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Impact of Font Changes in Luxury Fashion Logos on Shanghai's Young Consumer Perception

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ABSTRACT

The Luxury in China 2022 report shows that China's luxury market has sales of RMB 956 billion, making it the largest luxury market in the Asia-Pacific region. Generations Z account for 46% of the market size, leading brands to recognize their rapid growth. To appeal to Gen Z and appear youthful, brands have redesigned logos, using sans-serif fonts. Shanghai's high luxury brand index made Gen Z consumers in Shanghai the focus. The study surveyed their attitudes and reactions after luxury brand logos changed font styles. Analysis of classic fashion and luxury rebranding cases using sans-serif fonts found emotional connections and preferences. Major luxury brands have shifted from serif to sans-serif fonts, suggesting a convergence in choice. Gen Z consumers in Shanghai are positive about the trend. Changing luxury fashion logos will influence Shanghai young consumers' purchasing decisions. The sans-serif fonts associated with fashion, neutrality, and timelessness appeal to Gen Z. Survey results showed that Gen Z associated the fonts with stylish, neutral, and modern keywords. Choosing trendy, neutral, and modern fonts is crucial for fashion brands. Fashion and luxury brands heavily rely on visual effects and trends, so selecting logo fonts must reflect the trend and resonate emotionally with the target consumers. A strong emotional connection is essential.

KEYWORDS

Brand perception, Font, Luxury fashion brand, Generation Z, Brand personality

1. INTRODUCTION

In 2022, China will emerge as the second largest personal luxury goods market in the world. With a 38% share of the global luxury market, the Chinese market continues to wield substantial influence in global luxury consumption (Source: Statista). Shanghai, on the other hand, stands as the city with the highest Luxury Brand Index in China (Source: Yunhe Urban Research Institute, International Top Brand Index of Chinese Cities). According to the “2022 China Luxury Market Digitalization Trend Report”, GEN Z consumers contribute a considerable 46% share of the market and represent a pivotal force in the luxury market. The Chinese market has evolved into a significant revenue stream for the majority of luxury brands. Nevertheless, certain brands are encountering a decline in growth within the Chinese market. As a result, luxury brands are seeking to identify the underlying causes. Many fashion and luxury companies are now paying closer attention to the rapidly expanding young consumer base in the Chinese market. To cater to the desires of a younger audience, luxury brands are embarking on rebranding initiatives. Consequently, the competitiveness and market positioning of luxury companies necessitate an enhanced ability to comprehend these changes and respond to a more intricate set of market and consumer demands. Rebranding initiatives can be implemented on a micro or macro scale, and they can significantly influence brand equity on a wider scale. Major rebranding efforts, which may involve a name change, typically arise as a consequence of structural transformations within the company. Conversely, minor rebranding initiatives entail changes in logo color, font, and/or design and do not typically impact the corporate level (Stuart & Muzellec 2004). Updating the logo serves as an effective strategy that may pique curiosity if it maintains consistency over time and across the various elements of the brand identity, such as the name, logo, and slogan (Kohli et al. 2002). Logos have a profound impact on consumers’ emotional, attitudinal, and behavioral responses (Müller, Kocher, & Crettaz, 2013; Jun, Cho, & Kwon, 2008; Aaker, 1991). As brands and products proliferate, individuals are frequently exposed to a diverse array of fonts in their daily lives. Logos, which frequently incorporate brand names, are constructed using these fonts. The possible influence of these brand identity fonts has garnered limited attention from researchers, with few studies addressing this issue (Vealsco et al., 2018). Fonts also shape consumers’ perception of brand personality (Batra et al, 1993) as they influence consumer responses associated with the brand (Aaker, 1997 ; Kim et al, 2001 ; Aaker et al, 2004 ; Hynes, 2009 ; Samu and Krishnan, 2010). In this paper, we explore

the relationship between logo font modifications and young consumers' brand perceptions in fashion luxury rebranding through the application of a combination of literature research methodology and questionnaire survey methodology. Furthermore, we examine the impact of logo font style changes on young consumers' perceptions.

2.THEORETICAL BACKGROUND

2.1 THE MAIN PART OF REBRANDING

Branding, as a pivotal asset of a company, is also a core principle of the marketing discipline. On the other hand, rebranding constitutes a broader marketing practice (Perzanowski, 2010) . Muzellec et al. in 2003 provided a theoretical definition of the term rebranding. The process of rebranding is referred to as the “rebranding portfolio”. In the repositioning, renaming, redesigning, and relaunching rebranding portfolio. Redesign is a commonly adopted strategy for rebranding luxury fashion brands. The primary objective is to modernize the brand and enhance its appeal to a younger consumer base within the luxury consumer market. When a company commences the rebranding process, the first step entails altering its brand identity and perception. (Daly & Moloney 2004) The logo, as the central visual element of the brand, exerts a pivotal role in shaping the overall perception of the brand. The logo, as a vital component of brand aesthetics (Monsef et al. 2011), plays a crucial role in the luxury industry, which constantly strives to align with fashion aesthetics. Logo redesign serves to invigorate the brand and forge a new emotional connection with a rapidly growing consumer base composed of a predominantly younger demographic, thereby facilitating the differentiation of fashion luxury brands amidst a fiercely competitive market. This explains why logo redesign represents one of the primary avenues through which leading fashion luxury brands opt to undergo rebranding.

