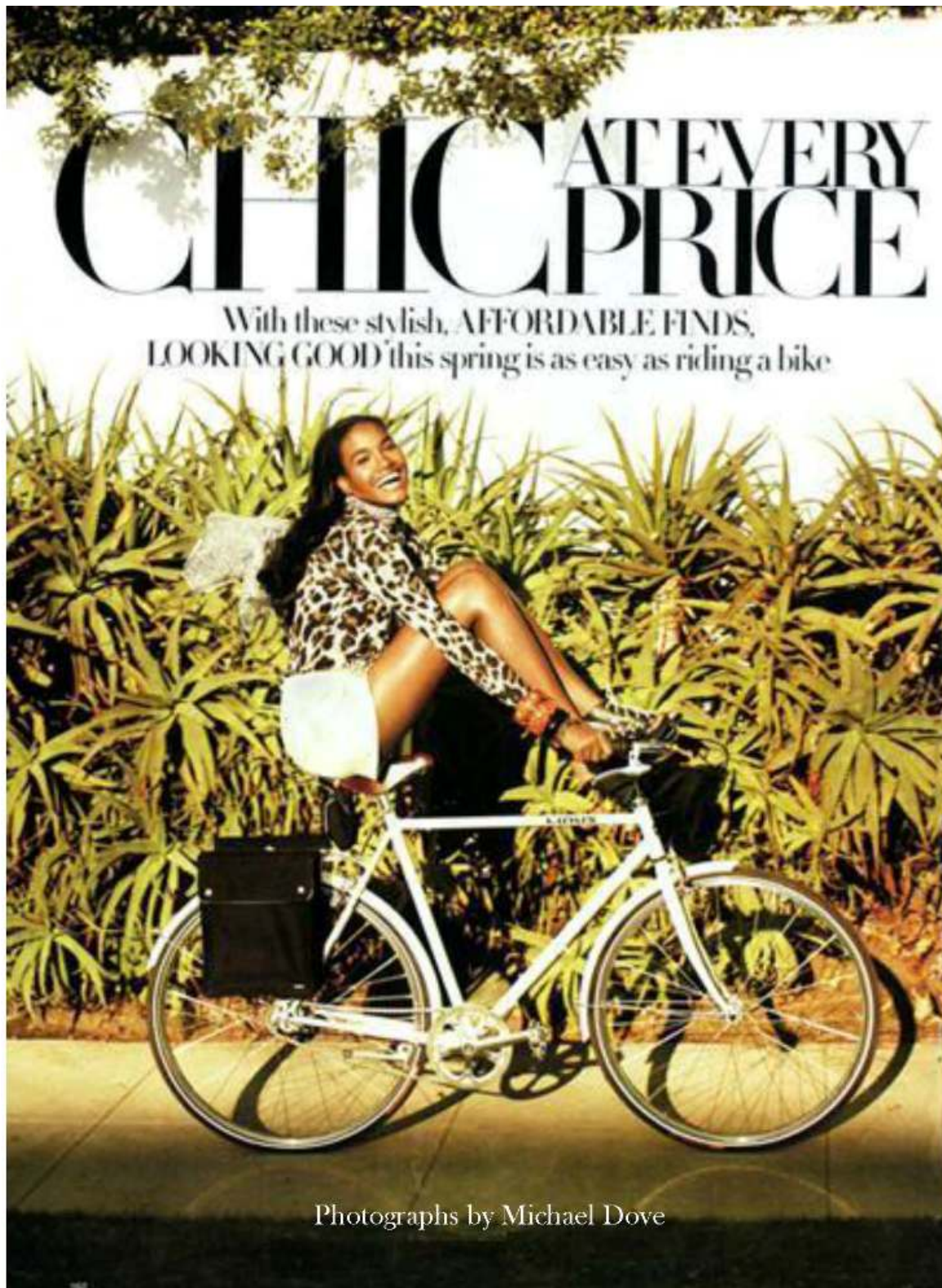
Top 19,95, Skirt 24,95, Necklace 39,95,
Scarf 9,95, Bangles 9,95 each, all
clothes by *Keen Fashion*

Top 14, 95, Pants 24,95, Scarf 9,95,
Bangles 9,95 each, all clothes by
Keen Fashion

Jumpsuit 34,95, Belt 9,95,
all clothes by *Keen Fashion*

Top 14,95, Skirt 19,95, Scarf 9,95, Bangles 9,95 each, all clothes by *Keen Fashion*

The pictures is an advertisement	Strongly Disagree 1 – 2 – 3 – 4 – 5 Strongly Agree

Appendix 3: the characteristics of the Stimulus Materials

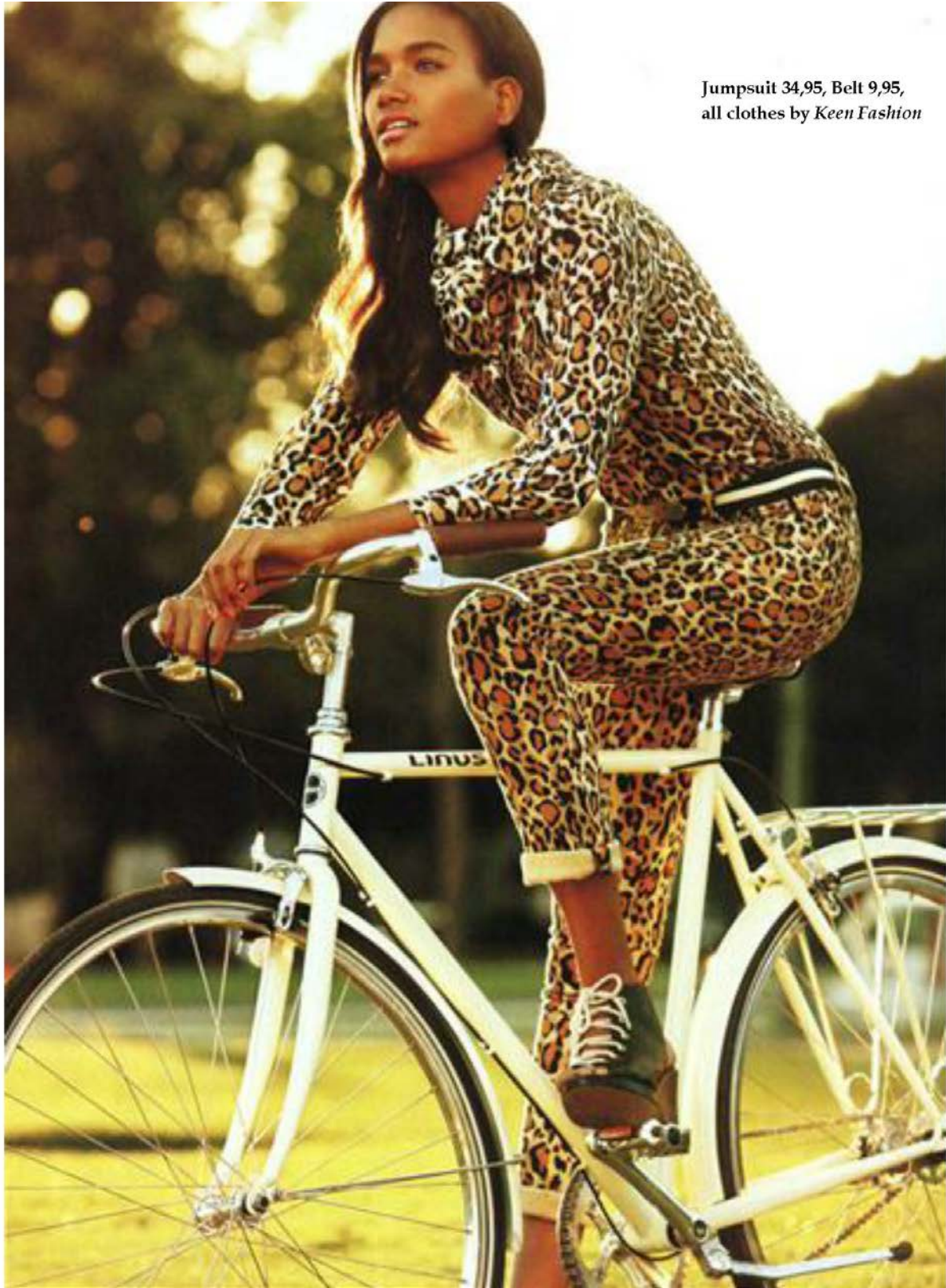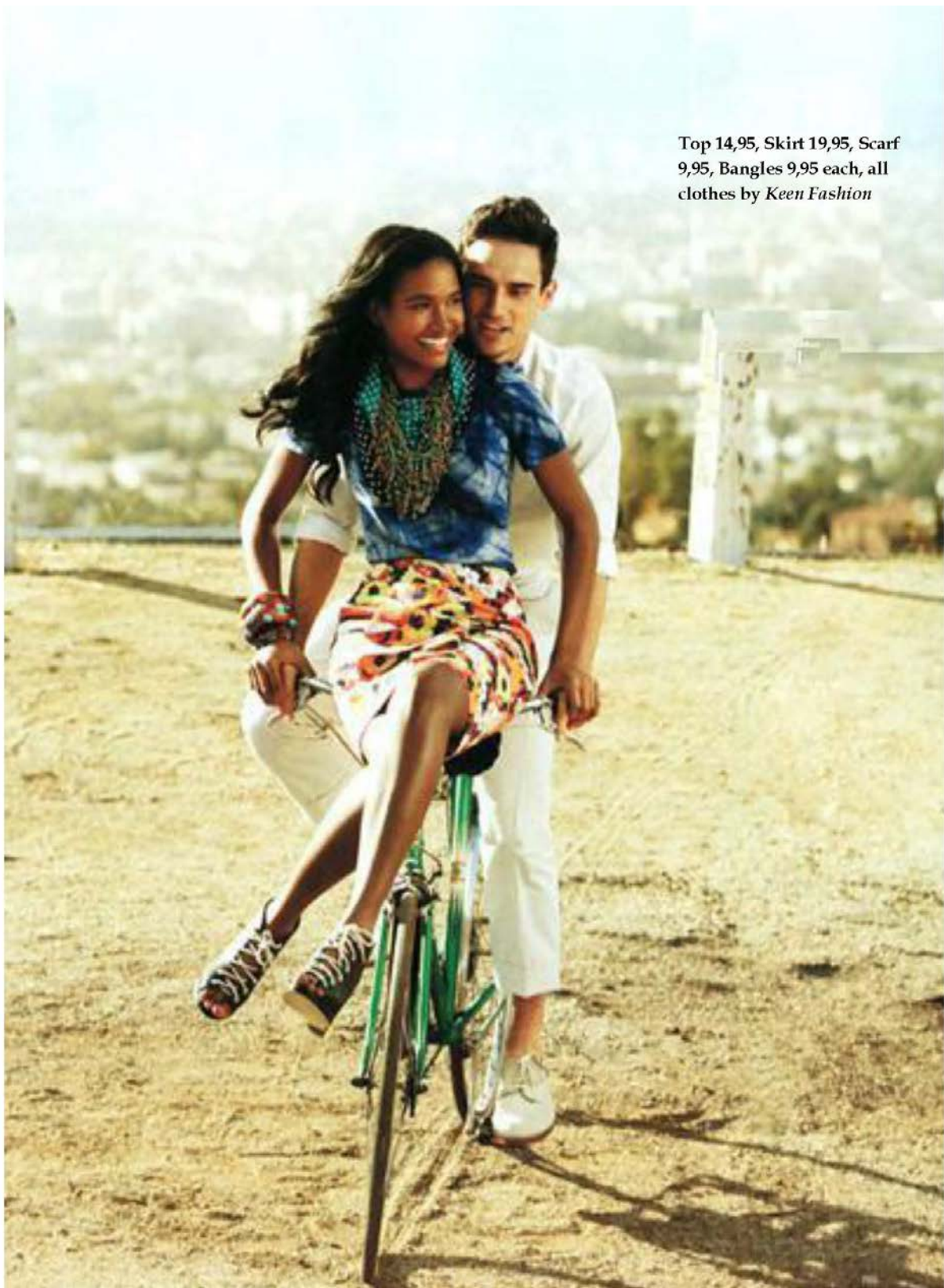Table1: Distribution between **branded** contents: perceived editorial and perceived commercial articles

