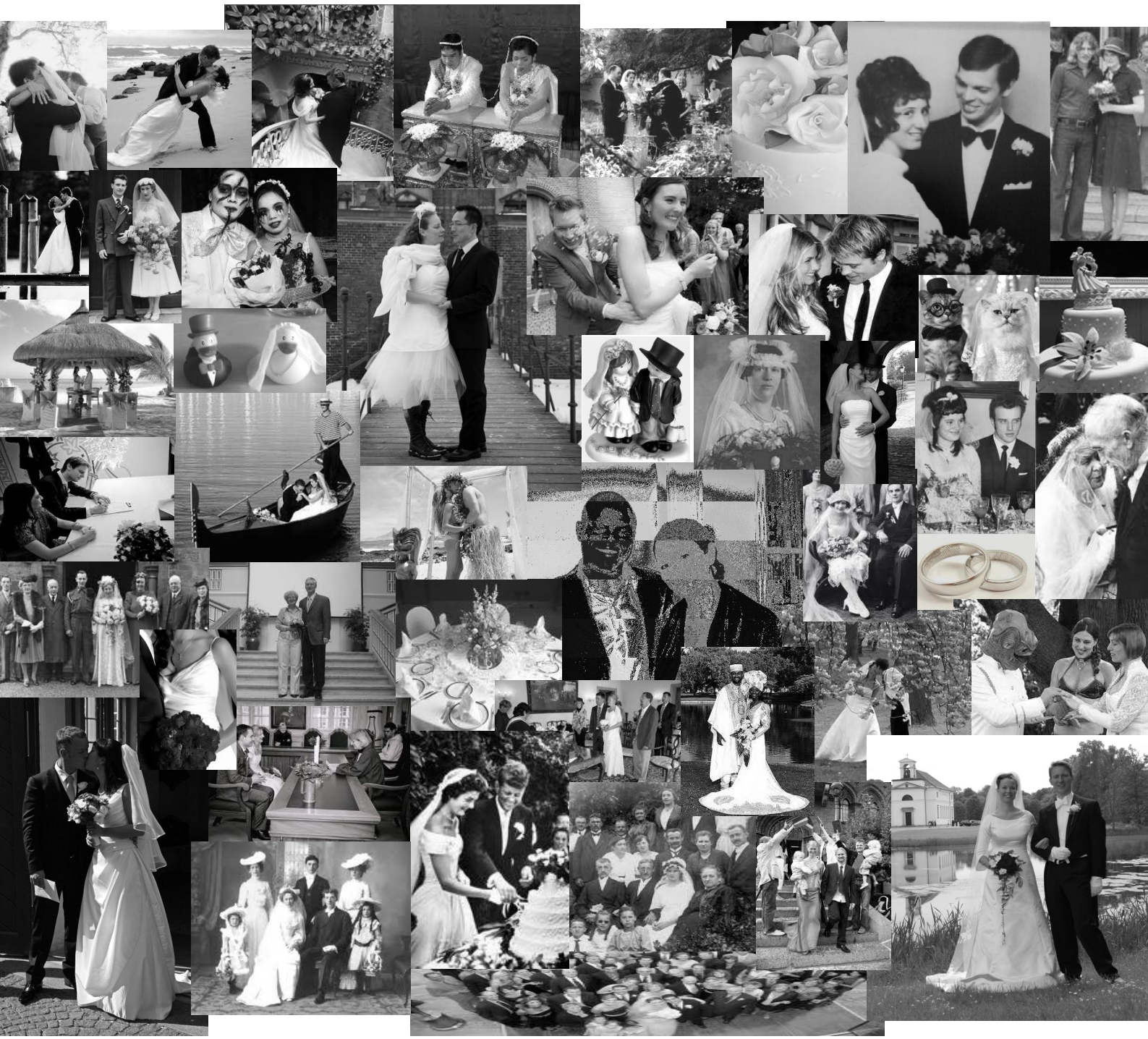

Waiting for the other Bridal Shoe to Drop

-A culturally based study of the dissimilarity between the needs of the post-modern bride, and the outmoded Danish wedding industry

Copenhagen Business School
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Waiting For the Other Bridal Shoe To Drop

- A culturally based study of the dissimilarity between the needs of the post-modern bride, and the outmoded Danish wedding industry

Authors
Gry Bønnelycke Pelsen **Tine Duelund**

Cand.Ling.Merc.
International Business Communication & Business Language

Thesis Advisor
Simon Ulrik Kragh
Institute of Intercultural Communication and Management

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Resume

De to fællesejede, amerikanske bryllupsvirksomheder, David's Bridal (low-end brand) og Pricilla of Boston (high-end brand), udviste i 2009 interesse for, at penetrere det danske bryllupsmarked.

I denne forbindelse udføres en analyse af det danske bryllupsmarked for at konkludere, om der er huller på det danske marked, som virksomhederne kan udfylde med deres nuværende kompetencer, eller om en tilpasning af deres respektive koncepter er nødvendig for at appellere til de danske forbrugere.

I et forsøg på at kortlægge den forbrugeradfærd, som relaterer sig bryllupper, er det nødvendigt at se på den historiske udvikling, som bryllupper har gennemgået. Derudover er det fornødent, at interviewe en række gifte kvinder, for at lære af deres erfaringer med, og opfattelser af, den danske bryllupsindustri. Endvidere er en bredere spørgeskema-undersøgelse implementeret for at danne et generelt billede af, hvordan et typisk dansk bryllup ser ud. Denne undersøgelse viste, at gennemsnitsforbruget er på 56.200 kr. pr. bryllup, inkluderer 53 gæster, og at brudekjolen koster 5.800 kr., hvilket svarer til ca. 10% af det samlede bryllupsbudget.

Postmodernismen har medført et øget antal roller og identiteter, som hvert individ påtager sig, hvilket også skinner igennem i bryllupsforbruget, herunder ikke mindst i den iøjnefaldende tilbagevenden til traditioner. Brugen af traditioner kan tolkes som et forsøg på at skabe balance i tilværelsens ustabilitet, idet de giver en følelse af kobling til fortiden og kontinuitet. I forlængelse heraf, fungerer ægteskabet ligeledes til at skabe en tilstand af forankring og tryghed. Valget om at fastholde traditioner viser desuden tilhørsforhold til en specifik samfundsgruppe, men at vise tilhørsforhold har ingen effekt uden tilskuere, og således er f.eks. et bryllup en gunstig mulighed for at demonstrere identitet og tilhørsforhold overfor et større publikum. Dette er en vigtig årsag til, at gæster samt en god fest, der reflekterer parrets identitet, bliver prioriteret højt blandt danske brudepar.

Blandt de interviewede kvinder var det ydermere tydeligt, at det høje prisniveau i branchen, samt det begrænsede udvalg, gjorde det svært for dem at finde en kjole, der passede dem i både pris og stil. Baseret på denne research kan et koncept udarbejdes som tilpasser sig de specifikke behov blandt danske forbrugere, og herefter kan det gennem en virksomhedsanalyse af David's Bridal og Pricilla of Boston vurderes, hvor vidt de to virksomheder besidder de rette kernekompetencer til at indfri denne målsætning.

David's Bridal har et bredt udvalg af bryllups- og festtøj samt accessories til billige priser, hvilket gør drømmen om det store, hvide bryllup prismæssigt tilgængelig for de fleste. Pricilla of Boston derimod, er mere snævert fokuseret på brudekjoler og kendt for deres høje kvalitets- og serviceniveau, som henvender sig til et mindre prisfølsomt segment. Sammenlignes disse virksomheders kompetencer med de danske konkurrenter, samt hvad forbrugerne efterspørger, er det tydeligt, at David's Bridal har det største differentierings-potentiale, og dermed bedst mulighed for at penetrere det danske marked.

Eftersom Pricilla of Boston bliver vurderet som uegnet til det danske marked på nuværende tidspunkt, er det muligt at koncentrere sig om hvilket koncept, David's Bridal bør lancere sig under i Danmark. Kerneelementet er følgende:

David's Bridal kan differentierer sig ved at tilbyde et nyt og langt bredere udvalg af brudekjoler og accessories (herunder især sko), til betragteligt lavere priser og med hurtigere leveringstider, end hvad de danske konkurrenter tilbyder. Rent praktisk opnås denne målsætning ved at åbne en butik med fokus på uformel og afslappet atmosfære, og hvor kunderne kan komme ind uden en forudgående aftale og skimme udvalget.

Da den gennemførte research viser, at Internettet er den primære kilde til inspiration, og derfor fungerer som den første interaktion mellem virksomhed og kunde, er det afgørende, at David's Bridal formår at skabe en hjemmeside, som kan lokke de kommende brude ind i butikken. De afgørende elementer ved en sådan hjemmeside er; inspiration, overskuelighed, prisgennemsigtighed, kategorisering af kjolerne i søgeprocessen, samt anbefalinger baseret på søgehistorik. På trods af, at alle disse elementer er velkendte fra andre hjemmesider, er de stort set ikke-eksisterende på hjemmesider for danske brudkjolebutikker.

Konceptet blev afslutningsvis præsenteret og særdeles positivt modtaget af de danske forbrugere, hvilket indikerer, at der er plads til dette koncept på markedet. Endeligt blev det klargjort, at det er mest realistisk, at David's Bridal benytter sig af direkte investering som penetreringsstrategi for bedst at implementere konceptet i Danmark. Med et afsluttende estimat af omsætning og omkostninger, blev det klarlagt, at profit er muligt på det danske marked, selvom yderligere økonomiske analyser bør gennemføres før penetreringsprocessen påbegyndes.

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1.0 Introduction

1.1 Background

Marriage is an ancient legal and societal institution, which has developed into its current form over the course of centuries. Its original purpose was to secure beneficial connections and family lineage, and the marriage ritual is rooted in a mix of tradition, customs and religion. Both the purpose of marriage as well as the marriage ritual itself has been subject to great changes concurrently with the wider societal changes.

From a rational perspective, the most compelling reason to get married today is the practical advantages you achieve through marital status, not least of which is the element of securing one's partner financially in the case that one of the parties passes away. This safeguard is activated automatically as soon as a couple enters into marriage, whereas it can be a quite complicated affair to secure one another outside of wedlock, and it entails comprehensive paperwork including securing joint ownership of as many assets as possible, drawing up a will, as well as making sure that one's partner is made beneficiary in all insurance policies and retirement benefits. This process can thus be both exhaustive and expensive if it necessitates the use of attorneys, and it is the reason why many couples choose wedlock despite the fact that they would have been equally happy going through life in a non-marital relationship (Jensen, 2008).

During the 20th century, society has gone through a process of secularization, which has had the effect of fewer people partaking in churchly acts such as for example marriage (Rasmussen, 2009). This can be seen in the number of couples choosing to live together in a paperless relationship, which has increased dramatically over the past 50 years; a survey from 1964 thus estimates that the percentage of couples living together in a non-marital relationship was as low as 1% of the total amount of cohabiting couples. This number increased to 10% in 1974, and to approximately 25% today.

In line with the previous explanation about how troublesome it can be to secure one's partner in a non-marital relationship, as well as the above

statistics over the massive increase in non-married cohabiting couples and children born outside of wedlock (9% of children born in 1964 was born outside of marriage, whereas in 2009 this number increased to 46% (*Danmarks Statistik*), it is highly plausible that the process of legally and financially securing one's partner will be made much easier in the future in order to accede to the fact that family structures in modern-day Denmark are profoundly different from 50-60 years ago.

Because non-married couples are very poorly secured with regards to inheritance legislation, it is highly probable that many couples choose to get married for this very reason, especially if they have children together. Regardless of the fact that the occasion gives rise to throwing a great party, it still comes down to the fact that they want to secure their partner financially and legally in the case of death. For this reason it is questioned whether or not marriage as a societal institution has potential for survival if the processes of securing one's partner is made significantly easier for non-married couples. If the paperwork involved in securing your partner is made as simple as going down to city hall and get married, and living together and starting a family outside of wedlock is a perfectly acceptable norm, will people still choose to enter into marriage?

Most likely some people will. From 1965 to 1982, when marriage statistics plummeted more than 41%, some people still chose to walk down the aisle. The question is rather; if we see a similar decline in marriage statistics over the next 10 or 20 years, will the couples still choosing the traditional, white wedding be able to underpin the Danish wedding industry as it looks today, or is there reason to believe that the wedding industry will face severe hard times in the future?

It seems peculiar that in a contemporary, modern and highly secular society, Danes do not only continue to walk down the aisle, but additionally insist on maintaining old-fashioned traditions and norms, which for the most part have completely lost their deeper meaning, and thus appear very much as form without substance.

Nonetheless, the marital union evidently still appeals to many couples, because Danes continue to get married. Despite the fact that marriage no longer is a matter of necessity, but rather functions as a practical arrangement, the related buying behavior feeds an industry that in 2008 had an estimated turnover of 3.6 billion DKK distributed among approximately 36.000 couples (*Bryllup i tal*, 2010).

2.0 Problem Statement

In 2009 the owners of two American wedding apparel companies, David's Bridal and Pricilla of Boston (from now on written as D/P unless addressed as separate companies), contacted the American Embassy in Copenhagen with the purpose of exploring the opportunity to enter the Danish wedding market.

This thesis will investigate if and how D/P should penetrate the Danish market, and whether an adjustment of their concept would better suit the Danish consumers, and thus create room for D/P on the Danish wedding market.

In relation to the above, this thesis will explore the following:

- What are the spending habits and priorities relating to Danish weddings?
- Looking at the history of weddings, which developmental tendencies can give insight into possible changing consumer behaviour in the future?
- What values and thoughts are behind Danish wedding ceremonies?
    - Why do Danish people choose to get married in our current post-modern society?
- Which shortages (if any) could D/P exploit when penetrating the market?
- Based on the identified characteristics of the post-modern bride and possible shortages, how could a marketable concept look for D/P on the Danish market?
    - What is the outlook for such a concept being profitable?

3.0 Delimitation

This thesis intends to research the spending habits in regards to weddings, with the purpose of establishing whether the market has room for another competitor. As such, it will be investigated what the Danish wedding consumers spend their money on. Though it is clear that the budgets for the weddings are relevant, it is not relevant for this thesis to investigate where the money comes from.

Visiting bridal stores when brides-to-be are looking for their dress, is (supposedly) a one-time experience, and thus there are great expectations to how that experience should be. Hence, it would have been relevant to include experience economy theory; however, due to the limitations of this thesis, this element was excluded.

When evaluating a possible export market, the PEST analysis is an evident tool to do so. In the PEST analysis of the Danish market, however, the "T" (technology) was omitted, as it was found irrelevant since no new production facilities will be set up in Demark. Additionally, it is a low-tech industry, and since the Danish market is very similar to the American market in relation to level of technology, no further analysis was deemed necessary.

4.0 Disposition and theory

The first part of the thesis will be based on secondary data about the history and development of weddings in Denmark, and the most predominant cultural traditions within Western weddings. This is done in order to give an illustration of why the Danish wedding industry has developed into its current format.

Secondly, the needs and wants of the Danish wedding consumers will be examined through qualitative and quantitative research, namely interviews and a questionnaire sent to engaged and married couples.

This research establishes the physical framework and spending of a 'typical' Danish wedding, and also uncovers the values and thoughts that lie behind the wedding itself. These values, thoughts and spending habits will later serve as the foundation for the development of a concept, and an overall penetration strategy that D/P can utilize when entering the Danish market.

Furthermore, analysis of both primary and secondary data is done to identify competitors on the market, as well as determine if there are any unsatisfied needs on the market that D/P could meet better than the Danish competitors.

This primary and secondary research will then be compared to Ingelhart's theories of postmodern societies, and discussed if and how his views on tradition and culture in a postmodern society concur with the values and thoughts behind Danish weddings, and the spending patterns of these consumers. These traditions and spending habits will then be discussed on the basis of McCracken's theories on consumer behaviour.

Baudrilliard's and Pierce's theories on 'signs' will additionally be used to discuss the symbolism in the act of marriage, the wedding party, wedding dress, and what it is that the consumers are attempting to signal with their wedding.

Next, the Danish market is examined through two competitor interviews, and a PEST analysis. Then the industry's competitiveness is highlighted through Porter's 5 forces, and subsequently discussed in relation to what strengths D/P's characteristics and product assortments will give them if entering the Danish market.

These discussions will be continued in a workshop, where the combination of knowledge gathered from the research, and input from the workshop participants will form the foundation of a new concept. Based on the workshop findings, the final concept will then be developed and subsequently presented to other consumers, who will evaluate and critique it. These evaluations will weigh in on the final conclusion as to whether D/P should attempt to penetrate the Danish market, and if so, which penetration strategy they should employ.

Finally, an estimate, based on statistical research and approximated figures, is constructed to investigate whether a profit is plausible if D/P enters the Danish market.

5.0 Methodology

The methodology is built up of both quantitative and qualitative research to ensure that the data is representatively supported. To get a better understanding of the market, some primary data needed to be gathered, and therefore personal interviews and couple-interviews were set up amongst married and engaged women in order to ask and learn about their experiences regarding planning, spending and executing a wedding.

5.1 Couple- and Personal Interviews

New knowledge was necessary to gain an understanding of the consumer's views on both weddings in general, the products included in the actual celebration, and also their view on the process of planning such an event. Hence, two categories of consumers were established; one being those who are currently engaged and planning their wedding, and the other group being those who were recently married. "Recently" was decided to be defined as people who had been married within the past 1 to 5 years. This wider definition was chosen due to the fact that this thesis should not only reflect the spending habits of the past 2 years, where the financial crisis might have had an impact. Also, the respondents were all female (rather than both men and women) as the focus of this thesis is predominantly on wedding dresses.

As insight into a number of areas regarding the participant's experiences with planning a wedding was needed, and the list of research questions for this reason was relatively long, it was chosen to conduct individual and paired interviews rather than conducting a focus group. This way, the dynamics and interaction of a paired interview, where the participants can engage in a dialog and be inspired by each other's answers (which is one of the strengths of focus groups) was achieved, but at the same time it was possible to ask more questions, than what would have been appropriate with a larger group of informants. It would simply have taken too much time to get exhaustive answers from all participants, if a focus group had been conducted. Accordingly, nine women, ageing between 25 and 42, were interviewed either individually or in paired interviews.

The individual interviews added an extra depth to the qualitative research, as it gave the interviewed subjects a more anonymous setting, in which they could let go of any inhibitions, and answer more value-based questions, than what they would have felt comfortable with in a larger group.

The first questions were designed to give insight into the format of Danish weddings, both in regards to the party arrangements, and also the implementation of different traditional elements that have been uncovered in the secondary research. These answers should clarify what elements are important for Danish brides, and hence help in the construction of the new concept.

Another question asks the respondents to choose their top three priorities among different elements of a wedding, which will help clarify what is most important to Danish couples when planning their wedding. The elements that they can choose from are all commercial elements, as it is meant to indicate where these couples might prioritize spending in their budget. Therefore, e.g. 'the guests' are not on the list, though they undoubtedly are a very important aspect, however, with regards to spending, the guests' importance have little relevance to this thesis.

The next series of questions served the purpose of uncovering the time spent on planning, and the stress levels connected to planning a wedding, and also whether family and friends were part of the planning. These questions are important to get an idea of whether wedding consultants could become more commonly included in Danish weddings.

After the first interview, a question was added regarding the price-level in the wedding industry, in an attempt to reveal whether these prices are accepted and tolerated by the Danish consumers, or if these are cause to some dissatisfaction. This was done in order to disclose how much the brides-to-be might get caught up in the spirit of getting married, and as a result willing to accept mark-ups on wedding related products.

The last question relates to the subjects' parents' marital status. This basic question was added in part to create a discussion with the subjects regarding the high divorce rates, but also to reveal if there may be a romanticized ideal about how the perfect wedding will result in permanent happiness.

Finally, it became apparent that it might be of interest to add yet another question to the interview guide about whether or not the respondents had difficulties in finding wedding shoes. Thus, this extra question was added after the first two interviews.

5.2 Personal Value-based Interviews

Another group of personal interviews were conducted in order to go more into depth with some of the questions, and uncover some of the values that lie beneath the spending habits relating to a wedding. The methodical point of departure, when designing these interviews, was a laddering technique (Olson, 1995, p. 189). However, as this technique was developed in order to evaluate very specific product features, and not a complex combination of many different products such as a wedding, the interview guide was adjusted to fit this purpose. Thus, an adjusted means-end-chain interview format was created, which resembled a friendly conversation where the informants were guided in the direction of the areas that the interview was meant to explore.

The questions in these interviews were created to clarify the more personal values connected to weddings, and the spending related to it; why it was important for the informants to get married, why they put so much effort, time and money into planning a wedding, and what they felt they were buying when spending large amounts of money. These answers will ultimately help determine, firstly, what the customers want, secondly, whether D/P can match these values and needs, and thirdly, help create a concept that D/P could implement if penetrating the Danish market.

At first, it was difficult to get the subjects to open up about their spending in regards to their wedding. As a result, it was decided to change the way the questions were asked, going from "*why did you spend so much money on your wedding"* to *"why do you think people spend so much money on their wedding"*.

This approach of letting them distance themselves from the possibly sensitive area of excessive spending seemed to work, and led to more value based answers which were necessary for the construction of the market-penetration concept later on.

5.3 Questionnaire (Enquête)

After the personal interviews were completed, certain theories had to be tested against a wider segment in order to prove or disprove them. Also, a certain amount of quantitative data was needed to establish the Danish averages and standards in e.g. the format of Danish weddings, how much is spent on weddings, how much is spent on bridal gowns, how suppliers are identified etc. Also, it was asked how much assistance was given by family and/or friends, and whether, in hindsight, a professional wedding planner could have been a valuable asset in the planning process.

As mentioned above, certain theories were generated during the gathering of secondary data, as well as from the personal interviews. The remaining survey questions thus served to substantiate these theories or helped discard them; e.g. whether age might be a factor in how much money is spent on a wedding. Hence, the demographic question of age was added. Also a question regarding whether parents are still married or divorced was added to prove or disprove any relation between these answers and spending habits.

