



HERREN RACHMAN SAPUTRA

The role of clothing brands' brand Image in fashion style perspective in building consumers' brand preference: A research on fashion self-congruity of different brand images towards consumers' brand preference with a mediating role of social self-esteem in Indonesian young adults

SCHOOL OF MANAGEMENT
MSc Strategic Marketing

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This thesis is submitted in partial fulfilment of the requirements for the degree of MSc Strategic Marketing

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- the thesis submitted has been written by me alone.
- the thesis submitted has not been previously submitted to this university or any other.
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Abstract

This study investigates how clothing brand image influences brand preference among Indonesian young adults, focusing on the roles of fashion self-congruity and social self-esteem. Clothing has long been recognised as both functional and symbolic, shaping identity and social belonging. Grounded in self-congruity theory, enlothed cognition, and sociometer theory, the research examines how ideal fashion self-congruity and ideal social fashion self-congruity interact with social self-esteem to predict brand preference across four fashion style categories: athleisure, streetwear, vintage academia, and minimalist. A quantitative, cross-sectional survey was conducted with 145 respondents aged 18–26, recruited through purposive and convenience sampling. Participants completed validated scales for fashion self-congruity, social self-esteem, and brand preference, all demonstrating strong reliability. Data were analysed using multiple regression and Hayes' PROCESS macro model 4 to test direct and mediating effects. The results reveal that the influence of self-congruity varies by style. For athleisure and streetwear, self-congruity does not directly affect brand preference but operates fully through social self-esteem. In vintage academia, ideal fashion self-congruity significantly predicts brand preference directly, while ideal-social works indirectly. For minimalist fashion, both dimensions of self-congruity significantly predict brand preference, with partial mediation through social self-esteem. Across all styles, social self-esteem consistently emerges as both a mediator and a direct predictor of brand preference. Theoretically, the study refines self-congruity theory by showing style-contingent pathways and confirms the role of social self-esteem as a psychological mechanism linking clothing to consumer-brand relationships. Practically, the findings suggest that brands should tailor their positioning to the symbolic meanings of different fashion styles while leveraging clothing's power to enhance consumers' social confidence.

Keywords: *brand image, fashion self-congruity, social self-esteem, brand preference*

Acknowledgements

First and foremost, I wish to express my gratitude to Marwa Tourky for her invaluable advice and guidance throughout this thesis process, and to Sharifah Alwi for her continuous support, care, and effort in keeping up to date with us throughout the course.

Many thanks to my friends back home (Weisska, Mamih, Ranti, Maul, Najla, Aya, Uli, Adine, Vanya, Sabrina, Jeje) for keeping me sane, always being there to listen to my rants, and supporting me throughout the program and thesis journey.

I would also like to thank my friends at Cranfield, especially Zara, Summer, and Aditi for making this journey more bearable and enjoyable. Although many miles now separate us, I remain hopeful that our paths will cross again.

And of course, I am deeply grateful to my family for their unwavering support, both materially and emotionally. I would not be in this position today if it were not for them.

Thank You

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Chapter 1: Introduction

1.1 Introduction

This chapter begins by presenting the research background and context, followed by a statement of the research problem that leads to the formulation of the research questions. An overview of the research design is then provided, after which the overall contributions of the study are presented. Finally, the chapter concludes with an outline of the thesis structure.

1.2 Research Background

The role of clothing has evolved from the ancient time. Clothing now not only serves as functional but as a symbol or identity. The psychological value of clothing was first introduced by James (1890) as cited in Gruber et al. (2023) in his book “The Principles of Psychology”. Clothing has a significant role in presenting individuals’ social identity. Through clothing, people can control how they want to be perceived by others. People may strategically use clothing to influence others’ perceptions or engage in social mobility by dressing like the group they aspire to be part of (Giles, 2016, as cited in Gruber, 2023). People may also communicate their inner identity to others through visual cues, such as clothing (Goffman, 1959). Enclothed cognition theory posits that clothing has the power to influence the wearer’s thoughts, feelings, and perceptions, as well as shape how others perceive them, which is ultimately reflected in their behavior (Adam & Galinsky, 2012). From these previous studies, it suggests that clothing has a strong relationship with how individuals see themselves or also known as self-image, which then serves as a factor in building individuals’ brand preference, favouring one brand over another.

Self-image is how individuals perceive themselves. This concept has been mentioned in many studies as a motivator in explaining the underlying factors of consumer behaviour. To provide a more in-depth explanation of this concept, Sirgy (1982) broke down self-

image into four building components: lets avoid bullet points to ensure critical discussion of the research background

1. Actual self-image is the way individuals see themselves.
2. Ideal self-image is how individuals would like to see themselves.
3. Social self-image is how individuals feel others see them.
4. Ideal social self-image is how individuals would like others to see them.

Consumers are more likely to choose brands that closely align with their self-image (Heath & Scott, 1998). Schiffman et al. (2019) stated that consumers' self-perceptions are closely linked to their purchasing behaviour, as individuals tend to choose products and services that align with their self-image or serve to enhance it. The action of consumers choosing a brand or product which reflects their self-image can be explained by the concept of self-image congruity or self-congruity. This concept was first proposed by Grubb and Grathwohl back in 1967. Grubb and Grathwohl (1967) emphasised that consumers link the symbolic meaning of the products they buy, showcase, and utilise to their own self-concepts. And then Casidy et al. (2015) introduced an extension of the self-congruity concept from a fashion perspective, referred to as fashion self-congruity. Fashion self-congruity still explains the same thing, but only applies it in the fashion perspective. In this study, author will focus on the ideal fashion self-image and ideal social fashion self-image. The reason for choosing these two components is because author aims to investigate further of the role of clothing as a means of shaping others' perceptions of the self-image individuals intend to convey as the theory described previously and also because there is not much research that has explored the role of ideal social self-image. Clothing brands usually associate themselves with a certain fashion style to distinguish themselves from other brands, hence creating a certain brand image connected to that fashion style. According to Levy and Glick (1973) in Patterson (1999), the concept of brand image effectively captures the notion that consumers purchase brands not solely for their tangible features or functional benefits, but also for the symbolic meanings and associations attached to them. As for the brand image, author has picked some of the currently popular brand images based on author observation on social media,

online blogs, and online newspapers. Through the selected brand image, author seeks to explore which representation most accurately reflects the young adults in Indonesia. Author also hopes that this will provide insights into current marketing trends in clothing. The brand images that author has selected are:

1. Athleisure, consisting of brands like Nike, Adidas, etc.
2. Streetwear, consisting of brands like Offwhite, Stussy, etc.
3. Vintage academia, consisting of brands like Carhartt, Ralph Lauren, etc.
4. Minimalist, consisting of brands like Uniqlo, Muji, etc.

Through clothing brand's brand image, people will be able to express themselves and also connect with other people who share the same values or interests. The more people relate to one another, the stronger their sense of connection becomes. This behaviour can be explained by the concept of relational value. Relational value refers to how much an individual perceives their relationship with someone else as meaningful or significant (Leary, 2001). Leary (2005) then stated that relational value is the root of individuals' self-esteem. Furthermore, during young adulthood, communication skills and the ability to relate to others play a vital role in forming new friendships, gaining employment, and succeeding in higher education (Gorbett & Kruzczek, 2008). The study done by Jain (2022) reveals that clothing, as part of an individual's material self, shapes both identity and sense of belonging. What a person wears can mirror or communicate their identity, personality, traits, self-esteem, beliefs, values, or emotions.

Maslow (1943) explained self-esteem as a need or desire for strength, achievement, prestige, recognition, appreciation, and confidence in the face of the world which leads to a result of feeling self-confident, worthy, and necessary in the world. This theory explains self-esteem from an internal perspective, a way for people to accept themselves, a private self-evaluation, which then argued by Leary (2005). Leary (2005) proposed sociometer theory which described that self-esteem does not have inherent value and rather serves as a monitor of relational value. Leary (2005) explained that behaviours that appear are not to maintain self-esteem, but rather to protect self-esteem that is intended to maintain

the relational value. Leary (2005), stated that in order to preserve and enhance relational value with others, individuals may conform to the behavioural patterns and values accepted within their social environment, which then may affect individuals' brand preference. This concept of Leary's is strongly related to social esteem or social self-esteem concept. According to Mafra et al. (2022), social self-esteem refers to how people perceive themselves in the context of social interactions and how those interactions shape their sense of social worth. Thus, it is particularly influenced by social encounters. According to Damon and Hart (1988) from early adolescence through to late adolescence or early adulthood, having high social self-esteem contributes positively to the formation of personal (peer and friendship), intimate (family and romantic), and professional (academic and workplace) relationships.

Through these variables, author wishes to get a deeper understanding of the underlying foundation of consumer behaviour. Author calls it the foundation because self-image is composed of the inner identity of an individual, which can only be understood by the individual themselves that is nurtured throughout an individual's lifespan. Author also wants to know which components of self-image that have a more significant effect on building individuals' clothing brand preference and discover the role of social self-esteem within that relationship. Author will also focus on young adults, since during this age, individuals are currently going through some transition (i.e., entering higher education or a job), they also become more aware of their appearance; moreover, with the effect of globalisation, they will have to present themselves to an even wider audience.

1.3 Research Problem

Many previous studies have done research on the topic of brand preference, but have not explored the brand image within the fashion style perspective and many have not done this research on young adults (Li et al., 2022; Cuong, 2020; Gomez-Rico, 2021; Dam, 2020). Early adulthood represents a phase of significant personal growth, during which individuals undergo key life changes such as moving out of the family home, completing education, entering the workforce, and beginning cohabitation or parenthood (Winpenny

et al., 2020). Young adulthood represents a transitional life stage in which individuals are typically expected to achieve financial independence, form romantic partnerships and begin parenthood, as well as take on responsible roles as active and contributing members of society (Bonnie et al., 2014). Young individuals often engage in self-presentation as a means of exploring their identity and reinforcing their self-image. This focus on self-presentation is especially relevant, as young adults are notably responsive to this aspect of their personal development (Szcześniak et al., 2021). This aspect is strongly tied to individuals' self-esteem in the social environment or social self-esteem. As Leary (2005) stated that individuals will try to conform to the social environment to enhance their relational value with others. This behaviour becomes even more important for young adults since they are going through transitions, entering a new environment. In this process, clothing will have an important role since individuals form impressions of others by interpreting cues from their clothing (Buckley & Roach, 1974; Workman, 1988, as cited in Feinburg et al., 1992). Consequently, in order to preserve one's social self-esteem, individuals tend to select clothing that reflects the most favourable version of themselves, which can be explained by the self-congruity concept and enclothed cognition. The existing literatures have showed that there is a relationship between self-esteem with brand congruence and brand love (Perera et al, 2021; Le, 2020), but not many literatures have explored the role of social self-esteem in building brand preference and its relationship with the self-concepts or images.

While there have been many studies on fashion brands and self-congruity, much of the existing research tends to concentrate directly on the end result, that is, purchase intention, rather than exploring the foundational element of brand preference (Das, 2015; Hashim et al., 2023; Kaur & Anand, 2023). This study will specifically examine ideal self-congruity and ideal social self-congruity. These dimensions were selected based on established theories and existing literature, as well as the research objective of gaining deeper insight into how clothing shapes perceptions of individual's self-image and influences an individual's social self-esteem. Therefore, author wishes to address this gap by conducting this research and exploring the underlying factors of consumer behaviour when choosing their clothing.

1.4 Research Context

1.4.1 Indonesia

Fashion is one of the fast growing industry in Indonesia. According to Nurhayati-Wolff (2025), Apparel play a major role in driving the growth of Indonesia's textile industry. They are vital to the national economy, contributing significantly to manufacturing exports and generating extensive employment opportunities. Additionally, Indonesia has a high potential in fashion industry, since Indonesia is among the largest textile producers in the world, opening an opportunity for the locals to compete by launching their own brands (Sahu, 2024). Indonesia's textile industry is projected to reach a market value of USD 13.83 billion in 2024. Supported by a young and growing workforce, along with around 505,000 businesses in the textile manufacturing sector, the industry continues to draw significant interest from global investors (InCorp, 2024). Moreover, the government has also made an effort to support local businesses multiple times. Based on Kementerian Komunikasi dan Informatika (2021), as cited in Ciu and Wijayanti (2024), the government encourages the public to support and promote local brands, acknowledging that meaningful backing is demonstrated through consumer purchases. And then, in 2024, the Indonesian government introduced the "National Apparel Development Program" to stimulate the growth of domestic apparel manufacturers by providing tax incentives and financial grants to local enterprises (Sahu, 2024). These informations show that Indonesia has a really big potential in fashion industry and will keep growing in the future.

Author also wants to highlight a phenomenon called "Citayam Fashion Week" that happened on 2022. Citayam Fashion Week is essentially a street event where people from the lower and middle class gathered in Sudirman, an elite office area in Jakarta, to show off their fashion using a pedestrian crosswalk as their runway. According to Ahmad (2022), Citayam Fashion Week represents a form of cultural resistance by working-class youth against the display of luxury and consumerism often showcased by social media influencers and content creators. This phenomenon indicates that a desire, interest for fashion in Indonesia is not only limited to specific group, fashion awareness has gained

broad reach. Looking at the big relevance of fashion in Indonesian society, Author wants to get a deeper understanding of the role of clothing in social environment, as previously mentioned that clothing has a big role as communication tool to express individual's self-image. Author also wishes to investigate the role of clothing, not as just a fabric that covers one's body, but the experience of wearing it that can affect individual's social self-esteem. By answering this question, this study is expected to give insight on how brand can approach their consumer and promote their brand. Also to support emerging brand by giving insight of the current young adults' preference.

1.4.2 Young Adult

Participant in this study has an inclusive criterion, which is young adults. The period of young adulthood is generally defined as between 18 and 26 years old (Bonnie et al., 2014). Author chooses this specific age demographic because individuals in this age group are currently going through some transitions. Early adulthood represents a phase of significant personal growth, during which individuals undergo key life changes such as moving out of the family home, completing education, entering the workforce, and beginning cohabitation or parenthood (Winpenny et al., 2020). Entering a new environment might require individuals to adapt and adjust in order to fit in and one of the things that individuals might adjust is their self-image.