2.2 LOGO FONTS AND CONSUMER PERCEPTION

Logos, as one of the six factors that influence brand perception, have garnered significant interest in the realm of rebranding. Brands are more likely to attract attention and elicit emotional responses if their logos are more readily recognized by consumers (Müller et al., 2013; Jun et al., 2008; Morrow, 1992; Aaker, 1991). Numerous elements and features within logo design exert a significant influence on consumer perception, including typeface (Doyle & Bottomley, 2004, 2006; Henderson et al., 2004; Childers & Jass, 2002; McCarthy

& Mothersbaugh, 2002). Fonts play a remarkable role in rendering a logo aesthetically pleasing and evoking a harmonious semiotics that contributes to a distinct brand perception within the same product category (Saltz 2019; Schroll et al., 2018). Fonts possess the capability to convey a meaning that transcends the literal words that the viewer perceives. The selection of a unique and professional typeface in a brand logo ultimately becomes a global symbol for the company's brand. It stands as one of the significant marketing and customer attraction factors for the company and its managers (Foroudi 2018). Conversely, fonts, as an important visual component of logo design, are infrequently analyzed as a primary focus in research cases pertaining to rebranding. The role of typeface style in influencing brand perception is unequivocally evident (Singla, V., & Sharma, N. 2022). Logo fonts not only influence consumers' reactions to the fonts themselves but also significantly impact consumers' brand perceptions and brand attitudes (Grohmann, B., Giese, J. L., & Parkman, I. D. 2013). Based on existing studies, it can be observed that in the process of luxury brand rebranding, all major luxury brands have implemented substantial changes to their logo fonts. The inquiry then arises as to whether this dramatic change in logo font style has yielded a positive impact on the brand perception and brand attitude of young consumers, who constitute the predominant force in the contemporary luxury consumer market. This will be the primary question to be addressed in this paper.

2.3 THE MAIN TRENDS OF FONT CHANGES IN LUXURY BRAND REBRANDING LOGOS

A brand's identity is the human traits and characteristics associated with a product, service, or company. It is founded on how the organization perceives itself and how customers perceive it. (Gilbert, 2003, 312) In the realm of marketing and consumer psychology, fonts possess personalities (Li, Y., & Suen, C. Y. 2010). Font personalities are often assigned based on consumer sentiments and associations. Consumers may frequently encounter the utilization of specific fonts in specific sectors (Kolenda, 2016). Consequently, companies operating in the same industry are often observed employing similar fonts, particularly in the fashion and luxury industry, an industry that heavily relies on visual cues and trends for brand development. The broader trend in luxury rebranding is the transition of a segment within the luxury fashion industry from serif to sans serif typefaces in their logos and campaigns (Tranquille, R.A., 2019).

Table 1 Font personality semantic table

	Serif	Sans serif
Typeface Personality Traits	Classic,Gentle,Serious, Elaborateness,Decent,Luxury Classic,Active,Authority, Formal,Elegant,Beautiful, Strongly,Confident	Simple,Clean,Acceptable Modern,Youthful,Open, Strength,Friendly,Cool, Progressive,Powerful, Readable,Louder,Stylish, Neutral,Timeless
References	Mead et al. (2020); Skaggs (2020) Veg-Sala and Roux (2018) Childers and Jass (2002) Henderson et al. (2004) Brumberger (2003); Tantillo(1995)	Ottaway (2020); Mulleretal. (2013) Veg-Sala and Roux (2018) Skaggs(2020); Perea(2011) Brumberger (2003) Grohmannetal. (2013) Xuetal. (2017); Tantillo(1995)

The semiotic significance of the sans-serif style is contemporary and youthful (Veg-Sala and Roux 2018; Skaggs 2020). These brands seek to enhance their accessibility by transitioning from a pompous and elite identity to a more functional and minimalist typeface. (Whelan 2019). Younger and more approachable. Consequently, it is intended to appeal to a younger consumer demographic. However, the extent to which younger consumers are truly receptive to this trend in the fashion luxury industry will be the primary focus of the research presented in this paper. This study analyzes three well-known cases of logo font rebranding within the fashion luxury industry. The three brands under consideration are Saint Laurent, Burberry, and Balmain, respectively. The prevailing trend within the industry as a whole is also evident in these cases. Namely, the use of traditional serif fonts in the logo has been replaced by similar sans-serif

fonts. Interestingly, the Burberry brand announced the reintroduction of serif fonts this year. In subsequent research, these three brands' rebranding initiatives will be the primary focus of this paper. A questionnaire has been designed to explore young consumers' attitudes towards this trend shift and its impact on brand perception.

