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Master's Thesis

The importance of creating memorable brand experiences in shopping centres, based on the case of Fisketorvet – Copenhagen Mall

FISKETORVET©
COPENHAGEN MALL
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Executive Summary

This master's thesis aims to analyse how shopping centres can differentiate their brand from competitors through experiential branding. The master's thesis focuses on the case of Fisketorvet – Copenhagen Mall, which is owned by Unibail-Rodamco. Unibail-Rodamco has developed a 4-star labelling system, which ensures that their shopping centres comply with several criteria regarding their service quality. However, a competitive analysis of the market revealed that there is intense rivalry amongst competing shopping centres in Denmark due to their relatively homogenous brands that have similar retail assortments. To differentiate themselves, this master's thesis proposes that shopping centres focus on experience branding. Researchers within branding argue that there is a growing trend towards the creation of brand experiences, and that these experiences result in increased brand value (Kapferer, 2012; Millward Brown, 2014). According to Pine II & Gilmore (1999) a brand experience is a memorable event that engages customers through a theme that stimulates their five senses, and allows them to emotionally connect with the brand.

To discover the extent to which Fisketorvet currently adopt a experiential branding strategy, Fisketorvets brand platform was analysed, including their brand identity using Kapferer's brand identity prism (2012) and their positioning. Thereafter, survey data from 85 respondents was analysed to identify consumer perceptions of their brand. The analysis found that 40% of consumers have a negative attitude towards the brand and perceive the brand image as materialistic, ugly and of low quality. Consequently, their communicated 4-star quality is not aligned with the perception of consumers. Furthermore, analysis of Facebook post engagement revealed that consumers are engaging more with posts that include information regarding the retailers within the mall rather than, for instance, posts about events organised by Fisketorvet. The survey data also revealed a low interest in events at shopping centres, in general, but that charity events appeal most to the respondents. This is consistent with trends within consumer research that found that, particularly the millennial generation, have a stronger connection with brands that communicate a cause (Millward Brown, 2014). Consequently, findings suggest that to differentiate themselves Fisketorvet should develop experiences that focus on a cause that engages both retailers, who are brand ambassadors, and customers. Furthermore, to develop a relationship with the local community of Copenhagen, the shopping centres should create brand experiences inside and outside their shopping centre, as localisation is a growing trend in branding (Millward Brown, 2014) the cause should also be local. Successful experience branding will result in a differentiated brand experience that delights customers to the extent that their brand image improves and they engage in positive word-of-mouth.

1.0 Introduction

"The entire history of economic progress can be recapitulated in the four-stage evolution of the birthday cake. As a vestige of the agrarian economy, mothers made birthday cakes from scratch, mixing farm commodities (...). As the goods-based industrial economy advanced, moms paid (...) for premixed ingredients. Later, when the service economy took hold, busy parents ordered cakes from the bakery or grocery store (...). Now, in the time-starved 1990s, parents (...) "outsource" the entire event to (...) some other business that stages a memorable event for the kids-and often throws in the cake for free. Welcome to the emerging experience economy." (Pine II & Gilmore, 1998, pp.97).

Research within the area of branding has recently turned its focus to the concept of experiential branding, also referred to as experience branding (Pine II & Gilmore, 1998; Foster & Mclelland, 2014; van Marrewijk & Broos, 2012). Traditionally, branding strategies have aimed to create an emotional connection with the customer through communication of various messages. However, the shift towards experience branding means that branding strategies now attempt to create an emotional bond with customers through memorable shared experiences. This may be especially relevant for service organisations, such as shopping centres. For shopping centres, developing memorable branded experiences may be useful in order to attract more customers and develop a loyal customer base. This perspective is shared by Aaker (1991), who emphasised customer loyalty as a criteria for developing a successful brand. Shopping centres are faced with strong competition from other shopping centres and retailers. They must, therefore, differentiate themselves through, for example, experience branding.

A shopping centre can be defined as a, "*Group of retail shops, restaurants, and other businesses with a common interest in soliciting sales. The facility is developed as a planned commercial location and typically offers private, off-street parking facilities or areas"* (BusinessDictionary.com, 2015). Shopping centres are one of the many shopping destinations consumers can choose between. Centres compete for the consumer's share of wallet with various other shopping destinations, such as independent retailers, department stores, the high street and online retailers (Euromonitor.com, 2015a). The key difference between a shopping centre and these other shopping destinations is that it is *"a centrally managed, planned retail provision having at least three shops."* (Dennis, et al., 2002, pp.4) and, therefore, must develop a brand that represent this centrally managed shopping location. Thus, we define shopping centres as a centrally managed service organisation offering the provision of at least three retailers and shopping entertainment. Brand management of this centrally managed service organisation may differ from retail branding and branding of other shopping destinations, as shopping centres branding must take into account the influence various stakeholders, such as retailers and visiting customers, have on the brand. However creating a successful shopping centre brand may result in increased financial performance (Aaker, 1991; Kapferer, 2012). Strong brands create an emotional connection with customers that is difficult to imitate (Keller, 1993; Aaker, 1991). Thus, by creating a strong shopping centre brand the centre can differentiate themselves and improve their competitiveness.

Compared to retail brands, service brands and product brands, developing a successful shopping centre brand can be complex due to their conflicting key stakeholders.
On the one hand, a shopping centre brand must appeal to the retailers they wish to attract and retailers already within the shopping centre. Retailers are *"The set of business activities that adds value to the products and services sold to consumers for their personal or family us."* (Levy & Weitz, 2012, pp. 6). In a shopping centre, retailers include everything from large retail chains, such as Vero Moda and H&M, to supermarkets and independent retail shops, as well as service based retailers, such as hairdressers and restaurants. The shopping centre brand must, therefore, represent a brand that does not conflict with the brand of very different retailers, such as the skater-clothing retailer Drop Dead and toy retailer BR Lejetøj.
On the other hand, it is not simply a retail space that shopping centres sell. They sell the service of a shopping experience, which includes, not only the physical retail space, but the interior of the shopping centre, the services of the shopping centre, and events arranged by the shopping centre. The entertainment organised by the shopping centre attracts customers from large geographical areas (Levy & Weitz, 2012). Consequently, the brand must appeal to their second key stakeholder, the consumers visiting the shopping centre, while still appealing to the retailers. What consumers perceive as an appealing and memorable brands may differ from what retailers perceive as such. Moreover, while the brand must appeal to both retailers and consumers, it must also differentiate the shopping centre from competitor shopping centres, as many of them offer the same retail assortment and similar services.

The number of shopping centres in Denmark has experienced a growth from 299 in 2011 to 304 in 2014 (Euromonitor.com, 2015a). This increased competition has enhanced the need for differentiation. Additionally, the brand must stand out as a preferred choice in consumers' shopping destination consideration set (Hoeffler & Keller, 2003). The retail industry in Denmark had a net sales of 168,942 million DKK in 2013 (Børsen, 2015) and has been forecasted to grow from the currently 2.5% in 2015 to 3% in 2019 (Euromonitor.com, 2015b). However, research indicates that this growth is mainly from online retailing and retailing on the high street do to consumer preferences for this shopping method (Brünnich, 2014). Compared to other European consumers, Copenhagen based consumers prefer the high street to shopping centres (Brünnich, 2014). Consequently, shopping centre brands must also communicate why their location should be preferable to the high street. Simultaneously, consumers are presented with various branded communication messages from both product brands within the retailers, retail brands within the shopping centre, and the shopping centres brand, which may lead them to information overload (Malhotra, 1984). According to Millward Brown, a leading research agency on brand equity, the most successful marketing campaigns on social media are campaigns that link branding with experiences (2014). In particular, they found that the retail and apparel brands are driven by the creation of experiences (ibid.). Furthermore, in their most recent brand valuation report the emphasis that brand experiences are important across many categories (Millward Brown, 2015).

Developing a strongly differentiated shopping centre brand that is memorable and stands out amongst competitors is, therefore, key to the success of the shopping centre in order to remain competitive. Experiential branding may be a way of achieving this. Thus, this master's thesis will seek to explore how experiential branding may benefit shopping centres by giving them a way to differentiate themselves.

In order to address the topic experience branding of shopping centres, a literature review will be conducted to identifying key elements of experiential branding. Furthermore, to understand the degree to which Fisketorvet currently focuses on experience branding, their current brand communication strategy will be analysed using Kapferer's brand identity prism (2012). Additionally, an analysis of key stakeholders, based on Porter's 5 forces framework (Hooley, Piercy & Necoulaud, 2004), will illustrate their potential influence on co-creation of Fisketorvet's brand. Primary data will be gathered through a survey, in order to understand how Fisketorvet's brand is perceived by customers and whether or not it is perceived as an experience brand. The analysis of Fisketorvet's communication strategy, key stakeholders and customer perceptions will lead to recommendations on further developments of Fisketorvet's brand as an experience brand.

2.0 Problem Statement

2.1 Research Question

In order to understand how shopping centres can use experiential branding to deal with the increasing competition and the stakeholder demands that they are faced with, this master's thesis will address the following research questions:

How can shopping centres use experiential branding to differentiate themselves from competitors?

The project is developed from the following topic delimitation:
"*This master thesis project will focus on how the service organization shopping centres develop their brand compared to a retail brand. Specifically focusing on the Danish shopping centre Fisketorvet – Copenhagen Mall and how they can develop their brand into a brand that represents the four star experience they are communicating about."* (Appendix A).

Thus, the research question will be addressed by analysing the brand of the Copenhagen-based shopping centre Fisketorvet – Copenhagen Mall, with a focus on experience branding. Additionally, the research question will address the following sub-questions:

- According to previous branding literature, what elements should brand managers consider in order to develop experiential brands, and how does experiential branding relate to branding theories regarding services and retailing?
- What brand personality does Fisketorvet - Copenhagen Mall aim to communicate? Specifically, focusing on their communication as a 4 star shopping centre experience.
- How do consumers perceive the Fisketorvet - Copenhagen Mall brand? Do consumers perceive them as a shopping centre with a 4-star shopping centre experience?
- How can Fisketorvet - Copenhagen Mall improve their brand by adopting experiential branding methods?

Previous research on branding focuses on branding of physical products (Keller, 1993; Louro & Cunha, 2001; Hoeffler & Keller 2003), branding of services (Wilson, et al., 2012) and branding of retailers (Seifer, 2007). However, little research has been conducted on the difference between branding of a shopping centre and a department store. Shopping centres and department stores differ from service branding, product branding and retail branding methods because they must consider their own brand, the retail brands and the brand of products and services sold by the retail brands within the shopping centre or department store. When developing the shopping centre brand, it will, therefore, be influenced by the retail brands within the centre. Furthermore, recent literature has focused on the development of an experience brand, where consumer interact with the brand in order to create memorable brand experiences (Pine II & Gilmore, 1999; Knee, 2002). For a shopping centre this may be an important part of developing their brand as their success is dependent on their ability to attract customers by differentiating themselves from alternative shopping locations, such as the high street. Brand experiences allow them to differentiate themselves through, for instance, memorable events or interactions between the consumers and the brand.

2.2 Definitions to understand the research questions

The following definitions have been outlined in order to understand the meaning of the research questions and key terms relating to it.

Service organisations and Shopping centres: A shopping centres is a centrally managed service organisation offering the provision of at least three retailers and shopping entertainment (Dennis, et al., 2002; Levy & Weitz, 2012). It, thus, consist of retailers, but is a service organisation, as it sell entertainment in the form of a shopping experience.

Differentiation: Differentiation in branding refers to the importance of ensuring that the brand is distinct from competitors, difficult to imitate and memorable (American Marketing Association, 1995; Louro & Cunha, 2001).

A Brand: Earlier definitions of branding define a brand as, *"Name, term, design, symbol or any other feature that identifies one seller's good or service as distinct from those of other sellers"* (American Marketing Association, 1995). However, this perspective does not include the idea that brands are co-created between the organisation and their stakeholders (Hatch & Schultz, 2010), nor that a brand's identity is an expression of human personalities (Aaker, 1997). Moreover, the brand also represent the vision, mission and values of an organisation by adopting the organisations culture. Thus, a brand is co-created between stakeholders and organisations; it must be distinct from competitors; and it represents an organisation's mission, values and vision through a brand identity.

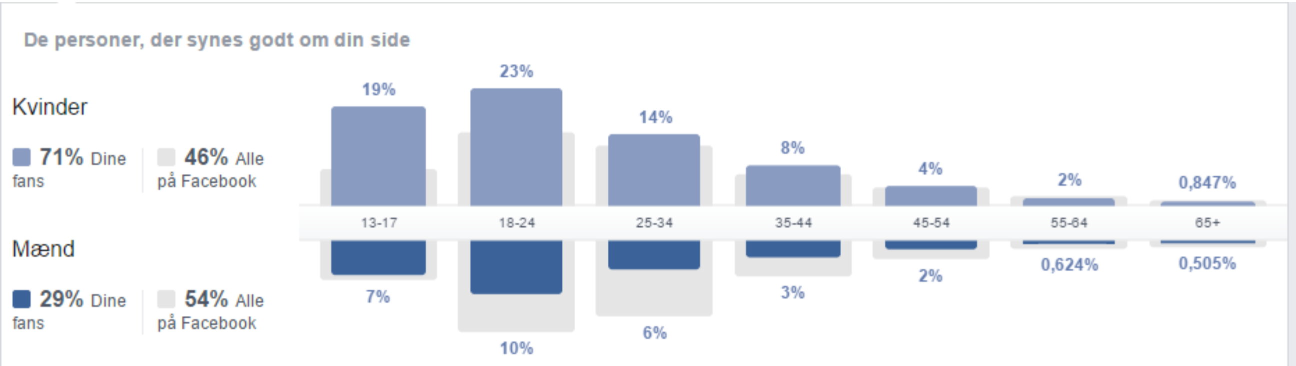
Experiential Branding: Branding has moved from focusing on the product or service, to focusing on the development of a brand that represents a personality, and finally to brands that create memorable experiences (Pine II & Gilmore, 1999). Experiential branding aims to develop memorable brand experiences between the brand and the customers.

2.3 Choice of Case study: Fisketorvet - Copenhagen Mall

To address the research question Fisketorvet - Copenhagen Mall (Fisketorvet) has been selected as case study for this research project. The shopping centre is owned by Unibail-Rodamco, a commercial property company (Unibail-rodamco.com, 2015a) that acquired the centre in 2000 (Unibail-rodamco.com, 2015b).

A shopping centre targets many different segments through their retail assortment, but the primary target audience is of Fisketorvet is couples with children, or who are expecting children, and are between 25-35 years old. This is evident from their focus on children by creating their mascot, the octopus Bertil (Fisketorvet.dk, 2015c). It is also evident from their facilities, such as baby lounges and children's playground areas (Fisketorvet.dk, 2015d). In addition, their target audience is based in the capital region of Copenhagen.

Figure 1: Fisketorvet Facebook Analytics Followers



Analytics from Fisketorvet's Facebook page show that 71% of followers are female and 29% are male.

** Source: Facebook.com, 2015b*

Their Facebook followers suggest that they particularly focus on female targets within couples, as 71% of their Facebook followers are female, and they mainly communicate products for children (Facebook.com, 2015b; Facebook.com, 2015a), as well as jewellery, clothing and shoes for women (Instagram.com, 2015b). It is, therefore, assumed that the target is also interested in following trends within fashion and lifestyle products. The assortment of retail shops, suggests that the target is middle-class, as many of the shops sell products targeted at the mass-market rather than luxury items (Fisketorvet.dk, 2015b). Moreover, the different age groups of the followers on Facebook, ranging from 43% in the age group 18-24, 26% in the age group 13-17, and 20% in the age group 25-34, emphasises their focus on families. Their followers may, thus, be family members across all the age groups.

Fisketorvet was mainly selected due to their communication of being a 4-star shopping centre. This is perceived as a way of communicating the experience of shopping in Fisketorvet. The message of a 4-star shopping centre is based on Unibail-Rodamoco's shopping centre rating system, The 4-Star Label, which was implemented in 2012 (Unibail-Rodamco, 2012). The system consists of 460 criteria and is externally audited by SGS, in order to ensure a consistent high quality shopping experience (Unibail-Rodamco, 2012; see examples in Appendix B). Fisketorvet was awarded the 4-star shopping centre label in 2014 (Unibail-rodamco, 2014). The 4 star label system is based on the commonly known star ratings of hotels:

The 4-star label system *"is intended to provide customers with a unique shopping experience through a welcoming atmosphere, quality management and a set of "hotel-like" services: reception desk, valet parking, personal shopper, shoes-shiner, free wifi, free newspapers, iPad bar, etc."* (Unibail-Rodamco, 2014, p. 102).

This rating is an important element of Fisketorvet's branding and their attempt to differentiate the shopping centre from competitors.
Furthermore, Fisketorvet is a relevant case study because the high level of competition in the Copenhagen area increases the importance of branding to create differentiation. Thus, the shopping centre was selected due to its location in Copenhagen, where there are many competitors. However, despite the competition, the shopping centre is among the 10 largest in Denmark, based on square meters and visitors (Rechnagel, 2014).

The shopping centre is also considered an interesting case company for this project due to their active communication through various communication channels, including offline communication, in centre communication and online communication. This suggest that they are willing and able to invest in various brand communication strategies in order to develop a strong brand.

Figure 2: Social Media usage of Shopping Centres in Copenhagen Region

Social Media used by Shopping Centres	Facebook	Instagram	Pinterest	YouTube	Mobile App	Google+
Fisketorvet	X	X	X	X	X	
Field's	X	X				
Frederiksberg Centret	X	X				
Rødovre Centrum	X	X				
Lyngby Storcenter	X	X				X
City 2	X					

The table reveals that Fisketorvet is active on five social media sites, where as their competitors are only active on 1-3 social media sites.
** Source: Fisketorvet.dk, 2015e; Fields.dk, 2015c; Frbc-shopping.dk, 2015b; Roedovrecentrum.dk, 2015b; Lyngbystorcenter.dk, 2015c; City2.dk, 2015d.*

Finally, the case study was selected, as I gained insight into their branding and communication methods during my internship at the shopping centre.

3.0 Methodology

The following section will outline the methodology used to address the previously stated research question and limitations of the master's thesis. This methodology was developed with the aim of avoiding bias, as my internship in the chosen cause company, Fisketorvet, may increase the risk of bias.

3.1 Philosophy of Science

It is important to understand the philosophy of science adopted by the researcher, as the researcher's paradigm can help the reader understand the researcher's view of the world and how he/she aims to create knowledge (Denzin & Lincoln, 1994). A paradigm can be defined as, *"Basic Belief Systems Based on Ontological, Epistemological, and Methodological Assumptions."* (Denzin & Lincoln, 1994, pp. 107), meaning that a paradigm represents the researcher's specific perception on reality and how knowledge is created.

From a philosophy of science perspective this master's thesis inclines towards the Social Realism paradigm:

"Reality consist not only of events that are experienced but also of events that occur whether experienced or not, and of the structures and mechanisms that produce these events. The aim of science is to discover these structures and mechanisms, some of which may be reasonably accessible by the use of instruments that extend the senses." (Blaikie, 2010, pp. 101).

This paradigm can also be based on the following three questions (Denzin & Lincoln, 1994):

- **Ontology:** What is the nature of reality?
- **Epistemology:** How is knowledge created?
- **Methodology:** How do I as a researcher generate knowledge?

To understand the philosophy of science underlying the social realism paradigm, the three questions will be considered.

3.1.1 Ontology

Ontology refers to the understanding of how a researcher perceives reality (Blaikie, 2010). Social realism adopts the ontological assumption of depth realist. From a depth realist perspective social phenomena do not exist independently from the activities they may influence (Blaikie, 2010). According to the depth realist ontological assumption, there are three depths in reality: what can be observed, all that exist independently from the observer, and underlying mechanism that cannot easily be observed (Blaikie, 2010).

This project will, therefore, attempt to identify the underlying mechanisms that influence branding.

3.1.2 Epistemology

Epistemology seeks to understand how knowledge is created by understanding what researchers perceive as knowledge, based on the reality they believe in (Blaikie, 2010). Social realism adopts the epistemological assumptions of Neo-realism, believing that knowledge is derived from understanding how and which mechanisms influence and/or caused an observed regularity (Blaikie, 2010). This project will create knowledge by understanding the mechanisms influencing the branding of a shopping centre and what mechanisms can be used to develop an experiential shopping centre brand.

3.1.3 Methodology

According to the above described understanding of reality and how to view the world it is possible to apply certain methodological approaches in order to identify and understand the underlying structures and mechanisms that influence shopping centre branding and how they interact. Therefore, this methodology is based on an analysis of the different stakeholders that Fisketorvet's brand will be influenced by, including competitors, retailers within the centre and consumers. An analysis of all three stakeholders will suggest how Fisketorvet can differentiate themselves from competitors and still develop an appealing memorable brand in the minds of retailers and consumers.

3.1.4 Brand Paradigm

As this project's focus is on branding, it is important to understand that there are also different brand paradigms. In other words, 4 different perspectives have been developed to understand how brand managers perceive a brand: the product brand paradigm, the adaptive brand paradigm, the projective brand paradigm, and the relational brand paradigm (Louro & Cunha, 2001).
This project adopts a relational brand paradigm, where brand management perceive the brand as: *"an ongoing dynamic process, without a clear beginning and ending, in which brand value and meaning is co-created through interlocking behaviours, collaboration and competition between organizations and consumers"* (Louro & Cunha, 2001, pp.865). From this perspective, brand management is an ongoing dynamic process that must continuously be improved. Moreover, the dynamic process brand paradigm emphasises the importance of understanding the interaction between the brand and the consumers.