1.4.3 Brand Image

The main focus of variable in this study, which is self-congruity concept may apply differently depending on the context. Depending on the buying situations, consumers may be guided by different self-images (Schiffman et al., 2019). In this study, in addition to the previous research context, Author wants to investigate deeper on the influence of brand image in the perspective of fashion style towards the relationship of fashion self-congruity, social self-esteem, and brand preference. The concept of brand image is fundamentally the same as the concept of self-image which is to present the brand in a certain way and create a certain perception in the consumers' minds (Wijaya, 2013). Within the fashion industry, brands will associate themselves with a certain fashion style, creating a certain image catered to a certain target group. Each of these fashion styles have a distinct characteristics and meaning that differentiate them from the other styles. Because of this nature of fashion style, it may influence the relationship that is being observed in this study and Author wishes to get a deeper understanding on that. In this study, Author has selected four types of fashion styles, which are athleisure, streetwear, vintage academia, and minimalist. The characteristics and meanings of each fashion styles will be elaborated more on the later part of this paper.

1.5 Research Question

1. what is the impact of fashion self-congruity on brand preference?
2. what is the effect of fashion self-congruity on social self-esteem?
3. what is the mediation effect of social self-esteem on the relationship between fashion self-congruity and brand preference?
4. What is the impact of social self-esteem on brand preference?
5. Which brand image represents Indonesian young adults best?

1.6 Research Methodology

A deductive approach is employed to test established theories of self-congruity, social self-esteem, and brand preference within the fashion context. The study applied a quantitative mono-method design with a survey strategy, using a cross-sectional time horizon to collect data efficiently. A convenience sampling technique is applied, resulting in 135 valid responses, with participants recruited through the researcher's social media platforms. Data are collected using a self-administered questionnaire, which incorporated established and adapted measurement scales. Prior to full distribution, a pilot test is conducted to refine the instrument. Data analysis was carried out in SPSS, including descriptive statistics, reliability testing, factor analysis, and multiple regression for hypothesis testing, with Hayes' PROCESS macro model 4 applied to assess mediation effects. Finally, ethical considerations are addressed, such as participant anonymity, informed consent, and voluntary participation.

1.7 Contribution

This study contributes to theory by extending self-congruity research with the mediating role of social self-esteem, showing how social validation strengthens the relationship between self-image and brand preference. It also advances understanding of how different fashion brand images uniquely shape these relationships, offering insights into consumer behavior in a collectivist cultural context such as Indonesia. From a practical perspective, the findings provide guidance for fashion brands to adapt their strategies according to brand image positioning and to leverage social self-esteem in building stronger consumer preferences.

1.8 Thesis Structure

Table 1. Thesis Structure

Chapter	Outline
Chapter 1: Introduction	The opening chapter outlines the study's background and establishes the rationale for its undertaking by identifying the research problem. It also presents the research questions and highlights the key contributions of the thesis.
Chapter 2: Literature Review	Chapter 2 reviews the relevant literature pertaining to each of the study's core variables, while also examining their significance and interrelationships within the context of fashion and the Indonesian consumer. The chapter culminates in the development of the theoretical framework and the formulation of hypotheses H1 through H5, as well as the mediating effect.
Chapter 3: Methodology	Chapter 3 details the research design, providing justification for the chosen methods, instruments, and approaches used to collect the study's data.
Chapter 4: Results and Findings	Chapter 4 delivers a synthesis of the key findings derived from the data analysis.
Chapter 5: Discussion and Conclusion	The final chapter critically examines each of the study's hypotheses, evaluating how the findings align with or diverge from existing literature. It also addresses the study's limitations and offers recommendations for future research. The thesis concludes with a final summary that integrates the key insights and contributions of the study.

1.9 Summary

This chapter provided the background and context of the study, outlining the growing importance of fashion self-congruity, social self-esteem, and brand preference in consumer behavior. The research problem was identified, leading to the formulation of research questions that guided the study. An overview of the methodological approach was also introduced. The overall contributions of the research were highlighted, and the structure of the thesis was outlined.

Chapter 2: Literature Review

2.1 Introduction

This chapter reviews the existing literature related to fashion self-congruity, social self-esteem, and brand preference, while identifying the research gaps that warrant further investigation. First, each variable will be examined individually, beginning with the elaboration of the context of brand image, then fashion self-congruity, followed by social self-esteem, and finally brand preference. Building on these discussions, the theoretical framework will then be proposed, illustrating the hypothesised relationships among the variables, which will subsequently be explained in detail. Lastly, this chapter will systematically present and discuss hypotheses H1–H5 (as outlined in the conceptual framework). Throughout the discussion, the relevance of these variables and their relationships will be emphasized within the context of fashion preference.

2.2 Brand Image

Author investigates the relationship between the variables in four distinct brand images according to fashion style perspective to see the outcome variations. According to Wijaya (2013), Brand image represents the mental framework or perception formed in a consumer's memory based on how they interpret various brand-related messages. These messages may stem from product attributes, benefits, and advantages; the context or environment in which the brand is presented; the perceived users of the product; and even the behaviour or personality of the marketers or brand owners. Simply put, brand image reflects what consumers think and feel when they encounter a brand's identity, whether through sight or sound. Through the brand's strategy of positioning, brand will create a mental position that occupies in consumers' minds (Schiffmann et al., 2019). The concept of brand image is fundamentally the same as the concept of self-image which is to present the brand in a certain way and create a certain perception in the consumers' minds. The formation of brand image can stem from both cognitive and affective aspects. The cognitive dimension involves consumers' knowledge and beliefs about the brand's

attributes and the logical outcomes of using the brand; meanwhile, the affective dimension encompasses emotional responses and feelings associated with the brand (Peter & Olson, 2010). In this study, Author will evaluate brand image from a fashion style perspective. Within the fashion industry, brands will associate themselves with a certain fashion style, creating a certain image catered to a certain target group. A brand can only associate themselves with a certain few of images to maintain their uniqueness and distinguish themselves from other brands. According to Schiffmann et al. (2019), the more distinctive the benefits and the way they are communicated to consumers, the greater the chance that the brand will be perceived as different from its competitors. A unique perceived image encourages brand loyalty, where consumers remain consistent in choosing the brand and refrain from switching to others. From this statement, one may conclude that brands should be consistent with the image they present in order to keep their customer since it has created a mental position in the mind of customers. As for the brand image, author has selected some of the currently popular brand images based on author observation on social media, online blogs, and online newspapers. The brand images that author has selected are:

1. Athleisure, consisting of brands like Nike, Adidas, etc.
2. Streetwear, consisting of brands like Offwhite, Stussy, etc.
3. Vintage academia, consisting of brands like Carhartt, Ralph Lauren, etc.
4. Minimalist, consisting of brands like Uniqlo, Muji, etc.

2.2.1 Athleisure

According to Macron (n.d.), athleisure represents a seamless fusion of athletic and leisurewear, designed for individuals who value both comfort and style. It offers versatility for various casual settings, allowing wearers to maintain a polished appearance without compromising ease of movement or adaptability. This style can be achieved through a well-balanced look that combines everyday wardrobe staple, such as jeans, a blazer, or a classic sweater with activewear elements like multisport shoes, sweatpants, or a sports bra (Terkelsen, 2023).



Figure 1. Athleisure style outfit (Pinterest n.d.)

2.2.2 Streetwear

Streetwear is a diverse, city-influenced fashion style that combines practicality, comfort, and contemporary aesthetics. It is marked by relaxed yet statement-making items like graphic t-shirts, hoodies, sneakers, and oversized silhouettes, offering individuals the freedom to express their personal style (Fashionbeans, 2024). Streetwear typically revolves around relaxed and comfortable apparel, including items like jeans, t-shirts, sneakers, and baseball caps. The style draws inspiration from hip-hop culture, skateboarding fashion, and 1980s nostalgia, often characterized by vibrant colours, graphic motifs, and vintage-inspired logos and designs (Huguelet, 2024).



Figure 2. Streetwear style outfit (Pinterest, n.d.)

2.2.3 Vintage Academia

The vintage academia style represents a sartorial expression of intellectual and artistic sensibilities, drawing heavily on traditional aesthetics. It features classic garments such as tweed, wool fabrics, knitwear, and vintage-inspired tailoring evocative of 19th- and 20th-century academic institutions. Influences often stem from imagery of old libraries, scholarly settings, and autumnal environments. The style is distinguished by its use of subdued colour palettes, layered ensembles, and enduring materials like cotton, wool, and corduroy (Capsulation, 2024). Nostalgia plays a central role in the appeal of classic academia fashion. Enthusiasts often draw inspiration from idealised portrayals of private school life in the early 19th and 20th centuries (Kloster, 2020).



Figure 3. Vintage academia outfit (Pinterest, n.d.)

2.2.4 Minimalist

Minimalist fashion is rooted in a philosophy that values simplicity, functionality, and intentional design. It emphasises understated elegance through streamlined silhouettes, clean lines, and neutral colour schemes. The style promotes longevity by encouraging investment in timeless, versatile wardrobe staples rather than trend-driven items (Logans, 2022). Minimalist fashion, often associated with the concept of ‘quiet luxury,’ includes refined wardrobe staples such as statement trench coats, versatile day dresses, relaxed knitwear, tailored trousers, high-waisted jeans, structured blazers, and elevated basics like knit tops, t-shirts, and tank tops for layering (Textile Focus, 2024).



Figure 4. Minimalist outfit (Pinterest, n.d.)

2.3 Fashion Self-Congruity

Self-image was first introduced as self-concept back in the 1960s. Grubb and Grathwohl (1967) stated that the development of the self is not solely an individual process, but rather emerges through social interactions. One's self-perception is shaped by the responses and feedback received from others. This sentence becomes the foundation of the self-image concept that explains self-image as how individuals perceive themselves which is built upon internal processes and social interactions. Sirgy (1982) broke down self-image into four building components:

1. Actual self-image is the way individuals see themselves.
2. Ideal self-image is how individuals would like to see themselves.
3. Social self-image is how individuals feel others see them.
4. Ideal social self-image is how individuals would like others to see them. Expand on each and justify the ones which are chosen for this research

And then, when self-image is connected and resonates with something, it will create a relationship between the two, hence construct the concept of self-congruity. Based on the four types of self-image, four types of self-congruity are formed: actual self-congruity, ideal self-congruity, actual social self-congruity, and ideal social self-congruity. Numerous scholars in consumer behavior have argued that individuals participate in consumption practices as a means of shaping their self-concept and forming their personal identity (Fournier et al., 2015). In the perspective of consumer behaviour, self-congruity can be explained as the extent to which a brand's image aligns with a consumer's self-perception (Li et al., 2022). Schiffman et al. (2019) stated that consumers' self-perceptions are closely linked to their purchasing behaviour, as individuals tend to choose products and services that align with their self-image or serve to enhance it. Consumers are more likely to choose brands that closely align with their self-image (Heath & Scott, 1998). These self-congruity concept may apply differently depending on the context. Depending on the buying situations, consumers may be guided by different self-images. Schiffman et al. (2019) explained this with an example of when purchasing everyday household items, consumers tend to rely on their actual self-image; while for products that enhance social status or visibility, they are more influenced by their social self-image; and when pursuing significant personal goals or desires, such as improving self-esteem and appearance, individuals are often influenced by their ideal self-image or the social image they aspire to. From this statement, Author concludes that, actual self-image will come into effect when the things that they buy will not impose a risk of social judgement, things that are less visible to other people and only for personal enjoyment. On the other side, buying things that are more visible and will create an impression on other will be guided by social self-image. And then, ideal self and social self-image will come into effect for things that are more complex, such as goals, aspiration, and desire, involving more consideration which may result in both the ideal self and ideal social self-image to come into effect.

Clothing falls under the complex thing spectrum, as previously mentioned that clothing has a symbolic value and has a significant role in presenting individuals' social identity. Adam and Galinsky (2012) stated that clothes have power not only over other people, but

also ourselves, the wearer. These statements indicate the evolved function of clothing from as a mean of protection to something much more powerful than that. Basing off of embodied cognition theory, Adam and Galinsky (2012) proposed a concept of enclothed cognition. Embodied cognition suggests that our bodily experiences and interactions play a role in shaping our thoughts and perceptions (Foglia & Wilson, 2013). Adam and Galinsky (2012) provided examples of embodied cognition, such as walking at a slow pace can trigger stereotypes linked to older adults, nodding while receiving a persuasive message can make individuals more receptive to it, and carrying a heavy clipboard can lead to higher evaluations of importance. Similarly, enclothed cognition proposed that the symbolic meaning and the experience of wearing clothes may influence the wearer's feelings, thoughts, and behaviours (Horton et al., 2025). So, the power of clothing is not just affecting other people who sees it, but also the wearer. The attributes commonly associated with specific types of clothing appear to be psychologically adopted by individuals upon wearing them (Kevyan, 2024). Attire that aligns with an individual's goals and enhances self-confidence can facilitate a cognitive shift. This phenomenon extends beyond mere aesthetics, as it involves the internalisation and outward expression of desired personal attributes (Butler, 2024).

Self-congruity becomes important in the fashion perspective since clothing is also one of the aspects that will be the first thing to look at, hence making an impression on the individual who wears it. Evaluating the importance of self-congruity in fashion perspective, Casidy et al. (2015) introduced an extension of the self-congruity concept from a fashion perspective, referred to as fashion self-congruity. In her study, Casidy et al. (2015) described fashion self-congruity as Individuals' view of their fashion preferences to reflect their self-image. Fashion items are commonly utilised as a means of expressing one's preferences, personal values, and, most significantly, identity (Lee, 2009, as cited in Anand & Kaur, 2018). Therefore, self-congruity in fashion perspective that will be examined in this study are ideal fashion self-congruity and ideal social fashion self-congruity, which focusing on the role of clothing as a mean of shaping the wearer's ideals in social environment. According to Kaur and Anand (2021), previous fashion research

has also used self-image congruity theory to demonstrate that ideal fashion self-congruity influences consumers' fashion choices more strongly than actual fashion self-congruity.