Table 2 Rebranding Font Change Trend Chart

Brand	Font before rebranding	Font style	Font after ebranding	Font style
Saint Laurent	Similar Donatello	Serif	Helvetica	Sans serif
			SAINT LAURENT PARIS	
Burberry	Didot Bold BURBERRY [®] LONDON MEN'S TAILORED CLOTHING		BURBERRY LONDON ENGLAND	
Balmain	Smaragd BALMAIN PARIS	Similar Neue BALMAIN PARIS		

3. METHOD

3.1 COMPOSITION AND VARIABLES

This study scrutinizes and collects three exemplary instances of fashion luxury brand rebranding typography alterations. The research target is Shanghai GEN Z consumers. The questionnaire survey method is employed for data collection. The questionnaire is meticulously designed in the form of interviews with design experts for this document volume. For the sans serif font person-

ality attributes, the three brands explored in the principal study serve as the foundation. Through extensive prior literature research and expert negotiation, the sans serif font personality traits are delineated as chic, neutral, timeless, uncomplicated, and contemporary. The questionnaire assesses brand perception, brand attitude, consumer preference for logo typography, and emotional attachment using the researcher's purchase intention as the dependent variable. The final measured variables questionnaire of the study encompasses several variables and structures (questionnaire composition chart). The questionnaire is released for the research period spanning May 5 to May 25, 2023. A total of 490 individuals completed the questionnaire. A valid sample of 446 is obtained, comprising 222 women and 224 men. Demographic inquiries such as gender, age, and educational attainment are incorporated into this questionnaire for a more valid analysis. The sampling method of the questionnaire involves the random selection of individuals using a methodology that affords equal opportunity to every member of society. The final program utilized to analyze the questionnaire data is (SPSS) 23.0. The data are scrutinized by employing cross-tabulation methods with frequency count analysis.

3.2 SAMPLE AND DATA

This questionnaire was primarily disseminated in the form of an online questionnaire. The initial step of this research paper entails determining the optimal sample size to accurately depict the overall characteristics. Furthermore, one of the most commonly employed methodologies for estimating the minimal sample size in Partial Least Squares Structural Equation Modeling PLS-SEM is the so-called "10-fold rule" method (Hair et al., 2011). A valid sample of 446 individuals was successfully collected. Given the fact that this questionnaire assesses young consumers belonging to GEN Z in Shanghai, the age range of the respondents spans between 16 and 30 years old. Both male and female respondents were included. The percentage of male respondents was 50.22%, while that of female respondents stood at 49.78%. Out of them, 38% possess a bachelor's degree, 34% hold a master's degree or doctorate, and the remaining 28% possess a high school, college, or junior high school education.

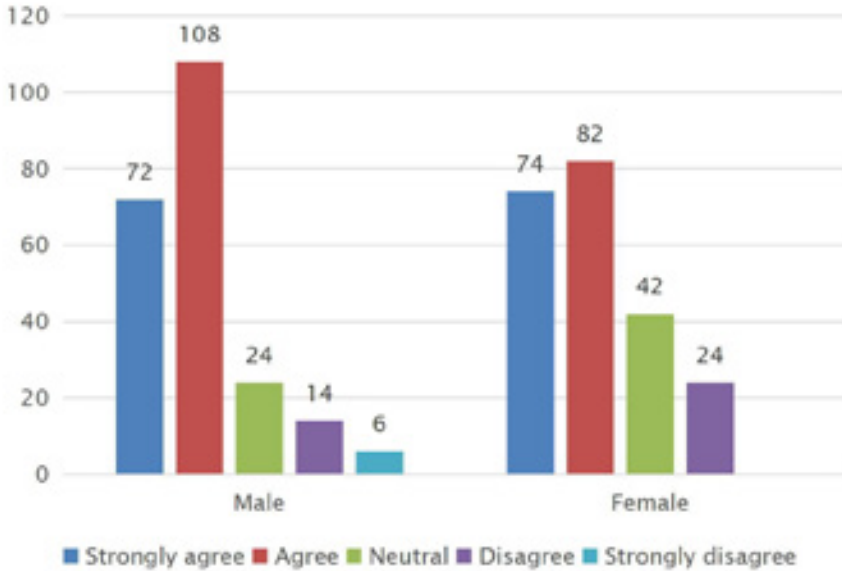
Table 3 Survey Respondent Characteristics

Variable	Categories	Number	Percent
Gender	Male	224	50.22
	Female	222	49.78
Age	Under 18	52	11.66
	18-25	218	48.88
	26-30	176	39.46
Frequency of luxury brand purchases	Frequently	70	15.7
	Occasionally	172	38.57
	Rarely	204	45.74
Total		446	100%

4. DATA RESULTS ANALYSIS

4.1 YOUNG CONSUMERS' ATTITUDE TOWARDS THE CHANGING TREND OF LUXURY LOGO FONT

A survey of young consumers in Shanghai was conducted to explore their perceptions of the trend of altering the font styles of luxury logos. The survey consisted of a single-choice question. The overall data findings are depicted in Figure 1. Overall, a majority of young consumers in Shanghai expressed a favorable response towards this change. Of the respondents, 336 individuals (75.34%) stated that they greatly appreciated the shift in fonts, while 66 individuals (14.8%) indicated indifference. A relatively small proportion, comprising 44 individuals (9.87%), expressed dislike or a strong aversion towards the font change. With regard to gender, the majority of female young consumers expressed positive sentiments towards the change in font styles. In contrast, male young consumers exhibited a lower level of enthusiasm. Female young consumers exhibited a more discernible recognition of the evolving trend in font choices. Notably, Gen Z consumers demonstrated a generally favorable attitude towards the transformation from serif to sans serif fonts in luxury logo design.