3.1.5 Research Strategy

To answer the "How" based research question this project will follow a retroductive research strategy. Stating the adopted research strategy is important because it explains how the research questions will be answered (Blaikie, 2010). In this case, a retroductive research strategy attempts to explain regularities by discovering the context and the underlying mechanisms influencing the regularities (Blaikie, 2010). Through my internship at Fisketorvet, it was discovered that Fisketorvet attempts to brand themselves as a 4 star shopping centre. Therefore, based on a retroductive research strategy, this project will attempt to explain and identify the underlying structures that influence the branding of Fisketorvet.

3.2 Structure

In order to answer the proposed research question this project will look into mechanism of experiential branding, Fisketorvet's brand communication, competitors' influence on Fisketorvet, consumers' perception of Fisketorvet, and how Fisketorvet's brand managers may be able to further develop their brand using experience branding. The following structure will be adopted:

1. Firstly, a literature review will be conducted to discover the elements underlying experiential branding and the influence of service branding and retail branding on experiential branding.
2. Using Kapferer's Brand identity Prism (Kapferer, 2012), Fisketorvet's current brand communications strategy will be analysed. More specifically focus will be on analysing Fisketorvet's brand identity in order to determine their brand platform, and whether or not they currently focus on experience branding.
3. To understand competition within the market, as well as Fisketorvet relationship with key stakeholders, a competitor analysis will be conducted using Porter's five forces model of industry competition (Hooley, Piercy & Necoulaud, 2004).
4. A questionnaire will be developed to understand consumers' perception of the brand Fisketorvet-Copenhagen Mall. This will determine whether or not the desired shopping centre identity is understood by consumers and if they are perceived as an experience brand.
5. Based on findings, a discussion will be written to identify key structures and mechanisms required for Fisketorvet to develop memorable brand experiences in accordance with experiential branding theories.

Finally, a conclusion will highlight the main findings, what this may mean for Fisketorvet, as well as suggestions for further research.

3.3 Limitations

The following limitations should be considered when interpreting the research findings.
Firstly, it must be noted that limited literature is available on the topic of shopping centre communication and shopping centre branding. This created some challenges in the research process. In some instances, data from the company websites were used. However, as this data is written by the shopping centres themselves, there is a risk of the data being biased. Furthermore, numbers and facts were not available for all the top shopping centres in Copenhagen, which makes comparisons difficult. Most data is concerned with the general retail industry and focuses mainly on retailers within the shopping centres. This makes it difficult to conduct in depth research on the selected topic. It may be necessary for further research to be conducted to improve understanding of shopping centre branding.

Secondly, the time given to write the project should be considered. The time limit may influence how representative the sample data is of the population. Given more time a larger sample could have answered the questionnaire, resulting in a more representative sample of the population. Furthermore, it may be relevant to compare different shopping centres in Copenhagen. With more time a comparison could have been made between, for instance Field's and Fisketorvet. Additional theories could also have been used to increase validity of the results in order to discover if different brand identity theories produce similar results. In addition, as the research is based on a shopping centre in Copenhagen and its competitors, the findings may not be applicable to shopping centres based elsewhere due to different cultural factors, which have not been taken into consideration in this research project.

Thirdly, the location of the shopping centres within Copenhagen were not taking into consideration. The popularity of a shopping centre may be highly influenced by its proximity to, for instance, a metro station, a popular tourist attraction, or a university.
Additional limitation regarding the choice of theories and the selected data sampling method will be discussed further into the report.
It should be noted that the focus of this report will be on branding in relation to service branding, retail branding and experience branding. While brand loyalty and location branding may be relevant to consider, they were regarded as being beyond the scope of this master's thesis.

Furthermore, this master's thesis will not focus on how calculations of brand value are made. Concepts like brand value and the strength of a brand will be used as an indication of branding success, but without a specific numerical value.
With these limitations in mind, the findings may be able to guide further research in branding of shopping centres and the use of experiential branding in shopping centre branding.

3.4 Data Collection Method

This report consist of both primary and secondary data, as well as empirical data from shopping centres and theoretical data primarily about branding.
The below table below outlines the main primary and secondary data used in this master's thesis.

Figure 3: Secondary and Primary Data Sources

Secondary Data	Primary Data
• Journals regarding branding, service branding and experiential branding • Books about retailing, branding, experiential branding. • Newspaper articles about Fisketorvet. • Industry and company reports about Fisketorvet, Unibail-Rodamco and hotel ratings.	• Questionnaire to discover customers' perceptions of Fisketorvet's brand. • Facebook posts Data incl. shares, likes, comments and video views. • Facebook review comments

3.4.1 Secondary Data

Validity is important when using secondary data sources. To ensure validity, databases and catalogues were accessed through Copenhagen Business School's online library system, which appears trustworthy. Journals were also collected from reading material given at Copenhagen Business School courses, as well as courses from Aston University. This includes journals from the courses Innovation and Branding in Retailing, New Frontiers in Branding, Advanced Service Marketing and Strategic Brand Management. These sources ensure the academic level of the thesis. Regarding brand related journals, the gathered readings included journals published before the 21st century, which tend to be fairly well recognised, but also more recent journals, which may be more applicable today. Additionally, the thesis refers to the database Euromonitor.

To ensure validity of newspaper articles, these were selected from established business newspapers in Denmark, such as Berlingske.dk and Børsen.dk. Furthermore, official reports were used from Unibail-Rodamco, Hotelstars Union, and Millward Brown. Reports published by Unibail-Rodamco may be biased toward Fisketorvet, as they are the owner of the shopping centre. However, reports from Hotelstarts Union and Millward Brown are based on the European market and market research that is not bias towards Fisketorvet or shopping centres.

3.4.2 Primary Data: Survey Development

To understand what associations consumers have about Fisketorvet and how their brand communication messages are being perceived, a survey has been created to collect primary data. A survey is a method for collecting information that can be used to describe and explain individual and societal preferences, behaviour, feelings and values (Blaikie, 2010). The survey will be constructed to include quantitative numerical data, to make it easier to analyse and compare results.

Survey Structure

The survey structure starts with introductory questions followed by more specific questions regarding the research questions and the case company Fisketorvet, such as the extent to which Fisketorvet has adopted experience branding in their brand management strategy.

The survey is a semi-structured survey including closed and open-text questions. Mainly closed questions were used in order to facilitate comparison between the respondents. Several questions include scaled response answers using the 6-point Likert scale going from strongly disagree to strongly agree (Blaikie, 2010).

To appeal to a wider audience and encourage a larger response rate the questionnaire was translated to both English (Jensen, 2015a; Appendix C) and Danish (Jensen, 2015b), so customers were provided with the possibility of selecting their preferred language.

Once complete, both the English and the Danish version of the survey was tested on two respondents. Based on their feedback questions were simplified, and changed to ensure that the survey questions avoid biasing words and leading questions. In addition, their responses were times to ensure that the survey did not exceed the recommended survey length of maximum 10minutes (Blaikie, 2010).

The survey commenced with a range of demographic questions, such as age and occupation, to understand who the respondents are. This is important in order to determine if the respondents are actually a good representation of the population actually visiting the shopping centre. In other words, the shopping centre's target audience. The results from the demographic questions will influence the generalisability of the findings. Demographic questions are often placed in the beginning of surveys to make it easy for the respondent to start completing the survey (Blaikie, 2010).

The survey questionnaire then continued by asking questions concerning their perception of shopping centres in general and not specifically Fisketorvet. For example, questions concerning the frequency of visiting a shopping centre compared to other shopping destination. *"In the past 3 months, how often have you shopped for non-food products, such as clothing or electronics, at these locations?"* (Appendix C; Jensen, 2015a). 3 month was selected as respondents cannot recall something that happened a long time ago (Blaikie, 2010).

The survey questions then changed focus to events, in order to understand the extent to which respondents are aware of and attend events within shopping centres. The results will also aim to show whether or not respondents would be interested in different events within a shopping centre. The first half of the survey, thus, provides an understanding of consumers' perceptions of shopping centres and their events, in general.

The other half focuses more specifically on Fisketorvet, starting with some awareness questions to determine whether or not consumer recognise or recall the Fisketorvet - Copenhagen Mall brand. For example, *"Please list the first 3 shopping centres in and around Copenhagen you can think of"* (Appendix C; Jensen, 2015a). Based on the answers, this questions will reveal whether or not Fisketorvet is top-of-mind when consumer choose what shopping centre to visit. The survey then includes an image of part of Fisketorvet's logo, the part saying "Copenhagen-Mall" in order to discover if consumers will recognise the brand, *"Which shopping centre does this logo belong to?"*

Figure 4: Fisketorvet – Copenhagen Mall Logo

** Source: Fisketorvet – Copenhagen Mall 2015a)*

(Appendix C; Jensen, 2015a; Figure 4). To improve the content validity of the questions e.g. whether or not the questions actually measure what the researcher wants (Muijs, 2004), the awareness questions were based on the awareness section in Yoo & Donthu's brand equity measurement scale (2001). Yoo & Donthu's scale has been tested as a measurement scale for brand equity (ibid.). Thus, the construct validity has been tested to ensure that the scale dimensions actually measure brand equity (Muijs, 2004). The aim of the awareness questions is to be able to determine if respondents would answer, "*Some characteristics of X come to my mind quickly"* and *"I can quickly recall the symbol or logo of X."* and *"I have difficulty in imagining X in my mind."* (Yoo & Donthu, 2001, pp.14).

Following the awareness questions, questions focused on respondents' perceptions of the brand personality of Fisketorvet using Aaker's brand personality traits (1997).

Finally, the survey ends with questions regarding experiential branding using Schmitt's experiential branding scale (Brakus, Schmitt, & Zarantonello, 2009), which includes the four elements of experiential branding: behavioural, sensory, affective or intellectual.

In general, the survey questions were based on theories from Yoo & Dunthu (2001), Brakus, Schmitt & Zarantonello (2009), as well as Aaker (1997), to improve validity of the questions. However, as the survey has not been duplicated to test if similar results would be found if the survey was conducted again reliability has not been tested (Blaikie, 2010). Consequently, the data may not be free of measurement error, specifically random errors (ibid.).

Sampling Method

The survey was distributed online using a non-probability sampling method (Blaikie, 2010). An offline distribution was not selected, as the length of the survey was determined to be too long to hand out to, for instance, customers in Fisketorvet. Furthermore, permission is required to hand out surveys to shopping centre visitors, which would be difficult to obtain. Additionally, online distribution was regarded as a faster method of gathering data than offline distribution. Online distribution allows the survey to be longer, as it is possible for respondents to complete it at their own convenience. Facebook was selected as an appropriate distribution channel, as social media makes it easy for consumer to share the survey (Brown, Broderick & Lee, 2007). The survey was distributed through my own Facebook and shared by several people in my online network. To reach out to a larger sample, the survey was shared in Facebook group pages for various studylines. Consequently, many of the respondents are between 18-29 years old. This may not be representative of Fisketorvet's target audience, families. Thus, this will affect the external validity of the results, as well as the ability to generalise findings. However, as Fisketorvet's target is families, the respondents will become their target within a few years. It may, therefore, be important to understand the point of view of this millennial generation, as perspectives, and consumer expectations towards brands are likely to change further from generation to generation.

Figure 5: Data results from survey question 3 and 4

3. What is your age?		
17 or younger	0	0%
18-29	69	81.18%
30-39	12	14.12%
40-49	3	3.53%
50-59	0	0%
60 or older	1	1.18%

4. Which of the following best describes your current relationship status?		
Couple without Children	40	47.06%
Couple with Children	8	9.41%
Single Parent	3	3.53%
Single	34	40%

Results from survey question 3 and 4 show that 81.18% of the 85 respondents are students and 47.06% are couples without children and 40% are single.

This sampling method is a non-probability sampling method (Blaikie, 2010). In non-probability sampling there is an equal chance for any individual within the population to be selected (ibid.). The sampling method is based on a convenience non-probability sampling method, where respondents are randomly selected based on availability (ibid.). One can also argue that due to the ease of sharing survey links on social media, a Snowball sampling method is adopted, where respondents refer to other respondents (ibid.). Although probability sampling provides more accurate data results, as respondents are more carefully selected, it was decided that this would be too time-consuming, and costly as a fee is required for targeted social media post on Facebook. Consequently, the result will not be generalisable to the entire population.

Coding the Data

In order to facilitate an analysis of the survey results, some of the data was coded. The process of coding the data commenced with translation of the Danish survey results (Jensen, 2015b) to the equivalent responses in the English survey (Jensen, 2015a), so the data could be compiled. The data was then categorised into areas for which the responses provided insight. The following categories were used:

- **Demographics:** Data from survey questions 1-6. This data describes the demographic information about the respondents, including gender, age, location, employment and education. This will highlight if the respondents are part of Fisketorvet's target audience. Some respondents answered "Other" to question five regarding their employment status, and explained that they were both students and working part-time. To simplify results, these respondents were classified as "Students", as this was perceived as their main occupation.

- **Perception of Shopping Centres:** Data from survey questions 7, 9 and 10 will introduce the respondents' perception of shopping centres in general. The data will suggest why respondents would visit a shopping centre and whether or not they would consider attending events at a shopping centre.

- **Awareness:** Data from survey questions 8, 11, 12 and 13 will provide information about the respondents' ability to recall and recognise Fisketorvet's brand, whether or not the shopping centre is top of mind, and if the respondents have visited Fisketorvet. This information will also explain where the respondents were exposed to marketing activities from Fisketorvet. The marketing activities were further categorised into 4 groups: In Centre Communication (banners, posters and stands in centre), TV-Cinema-Radio Communication, Online Communication (Website, Social Media and Newsletters), and Outdoor Communication (Banners and posters at, for instance, train stations).

- **Perception of Fisketorvet's brand:** Data from survey questions 14 - 16 will indicate respondents' perception of Fisketorvet's brand. Particularly, the data will highlight their perception of the brand personality, how innovative they believe the shopping centre to be, and whether or not the shopping centre focuses on developing an experiential brand. The survey data was grouped into Aaker's five brand personalities (1997): Sincerity, Excitement, Competence, Sophisticated, and Ruggedness. A group was also created for negative personality traits, which respondents were able to add by selecting "other" in the survey.

Respondents

85 respondents completed the survey (Appendix C). From the demographic information a description of the average respondent can be identified.

Figure 6: Answers to survey questions 5 and 6.

5. Which of the following categories best describes your employment status?		
Employed, working full-time	5	5.88%
Employed, working part-time	3	3.53%
Not employed, looking for work	3	3.53%
Not employed, not looking for work	1	1.18%
Retired	0	0%
Student	71	83.53%
Other (Entrepreneur)	2	2.35%

6. What is the highest level of school you have completed or the highest degree you have received?		
Less than high school degree	0	0%
High school degree (STX, HHX, HF, HTX)	11	12.94%
Vocational Education and Training (for example, designer, electrician, carpenter)	0	0%
Bachelor degree	50	58.82%
Master's degree or higher	22	25.88%
Other	2	2.35%

The table shows that a majority of the respondents are students in a bachelor or master's degree.

The data results show that 92% of the respondents are based in Copenhagen or Zealand. Thus, the respondents are more likely to be part of the segment actually visiting the shopping centre. Additionally, 82% of the respondents are female, and 81% are within the age group 18-29 (Figure 5, pp.21). In comparison, the age group 30-39 account for only 14% of the respondents, and only one respondent identified himself/herself as a 50-59 year old.

The majority of the audience are not currently a part of Fisketorvet's target audience, families, as only 12 of the respondents have children. Interestingly, the number of couples (47%) and singles (40%) is almost the same.

The survey was completed by 83.53% students (Figure 6). The remaining 16.47% are approximately equally divided between employed and unemployed respondents. Lastly, 84.71% of the respondents answered that their highest degree is either a Bachelor or a Master's degree. Moreover, none of the respondents stated that they had a vocational education or training.

Thus, the data suggest that the average respondent is a female Bachelor or Master's degree student between the age of 18-29 living in Copenhagen or the surrounding area. In addition, the average respondent is either a couple without children or single.

3.4.3 Primary Data: Facebook Data

Data regarding posts on Fisketorvet's Facebook page was gathered from the 01.12.2014 to the 27.11.2015 (Facebook.com., 2015a). Data from Facebook has been used to compare the findings from Facebook with the findings from the survey data. This method was adopted due to the belief that Facebook followers are more likely to be the actual target audience of Fisketorvet, whereas the results suggest that the respondents of the survey do not belong to Fisketorvet's primary target audience. This is mainly due to the random sampling method used for data collection. Fisketorvet's Facebook page has 76,721 followers (Facebook.com, 2015a; 29th November). The Facebook data includes social media engagement data i.e. post likes, shares and comments. The data does not include banner photos, as these do not include any text information, generally receive low interactions levels, and their main purpose seems to be to set the theme for the upcoming season, but not to generate interactions. Thus, including the banners in the data may have skewed the mean, because they would act as outliers that are inconsistent with the average interaction of each post (Blaikie, 2010).

Coding of Facebook Data

Coding of the Facebook data involved categorising the posts according to the subject that their topic. The categories included:

- **Competitions:** All posts about competitions from retailers and from Fisketorvet.
- **Fisketorvet Events:** Seasonal campaigns and events, such as school holidays, for which Fisketorvet arranges particular activities, including vouchers for children and Bertil, their mascot, walking around the shopping centre.
- **Retail Events:** These are events organised by the retailers without Fisketorvet's involvement. They are often VIP nights, where customers get special offers.
- **Win Your Own Store:** Win your own store refers to a campaign Fisketorvet repeats every year, where a new retail idea can win a place within the shopping centre and get the first month for free. Customers on Facebook will vote on their preferred retailers, afterwhich Fisketorvet will select a winner. The retailer CapStore was the 2014 winner, while the Retailer Yogi is the 2015 winner.
- **Inspiration:** The category inspiration includes posts retailer's products that attempt to inspire customers and inform them about sales. In addition, these items were categorised

into the three categories Men/Women/Children Apparels, Food & Beverages, and House /Entertainment items.

- **Facebook Adverts:** These posts are about Fisketorvet services and opening hours.
- **New Stores:** Whenever a new store opens in Fisketorvet it will be announced on their communication channels several times. Posts include announcement of the retailer, opening event for the retailer and competitions relating to their opening days.
- **Store of the Month:** Almost every month Fisketorvet select a store of the month, based on the quality of their customer services. Stores are compared by a mystery shopper, who visits a random selection of retailers every month.

As information regarding reach, e.g. the number of people exposed to the posts, was not available, calculations were based on number of followers. This may not give an accurate idea of the engagement rate, as not all of Fisketorvet's Facebook followers have seen the information posted on the page. Hence, they would not be able to interact with the brand.
The social media metrics interaction level and engagement rate were calculated. Interaction level was calculated by finding the sum of likes, share and comments for a category, an individual post and the total number of posts. To understand how engaged Fisketorvet's Facebook followers are, the engagement rate was calculated. The engagement rate identifies how active and engaged followers are with the content Fisketorvet shares with them on their Facebook page (socialbakers.com, 2013). A high engagement rate suggests that customers are interested in Fisketorvet and, therefore, also likely to visit. Furthermore, researchers found that communicating through social media is more effective for generating awareness than communicating offline because engaging followers online has the potential to spread the messages a lot further through word-of-mouth communication (Brown, Broderick & Lee, 2007). The following calculation of engagement has been used (socialbakers.com, 2013):

Engagement Rate = (Sum of Interactions* / Total number of posts) / total number of followers x 100

* Interactions = likes + shares + comments

The resulting percentage will equate to the average level of engagement from each follower on Fisketorvet's Facebook page. To determine if the engagement level has improved a total engagement rate for the year will be calculated, as well as individual engagement rates for each month.

Additionally, the mean, median, and range were calculated across the different categories. The mean is the average, and provides a general tendency. However, it is necessary also to calculate the median, as the mean can be skewed by outliers in the data set. The median is the middle value of a data set that is listed in numerical order, so 50% of the values will be above the median and 50% will be below. If there are no outliers, median and mean should be almost the same. If they are not, the median will be used as an indication of the average, as this figure accounts for outliers. In data analysis outliers are often removed from the data or transformed, as they may distort the mean (Blaikie, 2010), but as the data is social media data removing the outliers would mean removing high engagement posts, i.e. the most performing posts. Thus, outliers in social media data may be important in the analysis.
Moreover, the mode was not calculated, as it shows the most frequent result, hence, as the data includes likes, comments, shares and interactions the mode could be any random number.
Furthermore, it is important to note that while most of the posts are photo post, 10.40% are video posts. Average reach for a video post is 12.038, whereas average reach for status updates with photo are only 8.234 (Facebook.com, 2015b). According to Fisketorvet's Facebook analytics, videos are also more likely to be shared, and receive comments and likes (ibid.).
The results from the Facebook post will be compared to the results in the survey to get a more clear idea of customer's perception of Fisketorvet.