2.4 Social Self-Esteem

William James (1890) as cited in Jordan et al. (2020) was among the first to bring self-esteem into psychological study, defining it as a sense of self-worth derived from regularly fulfilling expectations in activities that an individual personally values. And then Maslow (1943) proposed a theory called "Human Motivation" which explains five hierarchical needs that drive human behaviour and one of them is esteem needs. In his theory, Maslow (1943) explained self-esteem as a need or desire which he then divided into two subsidiary sets. The first set of desires includes the pursuit of strength, accomplishment, competence, self-assurance in dealing with the world, as well as autonomy and freedom. The second encompasses the longing for prestige as well as the need for recognition, attention, significance, or appreciation. In response to Maslow's theory, Leary (2005) proposed the sociometer theory to argue about the definition of self-esteem. In the previous year, Leary (2001) introduced the term of relational value, which is defined as how much an individual perceives their relationship with someone else as meaningful or significant. Leary (2005) then described relational value as the root of self-esteem in the sociometer theory. He argued that self-esteem does not have inherent value and sees it in a more social perspective. Leary (2005) described self-esteem as a monitor to measure the degree of relational value that an individual has with others. The concept of self-esteem defined by Leary closely related to the concept of social self-esteem. Social self-esteem refers to an individual's self-perception and confidence in various social contexts (Lawson et al., 1979). According to Brennan and Pettit (2004) in Salice (2020), social self-esteem is evaluative, comparative, and directive. It entails the evaluative judgment of an individual based on the attribution of positive or negative values. Social esteem is a psychological concept that reflects an individual's global assessment of their own worth (Hewit, 2009, as cited in Kumar, 2021). By integrating the two theories, it can be inferred that the level of social self-esteem reflects the value an individual places on their relationships with others. It refers to the degree of respect and recognition an individual

perceives from others, which is influenced by their perceived value or social worth. According to Harris and Orth (2020), Self-esteem rises and falls depending on the degree of acceptance or approval received from others. Social self-esteem refers to how people perceive themselves in the context of social interactions and how those interactions shape their sense of social worth. Thus, it is particularly influenced by social encounters (Mafra et al., 2022).

2.5 Brand Preference

According to Cambridge Dictionary (n.d), preference has a meaning of a tendency to favour one person or thing over another. If we see it in a brand perspective, it would be a tendency to favour one brand over another. YEC (2021) explained that brand preference happens when consumers have gotten familiar with the competitors, maybe even tried a few products from different brands, and made a choice that they like this brand the best. Brand preference reflects a consumer's bias in favour of a particular brand over competing alternatives, even when competing products or services offer similar pricing and features (Gomez-Rico et al., 2022). A study done by Bass and Talarzyk (1972) comparing different models to predict consumers' brand preference found strong evidence that brand preference is linked to attitudinal assessments grounded in beliefs about and the perceived values of specific product attributes. According to Ebrahim et al. (2016), brand preference is conceptualised as a behavioural inclination that represents the consumer's evaluative attitude toward a particular brand.

2.6 Consumer-Brand Relationship

Fournier (1998) proposed a consumer-brand relationship theory which examine the relationship holistically. The theory strongly advocates for considering the broader context of individuals' life experiences as a foundation for anticipating the range of brand relationships they are likely to form. The foundation of consumer–brand relationships lies more in perceived goal compatibility than in the congruence between discrete product

attributes and personality traits. Brands are integrated into broader systems constructed by consumers to support daily functioning and to infuse their lives with personal meaning. In essence, consumers are not merely selecting brands, they are selecting lifestyles and identities. This relationship may differ depending on the form of relationship, it can be weak or strong, and positive or negative. These distinctions are significant because individuals' thoughts, emotions, and behaviours during interactions are deeply influenced by the nature of the relationship between them (Alvarez, 2023).

The theoretical framework reveals various dimensions that contribute to shaping the consumer–brand relationship and one of them is self-connection. This dimension of relationship quality captures the extent to which a brand addresses key identity-related concerns, goals, or themes, thereby serving as an expression of the self (Fournier, 2015). As it has been discussed in the previous section, author highlighted the symbolic value of clothing which can influence the behaviour and feelings of the wearer and people around them. These experience that consumer acquire after wearing and interact with certain brands with a certain brand image will eventually form a congruence between the brand and consumers' self which may influence their preference.

2.7 Conceptual Framework

The conceptual framework presented in Figure 1 outlines the variables brand images, fashion self-congruity, social self-esteem, and brand preference, which have been previously addressed. Brand images will act as a group, so all the variables will be measured for all brand images. It also depicts the proposed relationships among these variables, which will be elaborated on in the subsequent sections. This framework will be applied four times to examine how the relationship's outcome may differ across the four distinct brand images.

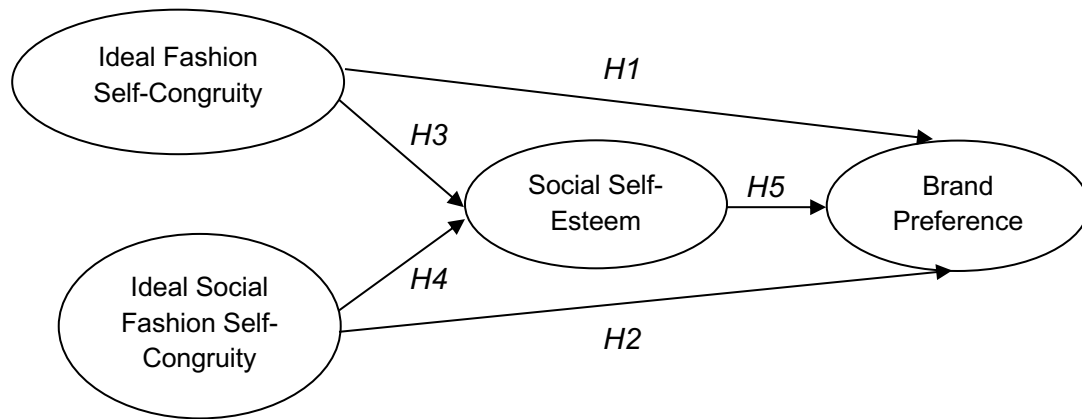


Figure 5. Conceptual Framework

2.7.1 Fashion Self-Congruity and Brand Preference on Four Distinct Brand Images

Brand image is how consumers perceive a brand inside their mind (Wijaya, 2013) and self-image is how individuals perceive themselves (Sirgy, 1982), when these two variables resonate, it will create a mental position in individuals' minds, creating a self-congruence. Previous studies found that the higher the connection of individuals with the brand, the more likely they are to prefer that brand over the other. Schiffman et al. (2019) stated that consumers' self-perceptions are closely linked to their purchasing behaviour, as individuals tend to choose products and services that align with their self-image or serve to enhance it. Consumers are more likely to choose brands that closely align with their self-image (Heath & Scott, 1998). The value resonance between the brand and individuals plays a really big role in building individuals' brand preference. Bass and Talarzyk (1972) stated that brand preference is grounded in individuals' beliefs of the brand's perceived values. Previous studies have found that there is a positive relationship between self-congruity and purchase intention (Das, 2015; Hashim et al., 2023; Kaur & Anand, 2023). This concept will still be valid in a fashion perspective as it has been proven in Rhee and Johnson's (2012) study. Clothing has a symbolic value which allows individuals to communicate through it. Through clothing, individuals can control how they want to be perceived by others (Giles, 2016, as cited in Gruber, 2023). When individuals choose what to wear, they may adjust their clothing with their self-image. Clothing will

have an important role since individuals form impressions of others by interpreting cues from their clothing (Buckley & Roach, 1974; Workman, 1988, as cited in Feinburg et al., 1992). Since the impressions individuals leave on others influence how they are perceived, judged, and treated, and also affect their own self-perception, people often act in ways intended to shape how others view them (Leary & Kowalski, 1990). Leary and Kowalski (1990) also stated that Individuals often present themselves in ways that highlight their ideal selves while distancing from aspects they wish to avoid or reject. For this reason, in this study, author will focus on the ideal fashion self-congruity and ideal social fashion self-congruity.

H1: Ideal fashion self-congruity has a positive influence on brand preference

H1a: Ideal fashion self-congruity has a positive influence on brand preference for athleisure style.

H1b: Ideal fashion self-congruity has a positive influence on brand preference for streetwear style.

H1c: Ideal fashion self-congruity has a positive influence on brand preference for vintage academia style.

H1d: Ideal fashion self-congruity has a positive influence on brand preference for minimalist style.

H2: Ideal social fashion self-congruity has a positive influence on brand preference

H2a: Ideal social fashion self-congruity has a positive influence on brand preference for athleisure style.

H2b: Ideal social fashion self-congruity has a positive influence on brand preference for streetwear style.

H2c: Ideal social fashion self-congruity has a positive influence on brand preference for vintage academia style.

H2d: Ideal social fashion self-congruity has a positive influence on brand preference for minimalist style.

2.7.2 Fashion Self-Congruity and Self-Esteem on Four Distinct Brand Images

Coming back to Leary and Kowalski's (1990) statement of Individuals often present themselves in ways that highlight their ideal selves to manage how others perceive them. This behaviour is deeply connected with social self-esteem. Clothing serves as an important social symbol in the expression of identity, as it is worn in everyday life, regularly visible in public settings, and represents a symbol that individuals can readily alter or control (Feinberg et al., 1992). Different brand images will present a different social symbol, thus creating a different impression on the wearer. Social self-esteem refers to an individual's self-perception and confidence in various social contexts (Lawson et al., 1979). If a brand succeeds in presenting the self-image that an individual wants to show, that individual may become more confident, thus showing a higher social self-esteem. Consumers primarily seek alignment between brand personality and their self-image in order to satisfy their self-esteem needs (Lee et al., 2020). The study done by Jain (2022) reveals that clothing, as part of an individual's material self, shapes both identity and sense of belonging. What a person wears can mirror or communicate their identity, personality, traits, self-esteem, beliefs, values, or emotions.

H3: Ideal fashion self-congruity has a positive influence on social self-esteem

H3a: Ideal fashion self-congruity has a positive influence on social self-esteem for athleisure style.

H3b: Ideal fashion self-congruity has a positive influence on social self-esteem for streetwear style.

H3c: Ideal fashion self-congruity has a positive influence on social self-esteem for vintage academia style.

H3d: Ideal fashion self-congruity has a positive influence on social self-esteem for minimalist style.

H4: Ideal social fashion self-congruity has a positive influence on social self-esteem

H4a: Ideal social fashion self-congruity has a positive influence on social self-esteem for athleisure style.

H4b: Ideal social fashion self-congruity has a positive influence on social self-esteem for streetwear style.

H4c: Ideal social fashion self-congruity has a positive influence on social self-esteem for vintage academia style.

H4d: Ideal social fashion self-congruity has a positive influence on social self-esteem for minimalist style.

2.7.3 Social Self-Esteem and Brand Preference on Four Distinct Brand Images

Social esteem is a psychological concept that reflects an individual's global assessment of their own worth (Hewit, 2009, as cited in Kumar, 2021). Clothing as previously mentioned, does not just serve as functional but as a symbol or identity. Through clothing, people can control how they want to be perceived by others. People may strategically use clothing to influence others' perceptions or engage in social mobility by dressing like the group they aspire to be part of (Giles, 2016, as cited in Gruber, 2023). One of the purpose of influencing others' perception is to increase their worth in the eye of other people. When people gain respect from other people, it will increase their social self-esteem. According to Small (2008), selecting certain clothing styles can help individuals align themselves with a desired social group, express their self-image, and enhance their self-esteem and confidence. Additionally, consumers often form impressions of others based on their style of dress.

H5: Social self-esteem has a positive influence on brand preference

H5a: Social self-esteem has a positive influence on brand preference for athleisure style.

H5b: Social self-esteem has a positive influence on brand preference for streetwear style.

H5c: Social self-esteem has a positive influence on brand preference for vintage academia style.

H5d: Social self-esteem has a positive influence on brand preference for minimalist style.

2.7.4 Mediating Role of Social Self-Esteem

Social self-esteem refers to an individual's self-perception and confidence in various social contexts (Lawson et al., 1979). As the previous section mentioned that consumers often seek for a brand that aligns with their self-image to fulfil their self-esteem. When the brand succeeds in doing it, the brand will create a mental position in the consumers' minds, becoming the preferred brand. According to YEC (2021), brand preference happens when consumers have become familiar with a brand and its competitors and decide to choose one over another. Previous studies have proved that self-congruity has a significant effect on brand preference and purchase intention (Das, 2015; Hashim et al., 2023; Kaur & Anand, 2023). Author will further investigate the relationship between the two by adding the social self-esteem variables, seeing that there may be a strong connection between the variables. According to Khoirunnisa and Sulistiobudi (2024), they suggested that people often choose products and services that align with their self-image, they do so by categorizing themselves and others into social groups that help define their place within a social context.

M1: Social self-esteem mediates the relationship between ideal fashion self-congruity and brand preference

M1a: Social self-esteem mediates the relationship between ideal fashion self-congruity and brand preference for athleisure style.

M1b: Social self-esteem mediates the relationship between ideal fashion self-congruity and brand preference for streetwear style.

M1c: Social self-esteem mediates the relationship between ideal fashion self-congruity and brand preference for vintage academia style.

M1d: Social self-esteem mediates the relationship between ideal fashion self-congruity and brand preference for minimalist style.

M2: Social self-esteem mediates the relationship between ideal social fashion self-congruity and brand preference

M2a: Social self-esteem mediates the relationship between ideal social fashion self-congruity and brand preference for athleisure style.

M2b: Social self-esteem mediates the relationship between ideal social fashion self-congruity and brand preference for streetwear style.

M2c: Social self-esteem mediates the relationship between ideal social fashion self-congruity and brand preference for vintage academia style.

M2d: Social self-esteem mediates the relationship between ideal social fashion self-congruity and brand preference for minimalist style.

2.8 Summary

This chapter reviewed the literature relevant to fashion self-congruity, social self-esteem, and brand preference. Each variable was examined individually, and their interrelationships were discussed through prior research, which revealed several important gaps. Particular emphasis was given to the role of brand image in fashion preference, showing how different images shape identity expression, social belonging, and consumer preference. The literature also highlighted the potential mediating role of social self-esteem, which links self-congruity to brand preference by explaining how social evaluations influence consumer choices. Based on these insights, the study's conceptual framework was developed, and hypotheses (H1–H5) were formulated, providing both the theoretical foundation and contextual relevance of the research.

Chapter 3: Methodology

3.1 Introduction

In this chapter, the research methodology adopted for the study is outlined in detail. The discussion begins with the approach to theory development, followed by an explanation of the research method and research strategy. The sampling approach and time horizon are then described, along with the procedures for data collection and the research instrument employed. The chapter also presents the techniques used for data analysis. Finally, ethical considerations are addressed before the chapter concludes with a summary.