Source Type (Cover page)	Perceived commercial	Perceived editorial	Link to the online magazine	Number of respondents
Commercial	75 % (24 pages)	25 % (8 pages)	http://www.joomag.com/magazine/keen-fashion/M0394593001373989538	52
Commercial	25 % (8 pages)	75 % (24 pages)	http://www.joomag.com/magazine/keen-fashion/M0479251001373991609	49
Neutral	75 % (24 pages)	25 % (8 pages)	http://www.joomag.com/magazine/keen-fashion/M0305492001373993381	52
Neutral	25 % (8 pages	75 % (24 pages)	http://www.joomag.com/magazine/keen-fashion/M0752149001373993758	53

Table2: Distribution between **branded** and **non-branded** articles

Sorce Type (Cover page)	Branded pages	Non-branded pages	Link to the online magazine	Number of respondents
Commercial	75 % (24 pages)	25 % (8 pages)	http://www.joomag.com/magazine/keen-fashion/M0750397001373995031	59
Commercial	25 % (8 pages)	75 % (24 pages)	http://www.joomag.com/magazine/keen-fashion/M0058090001373995998	66
Neutral	75 % (24 pages)	25 % (8 pages)	http://www.joomag.com/magazine/keen-fashion/M0206148001373996647	51
Neutral	25 % (8 pages	75 % (24 pages)	http://www.joomag.com/magazine/keen-fashion/M0028300001373997379	60

Appendix 4: example of the Customer magazine used for the experiment

Keen Fashion

TREND REPORT
Glam, beach or festival?

SPECIAL
SUNSHINE BEAUTY

NEW LOOKS
FANTASTIC DENIM

POOL
DREAMS

SUMMER FASHION!
SPEND THE HOLIDAYS IN STYLE

Dress

EUR 24,95

Keen Fashion

Clutch

EUR 25,95

Keen Fashion

Modern
HIPPY

Update the retro bohemian look with a louche
t-shirt, denim cut-offs and animal prints. Then add the fun
things: leopard print, golden bangles and a feather headpiece.

1.Top EUR 14,95 *Keen Fashion* 2. Necklace EUR 9,95 *Keen Fashion* 3.
Blazer EUR 39,95 *Keen Fashion* 4. Denim shorts EUR 24,95 *Keen
Fashion* 5. Scarf EUR 9,95 *Keen Fashion* 6. Bangles 20-pack EUR 5,95
Keen Fashion 7. Sandals EUR 19,95 *Keen Fashion* 8. Sunglasses EUR
9,95 *Keen Fashion* 9. Leather bag EUR 34,95 *Keen Fashion*

California GIRL

Get the retro poolside look right with technicolour swimsuits, fringes and platform wedges. Top it all off by wrapping a stylish scarf around your hair, then lay back and relax.

1.Sunglasses EUR 9,95 *Keen Fashion* 2. Bikini top EUR 14,95, Bikini bottoms EUR 9,95 *Keen Fashion* 3. Bikini top EUR 14,95, Bikini bottoms EUR 9,95 *Keen Fashion* 4. Shoes EUR 29,95 *Keen Fashion* 5. Swimsuit EUR 25,95 *Keen Fashion* 6. Tank top EUR 9,95 *Keen Fashion* 7. Scarf EUR 9,95 *Keen Fashion* 8. Wedges EUR 29,95 *Keen Fashion*

Nylon jacket EUR 35,95, Bikini top EUR 12,95, Bikini bottoms EUR 9,95, Scarf EUR 9,95, Sandals EUR 29,95, all clothes by *Keen Fashion*

Back to the Coast

PHOTOS *SEBASTIAN FAENA* STYLING *JULIA VON BOEHM*

Top EUR 12,95, Trousers EUR 29,95, Shoes
EUR 35,95, Sunglasses EUR 9,95, all clothes by
Keen Fashion

Top EUR 19,95, Shorts EUR 14,95, Cardigan
EUR 24,95, Necklace EUR 19,95, Shoes EUR
19,95, all clothes by *Keen Fashion*

Dress EUR 79,95, Necklace
EUR 19,95, Sandals EUR
15,95, all clothes by *Keen
Fashion*

AQUA
sensation

From azure to ultramarine, is there a better inspiration for summer dressing than the soothing colours of the sea? Work them as a pattern on a pair of cute shorts or as an accent on your flats, or mix them all up for a whole sea storm of colour.

1

2

3

4

6

5

7

1.Top EUR 16,95 *Keen Fashion* 2. Clutch EUR 19,95 *Keen Fashion* 3. Dress EUR 29,95 *Keen Fashion* 4. Scarf EUR 9,95 *Keen Fashion* 5. Shorts EUR 19,95 *Keen Fashion* 6. Trousers EUR 29,95 *Keen Fashion* 7. Shoes EUR 19,95 *Keen Fashion*

Have you heard of a **body wrap**? This time it is not the one you head to be
pampered at your nearest spa. We are talking about light, comfortable yet
seamless shape wear. It is useful during the whole year even during
summer months when the temperatures rise to soaring heights as it is
made of breathable fabric. It is also a moisture wicking fabric
that keeps you cool and dry. If not only you would wear a
shape wear for your own benefits, but also would take a
chance for showing off (to your one and only of
course, girl!) a Body Wrap by Keen Fashion is a
shape wear to go for.

Body Wrap by Keen Fashion is a perfect shape
wear for every occasion to get the best figure of
your dreams. Girl, weather you need help
shaping or supporting your bust, waist or tights,
or any other part of your body, it is no doubt that Body Wrap is
what you need to look your best.

☑ Body Wrap is invisible under clothes.
☑ Body Wrap gives you immediate visible results
   creating an illusion of a slimmer, younger,
   furrier and well-toned figure.
☑ Body Wrap allows your body breath.
☑ Body Wrap never lets you down, even when
   your dress goes down at the end of the day.

LOVE FOR
Body Wrap by
Keen Fashion

STYLE
sudoku

Bohemian look is the one to go for if you are looking for an urban twist in your wardrobe. Abstract prints and nude accessories are the key items to browse for when on a shopping trip.

1

2

3

4

5

6

7

8

dressed UP

9

10

11

12

1. Jumpsuit EUR 29,95 *Keen Fashion* 2. White denim jacket EUR 45,95 *Keen Fashion* 3. Necklace EUR 9,95 *Keen Fashion* 4. Nude pumps EUR 35,95 *Keen Fashion* 5. Bag EUR 25,95 *Keen Fashion* 6. Underwear set EUR 19,95 *Keen Fashion* 7.Shoes EUR 39,95 *Keen Fashion* 8. Denim dress EUR 35,95 *Keen Fashion* 9. Pumps EUR 49,95 *Keen Fashion* 10.Trousers EUR 29,95 *Keen Fashion* 11. Dress EUR 25,95 *Keen Fashion* 12. Hat EUR 12,95 **Keen Fashion**

All right ladies...

We all love those pretty stilettos pumps and sexy sandals that make us feel so sexy -- but who loves how uncomfortable and unpractical they can be?! We've got the answer to how to look good in your sexy shoes, while still being comfortable wearing them: Foot Petals "Tip Toes" by Keen Fashion! Step in style with these flower-shaped ball-of-foot cushions and go from working all day to dancing the night away! You can even do the catwalk for as long as there are stocks!

Tip Toes are virtually invisible in your shoes while they help to:

Stop Friction & Sliding
Stop Ugly Overhang & Toe Scrunch
Absorb Shock
Repel Moisture, Bacteria and Odor
Prevent Blisters and Calluses from Forming
Provide Superior Comfort

Keen Fashion

SUMMER IN THE CITY
THE PERFECT CITY BREAK OUTFIT

Ask

Question: I am heading to LA. I have an impression the style in Los Angeles is laid back and sometimes a bit cheesy. I want to look LA'ish, but keep some class, also, feel comfortable. Please suggest something!

Answer: In general, West Coast style favors a relaxed and natural look over looking obsessively pulled-together. However, the colours remain very girly and soft. If you want to stand out at the same time maintaining LA style, play around with more deep colours. Strike with *Keen Fashion's* burgundy ruffle dress, accessorize with *Keen Fashion's* shoulder bag in the same but toned-down colour and wear some wood wedges, like Keen Fashion's ones in dark brown. Enjoy the LA heat!

Question: I am flying to LA to a supper trendy party my company's headquarters are organizing. The theme is white. I want to hit the right note and opt for everything: LA inspired style, not too sexy (as I will party with my colleagues) and comfortable. I really need some inspiration here!