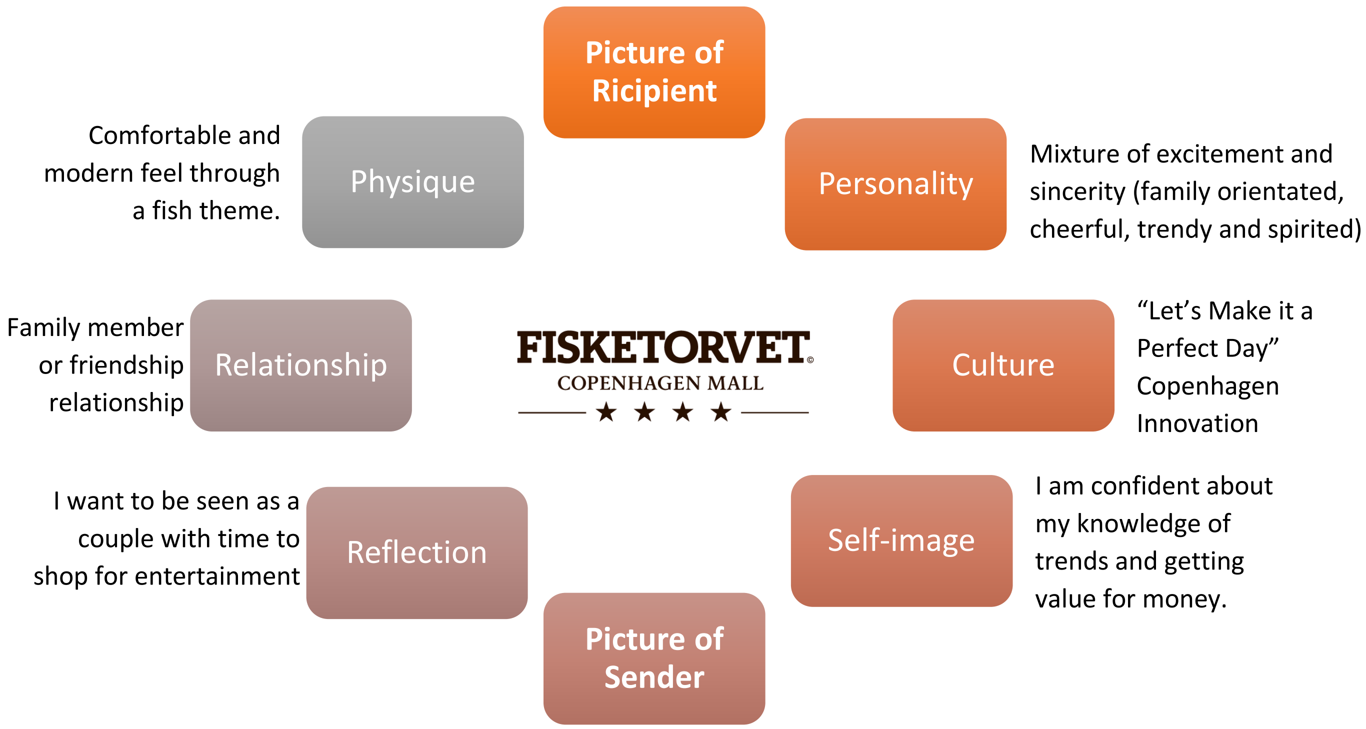
4.0 Theoretical Foundation

To answer the research question and gain an understanding of branding of shopping centres, several theories have been applied. This section will explain and evaluate these theories with the purpose of identifying their advantages and disadvantages, as well as explaining why they have been selected instead of other theories.
The main theories applied in order to analyse the problem stated in the research question are Kapfterer's brand identity prism (2012), Porter's 5 forces framework (Hooley, Piercy & Necoulaud, 2004), and Pine II and Gilmore's theory on experience branding (1999).

4.1 Kapferer's Brand Identity Prism

Kapferer's (2012) theory will be used to analyse Fisketorvet's current brand communication strategy and understand what identity they are communicating. Kapferer's brand identity prism identifies an organisation's identity, through the 6 facets: physique, personality, culture, relationship, reflection and self-image (ibid.; Figure 7) Together they comprise an organisation's brand identity (ibid.).

Figure 7: Kapferer's Brand Identity Prism adapted to Fisketorvet



** Source: Kapferer, 2012, pp. 158*

The theory was selected because it is based on psychological theories, which state that people have several personality concepts, such as the ideal self and the actual self (Kapferer & Azoulay, 2003). Thus, Kapferer's brand identity prism defines an organisation's brand identity as a mixture of the organisation's perception of who they are, who the customer wants to be, and who is perceived as users of the brand (Kapferer & Azoulay, 2003).

Aaker's (1997) brand personality scale could also have been selected, but it has a very simplistic interpretation of brand personality that does not include several ideas of self, as theories of psychology suggests. It could, therefore, be argued that Kapferer's theory on brand personality is more realistic due to its grounding in psychological research (Kapferer & Azoulay, 2003).

Moreover, Aaker's (1997) scale lacks construct and concept validity, so there is little evidence to suggest that the personality traits actually represent brand personalities (Kapferer & Azoulay, 2003).

4.1.1 Physique

This facet identifies the type of identity that shopping centres aim to communicate through their physical evidence and servicescapes.(Kapferer, 2012). In other words, the building (servicescape), the furniture, the colours, the lighting, the music, and the logo (physical evidence). These are the tangible values of the brand. All these elements can distract or enhance the shopping centre's desired brand identity (O'Dell & Billing, 2005). Research has, for example, found that customers refer to physical evidence to develop expectations about the service experience (Wilson, et al., 2012). Fisketorvet uses light wood, green plants, water, marble floors, grey cotton sofa, and metal decorations, such as fish sculptures to create a calm and modern feel. The modern feel combined, Fisketorvet's assortment of mass-market retailers, suggest that they aim to be perceived as a modern and comfortable shopping centre aimed at the mass-market, thus, not luxury products.

4.1.2 Personality

The personality of the shopping centre is the brand identity that the organisation communicates to customers. *"Brand personality fulfils a psychological function. It allows consumers either to identify with it or to project themselves into it"* (Kapferer, 2012, pp.159). The personality, thus, creates an emotional connection with the brand. Using Aaker's theory of 5 brand personalities (1997), it can be argued that Fisketorvet communicates their brand identity as the personality sincerity, which consist of the personality traits down-to-earth, family oriented, honest, wholesome, cheerful and friendly. However, their mascot Bertil, who is an octopus, and their focus on a 4-star shopping experience, suggests that they are also attempting to express the personality excitement by communicating traits like being trendy, spirited, young, up-to-date and unique. Their brand personality is, therefore, unclear and could be a mixture.

4.1.3 Culture

According to Kapferer *"People tend to gather around causes, ideas, ideals and values. This is what the culture facet of the brand is about. It is the ideological glue that ties everything together long* *term."* (2012, pp.160). These are the principles that govern the brand and provides meaning to the products and services, which the brand represents. The culture of an organisation can be identified in its vision, value and mission (ibid.). Fisketorvet is associated with their location in central Copenhagen, which is, for instance, evident from their brand name "Fisketorvet – Copenhagen Mall". The shopping centre also attempt to create associations with the heritage of the area through their brand name Fisketorvet, which means Fish market, and by decorating the shopping centre with metal fish sculptures. This creates the impression that the brand is a part of the history of Copenhagen because the areas previously was a fish market (Dac.dk, 2013). However, as Fisketorvet is owned by Unibail-Rodamco, the innovation focused culture of Unibail-Rodamco will also influence Fisketorvet.

4.1.4 Relationship

Organisations attempt to develop relationships with their customers. This facet seeks to identify the type of relationship Fisketorvet has with their customers (Kapferer, 2012). Regarding their family orientated brand personality, it can be argued that Fisketorvet seek to develop a relationship with customers by acting as a friend or family member by appearing family orientated, friendly and using their mascot Bertil to symbolise fun.

4.1.5 Reflection

This refers to who customers would perceive as users of the brand (Kapferer, 2012). This is not the actual target of the shopping centre, but the target's outward mirror depicting who they want to be seen as by visiting the shopping centre (Kapferer, 2012). In the case of Fisketorvet, the brand communicates that by using the brand customers will be perceived as a fun, sociable and fashionable family or couple.

4.1.6 Self-Image

The self-image facet identifies the customer's internal mirror of themselves, as *"Through our attitude towards brands, we indeed develop a certain type of inner relationship with ourselves."* (Kapferer, 2012, pp162). Thus, customers will use the brand in order to express an identity within themselves. By visiting Fisketorvet customers might, for instance, feel trendy and up-to-date with new technology, house-hold trends and fashion.

4.2 Porter's Five Forces

Michael Porter's 5 forces framework will be used to understand the market Fisketorvet is competing in, because shopping centres must understand what competitors are communicating and what threats they are faced with in order to develop a strong brand (Hooley, Piercy & Necoulaud, 2004).

Porter's five forces was developed to analyse competition in a market. The framework suggests that 5 forces shape competition within an industry: intensity of rivalry, buyers, substitutes, suppliers, and new entrants.

Figure 8: Porter's 5 forces adapted to Fisketorvet

* *Source: Hooley, Piercy & Necoulaud, 2004, pp.68*

4.2.1 Intensity of Rivalry

According to Michael Porter, rivalry within an industry is determined by the number of competing shopping centres and the degree to which they are differentiated (Hooley, Piercy & Necoulaud, 2004). The competing shopping centres in Copenhagen offer a similar assortment of retailer and services. Consequently, they have not successfully differentiated themselves. Furthermore, while retail sales growth in other Scandinavian cities have been forecasted to be above the European average of approximately 2%, the forecasted growth in Copenhagen is expected to be below at around 1.5% (DTZ, 2013, pp.6). Thus, there is *high competitive rivalry* in the industry.

4.2.2 Bargaining Power of Buyers

In Porter's 5 forces the buyers category refers to the bargaining power buyers have over Fisketorvet (Hooley, Piercy & Necoulaud, 2004). The buyers are the consumers visiting the shopping centre. Their bargaining power is determined by the cost of switching to another shopping experience, such as purchasing online, on the high street or going to another shopping centre (ibid.). It is easy for consumers to switch to another shopping location, however, their bargaining power is still low as the average cost of losing one buyer is medium. The buyers, therefore, have *medium buyer power*.

4.2.3 Threat of Substitutes

The threat of substitutes is determined by the customer's ability to find a different way of doing what the shopping centre offers, e.g. finding a different way to shop (Hooley, Piercy & Necoulaud, 2004). In Copenhagen there are many different options for consumers to switch shopping location. They can go online, they can shop in the high street Strøget, and they can go to a department. There is, therefore, a *high threat of substitutes.*

4.2.4 Bargaining Power of Suppliers

This force represents the bargaining power suppliers have against Fisketorvet (Hooley, Piercy & Necoulaud, 2004). Fisketorvets main suppliers are the retailers in the shopping centre, with whom they negotiate rent and promotional activities. For Fisketorvet the bargaining power of suppliers is high because the shopping centre has a high switching costs. Thus, the shopping centre cannot easily replace retailers once a contract has been signed. Hence the *high supplier power*.

4.2.5 Threat of New Entrants

The threat of new entrants is determined by ease of entering the market. Entry is influenced by the time and cost to enter, specialist knowledge required, economies of scale, cost advantages, technological protection, and barriers to entry (Hooley, Piercy & Necoulaud, 2004). Initially, it is difficult for new shopping centres to enter the market, as a high capital is required to start-up. Initial cost will need to cover purchasing and renovation of the building or building a new building, as well as marketing costs of launching a new shopping centre to attract customers. These investments make it difficult to enter the market and compete with established shopping centre brands. Thus, there is a *low threat of new entry*.

Despite the popularity of the framework, there are a few considerations which need to be taken into account. Firstly, when evaluating a market, the framework does not consider an organisation's internal capabilities, e.g. product development, which will also influence its ability to compete. Secondly, Porter's 5 forces framework is difficult to apply to large organisations. For instance, retailers are not the only suppliers Fisketorvet has. They also have suppliers for running the shopping centre, such as cleaning, security and furniture suppliers. Furthermore, for simplicity retailers have been places as suppliers as their bargaining power is very different to the individual consumers visiting the shopping centre, and because they provide the products for the customers. However, it can also be argued that the suppliers are also buyers, because they rent a place within the shopping centre. Thus, a shopping centres has two customers: retailers and shopping consumers. Lastly, the framework only considers the organisation's microenvironment, and not the macroenviroment, such as politics and technological developments, which may also influence competition within a market.

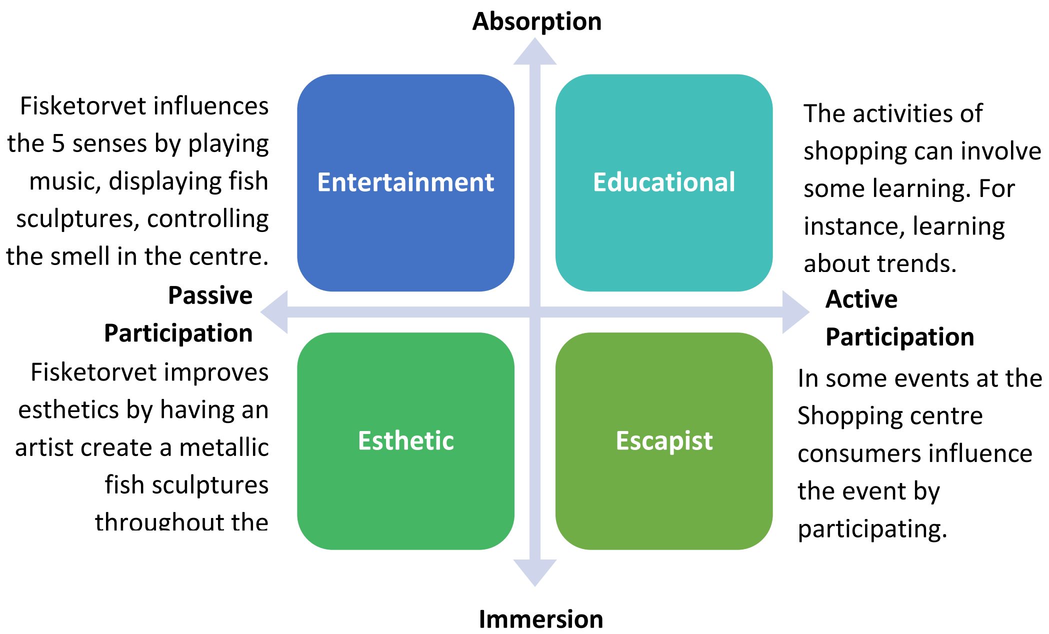
However, the framework has been selected as it provides a good understanding of the key stakeholders a shopping centre must consider, when developing their brand.

4.3 Experiential Branding

As the purpose of this master's thesis is to discover how shopping centres can use experiential branding to differentiate their brand from competitors, this section will look into theories on experiential branding.

The most known researchers within the field of experiential branding, Pine II & Gilmore (1998), found that there are four types of experiential branding that differ according to their degree of customer participation (active or passive) and how connected the customer is to the environment (absorption or immersion), i.e. where the experience is taking place. These include Escapist, Entertainment, Esthetic and Educational (ibid.). They can be understood as themes, or in the researcher's own words realms, that characterise a given brand experience. Brand experiences could, for instance, be educational, requiring active participation from customers or they could be esthetic, i.e. mainly consisting of observable elements that do not require active participation. Similarly, Schmitt (Brakus, Schmitt & Zarantonello, 2009) developed an experiential branding scale, which includes the four elements Behavioural, Sensory, Affective and Intellectual (ibid.). These elements correspond more or less to those of Pine II & Gilmore (1999). This suggests that there are different types of brand experiences that create experiences that aim to either engage participants in active activities, stimulate the senses, appeal to the participants' intellect or stir an emotional response in the participants. The most memorable experiences include elements of all four experience realms (Pine II & Gilmore, 1999).

Figure 9: Types of Experiential Branding adapted to Fisketorvet



** Source: Pine II & Gilmore, 1998, pp. 102*

4.3.1 Entertainment

These types of experiences involve a high degree of *absorption*, but only require *passive participation* (Pine II & Gilmore, 1999). They aim to stimulate consumers' senses by creating element that affect their hearing, taste, touch, smell and sight. For example, by having consumers see a performance. Fisketorvet attempts to stimulate consumers' senses by playing music, having a consistent smell in the centre and displaying artistic fish sculptures. They also organise events in the centre, such as concerts.

4.3.2 Educational

Educational experiences have a high degree of a*bsorption* and require *active participation* (Pine II & Gilmore, 1999). These are experiences that actively engage participants by teaching something. Fisketorvet does not attempt to teach visitors. However, it can be argued that the activity of shopping involves both socializing, exploring and learning, as shopping can be with others and customers learn about new items and trends (Seifer, 2007).

4.3.3 Escapist

These experiences involve *immersion* and require *active participation* (Pine II & Gilmore, 1999). In escapist experiences the participants affect the experience by actively participating, such as when visiting a theme park. Fisketorvet's customers affect the experience at some events organised by the shopping centre, such as the holiday Fastelavn, where customers influence the experience by carrying out the tradition of hitting a wooden barrow with a bat.

4.3.4 Esthetic

These experiences involve high *immersion* but only require *passive participation.* Thus, the consumer does not affect the performance of the experience. For instance, in an art gallery the participants mainly observe the art. Organisations should focus on improving the esthetics of the experience. Fisketorvet does this by designing fish sculptures throughout the centre.

However, although this theory has been selected, their theory suggest that the participants in the experience must pay entry to the experience (Pine II & Gilmore, 1998). Additionally, Pine II & Gilmore found that experiential branding requires the development of a unique theme that will help customers understand and evaluate the experience (ibid.). When developing the theme the organisation must develop cues that strengthen the theme and eliminate all negative cues that *"diminishes, contradicts, or distracts attention from the theme"* (Pine II & Gilmore, 1999, p.53). However, Pine II & Gilmore's theory on experiential branding has never been tested and, therefore, lacks construct validity and external validity. Their idea of creating a brand related theme has, however, been applied and tested in a retail environment (Foster & Mclelland, 2014).
Research found that the experience and the theme must engage all five senses (Pine II & Gilmore, 1998; Brakus, Schmitt & Zarantonello, 2009). The experience must develop a specific impression within the participants according to six dimensions (Pine II & Gilmore, 1998):

1. **Time:** The theme should reflect a time, such as traditional, contemporary or futuristic.
2. **Space:** The space in which the experience is taking place will create impressions, for instance, depending on it being indoor or outdoor.
3. **Technology:** Technology within the theme will create different impressions depending on whether or not it is hand-made, machine-made, natural, or artificial representations.
4. **Authenticity:** Authenticity relates to how realistic or close to the original the theme is.

5. **Sophistication:** This dimension refers to whether the consumers will perceive the theme as refined, unrefined, luxurious or cheap.
6. **Scale:** The theme can be represented as something grand or something small.

Lastly, the experience must include memorabilia, such as items that will remind the participant of the experience. However, Pine II & Gilmore's theory concerning the experience economy does not include cultural considerations (O'Dell & Billing, 2005). According to O'Dell & Billing (2005, p.15) experiences *"are organized spatially, and generated through the manipulation of the material culture around us."* They argue that experiences are multi-faceted, and that they are influenced by the physical environment, the people participating and the activity taking place within the environment (ibid.). It is, therefore, difficult to create a consistent experience. Additionally, a consumer's mood and stereotypes will influence their perception of the experience. Shopping centres must understand these stereotypes in order to contradict them within the experience. Thus, to create a memorable experience the organisation must attempt to control their environment. In addition, they must offer customised experiences, so each experience is unique to the customer (O'Dell & Billing, 2005). O'Dell and Billing (2005) also argue that an experience does not have a clear beginning and end like an event does. The experience begins and ends at different places for different consumers. For instance, for some the experience may start in the shopping centre and for others the experience may start online.

5.0 Literature Review: Towards Experiential Branding

To understand the experiential branding theories, on which the research question is based, the following literature review will outline important findings in branding theories, particularly concerning the creation of an experience brand.

Today it is a common practise for organisation to create brands because brands have been proven to increase a company's profitability (Kapferer, 2012; Millward Brown, 2014). Branding Researchers tend to agree that the success of a brand is reflected in the level of brand equity (Yoo & Donthu, 2001; Keller, 1993; Aaker, 1991; Millward Brown, 2014). Brand equity can be defined as the added value a product or service receives from the consumers' perception of the brand compared to the same product or service without the brand (Yoo & Donthu, 2001; Keller, 1993; Aaker, 1991). However, today, some researchers have changed their opinion on how brands create value.

Recent research argues that successful brands now need to create branded experiences. Experiential branding, also known as experience branding, is said to occur when *"a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event."* (Pine II & Gilmore, 1998, pp. 98). Thus, experience branding includes different elements of branding theories. Firstly, the definition focuses on services and, therefore, must include elements from service branding theories. An experience is also a service, as it is intangible. Secondly, the definition highlights the importance of using physical evidence to strengthen the brand experience e.g. using *"goods as props."* (Pine II & Gilmore, 1998, pp. 98). Furthermore, the definition emphasises that the experience must be engaging (Pine & Gilmore, 1999). This relates closely to literature suggesting that brands are co-created between stakeholders and the organisation (Hatch & Schultz, 2010). Lastly, the definition states that the experience must be memorable. While the degree to which an experience is memorable may be subjective, it is likely to be more memorable if the experience is different from competitors', and, thus, stands out. With these four elements in mind the following literature review will look into branding theories within these areas.

5.1 Service Branding

As the service industry expanded, marketing and branding theories changed from a good-dominant logic to a service-centred dominant logic, which focuses on processes and relationships rather than the actual product (Merz, He & Vargo, 2009; Vargo & Lusch, 2004). Research has found that services differ from product-based organisations because they must consider the employees' and customers' influence on the service outcome, how they will visualise the service to customers, and how they can create a consistent process for delivering the service (Wilson, et al., 2012). Consequently, the three additional P's, People, Process and Physical Evidence, were added to the traditional marketing mix, Price, Promotion, Place and Product (ibid.). Similarly, retail marketing theories saw the need to adapt the marketing mix to the retail industry by including Customer Services & Selling, Store Layout & Design, and Merchandise (Levy & Weitz, 2012).
For a shopping centre, a type of service-company, this means that they must consider their stakeholders' influence on the delivery of their service experience. This is likely to necessitate close collaboration between the retailers and the shopping centre. Moreover, they must develop a process that ensures consistent delivery of the service. However, in order to satisfy different customer segments, they must also make the service experience customisable, to match the different customer segments. Lastly, the shopping centre must communicate the experience by visualising it.