The price of respondents' wedding dresses should help establish an average price-range, which is then helpful in the investigation of whether a low-cost brand could be relevant. The questionnaire was also used to ask where the wedding dresses were purchased to help establish who the market leaders are, which will be used in the market analysis. A question regarding the issue of finding satisfactory wedding shoes in Denmark, which has been mentioned by several of the interviewees, was added to the questionnaire as it seems there might be a shortcoming in the market, which D/P can explore. Afterwards, the question of educational level was added in order to clarify any possible connection between education and spending habits.

Otherwise, the questionnaire was constructed with the use of filters in order to guide respondents around irrelevant questions.

5.3.1. Data collection issues

After the questionnaire had been running for some weeks, and had generated 109 responses, all these replies were unfortunately deleted. By this time, a preliminary analysis of the responses had already been performed, but the data itself was lost. It was decided to conduct the study one more time, and another 102 answers were generated. From the analysis based on the initial questionnaire, it became clear that the numbers were quite consistent with the responses generated from the second questionnaire, which greatly manifests the representativity of the research.

However, on one key aspect the two surveys deviated; the market leaders. According to the initial survey, House of Brides, Bride Fashion and Nicolai/Casa Lezar were established as market leaders, and it was based on these findings that the competitor interviews with House of Brides and Bride Fashion were arranged. In the second survey, however, Lily ranked amongst the market leaders, and accordingly an interview with them would have been appropriate. Unfortunately, the second survey was finished too late in the process to arrange such an interview. Should a competitor analysis of Lily be conducted nonetheless, it would have been based purely on the information available on the Lily website, however, it was deemed inconclusive to do so.

5.4 Concept Development

5.4.1 Informant interview:

Candice was interviewed as an informant, as she is knowledgeable about both the Danish and US wedding markets. She has previously been married in the US, and is currently planning her second wedding with a Danish man, here in Denmark. From her wedding experiences in the US, she is familiar with both the American wedding market and also David's Bridal. Therefore, she was interviewed to help clarify any similarities and differences on the two markets, and also as a source of knowledge regarding differences in culture between Denmark and America in relation to weddings.

As Candice is knowledgeable about David's Bridal's image and assortment on the American market, it was interesting to explore her opinions as to where David's Bridal could position themselves on the Danish market, and what, if any, competitive advantages they might have compared to the Danish wedding suppliers.

Finally, Candice was asked about the use of wedding consultants, as they are a major part of the American wedding industry (Peters, 2007, p.19), whereas the use of such consultants is uncommon within the Danish industry.

5.5 Concept Interview and Workshop

First, an informant interview was completed with Mette, who was recently engaged, and hence in the start of her wedding planning process. She agreed to share her ongoing first-hand experiences with the Danish wedding industry; both from her visits to the dress retailers, and from her own Internet research. Her input was used to help develop concept ideas that later on were presented to the workshop group.

Then, a workshop with three women (Michelle, Sisse and Mia) was set up to help construct the basis of the concept for D/P. In order to establish which elements should be taken into consideration when developing the final concept, different aspects of the industry, existing market options, and competitors were discussed.

When a new product or concept is constructed, it is necessary to keep in mind that it has to differentiate itself from the current competitors and products available on the market. This differentiation must be generated within one or more of the 7 P's[1], before it can be considered a valid, marketable concept. The choice of utilizing all 7 P's, instead of the more commonly used 4 P's, was due to the important service aspect of the wedding industry. Many of the respondents have highlighted the service level at the

[1] The 7 P's is a marketing strategy tool that expands the number of controllable variables from four in the original marketing mix model (price, place, promotion and product) to seven (including people, process and physical evidence)

stores as an essential element when it comes to their overall experience of the store, and a key factor when deciding if and where to buy their dress. Since a bridal store consists of a series of products and services, certain P's are more relevant in the concept building process than others. Thus, the workshop's main focus was placed on the following; product, people, process, physical evidence, and price. The two remaining P's were left out of the workshop discussion as these elements have already been sufficiently answered during the initial primary research.

The workshop, which was set up similar to a focus group, started with a brainstorming among the attendants on how their 'ideal' bridal store would be. They were asked to visualize what such a dream store would look like (physical evidence), which products it would have available (product), what services they would like from the staff at this store (people), how these services could fit their needs (process), and what they would be willing to pay for these products and services (price). Also the layout, features and functionality of this dream stores' website were discussed (physical evidence), as it became very clear during the research that the website is the first interaction the consumer has with the store, and as such a key element for them, when deciding which stores to visit.

Next, the David's Bridal and Pricilla of Boston websites and product assortments were presented and discussed, and then compared with the Danish competitors. This was done to help clarify any likes and dislikes with regards to the products as well as the usability and functions of the websites, which will be essential when determining the product assortment and website layout for the finished concept.

5.6 Competitor Interviews

Before embarking on the final step of developing the concept, interviews were arranged with two market leaders: House of Brides and Bride Fashion. This was done in order to learn some of the secrets of the trade, and also to get a better understanding of the inner functions of a bridal store, as well as the wedding industry. Additionally, the interviews were set up to get these competitors' views on the development of the Danish wedding industry.

Through the interviews with engaged and recently married women, attention was called to several aspects of the wedding industry which caused annoyance among the consumers, and thus, the interview questions were designed to clarify some of these aspects; e.g. why so many of the same bridal collections are repeated throughout the different stores, and why most wedding shoes seem to look the same, though many consumers tend not to like the style very much. Furthermore, questions about the practical aspects of running a store were included, i.e. where their dresses come from, whether they have a seamstress affiliated to their store, the time management of their customers etc. These interviews thus became a crucial element in the market analysis section. Finally, it was asked if and how they had experienced the financial crisis during the past couple of years, as well as the spending habits on bridal apparel in general over the past few decades.

First competitor interviewed was Bride Fashion, where employee, Hanne, was kind enough to answer the questions, and also give her input as to why she believed that Bride Fashion is one of Denmark's market leaders.

The second competitor chosen, House of Brides, presented the opportunity to interview the founder and owner of the store, Laynet Bley, who also designs her own collection of wedding dresses sold at the store. Also her experiences in the industry, and her views on why the industry looks the way it does were explored.

5.7 Concept Theory

When creating a concept, one must, aside from having a clear perception of the state of the existing market, also establish a range of realistic and achievable criteria for the concept, based on those needs it is meant to satisfy. Subsequently, one must present the intention to create something new and better, and argue why this concept does in fact achieve this goal and how you intend to go about it. The theory of "Idea with/in", taken from a series of articles by Hansen & Andreasen, is used to help guide and control the concept development process. Also, their "8 Steps of the idea plan" was employed to help evaluate the concept's maturity.

It has to be noted that these theories are intended for actual physical product design; however, their theories are also very applicable to a more conceptual product such as the new concept for D/P.

5.8 Presentation of Concept

After the development of the concept had been completed, it was presented and discussed with consumers, who gave their input on the concept and ideas for improvements. This critique proved valuable in the final conclusion on whether or not the concept was marketable in Denmark.

5.9 Penetration Strategy

Finally, the concept is discussed according to which penetration strategy and distribution channel would best serve D/P, should they want to enter the Danish market.

6.0 Source Criticism

Wikipedia was used as a source in the section 'Common Elements Across Cultures' and 'Western Customs'. In general, Wikipedia could be considered to be an invalid research source, but after having evaluated the reference list of the article, it was assessed that the article is credible. Also, nothing in the article contradicts the additional research, and since the article is only used for a description of the historic and cultural background of contemporary weddings, the article was used nevertheless.

When analyzing the data from the questionnaire, it became apparent that instead of asking how old the respondents are now, it would have been more interesting for the purpose of this thesis to have asked how old the respondents were when they were married.

It quickly became clear that the process of selling wedding dresses is very different from many other apparel products, since the wedding dresses' selling ability also includes the store they are sold in, the store's website and the service level of both. Thus some models were adjusted to fit this purpose.

Finally, during the competitor analysis, it was not possible to set up an interview with one of the leading competitors in the Copenhagen area, Nicolai/Casa Lezar. Additionally, since it was impossible to find enough relevant information about this store and the organization, a company description was not included in the competitor section of this thesis.

7.0 The History of Weddings

A wedding is not merely a grand celebration; it is a ceremony where we attempt to find, and be confirmed in the 'true and transforming power of love,' and therefore it is no surprise that weddings are associated with fairytales, grand emotions, hope and happiness (Davidsen, 2004, p. 3).

Marriage is a legal and societal institution, where a man and a woman commit themselves to one another. It is an ancient tradition seeking to secure stable connections and continuation of the family lineage. With the introduction of the Catholic Church in Denmark a thousand years ago, a number of Christian rituals were added to the old customs, and thus contemporary Danish weddings consist of a mix of Christianity and superstition (Alt om Bryllup, 2010).

There are numerous rituals and customs linked to weddings. Through history, many of these rituals have served the purpose of indicating that a wedding is a transition from one life to another, and furthermore to keep the evil spirits and demons away. Many of these rituals are still an important part of weddings today, although their deeper meanings have faded over time.

Although love is considered to be the most essential reason to get married today, love was considered to be the fruit of marriage up until the 16th century. Thus, to be in love with each other on the wedding day, was not something one could expect back then. Until around the 1800s, it was lineage, reason, and class that dictated who you were to marry, and hence weddings functioned more as a transaction between two families. Most people were forced to settle for what today would be considered an arranged marriage, or as it was called then; 'a marriage of reason' (Davidsen, 2004, p. 14).

Some people had the opportunity to influence the choice of their future spouse, because the family arranged for their children to meet other appropriate young people at parties or social gatherings, although this was

always from the indispensable principle that different social classes should not be mixed. This way an infatuation could only result in marriage, if an appropriate match was made (Davidsen, 2004, p.14).

When two families had made a marriage arrangement, the young people in question were betrothed, and this agreement was so binding that it could only be broken if both parties agreed to it, or if a royal dispensation was granted. When two people were betrothed it involved that the family of the bride received a gift in return for their daughter, the purpose of this being to bind the two families together until the marriage was a reality. Furthermore, the size of the dowry was agreed upon. Over time the dowry went from being paid exclusively to the father of the bride to being brought into the marriage (Davidsen, 2004, p. 14).

The ritual of betrothing eventually went out of fashion, and around the 1800s it lost all significance and was replaced by the engagement, which functioned as a sort of trial period before the wedding. Far into the 1900s it was still customary for the parents, especially the father, to approve of the person their child wished to marry, and until a ring was put on the finger a relationship was not taken seriously. An engagement period of several years was not uncommon, as it could be time consuming to gather the necessary paraphernalia that was considered necessary for a good start as a married couple (Davidsen, 2004, p, 15).

Today, being engaged has a completely different meaning. When a couple gets engaged today, it is either because they want to heighten the status of their relationship, because they consider it to be romantic, or because they want the coming marriage to go exactly by the book (Davidsen, 2005, p. 14).

Many things have obviously changed tremendously over the years when it comes to marriage rituals and weddings. Those days are gone where marriage was considered vital in the continuation and preservation of the family lineage. Most couples today have lived together before they are wed, and it is no longer unusual or even unseemly if they have children together

by the time they are married. Thus, contemporary weddings function as a ritual of love, where love is the premise for entering into the legal unit, rather than an emotional state that you can be fortunate to reach over the course of the marriage.

7.1 Common Elements Across Cultures

Wedding traditions and customs vary greatly between cultures, ethnic groups, religions, and countries. Most wedding ceremonies involve an exchange of vows by the couple, presentation of a gift (offering, ring(s), symbolic item, flowers, money), and a public proclamation of marriage by an authority figure or leader. Special wedding garments are usually worn, and the ceremony is often followed by a wedding reception, or celebration of some sort.

A number of cultures have adopted the traditional, Western custom of the 'white wedding', in which the bride wears a white dress and veil. This tradition was popularized by Queen Victoria's wedding in 1840. Some say that Victoria's choice of a white gown may have simply been a sign of extravagance, but may also have been influenced by the values she held regarding emphasizing sexual purity. Within the modern white wedding tradition, however, the notion that a white gown symbolizes sexual purity has long been abandoned.

The use of wedding rings has been part of religious weddings in Europe and America for quite some time, but the origin of this tradition is unclear. 'Double ring'-ceremonies, however, where both bride and groom put on rings, is a modern practice as the groom's wedding band did not appear in the United States until the early 20th century.

7.2 Western Customs

A wedding ceremony is often followed or accompanied by a wedding reception and/or party. Western traditions include toasting the couple, the newlyweds having the first dance, and cutting the wedding cake. The bride may throw her bouquet to an assembled group of all the unmarried women

in attendance, with folklore suggesting that the person who catches the bouquet will be the next to wed. A fairly recent equivalent, for the young bachelors at the party, has the groom throwing the bride's garter to the assembled unmarried men; the man who catches it is then supposedly the next to wed.

A modern tradition is for the bride to wear or carry 'something old, something new, something borrowed, something blue' on her wedding day, as it is considered good luck to do so. Another addition to this custom is that the bride has a coin in her shoe to bring prosperity. These items are combined into a verse;

Something old, something new,
something borrowed, something blue,
- and silver sixpence in your shoe.

The 'something old' is meant to represent the link between the bride's own family and her past, and is symbolic of continuity. 'Something new' represents good luck, and the bride's hopes for a bright future in her new married life. 'Something borrowed' represents to the bride that friends and family will be there for her on her wedding day, as well as in the future. The borrowed item has to come from a happily married woman, thereby lending the bride some of her own marital happiness to carry into the marriage. The 'something blue' symbolizes a wish of faithfulness, purity and loyalty in the couple's new life together. Finally, the silver sixpence represents a wish of wealth, good fortune and financial security.

7.3 Danish Wedding Traditions

In her Ph.D "*Traditionen tro? -Hverdag og fest i Danmark igennem 200 år*" Else Marie Kofod discusses how traditions surrounding festivities have developed throughout the past 200 years in Denmark.

An interesting phenomenon, which started back in the 1800s in the Danish countryside, is how families try to differentiate between every day life and special occasions. Back then, dinner at a farmer's house had a very limited amount of food, and it was consumed without utensils. Thus, special

occasions were celebrated by cooking enough food so that everyone could eat until they were full, and furthermore with the use of utensils. Later on, utensils and adequate food became everyday goods, and something else had to be done to indicate when it was time for festivities. Thus, people started to decorate the table on special occasions (Kofod, 2008, p. 130). The way we indicate special occasions and other festivities today, has arguably started and escalated from this mindset.

In the 1970s it became popular to discard the tradition of making a big deal out of special occasions, and it became fashionable to be as nonchalant about celebrations as possible. This rejection of tradition also led to a very different view on the act of marriage. From 1965 to 1982, the number of weddings decreased by approximately 40%, the latter year having the all-time lowest number of weddings to date (Kofod, 2008, p. 317). The decline partially accounts for the increased number of paperless relationships during that period. Also the number of civil wedding ceremonies increased from 25% in 1969 to 44% in 1982. The tradition of church weddings was deliberately discarded to ensure that the couple clearly signalled that the ceremony was purely for practical reasons (Kofod, 2008, p. 317).

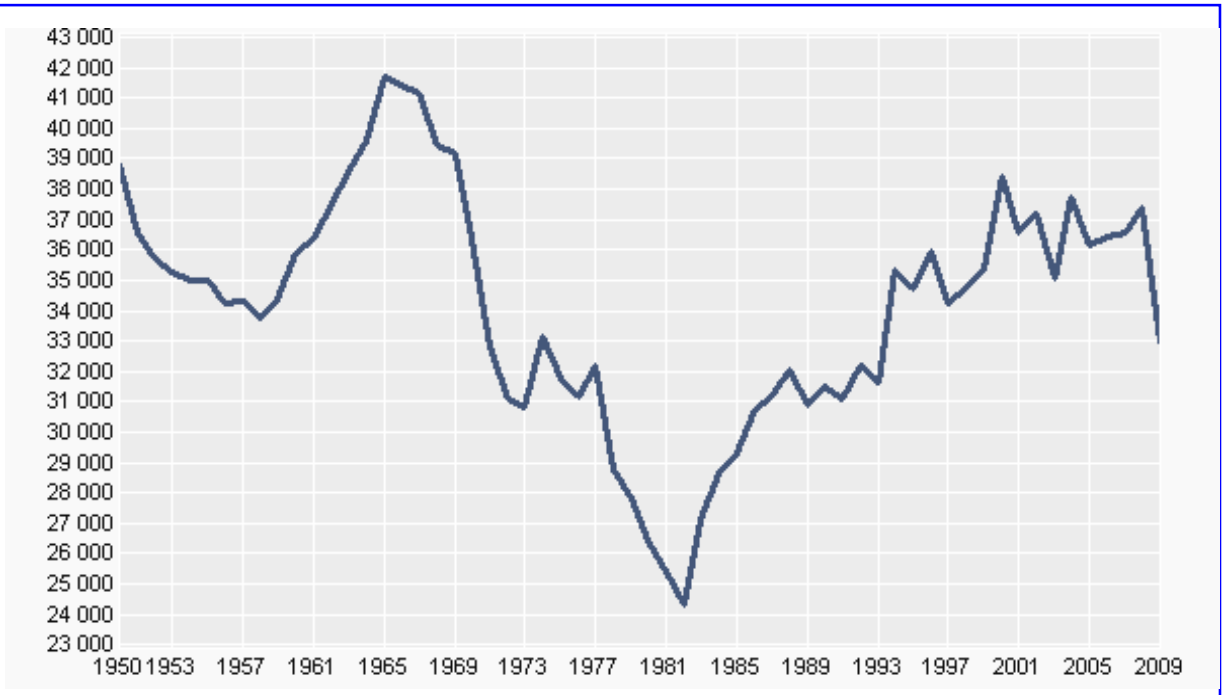


Figure 1 ***"Wedding ceremonies in Denmark from 1950 – 2009", Danmarks Statistik***

The 1970's rebellion ebbed out during the 80's, and once again there was a shift back to the old traditions. Education was no longer in short supply, but the old-fashion values were, thus the younger generations of the 80's and 90's who wanted to separate themselves, started to learn ballroom dancing, taking courses in etiquette and finer cooking, both of which were carried over to the parties they held. The wish to signal these bourgeois virtues was further empowered by this generation's freedom from their social background, and the possibility to choose freely which groups they wished to be part of, rather than their background dictating this for them. By sending these signals, the world around them would know these choices too. Following this thought process, it becomes implied that you, and the signals you choose to send, have to be explicit before the world around you can see who you are. This trend could be seen as the beginning of how future generations have felt a need to orchestrate themselves and their identity (Kofod, 2008, pp. 159-160).

As the individual began to focus on self-realization and responsibility for personal happiness, an implicit need to actually project this happiness outwards for the world to see emerged. Happiness thus became a new status symbol, a tendency that was very apparent in the format of weddings both then and now. "*Many couples look back on their wedding day, as the happiest day of their live (…) the feeling of happiness is a state where the inner tension between realities and the persons' ideal perception of the world is eliminated (…) This is exactly what happens when a couple plan their ideal wedding down to the last detail, making their ideal and reality come together*" (Kofod, 2008, pp. 162-163).

Though women in Denmark today rarely accept nor submit to male dominance, weddings are still performed based on old traditions where the bride is given to the groom by her father. This is, according to Kofod, due to the fact that all parties at the ceremony are aware of the fact that this ritual is a illusion much like a play, and within that sphere, reality can be tampered with temporarily. Thus, the 'white' bride should not be taken literally either, as it is all part of the ritual (Kofod, 2008, p. 275). However, the wedding dress

is by no means without meaning. While the design of the dress was previously focused on being in tune with the fashion of the time, it is now more important for the design of the dress to reflect the brides own personal style (Kofod, 2008, p.338). Also the choice of getting married in a rural, old-fashion church has very little to do with longing to go back to the 1800s and live in small villages, but more so about these churches creating a beautiful setting for the staging of their wedding (Kofod, 2008, p.338).

Well aware that this tradition is old (and possibly outdated), it is not really the age of the traditions that makes them meaningful among the couples that are married today. Now, traditions obtain their meaning and foundation in a different way than previously. Nowadays, it is the repetition of a certain action that is the key element rather than the deeper meaning behind it ('the core'). The mere fact that an event is celebrated in the same way repetitively is what makes it a tradition today, whereas the original, inherent symbolism is adjusted and abandoned according to our current world view. This is possible because this generation can choose freely to follow those traditions they wish, since these no longer communicate the demands that were previously expected from family and society (Kofod, 2008, p.414). Since you can put whatever you want into traditions today, repetition of the chosen act becomes key to giving the tradition a sense of having a history, or a past. Thus, when the phrase *"…that is what we always do on Christmas*" is it uttered, it is the repetitious act the gives the tradition validity, more so than the religious dimension of Christmas. The format in which the tradition is performed today, thus becomes more important than ever, because it is a platform for symbolizing personally held values and identity.

7.4 Divorces

When talking about marriage in a post-modern society, one has to mention divorce as well. Divorces have increasingly become an element in family living through the last century, and with 14,940 divorces in Denmark last year (2009), a comment about divorces should not be omitted from this thesis.

In 2002, a survey was made in America among married and unmarried couples, who were asked what they thought the likeliness was for them to separate (Engelhardt, 2010). 93.3% of the couples answered low (20%) or very low (74%), and the same reply came from the unmarried couples (32% and 48% respectively). In reality, the odds for a married couple to separate within the first 5 years of marriage, turned out to be more like 50%, and even higher for the unmarried couples. Though this survey took place in the US, Denmark's current divorce rate of approximately 45% shows that this tendency probably does not deviate much when it comes to Denmark. (Engelhardt, 2010).

Most sociologists today believe that the increase in divorce rates is caused by a combination of socioeconomic and cultural factors. One main cause for the massive increase in divorce rates is given by scientist Gary Becker; namely women's entry into the work force, which greatly reduced the division of labor between man and woman. Though this generated increased welfare, it furthermore caused an upwards movement on Maslow's hierarchy of needs, putting self-actualization into focus. Thus, more and more women strive to be self-sufficient and realize their own ambitions. However, before one blames all divorces on the women wanting to leave the kitchen, other cultural and sociological elements have influenced the divorce rates at one time or another (Engelhardt, 2010).