3.2 Approach to Theory Development

This study is conducted based on theories which widely known and have existed for a long time. The nature of the research problem of this study is to test the relationship between the variables mentioned previously based on the existing theories. Therefore, this study is taking a deductive approach. Corresponding with the study objectives, deductive approach helps minimize bias, account for alternative explanations, and ensures that findings can be generalized and replicated (Creswell, 2014). The theories of self-congruity, self-esteem, and brand preference have been widely examined in prior research. This study extends their application to a new context, aligning them with current trends and contemporary conditions. This study is positioned as theory testing, as it applies established theories of self-congruity, self-esteem, and brand preference to the context of fashion consumption among Indonesian youth. By doing so, it evaluates the robustness of these theories in explaining consumer behaviour within contemporary cultural and social settings. By adopting a clear theoretical stance to be examined through data collection, this research takes a theory-driven focus and follows a deductive approach (Saunders et al., 2023).

3.3 Research Method

This study is conducted with a mono-method quantitative approach. A quantitative research is a method used to evaluate objective theories by analysing the connections between variables (Creswell, 2014). Quantitative research draws statistically meaningful conclusions about a population through the analysis of a representative sample (Lowhorn, 2007). This method is chosen because it enables the researcher to empirically test the proposed theoretical framework and examine the relationships between constructs with statistical rigor. However, since non-probability sampling was employed, the findings may not be fully generalisable to the wider population, but they still provide valuable insights into the studied context.

3.4 Research Strategy

Survey strategy is employed to collect data for this study. A survey strategy offers a numerical representation of trends, attitudes, or opinions within a population by analysing data collected from a sample. Based on the sample findings, researchers make generalisations or draw conclusions about the larger population (Creswell, 2014). This research strategy corresponds with the method and aim of the study, which is to examine the relationships among variables within a considerably large sample of young adult population and investigate the relationship between fashion self-congruity and brand preference with a mediation of social self-esteem. Survey strategy using questionnaires is also widely used because they allow for the economical collection of standardized data from a large number of respondents, facilitate easy comparisons, are generally regarded as authoritative, and are relatively simple to administer as well as to understand (Saunders et al., 2023). Given the limitations of time and resources, the survey strategy is deemed the most appropriate approach, as it offers efficiency while helping to minimise potential errors.

3.5 Sampling

Participants in this study are collected using non-probability purposive sampling based on the criteria required for this study and convenience sampling by spreading the online survey through author's social media. Purposive sampling refers to research population samples that are intentionally selected to represent a particular trait, such as age, geographic location, or species, it is utilized across various fields of research, including medicine, science, public opinion polling, and marketing (Bullard, 2024). As mentioned previously, this study is focusing on young adults, which are people in the range of 18 to 26 years old. The period of young adulthood is generally defined as between 18 and 26 years old (Bonnie et al., 2014). Additionally, convenience sampling is chosen by considering the time limit for this study as this is a master's level thesis with resource and time limitations. Convenience sampling is a technique where samples are gathered from sources that are easily accessible, such as nearby locations or through online platforms (Edgar & Manz, 2017). The sample size successfully obtained for this study consisted of 135 participants. Participants are recruited through a survey link shared on the author's personal social media accounts, including Instagram, TikTok, and Twitter.

3.6 Time Horizon

This study is conducted cross-sectionally. Due to the time constraints of the deadline to finish the study and considering the extraneous variables during the data collection and the thesis writing process, cross sectional design will be the the appropriate choice for this study. As it is also stated by Wang and Cheng (2020) of the strengths of cross sectional study as below:

1. It can be carried out relatively quickly and at a low cost.
2. It generally involves minimal ethical concerns.
3. All data are gathered at a single point in time.
4. It allows the examination of multiple outcomes and exposures simultaneously.
5. It is useful for generating initial hypotheses.

6. Its results can serve as a foundation for more detailed future research.

The strengths of cross-sectional design align closely with the aims of this study. The design is efficient, minimises ethical considerations, and enables simultaneous examination of multiple outcomes. Since this research investigates the relationships between fashion self-congruity and brand preference across different contexts, and given that the topic remains relatively underexplored, the cross-sectional design also provides a valuable foundation for future studies. Additionally, cross-sectional design is also corresponding well with survey strategy (Saunders et al., 2023).

3.7 Data Collection

Data collection in this study involves both primary and secondary sources. Secondary data were gathered to develop a deeper understanding of the variables under investigation and their interrelationships. This was achieved through a comprehensive literature review, which established the theoretical foundation of the study and informed the development of the proposed conceptual framework. According to Saunders et al. (2023), secondary data collection can uncover unforeseen insights and is particularly useful for comparing findings across multiple studies, thereby enabling a deeper understanding of a given topic. It also means it enables the identification of research gaps, which in turn supports the formulation of research objectives and the overall development of the study.

For the primary source, data for this study are collected from 135 participants through an online survey consisting of self-completed questionnaires. The questionnaires consist of multiple scales designed to measure the variables previously mentioned. Participants completed the series of questionnaires four times, each corresponding to one of the brand images examined in this study. According to Dillman et al. (2014) in Saunders et al. (2023), respondents to self-completed questionnaires are relatively unlikely to answer to please you or because they believe certain responses are more socially desirable. To

further support this statement, The questionnaires are also completely anonymised. The online survey is distributed via Google Forms and shared through social media platforms.

3.8 Research Instrument

To measure the three variables in this study, established scales from previous research were adopted and adapted to fit the context of this study. Fashion self-congruity is measured using items adapted from Anand & Kaur (2018) covering both ideal fashion self-congruity and ideal social fashion self-congruity dimensions. Fashion self-congruity is measured on a five-point Likert scale ranging from 1 (“strongly disagree”) to 5 (“strongly agree”). Brand preference is measured using items adapted from Li et al. (2021), reflecting the extent to which consumers hold favourable, positive, or excellent perceptions toward a brand. Brand preference is measured on a seven-point Likert scale spanning from 1 (“very poor/unfavourable/bad”) to 7 (“very excellent/favourable/good”). Social self-esteem is assessed with items adapted from Repišti & Kerla (2016), which capture individuals’ evaluations of their social value during interactions with others. Social self-esteem is measured on a six-point Likert scale ranging from 1 (“totally disagree”) to 6 (“totally agree”). The scales then go through a two-step translation done by two different English literature graduates. The scales have been translated into Indonesian and then translated back again into English for validity check. After getting the translation, the scales were checked and approved by expert, receiving content validity. A pilot test was carried out to ten people prior to the official distribution of the questionnaire to refine the items and confirm that the data collected would be appropriate and reliable. To ensure the questionnaire is completed by the intended participants, screening questions are included at the beginning, such as “Are you between 18 and 26 years old?” and “Have you been living in Indonesia for the past five years?”

Table 2. Research Instruments

Variables	Dimension	Scale	Reference
Fashion	Ideal	•This type of clothes helps me	Anand, S., & Kaur, H. (2018).
Self-	Fashion	become the person I want to be.	
Congruity	Self	•This type of clothes helps me	
		achieve the identity I want to	
		have.	
		•This type of clothes helps me	
		narrow the gap between what I	
		am and what I try to be.	
	Ideal Social	•This type of clothes creates an	
	Fashion	impression I want people to have	
	Self	of me.	
		•This type of clothes or style is	
		consistent with the image I want	
		to create in people's mind.	
•Brand Preference		•My perceptions toward the	Li, Y., Zhang, C., Shelby, L., & Huan, T.- C. (2021).
		brands that provides this type of	
		clothes are very poor/excellent	
		•My perceptions toward the	
		brands that provides this type of	
		clothes are very	
		unfavourable/favourable	
		•My perceptions toward the	
		brands that provide this type of	
		clothes are very bad/good	

Variables	Scale	Reference
Social Self-Esteem	• I feel self-confident in social situations when I wear this type of clothes	Repišti, S., & Kerla, M. (2016).
	• I feel easy to be loved when I wear this type of clothes	
	• I make friends easier when I wear this type of clothes	
	This type of clothes makes me popular among my peers.	
	• I think that people feel good/better in my presence when I wear this type of clothes	
	• I can get along with people better when wearing this type of clothes	
	• People become more attentive and interested in me if I wear this type of clothes.	
	• People are able to have more fun around me when I wear this type of clothes.	

3.9 Data Analysis

Collected data are analysed with multiple linear regression to examine the role of independent variables in explaining the dependent variable, that is, to examine the influence of ideal fashion self-congruity, ideal fashion social self-congruity on the variable of brand preference. The mediating role of social self-esteem will be analysed with path analysis using extension of Hayes' PROCESS macro model 4. The data collected from the survey were analysed using SPSS 25 to test the proposed hypotheses. The data analysis included descriptive and regression analysis for hypothesis testing.

3.10 Ethical Consideration

This study is expected to pose minimal risk to participants, as it does not require them to engage in any coercive or forced actions. Additionally, the data collection procedure is simple and only involves filling in online questionnaires in accordance with given instructions. The research information sheet and the informed consent form are provided when participants access the online questionnaire. Participants are required to read the research explanation and complete the consent form before proceeding with the online questionnaire. The researcher has taken several measures to ensure the security of personal data by anonymising all collected information, so that no individual can be identified when the data is reported or published. Any electronic data will be permanently deleted without passing through the recycle bin or trash folder upon the completion of the study. All information provided will be kept confidential by the author.

3.11 Summary

This chapter outlined the methodology adopted to address the research objectives. A deductive approach was employed to test established theories of self-congruity, social self-esteem, and brand preference within the fashion context. The study applied a quantitative mono-method design with a survey strategy, using a cross-sectional time horizon to collect data efficiently. A convenience sampling technique was applied,

resulting in 135 valid responses, with participants recruited through the researcher's social media platforms. Data were collected using a self-administered questionnaire, which incorporated established and adapted measurement scales. Prior to full distribution, a pilot test was conducted to refine the instrument. Data analysis was carried out in SPSS, including descriptive statistics, reliability testing, factor analysis, and multiple regression for hypothesis testing, with Hayes' PROCESS macro model 4 applied to assess mediation effects. Finally, the chapter addressed ethical considerations, such as participant anonymity, informed consent, and voluntary participation.

Chapter 4: Results and Findings

4.1 Introduction

This chapter presents the analysis of the survey data using SPSS. It begins with descriptive statistics outlining the characteristics of the sample, followed by the reliability and factor analyses of the research instruments used in this study. The hypotheses (H1–H5) are then tested using linear regression to examine the direct relationships between variables. Mediation effects are subsequently assessed using Hayes' PROCESS model 4 analysis. Finally, the chapter concludes with a summary table presenting the outcomes of all tested hypotheses.

4.2 Descriptive Analysis

This section provides a brief overview of the study's participants by analyzing the demographic data collected through the survey. Demographic data from the total of 135 participants shows that the majority are female (N = 120, 89%), followed by male participants (N = 15, 11%). The age range of participants was between 18 and 26 years old, with the most common age being 22 years old (N = 43, 32%), followed by 24 years old (N = 33, 24%). Lastly, considering nationality, all participants are all Indonesian (N = 135, 100%).

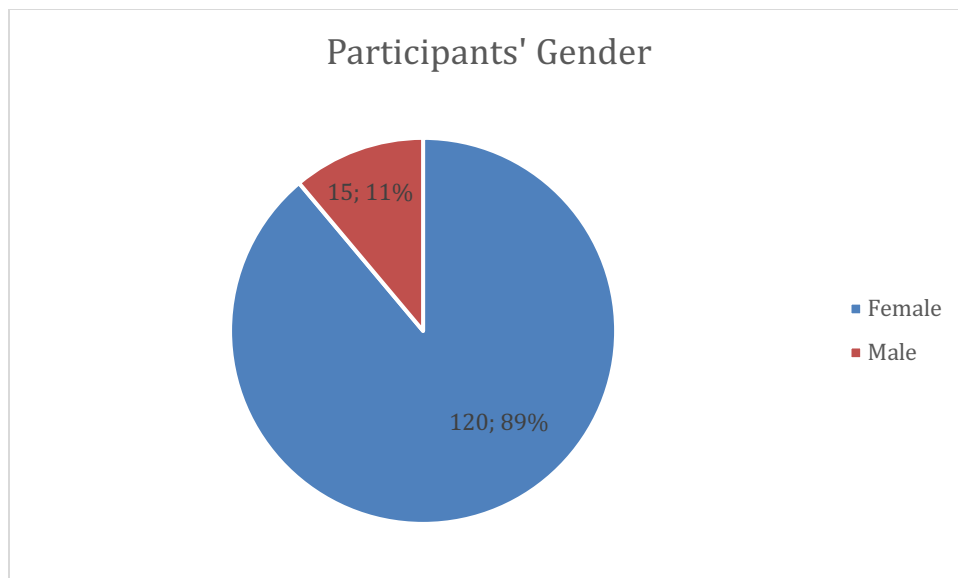


Figure 6. Participants' gender

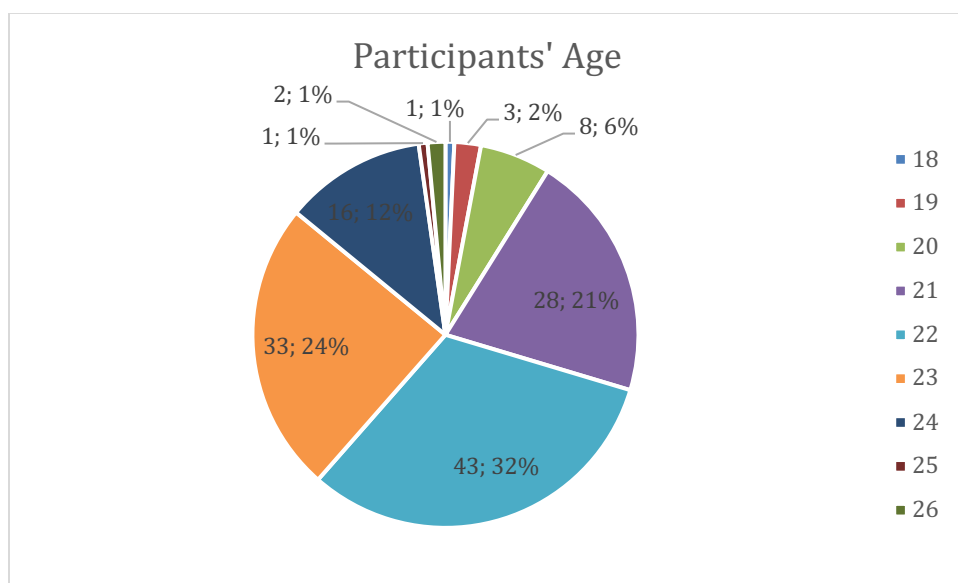


Figure 7. Participants' age

4.3 Reliability Analysis

Table 3. Reliability analysis

Reliability Statistics				
Scale	Cronbach's Alpha	Cronbach's Based Standardized Items	Alpha on	N of Items
Ideal Fashion Self-Congruity	.906	.907		3
Ideal Social Fashion Self- Congruity	.871	.871		2
Brand Preference	.898	.899		3
Social Self- Esteem	.930	.931		6

Reliability analysis is conducted to evaluate the internal consistency of the measurement scales. The results showed that Cronbach's Alpha for ideal fashion self-congruity is 0.9, for ideal social self-congruity 0.87, for brand preference 0.89, and for social self-esteem 0.93. All values exceeded the recommended threshold of 0.70, indicating good internal consistency and reliability of the scales. This suggests that the items within each construct measure the same underlying concept consistently.