5.2 Differentiation through memorable experiences

Various literature on branding suggests that successful brands are able to differentiate themselves from competing products and services (Keller 1993; Aaker, 1991; American Marketing Association, 1995; Millward Brown, 2015). Successful differentiation can make it difficult for competitors to imitate the product or service, as the value a brand creates for customers is not easily imitated. Some of the most recognised researchers within branding, Keller (1993) and Aaker (1991), perceive the value of a brand as knowledge consumers have of a brand in their memory. Keller's (1993) theory is based on his Customer-based brand equity model, which states that brand equity and brand knowledge consist of brand awareness and brand image. In other words, customers evaluate brands based on the extent to which they can recall or recognise the brand, as well as the strength, uniqueness and favourability of brand association that they have in their memory (Keller, 1993). For example, for a shopping centre associations can be a mascot or the theme in their design. However, Keller's conceptualisation of brand equity is purely theoretical and has not been tested (ibid.). Thus, it lacks external validity and construct validity. Yet, Aaker's (1991) theory of brand equity was tested for its external validity. This theory found that brand equity consist of the dimensions brand awareness and brand associations (similar to brand image), but also perceived quality, brand loyalty and other proprietary assets, such as channel relationship. The theory's construct validity was tested by Yoo & Donthu (2002).

According to these two theories, it is brand awareness and brand image that differentiate the brand from those of competitors. Brand image is closely related to brand identity and can be defined as *"the set of human personality traits that are both applicable to and relevant for brands."* (Kapferer & Azoulay, 2003, pp.151). However, the key difference is that brand identity is developed by the organisation and brand image is the perception of the brand from the consumer's point-of-view, after they have decoded the organisation's brand identity messages (Kapferer, 2012). A brand should create an emotional connection with the customer by communicating their desired self-image, rather than their actual self-image (ibid.).

Aaker's (1997) suggests that there are five overall brand personalities: ruggedness, sophisticated, competence, excitement and sincerity. Each of these represent different personality traits, such as honest, down-to-earth and wholesome. This theory is, however, very simplistic as it does not include different ideas of self, such as desired and actual self-image (Kapferer & Azoulay, 2003). Thus, Kapferer & Azoulay (2003) argue that brand personality theories must be based on psychological research in order to ensure an accurate representation of human personalities.

The development of a brand identity or brand personality has been found to be important for shopping centres (Dennis, et al., 2012). Additionally, researchers focusing on branding of shopping centres found that developing a brand identity that creates a positive brand image results in higher visitor numbers, increased sales and increased word-of-mouth communication (Dennis, et al., 2012; Chebat, Sirgy & Grzeskowiak, 2010). Furthermore, they found that consumers see the shopping centre personality as a reflection of the people who visits the shopping centre. However, if the brand image is negative and the shopping centre is associated with negative personality traits the customers will invent excuses for visiting the centre (Dennis, et al., 2012). Kapferer's (2012) also argues that the brand identity must be understood both from the organisations and the customer's perspective, and with considerations for different ideas of self-image. However, it should be noted that several of these theories are based on the goods-dominant logic of the time and are tested on physical products, rather than services. Consequently, they may not be directly applicable to shopping centres. Moreover, Louro & Cunha (2001) argue that successful brands must have few substitutes and must require a competitive advantages that makes them rare and not easily imitated. With this perspective in mind, a shopping centre may never be able to develop a successful experience brand as there are always many substitutes for a the activity of shopping, such as going to the high street or online purchasing.

In short, research suggests that brand differentiation increases the number of shopping centre visitors. Shopping centres should, therefore, establish strong brand identities or brand personalities, in order to influence how their brand image is perceived by customers. However, due homogeneity of shopping centres creating a strong brand identity may not be enough to achieve differentiation. Yet, differentiation through memorable branded experiences may be a way to stand-out in a homogenous market.

5.3 Physical Evidence

Experiences are intangible. The intangible nature of service makes it difficult for customers to develop expectations regarding the experience (Wilson, et al., 2012). The shopping centre must, therefore, develop physical evidence that provides cues to customers regarding the quality of the experience (Wilson, et al., 2012). This physical evidence includes the furniture within the shopping centre, the cleanliness, the music, the theme, and the nature of the experience or event that the shopping centre wishes customers to attend. This perspective is shared by Aaker (1991), who argued that perceived quality is a key element in developing strong brand equity. Furthermore, according to several branding theories, retailers and services can also use their physical evidence, such as their lighting, furniture and location, to communicate their desired brand image (Kerfoot, Davies & Ward, 2003; Wilson, et al., 2012; Levy & Weitz, 2012). Foster & Mclelland (2014) argue that experiential branding in retailers is only achieved by creating a brand related theme that shapes the atmosphere of the retailer through a multi-sensory shopping experience. Hence, consideration towards the physical evidence within the experience is not enough, as the physical evidence must communicate a theme. Pine II & Gilmore (1998) agree with this, but further suggest that the experience must influencing all five senses.

In short, the shopping centre layout will generate associations about the brand image and the personality of the brand. In order to create successful brand experiences, the physical evidence must be used to develop a theme that stimulates customers' five senses for a successful brand experience to be create.

5.4 Brand Co-Creation

Research on co-creation found that brands are co-created between organisations and their stakeholders (Merz, He & Vargo, 2009; Vargo & Lusch, 2004). Brand co-creations occurs when *"brand meaning and value(s) emerge from stakeholder engagement with a company."* (Hatch & Schultz, 2010, pp. 591). Co-creation is, therefore, an important element in service and retail branding theories as the success of their brand is determined by their ability to understand and influence how their brand interacts with frontline employees and customers (Levy & Weitz, 2012; Wilson, et al., 2012; van Marrewijk & Broos, 2012; Vargo & Lusch, 2004). However, co-creation research is largely focused on co-creation between customers and the brand, but not other stakeholders (Hatch & Schultz, 2010). For shopping centres it is relevant to consider how co-creation occurs between both customers visiting the centre and retailers within the centre. It is also important to note that shopping centre have little influence over the front-line employee within the retailers, who also influence the creation of the brand. As researchers found that employee satisfaction is directly linked to customer satisfaction (Wilson, et al., 2012; Kapferer, 2012**)**, it may be necessary to attempt to influence the satisfaction of retail employees. Experience branding may provide shopping centre employees with the means to influence co-creation directly by interacting with customers rather than only having retail employees interact with customers.

In order for a shopping centre to develop a relationship with, for instance, the retailers within the centre they must first understand what meaning the relationship provides to the retailers and the

employees of the retailers (Fournier, 1998). A strong relationship with retailers and customer can be used to change the perceived self-image of the organisation or reinforce it (Fournier, 1998).
In summary, co-creation and building relationships are important for shopping centres in order to understand their current brand value and how to improve it.

5.5 Experience Branding

To sum up, most literature on experience branding is focused on why retailers should develop experiences (Foster & Mclelland, 2014; van Marrewijk & Broos, 2012). However, several researchers identified the following as key elements of brand experiences: service branding, differentiation through memorable experiences, physical evidence and co-creation. Experiences can also be referred to as services, for which building relationships is important in order to create a strong brand. Retail branding literature, for instance, emphasises the importance of training employees to act as actors, while viewing the retail store as a stage they are acting in (van Marrewijk & Bross, 2012; Pine II & Gilmore, 1998). In relation to shopping centres, this means that they should consider how they can influence how their brand image is perceived by their stakeholder, as the brand is co-created with them. Furthermore, shopping centres can influence their desired brand image by visualising it through physical evidence, i.e. the interior design of the shopping centre. According to experience branding literature, physical evidence should be based on brand related themes that create multi-sensory experiences. Lastly, the homogeneity of shopping centres makes differentiation difficult. Therefore, differentiation through memorable brand experiences, may be an important strategy for shopping centres.

6.0 Brand Communication Analysis: Fisketorvet's brand

In the following section Fisketorvet's brand platform will be analysed.
Fisketorvet is a shopping centre located in Copenhagen by Dybbølsbro station. With 122 shops over 59.100m2 (Unibail-rodamco.com, 2015b). Yearly 7.6 million people visit the centre (Unibail-Rodamco, 2014), which had a net sales of 1.5 billion DKK in 2013 (Rechnagel, 2014).
The following analysis will analyse Fisketorvet brand platform. A brand platform identifies the brand identity and the brand positioning (Kapferer, 2012). To analyse Fisketorvet's brand identity Kapferer's (2012) brand identity prism will be applied to the brand (Figure 7, pp.26). This will suggest to what extent Fisketorvet attempts to communicate an experience brand.

6.1 Brand Identity: Physique

Comfortable and modern feel through a fish theme.

Physique

In all service organisation customers use physical evidence to evaluate the quality of the service (Wilson, et. al., 2012). Fisketorvet has develop physical evidence that resembles that of a 4-star hotel by complying with the criteria in Unibail-Rodamco's 4-star label system (Unibail-rodamco, 2014; Figure 10). Criteria for the 4-star label are based the hotel rating system developed by EU's Hotelstars Union (Hotelstars Union, 2015). The hotel rating system states that a 4-star hotel must have perfect cleanliness, elevators, visible reception with a seating area, bilingual staff and brochures, luggage service, shoe polishing, wifi, gym, complaint management system, mystery shoppers for quality control, and an updated website (Hotelstars Union, 2015). All these services are also available at Fisketorvet (Fisketorvet.dk, 2015d), but Fisketorvet also have monthly mystery shoppers, who assess the quality of customer service provided by retailers to select the "Retailer of the month" (Instagram, 2015a).

Figure 10: Comparing the Hotelstars rating system (4 star hotels) to the 4 star labelling system of Fisketorvet

	Hotelstars Union Criteria for 4 stars	The 4-star label system
Staff	All services must be provided by competent and identifiable staff.	Employees liable to come into contact with customers wear a badge. The service provider provides annual training, of at least one day. There is a daily morning briefing conforming to the procedure.
Reception	Visual separated area or desk. Lounge suite at the reception. 24 hour opening. Bilingual staff.	It is identified by a pictogram indicating "reception ", " welcome ", information ", or "i". The shopping centre has at least one rest area with a minimum of 6 seats/chairs, 1 standing lamp, 1 garbage bin, and electronic plugs. A host or hostess is present during public opening hours. The hostess speaks at least the native/national language plus English.
Room	Internet access in the public areas.	WiFi access is clearly indicated in the rest area or in the immediate vicinity with a pictogram: the WiFi works.
Leisure (optional)	Gym. Children's area.	Fisketorvet has Fitness DK gym facilities The shopping centre has at least one children's play area. Cinema is available at Fisketorvet. Guest can also view a fish tank.

Quality Systems	Systematic complaint management system. Quality controls by mystery guesting.	The shopping centre has drawn up a procedure outlining the rules for handling written and oral complaints. A mystery shopper visits the centre once a year. In addition, Fisketorvet has monthly mystery shoppers to test the customer service level.
Online	Updated website. Active invitation to review.	Updated website, mobile phone application, and Facebook page. Fisketorvet encourages reviews on their Facebook page.

** Source: Data obtained from Fisketorvet, Unibail-Rodamco [Accessed 20th April 2015] and Hotelstars Union, 2015. Additional criteria in the Unibail-Rodamco 4-star label system can be seen in Appendix B.*

Despite the many similarities between a 4-star hotel and a shopping centre with the Unibail-Rodamco 4-star label, shopping centres that are listed as the world's best according to customer reviews also offer a wide range of entertainment facilities, such as cinemas, IMAX, bowling, theme parks, ice skating rink, miniature golf, petting zoos, waterparks, indoor lakes or canals, comedy clubs, theatres, aquariums, opera halls and art galleries (Levy & Weitz, 2012; Rathod, 2010; Nightingale, 2015). For example, The Dubai Mall and The Wafi Mall have hotels connected to the shopping centre, and Mall of America has a wedding chapel within their shopping centre (Rathod, 2010). Additionally, as the literature on experiential branding suggests, many of these shopping centres design a theme throughout the centre or have several themes for different areas within the shopping centre (Rathod, 2010; Nightingale, 2015). For instance, the Wafi Mall in Dubai is designed after an ancient Egyptian theme and is shaped like a pyramid (Rathod, 2010).

Likewise, Fisketorvet has several entertainment facilities including a 14 screen cinema with IMAX, an aquarium, segways, children's playground areas, and an ice skating rink during the winter season (Fisketorvet, 2015d). Furthermore, Fisketorvet communicates a modern sea-side theme with light wood, green plants, water, marble floors, grey cotton sofa, and metal fish sculptures (Instagram, 2015b), that create a calm and modern feel. However, in some of the top ranking shopping centres the retail shop fronts also matches the theme of the shopping centres (Rathod, 2010), which is not the case at Fisketorvet.

Thus, Fisketorvet uses physical evidence, i.e. the physique facet, to communicate their brand identity as a comfortable and modern shopping feel with modern metallic fish-sculptures throughout the centre, and trendy mass-market retailers.

6.2 Brand Identity: Personality

Personality

Mixture of excitement and sincerity (family orientated, cheerful, trendy and spirited)

Brand personality is the brand that the shopping centre aims to communicate to customers (Kapferer, 2012).
According to the five brand personalities develop by Aaker (1997), Fisketorvet can be described as adopting the brand personality Sincerity by communicating personality traits like down-to-earth, family oriented, honest, wholesome and cheerful.
The personality trait family oriented, is evident from Fisketorvet's posts on Facebook, which often include baby and children's products (Facebook.com, 2015a) and from their marketing communication plan (Appendix D), which includes children's event, such as the Danish holiday Fastelavn, and Børne Distortion (music event for Children). Moreover, analysis of the Facebook data revealed that 9 of the 17 main events organised by Fisketorvet from December 2014 to November 2015, targeted children (Facebook.com, 2015a). Moreover, the shopping centre has developed a physical embodiment of the brand in the form of the mascot Bertil (Fisketorvet.dk, 2015c). Bertil is a giant blue octopus that is always smiling (ibid.), which emphasises the brands cheerful and friendly personality traits.
However, the mascot and the modern interior design may also symbolise that the brand aims to communicate the brand personality Excitement (Aaker, 1997), as the mascot and modern design correlates to this personalities traits trendy, spirited, young, and up-to-date. This suggest that their brand personality is a mixture of Excitement and Sincerity.

6.3 Brand Identity: Culture

Culture

"Let's Make it a Perfect Day" Copenhagen Innovation

Culture is an important part of a brand's identity as culture creates an emotional connection between the values of the brand and the customer (Kapferer, 2012).
Fisketorvet is also influenced by the values of their owner Unibail-Rodamco because they govern the way they work. Unibail-Rodamco's vision is to continuously create value (Unibail-rocamdo.com, 2015c). Figure 11 shows the vision, mission and value principles of Unibail-Rodamco (Unibail-Rodamco, 2014).
The Unibail-Rodamco vision, mission and values shows great focus on innovation. For example, in 2012, they implemented the 4-star label system for their shopping centres, and in 2014 they implemented a new way of working, which encourages employees to spend time on an innovative project, in order to encourage new ideas and creative thinking (Unibail-rodamco, 2014). Since,

gaining the 4-star label Fisketorvet has also invested in technology to improve the shopping centre experience, such as an app and interactive maps of the shopping centre, wifi, a loyalty club, and new social media, such as Instagram (Fisketorvet.dk, 2015d). Focus on innovation is according to Kapferer (2012, pp.202) important for the success of future brands as, "*Innovations are brand oxygen. They re-create leadership.*"

Figure 11: Unibail-Rodamco and Fisketorvet's Vision, Mission and Values

Vision	Mission	Value Principles
To continuously create value	To continuously create value by continuously innovating the shopping experience.	• We work harder, we deliver faster • We create unique opportunities • We only play to win • We never compromise on ethics • We turn individual strengths into collective power • We trust our people, we empower them to dare

** Source: Adapted from Unibail-Rodamco (2014) and Unibail-rodamco.com, (2015c).*

Moreover, Fisketorvet's values can also be deduced by their communication message "Let's make it a perfect day", which they use on posters and TV adverts (Fisketorvet – Copenhagen Mall, 2015). In the TV adverts you see a person changing a bad start to a day to a good day by purchasing items within the shopping centre. This may suggest that Fisketorvet is communicating that together the customer and Fisketorvet can make any day perfect. Fisketorvet, thus, aim to communicate that they are reliable, so customers will trust that they can provide them with a perfect shopping experience. Additionally, Fisketorvet's culture is linked to their cultural heritage to Copenhagen. The shopping centre's associations with refers to the historical heritage of the area, which previously was Copenhagen fish market (Dac.dk, 2013).
In summay, Fisketorvet's culture has a strong focus on innovating the shopping centre experience to create a perfect day for visiting customers. They attempt to connect emotionally with customers by associating their shopping centre with the city of Copenhagen's history.

6.4 Brand Identity: Relationship

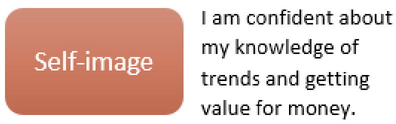
The relationship a shopping centre has with customers is based on exchange of both goods and services within the shopping centre.

With the family orientated personality in mind, it can be argued that Fisketorvet attempts to represent a family member or friend in their relationship with customers. This is evident from the way the shopping centre communicates, for example, through their mascot Bertil where they are representing a fun friend (Fisketorvet.dk 2015c). Furthermore, the shopping centre's Facebook communication is often focused on family products, such as products for babies and older children (Facebook.com, 2015a). This suggest that the brand attempt to be a parental figure or friend in order to generate trust between the customer and Fisketorvet.

6.5 Brand Identity: Reflection

As mentioned reflection refers to who Fisketorvet communicates as the users of their brand but not the shopping centres actual target (Kapferer, 2012). Incidentally, Fisketorvet's visitors would be someone who wants to show that they have time to relax and shop in different retailers. The increase in internet retailing indicates that consumers are increasingly looking for convenience (Euromonitor.com, 2015a). Shopping centres partly fulfil the need for convenience by having a large concentration of retailers in one place (Fisketorvet.dk, 2015b). The concept of having time is also emphasised in their adverts, where the characters are shown as a couple creating their perfect day at Fisketorvet (Fisketorvet – Copenhagen Mall, 2015b). According to Kapferer (2012, pp.133) *"Shopping has become exciting, surprising, full of emotion, the key being the possibility of doing business, enjoying oneself at the same time by wandering through places designed for the pleasure of – the shopper."* Kapferer argues that for shopping centre visitors, shopping is a type of entertainment (ibid.). Visitors aim to reflect that they have time for this type of entertainment. In addition, Fisketorvet's focus on young couples and families indicates that their customers want to be seen as a family that have time and energy to look around in shops.

6.6 Brand Identity: Self-Image



The self-image refers to the customer's own internal mirror of themselves (Kapferer, 2012) i.e. the self-image they see themselves as by using the brand.

The main retailers within Fisketorvet are aimed at the mass-market (Fisketorvet.dk, 2015b), but many products may still be available online for a cheaper price, as the internet has made it easier for consumers to share information and compare prices. Thus, it can be argued that by visiting

Fisketorvet customers want to tell themselves that they know how to save money (Kapferer, 2012), but also that they know how to manage their own economy, so they can visit the shopping centre. However, Fisketorvet's continuous communication about various trends within fashion and lifestyle (Facebook.com, 2015a; Instagram.com, 2015b) indicates that the customer want to feel up-to-date with the latest trends, as well as confident about their lifestyle.

Therefore, the self-image of Fisketorvet's brand identity prism describes a customer that wants to feel that they understand their own economy, know how to shop for the best deals and are confident about their lifestyle and knowledge about trends within fashion.

6.7 Brand Platform: Brand Identity and Brand Positioning

The brand platform is the combination of the brand identity and the brand positioning (Kapferer, 2012). Positioning explains what the brand stands for and who they are for (ibid.). Thus, positioning explains why the brand exists.

As stated in the analysis above, Fisketorvet's brand identity represents a personality of excitement and sincerity adopted by a confident, sociable and friendly young couple, who have time for the entertainment of shopping, and who are knowledgeable about current trends. The brand identity, further, communicates that customers value innovative new ways of creating a perfect day through shopping, which is why innovation is embedded in the value, mission and vision of Unibail-Rodamco and Fisketorvet. The brand emphasises that it is important to remember your heritage and history by associating Fisketorvet with the history of Copenhagen's fish market. Through this brand identity Fisketorvet aims to create a relationship with their customer similar to that of a close reliable and fun friend.

Their brand identity is, thus, similar but not the same as their primary target audience, which are also couples with children.

Fisketorvet positions themselves as a place where customer can create a perfect shopping experience through their slogan "Let's make it a perfect day" (Fisketorvet – Copenhagen Mall, 2015). The shopping centre argues that their 4-star label ensures that the shopping centre is of high quality (Unibail-Rodamco, 2014). This high quality combined with the convenience of having a broad variety of retailers in one locations (Fisktorvet.dk, 2015b), as well as several entertainment facilities, such as a fish tank, ice rink and cinema (Fisketorvet.dk, 2015d), enable customer to create their perfect shopping day.