Answer: Wear a dip hem dress. The reason behind this is that you will achieve the right length for a business party – both from the front and the back, but at the same time look Californian dreamy and stylish. Try on a few dresses and keep the one that makes you feel the most comfortable. Go through *Keen Fashion's* selection of white hem dresses from the current summer collection. All dresses are perfect, both in length and the styling for this type of party.

Paris is calling!

Question: In two weeks I am heading to Paris to meet my summer exchange friends I last saw 4 years ago. I know little about what is current in Paris now, but I don't want to look like completely out of sync with all the fashion-conscious girls I will be hanging with for six days. Any suggestions?

Answer: Dress up denim for summer outings in Paris. While denim used to be unacceptable, these days it's embraced for Parisian trendy style. The trick here is dressing up denim. When it comes to jeans, it's said that Parisians favor the dark-colored slim cut. But feel free to wear light-colored denim, such as a denim jacket vest to layer on a dress, or shorts. Go for Keen *Fashion's* denim west with black flower to embrace some romantic moods of Paris. *Keen Fashion's* red polka dot skirt would also blend in perfectly with a denim top.

Question: Next month I and my husband will visit Paris. It's a dream come true for me. Growing up in the tropics in a particularly virgin island which serves as our country's last frontier, access to advance fashion was limited if not impossible. But I've always dreamt of visiting Paris! And soon it will be happening. What should I wear as a tourist to beat the summer heat and look a bit Parisian?

Answer: Because Parisians are into elegance, they favor more neutral colors. In summer, cream-colored and beige clothing are the people's favorite. Some will also wear dark colors like black, while some will mix neutrals and black. Go for neutral colors, like *Keen Fashion's* beige shorts and *Keen Fashion's* sweet pink sleeveless shirt. Top the look up with a huge camel color hat by *Keen Fashion*. And don't forget to take pictures!

From Tokyo with LOVE

Question: I've been thinking about travelling a lot recently, and for me one of the best parts about traveling is planning the outfits that I am going to wear. However, Tokyo leaves me with a big question mark! It is so different and vibrant and full of styles, that I feel like I might not hit the right note. What are the key pieces I have to pack when going to Tokyo?

Answer: Tokyo is pulsating and vibrant, and the people in Tokyo are immensely stylish. So what *should* you wear to Tokyo? Take away the images of Japanese Geisha's in kimono's and painted faces, the city is more colourful then that. In Tokyo, you have *carte blanche* to be whoever you want to be. You can recreate yourself, reinvent your style, or use it as a runway to test the things you would only wear in your wildest dreams. Of course, don't try to step out of your comfort zone too much, but be creative. We love a colourful shimmering mini by *Keen Fashion*. Match it with platform shoes (*Keen Fashion*) and lilac button wing blouse by *Keen Fashion*. Accessorize with heart patterned black purse (Keen Fashion). And wear make-up!

Question: I am going to Tokyo because I am invited to my bff's wedding there. What dress should I wear?

Answer: The wedding in Tokyo, especially if the couple is young, going to be a fashion show-off! So be prepared and don't under-dress. We love sequin ballerina dress by *Keen Fashion*! If you want to be less dressed up but still stand out, wear *Keen Fashion's* fringe hem dress in black. These dresses should not let you down!

If *The Great Gatsby* could be broken down and observed in its truest essence, it would be an uncomfortable tale of obsession, greed and overindulgence existing under a façade of diamonds, pearls and beautiful flapper dresses.

Though these are not brand new revelations (or particularly advanced musings), watching the latest movie adaptation starring our #1 manboy Leo and his onscreen forever-love Carey Mulligan nearly makes the millions of dollars in set production and general grandeur of the cinematic spectacle physically captivating - almost to the point where leaving the theatre makes us feel both vulnerable and underdressed (especially in comparison to the group of girls at the front of the theatre decked out in elaborate headpieces).

Dressing like a flapper — complete with the wig, long pearls, and feathered boa on Halloween — is totally acceptable. In real life, however, it may be a bit too costume-y. Not to worry – your inner flapper can show its magic with just a little bit of "know how and know where".

Instead of going all out flapper-style, look for details like beaded and embellished frocks (*Keen Fashion's* limited collection beaded sweat pink dress), Art Deco-inspired jewelry (Keen Fashion's flower bangle) and understated T-strap heels (*Keen Fashion's* shoes with gold detail) that could've come straight out of *The Great Gatsby*.

Bring Back the '20s: Channel Your Inner Flapper!
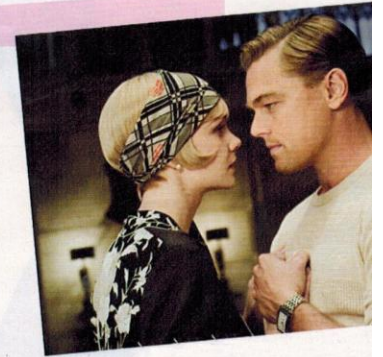
Colours
Glam palette of blush, white, black, and gold are the key to your '20s look.

The Great Gatsby is all about opulence, with the title character's quest for a magical life at the forefront of the narrative, and Mulligan's costumes (playing Daisy Buchanan in the movie)reflect that desire in their exquisite details and luxurious fabrication. From the bobbed finger waves to the overly-powdered faces, rosy cheeks and beaded dresses, the 1920s look has been repeated time and again by modern women looking to channel that Roaring Twenties spirit. The true '20s look was pretty severe with thinly plucked brows, dark pointy lips and drop waist shift dresses. These days, we still nod to these looks, but everything is more contemporary. Knee-length skirts have taken an equal position next to shiny low-waist frocks (*Keen Fashion's* black beaded skirt). Along there come fancy tops with beaded patterns (*Keen Fashion's* beaded camel top) and '20s inspired jewels. Rock a tiara (*Keen Fashion*)! Still, contemporary pieces have some modern twist. The look can be very authentic, but finished with some up-to-date details (*Keen Fashion's* black purse) can make you empower two different decades.

Girl, what matters, when you leave your home wearing tights is avoiding every sharp angle. Not surprisingly when you have your tights accidently ripped, emergency store you could get a replacement is not always at your fingertips. Moreover, what if you are at one of "luckily on my way" stores, but they don't have anything that goes in the exact same perfect way with your dress that the ripped offs did? Be smart and buy in a bulk!
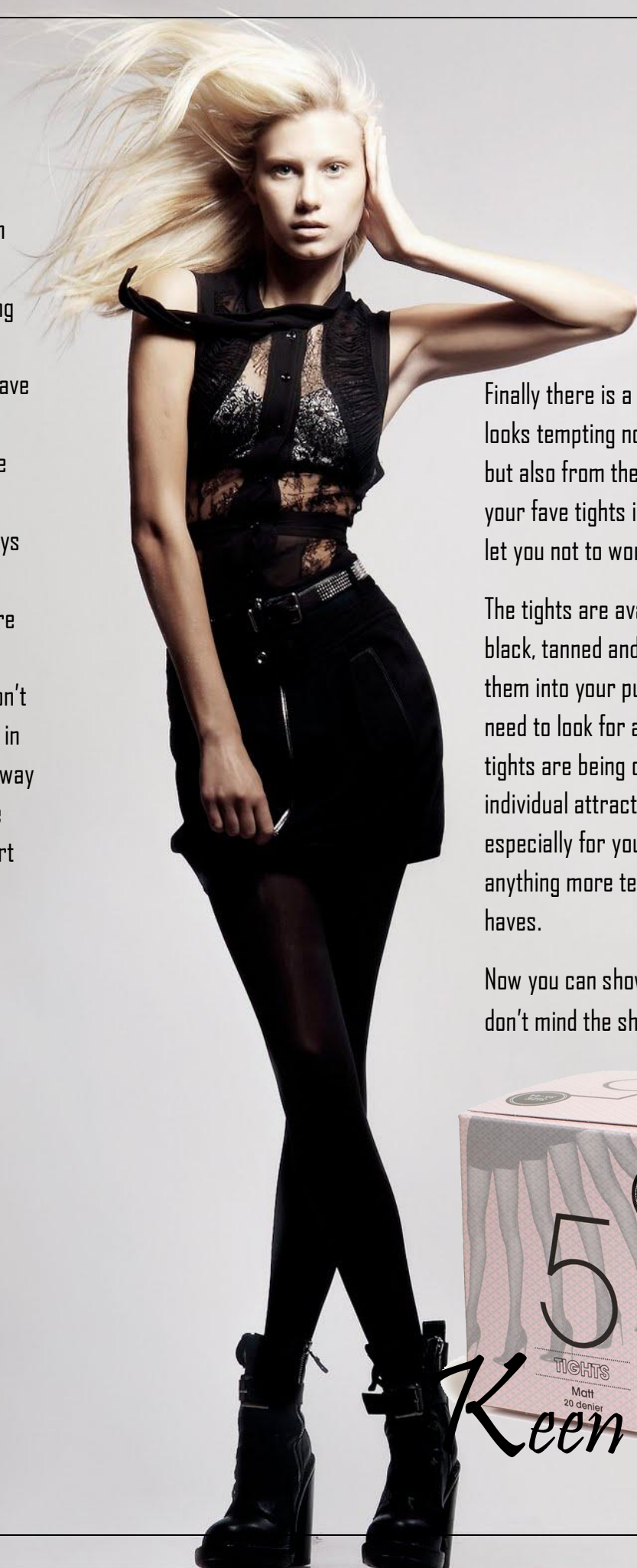
Finally there is a pretty pink box that looks tempting not only from the outside, but also from the inside. Five pairs of your fave tights in one very girly box can let you not to worry anymore!

The tights are available in three colours: black, tanned and navy. When you put them into your purse why would you need to look for a separate bag? The tights are being conveniently packed into individual attractively pink packs especially for you. We might not know anything more tempting for your must-haves.

Now you can show all your angles and don't mind the sharp angles on your way!

Keen Fashion

Question: I was unexpectedly hit by His family's invitation to their annual relatives' get-together. I have never met his family before. It will take place in a restaurant away from the city and we will be seated outside. I want to look as "appropriate" as possible and avoid any deep screening looks. Help!

Answer: Wear something that shows your true fashion sense, but also make sure to err on the conservative side. No parent is going to be impressed by a super short hemline. Dress to flatter your figure and wear something you love—when you feel best, you tend to look best too. We would recommend pairing a modest blouse with a feminine skirt. Think classy and comfortable, but still fashionable. Go with *Keen Fashion's* modest blouse in sweet pink and a feminine black polka dot skirt. Wear black ballerinas (*Keen Fashion*) and accessorize very minimal. And as the final touch, keep your make - up simple. You don't want his family to be distracted from your personality because your smoky eye shadow or hoop earrings are stealing the show.