The model below shows a fluctuation in the curve with an increase in divorces during World War II, presumably caused by the stress added to every life by the hard times, and another increase during the summer of love in 1970'

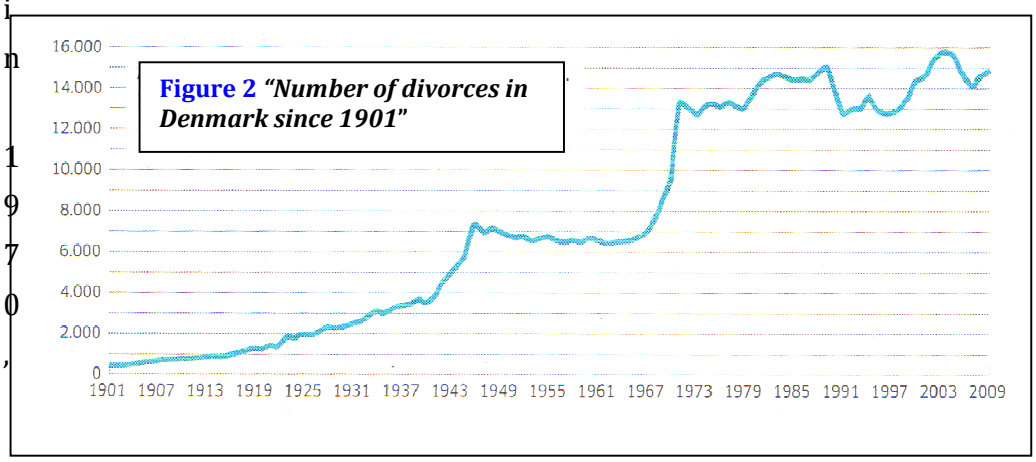


Figure 2 ***"Number of divorces in Denmark since 1901"***

where infidelity and wanting to share the love led to quite a few divorces (divorce rates peaked in 1971 with 13,401 divorces).

Divorces are undisputedly a part of Danish culture today, and the statistic is not unknown to the population, as it is often discussed in articles such as the one mentioned in this section. However, Danes continue to get married and spend a lot of money on their wedding, fully aware of the divorce rates, and the ambiguity of the self-actualizing, post-modern person wanting to celebrate this old-fashioned tradition.

7.5 Tradition vs. Individualization

The core of traditions consists of a ritualized norm or habit, which has created the foundation for a system of symbols. The core defines a certain set of values for a specific group, community or society, and it is this core that is subject to transformation when social changes occur (Kofod, 2008, p. 401).

During the last decades of the 1900s, as the number of roles that become part of our identity increases, it seems that the need for tradition is increasing as well. Traditions appear to balance out the instability of society, and provide us with a linkage to the past and a sense of continuity. Each individual no longer necessarily defines their identity according to their social and geographical background. A lot of the new traditions that have appeared in the Danish culture are an indicator of individuals trying to stylize their unique identity and differentiate themselves from other groups (Kofod, 2008, p. 422).

To create a new unique self or unique community, you have to firstly create a common history, and secondly, develop some boundaries for and around the community. This is where traditions come into play, whether you choose to use some that already exists, or you make up new ones, traditions are what keep the community together. Aside for having traditions to hold the community together, it is also necessary to demonstrate to others that you belong to this group. The latter demands an audience; which is also the reason why we have experienced a growing need for people to stage and

orchestrate their personal traditions and identity to the world over the past few decades (Kofod, 2008, p. 423).

With no actual history behind the traditions one has to pick from, it might sometimes be difficult to figure out which you should choose. When younger generations are asked, they feel very free to choose whatever traditions they want to follow, whether it is personal-, holiday- or weddings traditions (Kofod, 2008, p. 423). However, when they finally are in the situation of having to plan their wedding, they seem to get too rattled by the opportunity to create their own personal tradition, and thus, more often than not, they choose to stick with the same traditions that they are familiar with. (Kofod, 2008, p. 423).

A weddings is a very important event in a young couple's lives, so they want the day to be perfect, while at the same time projecting who they are and the life they lead (or possibly rather to project who they want others to think they are, and the life they want others to think they lead). By projecting this successfully, it signals to the world that they lead a thriving, happy life. The insecurity that comes along with wanting to live up to this standard, combined with having many options to choose from, the couples quickly become prone to choose what others (the 'experts') have done. In a way you can say that the freedom to choose the traditions you want, has brought with it a new sense of insecurity, which in turn has created a whole new kind of dependence on traditions (Kofod, 2008, p. 423).

With the historical foundation in place, it is time to gather and analyze the primary research and data to figure out what the format for a typical Danish weddings is, how much money is spent, and which elements are relevant to carry over to the concept, which is constructed at the end of this thesis.

8.0 Analysis of Primary Research

8.1 Qualitative Interview Analysis

The first element of the qualitative research was to define the format of Danish weddings: All of the nine women interviewed had celebrated their wedding day with a large dinner at night with anywhere from 40 to 80 guests, followed by dancing to live music, a DJ, or jukebox. Little less than half also had a reception after the ceremony, where an extended group of friends and family were invited. All the women wore white (or light colored) dresses and all of them also carried a bouquet during the ceremony.

Only two of the women interviewed had a civil marital ceremony, however, one of them still had a religious ceremony a couple of months later, where their marital union was blessed in front of family and friends in a church. The other woman, who was not married in a church, had her marital ceremony at a picturesque location.

Regarding traditional elements in and surrounding the wedding, there seemed to be consensus among most of the women, when it came to what they felt should be present at a wedding, i.e. friends and family, a good party, white (light-colored) dress, good food and dancing. However, all of them made a point of adding that weddings are a personal matter, and thus should fit the marrying couple, rather than having to live up to some standardized norm. Despite this statement, most of them felt that wedding ceremonies are connected to the church, and is a religious act, though only one woman said that she actually was religious.

It seems that Danish weddings to a large extend are a family/friend matter, where assistance and input regarding the planning and execution of the wedding is offered from the couple's entire social network. To draw on someone in the social network who knows a cook, or a photographer etc., seems to be common in Danish weddings. Though the format of Danish weddings varies somewhat, it seems that the women interviewed had one common focal point; it was very important to them that their wedding was a

great party, where all the guests enjoyed themselves. Though all of the brides insisted that the format of the wedding was designed after what they, the bride and groom, wanted, there was a consensus about the importance of the wedding party being fun for all their guests as well.

Though many women claimed that they are not superstitious, many of them chose to include the various traditions and customs of Danish weddings nonetheless. Thus, most women chose to wear something old, something new, something borrowed and something blue, though these items were not necessarily something they had initially intended to include in their wedding apparel. Several of the women said that family or friends pointed out to them that they should have these items, while others were swept up in the whole wedding process by the salespeople at the bridal stores, who convinced them to include these items. One bride interviewed even disclosed that she was so afraid of feeling that she was missing anything on her wedding day, that she bought some bridal underwear, knowing perfectly well that the underwear would not be usable with the dress she was going to wear.

Some of these traditional elements are so integrated in bridal media that it almost seems as if you cannot get married without them. Thus, some of the brides felt very compelled to buy them, though they did not know, or believe in the good fortune that these items are supposed to bring. One of the women interviewed even confessed that she forgot to wear all these items on the actual wedding day, which only proves that superstition is no longer a part our mindset today.

All of women also kept to the tradition of carrying a bouquet at the ceremony, cut the cake together with their husband, danced the wedding waltz before midnight, and none of them questioned or reflected on why they felt the need to follow these rituals. “That is just what you do when you get married” seemed to be the consensus, when they were asked.

Wedding planning:

When asked about the stress level they experienced during the process of planning their wedding, many of the women agreed that they at times felt highly stressed, and by the time they reached their wedding day, they were so tired of constantly thinking and talking about weddings, that they felt relieved when they could finally stop planning and talking about it. Yet, despite the fact that it was a stressful experience for them to plan their wedding, only few of them would be willing to delegate even the smallest task regarding the wedding to other people. Rather, they drew heavily upon their social network to find suppliers such as a photographer, a cook or a dress designer, or practical help such as baking the wedding cake or decorating and setting up tables for the wedding party.

However, many of them rejected the idea of including help from anyone else than their friends and family, and thus the idea of a wedding planner or consultant did not appeal to them in any way. They emphasised that the research process, and dealing with the many different suppliers was a big part of personalizing the wedding, and the only way to ensure that everything was exactly as they envisioned. So, as stressful as it might have been, they also enjoyed the process, and the idea of including a stranger into the planning process, would make it less personal and thus was not an option for them.

Furthermore, many of them were determined to keep the wedding at an informal level, and felt that using a wedding planner only was appropriate for upscale wedding parties. Also the wedding planners' salary was an element they considered, and many of them were uncertain of whether or not a wedding planner would be able to negotiate the best prices, rather than just having standard agreements with certain suppliers, which thus would be the ones they always recommend to customers.

Finding Suppliers:

When asked how they found the vendors for their wedding, all of the women said that the Internet was the main research method they used. Websites

were also the key factor in selecting which bridal gown stores they wanted to visit, and they stressed that the websites which they found tacky or disorganised quickly got stricken from the list of stores that they made appointments with.

Most of the women also sought inspiration in bridal magazines, though most of them found these magazines to be too promotional and advertisement based. One woman even said she got angry and almost nauseated by the promotional language. She felt that these magazines were telling her: *"This is THE most important day of you entire life… 1….2…3 now you God damn better be the most beautiful you'll ever be and live happily ever after* (Interview, Susan)". She felt that the wedding day was blown out of proportion, and that the romantic aspect of deciding to spend the rest of your life with another person also after the wedding day was over, was completely ignored in the magazines. Another women interviewed also acknowledged that the tone in those magazines was overly romanticized, but claimed that she got immune to it during the whole research and planning process.

Despite the fact that many of the women rejected the idea that they were influenced by the language used in the wedding media, many of them felt inspired by reading about other people's weddings in various articles. These articles thus functioned as word-of-mouth promotion, as they were personal experiences from other couples about their wedding day. Here, they learned what to do, and what not to do, and also got tips about vendors that others had used.

The aspect of word-of-mouth and personal recommendations in general seems very important for many women. In the months before the wedding, they would talk to friends, colleagues and family about their experiences, and receive tips and pointers with regards to suppliers. Many of the informants felt more comfortable using a supplier that someone else had had positive experiences with, thus relying heavily on these recommendations. Also other weddings that the informants had participated in as guests would be sources of inspiration.

This trend is concurrent with research within the field of word-of-mouth; consumers have always valued opinions expressed directly to them, and as they become overwhelmed by product choices, they tune out the ever-increasing amount of traditional marketing, and rely more heavily on word-of-mouth. According to Bughin, Doogan and Vetvik, (2010) word-of-mouth is the primary factor behind 20-50 percent of all purchasing decisions. Its influence is greatest when consumers are buying a product for the first time, or when the product is relatively expensive. This goes hand in hand with the spending habits relating to weddings; most future brides have never bought a wedding dress before, or hired a band etc., and are thus very compelled to follow recommendations from friends and family (Bughin, Doogan & Vetvik, 2010).

Who plans the Danish weddings?

The researched showed that when it comes to planning an elaborate event such as a wedding, the future brides do most of the work. This could be for several reasons; the big, white fairytale wedding is usually thought to be something girls dream about from an early age, and so by the time they are proposed to – or they propose to their significant other – they already have a clear image about how they want their wedding to be. Furthermore, the process of designing invitations, deciding on a color theme, flowers etc. are highly associated with feminine values, and not something men in general places great importance on.

Shortly after the actual proposal, women start thinking about what they want their wedding to be like, and an extensive research process begins. For this purpose, the informants relied heavily on the Internet as a source of inspiration. When they had found something they wanted for their wedding, their future husband was then consulted and the two agreed on the final end product together.

The areas of the planning where the two parties most often participated equally was in finding a church/location of the actual wedding ceremony, the

location of wedding party/reception, music and entertainment, and finally, deciding on a food and drinks menu.

Since no men were interviewed during the research, it is not confirmed whether or not men have a lesser need for control than women regarding wedding planning. However, many of the interviewed women greatly emphasised their need for complete control in the process, and how important it was for them to have every little detail exactly as they wanted. This seems a probable cause for why women often are the driving force behind the wedding planning.

Shortcomings in the Danish wedding industry:
When asked about which shortcomings they had encountered in the wedding industry, and when dealing with the various suppliers, several of the women interviewed commented that they had had great difficulties in finding shoes. This was attributed to several factors. Firstly, many of the women found the selection in the wedding dress shops to be very limited. Usually, only few different models were carried by the store, and this obviously limited their choices. Secondly, many of our informants found the style of wedding shoes downright unattractive and old-fashioned, which they could not identify themselves with.

Finally, several of them had specific needs which their shoes had to meet. This was very difficult due to the limited assortment of wedding shoes. One example was regarding the heels of the shoes; some of the women were as tall, or even taller than their future spouse, and for that reason wished to wear flat shoes on their wedding day, but were unable to find any they liked. Additionally, many informants wished to have a garden wedding, and thus found the heeled shoes impractical. The heels would go through the grass and not provide a steady foundation, and furthermore the grass would stain the white – usually satin – shoes. Due to their difficulties in finding wedding shoes within the assortment carried by wedding dress shops, some informants found their shoes in traditional shoe stores, on the Internet, or even had them made especially to meet their specific needs and wants.

Price level in the wedding industry:
One aspect of the wedding industry that cause great annoyance among bides-to-be, and which was mentioned by almost all of the interviewed women, was regarding the prices level. It became evident that the wedding industry as a whole often comes off as a money making machine, and consequently many of the women felt taken advantage of simply because they had no alternative, and had to accept the unreasonable mark-up that is added to any product included in a wedding celebration, such as wedding cake, bridal bouquet, bridal shoes, and really anything named something with 'bride' or 'wedding' in the title.

When elaborating on her experiences with suppliers in the wedding industry, one informant said: *"I was not aware that everything becomes more expensive, as soon as you mention the word 'bride' or 'wedding', so I have completely stopped using those words, when I am dealing with suppliers (interview, Mette)"*.

8.2 Value-based Interviews Analysis

After collecting the answers for the more basic questions regarding the spending, and planning of a wedding, the next line of interviews were meant to dig a bit deeper into the values and thoughts that lie behind a wedding.

Why get married:
When asked why it was important for them to get married, about half of the respondents answered that it was mostly out of legal and practical reasons that they tied the knot. The other half of the respondent said that it was important to them, because entering into a marriage is what you do when you are in a loving, committed relationship. However, no matter what the motivating factor was for them to get married, they all wanted to make a big deal out of this special event, and share it with friends and family.

When asked whether their relationship had changed after getting married, most of the respondents said no. Some mentioned that having a child together with someone is a much bigger commitment than walking down the aisle, which agreeably is a fair statement. One respondent said that she and

her husband had discussed whether their relationship had changed, and they had come to the conclusion that something indefinable had actually changed, though none of them could pin-point what the change consisted of.

The increase in wedding spending:
All of the interviewed women were fully aware of the Danish divorce statistics and yet, the average spending on weddings has increased dramatically compared to 20-30 years ago. When the respondents were asked why they thought that the spending is reaching new heights, they had some very interesting input.

One mentioned the fact that all of our social events seem to grow in size, and that spending related to other special occasions seems to increase as well .She gave the example of how the spending on Christmas, primarily the gift giving, is increasing. Another example is confirmation parties, which are becoming more and more like small weddings with sometimes 60-100 guests (Interview, Lykke). It is reasonable to assume that this is a contributing factor as to why weddings have reached these new heights. If the bar is constantly being raised for what we expect when celebrating special occasions, it is difficult to scale back when planning such an important event as a wedding.

Most of the subjects believed that this increase in spending of course has to do with the fact that we have more money to spare these days. However, particularly with regards to weddings, one woman said: *"it has become accepted that people spend that much money on a one-day event* (Interview Maria)*"*. Everybody knows that spending 60,000 DKK on one day is extreme, but society seems to have accepted that when you get married, it is okay to go all out in order to make it a great day.

Adding to this, many respondents felt that there is a certain level of expectations to live up to when planning a wedding. Once a couple announce that they are engaged and plan to get married, they are constantly being asked by friends and family about what kind of wedding they want, how

many people they are going to invite, if they have decided on a location etc. As such, it is easy to feel a certain pressure from their social circle to conform to the norm. Several informants felt that when they mentioned ideas for their wedding that were somewhat untraditional or out of the box, they were met with surprise and even opposition. One informant gave the example that when she told her parents that she did not wish to get married in her childhood church, her father was so upset that he threatened not to walk her down the aisle. Another informant mentioned that for her wedding, she wanted to have as good a time as possible, and that did not necessarily include being seated next to her parents during the dinner. Though, when she mentioned this to her parents, they were so disappointed that she ended up with a traditional seating arrangement.

Several informants mentioned that when they first started planning their wedding, they did not intend to go all in on the wedding apparel, but rather keep it simple, and – for example - not wear a veil. Once they started visiting the bridal shops, however, and tried on dresses, the sales personnel would talk them into trying different things, and more often than not they ended up wearing a veil and a dress with a much longer train than anticipated.

These statements greatly support the initial theory that, once a couple embark on the process of planning their wedding, it is easy to get caught up in the spirit and succumb to expectations from the social circle as well as the industry, and the related spending ends up increasing beyond intention.

When asked about their spending in relations to their wedding, many informants furthermore explained that it is very easy to get caught up in a 'you only get married once'-mentality, and as such they want the big day to be perfect, because they do not expect to ever have the chance to do it again. This goes hand in hand with the notion made previously that, in order to achieve a feeling of complete happiness, the inner tension between realities and the persons' ideal perception of the world has to be eliminated. Thus, only by planning the ideal wedding – with all the spending it entails - can the brides ensure that they will in fact be perfectly happy on their wedding day.

Finding a wedding dress:
When asked whether price had any impact on which dress they bought, all of the respondent said that of course they had a price-limit, however, all of them were more concerned with the model of the dress and how it fit, rather than worrying about a price tag. When asked if they would have bought their dress, had they found it at half the price, they all answered with a resounding 'yes'. However, one respondent made the point that while a cheap wedding dress would be great, she would worry that, with the small selection available in Denmark, since the model is so cheap, many others might have worn that same dress at their wedding. Thus, should a supplier decide to market themselves on having cheaper dresses, she would recommend that the selection of dresses is big enough to give customers the sense that the dress they have chosen is something special, because it is the one they have chosen out of the many available models (Interview, Maria).

The same respondent also mentioned that she previously had visited a bridal store in the US, and said that the selection there was much better, and she thought it more likely that she would have been able to find a dress there (she had her dress sown privately here in Denmark, because she could not find a dress she liked in the Danish bridal stores).

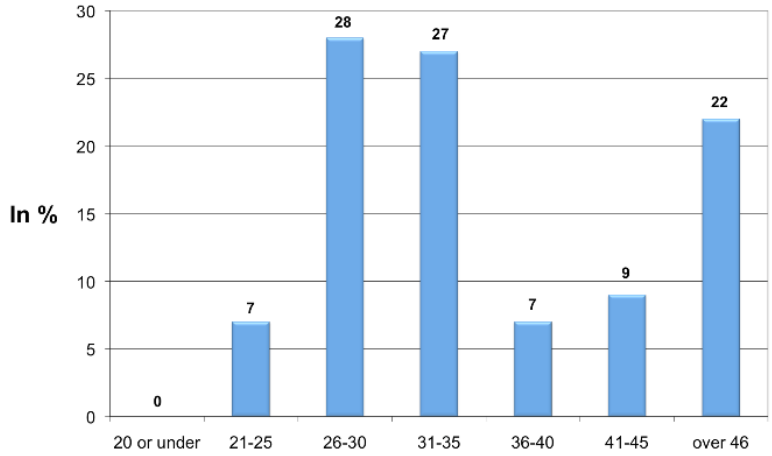
After finishing the analysis of the individual and paired interviews, it is time to test these theories and opinions against a larger segment. Hence, an online survey was sent to couples who are engaged or married, and individuals who have previously been married. Thus, by testing the answers found thus far against a larger group of respondents, it should be possible to establish which elements are essential when constructing a concept later on.

8.3 Questionnaire Results (Enquête)

The questionnaire was answered by 102 people, with a gender split of 83% female and 17% male.

The biggest segments of the respondents were those aged between 26-30 and 31-35 (figure 3).

Figure 3 "How old are you?"



15% of the respondents are engaged, 73% married, 2% separated or divorced (figure 4).