The findings above suggests that based on the above information, the Unibail-Rodamco 4-star label does not create a shopping centre experience. The 4-star label ensures high quality, but it lacks memorabilia of an experience brand. Fisketorvet has attempted to create a theme, as required by experience branding theories. Their theme is communicated through physical evidence in the shopping centre that attempts to appeal to consumer senses, such as visually appealing sculptures and music. Until recently, the centre experience lacked memorabilia, but now customers can receive a printed Instagram photo during their visit (Facebook,com, 2015a. This helps customers remember the experience. However, the criteria in the 4-star label system mostly relate to cleanliness, customer service and updates website, which are basic conditions customers will expect from all shopping centres. Thus, this does not create differentiation.
In conclusion, Fisketorvet is attempting to develop an experience brand. They have only recently succeeded in implementing a branded memorabilia experience. Yet, Fisketorvet's strong focus on the 4-star branding, may not be advisable as the 4-star label is based on quality standard already expected by customers, and will, consequently, not perceived as experience branding. Additionally, it can be argued that they are attempting to create an experience focused brand by organising memorable events, such as their Win-Your-Own-Store campaign, where retailers can pitch their ideas, which customers then vote for, and the best idea wins a location in Fisketorvet with the first month rent for free. Another example is when they arranged for their mascot Bertil to distribute free breakfast to commuters at Copenhagen Central Station, and when a musical orchestra performed at Fisketorvet. Ideas, such as these may create memorable experiences.

Figure 12: Examples of Fisketorvet Facebook posts that may focus on experience branding.

Win your own store Campaign

Bertil at Copenhagen Central Station

DR Entertainment Orchestra at Fisketorvet

Interaction: 2700 views, 40 likes, and 4 shares.	Interaction: 2300 views, 32 likes, 1 comment, and 1 share.	Interaction: 3600 views, 50 likes, 1 share, and 2 comments.
Source: Facebook.com, 2015a, Posted 25th November, 2015	*Source: Facebook.com, 2015a, Posted 17th November, 2015*	*Source: Facebook.com, 2015a, Posted 1st December, 2014*

7.0 Competitor Analysis: Understanding stakeholders

In the following section, stakeholders influencing the Fisketorvet brand will be analysed using Poerter's 5 forces framework (Hooley, Piercy & Necoulaud, 2004). This will provide an understand of Fisketorvet's relationship with stakeholders, and how they co-create the brand. According to co-creation theory Fisketorvet's brand will be influenced by the retailers and the customers, but the shopping centre has little influence over the retail brands. There is, therefore, a risk that the retailers' product or service brands conflict with their corporate brand identity (Kapferer, 2012).

7.1 Competitor Analysis: Supplier Bargaining Power

The supplier bargaining power refers to the power retailers have over the shopping centre when negotiating rent and promotional activities (Hooley, Piercy & Necoulaud, 2004). The degree of power is determined by the switching costs (ibid.). Switching cost is influenced by the number of retailers available, the importance of the retailer to the shopping centre and the cost for the shopping centre to switch to another retailer. While there are many retailers who could potentially be located within Fisketorvet, store-based retailing has experienced a drop in sales from 254.9 billion DKK in 2009 to 246.9 billion DKK in 2014 (Euromonitor.com, 2015a). Despite this decrease in store-based retailing, sales are expected to increase, but mainly for more price sensitive chains, such as H&M and IKEA (ibid.). Furthermore, a location within a shopping centre costs more than a fixed payment of rent (Ennico, 2005). Rent may include part of the shopping centre's property tax, maintenance costs, as well as a percentage of the retailer's gross sales with an agreed fixed minimum amount in case the retailer does not do well. Fisketorvet has some negotiation power due to their visitor numbers of approximately 7.6 million a year (Unibail-rodamco.com, 2015b). Their bargaining power over suppliers will increase as visitors increase, due to construction of IKEA and a new office building nearby (Danielsen & Sørensen, 2015; Rasmussen, 2015). However, negotiation of a leasing contract can take a very long time as the shopping centre has many conditions regarding their tenant mix and what the tenants' stores should look like to fit into the shopping centre (RetailNews, 2014), and it is, therefore, not easy to stop a contract once it is completed. Each retail tenant will likewise have conditions, such as a non-compete clause to ensure a competing retailer does not open in the centre (Ennico, 2005). Shopping centres in Denmark have a very similar retail mix, usually consisting of large mass-market retail chains, as they are able to provide a good credit rating. For instance, approximately 65 of the shops in Fisketorvet can also be found in the shopping centre Field's (Fisketorvet.dk, 2015; Fields.dk, 2015b). Due to the amount of time and cost invested in creating the leasing contracts the shopping centre management have a very high switching cost. It is not easy to replace the retailers and especially the larger retailers have higher negotiation power, as they have developed very strong recognisable brands. As a result, s*upplier bargaining power will be high.*

7.2 Competitor Analysis: Buyer Bargaining Power

The buyer is the individual visiting the shopping centre to purchase products and services in the retailers and attend events organised by the shopping centre (Hooley, Piercy & Necoulaud, 2004). Their bargaining power is determined by the cost of switching to another shopping location and the influence they have over price and quality of the product and service (ibid.). Fisketorvet's buyer, i.e. the visitors, can easily switch to other shopping location, such as the high street, competing shopping centres, and online retailers. The same retail chain will often be available in multiple locations. This results is increased bargaining power to the consumer. Moreover, an analysis of the Danish retail marketplace conducted by Euromonitor International (Euromonitor.com, 2015a) found that while consumer purchasing confidence is improving, grocery retailing still has higher growth than non-grocery retailing, which suggests that consumer confidence is not completely back since the crisis in 2008. The crisis has made consumers' more price sensitive (Euromonitor.com, 2015a). However, despite the consumers ability to select other shopping locations and their price sensitivity, 7.6 million buyers visit Fisketorvet every year (Unibail-rodamco.com, 2015b), which makes each individual buyer's power relatively small, as the economic value they individually provide is low. Thus, the *buyers bargaining power is at a medium level.*

7.3 Competitor Analysis: Competitive Rivalry

The degree of rivalry between current shopping centres in the market is determined by the number of competing shopping centres and their degree of differentiation (Hooley, Piercy & Necoulaud, 2004). The growth in shopping centres in Denmark from 299 in 2011 to 304 in 2014 (Euromonitor.com, 2015a) indicates that consumers prefer the convenience of having a large concentration of retailers in one place. However, this also increases competitive rivalry because of the consumers' low purchasing power and the high fixed costs of the shopping centre. Fixed costs, like the shopping centre building, will make it difficult for competitors to exit the market.

In 2012, 23 shopping centres were located in Copenhagen, which is fairly little compared to other Scandinavian cities of which Helsinki has 35 and Stockholm has 89 (DTZ, 2013, pp.8).

Figure 13: Largest Shopping centres in Copenhagen

Largest Shopping Centres in Copenhagen						
Shopping Centre	**Opening**	**Size (sq. m)**	**Owner**	**Number of Stores**	**Footfall ('000)**	**Turnover (Euro /sqm /year)**
Fisketorvet*	2000	39000	Unibail-Rodamco	106	8200	5218
Fields*	2004	74000	Steen & Strøm	128	6800	4995
City 2*	1975	63000	Danica	91	3800	2439
Rødovre Centret*	1966	38200	A/S Rødovre Centrum	119	7000	6576
Lyngby Store Center*	1973	34000	Lyngby Storecenter ApS	106	5900	7092
Frederiksberg Centret**		24256	Deas			

** Source: DTZ, 2013* *** Source: Deas, 2015*

Furthermore, while retail sales growth between 2012-2016 in Helsinki and Stockholm has been forecasted to be above the European average of approximately 2%, the forecasted growth in Copenhagen is expected to be below at around 1.5% (DTZ, 2013, pp.6). Shopping centres are attempting to differentiate themselves, but their tenant mix are fairly similar. Frederiksberg Shopping centre differs slightly by offering more high-end fashion, such as COS and Malene Birger

(Frbc-shopping.dk, 2015a). Differentiation must, therefore, focus on other aspects such as sales, the design of the shopping centre and events. In summary, low differentiation, low retail sales growth and an increase in the number of shopping centres in Denmark is creating *high competitive rivalry.*

7.4 Competitive Analysis: Threat of Substitutes

The extent of threat from substitutes is determined by the customer's ability to find a different way of doing what the shopping centre offers, e.g. finding a different way to shop (Hooley, Piercy & Necoulaud, 2004). There are many alternative shopping methods, such as online shopping, which is a method an increasing number of consumers are adopting. Internet retailing sales increased from 16.6 billion DKK in 2009 to 33 billion DKK in 2014, whereas sales in physical retailers saw a decrease from 254.9 to 246.9 billion DKK in the same period (Euromonitor.com, 2015a). Despite the increase in online shopping, many Danish retailers do not have an online retail presence, which has resulted in consumers purchasing online from foreign retail sites (Euromonitor.com, 2015a), such as Amazon.co.uk or ASOS.com. The low switching cost for consumers makes it easy for them to switch to alternative shopping locations. In addition, the high street is a high threat to shopping centres in Denmark, as Danish consumers seem to prefer the high street to shopping centres (Brünnich, 2014). Therefore, the *threat of substitutes is high.*

7.5 Competitor Analysis: Threat of New Entry

The level of difficulty to enter a market is determined by the time and cost to enter, the specialist knowledge needed, economies of scale, cost advantages, technology protection, and barriers to entry (Hooley, Piercy & Necoulaud, 2004). Initially it is difficult for new shopping centres to enter the market due to a high capital required to start-up. This initial cost will need to cover purchasing and renovation of the building or building a completely new shopping centre, and marketing cost of launching the shopping centre to attract customers. The largest shopping centres in Copenhagen, Field's and Fisketorvet, are both relatively new to the market (Figure 9). In the beginning, selecting the right location can determine the shopping centre's success, as consumers must be willing to visit the centre. The initial cost of building a shopping centre is, however, not enough as further refurbishment investment are often required to compete. Frederiksberg Centret recently finished building an entirely new level with 25 new shops (Strube, 2015), and in 2012 Fisketorvet invested 400 million in renovation of their shopping centre (Rechnagle, 2014). These investments make it difficult for new entries to enter the market and compete with established shopping centre brands. Therefore, the *threat of new entry is low*.

To summarise, rivalry within the shopping centre market in Denmark is high. Shopping centres and retailers within the shopping centres tend to focus on sales promotions to attract customers, as the economic crisis has resulted in increased price sensitivity amongst consumers. The similar communication messages and tenant mix diminishes the level of differentiation. Even if the shopping centres attempt to differentiate through their tenant mix, this is difficult as consumers are attracted by the well-known retail brands, such as H&M and Zara. These well-known chains have successful brands, which strengthens the retailers bargaining power against shopping centres. To achieve differentiation, the shopping centres instead invest a lot in the interior appearance or the centres. The continuous investment in refurbishments and maintenance diminishes the threat of new entries.

Furthermore, price sensitive consumers easily switch between shopping locations, such as other shopping centres and substitutes like online retailers. Thus, Fisketorvet is facing intense competition from both substitute shopping destination and other shopping malls to compete for the share of wallet amongst very price sensitive consumers. The homogeneous shopping centre brands have very low bargaining power over the established globally recognised retail brands. Developing a strong and memorable brand that focuses on experience branding may provide a means to differentiate the brand.

8.0 Customer Analysis: How do consumers perceive the brand?

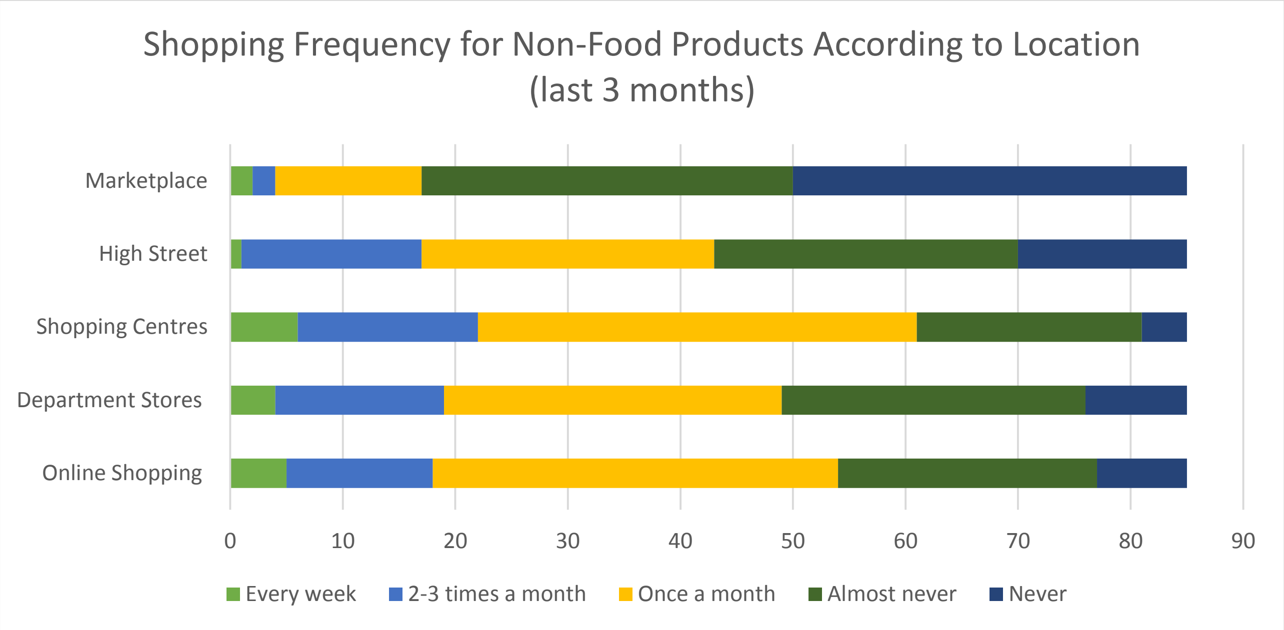
The following analysis will use data from the survey results, as well as the data extracted from Fisketorvet's Facebook page to analyse customers' perception of shopping centres, and of Fisketorvet and its brand.

8.1 Customer Analysis: Usage of Shopping Centres

The survey results suggest that respondents mainly, shop for non-food products once a month or less across all shopping locations. However, this may be explained by the fact that 83.53% of the respondents are students, and, thus, have limited income (Appendix C; Figure 6, pp.22).

Amongst the shopping locations, marketplaces, the high street, shopping centres, department stores, and online shopping, the least visited is marketplaces and the most visited is shopping centres. Out of the total of 85 respondents, 61 stated that they visit shopping centres at least once a month or more (Figure 14). In comparison 54 shop online once a month or more, and 49 visit department stores once a month or more. Thus, the frequently visited shopping locations are shopping centres, online retailers and department stores.

Figure 14: Shopping Frequency amongst respondents

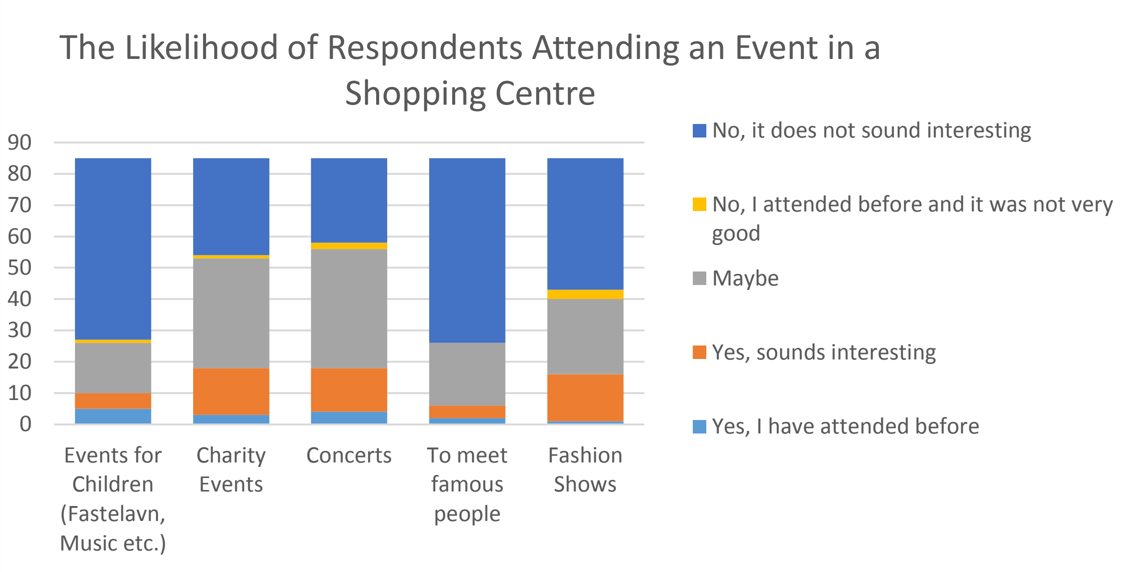


For this group of respondents, shopping centres are one of the most visited shopping destinations with approximately 62 out of 85 answering that they visit shopping centres at least once a month.

Furthermore, the survey data revealed that the 3 main reason why consumers visit shopping centres, are, firstly, to find a specific item (70.59%), secondly, to find something new (58.82%), and lastly, to get discounts/sales (44.71%).

For survey question number 9, the reason why respondents visit shopping centres, only one respondent stated that his/her primary reason was to attend events. This is consistent with the results of survey question 10, regarding respondents' likelihood of attending events at a shopping centre, for which most respondents stated they would not be interested in attending. As, seen in Figure 15, only charity events and concerts were events that more than 50% of the respondents thought they would maybe attend, thought sounded interesting or had attended before.

Figure 15: Respondents' likelihood of attending events in a shopping centre



Most respondents stated that they were not interested in events for children, in meeting famous people or in attending fashion shows. The highest interest was found in charity events and concerts.

However, for all types of events 51% of the respondents answered "No, it does not sound interesting." The shopping centres are, thus, visited for non-food products and not events, which indicated that any attempt at experiential branding has not been successful.

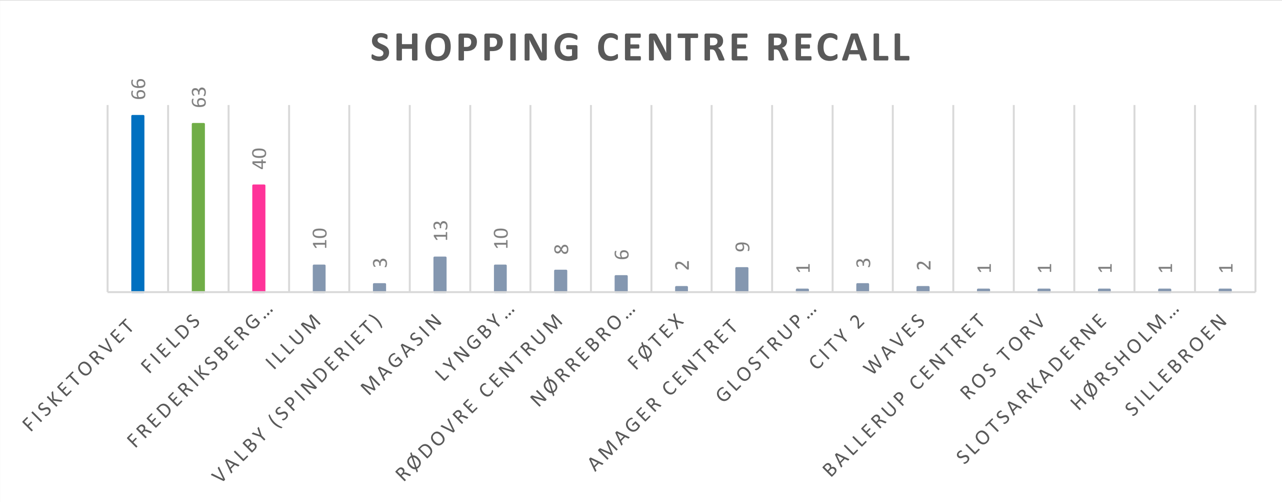
8.2 Customer Analysis: Awareness of Fisketorvet

Awareness is important because *"knowledge of a brand enhances the perception of the products themselves."* (Kapferer, 2012, pp. 42). In other words, customers' perception of the retail brands is likely to improve if they know more about Fisketorvet's brand. Findings suggest that Fisketorvet's current communication strategy has generated a high level of awareness amongst consumers. 77% of the respondents could recall Fisketorvet, and 87% stated that they had visited the shopping centre. Recall, in appose to recognition, is when respondents mention the brand when presented with the product category (Keller, 1993).

In this case, respondents were asked to list the first three shopping centres they could think of and 77% thought of Fisketorvet. From the results illustrated in the graph of Figure 16, Fields has a similar level of awareness and Frederiksberg centret has slightly lower. However, when presented with the four stars under Fisketorvet's logo, only 42% recognised the stars as the logo of

Fisketorvet; 57% stated that they did not recognised the stars at all or guessed the wrong shopping centre. Suggestions included Fields and Magasin, as well as Copenhagen Mall.