*Figure 1 Statistical chart of young consumers' attitude towards logo font changes
 Note. The numbers in the figure are the total number of people who chose each option with gender as the variable.*

4.2 CONSUMERS HAVE AN EMOTIONAL CONNECTION WITH SANS SERIF FONTS

The survey explored whether young consumers in Shanghai concur that sans serif fonts possess the capability to forge stronger emotional connections with younger audiences. The statistical data is depicted in Figure 2. The survey questions were formatted as binary options. A substantial majority of respondents concurred with this view. A total of 67.71% (302) of consumers demonstrated agreement with this perspective. 19.28% (86) of respondents demonstrated uncertainty. Only 13% (58) of consumers expressed disagreement. In terms of gender segmentation, a higher proportion of male consumers concurred with this view compared to female consumers.

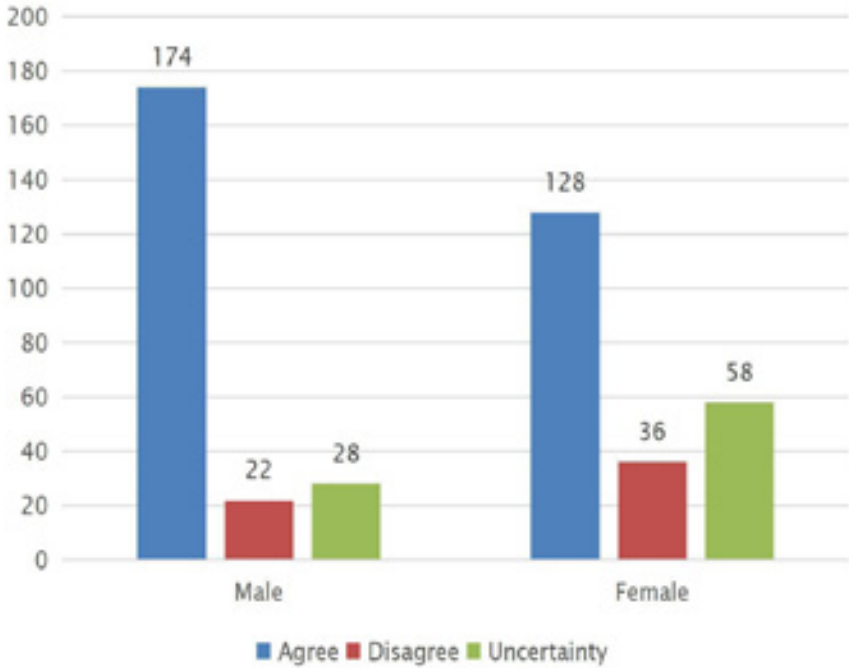


Figure 2 Statistical chart of sans serif fonts and young consumers' emotional connection
Note. The numbers in the figure are the total number of people who chose each option with gender as the variable.

4.3 YOUNG CONSUMERS' EMOTIONAL ASSOCIATION WITH THE PERSONALITY OF SANS SERIF FONTS

Analyzed the keywords that young consumers sentimentally associate with sans serif fonts. The inquiry was posed as a multiple-choice question. The options were determined based on a comprehensive literature survey and expert panel discussion, and were chosen to represent the five most relevant adjectives. These options are stylish, neutral, timeless, simple, and modern. The survey results indicate that, for young male consumers, personal sans serif fonts were ranked based on their emotional associations as stylish, neutral, modern, simple, and timeless. For young female consumers, sans serif fonts were ordered based on their personal emotional associations as neutral, trendy, modern, simple, and timeless. It can be observed that neutral and stylish are more pertinent to the emotional associations of young consumers.

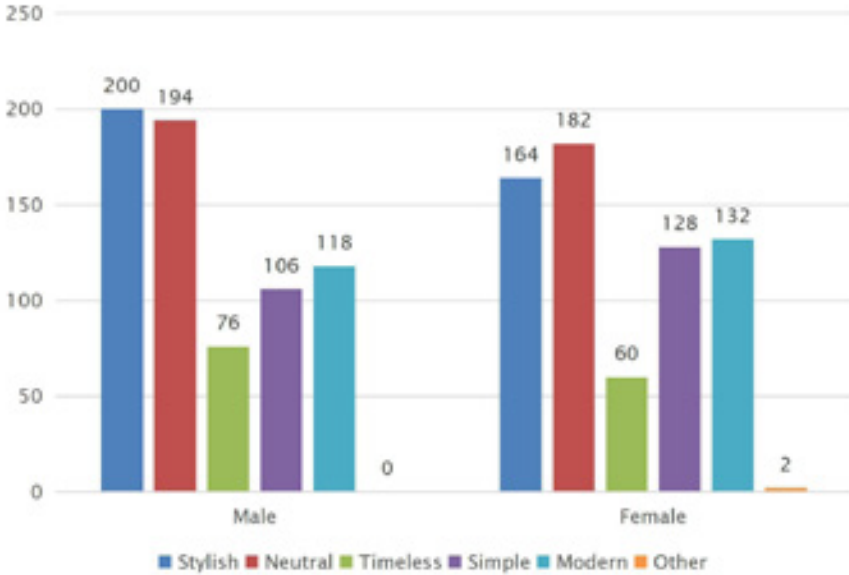


Figure 3 Statistical chart of young consumers' sentiment words for sans serif fonts
 Note. The numbers in the figure are the total number of people who chose each emotion word option using gender as a variable.