4.4 Factor Analysis

Table 4. Factor analysis

Scales		Rotated Component Matrix			
		Component			
		Item	1	2	3
Fashion Self-Congruity	Ideal	I1	.244	.848	.245
	Fashion	I2	.216	.861	.178
	Self	I3	.389	.703	.294
	Ideal Social	IS1	.379	.779	.269
	Fashion Self	IS2	.410	.739	.163
Social Self-Esteem		SE1	.249	.716	.375
		SE2	.588	.495	.389
		SE3	.765	.254	.223
		SE4	.796	.258	.136
		SE5	.733	.313	.376
		SE6	.781	.263	.353
		SE7	.815	.289	.170
		SE8	.750	.313	.248
Brand Preference		P1	.277	.317	.775
		P2	.269	.274	.857
		P3	.298	.255	.808

Using principal component analysis with varimax rotation, three distinct factors emerged, aligning with the theoretical framework of the study. Items designed to measure fashion self-congruity (ideal and ideal social) and brand preference loaded on separate factors and most of the items of social self-esteem on another factor. Almost all factor loadings exceeded the recommended threshold of 0.70 (Hair et al., 2019), indicating strong associations between items and their respective constructs. However, two exceptions are identified: item SE1 cross-loaded onto the self-congruity factor, and item SE2 shows a

lower loading of 0.58. Due to these issues, both items are removed from further analysis to improve the clarity and reliability of the measurement model.

4.5 Hypothesis Testing

The conceptual framework of this study tests the relationships between fashion self-congruity, social self-esteem, and brand preference. Specifically, it examines the direct effect of fashion self-congruity on brand preference and fashion self-congruity on social self-esteem, as well as the mediating role of social self-esteem in this relationship. By doing so, the model evaluates the direct pathway, in which congruence between fashion self-images and brand influences consumer preference, fashion self-images on social self-esteem, social self-esteem on brand preference, and the indirect pathway, where social self-esteem strengthens or explains this effect. Together, these relationships provide a comprehensive view of how self-perception and social evaluation shape brand preference in the fashion context.

4.5.1 Fashion Self-Congruity and Brand Preference

Ideal fashion self-congruity and ideal social fashion self-congruity are tested simultaneously in relation to brand preference using multiple regression analysis.

Athleisure

H1a: Ideal fashion self-congruity has a positive influence on brand preference for athleisure style.

H2a: Ideal social fashion self-congruity has a positive influence on brand preference for athleisure style.

Table 5. Athleisure-Fashion self-congruity*Brand preference R

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.480a	.231	.219	2.88211

a Predictors: (Constant), Ideal fashion self, Ideal social fashion self

Table 6. Athleisure-Fashion self-congruity*Brand preference regression

Coefficients						
Model		Unstandardized		Standardized	t	Sig.
		Coefficients		Coefficients		
		B	Std. Error	Beta		
1	(Constant)	10.004	.764		13.091	.000
	Ideal fashion self	.230	.143	.231	1.605	.111
	Ideal social fashion self	.347	.186	.269	1.870	.064

a Dependent Variable: Brand preference

The results of the multiple regression analysis show the relationship of ideal fashion self-congruity and ideal social fashion self-congruity towards brand preference. Ideal fashion self-congruity and ideal social fashion self-congruity together can only explain 23.1% of the variance in brand preference ($R^2 = .231$). Both the relationship of ideal fashion self-congruity ($\beta = .231$; $p = .111$) and ideal social fashion self-congruity ($\beta = .269$; $p = .064$) towards brand preference are not significant. Consequently, $H1a$ and $H2a$ are rejected.

Streetwear

H1b: Ideal fashion self-congruity has a positive influence on brand preference for streetwear style.

H2b: Ideal social fashion self-congruity has a positive influence on brand preference for streetwear style.

Table 7. Streetwear-Fashion self-congruity*Brand preference R

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.670a	.450	.441	3.18661

a Predictors: (Constant), Ideal fashion self, ideal social fashion self

Table 8. Streetwear-Fashion self-congruity*Brand preference regression

Coefficients						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	7.556	.711		10.624	.000
	Ideal fashion self	.279	.161	.251	1.739	.084
	Ideal social fashion self	.710	.235	.436	3.024	.003

a Dependent Variable: Brand preference

The results of the multiple regression analysis show the relationship of ideal fashion self-congruity and ideal social fashion self-congruity towards brand preference. Ideal fashion self-congruity and ideal social fashion self-congruity together can explain 45% of the variance in brand preference ($R^2 = .450$). The influence of ideal social fashion self-congruity ($\beta = .436$; $p = .003$) towards brand preference are significant, but not for ideal

fashion self-congruity ($\beta = .251$; $p = .084$). As a result, *H1b* is rejected and *H2b* is accepted.

Vintage Academia

H1c: Ideal fashion self-congruity has a positive influence on brand preference for vintage style.

H2c: Ideal social fashion self-congruity has a positive influence on brand preference for vintage academia style.

Table 9. Vintage academia-Fashion self-congruity*Brand preference R

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.665a	.443	.434	2.80676

a Predictors: (Constant), Ideal fashion self, Ideal social fashion self

Table 10. Vintage academia-Fashion self-congruity*Brand preference regression

Coefficients					
Model		Unstandardized Coefficients		Standardized Coefficients	Sig.
		B	Std. Error	Beta	
1	(Constant)	7.379	1.000		.000
	Ideal fashion self	.737	.163	.599	.000
	Ideal social fashion self	.143	.254	.075	.574

a Dependent Variable: Brand preference

The results of the multiple regression analysis show the relationship of ideal fashion self-congruity and ideal social fashion self-congruity towards brand preference. Ideal fashion

self-congruity and ideal social fashion self-congruity together can explain 44.5% of the variance in brand preference ($R^2 = .443$). The influence of ideal fashion self-congruity ($\beta = .599$; $p < .001$) towards brand preference is significant, but not for ideal social fashion self-congruity ($\beta = .075$; $p = .574$). As a result, $H1c$ is accepted and $H2c$ is rejected.

Minimalist

H1d: Ideal fashion self-congruity has a positive influence on brand preference for minimalist style.

H2d: Ideal social fashion self-congruity has a positive influence on brand preference for minimalist style.

Table 11. Minimalist-Fashion self-congruity*Brand preference R

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.627a	.393	.384	2.52755

a Predictors: (Constant), Ideal fashion self, Ideal social fashion self

Table 12. Minimalist-Fashion self-congruity*Brand preference regression

Coefficients						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	7.423	1.138		6.521	.000
	Ideal fashion self	.462	.156	.361	2.959	.004
	Ideal social fashion self	.533	.221	.294	2.408	.017

a Dependent Variable: Brand preference

The results of the multiple regression analysis show the relationship of ideal fashion self-congruity and ideal social fashion self-congruity towards brand preference without the mediating variable. Ideal fashion self-congruity and ideal social fashion self-congruity together can explain 39.3% of the variance in brand preference ($R^2 = .393$). Both ideal fashion self-congruity ($\beta = .361$; $p = .004$) and ideal social fashion self-congruity ($\beta = .294$; $p = .017$) are significant predictors of brand preference are. Therefore, *H1d* and *H2d* are accepted.

4.5.2 Fashion Self-Congruity and Social Self-Esteem

Ideal fashion self-congruity and ideal social fashion self-congruity are tested simultaneously in relation to social self-esteem using multiple regression analysis.

Athleisure

H3a: Ideal fashion self-congruity has a positive influence on social self-esteem for athleisure style.

H4a: Ideal social fashion self-congruity has a positive influence on self-esteem for athleisure style.

Table 13. Athleisure-Fashion self-congruity*Socia self-esteem R

Model Summary				
Model	R	R Square	Adjusted Square	Std. Error of the Estimate
1	.717a	.514	.506	4.77580

a Predictors: (Constant), Ideal fashion self, Ideal social fashion self

Table 14. Athleisure-Fashion self-congruity*Social self-esteem regression

Coefficients						
Model		Unstandardized		Standardized	t	Sig.
		Coefficients		Coefficients		
		B	Std. Error	Beta		
1	(Constant)	7.186	1.266		5.675	.000
	Ideal fashion self	.872	.238	.419	3.670	.000
	Ideal social fashion self	.878	.308	.326	2.852	.005

a Dependent Variable: Social self-esteem

The results of the multiple regression analysis show that ideal fashion self and ideal social fashion self together can explain 51.4% of the variance in social self-esteem ($R^2 = .514$). Ideal fashion self significantly predicts social self-esteem ($\beta = .419$; $p < .001$) as does ideal social fashion self, which also significantly predicts social self-esteem ($\beta = .326$; $p = .005$). Therefore, both *H3a* and *H4a* are accepted.

Streetwear

H3b: Ideal fashion self-congruity has a positive influence on social self-esteem for streetwear style.

H4b: Ideal social fashion self-congruity has a positive influence on self-esteem for streetwear style.

Table 15. Streetwear-Fashion self-congruity*Social self-esteem R

Model Summary					
Model	R	R Square	Adjusted Square	R	Std. Error of the Estimate
1	.872a	.761	.757		3.93436

a Predictors: (Constant), Ideal fashion self, Ideal social fashion self

Table 16. Streetwear-Fashion self-congruity*Social self-esteem regression

Coefficients						
Model		Unstandardized		Standardized	t	Sig.
		Coefficients		Coefficients		
		B	Std.	Beta		
			Error			
1	(Constant)	4.583	.878		5.220	.000
	Ideal fashion self	.944	.198	.453	4.763	.000
	Ideal social fashion self	1.348	.290	.443	4.650	.000

a Dependent Variable: Social self-esteem

The results of the multiple regression analysis show that ideal fashion self-congruity and ideal social fashion self-congruity together can explain 76.1% of the variance in social self-esteem ($R^2 = .761$). Ideal fashion self-congruity significantly predicts social self-esteem ($\beta = .453$; $p < .001$) as does ideal social fashion self-congruity, which also significantly predicts social self-esteem ($\beta = .443$; $p < .001$). As a result, both *H3b* and *H4b* are accepted.

Vintage Academia

H3c: Ideal fashion self-congruity has a positive influence on social self-esteem for vintage academia style.

H4c: Ideal social fashion self-congruity has a positive influence on self-esteem for vintage academia style.

Table 17. Vintage academia-Fashion self-congruity*Social self-esteem R

Model Summary					
Model	R	R Square	Adjusted Square	R	Std. Error of the Estimate
1	.747a	.558	.551		4.50742
a Predictors: (Constant), Ideal fashion self, Ideal social fashion self					

Table 18. Vintage academia-Fashion self-congruity*Social self-esteem regression

Coefficients					
Model		Unstandardized Coefficients		Standardized Coefficients	t
		B	Std. Error	Beta	
1	(Constant)	5.806	1.605		3.617
	Ideal fashion self	.890	.263	.402	3.391
	Ideal social fashion self	1.277	.409	.370	3.124

a Dependent Variable: Social self-esteem

The results of the multiple regression analysis show that ideal fashion self-congruity and ideal social fashion self-congruity together can explain 55.8% of the variance in social self-esteem ($R^2 = .558$). Ideal fashion self-congruity significantly predicts social self-esteem ($\beta = .402$; $p = .001$) as does ideal social fashion self-congruity, which also

significantly predicts social self-esteem ($\beta = .370$; $p = .002$). Therefore, *H3c* and *H4c* are accepted.

Minimalist

H3d: Ideal fashion self-congruity has a positive influence on social self-esteem for minimalist style.

H4d: Ideal social fashion self-congruity has a positive influence on self-esteem for minimalist style.

Table 19. Minimalist-Fashion self-congruity*Social self-esteem R

Model Summary					
Model	R	R Square	Adjusted Square	R	Std. Error of the Estimate
1	.709a	.502	.494		4.52784

a Predictors: (Constant), Ideal fashion self, Ideal social fashion self

Table 20. Minimalist-Fashion self-congruity*Social self-esteem regression

Coefficients					
Model		Unstandardized Coefficients		Standardized Coefficients	t
		B	Std. Error	Beta	
1	(Constant)	5.012	2.039		2.458
	Ideal fashion self	.482	.279	.191	1.725
	Ideal social fashion self	1.945	.396	.542	4.905

a Dependent Variable: Social self-esteem

The results of the multiple regression analysis show the relationship of ideal fashion self-congruity and ideal social fashion self-congruity towards social self-esteem. Ideal fashion self-congruity and ideal social fashion self-congruity together can explain 50.2% of the variance in brand preference ($R^2 = .502$). The influence of ideal social fashion self-congruity ($\beta = .542$; $p < .001$) towards social self-esteem is significant, but not for ideal fashion self-congruity ($\beta = .191$; $p = .087$). As a result, $H3b$ is rejected and $H4b$ is accepted.

4.5.3 Social Self-Esteem and Brand Preference

Social self-esteem is tested in relation to brand preference using simple regression analysis.

Athleisure

H5a: Social self-esteem has a positive influence on brand preference for athleisure style.

Table 21. Athleisure-Social self-esteem*Brand preference R

Model Summary				
Model	R	R Square	Adjusted Square	Std. Error of the Estimate
1	.499a	.249	.243	2.83757

a Predictors: (Constant), Social self-esteem

Table 22. Athleisure – Social Self-Esteem*Brand preference regression

Coefficients						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	9.350	.794		11.773	.000
	Social self-esteem	.239	.036	.499	6.634	.000

a Dependent Variable: Brand preference

The third analysis shows the relationship between social self-esteem and brand preference with an effect size of 24.9% ($R^2 = .249$). The analysis suggests that social self-esteem significantly predicts brand preference ($\beta = .499$; $p < .001$), therefore *H5a* is accepted.