Figure 16: Level of Shopping Centre Recall

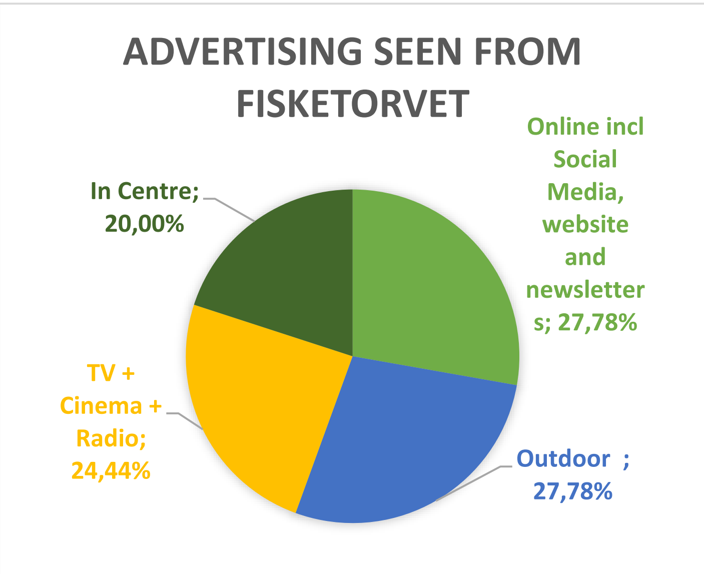


When respondents were asked to list the first three shopping centres they could think of most respondents answered Fisketorvet, Field's and Frederiksberg Centret. Several answers also included the department store Magasin.

This suggests that while consumers are aware of Fisketorvet, they are not aware of their efforts to brand themselves as a 4-star shopping centre experience.

Respondents also indicated, where they, within the last 3 months, had been exposed to marketing from Fisketorvet, if any (Figure 17); 36.47% had not seen any advertising from Fisketorvet. Amongst those who had been exposed to some marketing activities from Fisketorvet, the most common type was online marketing (27.78%) and outdoor (27.78%). However, the different types of marketing consumers were exposed to, categorised as In Centre (banners, posters and stands in centre), TV-Cinema-Radio, Online (Website, Social Media and Newsletters), and Outdoor (Banners and

Figure 17: Exposure to Fisketorvet advertising



posters at, for instance, train stations), were almost equal. In other words no advertising method seems to be more effective than others.

In short, the findings suggests that although customers are aware of Fisketorvet, they are not aware of their 4-star branding. This suggest that their current branding strategy is ineffective.

8.3 Customer Analysis: Brand Perception according to the Survey Data

The perception of the brand will be analysed focusing on, firstly, the perception of Fisketorvet's brand personality, secondly, the perception of Fisketorvet as an innovative brand and, lastly, the perception of Fisketorvet as an experience brand.

The respondents' perception of Fisketorvet's brand personality corresponds to Aaker's brand personality sincerity (34.35%) and competence (23.10%) (Aaker,1997; Figure 18). However, as seen in table 18, the brand personality traits associated with the personality excitement received almost the same results (22.19%). Consequently, consumers perceive Fisketorvet's brand personality as Aaker's personality type sincerity, but with brand personality traits from competence and excitement, as well. The most selected brand's personality traits are Down-to-Earth, Family Oriented, Trendy, Up-to-date, Imaginative, Spirited, Reliable, Successful and Corporate. This is consistent with Fisketorvet's aim to brand themselves, as both reliable and family oriented.

Figure 18: Fisketorvet's brand identity according to Aaker's 5 brand personalities

Aaker's Brand Personalities	Personality Traits	Percentage
Sincerity	Down-to-earth, family oriented, honest, wholesome, cheerful	34.35%
Competence	Reliable, hard-working, intelligent, corporate, successful	23.10%
Excitement	Daring, trendy, spirited, imaginative, up-to-date	22.19%
Sophisticated	Good looking, upper class, charming, feminine	11.85%
Ruggedness	Outdoorsy, masculine, tough	8.51%

** Source: Adapted from Aaker, 1997, pp.352.*

However, 40% of the respondents also stated negative personality characteristics that are not part of Aaker's (1997) brand personalities (Figure 19). Respondents, for instance, describe the brand as *"Ugly"* and *"Boring"*. Several of the negative comments describe Fisketorvet, as a shopping centre for lower class, working class and middle-class. These negative comments can be seen in Figure 19, and include comments like *"Middle-class-ish", "hmm more like middleclass not really interested in high quality", "trashy-lower class"* and *"Working-class"*. This suggests that although the respondents understand that Fisketorvet aims to be perceived as a positive family orientated and reliable brand, they do not perceive the shopping centre as such. This is consistent with the statement that Danish consumers seem to prefer the high street to shopping centres (Brünnich, 2014).

Figure 19: Negative Personality Traits

Negative Personality Traits*	
Poor Aesthetics	Ugly, boring, charmless, bad taste, plain, cheesy, not really interested in high quality, standard (not original /Unique), noisy.
Low Quality	Working-class, trashy-lower class, very middle-class-ish, immigrant - middle eastern foreign land, hmm more like middleclass, cheap,
General Negative Attitude	Annoying, it is impossible to say when all the options are positive, nothing positive to say, I don't identify Fisketorvet with any of them,
Materialistic	Greedy, materialistic, self-serving,

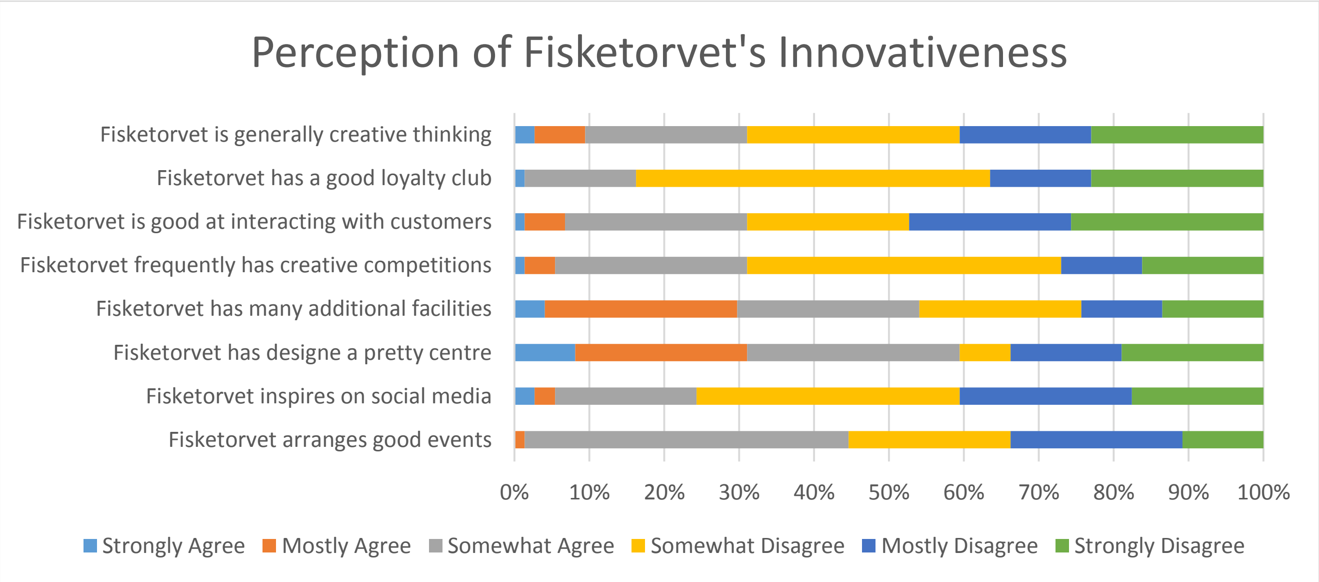
** Danish comments have been translated to English.*

It should also be noted that while some of the respondents who referred the brand as working-class, may have working-class backgrounds, but still describe Fisketorvet as a shopping centre that is not for the socioeconomic group, which they identify themselves with. In other words, their desired self-image may differ from their actual self-image. Literature on shopping centre personality found that consumers view the shopping centre personality, as a reflection of the people who shop there, but if the brand image is negative, such as in the case of Fisketorvet's negative personality traits, consumers will invent excuses for visiting the centre (Dennis et al., 2012). With negative personality traits consumers will not want to be associated with the target audience of the shopping centre. Additionally, reference to middle-class, lower-class, or working-class may also be an indication that respondents perceive the shopping centre as poor quality. In this case, Fisketorvet's communication as a 4-star quality shopping centre similar to 4-star hotels is not aligned with the image customers' have of their brand. This argument is also evident from the various other negative comments, which include negative attitudes towards Fisketover's aesthetics, as well as describing the centre as materialistic.

Creating a positive shopping centre brand image should be Fisketorvet's main concern, as researchers found that if shopping centres develop a brand identity that generates a positive brand image will result in higher visitor numbers, increased sales, and increased word-of-mouth communication (Dennis et al., 2012; Chebat et al., 2010).

The analysis of Fisketorvet's brand identity revealed that the organisational culture is largely focused on innovation. However, the data revealed that the respondents do not perceive the shopping centre as a company that successfully develops innovative new ways to improve the shopping centre experience.

Figure 20: Perception of Fisketorvet as an innovative brand.



Respondents perceive the shopping centre design including the fish sculptures to be visually appealing.

Respondents were asked whether or not they agreed / disagreed that Fisketorvet is thinking creatively, has a good loyalty club, interacts with customers, has creative competitions, has many facilities, is a pretty shopping centre, is inspirational on social media, and arranges good events. More than 50% of respondents disagreed to some extent that Fisketorvet arranged good events, is inspirational on social media, creates creative competitions, interacts with customers, has a good loyalty club and is thinking creatively. Approximately 50% agreed to some extent that the shopping centre has a good loyalty club (Figure 20). The innovative culture that the shopping centre represents and attempts to communicate is consequently not understood by customers. However, more than 50% of the respondents do perceive Fisketorvet as a shopping centre with many facilities, such as children's playground areas and baby lounges. Moreover, almost 60% agreed that Fisketorvet has designed a visually appealing shopping centre. Thus, the respondents seem to disagree on the question of Fisketorvet's innovativeness.

The generally negative perception of Fisketorvet, both regarding their innovativeness, as well as their brand personality, suggests that Fisketorvet has not succeeded in organising memorable brand experiences according to respondents. This finding is also revealed from an analyse of survey question 16, regarding the extent to which Fisketorvet is perceived as an experience brand according to Schmitt's Experience Branding Scale (Brakus, Schmitt & Zarantonello, 2009): Sensory, Affective, Behavioural, and Intellectual. The results in figure 21 shows that 53.60% agreed to some extent that Fisketorvet is a sensory experience brand that attempt to stimulate the five senses of shopping centre visitors. Perhaps this indicates a certain recognition of Fisketorvet's attempts to create an experience brand, which they have, however, not yet succeeded in doing. This dimension, sensory experiences, is similar to Pine II & Gilmore's (1998) experience branding dimension Entertainment. Similarly, it can be argued that the dimension Intellectual corresponds to Pine II & Gilmore's (1998) Educational dimension, and the Behavioural dimension is similar to the dimension Escapist, as they both emphasise being active. However, Pine II & Gilmore's concept of Esthetics mainly refers to the design of the shopping centre, whereas the dimension Affective in Schmitt's scale refers to the creation of an emotional attachment to the brand. For the purpose of this analysis, however, they will be referred to as similar, as the emotional attachment can be created through physical evidence.

Figure 21: Experience branding perception across 4 dimensions

	Agree to some extent	Disagree to some extent
Sensory (Entertainment)	53.60%	46.40%
Affective (Esthetic)	26.58%	73.42%
Behavioural (Escapist)	16.22%	83.78%
Intellectual (Educational)	31.98%	68.02%

** Brakus, Schmitt & Zarantonello, 2009, pp.60.*

Table 21 clearly shows that respondents do not perceive Fisketorvet as an experience brand that creates experiences based on the dimensions Esthetic, Escapist and Educational. Thus, only a relatively small number of respondents perceive the brand as an experience brand focused on Entertainment.

8.4Customer Analysis: Brand Perception according to Facebook Data

Although the survey data revealed that only 27.78% of the respondents have seen Fisketorvet on social media, literature on social media communication argues that social media marketing has the potential to generate higher reach than offline media, as consumers might engage in word-of-mouth communication, which will spread communication messages further (Brown, Broderick & Lee, 2007).

The table, figure 22, shows an overview of the main topics of Fisketorvet's Facebook posts and their level of interactions. The data analysis revealed that 34.51% of all Fisketorvet's Facebook posts between December 2014 and November 2015, inclusive, are about the retailers' products. These posts aim to inspire customers to visit the shops and show the range of products available at Fisketorvet but may also enhance Fisketorvet's brand personality traits of being perceived at trendy and up-to-date. However, the median for posts in this category, inspiration, is only 14, e.g. the average interaction for posts, is lower than the average interaction in all other categories. The highest average interaction in terms of likes, shares and comments are for competitions, as customers are often requested to comments on posts to participate (Facebook.com, 2015a). For calculations of both the mean and median for all Facebook posts competitions were excluded because their high level of interactions means that they act as outliers and does, therefore, not represent the average interaction of posts on Facebook. Thus, the median for all posts excluding competitions is 19.

Figure 22: Fisketorvet Facebook Post Interaction and Main subject Categories

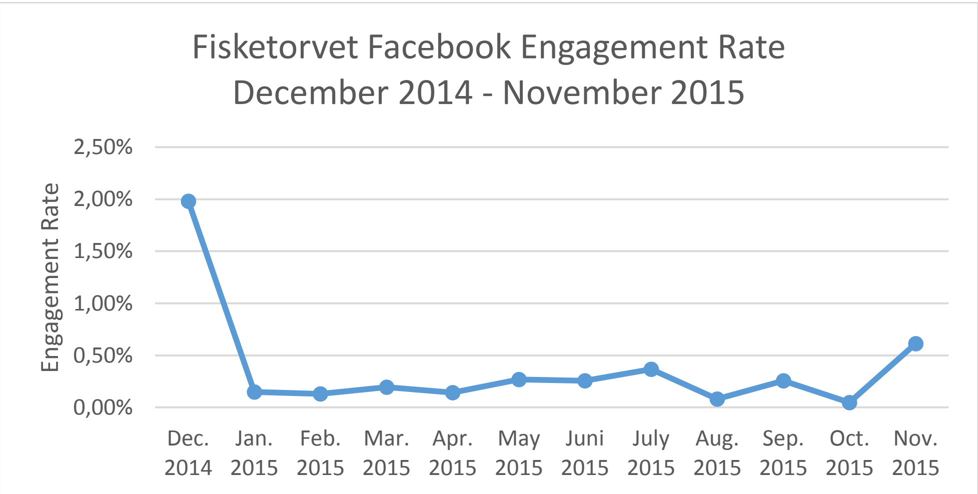
Fisketorvet Facebook Data			01.12.2014 – 27.11.2015			
Post Categories	**Number of Posts**	**Percentage posts in each category**	**Mean Interaction**	**Median Interaction**	**Video Posts**	**Range**
Total Posts by Fisketorvet	481	100%	256.80	22	10.40%	0–6504

Post excl. Competition	406	84.41%	69.08	19	11.08%	0-2589
Inspiration	166	34.51%	21.80	14	7.83%	1–183
Fisketorvet Events	92	19.13%	43.67	19	18.48%	0–797
Competition	75	15.59%	1272.96	988	6.67%	6– 6504
New Store	60	12.47%	265.40	68.50	6.67%	8–2589
Fisketorvet Advert	28	5.82%	36.57	22.50	10.71%	2–144
Store Event	26	5.41%	80.12	21	7.69%	3–1079
Win Your Own Store	24	4.99%	33.13	14.50	25%	1 – 195
Store of the Month	10	2.08%	58.5	53.50	0	3 – 119

*The table shows that Fisketorvet's main communication messages on Facebook are about products within the shopping centre (Inspiration), events organised by the shopping centre, competitions, and new store announcement. * Source: Facebook.com, 2015a*

The graph in figure 23 shows the development of the average engagement rate of Facebook posts from December 2014 to November 2015.

Figure 23: Fisketorvet's Facebook Post Engagement

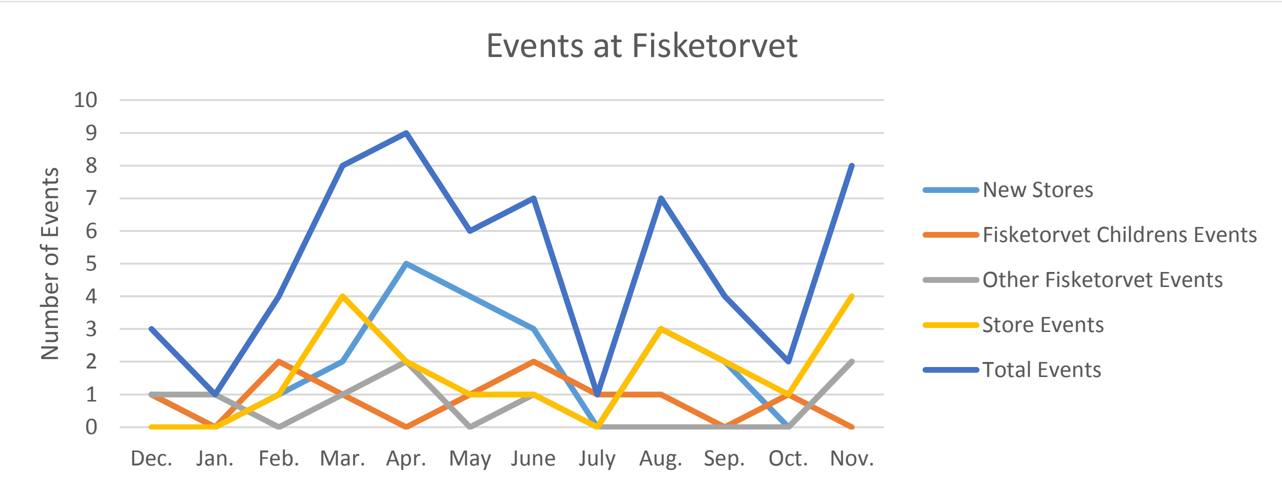


The engagement rate for Fisketorvet's Facebook post is relatively unchanged throughout the year but increases significantly during the winter season.

The overall engagement rate is less than 0.50% throughout the year with the exception of a post in December 2014 (2%) and November 20145 (0.60%). This may be due to the Christmas season, which attracts more shoppers to the centre. These visitors may also engage with the brand online.

Figure 24 shows the number of events organised by Fisketorvet each month from December 2014 to November 2015, 42% of the post on Facebook are communicating about an event within the shopping centre, such as opening new retailers, seasonal events, and events organised by the retailers. Compared to inspirational posts, these events receive higher interaction: Fisketorvet events (19), new retailer announcements and opening events (68.50), events organised by retailers (21), win-your-own-store campaign and new store opening event (14.50). Fisketorvet has a strong focus on events aimed at children (Figure 24). The shopping centre organises events targeted at children and their families approximately every second month. Furthermore, the centre has a minimum of one event each month. The average events during the 12 month period, however, is 5. June was the month where Fisketorvet arranged most events, including Distortion for Children, Summer VIP sales event and Bertil holiday voucher.

Figure 24: Fisketorvet Events throughout the Year 2014 - 2015



There are events at Fisketorvet every month, including events for children approximately every second month. Many of the events are also organised by the retailers without the shopping centre.

The strong focus on events from both Fisketorvet and the stores within the shopping centre suggest that the centre is attempting to create a memorable brand experience. For instance, the brand attempt to differentiate and create memorable experiences by engaging with customers on social media, such as on Facebook, where they asked customers what store they would like to have in the shopping centre (Facebook.com, 2015a. 28th May). Many customers commented that they wanted the retailer Normal to open, and in June the store opened in Fisketorvet (Facebook.com, 2015a; Figure 25).

Figure 25: Announcement of the retailer Normal

Text translation: *Thank you for all your input regarding the stores you would at Fisketorvet. Many of you through Normal should open – and now I have great news for you. Saturday 13th June at 10am Normal.dk will open their largest store at Fisketorvet – and we are looking forward to it! ☺*

Interaction: *The post received 47 comments and 235 likes.*

** Source: Facebook.com, 2015a, 31st May.*

Regardless of category, the median revealed that average posts, excluding competitions, receive 0 shares indicating that consumers are not spreading word-of-mouth (Figure 26). Furthermore, posts regarding Fisketorvet events, Fisketorvet adverts and inspirational posts receive between 0-1 comments. In comparison, retail events, announcement of retail of the month and new stores receive between 2.5 – 5 comments. This suggest that consumers are engaging with the brand due to the well-known retail brands and not due to an emotional connection with the brand Fisketorvet. These findings are similar to findings from the competitor analysis, which revealed that Fisketorvet has low negotiation power over retailers due to their strong branding.

Figure 26: Fisketorvet Facebook Post Interaction for Likes, Shares and Comments

01.12.2014 – 27.11.2015	Mean Likes	Median Likes	Mean Shares	Median Shares	Mean Comments	Median Comments
Total Posts by Fisketorvet	105.51	20	6.60	0	144.69	1
Total excl. Competitions	44.13	17	1.70	0	23.26	1
Inspiration	19.51	13	0.18	0	2.10	0
Fisketorvet Events	29.59	17	1.43	0	12.65	1

Competition	437.79	356	33.15	27	802.03	580
New Store	148.25	52	6.57	0	110.58	5
Fisketorvet Advert	32.93	21	0.21	0	3.43	1
Store Event	39.54	16.50	3.31	0	37.27	4
Win Your Own Store	23.08	12.50	1.71	0	8.33	0
Store of the Month	55.50	48.50	0	0	3	2.5

Competitions receive the highest average shares and comments. The median indicates that most post receive no shares, and almost no comments, apart from store events, new stores and store of the month.
** Source: Facebook.com, 2015*

Although, it can be argued that brand strength is low, the 2933 out of 4094 Facebook reviews that rewarded Fisketorvet with 4 or 5 starts out of 5, may be an indication that Fisketorvet has created a memorable shopping experience for these customers (Facebook.com., 2015c). One 5-star reviewer stated that *"I just love to spend time there every time I visit. It is just so nice."* (Facebook.com., 2015c 4th December)

In summary, the Facebook data suggests that respondents are not particularly interested in Fisketorvet's events, as their posts generate a low level of engagement. Interestingly, posts about the shopping centre retailers receive more likes than posts about Fisketorvet, possibly because of their well established brands. Yet, some respondents did express positive feedback to Fisketorvet in the Facebook reviews, so it would seem that Fisketorvet has been able to create memorable brand experiences for some customers.