4.4 YOUNG CONSUMERS' EMOTIONAL ASSOCIATIONS WITH THE FONT CHANGE OF THE CASE STUDY BRAND LOGO

4.4.1 SAINT LAURENT BRAND

Investigated the alteration in typeface of the Saint Laurent logo from a comparable New Yorker serif typeface to a Helvetica sans serif typeface. Assessed the perceived reactions of consumers towards this transformation in font style. Structured as a multiple-choice questionnaire. Summarized and ranked the emotionally charged keywords perceived by consumers (Figure 4). Differentiated by gender group as a variable. Male consumers generally perceived that the alteration in font style of the Saint Laurent logo rendered the logo more fashionable and neutral in character. Female consumers shared the same sentiment.

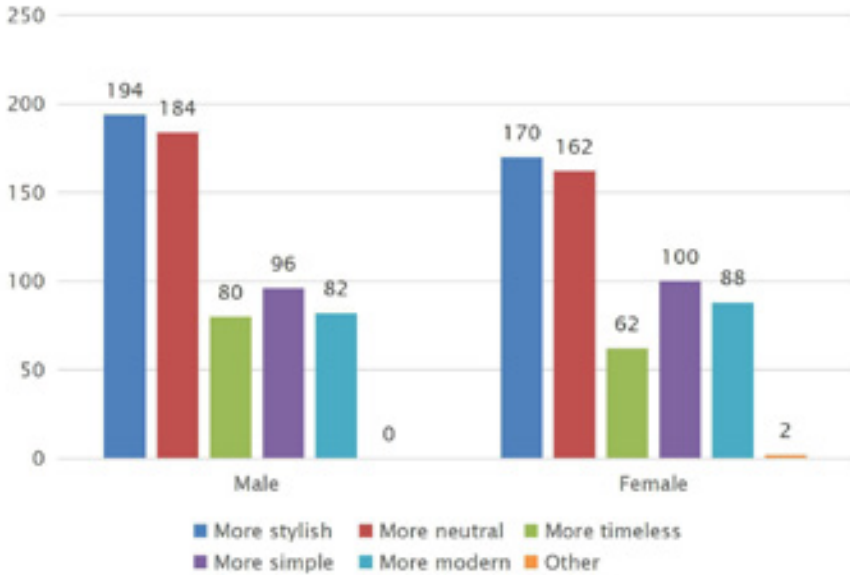
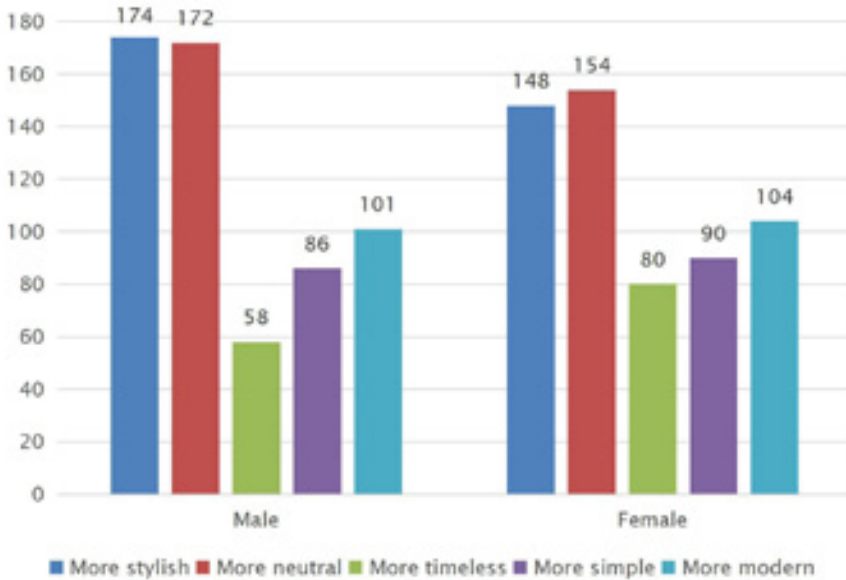


Figure 4 Statistical chart of young consumers' emotional words about the Saint Laurent logo font

Note. The numbers in the figure are the total number of people who chose each emotion word option using gender as a variable.

4.4.2 BURBERRY BRAND

Analyzed the Burberry logo font change from Didot Bold to Helvetica sans-serif. Consumers ranked emotional words for this font style modification. It was formatted as a multiple-choice question. Based on the questionnaire data, the overall consumer perception of the logo's emotionally expressive word order is. More Neutral, Stylish, Modern. Employing gender groups as a distinguishing factor, young male consumers claim that the modification in the Burberry font logo renders the overall brand logo more neutral, modern, and stylish. Young female consumers shared the same sentiment regarding the word order.