Streetwear

H5b: Social self-esteem has a positive influence on brand preference for streetwear style.

Table 23. Streetwear-Social self-esteem*Brand preference R

Model Summary					
Model	R	R Square	Adjusted Square	R	Std. Error of the Estimate
1	.673a	.453	.449		3.16460

a Predictors: (Constant), Social self-esteem

Table 24. Streetwear-Social self-esteem*Brand preference regression

Coefficients						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	6.711	.774		8.674	.000
	Social self-esteem	.359	.034	.673	10.495	.000

a Dependent Variable: Brand preference

The third analysis shows the relationship between social self-esteem and brand preference with an effect size of 45.3% ($R^2 = .453$). The analysis suggests that social self-esteem significantly predicts brand preference ($\beta = .673$; $p < .001$), therefore *H5b* is accepted.

Vintage Academia

H5c: Social self-esteem has a positive influence on brand preference for vintage academia style.

Table 25. Vintage academia-Social self-esteem*Brand preference R

Model Summary					
Model	R	R Square	Adjusted Square	R	Std. Error of the Estimate
1	.654a	.427	.423		2.83519

a Predictors: (Constant), Social self-esteem

Table 26. Vintage academia-Social self-esteem*Brand preference regression

Coefficients						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	7.560	.971		7.786	.000
	Social self-esteem	.363	.036	.654	9.958	.000

a Dependent Variable: Brand preference

The third analysis shows the relationship between social self-esteem and brand preference with an effect size of 42.7% ($R^2 = .427$). The analysis suggests that social self-esteem significantly predicts brand preference ($\beta = .654$; $p < .001$), therefore $H5c$ is accepted.

Minimalist

H5d: Social self-esteem has a positive influence on brand preference for minimalist style.

Table 27. Minimalist-Social self-esteem*Brand preference R

Model Summary					
Model	R	R Square	Adjusted Square	R	Std. Error of the Estimate
1	.638a	.407	.402		2.48983

a Predictors: (Constant), Social self-esteem

Table 28. Minimalist-Social self-esteem*Brand preference regression

Coefficients						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	8.904	.948		9.393	.000
	Social self-esteem	.322	.034	.638	9.545	.000

a Dependent Variable: Brand preference

The third analysis shows the relationship between social self-esteem and brand preference with an effect size of 40.7% ($R^2 = .407$). The analysis suggests that social self-esteem significantly predicts brand preference ($\beta = .638$; $p < .001$), therefore *H5d* is accepted.

4.5.4 Mediating Effect of Social Self-Esteem

The mediating effect of social self-esteem on the relationship between fashion self-congruity (ideal self and ideal social self) and brand preference is tested with path analysis using Hayes' PROCESS model 4.

Athleisure

M1a: Social self-esteem mediates the relationship of ideal fashion self-congruity and brand preference on athleisure style

M1b: Social self-esteem mediates the relationship of ideal social fashion self-congruity and brand preference on athleisure style

Table 29. Athleisure-Mediation analysis

Relationship	Total Effect	Direct Effect	Indirect Effect	Confidence Interval		t	Conclusion
				Lower Bound	Upper Bound		
Ideal Fashion Self-Esteem*Brand Preference	.457 (.000)	.216 (.038)	.241	.102	.395	3.250	Partial Mediation
Ideal Social Self-Esteem*Brand Preference	.599 (.000)	.300 (.022)	.299	.115	.497	3.082	Partial Mediation

The results of Hayes' process model 4 show the direct and indirect effect of ideal fashion self-congruity and ideal social fashion self-congruity towards brand preference with social self-esteem as mediator. The value of zero (0) falls below the lower bound of confidence interval, which suggest that the mediation effect of social self-esteem on both ideal fashion self-congruity ($\beta = .241$; $t = 3.250$) and ideal social fashion self-congruity ($\beta = .299$; $t = 3.082$) on brand preference are statistically significant. It also can be seen that after social self-esteem presents in the relationship, the direct effect that once was not significant becomes significant indicates that the mediator has a complementary effect. This shows that social self-esteem not only explains part of the mechanism through which self-congruity shapes brand preference, but also clarifies the direct relationship by controlling for overlapping variance.

Streetwear

M1b: Social self-esteem mediates the relationship of ideal fashion self-congruity and brand preference on streetwear style

M2b: Social self-esteem mediates the relationship of ideal social fashion self-congruity and brand preference on streetwear style

Table 30. Streetwear-Mediation analysis

Relationship		Total Effect	Direct Effect	Indirect Effect	Confidence Interval		t	Conclusion
					Lower Bound	Upper Bound		
Ideal		.713	.278	.435	.195	.691	3.458	Partial
Self*Social		(.000)	(.038)					Mediation
Self- Esteem*Brand Preference								
Ideal	Social	1.075	.522	.552	.181	.931	2.846	Partial
Self*Social		(.000)	(.007)					Mediation
Self- Esteem*Brand Preference								

The results of Hayes' process model 4 show the direct and indirect effect of ideal fashion self-congruity and ideal social fashion self-congruity towards brand preference with social self-esteem as mediator. The value of zero (0) falls below the lower bound of confidence interval, which suggest that the mediation effect of social self-esteem on both ideal fashion self-congruity ($\beta = .435$; $t = 3.458$) and ideal social fashion self-congruity ($\beta = .552$; $t = 2.846$) on brand preference are statistically significant.

Vintage Academia

M1c: Social self-esteem mediates the relationship of ideal fashion self-congruity and brand preference on vintage academia style

M2c: Social self-esteem mediates the relationship of ideal social fashion self-congruity and brand preference on vintage academia style

Table 31. Vintage academia-Mediation analysis

Relationship		Total Effect	Direct Effect	Indirect Effect	Confidence		t	Conclusion
					Interval			
					Lower Bound	Upper Bound		
Ideal		.817	.494	.322	.128	.570	2.807	Partial
Self*Social		(.000)	(.000)					Mediation
Self- Esteem*Brand Preference								
Ideal	Social	1.143	.504	.639	.317	.956	3.935	Partial
Self*Social		(.000)	(.005)					Mediation
Self- Esteem*Brand Preference								

The results of Hayes' process model 4 show the direct and indirect effect of ideal fashion self-congruity and ideal social fashion self-congruity towards brand preference with social self-esteem as mediator. The value of zero (0) falls below the lower bound of confidence interval, which suggest that the mediation effect of social self-esteem on both ideal fashion self-congruity ($\beta = .322$; $t = 2.807$) and ideal social fashion self-congruity ($\beta = .639$; $t = 3.935$) on brand preference are statistically significant. The complementary effect can also be seen in the context of vintage academia, ideal social fashion self-congruity

was not a significant predictor of brand preference, but social self-esteem clarifies the relationship by controlling the overlapping variance.

Minimalist

M1d: Social self-esteem mediates the relationship of ideal fashion self-congruity and brand preference on minimalist style

M2d: Social self-esteem mediates the relationship of ideal social fashion self-congruity and brand preference on minimalist style

Table 32. Minimalist-Mediation analysis

Relationship		Total Effect	Direct Effect	Indirect Effect	Confidence Interval		t	Conclusion
					Lower Bound	Upper Bound		
Ideal		.774	.426	.347	.164	.543	3.633	Partial
Self*Social		(.000)	(.0001)					Mediation
Self-Esteem*Brand Preference								
Ideal	Social	1.077	.524	.552	.293	.843	3.993	Partial
Self*Social		(.000)	(.002)					Mediation
Self-Esteem*Brand Preference								

The results of Hayes' process model 4 show the direct and indirect effect of ideal fashion self-congruity and ideal social fashion self-congruity towards brand preference with social self-esteem as mediator. The value of zero (0) falls below the lower bound of confidence interval, which suggest that the mediation effect of social self-esteem on both ideal fashion self-congruity ($\beta = .347$; $t = 3.633$) and ideal social fashion self-congruity ($\beta =$

.552; $t = 3.993$) on brand preference are statistically significant. Even though ideal fashion self-congruity does not strongly elevate social self-esteem on its own, the small variations it produces in social self-esteem still translate into stronger brand preference, indicating a complementary effect of social self-esteem.

4.6 Hypotheses Outcomes

Table 33. Hypotheses outcomes

Hypotheses	Relationship	Supported/Not Supported
H1a	Ideal fashion self-congruity has a positive influence on brand preference for athleisure style.	Not Supported
H1b	Ideal fashion self-congruity has a positive influence on brand preference for streetwear style	Not Supported
H1c	Ideal fashion self-congruity has a positive influence on brand preference for vintage academia style.	Supported
H1d	Ideal fashion self-congruity has a positive influence on brand preference for minimalist style.	Supported
H2a	Ideal social fashion self-congruity has a positive influence on brand preference for athleisure style.	Not Supported
H2b	Ideal social fashion self-congruity has a positive influence on brand preference for streetwear style.	Supported
H2c	Ideal social fashion self-congruity has a positive influence on brand preference for vintage academia style.	Not Supported
H2d	Ideal social fashion self-congruity has a positive influence on brand preference for minimalist style	Supported
H3a	Ideal fashion self-congruity has a positive influence on social self-esteem for athleisure style.	Supported
H3b	Ideal fashion self-congruity has a positive influence on social self-esteem for streetwear style.	Not Supported

Hypotheses	Relationship	Supported/Not Supported
H3c	Ideal fashion self-congruity has a positive influence on social self-esteem for vintage academia style.	Supported
H3d	Ideal fashion self-congruity has a positive influence on social self-esteem for minimalist style.	Supported
H4a	Ideal social fashion self-congruity has a positive influence on social self-esteem for athleisure style.	Supported
H4b	Ideal social fashion self-congruity has a positive influence on social self-esteem for streetwear style.	Supported
H4c	Ideal social fashion self-congruity has a positive influence on social self-esteem for vintage academia style.	Supported
H4d	Ideal social fashion self-congruity has a positive influence on social self-esteem for minimalist style.	Supported
H5a	Social self-esteem has a positive influence on brand preference for athleisure style.	Supported
H5b	Social self-esteem has a positive influence on brand preference for streetwear style.	Supported
H5c	Social self-esteem has a positive influence on brand preference for vintage academia style	Supported
H5d	Social self-esteem has a positive influence on brand preference for minimalist style.	Supported
M1a	Social self-esteem mediates the relationship between ideal fashion self-congruity and brand preference for athleisure style.	Supported
M1b	Social self-esteem mediates the relationship between ideal fashion self-congruity and brand preference for streetwear style.	Supported

Hypotheses	Relationship	Supported/Not Supported
M1c	Social self-esteem mediates the relationship between ideal fashion self-congruity and brand preference for vintage academia style.	Supported
M1d	Social self-esteem mediates the relationship between ideal fashion self-congruity and brand preference for minimalist style.	Supported
M2a	Social self-esteem mediates the relationship between ideal social fashion self-congruity and brand preference for athleisure style.	Supported
M2b	Social self-esteem mediates the relationship between ideal social fashion self-congruity and brand preference for streetwear style.	Supported
M2c	Social self-esteem mediates the relationship between ideal social fashion self-congruity and brand preference for vintage academia style.	Supported
M2d	Social self-esteem mediates the relationship between ideal social fashion self-congruity and brand preference for minimalist style.	Supported

4.7 Summary

This chapter reported the findings of the data analysis conducted using SPSS. Descriptive statistics were presented to profile the sample, followed by reliability and factor analyses to confirm the validity of the measurement instruments. The hypotheses were tested through multiple regression, while mediation effects were assessed using Hayes' process model 4 analysis. A summary table of all hypothesis results concluded the chapter.

Chapter 5: Discussion and Conclusion

5.1 Introduction

This chapter begins with a discussion of the study's hypotheses and how the findings align with or diverge from the existing body of literature. It then outlines the theoretical and practical contributions derived from the results. The limitations of the research are subsequently acknowledged, and these limitations serve as the basis for recommendations for future studies. Finally, the thesis concludes with a summary of the research as a whole and highlights the meaningful contributions it makes.

5.2 Discussion

This study is conducted to investigate the relationship between fashion self-congruity and brand preference, examining how fashion self-congruity influences consumers' brand preference across different brand images. According to the findings, it is evident that fashion self-congruity may function differently depending on the respective brand image. In athleisure style, both ideal fashion self-congruity and ideal social fashion self-congruity do not have a significant direct influence towards brand preference. This may occur because athleisure style is fundamentally rooted in sportswear and when people choose their sportswear, it does not necessarily to be aligned with their self-image as the focus tends to be more on the comfort and functionality aspects. Consumers often consider functionality and performance essential when choosing sportswear, as these factors are necessary to meet the demands and limitations of athletic activities (Kopplin, 2023, as cited in Lee et al., 2025). Clothing that offers physical protection and a sense of comfort can have a significant impact on the performance of both professional and non-professional athletes during training or competition (Ziemele, 2018). According to 6Wresearch (2025), Indonesian modern consumers tend to prioritize a blend of functionality, comfort, and style when choosing sportswear and equipment. However, when social self-esteem presents in the relationship, it is seen that social self-esteem

mediates the relationship, creating a full mediation. This indicates that the athleisure style may be a form of performative activism. Consumers are seen to have congruity of this style when it can increase their social self-esteem. The premise is that activism is driven less by sincere concern for the cause and more by the social capital an activist can gain from publicly displaying their support. In the realm of fashion, this ties into the basic issue of popularity, once a particular style becomes the standard, or what the “cool” crowd wears, it fosters a hierarchy of social status (Livingstone, 2025). In Indonesia, sports activities are on the rise, and according to Populix (2025), exercising is increasingly becoming a lifestyle trend, especially among younger and more affluent demographics. However, many individuals participate not solely for health reasons but often due to a fear of missing out (FOMO) (Saragih, 2024; Putri, 2025).

For the vintage academia and minimalist styles, it appears that ideal fashion self-congruity is a significant direct predictor for brand preference. This result aligns with the study done by Kaur and Anand (2020) that found when it comes to fashion clothing brands, consumers tend to prefer products that align with their ideal self-image rather than their actual self. According to Tran et al. (2022) and Schiffman et al. (2019), consumers often purchase products to express their identity, as their buying decisions are closely linked to their self-concept and self-perception. They tend to choose products and services that reflect or enhance how they see themselves. This behaviour can also be explained by self-enhancement motive. Malär et al. (2011) found in her study that individuals pursue self-enhancement by consuming brands that align with their ideal self, finding such brands more appealing because they offer a way to boost self-esteem through association.