In conclusion, based on the survey results and the Facebook data, it can be argued that customers are aware of the 4-star branded shopping experience Fisketorvet is attempting to communicate, but they are not convinced by it. Fisketorvet's branding strategy is based on the brand personalities excitement and sincerity. Through their interior design, they attempt to create a modern and comfortable atmosphere, trigger associations to Copenhagen and communicate their organisational culture, innovativeness.
The competitor analysis revealed that there is a high degree of competition in the industry, from other shopping centres and substitutes, e.g. the high street. Shopping centres, therefore, must be able to differentiate themselves in order to create a sustainable competitive advantage.

However, the survey results clearly shows that Fisketorvet has not successfully communicated an experience brand. Respondents mainly use shopping centres for purchasing non-food products, but not for attending events. Furthermore, about 50% of the respondents disagree that Fisketorvet makes good events. Although many respondents were aware of the Fisketorvet's 4-star experience brand, about half of the respondents also expressed negative comments about the brand. Fisketorvet, therefore, needs to address these negative brand perceptions as well as further develop their experience brand. The negative perceptions may be due to the general dislike of shopping centres amongst consumers in Denmark (Brünnich, 2014). Lastly, the Facebook data also suggests that Fisketorvet has not managed to create a strong experience brand, as posts about Fisketorvet activities and events do not generate engagement.

Despite the negative perception, the brand is attempting to differentiate itself by creating memorable experience in co-creation with customers, such as letting them rate new retail ideas in their win-your-own-store campaign and asking customers what retailers they want, such as in the case of the retailer Normal. Their most recent attempt at improving perception amongst Copenhagen consumers, was in November 2015, when they visited Copenhagen central station with their mascot Bertil to distribute free breakfast to commuters (Facebook.com., 2015a). These methods of engaging with customers may improve the brand personality perception and enhance their innovative corporate culture. Furthermore, as these initiatives are not seen amongst competitors, they may also differentiate themselves from competitors. In short, it can be argued that experience branding is part of Fisketorvet's brand management strategy, but they have not succeeded in improving their negative brand perception yet.

9.0 Discussion: How to differentiate through experiential branding

In the following section, it will be discussed how Fisketorvet can differentiate themselves through experiential branding. Based on the literature review and the analysis this discussion will argue that Fisketorvet should address their negative brand image of millennials by creating brand experiences that connect their brand purpose with a relevant cause.

The analysis revealed that Fisketorvet needs to address the negative perceptions of their brand. Although Fisketorver's brand has an awareness of 77%, 40% of respondents perceived their brand image negatively through comments that associated their brand with materialism, being ugly, and aimed at the working-class or lower middle-class i.e. a poor quality brand. Combined with the negative attitude consumers in Denmark tend to have towards shopping centres, the overall perception of the shopping centre is negative amongst respondents, who represent the perception of the millennial generation. While a large proportion of this generation is not Fisketorvet's primary target audience, as they do not have children and are not families or couples, they are still relevant to consider because they will become Fisketorvet's target audience as they age. It is, therefore, important to understand what their generation expects from brands in order to remain competitive in the long term. The millennial generation is a generation that is known to want more from brands, as they want the brand to consider the environment, their own health, and be relevant for their self-image (Millward Brown, 2015). Fisketorvet should, therefore, not ignore the negative comments from respondents, even though they do not belong to their primary target audience.

Furthermore, the competitive analysis revealed that shopping centre brands are relatively homogenous due to their similar retail assortment and their similar communication messages. In other words, the level of differentiation is low. Analysis of Facebook interaction data also illustrates that consumers are more engages with retail brands than the shopping centre brand. For instance, post about new retailers, retail events and retailer of the month have a median interaction of 68.50, 21, and 53.50, respectively. In comparison, Fisketorvet adverts, events organised by Fisketorvet and their win-your-own-store campaign have a median interaction of 22.50, 19 and 14.50, respectively. From one perspective, this is good because it may indicate that the shopping centre has the right retail assortment. On the other hand, according to the negative attitude of respondents it is more likely to indicate that customers have a stronger emotional connection to the retail brands and not to Fisketorvet.

The intense competition within the shopping centre market combined with the negative attitude towards Fisketorvet, as well as shopping centres in general, make it challenging for Fisketorvet to create an emotional attachment amongst consumers with their communicated brand identity. Consumers seem to understand that Fisketorvet's brand communication reflects personality traits, such as family orientated, friendly, spirited, trendy and up-to-date, and that they want to build a relationship with customers, as a friend. They also understand that the brand identity communicates their target audience, as couples, who have time to shop, and whose self-image is a confident person, who understands the latest trends and knows how to find the best deals. Thus, the elements, brand personality, reflection, relationship, and self-image, in Kapferer's (2012) brand identity prism are understood by customers. However, customers' describe the centre as ugly, which does not align with their communication of a 4-star shopping centre. Fisketorvet attempt to reflect their 4-start quality through their modern interior design and the metallic fish sculptures.

Moreover, consumers do not perceive them as innovative, which suggest that the culture of the organisation is not clearly reflected in their brand identity. According to Kapferer's (2012) brand identity prism, customers' perceptions of the brand image, regarding particularly specifically the brand culture and physique element, do not align with the communicated brand identity of Fisketorvet. Furthermore, customers may understand what the shopping centre is attempting to communicate, but their negative attitude suggests that they do not identify with it or have an emotional connection with the brand. These brand management challenges can potentially be improved through experience branding. Millward Brown's (2015) research on brand equity found that experience branding improves the value of a brand across many product and service categories.

An example of a very successful brand focusing on experience branding is Coca-Cola, who in 2015 was the 8th most valuable brand in the world, based on Millward Brown's brand valuation report (ibid.) To create a brand experience, Coca-Cola placed a venue machine with Danish flags at the Danish airport Kastrup, so customers could engage with the brand and spread the brand message of sharing happiness by greeting arriving travellers with waving flags (McCann Copenhagen, 2013). By doing this Coca-Cola engages with the local community, as they expressed an understanding of the cultural tradition of waving flags in greeting of arriving travellers. Furthermore, they integrated their brand vision of spreading happiness into the brand experience, and thereby created a memorable brand experience, which is likely to result in increased word-of-mouth and improved brand image.

An example of a service company focusing on experiences is the brand Disney. Disney extends their brand experience further than their movies and theme parks by creating opportunities, where customer can engage with the brand, as part of their cultural tradition. For instance, after the success of the Disney movie Frozen, Disney princess dresses was the most worn children's costume at the annual Fastelavn costume holiday in Denmark (Rabøl, 2015), which extended the brand engagement and brand experience to include family events in Denmark. Particularly, the millennial generation expect these experiences from organisations (Millward Brown, 2015). The growing trend towards brand experiences within many industries is likely to also become more relevant for future generations. Furthermore, if implemented strategically, experiential branding, thus, has a high potential to enhance customer loyalty to the brand.

The literature review revealed that experience branding consists of 4 elements. Firstly, a brand experience must be memorable and differentiated from competitors (Pine II & Gilmore, 1999). In order to be memorable the brand experience must create an emotional connection between the brand and the customer through the brand experience. Secondly, the experience must consider how co-creation of the brand occurs within the experience, both with customers and with retailers (Wilson et al., 2012; Millward Brown, 2015). Thirdly, the experience must emphasis the band message through physical evidence that portrays a theme for the experience and includes memorabilia e.g. an item the customer can remember the experience by (Pine II & Gilmore, 1999). For instance, in the case of Coca-Cola's brand experience, the flag acts as memorabilia. Lastly, the experience must engage all five senses (ibid.). By engaging all 5 senses the experience has the potential to create a greater emotional impact within the consumer, as consumers can taste, hear, touch, see and smell the brand through the experience. In addition, the experience must be based on one or more of the 4 experience realms (ibid.).

One can argue that Fisketorvet is attempting to differentiate themselves by creating unique customer experience. Their 4-star label, for example, suggests that they are communicating a perfect shopping experience. They communicate their brand through the fish theme, which is associated with the location's heritage as a fish market. They also attempt to emphasise the fish theme by having their mascot, Bertil, walk around the centre (Fisketorvet.dk, 2015c). Furthermore, they have attempted to create an experience around the way they select new retailers. This experience, start online through Facebook, where customers are asked what retailers they would prefer to have in the centre (Facebook.com, 2015a, 31st May). However, these brand experiences could be improved, as they do not comply with all the essential elements of brand experiences. For instance, the experiences are not memorable, i.e. they do not result in delighted customers, who perceive the brand as different from competitors. Moreover, their current attempts receive little engagement on Facebook and they do not engage all 5-senses.

For a brand experience to be differentiated and memorable, it must be emotional, as consumer's engage with brands that they feel are part of their self-image (Millward Brown, 2015). Research on changing consumer trends and preferences, particularly for the millennials argues that brands must communicate a cause, and, thus, *"Stand for a purpose beyond profit."* (Millward Brown, 2014, pp.18). Consumers want to feel good about supporting the brand, so connecting the brand to a good societal cause will accomplish this (Kapferer, 2012; Millward Brown, 2014; Millward Brown, 2015). This is consistent with the survey data, which revealed that, although interest in events in shopping centres was low, more than 50% stated that they would maybe be interested in attending charity events in oppose to a fashion shows or events for children.

This increased focus on brands with a cause will be a challenge for Fisketorvet, as respondents perceive their brand as materialistic. Arguably, most shopping centres will be perceived as materialistic, as they are encouraging consumers to buy more, but Fisketorvet can change consumer perception by communicating a cause that their brand is fighting to achieve.

Fisketorvet currently supports the charity Save the Children (Facebook.com, 2015a; Fisketorvet.dk, 2015a; Figure 27), but according to reports from Millward Brown (2015; 2014) the cause must be relevant to what the organisation does and should be linked to the part of society that they influence. Fisketorvet's recent campaign for Save the Children, where customers who donated money had the chance to win money, received opposing reponses (Facebook.com, 2015a). One respondent asked why the centre did not donate the prize money to the charity (ibid.).

Figure 27: Fisketorvet's partnership with the charity Save the Children

Text Translation: *Win 25000kr or a giftcard for 200kr every day. Donate 25kr to Save the Children through MobilePay – then you can participate in the competition while supporting a good cause. Join now. Then your changes will be greater.*

Comment Translation: *Why not take the 25000 and donate them to Save the Children?*

Fisketorvet's Respons: *It is up to the winner what they wish to use the money for. They are of course welcome to donate the money to Save the Children if this is what they wish.*

** Source: Facebook.com. 2015a, 18th November.*

Therefore, donating money to a charity organisation is not enough to create the emotional connection between the brand, the cause, and the customer. This does not create a brand experience either. There must be a greater link between the purpose of the brand and the cause. According to Unibail-Rodamco's vision and mission, Fisketorvet's purpose is to create the perfect shopping centre experience for families by continuously innovating within the area of shopping entertainment.

Many organisation, including Fisketorvet, show on their corporate website that they consider the environment, which they impact (Fisketorvet.dk, 2015a; Millward Brown, 2015). However, research found that there is a gap between organisations' communication of these environmental initiatives and customers' feeling of relevance (Millward Brown, 2015). Although it is a growing tendency that consumers are concerned about health and environmental issues (Millward Brown, 2014), the brand and the cause must be related in a meaningful way for the consumer to feel emotionally attached. Fisketorvet's customers do not feel this emotional connection between their support of Save the Children and Fisketorvet, as their visions are not related. Consequently, the interaction with their recent Save the Children campaign on Facebook was only 29 likes and 1 comment (Facebook.com, 2015a, 18th November). For a successful brand experience that is memorable a new cause must be identified.

A cause-related brand experience based on a cause might engage consumers, who thereby co-create the brand with Fisketorvet, but the brand experience must also be co-created between the brand and retailers. Literature suggests that Fisketorvet's employees and retailers would have to be engaged in the cause (Millward Brown, 2015). Employees within the retailers are front-line employees, who engage directly with customers, and, therefore, are brand ambassadors for both their retail brand and the shopping centre (Wilson et al., 2012). According to Millward Brown (2015), sales and brand value increases when the people of the organisation believe in its purpose. Kapferer argues that *"In many sectors, we have passed from B to C (Business to Consumer) marketing to B to B to C.*" (Kapferer, 2012, pp.136). This means that Fisketorvet must consider how they can improve their brand perception amongst their retailers, as well as the retailers' employees, as they are front-line employees, who will affect the outcome of the service experience (Wilson, et al., 2012). In other words, they must brand themselves internally as well as externally. Researchers further argue that employees, in this case retail employees, must be trained as actors, whereas while viewing the retail store, in this case shopping centre, acts as a stage (van Marrewijk & Bross, 2012; Pine II & Gilmore, 1998).

Making retailer employees believe in the brand cause will be a challenge, as Fisketorvet already finds it difficult to convince retailers to participate in their campaigns (Experience from working in the centre, 2015). Often the retail managers are not the decision makers regarding marketing initiatives. These decisions are made at a corporate level. Therefore, it may be beneficial for Unibail-Rodamco to start a larger collaboration between a retailer and their shopping centres at a corporate level, as Fisketorvet will have little negotiation power over large retail chains like Zara, H&M, and Bestseller retailers like Vero Moda, Selected and Jack & Jones.

The two experience branding examples of Disney and Coca-Cola both involve experiences that take place outside the brands natural setting. Coca-Cola's brand experience occurred within an airport, whereas they would be expected to be in a retailer. Similarly, Disney's brand experience took place within a cultural tradition in Copenhagen, and not in areas customer would expect to experience the brand, such as in a Disney theme park, a Disney store, or at a cinema showing a Disney movie. This suggests that experiences should not only take place within Fisketorvet, but within the local community in Copenhagen. This perspective is shared by the brand equity research agency, Millward Brown, who identified a trend towards localised branding (Millward Brown, 2014). Developing a strong brand community will increase word-of-mouth communication (Brown, Broderick & Lee, 2007). This is important for their brand image because consumers trust communication from their piers more than brand messages (ibid.). Some of the world's most successful shopping centre and department store brands, engage with their local community to create an emotional connections to the brand (Winters, Winters & Paul, 2005). One example is the department store Macy's, which created brand experience within their local community by hosting a parade, having fireworks, and hosting a flower show (ibid.). Thus, Macy's engages with the community outside of the department store. Within the last year, Fisketorvet has only engaged with Copenhagen commuters once in November 2015, (Facebook.com, 2015a, 17th November). This may indicate that they are changing their communication strategy by attempting to engage, with the community outside their shopping centre, or that this was a one-time event to encourage Black Friday visitors. They do, however, also organise events at the shopping centre that are related to local events in Copenhagen, such as the annual street music festival Distortion.
Engagement with the local community may also enhance how their brand image is perceived to be related to the culture of Copenhagen. Additionally, it may strengthen their fish market heritage (Dac.dk, 2013), and thus, also the idea of Fisketorvet being a part of Copenhagen. Currently, the fish sculptures and their mascot is the only link to their brand's heritage. Successful global shopping centre brands have integrated the theme much more thoroughly in their centres physical evidence (Rathod, 2010). For instance, the Wafi Mall in Dubai is designed after an ancient Egyptian

theme and is shaped like a pyramid (ibid.). While Fisketorvet cannot change their shape they can include more evidence towards their fish market theme in order to clearly communicate their heritage and emphasise their relationship to the local area

In addition, experience theory states that Fisketorvet must include memorabilia in their experience (Pine II & Gilmore, 1998). Fisketorvet complies with this by recently adding an Instagram printer by their reception allowing customers to print photo's they take using Fisketorvet as a hashtag (Facebook.com., 2015a). However, they have still not considered how to engage all 5 senses through one brand experience.

Thus, Fisketorvet should create experience outside and in the shopping centre, but the experiences must enhance, not only the cultural element of their brand identity, i.e. their Copenhagen-based heritage of the cultural element of Fisketorvet's brand identity, but also the innovativeness of the organisation. Innovation is important for the success of brands (Millward Brown, 2014; Kapferer, 2012). To carry out their vision, they must continuously innovate the shopping experience through experience branding.

To create an experience around a relevant cause, the cause must be linked to the purpose of the shopping centre e.g. to create the perfect shopping centre experience for families by continuously innovating within the area of shopping entertainment. However, it can be argued that the purpose of the shopping centre is also to encourage people to shop. In other words, to encourage materialism. While this purpose is viewed as negative by 40% of the respondents, the shopping centre should consider ways to use this purpose for a good cause. For instance, the shopping centre may encourage shopping, but not throwing things out. Thus, a relevant brand experience for a Fisketorvet, which has a cause that consumers identify with, would be to focus on recycling. For instance by creating a temporary market place within the shopping centre where consumers could buy old products from the retailers and exchange products between each other. This would also emphasis their fish market theme.

They should also consider supporting a local charity in order to improve their brand's connection and relevance with the local environment. For instance, by supporting a charity that focuses on giving products to low income families in Denmark, and encourage customer to donate their old items or money. Moreover, their relationship and communication about their retailers should focus on retailers that highlight this recycling cause, such as H&M's conscious campaign. Initiatives such as these, will result in a brand experience that is both an entertainment experience, an educational experience, i.e. learning about recycling, and an experience that considers the environment. Out of the total survey respondents 53.60% already perceived Fisketorvet as entertaining, but according to Pine II & Gilmore (1999), impactful experiences involve more than one of the four experience branding themes: entertainment, esthetic, escapist and educational. Therefore, a combination of, for example, an education and entertaining, experience is likely to be more memorable than experiences focusing only on one of the themes.

Successful experience branding will improve the shopping centres brand image and result in increased visitor numbers, sales and word-of-mouth communication (Dennis, et al., 2012; Chebat, Sirgy & Grzeskowiak, 2010). Moreover, successful memorable experience branding will result in delighted customers, rather than just satisfied customers (Kapferer, 2012; Wilson et al., 2012). To engage in word-of-mouth communication customer must feel satisfied to the extent that they feel they have to share their experience (Millward Brown, 2014). The process of sharing their positive brand perceptions with others, or recommending the brand, not only increases the reach of brand messages, but demonstrates that the individual consumer trusts that the brand can deliver the same experience again (Brandz, 2010). Thus, it can be argued that the act of recommending is related to customer loyalty, as customers who do not feel an emotional connection to the brand, due to a delightful brand experience, will not engage in positive word-of-mouth. This perspective is also shared by Millward Brown (2014), who found that brand experiences that surprise and delight customers, result in increased customer loyalty.

Fisketorvet already has a loyalty club, which may be perceived as their loyal customers but this may not be the case. The survey data revealed that their loyalty club is perceived as "not very good" by more than 80% of respondents. One of the main challenges regarding improving the loyalty club is costs. In 2015 Fisketorvet only expected to spend approximately 4.39% of the marketing budget on the loyalty club (Data from Fisketorvet). With a limited budget for loyalty club innovation, the centre could change the loyalty club to a paid membership, or create premium members. This strategy is adopted by Mall of Millenia in Orlando, Florida (Winters, Winters & Paul, 2015). This could potentially give Fisketorvet a group of very loyal customers, who they could create improved brand experiences for.

To sum up, brand experiences have a strong potential to improve Fisketorvet's brand image and differentiate them from competitors. Fisketorvet is faced with particularly two challenges, namely customers' negative brand perceptions and lack of differentiation. Although the shopping centre's current events is a step in the right direction, it is still possible to further develop their brand experiences. With inspiration from companies like Coca-Cola and Disney, who have successfully implemented experiential branding strategies, Fisketorvet should attempt to create memorable experiences that include memorabilia and are located both within and outside the shopping centre to engage with their local community. Their Instagram photo opportunity is an example implementing memorabilia. Furthermore, their brand experiences should aim to stimulate all five senses. As the millennial generation starts to establish families, it is recommended that Fisketorvet consider the new expectations of this generation. Brand experiences for millennials should, for example, focus on a cause related to the brand. This cause must be believed and communicated by retailers, customers and Fisketorvet in order to generate impact. These implementations will help Fisketorvet communicate brand experience theme that can differentiate them from competitors.

10.0 Conclusion

In conclusion, shopping centres can use experiential branding to differentiate themselves from competitors by creating an experience that is focused on a cause that both retailers and customers identify with, which must be related to the brand identity of the organisation. This will appeal to the future generations, i.e. the shopping centres' future target audience. Such an experience would result in customers that are more than satisfied, thus, improving the negative brand image associated with Fisketorvet, and shopping centres in general in Denmark, i.e. customers will have an emotional connection with Fisketorvet's brand. The cause should be embedded in the physical evidence of the experience and related to the ongoing theme of the brand, which stimulates all five senses.

An analysis of Fisketorvet's brand identity revealed that the brand identity communicated aims to be family orientated, cheerful and trendy. Moreover, the analysis identified Fisketorvet's users as couples who aim to express that they have time and energy for the entertainment of shopping, and that they are confident in their ability to follow the latest trends, while managing their own economy efficiently. In addition, Fisketorvet's culture is a culture based on continuous innovation of the shopping experience, but also on the heritage of the area, which previously was a fish market, which links the brand culture with the culture of Copenhagen consumers.