*Figure 5 Statistical chart of young consumers' emotional words about Burberry logo font
 Note. The numbers in the figure are the total number of people who chose each emotion word option using gender as a variable.*

4.4.3 BALMAIN BRAND

Investigated the transition of the Balmain logo font from Smaragd to Colville Bold sans serif. Examined consumers' perceived linguistic relevance of brand perception. The questions were posed as multiple-choice inquiries. A frequency analysis of the questionnaire results (Figure 6) demonstrates that the adjectival correlations exhibit increased neutrality, heightened fashionability, and modernity, respectively. When considering gender as a factor, young male consumers generally express the opinion that Balmain's brand perception has acquired a greater degree of neutrality, fashionableness, and modernity following the name and font modification. On the other hand, female consumers generally perceive the brand logo as having become more simplistic, neutral, and stylish.

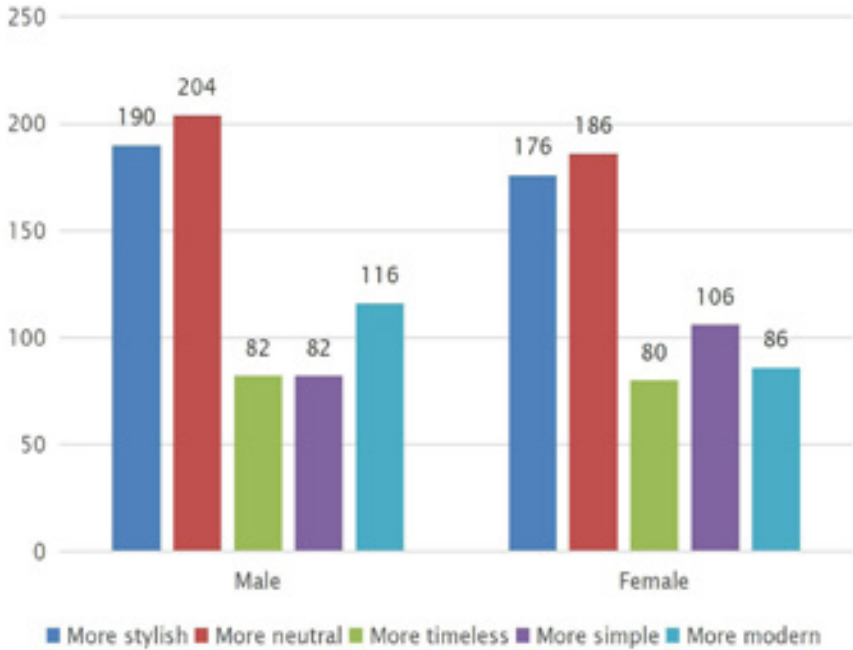
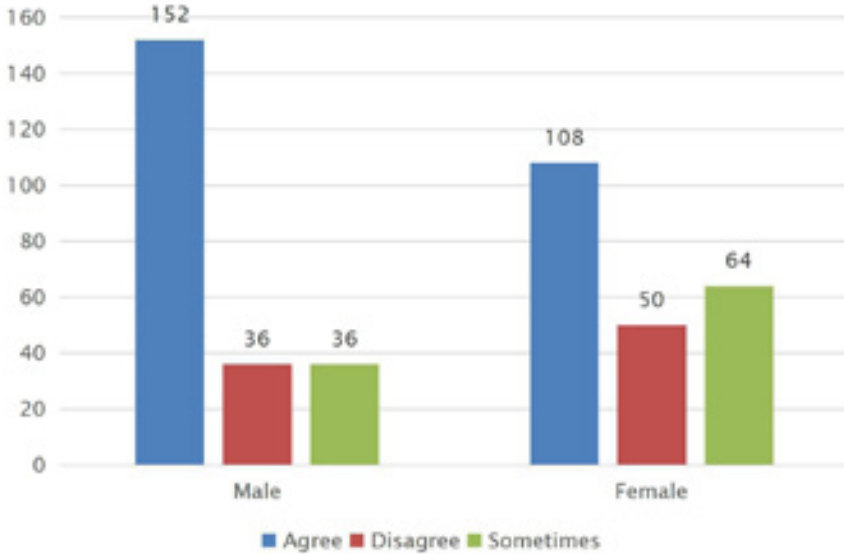


Figure 6 Statistical chart of young consumers' emotional words about Balmain logo font
Note. The numbers in the figure are the total number of people who chose each emotion word option using gender as a variable.

4.5 THE EFFECT OF LOGO FONT CHANGES ON YOUNG CONSUMERS' PURCHASING DECISIONS

A survey was conducted to investigate the impact of logo font changes on young consumers' purchasing decisions. The questions were formatted as single-choice. The statistics (Figure 7) indicate that 58.3% (260) of the participants believed that logo font changes would influence their purchasing decisions. Only 19.28% (86) of respondents asserted that logo font changes had no effect on their purchasing decisions. Meanwhile, 22.42% (100) of the participants expressed that logo font changes sometimes influenced their purchasing decisions. Using gender as a differentiation variable, approximately 80% of male participants expressed their belief that logo font changes have an impact on purchasing decisions. Conversely, only 50% of female participants claimed that logo font changes have an impact on purchasing decisions.