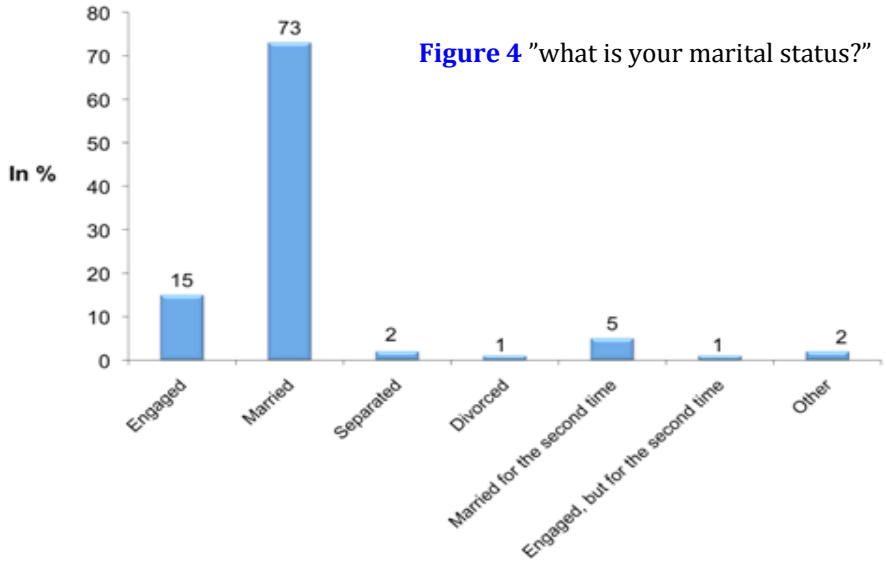
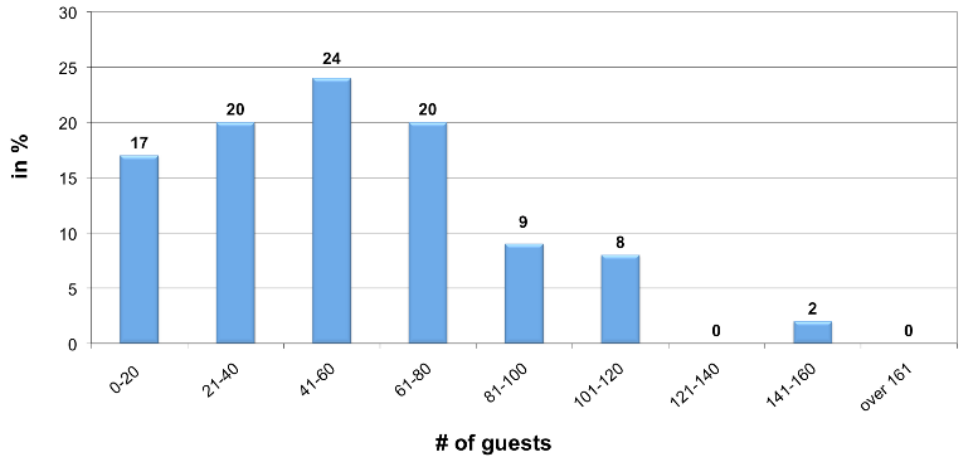


Figure 4 "what is your marital status?"

The first purpose of the questionnaire was to establish an estimation of the average Danish wedding format; the 'typical' Danish wedding, so to speak. The results showed that 68% of the respondents were married in a church and 24% were married at city hall with a civil ceremony (9% responded "other"). These numbers differentiate substantially from the official statistic from last year where 56% were married at city hall, and 44% had their ceremony at a church.

Most respondents had between 41-60 guests at their wedding (25%), where 21-40 and 61-80 guests scored second highest, both with 20% (figure 5).

Figure 5 "How many guests were invited ?"



These guests are invited to either a reception, a dinner, or both, with 35% of Danish weddings including both a reception and a dinner, 41% including only a dinner, and 3% including only a reception (21% answered 'other').

Regarding the spending on Danish weddings (figure 6), most respondents have spent either between 0-20.000 DKK (30%) or between 40.000-60.000 DKK (20%). The third largest respondent group was those whose who spent between 80.000-100.000 DKK (13%).

Figure 6 "How much did/will your wedding cost (in DKK)?"

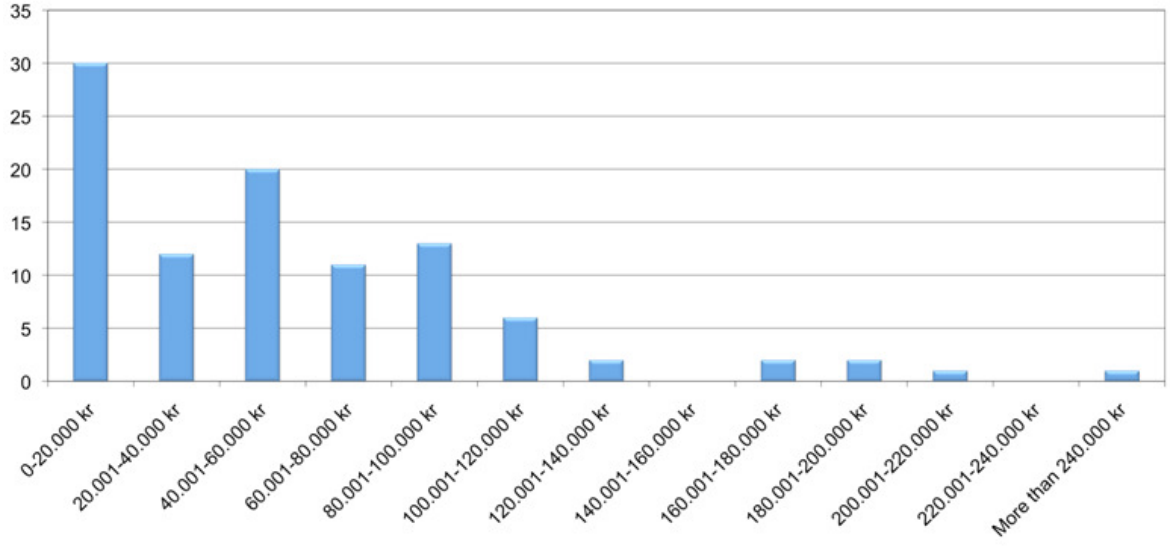
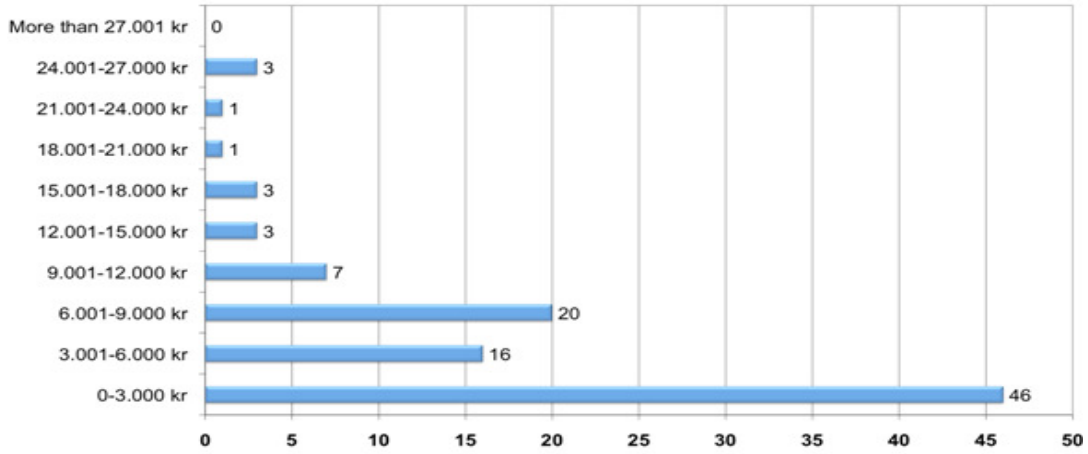


Figure 7 below shows that 46% paid between 0 and 3.000 DKK for their dress, 16% answered they paid between 3.000 and 6.000 DKK, another 20%

said their dress was between 6.000 and 9.000 DKK. Finally, 7% said they paid between 9.000 and 12.000 DKK for their bridal gown.

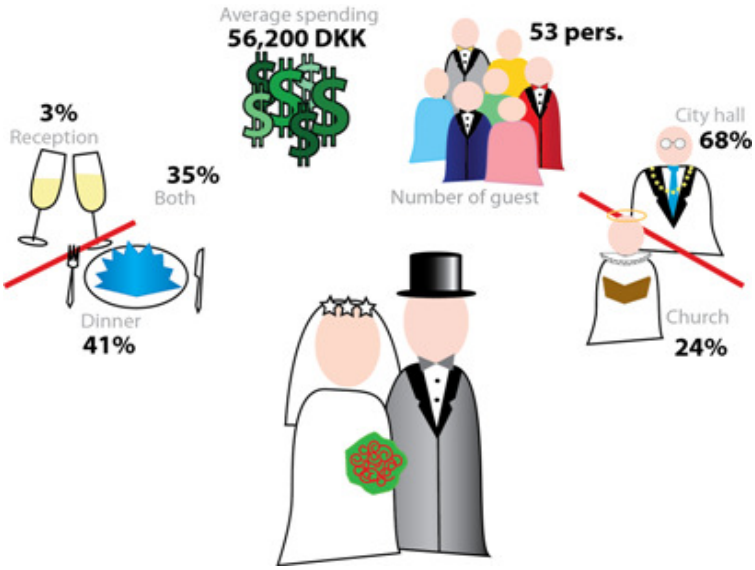
Figure 7 "What did the wedding dress cost ?"



In relation to this, 9% of the respondents answered that they had their dresses made especially for them, however, even within this smaller segment prices varied, so no correlation can be found in prices between getting the dress sown and buying it at a bridal store.

The results also made it quite clear that though the dresses are bought from many different suppliers, it is by far more common to buy the dress (94%) than to rent it (6%).

Figure 8 The Average Danish wedding

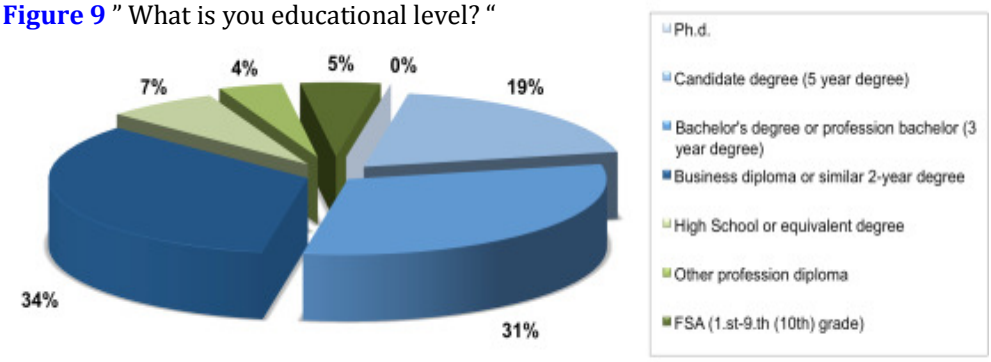


In relation to the focus points listed in the problem statement, the average Danish wedding format can now be estimated. Based on these questionnaire results, and official Danish statistics, the average age for men when they are married for the first time is 34.5 years old. For women, the average age is 32.1 years old (*Danmarks statistik*). The approximate average Danish

wedding has about 53 guests, with an average cost of 56,200 DKK. The average spending on the wedding dress is about 5,800 DKK, meaning that the dress on average accounts for 10% of the total price of the wedding. 68% of wedding ceremonies take place in the church, and 24% are held at city hall. Finally, these 53 guests are in 76% of the cases invited to a reception, a dinner, or both with 35% of Danish weddings including both a reception and a dinner, and 41% including only a dinner (12% answered 'other').

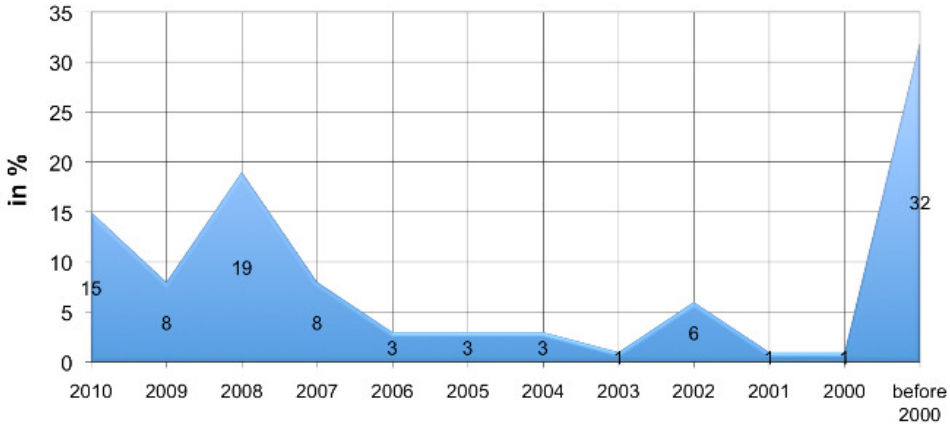
Demographic information:
With regards to educational level, 19% of respondents hold Master's degrees, 31% answered that their highest exam is a Bachelor's degree. 34% listed that they have a 2-year business degree (*erhvervsakademigrad*).

Figure 9 " What is you educational level? "



40% of the people who answered the questionnaire were married within the past 5 years, 12% were married between 6 and 10 years ago, and 32% were married before the year 2000 (figure 10).

Figure 10 "What year were you married?"



59% answered that their parents are still married, 19% answered that their parents are divorced, 13% have parents who are re-married (9% replied 'other').

Wedding planning and spending:
In relation to the spending, 66% answered that the cost of the wedding was as expected, and 17% replied that it was more expensive than expected. Only 9% said that the wedding ended up being cheaper than anticipated (Figure 11).

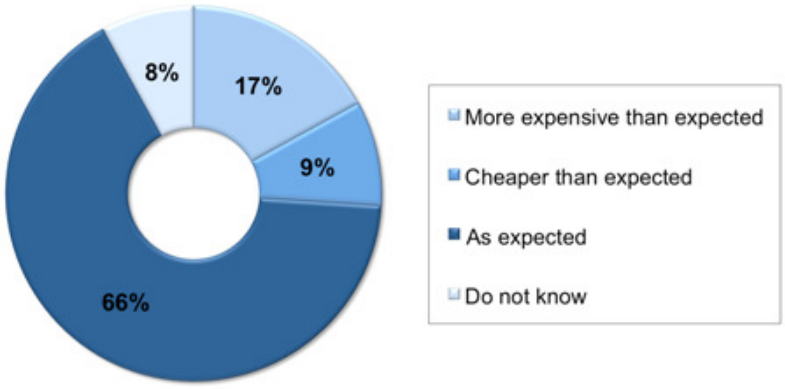
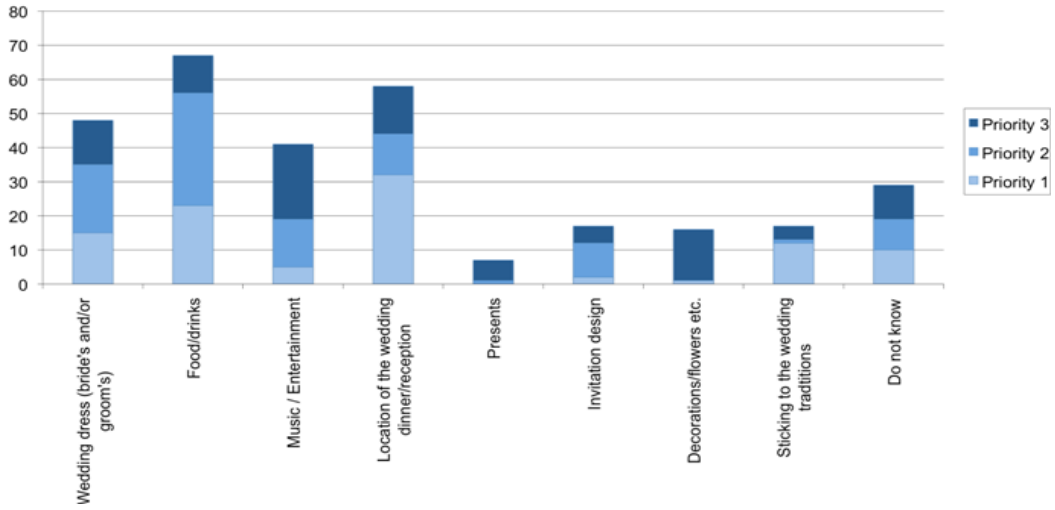


Figure 11 "Regarding the spending in relation to you wedding, was it more expensive or cheaper than expected?"

These figures should be compared to the fact that 24% said that they found it difficult to keep within budget (42% said it was easy to stay within their budget).

When the respondents were asked to prioritize elements of the wedding, the wedding dress (and the groom's outfit) ended up as the third most popular choice, after food/drinks and the location of the wedding (Figure 12). This question was intended to get an insight into where the couples prioritize spending on their wedding.

Figure 12 "From the options below pick your 1st, 2nd, and 3rd priority of what was most important to you regarding your wedding"



When it came to finding suppliers for both their wedding and the bridal gowns, these results support the tendencies presented in the personal interviews; suppliers are found either through word-of-mouth (31% said that suppliers were recommended to them by the social network) or on the Internet (24%). Interestingly, 21% used suppliers they already knew, confirming that Danish weddings seem to include the couple's and extended family's entire network. Wedding magazines and wedding conventions were only listed as a source of supplier by 11% and 4% respectively (figure 13). (These numbers are based on a total of 145 responses as multiple selections were possible).

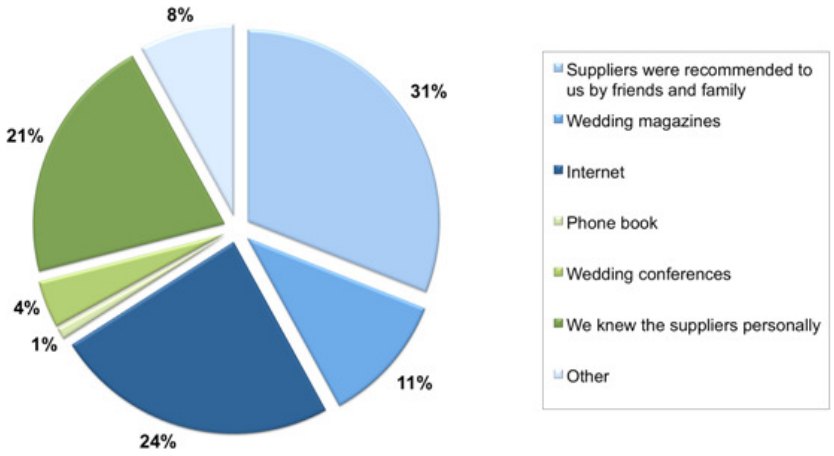
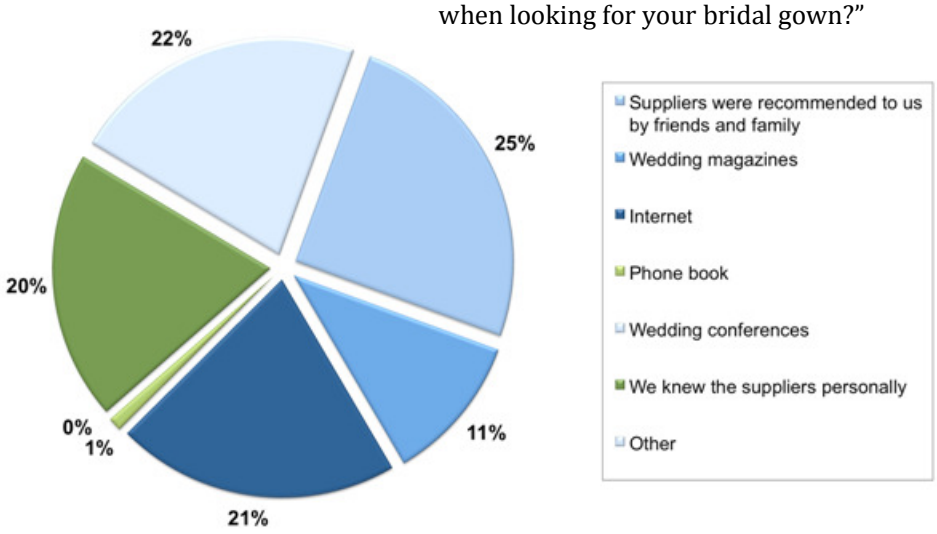


Figure 13 "How did you find your suppliers for your wedding?"

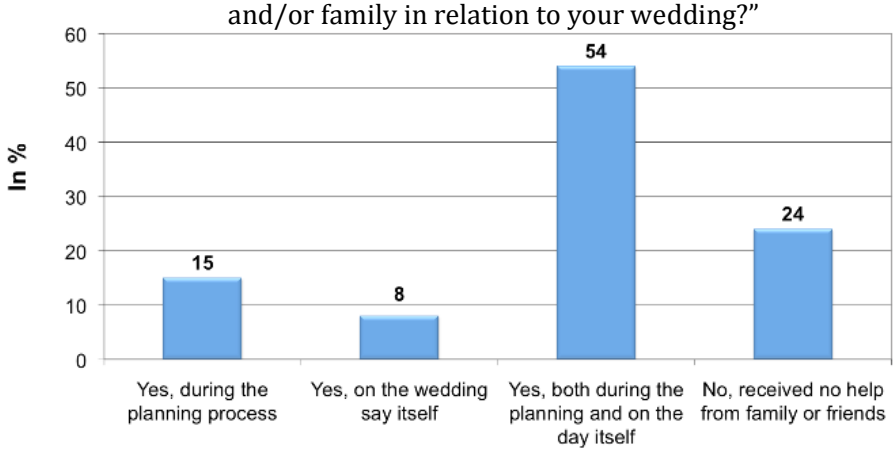
These numbers changed slightly when the women answered how they found those bridal-stores they wanted to visit. Here, 25% got the stores recommended by friends, 21% found the stores by looking on the stores' websites, and 20% knew about the store beforehand (figure 14).

Figure 14 "How did you find which bridal stores to visit when looking for your bridal gown?"



As mentioned above, planning a wedding in Denmark seems to include involving quite a few of the people in the couple's social network; both in finding suppliers, but also in planning of, and carrying out the wedding day itself (figure 15). 54% included family and friends in both the planning, and as assistance on the big day itself. Additional 23% replied that they had help, either during the planning or just on the day itself, and 24% said they received no help at all.

Figure 15 "Did you receive any help from friends and/or family in relation to your wedding?"



This support from the social network is probably also why 98% of respondents said they did not have any assistance from a professional wedding consultant, and only 3 respondents said that they had considered

hiring such a consultant to help plan their wedding, though no reason was offered as to why they did not.

Another theory that the questionnaire was design to support or disprove, was the problem of finding wedding shoes, which was uncovered during the initial personal interviews. The questionnaire result shows that 32% of the respondents found it to be a problem, giving some of the following reasons;

- *"It was difficult to find any that weren't old-maid like or too expensive."*
- *"Not big enough selection of wedding shoes in Denmark".*
- *"I just don't think that the supply of those kinds of shoes is very big. Maybe it is just me, but if you don't like stilettos or open-heel shoes then there is not much left to choose from."*
- *"Many bridal shoes are pointy and I don't like that."*
- *"Most of the shoes on the market were very expensive! And on top of that, I wanted shoes that were either flat or had very little heel and that was also very hard to find."*
- *"It was difficult to find any that you can stand having on all day/night."*

The key problems were that the design of the shoes was deemed ugly, and old-maid-like by many of the respondents, and others simply stated that they thought the selection of shoes on the Danish market is far too limited.