Question: My boyfriend's parents have a house in the seaside and they have invited me over for the first time. I want to decide on a beach dress, however, floor-length is not really my best length for a dress. I want to avoid looking sexy because his family, I know, is quite conservative. Any tips?

Answer: Tone the look down with flower print summer dress and wear a brown thin leather belt with a dress, to make the look simpler. Try *Keen Fashion's* red flower print dress, which comes already with a belt. For the evening you might want to cover your shoulders with a cardigan. Go with *Keen Fashion's* blue cardigan with front buttons. And don't even doubt about the flip-flops! That's all you need!

FESTIVAL FEVER

The festival season is in full swing! We don't even doubt you know that Glastonbury is not your only possible destination for warm summer nights, filled with indie, rock, pop or dance music. Roskilde festival in Denmark can take you in some quality performances, like those of Sigur Ros, Metallica, Animal Collective or always edgy Rihanna. Tomorrowland in Belgium is perfect if you are looking for no blues and are ready to bounce 24/7.Poland has a lot to offer with more than one big festival rocking the country every summer! And so much more… For sure you will opt for some relaxing beach time during your off-office days, but festivals are no less popular short-time holiday destination as well. We know, you will not get tender sleep and spa treats there, so be prepared and most importantly – comfortable in your summer festival pieces you will wear.

GET THE LOOK!

1. Wear denim! Look for bright colour denim we have designed for Keen Fashion's Festival collection.

2. Wear beads! We have what we never had before in our stores – beads to style your hair. They look perfect with denim.

3. Own a pair of boots. All summer inspired colours are available for light-to-be worn boots Keen Fashion Festival collection has to offer.

Keen Fashion Festival Collection

Fashionable things to do in a festival:

1. Dress like you know what you're in for.
2. Have a partner "in crime" who is just right to your festival attire.
3. Record the festival highlights with your vintage camera.
4. Chill out!

Tropical jungles inspire runway

The tropical trend is unique in that it takes on a new look each time it comes back into style. In the post – World War II era, the tropics were seen as a glamorous place and a unique travel destination, so people often held themed dinner parties, installed tiki bars into their homes, and wore tropical style clothing. Television shows had special episodes filmed in the tropics (see *The Brady Bunch* and *Saved by the Bell*) and the tropical trend popped in and out for short spells over the years.

Unless you are a regular beachgoer or a true "Parrot Head", you likely do not own a tropical-print shirt. This season, to your benefit, the revivification of this trend looks current, fresh and wearable for all settings!

While summer officially begins in June, stores and designers have been celebrating summer since spring/summer 2013 runways premiered last September. One of the biggest trends seen on the runways was the tropical trend, both in terms of splashy prints and bright punches of colour. One of the wonderful things about this trend is that it can be embraced in all manners of style: from accessories to shirts, dresses to skirts. Embody summer by wearing this trend!

How to wear tropical prints:

Go with bold colored shoes, or some basic colour, like black, nude or brown. Bold would be fun if it was sandals that picked up one of the colours in the tropical-patterned item that you wear.

Have fun with accessories! If the shoes will be the highlight of the outfit, balance the rest of the look out. A bright pair of sunglasses might help. Look for *Keen Fashion's* mustard framed sunglasses, or alternatively - milk white frames. Don't add on too much texture!

Keep your hair simple. Think surfer chic – a textured top knot, long Demi Moore – style straight strands, or all-day-at-the-beach waves.

Find a tropical-themed item that suits your body type. No butt? Get a fun pair of tropical print shorts or skirt. Try *Keen Fashion's* tropical print shorts in black. Busty? A tropical tank on a dark background (*Keen Fashion*) would work for you.

Petite? A tropical romper would be fabulous. Try *Keen Fashion's* pink tropical print romper. Fulller figured? A tropical print bathing suit (*Keen Fashion*) will be just perfect.

Remember to make every look your own by wearing it, not letting it wear you. Carry yourself with confidence and embrace this beautiful weather while outside this season! If you accessorize, check yourself in the mirror before you go out – are you making a statement or screaming it? As Coco Chanel said: "Always take off one piece of jewelry before you leave the house", which is so true, when you are wearing a strong look, like prints.

TRAVEL

"Edgy, but feminine, fruity, but cool, with a sweet vanilla aftertaste," says Jarl De Vries, manager at cocktail bar HPS (Hpsamsterdam.com). "That's how I'd describe one of my signature cocktails, which mixes lavendar, grapefruit, jasmine tea, gin, vanilla-infused egg white and is topped off by a hand-carved orchid made out of lemon peel. "It's glamorous, but equally tough too."

Sitting at the old art deco bar in HPS (which stands for 'we are hiding in plain sight'), it is hard not to agree with him as he expertly mixes, shakes, pours and preens all the ingredients to perfection akin to Tom Cruise in *Cocktail*. Decked with red velvet curtains and vintage crystal cocktail shakers adorning the oaken bar there is an expectancy that James Bond might just pop in for a sharpener. "More than 70% of our liquor isn't on offer anywhere else in Amsterdam," adds Jarl, proudly adjusting his waistcoat and showing us a bottle of his finest 23-year-old bourbon.

But it is these hidden gems, with their achingly cool nooks and crannies that truly set Amsterdam aside from the international fashion pack. Only a week before there was a kitsch burlesque evening held here and it's the sort of place that never advertises, always preferring to draw the 'friend of a friend' crowd. "Unlike London, New York and Paris where everyone knows the cool spots to go, Amsterdam is different – it's more like a young Audrey Hepburn in its approach, all coquettish, yet self-assured," says Gabrielle Teare, a London-based fashion stylist who works at Amsterdam International Fashion Week. She is a regular at HPS during this fashion-crazy period, always delicately sipping The Flying Dutchman – a combination of genever and crème de violetta.

"There's so many secret, cool places that only a few people have the key to and this is so unique," she continues. "Especially during a period like fashion week where it is hard to move about without seeing swarms of people trying VERY hard to look and appear amazing."

FIRST SHOP...

For one-off trinkets that have that where-did-you-get-that-from appeal, Maison NL (Maisonnl.com) is as quirky, fun and brilliant as boutiques come. Run by two close friends, Cora Albers and Jonett van Buyten, this is a tribute to everything they love. And they really do have great taste. The kind of taste that you could pass off as your own and instantly garner cool factor at an incredibly arty mate's birthday.

Whether it is a Maison Martin Margiela Russian doll family, which Jonett describes as "timeless, traditional, yet utterly unique" or the ibride cabinet, which depicts a horse in 18th century clothing – "bizarre, like taxidermy," says Cora, "but how cool?" – this is one of those places you can't leave empty handed.

Aside from its abundance of quirky boutiques, Amsterdam is considered in many realms the capital of design, with the likes of Droog, Mooi and The Frozen Fountain commanding prime attention in the homes of the rich and fabulous. But with these household names come a host of smaller one-off design stores that will set your abode apart from the norm. Cue Mobilia Woonstudio (Mobiliawoonstudio.com) where unique, up-and-coming designers thrive and oh-so cute Bambi-inspired cushions rule.

On one wall stands a one-of-a-kind Hermès leather mirror that is the interiors equivalent of unearthing a rare Chanel clutch from the 1920s. "We never sell any copies, never," assures owner Rimi Scherpenisse, who points to a plush cream sofa as his object of desire and notes the one-to-watch at the moment is a designer called Antonio Citterio, who has a healthy obsession with clean lines and fabulous chairs. "We search for the unique, the new and, ultimately, the sort of thing that brings personality to a space."

When it comes to a mix of labels, head to style emporium Centre Neuf (Centreneuf.com) where Marc Jacobs bags are in abundance and a handful of Jil Sander brooches are displayed in the antiquated chest at the counter. Red brick walls offset some of the world's hottest designers, including up-and-coming Dutch label Won Hundred. And there's the added pleasure of seeing your purchases wrapped beautifully in tissue paper – a gift-to-self never felt so good.

For a more affordable retail outlet, head over to Labels (Wearelabels.com) where local designers are given their chance to shine. It's very Kate Moss-in-Shoreditch-wearing-a-faux-fur-gilet. Think rails of edgy T-shirts from Modstrum and cobalt blue patent clutch bags for a mere €9. This store is great during sale offering almost 70% off everything, so get ahead of the elbowing crowds in January to get your wardrobe off to a solid start in 2013.

As fashion faux pas' go, there's nothing worse than badly-fitting lingerie. We're talking the kind of knickers and bra that leave unsightly lumps 'n bumps and turn a flattering frock into a nightmare mess. That's where Salon De Lingerie comes in, with row upon row of fuchsia, aqua, cream, red and other multi-hued lacy undies that'll have you feeling ready to undress and, erm, impress.

AMSTERDAM IS DIFFERENT – IT'S MORE LIKE A YOUNG AUDREY HEPBURN IN ITS APPROACH, ALL COQUETTISH, YET SELF-ASSURED
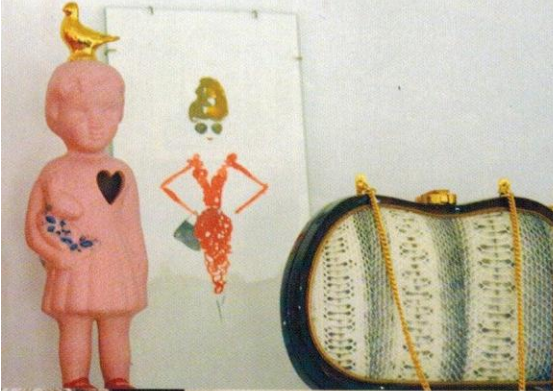
MAISON NL

MOBILIA WOONSTUDIO

COMING SOON
MARC BY MARC JACOBS

MARC BY MARC JACOBS OPENING END OF 2012

BAR MOUSTACHE
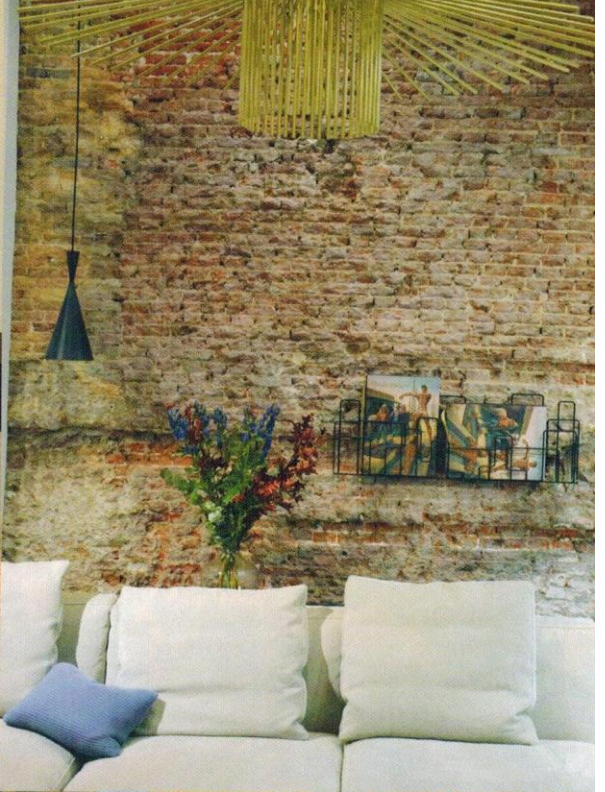
HPS BAR

ANTOINE

THEN EAT…

For former TV presenter and actor Tim Immers, owner of Bar Moustache (Barmoustache.nl) in the boutique-laden Utrechtsestraat, it was a no brainer opening up the rustic, achingly cool restaurant last year. "I lived round the corner for years and always said this was the spot," he said. "It's filled with *really* artistic people who just want a place that reflects their style. So here it is. It's for the people in my 'hood." And the name? "I don't know, it was sort of a joke against our Italian kitchen because we serve Italian food. It's like our philosophy – don't take ourselves too seriously."