For ideal social fashion self-congruity, the results differ once again. It only becomes a significant direct predictor of brand preference only for streetwear and minimalist style. Nevertheless, this result aligns with the previous study done by Khoirunnisa and Sulistiobudi (2024), which suggested that people often choose products and services that align with their self-image, they do so by categorizing themselves and others into social groups that help define their place within a social context. This outcome may also be linked to the findings of Etuk et al. (2022), who reported that peer groups significantly

influence consumers' fashion clothing purchase behaviour. In the streetwear context, the phrase "Jaksel's ethnic attire" or "Blok M's ethnic attire" has become popular. Jaksel and Blok M are well-known hangout spots for fashionable youth in Indonesia, and the term "ethnic attire" here does not refer to traditional clothing with historical or cultural significance. Instead, it describes the style of outfits typically worn by people who hangout frequently in these areas (Farer, 2025). Thus, individuals may choose to wear streetwear as a way to feel included and gain social acceptance from the "cool" crowd.

For minimalist consumers, both self-fulfillment and social approval plays a role in brand preference. This situation may be attributed to the versatile nature of minimalist clothing. Minimalist fashion enables people to convey elegance and sophistication. According to Pierre Francis (2023), minimalist fashion emphasizes versatility, allowing individuals to mix and match a few high-quality essentials to create numerous outfits suitable for different occasions. Every piece in a minimalist wardrobe is ideally multifunctional and easily combined with other items, enabling the creation of many outfits from a small selection of clothing (Jenna, 2025). Due to its versatile nature, the minimalist style may appeal to different consumer segments, each driven by distinct motivations in their choice of fashion (Sobreira & Mantovani, 2024). Thus, this may be the reason why minimalist style is the only one that has a different result in the relationship ideal fashion self-congruity with social self-esteem.

In the context of vintage academia style, ideal social fashion self-congruity does not significantly influence brand preference directly, suggesting that individuals who prefer this style are less concerned with others' opinions. This result may occurs because of the foundational meaning of the vintage academia itself. The vintage academia style embodies a sartorial expression of intellectual and artistic sensibilities, drawing heavily on traditional aesthetics and often inspired by portrayals of private school life in the early 19th and 20th centuries (Capsulation, 2024). As such, it will strongly resonate with themes of self-improvement and personal development.

Regarding social self-esteem, both ideal fashion self-congruity and ideal social fashion self-congruity are significant predictors across all style categories except minimalist. This suggests that consumers become more confident in social settings when they wear clothes that are congruent with their self-images. Individuals feel the need to enhance positive evaluations of the self by behaving in ways that align more closely with their ideal self (ideal self and ideal social self) (Choi & Rifon, 2012). However, in the context of this study, they are choosing a certain fashion style to enhance positive social evaluations from others by acting in ways that are more consistent with their ideal self and ideal social self. As for minimalist, it may differ due to the versatile nature of the style, creating different motivations among their wearer (Sobreira & Mantovani, 2024). In the context of minimalist, the ideal fashion self-congruity does not significantly predict social self-esteem. This result means people that wear minimalist style as a way of expressing their ideal self are not really trying to gain social approval, but may rather holds true to the minimalism principles. A previous study on individuals who embraced minimalism found that adopting a minimalist clothing style influences how they perceive themselves (Jain, 2022). Thus, this may be the reason why minimalist style has the highest score in all of the variables. This finding is also supported by data from Nurhayati-Wolff (2025), which indicates that casual wear, which is a part of minimalist style, is the most frequently purchased category of fashion products.

Across all four fashion styles, social self-esteem emerges as a significant mediator between ideal fashion self-congruity and brand preference. This finding can be connected to the enclothed cognition theory where it stated that the symbolic meaning and the experience of wearing clothes may influence the wearer's feelings, thoughts, and behaviours (Horton et al., 2025). People choose to wear clothing that aligns with their ideal self-image to increase their self-worth and be more confident in social settings. Clothing that supports a person's goals and boosts their self-confidence can trigger a change in mindset (Butler, 2024).

In the context of ideal social fashion self-congruity, social self-esteem also emerges as a significant mediator across all four clothing styles. This finding aligns with the conceptual

definitions of both variables. Ideal social self-image reflects how individuals want others to perceive them (schiffman et al., 2019), while social self-esteem refers to the degree of respect and recognition an individual perceives from others based on their perceived value or social worth (Kumar, 2021). Therefore, the more a person's clothing represents their ideal social self-image, the more they believe they are well-respected by others, which in turn leads to a preference for brands that offer such clothing. These results align with the previous study done by Sirgy (1982) which state that Ideal self-congruity drives purchasing behavior by stimulating the underlying motive of self-esteem. In the context of this study, individuals may form brand preferences based on impression management, choosing to wear clothing that aligns with their ideal social self-image in order to maintain respect from others. Impression management refers to an individual's efforts to shape how others perceive them, including their behavior, intentions, moral values, intelligence, and potential (Lopes & Fletcher, 2004, as cited in Sanaria, 2016). It becomes more important in the context of clothing because selecting certain clothing styles can help individuals align themselves with a desired social group, express their self-image, and enhance their self-esteem and confidence. Additionally, consumers often form impressions of others based on their style of dress (Small, 2008). In social self-esteem, impression serves as a key evaluative factor influencing an individual's social self-esteem. Impression management enables social harmony by helping us build trust, strengthen relationships, and earn respect and recognition from others (Ageev, 2025). This may occur considering that Indonesia has a strong collectivist culture, which aligns with the findings of Kim and Hyun (2012), who state that individuals in collectivist cultures are driven by the desire for social approval. In conclusion, this finding proves that social self-esteem complements and gives a better explanation of the relationship of fashion self-congruity and brand preference.

5.3 Contribution

This study makes several theoretical contributions. First, it extends self-congruity theory by demonstrating that the relationship between self-congruity and brand preference is not always straightforward, but becomes more robust when social self-esteem is considered

as a mediating mechanism. This finding enriches the understanding of how self-concept influences consumer behaviour, showing that social validation plays a key role in translating self-image alignment into brand preference. Second, by situating the analysis within the context of fashion brand images, the study broadens the applicability of self-congruity theory to contemporary consumer culture, where clothing choices are intertwined with identity expression and social belonging. Finally, the study provides empirical evidence from an emerging market context (Indonesia), contributing to the cross-cultural generalisability of self-congruity and social self-esteem research.

The findings also offer important implications for fashion brand managers. First, brands should design campaigns that actively foster social validation and belonging, for example by creating online communities, hosting interactive challenges on social media, or encouraging user-generated content where consumers can showcase how they style the brand. This goes beyond self-expression and directly signals social approval. Second, in positioning brand image, managers should leverage distinct lifestyle or identity cues, for instance, athleisure brands can collaborate with fitness influencers or sports communities to highlight performance and wellness, while vintage academia brands can partner with book cafes, universities, or cultural institutions to strengthen their intellectual and artistic appeal. Lastly, managers should develop initiatives that boost consumers' social self-esteem. This could involve exclusive membership clubs, peer recognition programs, or events that allow customers to feel proud and confident when representing the brand in social contexts. By linking fashion choices to social approval and collective identity, brands can build stronger and more enduring consumer preferences.

5.4 Limitation and Recommendations

This study employed a relatively small convenience sample focused on a specific demographic group, which limits the generalisability of the findings. Future research should draw on larger and more diverse samples, including participants from outside Indonesia, to improve external validity. Comparative studies between collectivist and individualist cultures could also reveal how cultural context shapes the role of self-

congruity and social self-esteem. In addition, examining different age groups beyond young adults would provide insight into generational differences in fashion consumption. Expanding the range of fashion styles and considering moderating variables such as gender and socioeconomic status could further enrich the analysis. Finally, this study did not address actual self-congruity due to scope constraints, future research is encouraged to include both actual and ideal self-congruity to present a more holistic view of consumer-brand relationships in fashion.

5.5 Conclusion

This study demonstrates that clothing brands must adapt their strategies according to the specific brand image they project. Different brand images resonate with consumers in different ways, some align more strongly with the ideal self, others with both the ideal and ideal social self, while some show weaker connections to either dimension. For instance, athleisure brands tend to be associated more with comfort and functionality than with self-image, whereas vintage academia brands are more effective when positioned around the ideal self, given their emphasis on self-improvement, intellectualism, and traditional aesthetics.

A key contribution of this research is the finding that social self-esteem consistently emerges as a strong predictor of brand preference across all brand images. This underscores the importance of social validation in consumer decision-making, particularly in a collectivist cultural context such as Indonesia, where social belonging and group approval hold substantial influence. For brand images like athleisure and streetwear, where direct self-congruity effects are weaker, enhancing consumers' social self-esteem provides an alternative pathway to building brand preference.

Overall, this study advances understanding of how fashion self-congruity, social self-esteem, and brand preference interact in the context of brand image. The findings extend self-congruity theory by highlighting the mediating role of social self-esteem, provide insights into the nuanced ways consumers relate to different brand images, and offer practical guidance for fashion brands seeking to strengthen their positioning. By emphasizing both identity expression and social approval, brands can create deeper connections with consumers and foster stronger brand preferences.

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Appendices

Appendix A Ethical Approval Letter



27 June 2025

Dear Mr Saputra ,

Reference: CURES/25837/2025

Project ID: 29266

Title: The Role of Clothing Brands' Brand Image in Fashion Style Perspective in Building Consumers' Brand Preference:
A Research on Fashion Self-Congruity of Different Brand Images towards Consumers' Brand Preference with a
Mediating Role of Social Self-Esteem in Indonesian Young Adults

Thank you for your application to the Cranfield University Research Ethics System (CURES).

We are pleased to inform you your CURES application, reference CURES/25837/2025 has been reviewed. You may now proceed with the research activities you have sought approval for.

If you have any queries, please contact CURES Support.

We wish you every success with your project.

Regards,

CURES Team

Appendix B Online Questionnaire

B.1 First Translation

Fashion Self-Congruity Scale

Items	Translation
This type of clothes help me become the person I want to be.	Jenis pakaian ini membantu saya menjadi orang yang saya inginkan.
This type of clothes help me achieve the identity I want to have.	Jenis pakaian ini membantu saya mencapai identitas yang saya inginkan.
This type of clothes help me narrow the gap between what I am and what I try to be.	Jenis pakaian ini membantu saya untuk mengurangi kesenjangan antara diri saya yang sekarang dan diri saya yang sedang saya usahakan.
This type of clothes create an impression I want people to have of me.	Jenis pakaian ini memberi kesan kepada orang lain sesuai dengan yang saya inginkan.
This type of clothes or style is consistent with the image I want to create in people's mind.	Jenis pakaian atau gaya ini sesuai dengan citra yang saya ingin munculkan di pikiran orang.

Social Self-Esteem Scale

Items	Translation
I feel self-confident in social situations when I wear this type of clothes	Saya merasa percaya diri dalam situasi sosial ketika saya mengenakan jenis pakaian ini.
I feel easy to be loved when I wear this type of clothes	Saya merasa mudah untuk dicintai ketika saya mengenakan jenis pakaian ini.
I make friends easier when I wear this type of clothes	Saya lebih mudah mendapatkan teman ketika saya mengenakan jenis pakaian ini.
This type of clothes makes me popular among my peers.	Jenis pakaian ini membuat saya menjadi popular di antara rekan saya.
I think that people feel good/better in my presence when I wear this type of clothes	Saya berpikir bahwa orang akan merasa lebih baik di hadapan saya

	ketika saya mengenakan jenis pakaian ini.
I can get along with people better when wearing this type of clothes	Saya bisa bergaul lebih baik dengan orang lain ketika saya mengenakan jenis pakaian ini.
People become more attentive and interested in me if I wear this type of clothes.	Orang lain menjadi lebih perhatian dan tertarik kepada saya jika saya mengenakan jenis pakaian ini.
People are able to have more fun around me when I wear this type of clothes.	Orang lain dapat lebih bersenang-senang di sekitar saya ketika saya mengenakan jenis pakaian ini.

Brand Preference Scale

Items	Translation
My perceptions toward the brands that provides this type of clothes are very poor/excellent	Pandangan saya terhadap merek yang menyediakan jenis pakaian ini adalah sangat rendah/sangat tinggi.
My perceptions toward the brands that provides this type of clothes are very unfavourable/favourable	Pandangan saya terhadap merek yang menyediakan jenis pakaian ini adalah sangat tidak menyenangkan/menyenangkan.
My perceptions toward the brands that provide this type of clothes are very bad/good	Pandangan saya terhadap merek yang menyediakan jenis pakaian ini adalah sangat buruk/baik.

B.2 Second Translation (Back Translation)

Fashion Self-Congruity Scale

Items	Translation
Jenis pakaian ini membantu saya menjadi orang yang saya inginkan.	This clothing style helps me become the person I want to be.
Jenis pakaian ini membantu saya mencapai identitas yang saya inginkan.	This clothing style helps me achieve the identity I desire.
Jenis pakaian ini membantu saya untuk mengurangi kesenjangan antara diri saya yang sekarang dan diri saya yang sedang saya usahakan.	This clothing style helps me reduce the gap between who I am now and who I am working towards.
Jenis pakaian ini memberi kesan kepada orang lain sesuai dengan yang saya inginkan.	This clothing style gives others the impression I want them to have.
Jenis pakaian atau gaya ini sesuai dengan citra yang saya ingin munculkan di pikiran orang.	This clothing style fits the image I want to project in people's minds.

Social Self-Esteem Scale

Items	Translation
Saya merasa percaya diri dalam situasi sosial ketika saya mengenakan jenis pakaian ini.	I feel confident in social situations when I wear this clothing style.
Saya merasa mudah untuk dicintai ketika saya mengenakan jenis pakaian ini.	I feel easier to be loved when I wear this clothing style.
Saya lebih mudah mendapatkan teman ketika saya mengenakan jenis pakaian ini.	I find it easier to make friends when I wear this clothing style.
Jenis pakaian ini membuat saya menjadi populer di antara rekan saya.	This clothing style makes me popular among my peers.
Saya berpikir bahwa orang akan merasa lebih baik di hadapan saya ketika saya mengenakan jenis pakaian ini.	I think that people will feel better around me when I wear this clothing style.