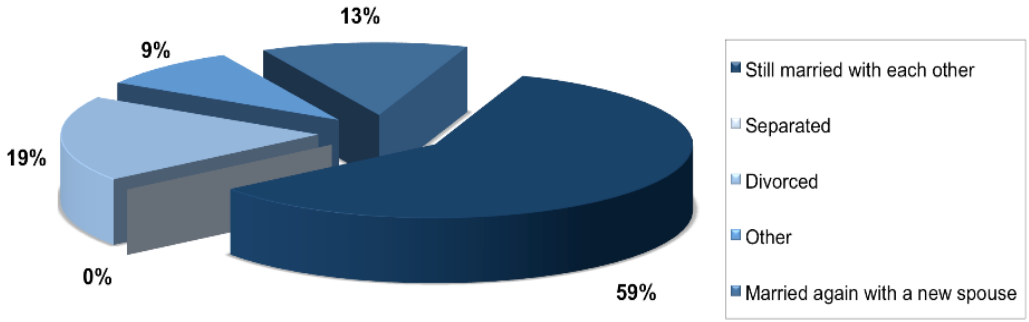
When comparing the spending on weddings between the age groups, there is no clear indication that age should be a decisive factor in how much is spent on a wedding. It is clear that the age groups 26-30 and 31-35 spent the most money, but that result should be considered with the fact in mind that most people get married during these ages, and also there are the most respondents in these two age groups in the questionnaire. As such, no clear conclusion can be gathered from these results.

This could be explained by the fact the average age for Danish people when having their first child is around 30 (*Danmarks Statistik*), which means that

couples marrying when they are 26-30 have more money to themselves. This age group also hits the top of spending when it comes to the wedding dresses. There are more respondents in this group who have spent more than 9.000 DKK on their dress, than in any other group. These couples belong to the so-called DINK segment ('Dual Income, No Kids'), and they are often the target of marketing efforts for luxury items, simply because they are thought to have a higher disposable income, since they do not have the added expense that comes with children.

The question of whether the respondents' parents are married or divorced was added to see if this answer showed any significant difference in spending, or format of the wedding. 19% answered that their parents were divorced, and 13% answered that their parents had been divorced, but had since re-married (figure 16). However, there is no indication among these 32% that their choices in spending separate them in any way from the rest of the respondents' spending.

Figure 16 "what is your parents' marital status?"



With regards to this group and their choice of a church wedding or a civil ceremony, no clear deviance can be found (61% had a church wedding, 28% chose a ceremony at city hall amongst the respondents with divorced parents, compared to 68% and 24% respectively among the general respondents).

A key notion that must be kept in mind here, is that this survey says nothing about the amount of couples that have decided not to get married because their parents went through a divorce, and as such, the respondents in this

survey had already made a conscious decision to get married, despite their parents' failed marriage, and as such had already decided to 'go for it'.

On all other comparisons, this small segment does not separate themselves in any aspects. The spending on the wedding in general, the number of guests and the price on dresses, do not deviate from the other respondents. So should there be any thoughts of disbelief that their marriages will last among the people whose parents are divorced, it is not apparent in their spending, or choices regarding their wedding.

The final theory that needed to be analyzed, was whether educational level had any impact on the format and spending relating to weddings. A majority of the respondents listed that they had a Bachelor's degree or higher (50% - see figure 9 above), however, when comparing the results between higher and lower educated people, the results show no deviation. Both groups' spending is spread out across the spectrum, both when it comes to the price of the whole wedding, the price of the wedding dresses, and also the number of guests.

This result could be said to support the notion made earlier during the personal interviews, that weddings have more to do with personal preference than price. Keep in mind that these results say nothing about the specifics of the wedding, where they were held, nor about the details in general, so even though the figures in this survey seem to indicate homogeneity, they say nothing about the stylistic differences in the weddings (if any) between the higher and lower educated couples. Also Denmark's social ladder is less steep than in the past, and though the lower educated, in theory, can be assumed to have less financial means, weddings are (as indicated in the personal interviews) a time where the couples feel that they can 'go all out', and buy the wedding they want. Note that this survey does not clarify if the money spent on the wedding comes from the couple's own savings, from their parents', or is borrowed at a bank, thus it makes sense that the spending is not correlated to social class.

After the primary data has been analyzed, it is time to discuss and test them against relevant theorists within consumer behaviour and symbolism. This is done for two purposes; firstly, in order to establish whether our research is concurrent with contemporary consumer research, and secondly, to add a further depth and understanding to the data we have collected.

9.0 Discussion I

According to Inglehart, one of the key characteristics of postmodernism is the valorisation of tradition. During the era of modernisation, the achievements of science and industry gave rise to a myth of progress, where everything 'new' became synonymous with 'good', and tradition was thus largely discredited (Inglehart, 1992, p. 25). In the postmodern worldview, however, tradition has once again gained positive value.

The valorisation of tradition has been highly selective though, and the norm of women's place being in the home, and the prohibition of extramarital sex are not among the aspects of postmodern tradition, which have been revitalized. What seems significant, though, is the *Scarcity Hypothesis*, according to which an individual's priorities reflect the socioeconomic environment; one places the greatest subjective value on those things that are in relatively short supply (Inglehart, 1992, p. 33). One of the things that happened during modernisation was a distinct change of values; the shift towards materialistic priorities entailed a de-emphasis on communal obligations and an acceptance of social mobility (Inglehart, 1992, p. 28).

Previously, most people lived in small communities where everybody knew one another, and there were relatively fixed boundaries for where you could expect to go in life with regards to education and career, and to rise up the social ladder was reserved for the few. People knew where they belonged in the social ranking, and it seems reasonable to infer that this gave at least some degree of purpose, and anchoring in life. For women this purpose was to a great extend to build a good home for her husband, and to be a good mother for her children.

Today, this has changed tremendously, and you are considered to be the master of your own destiny. Most people live in urban areas, and often do not even know the name of their next-door neighbour. As mentioned, the place of a woman is no longer believed to be in the home, and educational possibilities are wide open for most people. You decide yourself where you want to go in life, and who you want to be, and furthermore the de-emphasis

on communal and family obligations have led to many people choosing their own 'family' of close friends, rather than staying tightly bound to their biologically destined family.

Although the increased welfare brought about by modernization has led to an astounding rise in life opportunities, in accordance with the scarcity hypothesis, this means that many people have grown up in an environment where clear purpose in life, and solid anchoring were in relatively short supply, and thus highly valued. The scarcity hypothesis seems highly applicable, when considering the nature of contemporary weddings, and why they have become such elaborate, extravagant affairs. When planning a wedding, the big day becomes a potent opportunity to invite the entire family and circle of friend, and send a strong signal to the social network that you are committing yourself to another person and establishing an anchor in life. Despite the fact that realistically any marriage only stands little more than a 50% chance of lasting, at least for that one day, and for the duration of the marriage, the wedlock provides a sense of belongingness and anchoring in the couples' lives.

It also seems reasonable to conclude that the bigger the wedding, and the more money the couple spends on it, the more committed they could appear. On a subconscious level, it probably feels like you are sending a stronger signal of investment in the marriage, if you invite 100 people, and spend thousands of DKK on the wedding day, than if you go to city hall, and choose not celebrate it afterwards. Not only does a big, elaborate wedding sends a strong message to the surrounding world, but it also sends a strong message to the couple themselves, and provides them with a sense of mutual commitment, and gives them hope that they will defy the statistics and stay together for the rest of their lives.

9.1 Identity Seeking and Wedding Spending

The spending related to weddings could, according to Grant McCracken, also relate to the couples' search for identity. In the postmodern world, we all strive to be unique, and find our own identity, but this uniqueness is not given, but something that must be achieved (Gabriel & Lang, 2006, p.82).

They write, "*our identity must be fought over and be forged from experienced tradition",* which could explain why weddings today are filled with traditional elements, though these seem to have lost their deeper meaning along the way. These elements are only present because, as the married respondents said: *"they simply belong in the act of getting married"*.

This thought that certain elements should be present when getting married, such as the bouquet, the 'something old, something new, something borrowed and something blue' can be supported by the notion of '*Diderot's unities and the Diderot effect*' (McCracken, 1988, p.119). Diderot made observations, which suggest that consumer goods can be seen as linked by some commonality or unity. Thus, consumers often feel compelled to buy, or at least strive to buy, products that 'go together' so to speak. This notion seems extremely evident when it comes to the spending relating to weddings, and even more so the brides' outfit. Supported by the conducted interviews, it seems that many women, when they first start to plan their wedding, have the intention to keep it somewhat simple, but as soon as they get into the process, they are apt to get caught up in the spirit, and buy products which go together; one example being that several of the informants ended up wearing a veil, though they did not initially intend to do so. Also, many interviewees confessed that though they are not superstitious, and as such do not believe in the good fortune that it is supposed to bring, almost all of them included 'something old, something new, something borrowed and something blue' in their wedding outfit, simply because it goes with the bridal attire.

McCracken also sites Michael R. Solomon, and his complementary work which suggests that "*goods are used to ensure success in societal role playing and that this success is not possible unless the goods are used in their proper configuration* (McCracken, 1988, p. 119)". Solomon's idea supports the pressure that the interviewed brides said they felt to some degree when they were planning and buying their bridal-apparel. Many of these brides stated that they did not set out wanting these traditional elements, but ended up wearing most of them anyways on their wedding day.

As McCracken writes *"goods 'go together' in large part because their symbolic properties bring them together* (McCracken, 1988, p.121). The Diderot unity and effect theory can serve as an opportunity to change tastes and preferences, and create new patterns of consumption, because once the consumer has been persuaded to make an initial departure purchase, an entire set of purchases may well follow (McCracken, 1988, p.129).

When considering statements from the informants, this seems a valid reason for why some of them end up with e.g. a bridal outfit that was more elaborate than what they had initially envisioned; once they were in the bridal shop and the sales personnel had put them in a dress, a veil might suddenly not seem so undue as it did before, and including 'something old, something new, something borrowed, something blue' felt like a natural element to include, though they had no intention to follow this tradition previously, as they are not superstitious and it simply was not important to them.

However, it seems that these traditions relating to Danish weddings are difficult to change. Possibly this relates back to what Kofod described as being the consequence of couples today having so many traditions and elements to choose from, resulting in them being overwhelmed, and thus go by what others have done, because at least their choices were a proven success.

Additionally, it seems that if you decide to leave out any of these symbols relating to the wedding, it is perceived as a much more significant statement, than the effect of including them. Leaving an element out apparently sends a more explicit message, than the one you send when including them. That could also be why brides-to-be sometimes might find it easier to include these elements, than having to justify leaving them out.

9.2 The Post-modern Act of Getting Married

The act of marriage could be compared to Anthony Giddens' theories of how our identities are written and rewritten according to how we want to perceive ourselves, and how we want to be seen by others. As he writes: *"identity, then, can be seen as a story that a person writes and rewrites about*

him or herself, never reaching the end until they die, and always rewriting earlier parts (McCracken, 1988, p. 83)". However, our identities have to be based on more than tradition. McCracken states that our identity has to be nurtured, defended and worked for, and material goods are of great importance in this process. It seems that the wedding day functions as a key element in the couples' identity and history together.

Concurrent with the research, couples want their wedding to reflect who they are as people. McCracken states: *"some material objects can become central characteristics of our personal histories, without which our histories would be unthinkable"*. He continues: *"In these instances, material objects become ensconced in our identity because of the closeness of our relationships with them; our physical and emotional attachment to them"* (McCracken, 1988, p. 86). In continuation of the statement that objects become entrenched in our identity, consumers are unlikely to be attracted by products, which they do not feel reflect their personality. This is very much in line with responses from the interviewees; quite a few of the informants felt very much out of place when visiting bridal shops and trying on wedding apparel. They could not identify with the very traditional and standardized design of most wedding dresses. Especially the very limited assortment of wedding shoes posed a problem for many informants, as they found them tedious and matron-like.

According to McCracken, consumers buy products because of their ability to reflect and support their identity, and as such it makes perfectly good sense, that modern, contemporary women experience difficulties in finding a wedding outfit that appeals to them, when they find that the assortment is limited and standardized.

9.3 Symbolic Value of the Wedding

According to Peirce and his 'Theory Of Signs', signs can be classified into three different categories, namely the 'index', the 'icon', and the 'symbol' (Herslund & Jensen, 2003, p. 86). Of the three, the symbol is the most conventional category of signs, as there is no other correlation between the

symbol and the sign to which it refers, other than the conventionally established link. This category includes all those countless symbols that any given culture shares. With regards to weddings, these events are highly culturally established, and as such they are filled with cultural symbols; the white dress symbolising chastity, the wedding ring symbolising eternal fidelity, the veil symbolising purity etc. As previously explained, these original symbolic messages have been discredited long ago, and consequently the symbolism in the bouquet, the white dress, the big party etc. in contemporary weddings, is more so an attempt to project those values that are currently in high demand, namely happiness, wealth and success.

The French theorist Jean Baudrillard also discussed the significance of commodities in the postmodern society, and what he called 'sign-value' and the system of signs. Baudrillard thought that modern societies are organized around the production and consumption of commodities, while postmodern societies, such as Denmark, are organized around what he called 'simulation' and the play of image and signs, denoting a situation in which codes, models and signs are the organizing forms of the new social order where simulation rules (Kelner, 2007).

In such a society of simulation, it is the appropriation of signs that decide how individuals perceive themselves, and relate to other people. Thus, all of society is organized around consumption and display of commodities through which individuals gain prestige, identity and standing. The more prestigious one's commodities are (house, car, cloths etc.), the higher one's standing in the 'realm of sign value' (Kelner, 2007).

These theories could be argued as being a big part of the excessive spending regarding weddings. Through their wedding couples send an image of what they have (can afford) which again show who they are, and how they want to be perceived. Concerning the spending on the wedding day itself, Baudrillard also writes about how objects and events in contemporary, Western societies are continuously surpassing themselves and growing in power (and size), which according to Baudrillard, eventually could surpass all rational ends

and boundaries in a spiral of uncontrolled growth and replication (Jean Baudrillard, 2005). As discussed earlier, those are the tendencies that some of the respondents have experienced first hand, with celebration of holidays and special occasions continuously expanding in size.

In addition to Baudrillard's theories, another theorist must be mentioned in relation to the spending regarding the bridal gown. In 'The Economic Theory of Woman's Dress'', Thorstein Veblen speaks about the two distinct purposes of human apparel; namely those of 'dress' and 'clothing'. Whereas 'clothing' merely serves the need of covering the body and providing physical comfort, 'dress' serves a much deeper need for reputable appearance and adornment (Veblen, 1894, p. 65).

What constitutes dress within the scope of economic theory, is its inherent ability to function as an index of the wealth of the wearer, and the economic unit to which (s)he belongs. According to Veblen, the economic unit is the household, and thus the woman's dress sets forth the wealth of her household. In a society where economic performance and wealth is greatly valued, it becomes the function of the woman to exhibit the pecuniary strength of her social unit by means of a conspicuously, unproductive consumption of valuable goods, and accordingly 'dress' from an economic point of view comes pretty close to being synonymous with 'display of wasteful expenditure' (Veblen, 1894, p. 68).

This theory seems highly applicable when regarding wedding dresses; few items of clothing bought in a woman's life are more wasteful than her wedding dress. Due to the very distinct design of wedding dresses (the color, size etc.) they are clearly designed to be worn only once – on the wedding day. As confirmed through the interviews with married women, none of them had worn their dress since the wedding. The women interviewed confirmed that they found it somewhat extravagant to spend so much money on just one day of their lives. This is presumably the reason why eight respondents chose to buy their wedding dress from other shops than bridal shops, namely regular apparel shops such as Magasin, Moonzoon and even Vila. Dresses

bought in these stores are presumably outfits that can (and will) be worn again, and thus far less wasteful than traditional wedding dresses. Still, only 6% of the respondent in our questionnaire chose to rent her dress whereas 94% bought their dress. And with an average spending price of 5,800 DKK on a wedding dress, it is indeed wasteful expenditure when buying a dress that will only be worn once.

10.0 Partial Conclusion I

The act of marriage is an ancient practice, and consequently the modern-day wedding ceremony is comprised of an extensive mix of traditions, rituals and symbols. Along with modernization and changing societal values, it became popular to discard these traditions in the 1970s, and parties should be as nonchalant as possible. This move away from tradition also led to a significant decrease in the number of weddings and especially church weddings. During the 1980s, however, there was a shift back to the old traditions, which was carried over to the way weddings and parties were celebrated. The focus on self-realization and responsibility for one's own happiness sparked a need to orchestrate and project happiness outwards for the world to see – and weddings became a potent opportunity to do so. Though tradition once again came into fashion, it was with a modern twist, and though the same old rituals are preformed, their meaning has greatly diminished.

A discussion about the contemporary wedding culture in Denmark would be insufficient without the mentioning of divorces. Divorces have increasingly become an element in family living over the past century, and today the Danish divorce rate is close to 45%. This does not, however, seem to greatly affect peoples' desire to walk down the aisle, as the number of marriages has increase since its all time low in 1982.

The changing family structures can be greatly attributed to the wider changes in societal values over the last decades of the 1900s. In a time where the roles and identities that one person takes upon them is ever increasing and changing, traditions seem to balance out the instability of society and provide linkages to the past and a sense of continuity. A wedding is a very important event for a young couple, and so they want the day to be perfect. By successfully projecting perfection, it signals to the world that they lead a happy life. However, the insecurity that comes along with trying to live up to this standard and the many options to choose from, makes any couple inclined to listen to what other people have done before them and rely on the traditions they are familiar with.

According to Inglehart, one of the key characteristics of postmodernism is the valorisation of those traditions that were greatly discarded during modernization. Taking a point of departure in the Scarcity Hypothesis, many people have grown up in an environment where clear purpose in life and solid anchoring were in relatively short supply, and thus have become highly valued. For this reason, it seems likely that wedlock provides a sense of belongingness and anchoring in a couple's lives, and weddings have grown in level of spending and extravagance, because they become a stage for the couple to signal commitment, stability and happiness.

Moving beyond the motivation for entering into marriage, and taking a closer look at the spending patterns related to weddings, these spending habits are likely to result from the couple's search for identity. In accordance with the Diderot unities and Diderot effect, consumers feel compelled to buy products that go together, and consequently it is easy to get caught up in the spirit of getting married and go overboard with spending.

In an attempt to define a typical Danish wedding, 13 women were interviewed and additionally 102 questionnaire responses were gathered. From these statements, it is possible to conclude that weddings in Denmark are a family/friend matter, where the social network provides not only practical assistance, but also recommendations and advice. A wedding should reflect the couples' identity, but it is equally important that it is a fun party for the guests. Though most women claim to not be superstitious or traditional, they are still inclined to rely on tradition, and keep to a rather conventional, white wedding model.

In relation to the development of a new concept, it is found that when looking for inspiration and suppliers, the Internet is the most widespread research method among brides-to be, followed by wedding magazines. The brides-to-be will typically take on the role of prime mover in the planning process, and they are inclined to rely on word-of-mouth for recommendations regarding suppliers. Additionally, one of the most commonly mentioned shortcomings in the Danish wedding industry is wedding shoes, and consumers are furthermore often frustrated and annoyed with the unreasonable mark-ups

on all wedding related products. Both issues offer opportunities which could be exploited by D/P when constructing a new concept for the Danish market.

11.0 Company Description - David's Bridal & Pricilla of Boston

11.1 David's Bridal

David's Bridal is a clothing company in the United States that specializes in wedding dresses, prom gowns, and other formal wear, and it is currently the largest American bridal-store chain (interview, Ken Green).

The original David's Bridal started in the 1950s with a single location in Fort Lauderdale in Florida (USA), under the founder and original owner David Reisberg. In the early seventies Phil Youtie purchased the store, and decided to keep the established name. Like most bridal stores at the time, the original David's Bridal stocked only sample gowns in a standard size. Youtie changed the store model in the late 1980's into a warehouse style store, where they sold designer gowns, discontinued dresses and manufacturer over runs at below retail prices.

The 'David's Bridal Warehouse' had a concrete floor and no dressing rooms. This was based after many wholesale warehouses at the time, and served them well until other local bridal stores complained to the designers for allowing this. Within a couple of years, and many local stores going out of business, the designers that supplied gowns to David's Bridal stopped. David's Bridal has since changed the model to more traditional stores with a selection of their own wedding gowns kept in stock, in most common and some plus sizes.

Today, David's Bridal's products include bridal gowns, bridesmaids' dresses and mother-of-the-bride dresses, as well as other formal wear. The stores also offer related accessories, including veils, headpieces, shoes, garters, and purses (David's Bridal website). Dress prices ranges from $99 to the most expensive dress costing $1350. The store also offers wedding stationary (invitations, place cards, thank you notes etc.).

As an additional service, David's Bridal also offers on-site alterations, dying services and gown preservation.

In 2000, David's Bridal was acquired by May Department Stores, which in turn was bought by Federated Department Stores in 2005. One year later, David's Bridal was purchased by Leonard Green & Partners, who furthermore acquired Pricilla of Boston a few months later.

11.2 Pricilla of Boston

In 1945, Pricilla Kidder founded The Bride's Shop where she provided unique, handmade wedding dresses of a high quality to the upscale market segments. In the 1950's, luxury department stores began carrying handcrafted wedding dresses under the Pricilla of Boston brand name, and in 1956 Pricilla Kidder was chosen to design the bridesmaid gowns for the wedding of Grace Kelly and Prince Rainier of Monaco. During the 1960's and 1970's, the company enjoyed great success and Pricilla brides included high profile women such as American President Johnson's daughter, Luci, Julia Nixon and Tricia Nixon.

In the 1980's, the first Pricilla of Boston salons were opened around the US, and in 1988 Pricilla Kidder received her first Bride's Magazine Designer Award. In 2002 the May Department Stores Company bought Pricilla of Boston because of its position as a recognized, upscale bridal retailer with a reputation for excellent service and collections.