Rustic chic is the name of the game here and mouth-watering Italian fare is the promise. The black squid risotto with tiger prawns is always a sure-fire winner among the culinary elite, but even just some homemade museli and yoghurt from the extensive breakfast menu works wonders for a post-HPS hangover. "Consider it an extension of your living room," he adds. A quick look around the metal antique chairs, taupe window cushions, red brick walls and artfully distressed oaken tables and it is hard to disagree with him.

As intimacy goes, it doesn't get more atmospheric than Restaurant Antoine (info@restaurantantoine.nl) on the nearby Kerkstraat. Launched five years ago, this classic French restaurant perfectly mixes style and comfort with edgy canvasses by up-and-coming artist Tessel vying for attention over crisp white linen tables. In summer the whole restaurant front opens up allowing diners to spill out into the street, while in winter it's a cosier affair, with rich, sunset-like lighting illuminating the contemporary space and begging for romantical exchanges between the well-heeled diners.

The food is second to none, with a green bean 'bitterballen' (a traditional Dutch snack comprising of deep fried ragu of meat and potato) offering up an alternative take on such a well-worn nibble. The sweetbreads with crispy sesame calamari and al dente broccoli is the main hit of the night, bouncing off the palate in sweet, yet savoury delight. Matched with a perfect chardonnay and topped off with a dragon fruit and passion medley and that's date night sorted.

Just up the road in the swanky Hotel De l'Europe's recently-opened restaurant Bord'Eau (Leurope.nl). Huge golden orbs on the ceiling reflect light from below creating the sort of vibe where Dutch celebrities would feel at ease and the paparazzi would never be able to invade.

It's a sanctuary of culinary and aesthetic joy; light salmon and salted beetroot arrive artistically on a bed of endive and is expertly balanced with a creamy mustard ice cream by executive chef Richard van Oostenbrugge.

"We keep things simple and to the point," he says, "my philosophy is down-to-earth French cooking with a unique twist." To this end, he serves up a globe of dark chocolate shimmering with edible gold dust, which artfully reflects the glimmering ceiling above. How this was made? "With a balloon," he laughs. "Really, we blow up a balloon, set the chocolate on it, pop the balloon and voila." And beneath this bulb of chocolate lies a mystery dessert, which on this occasion combined freshly ground hazelnuts and rich dark chocolate. "It's definitely one for the ladies."

Anyone who is anyone in culinary realms refers to the Sofitel Grand's restaurant Bridges (Sofitel.com) as "the best fish restaurant in town". Inside there's a retro-contemporary feel with clean white linen contrasting to blood red sofas and brightly-hued works of modernist art. What sets this restaurant apart from other fish restaurants, however, is not a secret recipe for serving Dover sole, but the chic oyster and raw bar at the entrance of the restaurant. Slick and white with black leather stools it looks almost Space Age-like, adding yet another dimension to this achingly cool place.

Under chef Aurélien Poirot, tuna sashimi is served with a wasabi condiment that clears the palate for the smorgasbord of treats to follow. While the halibut saté, served with bok choy and fingerling potatoes is divine, the real winner of the evening is the blueberry medley, which tastes like the berries have been plucked only moments prior to consumption.

At the raw bar, Poirot, who spent time at a number of Paris's Michelin-starred restaurants, shows off his French heritage in dishes like monkfish topped with a generous slab of sautéed foie gras and line-caught sea bass cooked under a crust of salt. There are non-fish classics too, like beef entrecôte served with bone marrow and thick-cut Pont Neuf fried potatoes. All in all, there is no denying it is simply the best.

> **IT'S FILLED WITH REALLY ARTISTIC PEOPLE WHO JUST WANT A PLACE THAT REFLECTS THEIR STYLE**
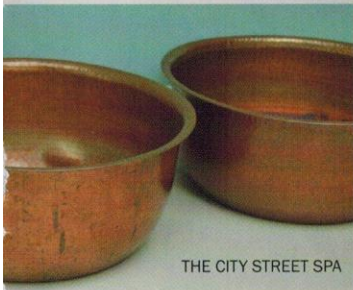
THEN PLAY…

Locals already call it 'the bath tub'. White, shiny, indeed tub-shaped, with a flat ridge around the top, the long-awaited new wing of the city's Stedelijk Museum (Stedelijk.com)

STEDELIJK MUSEUM

THE CITY STREET SPA

THE CITY STREET SPA

© JOHN LEWIS MARSHALL

BEST FOR...

... coffee De Koffie Salon (Dekoffiesalon.nl) is like stepping into a vintage coffee shop, with black and white canvasses adoring the walls, depicting everyone from JFK to Sophia Loren. Often voted the best cup in town, there's nowhere quite like it for a caffeine fix. Our tip: soya cappuccino with a homemade raspberry tart.

... relaxing Walking into The City Street Spa (Thecitystreetspa.com) is like stepping onto a cloud. A cloud that smells of lavender and jasmine and whisks you off to sit in a faux fur chair, with a fresh mint tea and sprig of cranberries awaiting your arrival. In short, it's heaven. Don't miss the new CACI facial that'll shave years off your exhausted chops.

... chocolate Van Soest (Vansoest.nl) sells rose tea chocolates shaped, you guessed it, like a rose. The aqua blue backdrop offers perfect contrast to the stacks of richly-decorated treats that just wait your arrival. A true chocoholic? Watch the magic happen in the open kitchen. Chocs ahoy!

... photography When it comes to photography exhibitions, FOAM (Foam.org) is the only name on our lips. The recent New York Times Exhibition, including backstage images of the likes of Tilda Swinton was enough to while away an entire afternoon in sheer awe.

certainly lives up to the nickname. Recently the new wing and the spruced-up 19th-century main building at last open for business, putting the museum once again near the top of most visitors' must-see lists.

Long a trendsetter, it held (in 1905) one of the first-ever major exhibitions of paintings by Vincent Van Gogh. It introduced Cubism to the Netherlands, and helped bring the work of mid-20th-century Dutch greats, such as the bold minimalist Mondrian, the architect Gerrit Rietveld, and the artists and designers of De Stijl movement, to the world. In 1949, there were fisticuffs in the foyer at the opening of the first CoBrA exhibition — the group of artists from Copenhagen, Brussels, and Amsterdam, whose colourful, childlike painting had provoked the response that 'a three-year-old could do better'. Whatever your artistic view point, this is undeniably a must-see.

THEN LOVE

Even one of the city's hottest hotels, The Conservatorium (Conservatoriumhotel.com), which opened in March this year, has the sort of understated glamour that would lure in the likes of Sophia Loren et al. Italian interiors architect Piero Lissoni is the star here. He has transformed the weighty 19th-century building (once a bank, and for many years the Sweelinck music conservatory) into an uplifting voluminous space of contemporary design. Wall-tiles, stained glass and many other features of the original structure remain intact, beautifully restored, but it is Lissoni's trademark clean lines, muted fabrics and cheeky flashes of colour that set the tone.

The spacious, glass-enclosed lobby surpasses any in town for drink, meal or coffee stop-off. Chef Schilo van Coevorden wowed Amsterdam first time round — some years ago when he was at Blake's Hotel. He has since spent nearly a decade in Spain, and brings all manner of new ideas to Tunes restaurant (such as Ibérico suckling pig with PX sauce).

Despite its website boasting about VIP guests like Jamie Oliver and Fatboy Slim (some might say despite of), the College Hotel (Thecollegehotel.com), which is a stone's throw from The Conservatorium, is an attractive proposition. The renovated 19th-century school hardly calls to mind the drudgery once inflicted on kids. Instead, it exudes a cool brand of luxury packaged in beige and tan. Yet it's still true to its educational vocation, as the able staff are assisted by a gaggle of ambitious hotel management students eager to train at one of the classiest hotels in town. While it is arguably a kooky concept, this hotel, among Amsterdam's plethora of other one-off and up-and-coming designers, artists, mixologists and chefs, is yet another example of how this city is fast-becoming home to some of the coolest brands in the world... Honestly, what's not to love?

> **THE CONSERVATORIUM HAS THE SORT OF UNDERSTATED GLAMOUR THAT WOULD LURE IN THE LIKES OF SOPHIA LOREN ET AL**

FUTURE CUT

Who would dare ask Rihanna to make them a cuppa? Or Madonna, even? That would be sharp-suited producer duo Darren Lewis and Tunde Babalola of Future Cut, whose sonic skills have propelled them from the UK's underground drum 'n' bass scene to Las Vegas to ridicule Tom Jones' dance moves (and, erm, break into the president of Sony's bedroom). We caught up with the down-to-earth DJs to talk Haribo, Pot Noodles, working with Rihanna, *My Fair Lady,* and making their 'marriage' work

BY ANNA WHITEHOUSE

Tunde Babalola loves Haribo. There's an empty packet hanging out of the bin – just in front of the triple platinum disc for Lily Allen's album 'Alright, Still', which he produced with partner-in-crime Darren Lewis, who sits next to him, leg slung over one knee in a relaxed, arguably Dad-like pose. In the corner of the pair's coolly ramshackle studio in London's Arsenal is a €90 Muji [the Japanese interiors chain] room vaporiser – "That's definitely Darren's," laughs Babalola. "He loves that stuff. I'm the messy one, he's into home furnishings and all that shit."