*Figure 7 Statistical chart of logo font changes on young consumers' purchase decisions
 Note. The numbers in the figure represent the total number of people with each viewpoint on the issue, with gender as the variable.*

4.6 ANALYSIS OF CONSUMER REACTION TO THE LATEST LOGO FONT CHANGES

In 2023, the Burberry brand relinquished the sans-serif typeface Helvetica, which had been introduced in 2018, and instead implemented a new serif logo typeface. This alteration also alluded to the previously employed serif logo. Within the questionnaire survey targeting younger consumers, a notable 65% of participants exhibited heightened awareness of this font modification. Notably, 46% of young consumers expressed that the newly adopted serif typeface more closely aligns with Burberry's brand perception. Conversely, only 25% of young consumers continued to prefer the previous iteration of the sans-serif typeface. Furthermore, a substantial 30% of young consumers expressed uncertainty regarding the superior font style for the Burberry brand.

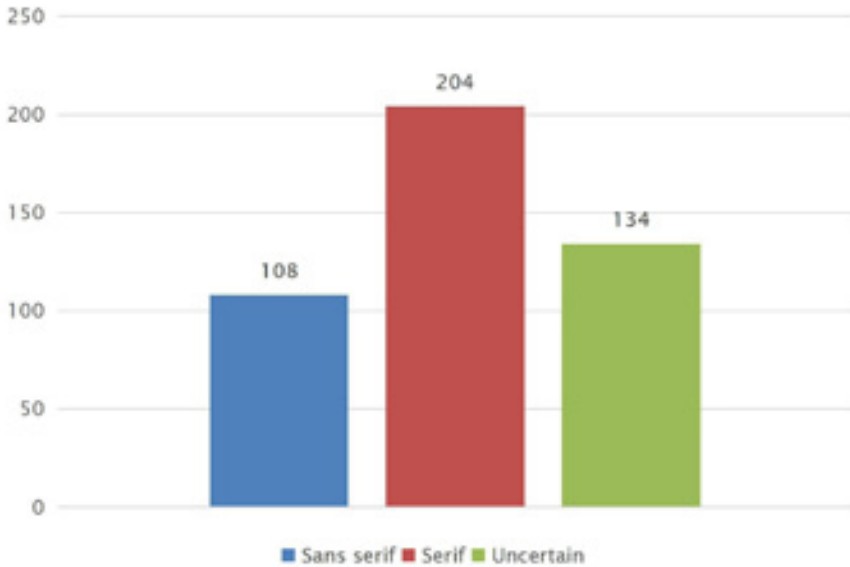
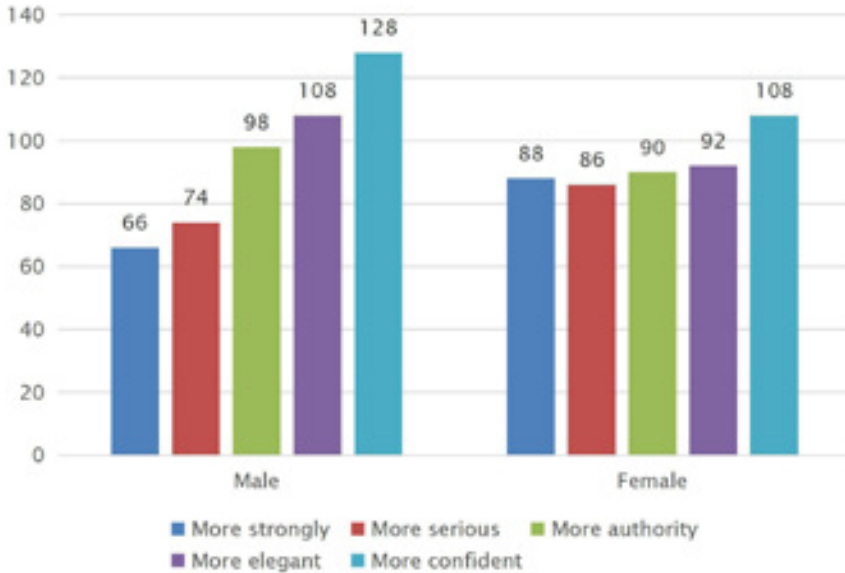


Figure 8 Statistical chart of young consumers' attitude towards Burberry new brand logo font Note. The numbers in the figure indicate the total number of people who chose each option.

4.7 YOUNG CONSUMERS' EMOTIONAL ASSOCIATION WITH THE PERSONALITY OF THE NEW LOGO SERIF FONT

Investigation of young consumers' emotional association with the personality of the novel serif font employed in Burberry's latest logo. An investigation was conducted regarding the emotionally perceived keywords associated with the utilization of serif fonts in Burberry's most recent logo. The questionnaire employed a multiple-choice format, presenting the options of "Stronger," "Steadiness," "Authority," "Elegant," and "Confident." Based on the questionnaire data (Figure 9), employing the frequency analysis method, the keywords were ranked in order of highest percentage. In Burberry's latest logo font redesign, the utilization of a serif font is commonly perceived to imbue the logo with a sense of confidence, elegance, and authority.