The Pricilla of Boston Group now carries five bridal collections, as well as dresses for bridesmaids and flower girl. Furthermore, Pricilla of Boston salons carry a collection of less lavish reception dresses, bridal accessories and a collection of dresses for special occasions.

Pricilla of Boston salons are now located in 40 different states in the US, and retail partners are located in Canada, China, Japan, Korea, Puerto Rico, Republic of Lebanon, Russia and United Kingdom.

In 2005, the May Department Stores Company ceased to exist when it merged with Federated Department Stores, and in 2006 Federated sold off

both David's Bridal and Pricilla of Boston, which are now both owned by Leonard Green & Partners.

12.0 Market Analysis

Before establishing a concept that could be relevant for Danish consumers, it is necessary to complete a market analysis (modified PEST), and an industry analysis using Porter's Five Forces to highlight David's Bridal/Pricilla of Boston's (D/P) possibilities and obstacles if entering the Danish market.

12.1 PEST analysis

12.1.1 Political (P) & economical (E):

Perhaps one of the most obvious ways in which the Danish political and economic environment affects demand is through taxation, both VAT ('*moms*') and the high company and property tax. Also a higher minimum wage than in the US must be noted.

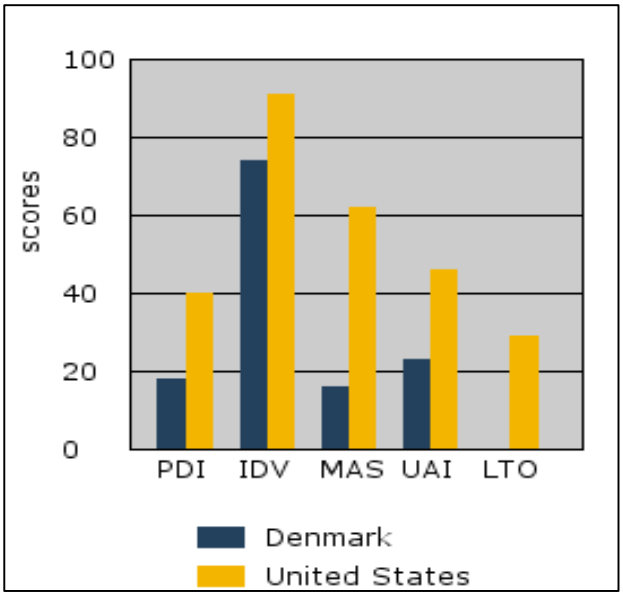
The Danish VAT of 25% would obviously add additional costs to D/P's current prices. However, in the case of David's Bridal, with prices ranging from $99 to $1350´, the additional VAT cost will still only come to a total of $1687 for the most expensive dress, which is approximately equivalent to 10,000 DKK. This is about 2-3,000 DKK more than the average dress price at the Danish market leaders, but as David's Bridal offers many much less expensive dresses, they are able to bring a whole new price level to the Danish wedding industry; a price range which, according to the completed survey, would give them an immediate appeal over the competition.

Company and property taxes in Denmark are also much higher than what D/P are used to from the US market, thus this might mean an increase in their prices, nevertheless, particularly David's Bridal's prices will still serve as a cheaper alternative to the other competitors on the market, despite these additional costs.

12.1.2 Socio-cultural (S):

As always, when looking into penetrating a new market in a new country, it is necessary to look at whether there are any social of cultural aspects that could influence the demand.

Both the American and the Danish cultures are categorized as 'Western cultures', and thus carry many of the same characteristics. However, when comparing the two cultures according to Hofstede's 4+1 cultural dimensions (Hofstede's Culture Dimensions, 2009), it is clear that there are some differences that must be discussed. As the figure below shows, the cultures of the US and Denmark are similar in their small degree of power distance, thus power in these countries is widely dispersed, and the relation between people is egalitarian.[2]



Though the cultures are somewhat comparable in the figure on the right, the US scores higher on all of Hofstede's 4 dimensions (In this graph, no Danish numbers were collected for Long-term orientation). The interesting factors here are that both countries have scored high (US once again scored higher) on the 'IDV' parameter, denoting both countries have a high degree of individualism, and the other interesting factor is the difference in the scores on the 'MAS' index.

This difference denotes firstly, the difference in views on gender roles in the two countries, and secondly, the materialistic mindset of the cultures. In the US (being a masculine culture) there are clear different roles for men and women, and anything 'big' is considered important (Hollesen, 2004, p. 207). In low-masculine cultures such as Denmark people are basically motivated by more qualitative goal sets as a means to life enrichment (Hollesen, 2004, p. 207).

[2] PDI =Power distance, IDV=Individualism, MAS=Masculinity, UAI=Uncertainty avoidance, LTO=Long-term orientation

As the two cultures have now been compared, it is furthermore relevant to discuss how the American view on marriage differs from the Danish, in order to see if there are any major differences that could be relevant for D/P's products and possible penetration of the Danish market. Aside from the company description and cultural comparison above, more knowledge will be gained from the informant interview later on in section III.

12.2 Industry analysis - Porter's 5 forces

To help determine D/P's compatibility and possibilities on the Danish market, an industry analysis is now conducted and subsequently compared to both David's Bridal's and Pricilla of Boston's products and business characteristics. To help determine which of these are most compatible with the Danish market, each of these five forces is quantified by giving a grade from 1 (low) to 5 (high).

12.2.1 Buyer power:

Buyer volume in the wedding dress industry is by nature very low, as brides-to-be only buy one dress each. They are, however, often willing to spend a big amount on that one dress, and thus every single customer contributes substantially to profits. For David's Bridal, the profit margin on the individual dresses is less than at Pricilla of Boston (as the average price on dresses at David's Bridal is much lower than at Pricilla of Boston), and the individual customer thus contributes less to the overall profit of the company. When considering, though, that a wedding dress purchase often includes a range of additional purchases such as underwear, stockings, veil, jewellery etc. the total sum of money spent in the bridal shops can mount up, and thus increase buyer power. This is particularly the case if the brides-to-be also choose to buy dresses and accessories for their bridesmaids and flower girls in the store.

According to the questionnaire results, many brides-to-be spend extensive amounts of time surfing the Internet, reading wedding magazines etc. for inspiration for their wedding. Thus, they are very well informed about the market, which greatly increases their buying power, and accordingly, both companies are given the grade of 3.

As a new entrant on the Danish market, D/P will not experience the benefits of a strong brand name such as brand loyalty. However, as the choice of wedding dress supplier is an once-in-a-lifetime event for most women, the existence of brand loyalty is doubtful for this market, and with the extensive research these brides-to-be compile, the most important thing is to be visible on the market, and have an appealing product.

12.2.2 Supplier power:

D/P relies on a strategy of vertical integration with ownership of the supply chain all the way from manufacturing to retail, and accordingly their main suppliers are textile producers (chiffon, lace, organza, satin, silk etc.). With regards to the textile manufacturing, many developing countries have made textile production a major part of their economic out-put, and their individual supplier power is low. Furthermore, D/P strives to work with the smallest possible number of suppliers, with whom they build the biggest relationships possible (Interview, Ken Green). Because D/P has a very large market share in the US, and accordingly buys in very big volumes, they are able to negotiate very favourable prices, which is how they pass on the value to the consumers. This combination of many possible suppliers and D/P being an attractive customer, decreases the supplier power greatly, thus both companies are give the grade of 1.

12.2.3 Threat of substitutes:

The higher the number of direct competitors that D/P face on the Danish market, the bigger the risk is that customers will find a different supplier. On the Danish market there are several other wedding dress stores that target the same segment as Pricilla of Boston, and who offers dresses of equivalent quality and in the same price range. Furthermore, as Pricilla of Boston is a high-end brand, and their prices are relatively high, they are additionally in competition with seamstresses and tailors who custom-make wedding dresses. Thus, Pricilla of Boston would face a high threat of substitutes on the Danish market, and accordingly is given a high grade of 4.

By targeting the lower end of the market, David's Bridal is able to offer dresses at substantially lower prices than the bridal shops currently present in Denmark. This obviously diminishes their number of direct competitors. However, according to the questionnaire, eight of the respondents found their dresses in traditional apparel shops, and thus the number of indirect competitors is noteworthy. Still, David's Bridal, with its much wider selection, could satisfy a currently untargeted segment of Danish women, who want bridal dresses that reflect their personal clothing styles. Such dresses are not available on the Danish market at present. David's Bridal could furthermore appeal to women who want a traditional yet less expensive dress, thus saving them some money that could be spent on other elements of the wedding. Hence, David's Bridal's threat of substitutes is given a grade of 2.

It should be noted that brides who choose regular dresses as alternatives might not want traditional bridal gowns, and therefore arguably be outside the segment that David's Bridal would target. However, some of these women could still be potential customers for David's Bridal, firstly as customers for David's formal wear, or secondly, the low prices that David's Bridal offers might appeal to these women, as it gives them the option of finding a dress they like for the limited money they are willing to spend.

12.2.4 Barriers to entry:

Barriers to entry into the Danish market are very dependent on choice of entry mode. For an established wedding dress producer in a foreign market, export to Denmark can be achieved relatively inexpensively if done through a retailer or a franchise taker.

Direct investment in the Danish market is the most costly entry mode as it entails costs for a physical shop, personnel and possibly a large stock of products. D/P will presumably make use of their already established production facilities for the sewing of the dresses, and thus a big investment in production facilities is not an issue. Accordingly, exit barriers are low as

excess stock can be sold off in other markets, and production facilities will not have to be dispensed with.

When looking at David's Bridal and Pricilla of Boston, the most apparent choices of entry mode are either direct investment, or by selling their collections through a Danish retailer. As an appropriate penetration strategy cannot yet be established, both companies are given the grade of 3.

12.2.5 Degree of rivalry:

When looking at Pricilla of Boston, the degree of rivalry that can be expected is relatively high (grade 4), due to the level of buyer power, and due to the number of competitors or substitutes on the market in the same pricing area as Pricilla of Boston. When looking at David's Bridal, it is clear from the research that the current lack of sufficient options on the market, and the fact that David's Bridal is cheaper than the competition, leads to the degree of rivalry being relatively low (grade 2).

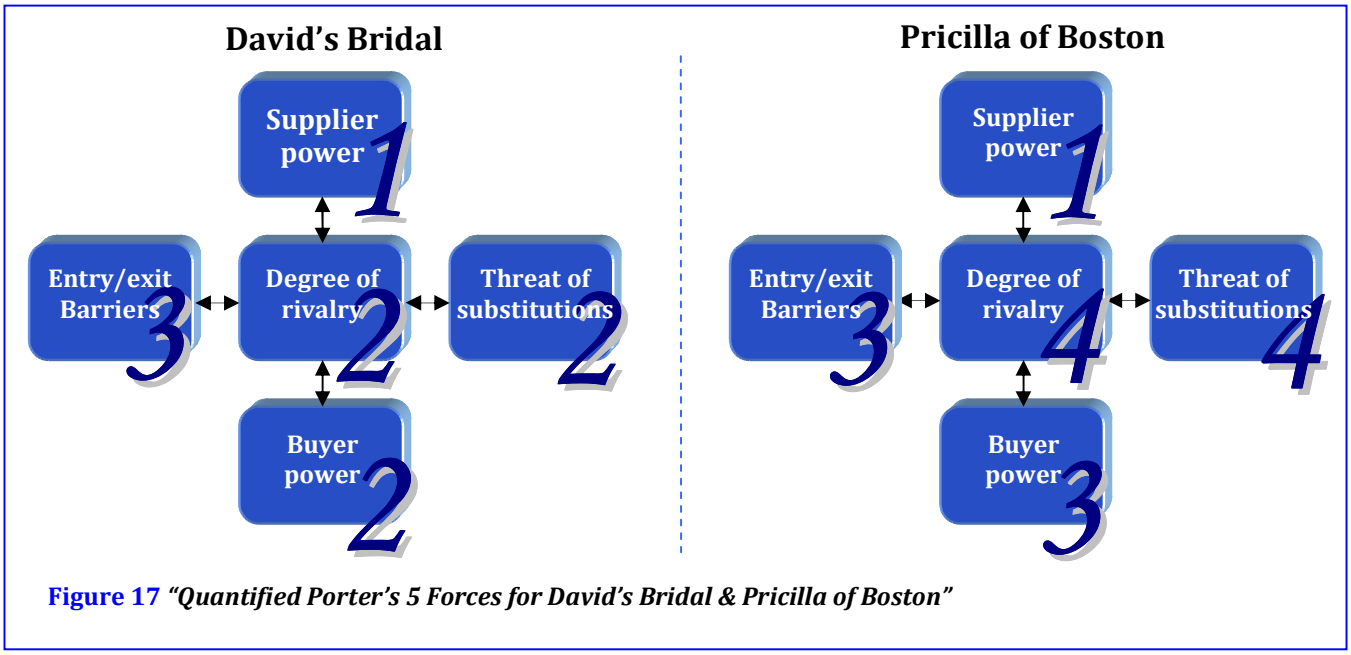


Figure 17 ***"Quantified Porter's 5 Forces for David's Bridal & Pricilla of Boston"***

Based on the industry analysis and company description above, it has become clear that David's Bridal has the best profile to penetrate the Danish market. An option for Pricilla of Boston could be to investigate whether retail export could be relevant for all or at least some of their collections.

13.0 Competitor Analysis

In order to create a highly competitive concept later on, it is essential to know what strengths and weaknesses the leading competitors have, in order to establish exactly which elements have made them successful. The two companies listed below were established as market leaders according to the answers in the questionnaire. It is essential to remember that many women replied that they got their dress made privately by a designer or seamstress, thus also making this a significant competitor. However, though no one seamstress was named more than once, and thus does not represent a single big competitor, a description of these as a group is still given below alongside the other two competitors.

13.1 Bride Fashion

Bride Fashion was started almost 25 years ago by a woman, who felt that the Danish wedding market was insufficient compared to other countries in Europe. The founder herself ended up buying her wedding dress in Paris, as she could not find anything that suited her taste in Denmark. Since then, the store has grown into one of the market leaders in the Copenhagen are, with 19 different collections from France, Belgium and Spain.

When asked, Bride Fashion says that their main point of differentiation is their level of service, and the fact that the entire staff is either stylists or designers. It is important for them to have enough time for each customer to ensure that they have a good experience. They are aware of the personal chemistry between people, so the staff tries to match the customer to a suitable sales person to make sure the chemistry is right.

13.1.1 The first impression of the store:

The store in Virum was decorated with a very causal interior. The staff was dressed in casual, every-day work attire, and a radio was playing somewhere in the store which emphasized the relaxed atmosphere. The dresses were hung all over the store, seemingly very crammed, and there was no clear system in how the dresses were hung on the racks, aside from one end of the store was fully dedicated to regular dresses and formal wear.

13.2 House of Brides

House of Brides was founded by Laynet Bley approximately 20 years ago. At first, her main business was renting out wedding dresses, but people treated the dresses poorly, and the costs of cleaning and fixing the dresses after each rental became too expensive. Subsequently, House of Brides' focus switched to selling dresses and veils instead, with only limited other accessories. As Laynet said, *"My passion is wedding dresses, so I do not see why I should try and do something other than what I do best"* (Interview, Laynet) Thus, shoes are intentionally not a big part of their inventory, with only a few models in different sizes for brides who wish to wear the very standardized and classic bridal shoe.

Laynet herself is a stylist, and ten years ago she started designing her own collection of wedding dresses named 'Couture Lotus, Paris' which, according to Laynet, make up 60% of House of Brides' sales. Laynet says that this collection is designed to fit the Scandinavian type of women, as she feels that the designs from France, Spain and Belgium are more compatible with Southern European women.

Up until 2005, House of Brides had their own in-house tailor division, however, this was too negative a post in the budget, and thus the division was sold off, but House of Brides still works closely with those tailors, and they continue to recommend them for dress alterations.

The dresses cost an average of 8,000 DKK with their most expensive dress currently having a price tag of 40,000 DKK.

13.2.1 First impression of the store:

The store, located in the centre of Copenhagen, is very romantically decorated with chandeliers, flowers and 'shabby-chic' furniture. To complement the atmosphere, classical music is played throughout the store. The personnel were very fashionably dressed, presumably attempting to support the stores' more high-end fashion appearance.

13.3 Seamstresses

As mentioned earlier, the seamstresses, as a group, are a key player on the market alongside the competitors above. The reasons given for using seamstresses were primarily that the women could not find a dress they liked at the bridal stores. Additionally, a few gave the reason that they wanted a unique dress, and felt that the only way to achieve this, was by getting the dress made especially for them.

As a competitor to D/P, the seamstresses will predominantly be a threat to Pricilla of Boston, as David's Bridal's prices appeal to customers who would not want to spend the kind of money that seamstresses cost.

14.0 Market Intelligence

As an addition to Porter's industry analysis, and the competitor analysis above, two of the competitors on the Danish market were interviewed to get inside knowledge of the industry, and discover if there was any key market intelligence, which is relevant before developing the new concept. These interviews also provided a closer look at the competitors, their strengths and weaknesses, and a clarification of some of the trends and secrets of the trade.

Regarding the delivery time on dresses, they take up to 5 months to get ready because there is no actual stock of dresses anywhere, and thus all dresses are sown after they have been purchased, and the wedding shop places the order with a supplier in Europe (primarily France, Belgium and Spain) or in China (as is the case with House of Brides). This process is chosen because no one knows which models will be popular one season and not the next, and the sheer size of the collections makes it impossible for any shop to keep all the dresses in various sizes in stock. Since the fashion within the industry changes slowly, there is room for having the same collections on sale for several seasons, but it would not be profitable to have all the models pre-made.

New collections of dresses are only introduced once a year from the different dress designers, and thus the wedding dress market functions very

differently from the fast fashion that we know from the fashion apparel industry, where new collections are introduced every season (at least 2-4 times a year), and production runs are as short as five weeks (one example being Zara who is known for having the shortest production run from the time a trend is spotted until the design is hanging in stores (Hill & Jones, 2006, p. 85)).

In addition, all dresses have to be altered after they are purchased, which extents the time needed between buying the dress and actually receiving the dress. As a minimum the length of the dress is shortened, as all dresses are made too long in order to fit many different heights and sizes. As such, there will always be an additional fee to the price of the dress. However, this extra fee is grounds for much dissatisfaction among the customers, according to the primary research above, especially since this additional fee is not made explicit in the store. The lack of transparency about this additional pricing, is also of great nuisance to the brides, as there is no listing of what such alterations cost. Thus, it is difficult for them to figure out what the final cost of the dress actually is, and whether they are staying within budget when looking for a wedding dress.

When asked why they do not have an in-house seamstress, both competitors said that it would be far too expensive for them. These costs are spared by recommending trusted tailors and seamstresses.

Many of the collections used in Denmark are bought from designers in those European countries mentioned above, because these have huge wedding industries, and thus a lot of designers who are exclusively dedicated to designing wedding dresses. This is why many of the same collections are featured in the Danish bridal stores, and hence also why the assortments of dresses appear similar across the different Danish bridal shops.

The dress photos on the websites are provided by the designers and their photographers, and thus the Danish stores have no influence on these. Hanne from Bride Fashion explained that this is okay since the pictures on their

website is meant as inspiration, rather than actually supposed to help you decide exactly what dress to buy, since a picture cannot reveal how the dress will look on you.

Another interesting market statistic is that only 4% of brides-to-be end up buying the dress they found to be 'the one' when browsing the website. 96% change their mind once they wear the gown in the shop. Pictures are one thing, real world is another, thus stressing the fact that the website is more a source of inspiration than an online shop (House of Brides website).

Many bridal gowns are not found on the stores' websites because of fear of copying. Many designers hold back those dresses they believe to be their best selling products (House of Brides website). This is similar to the reason why wedding stores will not let the customers take pictures of themselves in the dress; they simply do not want to waste time helping the customer find the perfect dress, only to have them run out and have it sown elsewhere. The staffs' time is money, and furthermore one has to keep in mind that the dresses need to be cleaned after they have been tried on 3-4 times. This cleaning fee also adds up to a substantial amount of money, and when the customers who try them on, does not buy anything, it impacts the stores' bottom line at the end of the year.

When asked about why the wedding shoes are all the same, Hanne from Bride Fashion explains that there are two simple reasons for this. First of all, since most wedding dresses are long, these pointy shoes are the only ones that will show underneath the skirt of the dress, which looks better in pictures. Second, when you wear such a long dress, being able to see the shoes below the skirt of the dress, gives the illusion of having longer legs. These are the reasons why she, and the rest of the staff at Bride Fashion, recommends this style of shoe, though they are aware of the fact that many brides-to-be find them distasteful.

Both competitors stated that their personnel had stylist, seamstress or designer backgrounds, which they believe adds value to their level of service when guiding the brides-to-be. Their experience in 'reading' the brides'

personality, style and preferences is essential when giving each client the best possible service, and something they value as being part of their success.

Regarding the trends in the Danish industry, both competitors clearly state that there has been a tendency towards the customers being more price conscientious. Naturally, this trend has only been strengthened by the recent financial crisis. However, they have also experienced that the brides-to-be, who visit their stores, are getting older. Of course there are still some brides who chose to go all out on their spending, but according to at least Bride Fashion, they have noticed that they sell more inexpensive dresses than earlier, but regardless of whether they sell fewer expensive dresses and more of the less expensive ones, the bottom line has not changed much.

15.0 Partial Conclusion II

David's Bridal is one of the leading bridal apparel companies in the US, with a wide product assortment, and prices that make their products affordable to all whom are planning a wedding. Pricilla of Boston's product assortment includes bridal gowns, dresses for bridesmaids and flower girls, reception dresses, special occasion dresses and bridal accessories, and is known for their high-end products, and their prices thus reflect this exclusivity.