Saya bisa bergaul lebih baik dengan orang lain ketika saya mengenakan jenis pakaian ini.	I can socialize better with others when I wear this clothing style.
Orang lain menjadi lebih perhatian dan tertarik kepada saya jika saya mengenakan jenis pakaian ini.	Other people become more attentive and attracted to me when I wear this clothing style.
Orang lain dapat lebih bersenang-senang di sekitar saya ketika saya mengenakan jenis pakaian ini.	Other people can have more fun around me when I wear this clothing style.

Brand Preference Scale

Items	Translation
Pandangan saya terhadap merek yang menyediakan jenis pakaian ini adalah sangat rendah/sangat tinggi.	My view of the brand that offers this clothing style is very low/very high.
Pandangan saya terhadap merek yang menyediakan jenis pakaian ini adalah sangat tidak menyenangkan/menyenangkan.	My view of the brand that offers this clothing style is very unpleasant/pleasant.
Pandangan saya terhadap merek yang menyediakan jenis pakaian ini adalah sangat buruk/baik.	My view of the brand that offers this clothing style is very bad/good.

B.3 Google Form

8/30/25, 2:10 PM

The Role of Clothing Brands' Brand Image in Fashion Style Perspective in Building Consumers' Brand Preference: A Research on Fashion S...

The Role of Clothing Brands' Brand Image in Fashion Style Perspective in Building Consumers' Brand Preference: A Research on Fashion Self-Congruity of Different Brand Images towards Consumers' Brand Preference with a Mediating Role of Social Self-Esteem in Indonesian Young Adults

MSc Strategic Marketing - Cranfield University

Researcher's Name and Contact Information: Herren Rachman Saputra (+62 81283096131)

Supervisor's Name and Contact Information: Dr. Marwa Tourky, BSc (Hons), MRes (Hon), PhD, PGCert, FHE (+44 1234 754772)

Hello!

My name is Herren Rachman Saputra, an MSc Strategic Marketing student at Cranfield University. I am currently conducting a research project under the supervision of Dr Marwa Tourky, BSc (Hons), MRes (Hon), PhD, PGCert, FHE. I would like to invite you to participate in this research.

Before deciding to take part, please read the explanation below carefully. You are welcome to discuss the information with others if needed. If there is anything unclear or if you require further information, please feel free to ask the researcher.

You are encouraged to take the time to consider your participation thoroughly. Please note that participation in this study is entirely voluntary and without any form of coercion.

Thank you.

Research Information Sheet

1. This study has objectives to get a deeper understanding of the underlying foundation of consumer behaviour. Author calls it the foundation because self-image is composed of the inner identity of an individual, which can only be understood by the individual themselves that is nurtured throughout an individual's lifespan. Author also wants to know which components of self-image that have a more significant effect on building individuals' clothing brand preference and discover the role of social self-esteem within that relationship. Author will also

<https://docs.google.com/forms/d/1XQQXBJWaE4CKIzE0U26iICGYSLiZcU2zX1qAWZHFMY/edit>

1/26

focus on young adults, since during this age, individuals are currently going through some transition (i.e., entering higher education or a job), they also become more aware of their appearance; moreover, with the effect of globalisation, they will have to present themselves to an even wider audience.

2. You would be eligible to become a participant if you met the criteria for this study, specifically being a young adult between the ages of 18 and 26.
3. Participation in this study is voluntary, and there are **no consequences for choosing not to take part. Participants may withdraw from the study at any time, without providing a reason and without facing any consequences.**
4. Participants will complete online questionnaires according to the provided instructions. The questionnaires consist of multiple scales designed to measure variables such as self-image congruity, social self-esteem, and brand preference across different brand images according to fashion style perspective.
5. This questionnaire will take about 10-15 minutes to complete.
6. This study is not expected to pose any risks to participants, as it does not require them to engage in any activities that are coercive or involuntary.
7. Although there are no direct benefits to you from participating in this study, the findings are expected to contribute valuable insights and knowledge in the field of consumer behaviour by enhancing understanding of the foundations that shape individuals' brand preferences.
8. In the event of any undesirable circumstances, participants may contact the academic supervisor or principal investigator if they have any concerns or complaints. If the resolution provided by the researcher and principal investigator does not meet expectations, participants may escalate their concerns by contacting the following email address:
info@cranfield.ac.uk
9. This study will not collect personal information such as names and email addresses from participants. The researcher has taken several measures to ensure the security of personal data by anonymising all collected information so that no individual can be identified when the data is reported or published. Any paper-based personal data will be destroyed, and electronic data will be permanently deleted without passing through the recycle bin or trash folder after the study is completed. All information provided will be kept confidential by the research team.
10. The research findings will be reported in the form of a thesis manuscript and will not be posted on social media. However, if participants wish to view the results, they may contact the researcher directly to obtain a copy.
11. For further information, participants may contact the researcher and the academic supervisor at:
 - Phone Number: +62 81283096131 (Herren - Researcher)
 - Email: herren.saputra@cranfield.ac.uk
 - Phone Number: +44 1234754772 (Dr. Marwa Tourky, BSc (Hons), MRes (Hon), PhD, PGCert, FHE - Academic Supervisor)
 - Email: M.Tourky@cranfield.ac.uk

If you agree to participate in this study, please click the 'Next' button.

If you do not wish to participate, you may simply close this form without clicking 'Next.'

* Indicates required question

Participant Informed Consent Form

Please complete the form below after you have read the Research Information Sheet on the previous page.

Research Title: The Role of Clothing Brands' Brand Image in Fashion Style Perspective in Building Consumers' Brand Preference: A Research on Fashion Self-Congruity of Different Brand Images towards Consumers' Brand Preference with a Mediating Role of Social Self-Esteem in Indonesian Young Adults

Author's Name and Contact Information: Herren Rachman Saputra (081283096131)

Supervisor's Name and Contact Information: Dr Marwa Tourky, BSc (Hons), MRes (Hon), PhD, PGCert, FHE (+44 1234 754772)

1. Thank you for considering participation in this study. Please indicate your agreement with the statements on the right by checking the boxes below. *

Tick all that apply.

- ☐ I have read and understood the information provided in the Research Information Sheet for the study mentioned above.
- ☐ I give my consent for the researcher to store and process the personal data I have provided.
- ☐ I understand that my participation is voluntary and that I am free to withdraw from this study at any time without providing any reason and without facing any consequences.
- ☐ I understand the criteria and characteristics required for participation in this study, and I confirm that I meet these criteria.

2. I agree to all of the above statements and hereby voluntarily consent, without any coercion, to participate in this study. *

Mark only one oval.

- ☐ Yes
- ☐ No *Skip to section 11 (Ineligible to participate)*

Eligibility

Please answer this question to determine whether you are eligible to participate in this test or not

3. Do you belong in the age group of 18-26? *

Mark only one oval.

☐ Yes

☐ No *Skip to section 11 (Ineligible to participate)*

4. Have you been living in Indonesia for the last 5 years? *

Mark only one oval.

☐ Yes

☐ No

Questionnaires

After this section, you will encounter four different sections designed to gather your opinions and feelings about four distinct fashion styles. The questionnaires will ask you about how would you feel to wear a particular fashion style in social settings. The fashion styles covered in this study are:

1. Athleisure
2. Streetwear
3. Vintage Academia
4. Minimalist

You will be asked to complete several questionnaire scales for each fashion style to understand your opinions and feelings related to each. We encourage you to respond spontaneously and avoid overthinking your answers to accurately reflect your true feelings. The researcher will provide example images to help you better understand each fashion style.

First Fashion Style

Below are a series of statements accompanied by several level answer choices. Please read and understand each statement carefully. Select the response that best reflects how well each statement applies to you in correspondence to the athleisure style.

Athleisure style



5. This type of clothes help me become the person I want to be.

Mark only one oval.

1 2 3 4 5

Strongly ☐ ☐ ☐ ☐ ☐ Strongly Agree

6. This type of clothes help me achieve the identity I want to have.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

7. This type of clothes help me narrow the gap between what I am and what I try to be.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

8. This type of clothes create an impression I want people to have of me.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

9. This type of clothes or style is consistent with the image I want to create in people's mind.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

Please note that the following scale will be slightly different in the measurement number

10. I feel self-confident in social situations when I wear this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

11. I feel easy to be loved when I wear this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

12. I make friends easier when I wear this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

13. This type of clothes makes me popular among my peers.

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

14. I think that people feel good/better in my presence when I wear this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

15. I can get along with people better when wearing this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

16. People become more attentive and interested in me if I wear this type of clothes.

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

17. People are able to have more fun around me when I wear this type of clothes.

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

Please note that the following scale will be slightly different in the measurement number

18. My perceptions toward the brands that provides this type of clothes are very poor/excellent

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Excellent

19. My perceptions toward the brands that provides this type of clothes are very unfavorable/favorable

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Favorable

20. My perceptions toward the brands that provide this type of clothes are very bad/good

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Good

Second Fashion Style

Below are a series of statements accompanied by several level answer choices. Please read and understand each statement carefully. Select the response that best reflects how well each statement applies to you in correspondance to the streetwear style.

Streetwear Style



21. This type of clothes help me become the person I want to be.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

22. This type of clothes help me achieve the identity I want to have.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

23. This type of clothes help me narrow the gap between what I am and what I try to be.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

24. This type of clothes create an impression I want people to have of me.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

25. This type of clothes or style is consistent with the image I want to create in people's mind.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

Please note that the following scale will be slightly different in the measurement number

26. I feel self-confident in social situations when I wear this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

27. I feel easy to be loved when I wear this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

28. I make friends easier when I wear this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

29. This type of clothes makes me popular among my peers.

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

30. I think that people feel good/better in my presence when I wear this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

31. I can get along with people better when wearing this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

32. People become more attentive and interested in me if I wear this type of clothes.

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

33. People are able to have more fun around me when I wear this type of clothes.

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

Please note that the following scale will be slightly different in the measurement number

34. My perceptions toward the brands that provides this type of clothes are very poor/excellent

Mark only one oval.

1 2 3 4 5 6 7

Very ☐ ☐ ☐ ☐ ☐ ☐ ☐ Very Excellent

35. My perceptions toward the brands that provides this type of clothes are very unfavorable/favorable

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Favorable

36. My perceptions toward the brands that provide this type of clothes are very bad/good

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Good

Third Fashion Style

Below are a series of statements accompanied by several level answer choices. Please read and understand each statement carefully. Select the response that best reflects how well each statement applies to you in correspondance to the academia vintage style.

Vintage academia Style



37. This type of clothes help me become the person I want to be.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

38. This type of clothes help me achieve the identity I want to have.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

39. This type of clothes help me narrow the gap between what I am and what I try to be.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

40. This type of clothes create an impression I want people to have of me.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

41. This type of clothes or style is consistent with the image I want to create in people's mind.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

Please note that the following scale will be slightly different in the measurement number

42. I feel self-confident in social situations when I wear this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

43. I feel easy to be loved when I wear this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

44. I make friends easier when I wear this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

45. This type of clothes makes me popular among my peers.

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

46. I think that people feel good/better in my presence when I wear this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

47. I can get along with people better when wearing this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

48. People become more attentive and interested in me if I wear this type of clothes.

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

49. People are able to have more fun around me when I wear this type of clothes.

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

Please note that the following scale will be slightly different in the measurement number

50. My perceptions toward the brands that provides this type of clothes are very poor/excellent

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Excellent

51. My perceptions toward the brands that provides this type of clothes are very unfavorable/favorable

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Favorable

52. My perceptions toward the brands that provide this type of clothes are very bad/good

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Good

Fourth Fashion Style

Below are a series of statements accompanied by several level answer choices. Please read and understand each statement carefully. Select the response that best reflects how well each statement applies to you in correspondance to the minimalist style.

Minimalist Style



53. This type of clothes help me become the person I want to be.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

54. This type of clothes help me achieve the identity I want to have.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

55. This type of clothes help me narrow the gap between what I am and what I try to be.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

56. This type of clothes create an impression I want people to have of me.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

57. This type of clothes or style is consistent with the image I want to create in people's mind.

Mark only one oval.

1 2 3 4 5

Stro ☐ ☐ ☐ ☐ ☐ Strongly Agree

Please note that the following scale will be slightly different in the measurement number

58. I feel self-confident in social situations when I wear this type of clothes

Mark only one oval.

1 2 3 4 5 6

Stro ☐ ☐ ☐ ☐ ☐ ☐ Strongly Agree

59. I feel easy to be loved when I wear this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

60. I make friends easier when I wear this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

61. This type of clothes makes me popular among my peers.

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

62. I think that people feel good/better in my presence when I wear this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

63. I can get along with people better when wearing this type of clothes

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

64. People become more attentive and interested in me if I wear this type of clothes.

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

65. People are able to have more fun around me when I wear this type of clothes.

Mark only one oval.

	1	2	3	4	5	6	
Stro	☐	☐	☐	☐	☐	☐	Strongly Agree

Please note that the following scale will be slightly different in the measurement number

66. My perceptions toward the brands that provides this type of clothes are very poor/excellent

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Excellent

67. My perceptions toward the brands that provides this type of clothes are very unfavorable/favorable

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Favorable

68. My perceptions toward the brands that provide this type of clothes are very bad/good

Mark only one oval.

	1	2	3	4	5	6	7	
Very	☐	☐	☐	☐	☐	☐	☐	Very Good

Personal Information

In this section, you are requested to complete the form regarding your personal information and demographics, but feel free to skip if you wish to not disclose any information asked in this section.

69. Name or Initial

70. Age

Dropdown

Mark only one oval.☐ 18☐ 19☐ 20☐ 21☐ 22☐ 23☐ 24☐ 25☐ 26

71. Gender

Mark only one oval.☐ Male☐ Female☐ Other: _____

72. Nationality

Mark only one oval.☐ Indonesian☐ Other: _____

Thank you!! The questionnaire series is now complete.

I truly appreciate your participation in this study. Thank you for taking the time to complete this questionnaire. Wishing you continued good health :)

Please click 'Submit'.

Ineligible to participate

You have selected "No" on the eligibility section, Thank you for your consideration of participating, I hope we can meet in other chances.

You have selected "No" on the consent form, indicating that you do not wish to participate in this study.

You may close this form without clicking the 'Submit' button, or

You may change your response by first clicking the 'Back' button.

Thank you very much for your time.

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