Initially, the analysis revealed that the shopping centre already attempts to organise memorable events in the form of brand experiences. For instance, Fisketorvet had their mascot Bertil provides free breakfast to commuters in Copenhagen, and is attempting to include customers in the decision of what retailers should open in the centre through their win-your-own-store campaign. However, the competitor analysis found that Fisketorvet is facing intense competition in the market. Their ability to compete is threatened by their low negotiation power against well-known retail brands, such as Bestseller retailers and H&M. Their competitiveness is further decreased by the lack of differentiation amongst competing shopping centre brands, and the ease with which consumers can switch to substitute shopping destination, such as online retailers or the high street. Particularly, the high street, rather than shopping centres, has been found to be a preferred shopping destination amongst Copenhagen consumers (Brünnich, 2014).

Similarly, a negative perception of Fisketorvet's brand image was discovered amongst respondents. Interestingly, 40% of the 85 respondents responded with negative comments about Fisketorvet's brand image. They stated that the shopping centre is ugly, materialistic and aimed at working-class or lower/middle class consumers. The respondents mainly represent the millennial generation, and are students. Thus, they are not Fisketorvet's primary target audience of couples with children, or who are expecting children, but their perceptions are still considered relevant because they represent the perception of a generation that will become Fisketorvet's target audience. Arguably, the brand must consider their perception of their brand in order to remain competitive. These respondents also showed a lack of interest in events at shopping centres, although approximately 50% stated that they would maybe attend a charity event. The analysis of the survey data concluded that Fisketorvet is not perceived as an experience brand, as only 53% of the respondents perceived the brand as an entertainment brand based on Pine II & Gilmore's (1999) 4 brand experience realms; Entertainment, Educational, Esthetic and Escapist. Furthermore, engagement with Fisketorvet's Facebook data found that customers mainly engage with posts sharing information regarding the well-known retail brands. Again the Facebook data supported the idea that Fisketorvet is attempting to create brand experiences, but they are not successfully engaging their primary target audience.

Based on the analysis a discussion was written to discover how Fisketorvet can differentiate themselves through experience branding. The main finding in the discussion was that in order to create a differentiated memorable brand experience, the experience must be based on a cause. Researchers arguing for this perspective state that millennials are expecting more from brands and, thus, expect them to pursue a cause that is not profit driven (Millwards Brown, 2015; Kapferer, 2012). This aligns with the survey data, which revealed that respondents were most interested in charity events. A cause would ensure that the consumers have an emotion connection to the brand experience, which would help improve Fisketorvet's brand image. Furthermore, a successfully branded experience focusing on a cause could potentially result in an experience that is both entertaining and educational. According to Pine II & Gilmore (1999) the most memorable experiences include elements from all four experience realms.

Additionally, the discussion found that Fisketorvet can enhance the perception of their brand as being part of Copenhagen, by emphasising its heritage of being a fish market. To do so, Fisketorvet should not only organise events inside the shopping centre, but also in other areas of Copenhagen, as a way of bringing the event to the consumer. Thus, experiences should occur in the shopping centre but also outside the shopping centre to engage with the local community.

In other words, Fisketorvet can prepare themselves for future generations and differentiate themselves significantly from other shopping centres by creating brand experiences inside and outside the shopping centre that focuses on a cause.

9.1 Managerial Implications

The growing consumer concerns regarding their health and the environment suggest that managers must consider what cause their brand aims to achieve that does not relate to profit (Millward Brown, 2015; Kapferer, 2012). Shopping centres' current branding strategy that focuses highly on emphasising the various retail brands at the shopping centre does not differentiate their brand from competing shopping centres. Furthermore, managers focus on innovating their brand by innovative brand experiences delight customers, and not simply satisfy them, because future generation's expectations towards brands are increasing.

9.2 Further Research

In 2015 the Copenhagen based shopping centre Frederiksberg Centret won two awards for being the best shopping centre in Denmark and the prettiest shopping centre in Denmark (frbc-shopping.dk, 2015c). Therefore, it would be interesting to compare Fisketorvet's branding strategy to Frederiskberg Centret's. Thus, an area for further research would be to discover the extent to which Frederiksberg Centret's branding strategy involved experiential branding.

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12.0 Appendix

Appendix A: Master Thesis Contract

Vejledningsplan
Supervision Plan

COPENHAGEN BUSINESS SCHOOL
HANDELSHØJSKOLEN

Studerende *Student*			
Navn(e) *Full name(s)*	Natalie Dawn Jensen		
Studium *Study programme*	MSc in Social Science in Service Management		
CPR-nr. eller studie nr. *Civil reg. no.or Student Id*	120888-2534		
Underskrift(er) *Signature(s)*		Dato *Date*	7/9-2015
Vejleder *Supervisor*			
Navn *Full name*	Juliana Hsuan jh.om@cbs.dk		
Underskrift *Signature*		Dato *Date*	7/9-2015
Antal vejledningstimer der er tilbage *No. of remaining supervision hours*	as needed		

Emneafgrænsning Skal stemme overens med emneafgrænsningen i selvbetjeningen ***Subject delimitation*** *Must match the topic limitation in the online student service*	This master thesis project will focus on how the service organisation shopping centres develop a strong brand compared to a retail brand. Specifically focusing on the Danish shopping centre Fisketorvet - Copenhagen Mall and how they can develop their brand into a brand that represents the four star experience they are communicating.

Fokusområder Hvilke dele af processen har den studerende mest behov for at blive vejledt i ? F. eks.: - Teori - Metode - Analyse - Struktur - Proces - Opgaveteknik ***Focus*** *Which parts of the process does the student primarily need to receive guidance in? E.g.:* *- Theory* *- Methodology* *- Analysis* *- Structure* *- Process* *- Assignment skills*	The student primarily needs guidance in the methodology, structure and the thesis writing process.
Vejledningsmøder Hvornår skal der holdes vejledningsmøder? F.eks.: - Med et fast tidsinterval, - Ud fra faserne i processen, f. eks. når metoden skal besluttes Hvis der ikke aftales en mødeplan, skal næste mødetidspunkt så besluttes fra gang til gang eller efter henvendelse fra den studerende? ***Guidance meetings*** *When should the meetings be held? E.g.:* *- On a fixed schedule* *- Based on the process stages, for instance when the methodology must be decided upon.* *If a meeting schedule is not agreed upon, should the meetings* *be scheduled from time to time or at the student's request?*	New meetings will be scheduled at the end of every meeting. If one is not scheduled the student will request a new meeting time through email.
Forberedelse til møder Skal der være skriftlige oplæg til hvert vejledningsmøde? Hvilke typer af oplæg kan indgå? F.eks.: - Problembeskrivelse - Formålsbeskrivelse - Disposition - Projektbeskrivelse - Hele kapitler - Tabeller & figurer Skal der formuleres specifikke spørgsmål forud for møderne? ***Meeting preparation*** *Should there be written presentations for each meeting?* *What kinds of presentations may be included? E.g.:* *- Research questions* *- Objects description* *- Synopsis* *- Project specification* *- Whole chapters* *- Tables and figures* *Should any specific questions be prepared before the meetings?*	For each meeting the student will prepare concrete questions to be discussed at the meeting. The students wil send relevant readings, thoughts about the thesis and questions 1 day before the meeting so the supervisor has time to look through it.

Læsning af manuskript Hvilke dele af kandidatspecialet skal vejleder læse? (Bemærk: Vejleder må ikke læse hele kandidatspecialet før afl.) Hvor gennemarbejdet skal en given del af manus være, før vejleder vil se det/den studerende ønsker, at vejleder ser det? - Udkast - Ufærdig tekst - Næsten færdig tekst ***Reading of manuscript*** *Which parts of the master's thesis should the supervisor be reading? (Please note: The supervisor is not allowed to read the master's thesis as a whole before submission) How thorough should the preparation of parts of the manuscript be for the student wanting to present them to the supervisor/for the supervisor wanting to see it?* *- Draft* *- Incomplete text* *- Almost finished text*	The supervisor will be reading almost finished text of methodology and analysis. The student will share ideas and throughts about what to include throughout the process.
Hvad er vejleders rolle? F. eks.: - Sparringspartner - Inspirator - Kritiker - Fagekspert - Proceskonsulent - Hjælper ved dødvande ***What role should the supervisor be playing?*** *E.g.:* *- Discussion partner* *- Motivator* *- Critic* *- Specialist* *- Process consultant* *- Deadlock reliever*	The main role of the supervisor is to act as a critic and a process consultant
Hvad er vejleders rolle ikke? F. eks.: - Kontrollant - Bibliotekar - Arbejdsgiver - Ansvarshavende ***What role should the supervisor not be playing?*** *E.g.:* *- Inspector* *- Librarian* *- Employer* *- Responsible for deadlines etc.*	The supervisor should not act as an employer

Eksklusioner Er der dele af kandidatspecialets emner, vejleder ikke kan vejlede om? Er der dele af processen, vejleder ikke kan/vil vejlede om? ***Exclusions*** *Are there parts of the topic, which the supervisor is not able to provide guidance in?* *Are there parts of the process, which the supervisor is not able to/will not provide guidance in?*	No
Brug af e-mail m.v. Hvordan kan e-mail og andre elektroniske kommunikationskanaler indgå i vejledningen? F.eks.: - Kun til at aftale møder med - Kun til konkrete spørgsmål - Til indholdsrespons på dele af manuskriptet ***Use of e-mail, etc.*** *Which role should e-mailing and other electronic communication channels be playing? E.g.:* *- For scheduling new meetings* *- For concrete questions* *- For response to parts of the manuscript*	email will be used to send concrete questions which the supervisor can than choose to answer over email or at a meeting. The communication method (when not in meetings) will be through email.
Parterne forpligter sig til: F. eks.: - At sende mødeoplæg med x dages varsel - At læse aftalte udkast inden for x dage - At orientere hinanden ved bortrejse - At besvare henvendelser - Ect. ***The parties undertake to:*** *E.g.:* *- Submit meeting agendas with x day's notice* *- Read drafts within x days* *- Brief each other when the parties are away* *- Respond to inquiries* *- Etc.*	Meeting agenda and questions should be sent 1 day before by the students. Both the student and the supervisor shuld inform each other if they are outside of Denmark.
Plan for handlinger Skal der være en plan for, hvornår den studerende skal foretage de forskellige dele af processen? Hvad er det estimerede tidsforbrug for hver handling? Skal vejledningen skrives ind i planen over handlinger? Hvordan skal vejledningstimerne fordeles på de forskellige dele af processen?	At each meeting next steps will be discussed along with a deadline for completion

Plan of action *Does the student need a timeline for the different parts of the process?* *What is the estimated time frame for each action?* *Should the guidance hours be entered into the plan of action?* *How should the guidance hours be allocated to the different parts of the process?*	
Andre forhold ***Other***	

Appendix B: 4-star label system criteria

Example of criteria in the Unibail-Rodamco 4-star label system.
Source: Data obtained from Fisketorvet, Unibail-Rodamco [Accessed 20th April 2015].

	The 4-star label system
Cleanliness	The mall is clean (including escalators and lifts) and free of litter, unsolicited stickers, streaks, stains and graffiti. At least one person from the cleaning service can be encountered in the mall every 45 minutes.
Mechanisms Equipment	The lighting works (every light source). A video-surveillance system covers every part of the shopping centre. If a breakdown is reported, a sign corresponding to the "unavailability signage" procedure is installed in a maximum of 10 minutes.
Staff	Employees liable to come into contact with customers wear a badge. The service provider provides annual training, of at least one day. There is a daily morning briefing conforming to the procedure.
Parking Facilities	There are at least 10 'family' or extra-wide spaces. There is a parking area dedicated to two-wheel vehicles. Spaces reserved for people with reduced mobility. When the height limit is below 4.3 metres, this is clearly indicated on road signs. There are no puddles of water inhibiting access to and from cars.
Reception	It is identified by a pictogram indicating "reception ", " welcome ", information ", or "i". The shopping centre has at least one rest area with a minimum of 6 seats/chairs, 1 standing lamp, 1 garbage bin, and electronic plugs. A host or hostess is present during public opening hours. The hostess speaks at least the native/national language plus English. Cloakroom/lockers are available. Newspapers are available at the shopping centre (metroexpress) There is a shoe polishing machine by the toilet facilities. Sewing kits are available at the reception.
Room	WiFi access is clearly indicated in the rest area or in the immediate vicinity with a pictogram: the WiFi works. Information booklets in at least the native/national language plus English are available at rest areas and the reception. Host / hostess must be able to answer questions, such as direction to retailers, opening closing hours, direction to parking / taxi / public transport, as well as regional information.
Bathroom Facilities	A drinking fountain or water cooler is available in the communal entrance area. All the equipment works (basin, taps, soap dispenser, hand-dryer, paper-towel dispenser, bins). There is at least 1 baby-change area close to the toilet facilities.
Leisure (optional)	Fisketorvet has Fitness DK gym facilities within the shopping centre. The shopping centre has at least one children's play area. Cinema is available at Fisketorvet. Guest can view a fish tank.
Quality Systems	The shopping centre has drawn up a procedure outlining the rules for handling written and oral complaints. A mystery shopper visits the centre once a year. In addition, Fisketorvet has monthly mystery shoppers to test the customer service level.

Online	Updated website, mobile phone application, and Facebook page. Fisketorvet encourages review on their Facebook page.

Appendix C: Survey Questions (English Version) and Data Results

Demographic data

Demographics information from Survey Question 1- 6.

Survey Respondents: 85

1. Location		
Copenhagen	73	85.88%
Other Parts of Denmark	6	7.06%
Sjælland/Zealand (not Copenhagen)	6	7.6%

2. Gender		
Male	14	16.47%
Female	70	82.35%
Other Gender Description	1	1.18%

3. What is your age?		
17 or younger	0	0%
18-29	69	81.18%
30-39	12	14.12%
40-49	3	3.53%
50-59	0	0%
60 or older	1	1.18%

4. Which of the following best describes your current relationship status?		
Couple without Children	40	47.06%
Couple with Children	8	9.41%
Single Parent	3	3.53%
Single	34	40%

5. Which of the following categories best describes your employment status?		
Employed, working full-time	5	5.88%
Employed, working part-time	3	3.53%
Not employed, looking for work	3	3.53%
Nor employed, not looking for work	1	1.18%
Retired	0	0%
Student	71	83.53%
Other (Entrepreneur)	2	2.35%

6. What is the highest level of school you have completed or the highest degree you have received?		
Less than high school degree	0	0%
High school degree (STX, HHX, HF, HTX)	11	12.94%
Vocational Education and Training (For example, designer, electrician, carpenter)	0	0%
Bachelor degree	50	58.82%
Masters degree or higher	22	25.88%
Other	2	2.35%

Data regarding respondents' perception of shopping centres

Information regarding consumer perception of shopping centres from survey question 7, 9 and 10.

7. In the past 3 months, how often have you shopped for non-food products, such as clothing or electronics, at these locations?						
Shopping Frequency	**Online Shopping**	**Department Stores**	**Shopping Centres**	**High Street**	**Marketplaces**	**Total Frequency**
Every week	5	4	6	1	2	18
2-3 times a week	13	15	16	16	2	62
Once a month	36	30	39	26	13	144
Almost never	23	27	20	27	33	130
Never	8	9	4	15	35	71

Respondents stating their primary, secondary and tertiary reasons for visiting a shopping centre instead of other shopping locations. The top 3 reasons are listed.

9. What are the main reasons why you visit a shopping centre? (3 Reasons)		
Reason 1	To find a specific item	70.59%
Reason 2	To find something new	58.82%
Reason 3	To get discounts / sales	44.71%
Reason 4	To be indoor (I visit shopping centres when its bad weather)	42.35%
Reason 5	To window-shop (just look in window without buying)	31.76%

10. Would you consider going to some of the following events in a shopping centre?							
	Yes, I have attended before	**Yes, sounds interesting**	**Maybe**	**No, I attended before and it was not very good**	**No, it does not sound interesting**	**Total who replied Yes or Maybe**	**Percentage Yes or Maybe**
Events for Children	5	5	16	1	58	26	30.59%
Charity events	3	15	35	1	31	53	62.35%
Concerts	4	14	38	2	27	56	65.88%
To meet famous people	2	4	20	0	59	26	30.59%
Fashion Show	1	15	24	3	42	40	47.06%
Percentage	3.53%	12.47%	31.29%	1.65%	51.06%		

Fisketorvet – Copenhagen Mall Brand Awareness data

Information regarding the level of awareness of Fisketorvet – Copenhagen Mall from survey question 8, 11, 12 and 13.

8. Please list the first 3 shopping centres in and around Copenhagen you can think of		
Shopping Centres	**Recall**	***Percentage Recall***
Fisketorvet	66	*77.65%*
Field's	63	*74.12%*
Frederiksberg Centret	40	*47.06%*
Magasin	13	*15.29%*
Illum	10	*11.76%*
Lyngby Storcenter	10	*11.76%*
Amager Centret	9	*10.59%*
Rødovre Centrum	8	*9.41%*
Nørrebro Bycenter	6	*7.06%*
Valby (Spinderiet)	3	*3.53%*
City 2	3	*3.53%*
Føtex	2	*2.35%*
Waves	2	*2.35%*
Other	7	*8.24%*

Top of Mind (The first Shopping Centre listed).		
	Top of mind	***Percentage Top of mind***
Fisketorvet	17	20.00%
Field's	32	37.65%
Frederiksberg Centret	16	18.82%

11. Which shopping centre does this logo belong to? (Recognition)		
Fisketorvet	36	42.35%
Don't Know	32	37.65%
Field's	10	11.76%
Magasin	4	4.71%
Copenhagen Mall	3	3.53%
No Recognition	49	57.65%
Wrong Recognition	17	20.00%

12. Within the last 3 months, where have you seen advertising from Fisketorvet?		
Online incl. social media, website and newsletters	25	27.78%
Outdoor	25	27.78%
TV + Radio + Cinema	22	24.44%
In Centre	18	20.00%
Not seen Fisketorvet advertising	31	36.47%
Have seen advertising from Fisketorvet	59	63.53%

13. Have you ever visited Fisketorvet - Copenhagen Mall?		
Yes, have visited	74	87.06%
No, have not visited	11	12.94%

Data regarding respondents' perception of the brand Fisketorvet – Copenhagen Mall

Information regarding the perception of the brand Fisketorvet – Copenhagen Mall from survey question 14 – 16.

14. If the shopping centre Fisketorvet was a person, which of the following personality traits would describe this person?			
Sincerity	Down-to-earth, family oriented, honest, wholesome, cheerful	133	34.35%
Excitement	Daring, trendy, spirited, imaginative, up-to-date	73	22.19%
Competence	Reliable, hard-working, intelligent, corporate, successful	76	23.10%
Sophisticated	Good looking, upper class, charming, feminine	39	11.85%
Ruggedness	Outdoorsy, masculine, tough	28	8.51%
Negative traits	Ugly, Boring, Annoying, annoying, working-class, borgin, charmless, trashy - lower class, very middle-class-ish, bad taste, electric, det er umuligt når alle er positive..., None of the above really, too merchandised to materialistic and plastic ish, Erase all I've picked - again you've made a shitty survey - I'd pick Annoying greedy self-serving shallow - you're idiots for only listing positive traits, boring, working class, unfashionable, Immigrant - Middle Eastern Foreign land, Plain, A Mall, Cheesy (igen virkelig svært at vælge fem når alle udsagn er positive og man ikke har noget specielt positivt at sige om stedet), hmm more like middleclass not really interest in high quality (I had to choose 5 but I don´t identify Fisketorvet with any of them), Standard (ikke originalt, unikt), Lidt Kedelig, kedelig, billigt, arbejderklasse, uorginal og larmende, kikset	30	40.54%

15. How much do you agree or disagree with the following statements about Fisketorvet? 1) Strongly agree, 2) mostly agree, 3) somewhat agree, 4) somewhat disagree, 5) mostly disagree, 6) strongly disagree						
	1	**2**	**3**	**4**	**5**	**6**
Fisketorvet arranges good events	0	1.35%	43.24%	21.62%	22.97%	10.81%
Fisketorvet inspires on social media	2.70%	2.70%	18.92%	35.14%	22.97%	17.57%
Fisketorvet has designed a pretty centre	8.11%	22.97%	28.38%	6.76%	14.86%	18.92%
Fisketorvet has many additional facilities	4.05%	25.68%	24.32%	21.62%	10.81%	13.51%
Fisketorvet frequently has creative competitions	1.35%	4.05%	25.58%	41.89%	10.81%	16.22%
Fisketorvet is good at interacting with customers	1.35%	5.41%	24.32%	21.62%	21.62%	25.68%
Fisketorvet has a good loyalty club	1.35%	0	14.86%	47.30%	13.51%	22.97%
Fisketorvet is generally creative thinking	2.70%	6.76%	21.62%	28.38%	17.57%	22.97%

16. How much do you agree or disagree with the following statements about Fisketorvet?		
	Agree to some extent	**Disagree to some extent**
Sensory (Entertainment)	53.60%	46.40%
Affective (Esthetic)	26.58%	73.42%
Behavioural (Escapist)	16.22%	83.78%
Intellectual (Educational)	31.98%	68.02%

Appendix D: Fisketorvet's Marketing Communication Plan 2015

Source: Data obtained from Fisketorvet, Unibail-Rodamco [Accessed 20th April 2015].