Babalola and Lewis are two of the music industry's hottest rising DJ producers. The Cara and Poppy Delevingne of producing, if you will. And yet, it's like sitting down with a very happily married couple celebrating their diamond wedding anniversary. They finish each other's sentences ("We spend *a lot* of time together," quips Babalola), know each other's stories (we'll come back to *The Hangover*-style holiday they had with Tom Jones in Las Vegas a bit later) and generally get on. Like, really well ("He's not a dick and that's important," says Lewis matter-of-factly).

The pair have the kind of infectious humour and down-to-earthiness that belies the roster of pop heavyweights – Lily Allen, Rihanna, Nicole Scherzinger, Dizzee Rascal, Professor Green, Shakira to name but a few – that they have worked for, contributing to more than €35 million record sales, three UK #1 hits and a further 11 international chart-toppers. We expected two hotshot, slick-suited musos who reply 'no comment' to the simplest query and waffle on about life in the abundantly wanky Hollywood lane. What sits before us is the antithesis.

"If we spot an ego, we just get them to make the tea," says Lewis. Most people are really cool like Lily [Allen], but occasionally you get one so you have to get them off their pedestal." And that one? "Er, I think we asked Rihanna to make tea once, right?" says Babalola, laughing. "Yeah, she hardly understood a word we said, though. Great cuppa, mind," adds Lewis. Former kings of the Manchester underground drum 'n' bass scene, the pair met in the mid-'90s at one of Babalola's nights when Lewis said

DOUBLE ACT: TUNDE BABALOLA (LEFT) TELLS IT AS IT IS TO DARREN LEWIS (RIGHT)

"ER, I THINK WE ASKED RIHANNA TO MAKE TEA ONCE, RIGHT?" SAYS BABALOLA, LAUGHING. "YEAH, SHE HARDLY UNDERSTOOD A WORD WE SAID, THOUGH. GREAT CUPPA, MIND," ADDS LEWIS.

and remixing backed by a discount diet of Pot Noodles and Cresta lemonade – before they hit upon their first classic with 'Whiplash'. Again released on Renegade Hardware, 'Whiplash' became infamous when Andy C (a renowned English DJ) rewound the track four times at London's Movement at Bar Rumba, despite the track contradicting the techy route that the genre was heading towards. As Babalola says, "We've always thought that if everyone else is going left and we head right, we'll be on to something. We've always had success doing that."

This attitude propelled them to send Shirley Bassey-style sounds to Warner Music – a punt that got them signed immediately. "That was a mad time," says Babalola. "We were like two kids in a sweet shop with all this budget to spend on making cool sounds. Those were the days when the music industry had money and so we combined everything we loved – orchestras, too many people and even a Timbale player [flown in especially]," he adds. "It was shambolic. Someone needed to say STOP. Even my mum didn't buy it."

But the pair learned enough from their various mistakes and successes to spot talent. Cue an unknown girl with a gobby mouth called Lily Allen. "A friend-of-a-friend was her manager and just said, 'You *have* to meet this one,'" says Lewis. "So, we did." There was an instant connection between the three and after consuming their body weight in the aforementioned Pot Noodles and Cresta lemonade day and night, Babalola and Lewis had written 'Smile'.

"It was one of those brilliant stories," says Lewis. "She was unsigned, so we got together in a basement studio in Manchester. The first song we wrote together was 'Smile' and the other hits we did soon after. We set Lily up with a MySpace. She took the concept and ran with it, and the rest is history." Future Cut produced and co-wrote half of her 3 million-selling debut album *Alright, Still* and the album's biggest two hits 'Smile' and 'LDN'.

And what's she like? "She'll be totally mad and hilarious for the majority of the time and then there's this 15-minute window of genius," says Babalola. "But that's what makes her brilliant to work with," adds Lewis. "We just had to channel that 15 minutes into something people would like. With Lily what you see is what you get and that's what that song brings."

From here it was a swift move to the US to cash in on their moment of fame where they instantly landed production work for the likes of Rihanna, Nicole Scherzinger, Shakira and Melanie Fiona. While over there the pair hooked up with Tom Jones at a party and ended up on a weekend in Las Vegas with the legendary singer. "It was like something from *The Hangover*," remembers Babalola. "I remember there was one moment when we were all dancing and one of us said, 'Oi Tom,

he would distribute a few flyers in exchange for some studio time. "That's what he used to say to everyone to get them to do him favours," says Lewis. "But he didn't count on me turning up at the studio," he laughs. "And hanging around for the next 16 years."

How did they become Future Cut? "We know, it's a bit of a rubbish name," says Babalola. "I don't think either of us liked it, but we used it on a promo disc and then one day it accidentally got printed somewhere and that was that." It

came from the merging of Lewis's *Freshly Cut* and Babalola's *Future Sound* drum 'n' bass nights. "Neither great but hey, it's who we are now that counts," adds Lewis.

The first two Future Cut productions, 'Fresh Step' and 'The Chase', were signed by Clayton Hines at Renegade Hardware in 1998 and sold a credible 1,700 copies. The follow-up didn't come easy. Over the course of the next four months, the duo did whatever they could to fund their studio work – DJing, programming

"THERE WE WERE TELLING TOM JONES HE COULDN'T DANCE TO HIS OWN SONG"

you're not doing it right,'" he adds. "There we were telling Tom Jones he couldn't dance to his own song," continues Lewis. "It was a hazy period."

Other 'japes' the pair got up to included car-jacking a vehicle outside the Grammy's, driving it to the president of Sony's house, somehow getting into his (empty) bedroom and realising they had gone too far. "That's what I mean by 'hazy'," says Babalola. "We were stood there in his bedroom feeling really weird and drunk; we were not criminals, nor did we want anything from him, so we just left. It was all a bit awkward, really."

During this 'fun' time (as they describe it, grinning like Cheshire cats) they also managed to establish their own recording studio in London, which allowed them to helm a consistent stream of hits for Wretch 32, Professor Green, Devlin and Dizzee Rascal. As Lewis says, still almost surprised, "We never thought we were

part of the UK hip hop scene, but we went to Tinie Tempah's launch party and realised that half of the artists there we'd worked with."

Perhaps their poppiest project to date has been with *X Factor* winner Olly Murs. After delivering the first two singles from his debut album, 'Please Don't Let Me Go' (#1) and 'Thinking Of Me' (#4) in less than a week, they worked on 'Dance With Me Tonight', a #1 single taken from his second album *In Case You Didn't Know Me.* Not that Babalola believes that such a project pushes Future Cut away from their roots: "From the poppiest to the most avant-garde things that we do, I can still see where we've come from – it's about amplifying what the artist has to say, so you're just putting on a different pair of shoes."

And what's on their agenda next? A sequel to *The Hangover* starring Tom Jones? Perhaps a tea party with Rihanna? "Erm, no," laughs Babalola, who is expecting his first child as we go to

press. "We're a little more grown-up now," he laughs. There's also boisterous girl group Stooshe they are working with, who just rocked to #5 with their first single, 'Love Me'. "Watch this space…"

The pair do confess to wanting to work with Madonna, having contacted her on a number of occasions – "She has our number, she knows where to find us!" One does wonder, however, if the Queen of Pop might end up on tea duty if her diva-like media image is anything to go by. "Madonna is a legend – she'd make us a cuppa, I'm sure," jokes Lewis.

Anything they'd like to work on in their marriage of musical convenience? "Tunde likes [UK teeny-bopper band] STEPS!" blurts out Lewis. "Seriously, he loves all that teeny-bopper shit." "Yeah, and you love musicals – *My Fair Lady*, the lot!" retorts Babalola, leaning back into his dishevelled office chair looking one part impish North London boy, one part multi-million-dollar creating producer. "Honestly, we've a lot to work on…"

A brilliantly self-deprecating and utterly talented duo to the end. Who, if you're asking, would probably help you out for a bag of Haribo.

Future Cut is managed by Justin Girdler at JP Talent. For more information go to jptalent.co.uk

Dress

EUR 79,95

Keen Fashion

Dress

EUR 19,90

Keen Fashion

Appendix 5: Normality test of the sample - Kolmogorov-Smirnov[a] Test and Histograms

Table 3: Tests of Normality

	Attitude to the Brand		Purchase Intention of the Brand	
	Branded customer magazine	Partially branded customer magazine	Branded customer magazine	Partially branded customer magazine
Kolmogorov-Smirnov[a] Test *Sig.*	,028	,069	,200[*]	,042
Observations	206	236	206	236

a. Lilliefors Significance Correction

*. This is a lower bound of the true significance.

Histogram

Dependent Variable: Attitude to The Brand
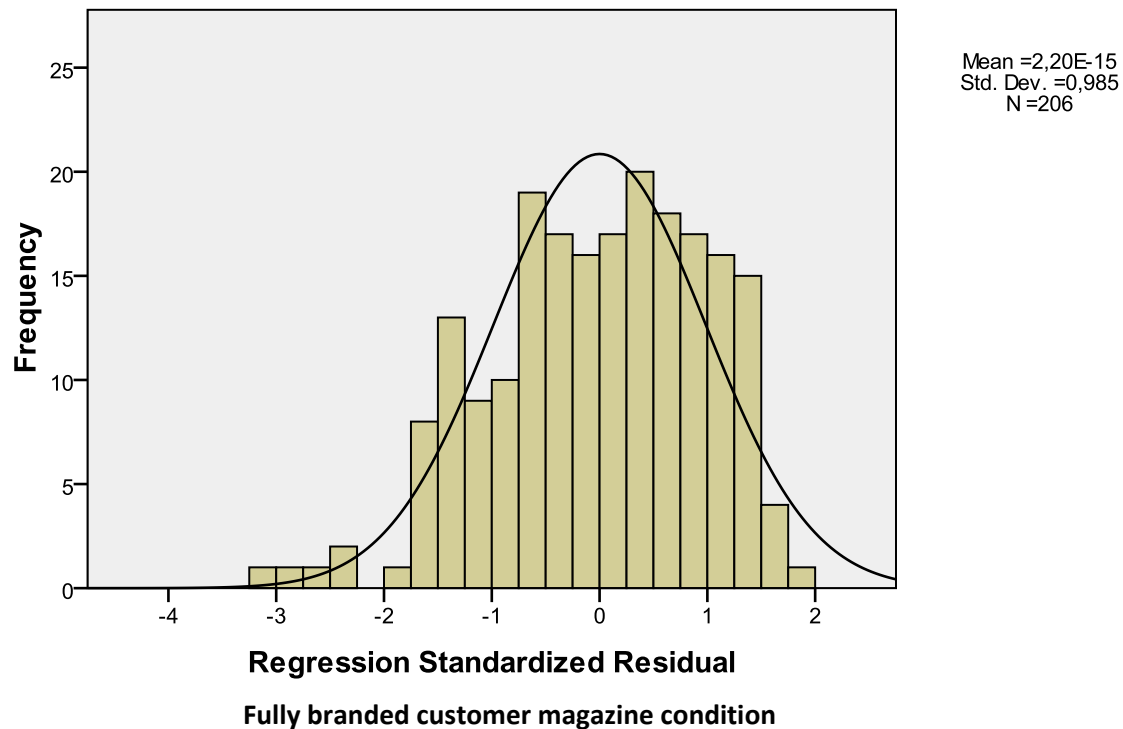
Mean =2,20E-15
Std. Dev. =0,985
N =206