When applying Porter's 5 Forces to the Danish wedding industry, it becomes apparent that of the two companies, Pricilla of Boston faces the most difficult market conditions. Buyer power is relatively high, and they face direct competition from substituting wedding dress suppliers, as well as seamstresses who cater to the same market segment. Though entry/exit barriers would be low, if it was chosen to export through an agent or retailer, the overall degree of rivalry within this industry makes the Danish market less attractive to Pricilla of Boston.

For David's Bridal, the entry/exit barriers would be relatively high, should they choose have to finance a direct investment in Denmark. However, their business concept is quite different from what is currently offered on the Danish market, and thus they would face little direct competition. As the Danish consumers seem to want less expensive alternatives, and the brides-to-be have become more price conscientious, it can be argued that David's Bridal has the best characteristics to penetrate the Danish market. Thus, the new concept will be developed based on the products and characteristics of David's Bridal. Subsequently, it can now be summarized which aspects of market intelligence is relevant for the development of the concept.

The collections at the two competitors are, aside from House of Brides' own line, imported from designers in France, Belgium and Spain which is why the same dresses are sold at the different competitors in Denmark. This redundancy enhances the consumer's feelings about the limited selection.

As wedding dresses are made upon order, and thus are not kept in storage, they take up to five months to get ready from time of purchase. Some of this time is also spent on the needed alterations of the dresses. The prices of these alterations are not listed is the shops, and accordingly a great lack of transparency regarding price exists. On the Danish market, these alterations are made by tailors and seamstresses, which are often recommended by the bridal shop, as the stores do not have these facilities in-house.

Though many brides find the traditional wedding shoes very unattractive, they have not changed in design for the simple reason that this type of shoe is the most flattering for the dress, and as such industry insiders see no need to change this, despite the clear need expressed by Danish consumers.

An interesting fact regarding women's bridal gown research is that only 4% of women actually end up buying the dress they initially find to be 'the one' on the websites. Thus, it is essential that the concept surrounding the Danish David's Bridal includes a website that attracts visitors, but also appeals to the customers and convinces them to visit the actual store.

Based on the data gathered in section I, and the research done in section II, the new concept can now be developed.

16.0 Creation of Concept

In order to create a concept that is appealing to the Danish consumers, it is necessary to include these consumers in the development process itself. Hence, two interviews were set up to help clarify firstly, David's Bridal's American concept and image, and what they can offer Danish Brides. Secondly, how the American wedding traditions and tendencies differ from the Danish ones, and finally, what these informants feel is essential in order to develop a concept that would be competitive on the Danish market.

16.1 Concept Interviews and Analysis

16.1.1 Informant 1 – Candice

The first informant interview was with Candice, who is American and has been married once before in the US, and is currently planning her second wedding here in Denmark.

Candice says that American weddings have many traditions; however, these traditions are very different. The ceremony in itself is very connected with whatever religion the couple is part of, and since the church in general is a much bigger part of American's everyday lives, it is by far the most common for an American couple to choose a religious ceremony.

With regards to traditions of the wedding reception, Candice thinks that the Danish traditions are very different from what she is used to from home. Americans would never cut the grooms socks, nor rip the bride's veil.

Candice says that American women seem more focused on getting married than their Danish counterparts. The plan for American females goes; finish high school, finish college, and then get married. Marriage is in itself a status symbol in the US, and people are fast to judge you if you are an adult and unmarried. The pressure on the young American couples, and more particularly the young women, to get married is thus much higher.

It is Candice's experience that Americans are more prone to go all out when it comes to weddings. "*The fairytale dream of a wedding is more widespread in*

the US, whereas Denmark is more casual, also in regular clothing. Image is huge in the US, and the bigger the wedding the better the image", Candice states. Obviously, there are still those who would choose a small private ceremony, but most people prefer the big wedding celebration where friends, family and colleagues are invited. Since being married in the US is quite a status symbol, and a big part of women's future identity, there is no holding back on this important occasion. It is also common to have many bridesmaids and groomsmen (all of whom are called a 'wedding party') unlike in Denmark, where there usually is no more than one 'maid of honour' and a 'best man'.

Candice sees Danish women as being more independent, wanting to establish a career, and actualize their own dreams rather than 'just' get married and settle down. She thinks that since Danish women have so many options with regards to career and life choices, it is not a necessity for them to focus merely on starting a family and take care of that. Being a 'stay-at-home mom' is an accepted career-path in America, which is not the case in Denmark. Danish women build their identity around several roles, and strive to have more than one 'hat' before they view themselves as a complete person. Thus, being a wife and a mother is just another 'hat' that Danish women might choose to wear, but very rarely an end goal in itself.

16.1.2 Candice's view on David's Bridal

According to Candice, David's Bridal is a wedding 'super store' with products covering all things needed for the bride, the 'wedding party' and the wedding, including various wedding stationary, and everything at reasonable prices. She views David's Bridal as the H&M of the wedding industry, with prices that make a big fancy wedding possible for those who have a limited budget, or for those couples who are price conscientious. She also mentions that though David's Bridal's products are fine in quality, they are known as the cheap brand, thus especially the dresses loose some of the status.

Based on Candice's statements regarding David's Bridal, the company description earlier, and the research done in section I, a SWOT analysis is put

together to summarize the strengths and weaknesses of David's Bridal as well as the threats and opportunities on the Danish market.

16.2 SWOT-analysis of David's Bridal on the Danish market

Strengths	Weaknesses
· Large product assortment, incl. shoes · Strong and tested supply chain · Cheap alternative · Pre-made dresses (if preferred by the client) or individually made · Interesting and inspirational website · Strong organizational and financial structure	· Dependence on large sales volume due to the low profit margin · Unfamiliar with Danish consumer needs · Designers are based in the US
Opportunities	**Threats**
· Able to fill a hole in the Danish market through their pricing and large assortment · Present market with a brand new concept	· Unknown on the Danish market · Perception of mass produced wedding dresses (it is okay to be known as the wedding industry's H&M, not the industry's discount brand; Netto) · New financial boom

16.3 Informant 2 –Mette

Mette was recently engaged, and is currently in the process of planning her wedding, which is set to be sometime during the summer of 2011. She agreed to share her experiences, in relation to the bridal stores she has visited, and her opinions on the websites she has looked through during her planning process so far. She was also asked to compare these with David's Bridal's and Pricilla of Boston's websites. These were then further discussed in relation to the websites of leading Danish bridal stores; House of Brides, Bride Fashion and Nicolai/Casa Lezar.

She found that in general bridal pages are very formal and boring. It was hard for her to identify with the pictures on the websites, and she would

have preferred if the sites were more happy and colorful. The pictures of the dresses should be set up to look more like actual brides on their wedding day; happy, smiling, and in a natural setting, rather than in a lacklustre photo studio, where the model poses in unnatural positions, where some even looks angry.

Mette also found it irritating that none of the websites showed prices on the dresses, and that only one place gave an average price (and even that average price was hard to find). Mette said that it was fine if the accurate price is not displayed, but it would be nice if at least the gowns were categorised in pricing intervals, so that you can assess if the dress is within your price limit. On that note, she would have liked it if the sites in general were more categorized according to e.g. dress style, price, or maybe even wedding style. This would make the sites easier to navigate, and browse through and make them feel less immense, as many of them have vast dress collections, and looking through them all thus becomes overwhelming.

She would also have liked if she could select the dresses she liked, and then compare them to each other within the site (add them to a list of favourites), instead of having to copy them into a Word document in order to do so. Another appreciated feature would be if the sites had a 'search history' function, so she could easily revisit the dresses she had looked at previously. A nice element of inspiration would be, if the website suggested alternative dresses and accessories that the user might like. These suggestions would be based on other website visitors displaying a similar search pattern. All of these features are very common on other apparel websites and online shops in general, thus being something the Danish consumers are accustomed to, as a nice extra service to the user.

From Mette's visits to the bridal stores themselves, she definitely felt how the setting of the store can influence your experience when looking for, and trying on wedding dresses. She mentioned the apparent differences between Nicolai/Casa Lezar and Lily, where the latter had a beautiful store with carpets, chandeliers and huge changing rooms, and she was offered drinks

and light snacks while trying on dresses. Nicolai/Casa Lezar, however, was more like an average clothing store, with changing rooms so small that the dress itself could barely fit, and the store seemed more like a formal wear store rather than a bridal store. Though she ended up getting her dress made by a seamstress, she said that she was more compelled to buy a dress at Lily than at Nicolai/Casa Lezar purely because of the experience at the store.

17.0 Concept workshop

The workshop was designed to clarify key elements within 5 of the 7 Ps; price, product, people, process, and physical evidence. The major element here is physical evidence, and as such was the starting point of the workshop. The other two P's (place and promotion) will be covered later on in the concept and penetration strategy sections of this thesis.

17.1 Physical evidence

17.1.1 Store:

When asked about how they envisioned the 'perfect' bridal shop, all of the workshop participants mentioned the importance of a relaxed and informal atmosphere. Their personal experience when visiting bridal shops was that they often had a very formal and rigid atmosphere, which they could not identify with. Consequently they felt out of place and uncomfortable; *"you end up feeling like there is something wrong with you just because you do not want the big white dress and the big fancy wedding"* (Concept workshop, Sisse)". All participants felt somewhat forced by family, friends and/or the industry, to align with the rules and traditions of how a wedding should be, and felt that any deviation from those lines made others see them as difficult or weird.

Most future brides spend vast amounts of time finding the perfect wedding dress; they surf the Internet and look through wedding magazines in order to find inspiration, and decide on the type of dress they want to wear. In this process of seeking inspiration, the workshop attendees would like the bridal shops to offer the possibility to browse the store without having to set up an appointment, or necessarily having to interact with the sales personnel. The bridal shops should be more like a regular apparel store, where you can

come in and browse around for a bit, and get inspired. Also, the shops should be more spaciously designed, so that the dresses do not have to be so crammed together, thus making it difficult to properly look at them.

The bridal shops should designate more time for their individual customers. It seems that when people come in from the street without a reservation, they are often made to feel intrusive, and are informed that the shop personnel do not have the time to cater to them unless they have booked a time in advance. Even when they do have an appointment, the brides-to-be are informed that there is a timeslot, which can make the situation feel stressful and uncomfortable. This notion is interesting as the competitors on the market, when asked, claimed that the timeslots they book for each bride is more than sufficient time.

Bride Fashion states that the two hours they set a side is in fact the time needed to find the right dress, while House of Brides claims that the bride-to-be will be tired after 45 minutes of trying on dresses, and thus that is their time limit. Even so, the research shows that some have felt this time limitation to be an issue, and since there is quite a bit of difference between 45 minutes and two hours, it might be relevant to consider a better flexibility regarding these time bookings.

Many future brides wish to bring girlfriends and/or family members when they look for their wedding dress. In order to accommodate these extra people, the dressing room area should be spacious, and have chairs for people to sit down. Furthermore, the shop should provide drinks and maybe some light snacks, as the brides feel that they spent a lot of money in the shop and therefore appreciate the extra service.

17.1.2 Website:

When it comes to Danish bridal stores' homepages, it seems that the current pages leave much to be desired from the brides-to-be. Firstly, prices are usually not listed on of the leading Danish bridal shops' websites. When women browse the web pages, they have no indication of whether they are

looking at a dress costing 5,000 DKK or 15,000 DKK. The participants thus greatly appreciated that David's Bridal disclose the exact price of all their dresses, and furthermore offers the opportunity to categorize dresses according to price, so that the user is ensured that the dresses they look at are within their budget. All participants in the workshop agreed that prices should be disclosed, and if it is not possible to disclose the exact price (due to the fact that the dresses come in different sizes, need alterations etc.), they could as a minimum be divided into price intervals, thus disclosing the approximate price.

Many of the Danish wedding stores' websites only offer one picture of each dress, and too often the model in the picture is posing in a way where the dress is not adequately presented, and consequently it is difficult for the user to get a proper impression of the dress. One feature of David's Bridal's website, which all workshop participants appreciated, was the fact that they have several pictures of most dresses, and that these are taken from different angles, enabling the user to see the dress from the side or the back. Furthermore, David's Bridal offers the possibility to see the dresses on a catwalk, which enables the user to see how the fabric moves.

As many wedding dresses are embedded with intricate details such as lace, beadings etc., the pictures on many homepages are too small to properly display this detailing. For this reason, all the workshop participants agreed that a zoom-in option would be highly appreciated.

One idea that came up during the workshop, which is currently not offered by any of the websites that were evaluated, is a 'virtual dressing room', where the visitor can use a virtual dress-up-doll with their own body shape, and then dress them in various different dresses and wedding accessories. These different body-types should not be named 'small', 'medium', or 'large', but rather have names such as 'Anna', 'Sara' and 'Julie', so that the customer is not faced with having to choose body shape according to their own size. This feature would, a side from being a good source of inspiration, also make the research process fun, and much more like other online apparel shops.

The homepage should offer a 'browsing history' so that the user can easily go back and re-visit dresses they have recently looked at. As many wedding websites have a very extensive assortment of dresses, it can be difficult for the user to go back and find a specific dress they would have liked to further evaluate. As many dresses look quite similar when the user is just browsing around, it would be a nice feature if you could bookmark dresses, and then later on have them displayed in the same window, thus enabling the user to quickly compare the dresses they are contemplating. This feature is especially useful when keeping the price aspect in mind; if the user finds two dresses that are very similar in design, but with a significant price difference, the comparison option would better enable them to decide whether or not they are willing to go above their dress budget.

Another feature suggested by the workshop participants that is very common on other online shops is recommendations based on the users' search patterns. This idea could also be implemented on wedding dress homepages, resulting in the user being presented with dresses that most likely will appeal to them, since their search history reveals a preference for e.g. strapless, simplistic, highly embellished etc. In immediate continuation hereof, recommendations of accessories could be implemented on the website, thus presenting the user with accessories such as shoes, veils, jewellery etc. that goes with the dresses they are looking at, creating an opportunity for additional sale.

The Danish wedding dress websites do not explain which materials the dresses are made of, and this irritated the workshop participants. When browsing the websites, the users have no idea whether they are looking at a silk, organza, satin or taffeta dress, which can be frustrating when the visitors are trying to get an idea of what the dress looks like. This description of the dresses is already part of the David's Bridal website, which was applauded by the workshop participants.

One feature of both Pricilla of Boston and David's Bridal that the workshop attendees liked, is the way they categorize their dresses. All the Danish

websites viewed, organize their dresses according to which collection they belong to. However, this classification says nothing about dress style, and if the user is looking for a specific dress silhouette, they have to look through all the various pictures in each collection on the site to find all the alternatives with this specific silhouette. D/P on the other hand, both offer the opportunity to segment their dresses according to many parameters; silhouette, neckline, fabric, price and label. Furthermore, David's Bridal offers categorization according to the theme of the wedding – e.g. dresses that are appropriate for a casual garden wedding, contemporary style or modern fashionable dresses etc.

From their personal experience when visiting wedding dress shops, the workshop participants found that they were unable to browse the dresses in the stores by themselves, and thus they found it difficult to get an overview of the dresses in the shops. In line with the categorization of dresses on D/Ps' homepages, this could be carried over to the store layout and dress sections, so that the brides-to-be are better enabled to browse the wedding shops themselves, before asking for assistance by shop personnel.

David's Bridal and Pricilla of Boston both have a section on their website, where they bring stories and pictures from their customers' weddings. The workshop participants found this feature highly inspirational, as it gave them ideas as to how they could design and arrange their own wedding.

Another idea, which came up during the workshop, was to design the websites more like a women's magazine, and maybe have quizzes on the site such as 'what type of bride are you' and 'what kind of wedding should you have'. Obviously, the workshop participants doubted that they would go straight out and buy the suggested dress and accessories, but it would be a fun little feature, and once again it would offer some inspiration. Furthermore, it would keep them on the website longer, and if they enjoyed the various options and features, they would feel compelled to visit the physical store as well.

A final note about the Danish wedding dress websites is the curious fact that they all display a brown color scheme. Only one workshop participant had noticed this fact, but when pointed out to them, the other participants also found this weird. None of them associated the color brown with the joyous event of celebrating a wedding.

The workshop attendees would like to use the bridal stores and websites as sources of inspiration, when they are planning their weddings and looking for their bridal gown. The feature of comparing dresses, the categorizing of the dresses according to dress style, wedding style or price were all characteristics that would help the brides-to-be get inspired. Accordingly, the physical store should be designed to help further inspire the women. Aside from the store being laid out in such a way that customers can browse the dresses on their own, it could also be an idea to have foreign wedding magazines, or maybe 'real life'-wedding stories available at the store to help inspire the customers.

17.2 Product

The workshop participants agreed that all the leading bridal shops seem to carry the same collections of dresses, and furthermore these collections are quite similar in design. They are very classic in shape and style, and not at all representative of the many different clothing styles that women have today. As such many future brides find it difficult to find a dress, which reflects their personal style. This fact contributes further to many women's feeling of being out of their element when shopping for their wedding dress, and having difficulties relating to the whole wedding industry. The workshop participants stated that stores should have a wider selection of dress styles accommodating women wanting less traditional wedding dresses such as short dresses, dresses in other colors, contemporary dresses etc.

The participants suggested that bridal shops should have seamstresses affiliated to the store, who can make the necessary alterations to the dress. These alterations obviously include the typical changes such as taking the dress in/out and shortening/lengthening it. However, it could be interesting if these alterations also included customizations of the dress in order to

make it more personal and reflective of individual style. Uniqueness of the wedding dress is an important feature, as women do not wish to wear the same dress as other brides, and this is a probable reason for why several respondents choose to have their wedding dress designed and sown individually for them, as was shown in the questionnaire results.

As it was first brought up during the initial qualitative interviews, and later further established by the questionnaire results, many women have great difficulties finding wedding shoes. The selections of shoes carried by Danish bridal shops are often describes as very old fashioned, boring, and dreary. This again does not appeal to many women, since the shoes are so far away from anything they would normally wear, and they provide no opportunity to signal personal style and uniqueness.

It seems clear that Danish women want to be able to put together their bridal outfit from a wide variety of options, the same way they do normally when shopping for a new outfit. On that note, a wide selection of bridal accessories, such as veils, gloves, head pieces, jewellery etc. would also be valued according to the workshop participants, because these accessories inspire them, and allow them to be imaginative when creating their bridal look.

17.3 Price

Prices in general are found too expensive; the dresses, the veils, the accessories and even the tedious shoes carry unreasonable price mark-ups. The entire wedding industry comes off as a money-making machine, leaving the brides interviewed feeling taken advantage of, simply because there are few, if any, cheaper alternatives.

Once again, the general consensus was that as soon as the word 'bride' is added to a product, the price went up exponentially. And to top it all off, once the dress was chosen and paid for, the price of alterations was added. These are much too expensive as well, and comprise a relatively large percentage of the total price of the dress. The brides felt that these additional costs should be more visible both on the website, but also in the store itself. Even if the prices are not in exact amounts, then at least in estimated intervals or simply

as a comment that an additional cost should be expected. One workshop participant felt completely blind-sided by this fact, since no one mentioned the alteration fee to her until after she had decided on the dress.

Not surprisingly, all workshop participants thought that a cheaper wedding apparel store would be a very welcomed change to the Danish industry. All of them said that as long as the material of the dress does not look cheap, they would be thrilled to save money on their dress, and thus being able to spend that money elsewhere in their wedding budget.

17.4 Process

The long wait from when the dress is bought and until it is ready, is of great irritation for many brides. It seems that this is the way the process is set up in Europe, and that this is the timeline you have to accept. However, David's Bridal operates on a much larger scale and thus has a different process. Certain models are pre-sown in various sizes and kept in stock across the US, ensuring a 6-12 week delivery time, which even with the additional time for shipping, cuts the Danish waiting time in half. This delivery time is obviously without the alterations, but it is still much faster than in Denmark.

However, a concern regarding these mass produced dresses was that others might have chosen the same dress, which meant that many respondents sought to personalize their store-bought dresses to make them more unique. As part of the concept, it could be interesting if it was possible for the seamstresses that David's Bridal recommends would also make personalized touches to the dress. The price of these alterations should obviously be estimated truthfully and up front to avoid any price related surprises for the bride.

Finally, the process of buying your wedding dress should be a good experience, without feeling pressured or forced to make rash decisions due to time limitations, hence time bookings should be flexible.

17.5 People

The final key element is the personnel at the store. Good service is essential at any retail store, but even more so when the customer is looking for such a high involvement product as their wedding dress.

Needless to say, the staff should be polite and welcoming, and offer their assistance regardless of whether the customer has made an appointment or not. But like a regular clothing store, the customer should also have a chance to look around on their own, without the sales people watching over them like hawks.

Though time is money for these sales people, the customer should not feel any time pressure, thus ensuring that the customer has a good experience at the store. As an additional courtesy, the customers who are trying on dresses (and those who accompany them) should be offered water, tea or coffee as a bare minimum.

Finally, the personnel should be skilled stylists, designers or someone with knowledge of the wedding industry. They should be able to pinpoint the customers' needs and style rather quickly, but still listen to the customers' own ideas. The staff can then later on politely make suggestions, which they think will suit the bride-to-be. Also the seamstresses that the store recommends should live up to a high standard of quality and service.

The key elements relating to the concept has now been clarified and discussed. Based on the initial findings in the first section of this thesis as well as the informant interviews, market analysis, concept workshop and the summarization in the 7 Ps above, the new concept can now be developed.

18.0 Concept Development

When designing a new concept, there are two sides to consider. On one hand, when it comes to the utilization of the end product, the conceptual aspect has to establish the *idea WITH* the product i.e. what need it is supposed to fulfil, end-user value etc. In other words the idea with relates to what it is the concept is supposed to achieve. On the other hand, there is the creation of the concept; the *idea IN* the product, i.e. how to make the concept work, and how to create and realizes the desired functionality (Hansen & Andreasen, 2003, pp. 3-4).