*Figure 9 Statistical chart young consumers on Burberry's new logo font emotion words
Note. The numbers in the figure are the total number of people who chose each emotion word option using gender as a variable.*

5.RESULTS

The following summary of the data analysis findings can be clearly derived from the previous data analysis findings. First and foremost, young consumers in the Shanghai market generally exhibit a positive stance towards the trend of shifting from serif to sans-serif fonts for fashion and luxury brand logos. Simultaneously, the majority of young consumers firmly believe that the adoption of sans serif fonts facilitates the establishment of an emotional connection between brands and young consumers, thereby fostering the formation of new brand perceptions. Concerning the 3 primary luxury brands comprehensively analyzed in this paper, young consumers in Shanghai perceive the new sans serif logo fonts as evoking font personality emotional connections with neutral, modern, and fashion-related keywords. Additionally, the Burberry brand introduced a new logo serif font this year, featuring subtle references to the old style logo serif font. The young consumers have undergone 2 distinct font transformations. Consequently, there has been a reevaluation of the perception of Burberry brand identity. Approximately half of the young consumers assert that the serif font more accurately reflects the brand image of Burberry brand compared

to the sans serif font. This suggests that a new wave of font transformations is also emerging. Moreover, more than 70% of young consumers believe that the alterations in font styles of fashion and luxury brands have had a discernible impact on their purchasing decisions.

Table 4 *Typographic personality semantics and young consumers' emotional association ranking table*

Font	Variable	Font personality semantic association sorting
Sans serif	Gender	Male: stylish>neutral>modern>simple>timeless
		Female: neutral>stylish>modern>simple>timeless
	Top three emotion words of relevance: neutral,stylish,modern	
Helvetica Saint Laurent rebranded logo font	Gender	Male: stylish>neutral>simple>modern>timeless
		Female: stylish>neutral>simple>modern>timeless
	Top three emotion words of relevance: stylish,neutral,simple	
Helvetica Burberry rebranded logo font	Gender	Male: neutral>stylish>modern>simple>timeless
		Female: neutral>stylish>modern>simple>timeless
	Top three emotion words of relevance: neutral,stylish,modern	
Similar Neue Balmain rebranded logo font	Gender	Male: neutral>stylish>modern>simple=timeless
		Female:neutral>stylish>simple>modern>timeless
	Top three emotion words of relevance: neutral,stylish,simple	
Similar Urania Burberry second rebranding logo font	Gender	Male: confident>elegant>authority>serious>strongly
		Female:confident>elegant>authority>strongly>serious
	Top three emotion words of relevance: confident,elegant,authority	

6.CONCLUSION AND DISCUSSION

6.1 CONCLUSION

This study investigates the luxury market of Shanghai through thorough preliminary literature and data research. It has been observed that trendy lux-

ury brands have significantly transformed their brand perception and positioning to enhance their competitiveness and appeal to a rapidly expanding young consumer market. Logo redesign has been incorporated as a crucial component of the rebranding process. Currently, there is a scarcity of studies focusing on the emotive connection between logo font personality and consumers in the existing literature. On the basis of the observed convergence in logo font usage within the same industry, a general trend in logo font rebranding within the fashion luxury industry has emerged. This shift has led from the original independent and classic serif fonts to a more uniform and similar sans serif font. The objective was to foster a youthful and friendly brand perception. In order to verify the actual response of young consumers following the change in the brand logo font, a questionnaire survey research method was employed. The variables employed for this study included young consumers' awareness of fashion and luxury brands as well as their frequency of purchasing. The central variable of the questionnaire was the semantics surrounding the use of logo font personality after the rebranding process.

The findings of the study revealed that Shanghai's young consumers embraced the shift towards sans serif fonts in the logo, thereby facilitating a stronger emotive connection. A new brand perception was generated. The keywords used by young consumers to establish an emotional connection with the semantics of the sans serif personality employed in the rebranded luxury brands are trendy, neutral, and modern. These keywords also reflect consumers' perception of the luxury brand's new brand image. Moreover, the change in logo font is likely to influence consumers' purchasing decisions. Consequently, each fashion brand undergoing a rebranding process can select the appropriate font for their brand image in response to the growing affinity of young consumers for trendy, gender-neutral, and modern emotions. This approach will further enhance the attractiveness of Shanghai's young consumers.

6.2 DISCUSSION AND FUTURE RESEARCH

The trends observed in the brand logo font modifications for fashion luxury goods encompassed the majority of well-known brands in this study. However, it is crucial for the fashion luxury industry to consistently emphasize the significance of visual expression in conveying the brand image. In this particular study, the renowned Burberry brand embarked upon a substantial rebranding initiative this year, introducing a serif font as its new logo font, which aesthetically references the time-honored classic serif typeface. Approximately half of

the young consumers surveyed regarded the new serif font as a more appropriate representation of the Burberry brand, having undergone two prior rebranding initiatives that utilized sans serif fonts. Although 20% of the young consumers demonstrated hesitancy, a significant 30% still favored sans-serif fonts. To date, Burberry stands alone in its recent decision to adopt a unique serif font in its logo. It remains to be seen whether other luxury brands will also implement changes in their logo font, possibly opting for serif fonts with customized color schemes as opposed to utilizing the industry-wide uniform sans-serif fonts. It appears that young consumers are gradually exhibiting a preference for distinctive brand personalities, rather than an industry-wide uniformity. Moreover, with multiple rebranding initiatives, it is worth examining the potential impact of altering the font style used in the logo on consumer perceptions of the brand. These are all areas that warrant further exploration and investigation in the future.

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