Fully branded customer magazine condition

Histogram

Dependent Variable: Purchase Intention of the Brand

Mean =1,64E-16
Std. Dev. =0,985
N =206
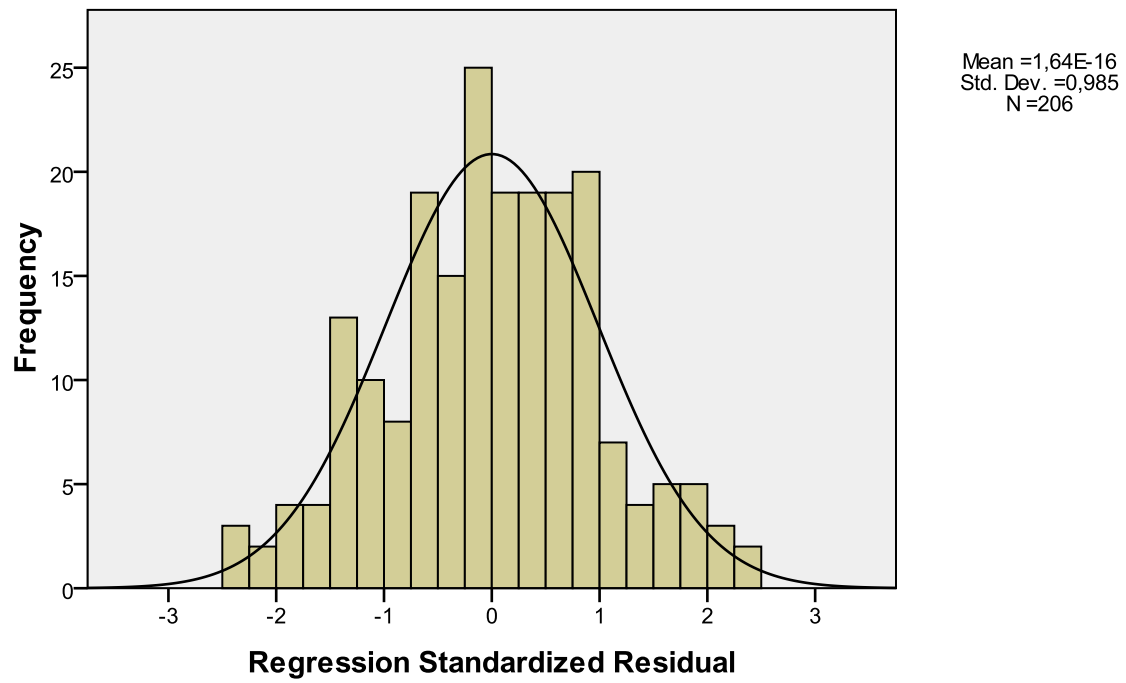
Fully branded customer magazine condition

Histogram

Dependent Variable: Attitude to the Brand
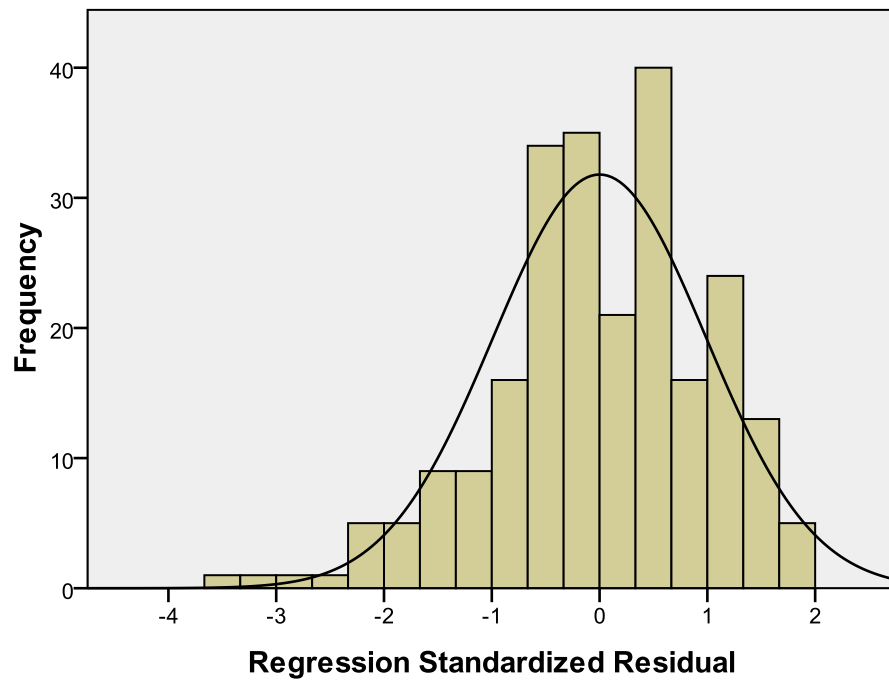
Mean =-6,94E-16
Std. Dev. =0,987
N =236

Partially branded customer magazine condition

Histogram

Dependent Variable: Purchase Intention of the Brand

Mean =-1,57E-15
Std. Dev. =0,987
N =236

Partially branded customer magazine condition
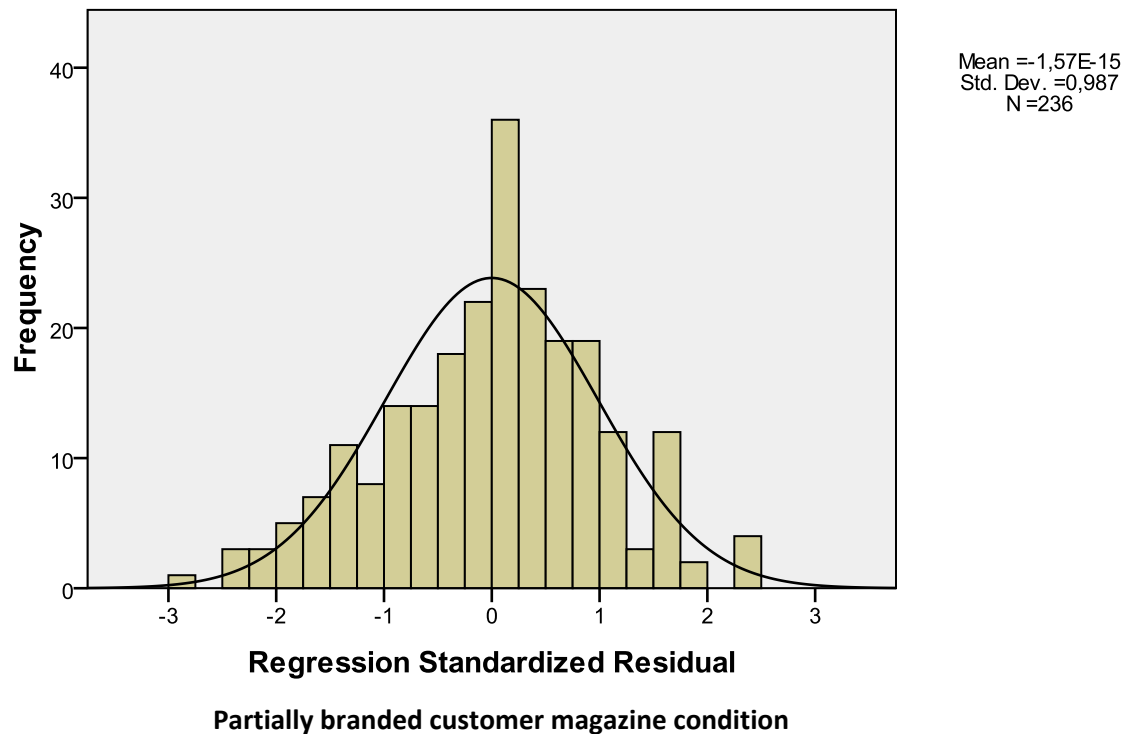
Appendix 6: Regression Model for branded customer magazine towards the Attitude to the brand

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,322[a]	,104	,077	1,19383

a. Predictors: (Constant), Branded articles (0= HighCommercial/LowEditorial, 1= HighEditorial/LowCommercial) Fashion Clothing Involvement (1-7), Cover Page (0= Commercial, 1= Neutral), Branded articles* Fashion Clothing Involvement, Cover Page* Fashion Clothing Involvement, Branded articles *Cover Page

b. Dependent Variable: Mean_At

ANOVA[b]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	32,835	6	5,472	3,840	,001[a]
	Residual	283,623	199	1,425		
	Total	316,457	205			

a. Predictors: (Constant), Branded articles (0= HighCommercial/LowEditorial, 1= HighEditorial/LowCommercial) Fashion Clothing Involvement (1-7), Cover Page (0= Commercial, 1= Neutral), Branded articles* Fashion Clothing Involvement, Cover Page* Fashion Clothing Involvement, Branded articles *Cover Page

b. Dependent Variable: Mean_At

Coefficients[a]

Model	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	3,745	,403		9,290	,000		
Branded Articles	,466	,556	,188	,839	,402	,090	11,153
Cover Page	,503	,534	,203	,941	,348	,097	10,311
Fashion Clothing Involvement	,345	,099	,389	3,497	,001	,365	2,742
Branded Articles* Fashion Clothing Involvement	-,061	,123	-,112	-,496	,620	,088	11,341
Cover Page* Fashion Clothing Involvement	-,103	,121	-,191	-,844	,399	,088	11,400
Branded Articles* Cover Page	-,190	,336	-,067	-,564	,573	,321	3,119

a. Dependent Variable: Mean_At

Pearson Correlations

	Mean_At	Branded Articles	Cover Page	Fashion Clothing Involvement	Branded Articles* Fashion Clothing Involvement	Cover Page* Fashion Clothing Involvement	Branded Articles* Cover Page
Mean_At	1,000	,080	,020	,307	,135	,095	,016
Branded Articles	,080	1,000	,020	,089	,921	,017	,594
Cover Page	,020	,020	1,000	,063	,009	,898	,577
Fashion Clothing Involvement	,307	,089	,063	1,000	,328	,378	,036
Branded Articles* Fashion Clothing Involvement	,135	,921	,009	,328	1,000	,098	,537
Cover Page* Fashion Clothing Involvement	,095	,017	,898	,378	,098	1,000	,518
Branded Articles* Cover Page	,016	,594	,577	,036	,537	,518	1,000

Dependent Variable: Mean_At

Appendix 7: Regression Model for branded customer magazine towards the Purchase Intention of the Brand

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,398[a]	,158	,133	1,19333

a. Predictors: (Constant), Branded articles (0= HighCommercial/LowEditorial, 1= HighEditorial/LowCommercial) Fashion Clothing Involvement (1-7), Cover Page (0= Commercial, 1= Neutral), Branded articles* Fashion Clothing Involvement, Cover Page* Fashion Clothing Involvement, Branded articles *Cover Page

b. Dependent Variable: Mean_Pi

ANOVA[b]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	53,342	6	8,890	6,243	,000[a]
	Residual	283,383	199	1,424		
	Total	336,725	205			

a. Predictors: (Constant), Branded articles (0= HighCommercial/LowEditorial, 1= HighEditorial/LowCommercial) Fashion Clothing Involvement (1-7), Cover Page (0= Commercial, 1= Neutral), Branded articles* Fashion Clothing Involvement, Cover Page* Fashion Clothing Involvement, Branded articles *Cover Page

b. Dependent Variable: Mean_Pi

Coefficients[a]

Model	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	2,798	,403		6,943	,000		
Branded Articles	-,046	,555	-,018	-,083	,934	,090	11,153
Cover Page	,033	,534	,013	,061	,951	,097	10,311
Fashion Clothing Involvement	,350	,099	,383	3,555	,000	,365	2,742
Branded Articles* Fashion Clothing Involvement	,034	,123	,061	,277	,782	,088	11,341
Cover Page* Fashion Clothing Involvement	-,008	,121	-,014	-,062	,950	,088	11,400
Branded Articles* Cover Page	-,031	,336	-,011	-,092	,927	,321	3,119

a. Dependent Variable: Mean_Pi

Pearson Correlations

	Mean_Pi	Branded Articles	Cover Page	Fashion Clothing Involvement	Branded Articles* Fashion Clothing Involvement	Cover Page* Fashion Clothing Involvement	Branded Articles* Cover Page
Mean_Pi	1,000	,066	,019	,396	,163	,143	,025
Branded Articles	,066	1,000	,020	,089	,921	,017	,594
Cover Page	,019	,020	1,000	,063	,009	,898	,577
Fashion Clothing Involvement	,396	,089	,063	1,000	,328	,378	,036
Branded Articles* Fashion Clothing Involvement	,163	,921	,009	,328	1,000	,098	,537
Cover Page* Fashion Clothing Involvement	,143	,017	,898	,378	,098	1,000	,518
Branded Articles* Cover Page	,025	,594	,577	,036	,537	,518	1,000

Appendix 8: Regression Model for partially branded customer magazine towards the Attitude to the brand

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,284[a]	,080	,056	1,32220

a. Predictors: Branded and Non-branded articles (0= HighBranded/LowNonBranded, 1= HighNonBranded/LowBranded), Fashion Clothing Involvement (1-7), Cover Page (0= Commercial, 1= Neutral), Branded and Non-branded articles* Fashion Clothing Involvement, Cover Page* Fashion Clothing Involvement, Branded and Non-branded articles *Cover Page

b. Dependent Variable: Mean_At

ANOVA[b]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	35,022	6	5,837	3,339	,004[a]
	Residual	400,340	229	1,748		
	Total	435,362	235			

a. Predictors: Branded and Non-branded articles (0= HighBranded/LowNonBranded, 1= HighNonBranded/LowBranded) Fashion Clothing Involvement (1-7), Cover Page (0= Commercial, 1= Neutral), Branded and Non-branded articles* Fashion Clothing Involvement, Cover Page* Fashion Clothing Involvement, Branded and Non-branded articles *Cover Page

b. Dependent Variable: Mean_At

Coefficients[a]

Model	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	3,898	,484		8,056	,000		
Branded and Non-branded articles	-,281	,546	-,103	-,515	,607	,100	10,004
Cover Page	,624	,567	,229	1,100	,272	,093	10,806
Fashion Clothing Involvement	,236	,104	,258	2,271	,024	,312	3,204
Branded and Non-branded articles* Fashion Clothing Involvement	,095	,118	,160	,807	,421	,103	9,755
Cover Page* Fashion Clothing Involvement	-,116	,118	-,198	-,985	,325	,099	10,058
Branded and Non-branded articles * Cover Page	-,446	,348	-,143	-1,284	,200	,323	3,092

a. Dependent Variable: Mean_At

Pearson Correlations

	Mean_At	Branded and Non-branded articles	Cover Page	Fashion Clothing Involvement	Branded and Non-branded articles* Fashion Clothing Involvement	Cover Page* Fashion Clothing Involvement	Branded and Non-branded articles * Cover Page e
Mean_At	1,000	-,063	-,028	,256	,050	,030	-,088
Branded and Non-branded articles	-,063	1,000	,013	-,099	,879	-,005	,546
Cover Page	-,028	,013	1,000	,024	,033	,903	,620
Fashion Clothing Involvement	,256	-,099	,024	1,000	,264	,312	-,015
Branded and Non-branded articles* Fashion Clothing Involvement	,050	,879	,033	,264	1,000	,112	,505
Cover Page* Fashion Clothing Involvement	,030	-,005	,903	,312	,112	1,000	,540
Branded and Non-branded articles * Cover Page	-,088	,546	,620	-,015	,505	,540	1,000

Appendix 9: Regression Model for partially branded customer magazine towards the Purchase Intention of the Brand

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,382[a]	,146	,123	1,26288

a. Predictors: Branded and Non-branded articles (0= HighBranded/LowNonBranded, 1= HighNonBranded/LowBranded), Fashion Clothing Involvement (1-7), Cover Page (0= Commercial, 1= Neutral), Branded and Non-branded articles* Fashion Clothing Involvement, Cover Page* Fashion Clothing Involvement, Branded and Non-branded articles *Cover Page

b. Dependent Variable: Mean_Pi

ANOVA[b]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	62,295	6	10,382	6,510	,000[a]
	Residual	365,222	229	1,595		
	Total	427,517	235			

a. Predictors: Branded and Non-branded articles (0= HighBranded/LowNonBranded, 1= HighNonBranded/LowBranded) Fashion Clothing Involvement (1-7), Cover Page (0= Commercial, 1= Neutral), Branded and Non-branded articles* Fashion Clothing Involvement, Cover Page* Fashion Clothing Involvement, Branded and Non-branded articles *Cover Page

b. Dependent Variable: Mean_Pi

Coefficients[a]

Model	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	2,273	,462		4,919	,000		
Branded and Non-branded articles	-,260	,521	-,096	-,499	,618	,100	10,004
Cover Page	1,266	,541	,469	2,338	,020	,093	10,806
Fashion Clothing Involvement	,393	,099	,432	3,950	,000	,312	3,204
Branded and Non-branded articles* Fashion Clothing Involvement	,030	,112	,051	,265	,791	,103	9,755
Cover Page* Fashion Clothing Involvement	-,235	,112	-,406	-2,093	,037	,099	10,058
Branded and Non-branded articles * Cover Page	-,199	,332	-,064	-,599	,550	,323	3,092

a. Dependent Variable: Mean_Pi

Pearson Correlations

	Mean_Pi	Branded and Non-branded articles	Cover Page	Fashion Clothing Involvement	Branded and Non-branded articles* Fashion Clothing Involvement	Cover Page* Fashion Clothing Involvement	Branded and Non-branded articles * Cover Page
Mean_Pi	1,000	-,122	,074	,340	,017	,125	-,026
Branded and Non-branded articles	-,122	1,000	,013	-,099	,879	-,005	,546
Cover Page	,074	,013	1,000	,024	,033	,903	,620
Fashion Clothing Involvement	,340	-,099	,024	1,000	,264	,312	-,015
Branded and Non-branded articles* Fashion Clothing Involvement	,017	,879	,033	,264	1,000	,112	,505
Cover Page* Fashion Clothing Involvement	,125	-,005	,903	,312	,112	1,000	,540
Branded and Non-branded articles * Cover Page	-,026	,546	,620	-,015	,505	,540	1,000

Appendix 10: Regression Coefficients of the hypothesized effects

	Attitude to the Brand		Purchase Intention of the Brand	
	Branded customer magazine	Partially branded customer magazine	Branded customer magazine	Partially branded customer magazine
Independent variables				
Constant	3,745	3,898	2,798	2,273
Branded Articles	,466		-,046	
Branded and Non-branded articles		-,281		-,260
Cover Page	,503	,624	,033	**1,266****
Fashion Clothing Involvement	**,345****	**,236****	**,350****	**,393****
Branded Articles* Fashion Clothing Involvement	-,061		,034	
Branded and Non-branded articles* Fashion Clothing Involvement		,095		,030
Cover Page* Fashion Clothing Involvement	-,103	-,116	-,008	**-,235****
Branded Articles* Cover Page	-,190		-,031	
Branded and Non-branded articles * Cover Page		-,446		-,199
Observations	206	236	206	236

** denotes significance at 5%;

Predictors: (Constant), Branded articles (0= HighCommercial/LowEditorial, 1= HighEditorial/LowCommercial), Branded and Non-branded articles (0= HighBranded/LowNonBranded, 1= HighNonBranded/LowBranded), Fashion Clothing Involvement (1-7), Cover Page (0= Commercial, 1= Neutral), Branded articles* Fashion Clothing Involvement, Branded and Non-branded articles* Fashion Clothing Involvement, Cover Page* Fashion Clothing Involvement, Branded articles *Cover Page, Branded and Non-branded articles *Cover Page