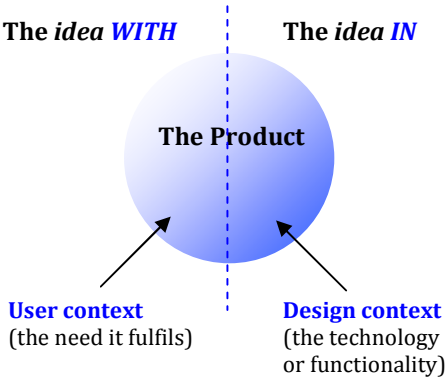


Figure 18 ***Idea WITH and idea IN- model***
Hansen & Andreasen, 2003

The ideas behind the concept must thus be developed and described in two ways; the *idea WITH* ("what we want to achieve") and the *idea IN* ("how we will achieve it").

The table below shows the overall elements of the concept, which is based on the research, and customer statements discussed throughout this thesis. The elements of the concept are listed below, and subsequently elaborated on.

Idea *WITH* What we want to achieve	**Idea *IN*** How we are going to achieve it
Dresses that match the taste of many different types of brides	· David's Bridal's existing assortment is much larger than any competitor. · David's Bridal's collections will add completely new models and styles to the otherwise limited Danish selection.
Selection of shoes and other accessories that lets the brides demonstrate their	· Especially the shoes of David's Bridal are a welcomed addition to the very limited Danish market. · The wide variety of other accessories will further

personal sense of style	differentiate David's Bridal from the other competitors.
Informative, user-friendly, and interesting website	· Adding several features to help navigate through the many dresses on the site, and to increase the usability compared to Danish sites. · Features should include/resemble other online shopping sites. · Offer suggestions based on dresses, accessories and style of wedding (search pattern). · Show prices /price intervals. · Dress description and several pictures. · Fun inspirational stories from 'real brides', and quizzes to make the research more fun.
A source of inspiration	· Appealing, informative website · Should be possible to browse the store. · Personnel should offer qualified stylistic input.
Inviting store with a relaxed atmosphere	· Spacious store with a welcoming atmosphere. · Visible system in how the dresses/collections are arranged. · Located in the larger Copenhagen area.
Cheap alternative to the Danish industry standards	· David's Bridal's prices are lower, thus offering the Danish consumers a new, cheaper alternative.
Service from knowledgeable personnel	· Personnel should have designer, stylist or fashion backgrounds.

Dresses that match the taste of many different types of brides:
David's Bridal has a much wider variety of dresses, which are created by other designers than those currently on the Danish market, thus giving new options to Danish women. David's Bridal (together with Pricilla of Boston) has a very large market share in the American wedding industry, and they have huge production facilities, which can easily be drawn upon for the Danish market without major investments.

Many samples of the product range obviously have to be present at the Danish store, but other elements (stationary, handbags, gloves etc.) that the Danish cliental might want, can easily be ordered through the store or website and shipped from David's Bridal's production facilities.

In order for the concept to be successful, the shop will need a Danish buyer who is responsible for which dresses and other products that should be present in the shop. As the Danish wedding market is much smaller than the

American market, it would be too excessive to have the entire collection of David's Bridal dresses in the shop. For this reason, the Danish buyer will have to be very knowledgeable about the Danish bridal and fashion trends as well as David's Bridal's product assortment.

Furthermore, it is important that the buyer is very familiar with the remaining David's Bridal portfolio, which is not displayed in the Danish shop, so that he/she can make recommendations and put in orders for the products, should it be necessary.

The store should carry a wide selection of shoes and other accessories that let the brides demonstrate their personal sense of style.

-Shoes:
Despite the argument that traditional wedding shoes look the way they do for a reason, there are still more than 30% of women who do not want to buy or wear these bridal shoes. David's Bridal has a wider selection of shoes, which naturally should be a part of the Danish store. Clearly, David's Bridal has realized that other styles of shoes also sell, hence their assortment of shoes that are more in line with contemporary fashion. With 30% of women looking for these kinds of shoes, this would serve as a complimentary attractor to the store along side David's Bridal's wider selection of dresses.

-Other accessories:
Many Danish women wish to stay true to their own personal style also when they are getting married. Hence, apparel and accessorizing is important for many Danish women, and thus there should be a wider selection in this area as well.

Informative, user-friendly, and interesting website:
Aside from having a complete list of David's Bridal's assortment of dresses, shoes and accessories, the website should function as a source of inspiration where customers can search dresses according to model, price, or style of wedding. When clicking on a dress, the customer should be able to see what

other visitors have looked at, as well as the opportunity to compare those dresses they like. All these features are very common on today's clothing and fashion websites, and as such the technology is ready to be implemented.

Each dress should also be described with regards to the material(s) it is made of. Pictures should show each dress from different angles, and have a zoom function so that you can zoom in on the details of the dress (as is already the case on David's Bridal's US website).

Finally, the prices of the dresses, shoes and accessories should be shown on the website, along with a comment that there is an additional cost for alterations, and a list of estimated costs of alterations.

The website should also offer shoes and accessory suggestions whenever a dress is selected. As an additional feature, the customer should be able to read about other brides' experiences. This will function as a source of inspiration, and should be accompanied by pictures and a description of their weddings.

Another fun feature, which can serve as inspiration, could be online quizzes, such as 'what kind of bride are you?', or 'what kind of wedding is right for you?'. These quizzes, though they would obviously be standardized and as such not hold true for every bride-to-be, are common in women's magazines and apparel websites, and serve as a fun source of inspiration.

A source of inspiration:

Many Danish women wish to have the opportunity to browse the store and look through the selection of dresses on their own before being assisted by a sales person. In this connection, the store should be designed so that the dresses are not crammed together. Rather, the brides should be able to see the dresses properly when going through the store.

The atmosphere in the shop should be relaxed, yet stylish. On the one hand, the décor should not be so posh that it will alienate the brides and make

them feel out of their element, but at the same time it should not feel like a discount shop either.

In order to inspire the women, pictures from real weddings could be displayed on the walls. Especially, pictures from less conventional weddings could function as inspiration, and signal that all different types of brides will be able to find the perfect dress – regardless of whether it is a garden wedding, a formal wedding, or something entirely different.

A café style area with a couple of chairs and a couch could be implemented in the store, where wedding magazines and a David's Bridal catalogue would be placed to function as further sources of inspiration.

Inviting store with a relaxed atmosphere:
Aside from the inspirational setting described above, it is key that there is a spacious dressing room area, where both the bride-to-be and her entourage can fit without feeling crammed. It is also important that there is enough space around the dresses so that they can be seen without being pulled off the hanger.

Also the system in which the dresses are hung in the store should be clear to the customer in order for them to browse and locate dresses. Accordingly, dresses should be clearly marked with their collection and style name, as well as the price.

With regards to the physical location of the store, it is not a must that the store is located in the centre of Copenhagen. Since having enough space is crucial, the store should be placed outside Copenhagen in the greater Copenhagen area, where it is still easily reachable with public transportation or by car. By having an address outside of Copenhagen, the rent will also be much cheaper than in Copenhagen, thus keeping the prices on dresses down.

Polite service from knowledgeable personnel:
The personnel at the store must be polite and smiling, and offer help to customers regardless of whether they have booked a time or not. If the client has booked a time, there should be no time pressure, and there should be booked enough time so that the customer does not feel rushed.

The staff should have experience either within the wedding industry, fashion industry or have designer/stylist backgrounds. They must be knowledgeable about what style of dress fits each client, but also be able to understand the client's own style and wishes. It is key that the personnel are capable of reading the client's personality in order to help them and to recommend dress styles, accessories and shoes. Also, by having a background in fashion or design, the personnel could help the client discuss any personalized touches to the dress, if this is something the customer wants.

Finally, similar to the competitors currently on the market, David's Bridal should have a list of seamstresses and tailors who they recommend for alterations and personalized touches.

Cheap alternative to Danish industry standards:
David's Bridal's most expensive dress costs $1350, so even with the Danish 25% VAT, it comes to a total of $1687 which is approximately equivalent to 10,000 DKK. This is about 2-3,000 DKK more than the average prices at the Danish market leaders. And with dresses costing as little as $100, David's Bridal's prices will bring a whole new price level to the Danish market; a price range which, according to the questionnaire, is within the most common bridal gown budget in Denmark today.

18.1 The Difference That Matters

Conceptual thinking allows for new innovative thinking, and to focus on a few key elements concerning the product purpose and functionality. However, before a good idea can become a concept, there has to be a value difference between this new concept, and existing ones – *"*the difference that matters"* (Hansen & Andreasen, 2003, pp. 4-5).

This concept's difference that matters:

This concept's difference that matters is a new and much larger selection of wedding dresses, shoes and other wedding accessories that reflects and matches the many different types of the Danish women. Additionally, the prices will be affordable, while still offering inspiration, outstanding quality, and service, in a store environment that the modern, Danish women can relate to and feel comfortable in.

19.0 Concept Evaluation

As the concept begins to take shape, it is also important to validate the concept's maturity. Hansen and Andreasen have created a model for exactly this purpose, which is illustrated below (Hansen & Andreasen, 2005, p. 5). A mature concept would include most or all of these elements (figure 19).

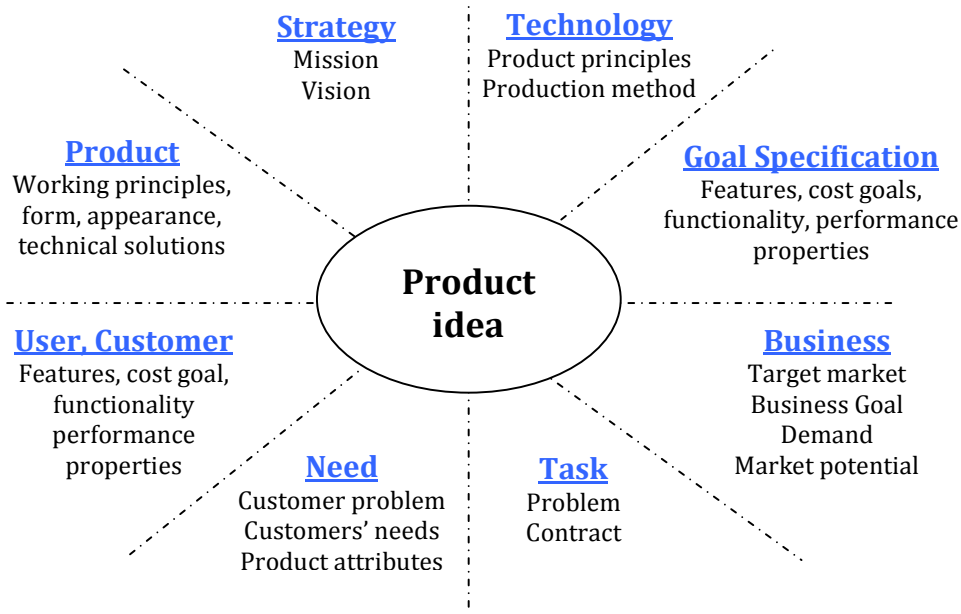


Figure 19
"The origins of a product idea: A framework summing up the dimensions of a product idea…"
Hansen & Andreasen, 2005, p. 5

Task

The task at hand is to, on behalf of David's Bridal and Pricilla of Boston, investigate the Danish wedding market in order to establish if there is any potential for them to penetrate the Danish market.

Need

As thoroughly elaborated on above, the needs that this concept will fulfil are:

- A new wider product assortment (special focus on shoes)
- A cheaper alternative to Danish industry standards
- User-friendly, interesting website
- Approachable store atmosphere
- Source of inspiration
- Personalization possibilities through alterations or accessories
- Price transparency

Strategy

The strategy for the concept is to fill a hole in the market with regards to two types of women; the modern-day woman, who has become more price conscientious and those women who fall somewhat outside of the traditional wedding category. This concept is obviously meant to sell wedding dresses, but also to inspire these women to realize that there are other affordable alternatives to the big, white wedding, and that there are possibilities for them to find a dress and a wedding that fits them. This will be done by having an extensive dress collection with many different shapes and styles that can reflect the brides' regular every-day style.

Business

The research has shown that there is a demand among Danish women for a bridal store where they do not feel out of place, and where they can relate to some of the stores' dress styles and models. This segment presumably constitutes a big share in the percentage of brides that get their dresses made by a seamstress every year, and quite possibly also includes those brides who buy their dresses at traditional bridal shops merely because there are no alternatives.

These modern women, who seek to maintain their personal style in their wedding apparel, will be the target market of this concept, with the additional business goal of selling dresses at significantly lower prices than

the competitors on the market. Still, the lower prices must be done without sacrificing style or quality of the dress.

Goal Specification

Primary goal of the store would naturally be to sell wedding dresses and other accessories. Secondary, the store should offer good service both in the store and on the website, as well as ensure speedy delivery of the dress. Finally, the store and website should become know as a source inspiration for brides-to-be.

User, Customer

The users want a wider selection of dresses expanding beyond the current classical style of dress. They want more variation so that they can find a dress that fits their personal style, rather than being a compromise due to the lack of options.

Product

The elements of the concept's products have already been listed in the concept, as well as been discussed above as part of the 7P's in the product and physical evidence (store and website) sections.

Technology

With regard to the technology behind the production of dresses and the other wedding accessories, no new technology is necessary. David's Bridal has an established and tested supply chain which presumably can handle the extra volume (the Danish market is relatively small compared to the US market, which they are supplying to today). Assuming that these production units are not working at full capacity, there should be room for supplying the Danish market as well, without adding new production units.

The technology aspects of the concept (the website) are not presenting any new challenges such as inventing new software to support the desired features. As mentioned above, all the desired features already exist on other online-shopping websites. To implement these features, a web designer is

needed, but once again, since the features are common, it should not pose a problem, given that the web designer has appropriate knowledge and background.

19.1 Concept Maturity

As mentioned above, a concept can be considered mature when it includes most or all of the elements listed above. As this concept meets all of the eight aspects that are required, the concept can now be considered mature, and is hence ready be presented and evaluated by the consumers.

20.0 Consumer Evaluation of the Concept

In order to establish whether or not the concept that was developed for David's Bridal is likely to appeal to Danish brides, consumer evaluation interviews were conducted, in which the concept was presented, and the informants were asked to give their immediate response and critique. Each interview was formatted as follows:

Firstly, the website was presented:

- The website will contain the entire range of David's Bridal products – including all 150-170 different dress models that David's Bridal currently carry in the US.
- The homepage is set up and functions not only as a product 'catalogue', but also as a web shop, and consequently all prices will be displayed clearly.
- Dresses can be categorized when searching the website according to following features:
  - price
  - wedding type/theme
  - silhouette/neckline
  - material
- Similarly, shoes can be categorized according to price, style and color.
- All dressed will be displayed with pictures showing the dresses from different angles, a zoom in option and the possibility of seeing the dress on the catwalk.
- The webpage will contain a search history, recommendations based on search pattern and option of comparison of dresses.
- Virtual dressing room where 'real life' women with different body types are displayed in the various dresses. Rather than naming the models according to their body shape, they will be given names such as Anna, Sara, Julie etc.
- There will be a log-in option on the homepage so that users can save their searches and come back to them later. This feature will be free of charge.
- Inspiration: stories from real wedding, articles about wedding trends etc., and quizzes.
- Booking of appointment with personnel in shop. Furthermore, before the customer visits the store, they choose three dresses they would like to try on, so that these dresses are ready when the customer comes to the store.

This feature will not only be convenient for the customer, but furthermore give the store personnel an indication of the customer's preferences before they actually meet and thus improve the service level.

Based on the above presentation of the website, informants were asked if this webpage appeals to them, if they had any input, and, contingent on whether they could find a dress in the assortment that they liked, if it would make them want to visit the store.

Then the store was presented as follows:

- Spacious store that can facilitate the wide assortment without dresses having to be cramped together.
- Based in the greater Copenhagen area (located so it is easily reachable with public transportation or by car).
- The store will have a café like area, where various inspirational materials will be available; pictures from other customer's weddings, a David's Bridal product catalogue, and foreign bridal magazines.
- The interior design is modern and contemporary, much like a regular clothing shop, thus creating a relaxed and familiar atmosphere.
- Dresses are hung according to search criteria on the webpage (silhouette/style) so that they can easily be found.
- The customer is welcome to browse the shop on their own without a beforehand reservation with personnel. If the customer wishes to try on dresses, a time reservation will be necessary, but anyone is welcome to come in and have a look.
- Helpful personnel with a background as either stylists, in the fashion industry or equivalent.
- Dressing rooms are spacious in order to facilitate the people the brides-to-be wishes to bring along.
- Light snacks and drinks will be served while trying on dresses.
- Dressing rooms have more than one mirror so that the customer can see themselves from different angles.

21.0 Discussion II

The interviewee's comments and opinions on the different elements of the concept were all very positive, and two of the respondents actually stated that the website and the store offered exactly those attributes they felt the Danish wedding industry is missing. Due to the positive responses from the interviewed subjects, and the comments that they would like for such a concept to exist today, the concept can be considered highly appealing to these potential customers. Additionally, they all stated that they would love to have the opportunity to visit the website and the store today if they could, which only manifests the concept's marketability.

Hence, there is no more need to highlight the strengths of the concept, and instead, the one weakness that came up during the interviews is discussed. This potential weakness concerns the location of the store, which might result in less or no foot traffic, compared to a shop located in the Copenhagen city centre.

The loss of foot traffic is a likely consequence of placing the store outside of Copenhagen, however, as the wedding industry is characterized by a very high degree of involvement, it is not deemed a serious problem. Because the website is a very powerful means to attracting customers, and the concept of the store is appealing, potential customers will be willing to spend the extra amount of time it takes to travel to the store.

22.0 Penetration Strategy

22.1 Market Entry Strategies

When entering a foreign market, the simplest way to do so is through exporting, either directly or indirectly depending on whether the buyer is foreign or domestically based. An indirect export mode would require for David's Bridal to find export merchants, export agents, or cooperative organizations (Mullins, Walker and Boyd, 2008, p.316), whereas a direct export mode would require foreign-based distributors/agents or operating units (branches or subsidiaries) set up in the foreign country. Exporting is the market entry strategy that David's Bridal has chosen in their other three foreign markets. Usually, this format would mean that their dresses are carried in a store alongside other bridal gown suppliers as well. Thus, the developed concept above could not be implemented in full effect, as the concept also relates to store surroundings, and services, which these export forms does not make room for.

Another option could be contractual entry modes, such as licensing, or franchising. Licensing is less flexible and provides less control than direct investment, however, this format is appropriate if the market is unstable or difficult to penetrate, none of which is the case with Denmark. Franchising grants the right to use a company's name, know-how or trademarks; however, in the case of David's Bridal and the Danish market, David's Bridal does not have much of a name. Thus, it would more so be know-how (granted from the American market), the developed concept, and their product assortment that could be interesting for a Danish entrepreneur to buy the franchise rights for.

Finally, there is the option of direct investment, which can be implemented in two ways; joint ventures or sole ownerships. Both of these penetration modes are possible for David's Bridal when penetrating the Danish market. A joint venture, however, would demand for a (Danish) company wanting to join forces with David's Bridal, and that might be difficult to find. This assessment is based on the fact that no wedding apparel shops currently on

the Danish market have a concept similar to David's Bridal, and thus a merger of their concept and this new concept would most likely appear inconsistent and confusing for the consumers. To draw a parallel to the clothing industry, it would correspond with a foreign low-end clothing brand attempting to find a Danish middle market or high-end clothing brand to partner up with.

The final option, sole ownership, usually requires that the company sets up production facilities in the new market, however, in this case a production unit is not necessary. The direct investment necessary for David's Bridal is to buy a location (preferably a store in the greater Copenhagen area), acquire interior decorating, hire the right staff including a buyer/designer and a webmaster (could be outsourced). All dresses and other products can be sourced and shipped from the US warehouses, and the production units in the Far East as need arises. Obviously, dresses and other products need to be available at the store, but due to David's Bridal's current strong supply chain and the Danish wedding industry's delivery time standards, dresses can be shipped from the US once they are sold, and still beat the Danish delivery times.

Before decide on a penetration strategy, it is also necessary to consider the design of the optimal distribution channel.

22.2 Choosing distribution channel

The rationale in choosing the right distribution channel lies in the trade-off between costs and benefits. Managers can design distribution channels to accomplish one or more of the following objectives (Mullins, Walker and Boyd, 2008, p.299):

I. Increase product availability or service.
II. Satisfy customer service requirements.
III. Ensure promotional efforts.
IV. Obtain timely and detailed market information.
V. Increase cost-effectiveness.
VI. Maintain flexibility.

In the case of this concept, the following three objectives are chosen, as they are the most appropriate when striving for the concept's business goals of having a wider product selection at cheap prices:

I. Increase product availability or service.
II. Satisfy customer service requirements.
V. Increase cost-effectiveness.

This decision is discussed below and afterwards the priorities of these objectives are listed and discussed.

Increase product availability, and satisfy service requirements

Within theses objectives, David's Bridal can pursue three basic strategies of retail coverage; intensive, exclusive or selective distribution. The best strategy for a given product depends on the nature of the product, the targeted market, and the competitive situation. When it comes to high-involvement specialty goods (Mullins, Walker and Boyd, 2008, p. 310), which one must say that wedding dresses are, the basics strategy chosen should be 'exclusive distribution', where there is only one store in a given geographical location. This is the industry standard in Denmark due to the size of the country.

The major advantage of choosing this strategy, should David's Bridal choose a joint venture partner, is that they can find a partner who already has the targeted segment. The disadvantage of this approach is obviously only having one distributor of the dresses, thus putting 'all of your eggs in one basket' (Mullins, Walker and Boyd, 2008, p.310). Nevertheless, having only one store is the standard in the Danish industry, and thus should not have an impact regardless of David's Bridal's decision of direct investment, franchising or joint venture.

Increase cost-effectiveness

As pointed out earlier, firms often face a trade-off between high product availability and short order times on one hand, and higher distribution costs on the other. Therefore, David's Bridal's task is to design a

distribution channel that minimizes distribution costs without jeopardizing product availability and customer service. To do so, David's Bridal needs to compare the relative costs of performing the necessary selling themselves, by opening a store on the Danish market, with all the storage demands it entails, compared to paying commission to one or more middle men (Mullins, Walker and Boyd, 2008, p.310).

22.3 Distribution channel decisions

When deciding which trade-offs among the various distribution channels are most important for David's Bridal, the choice thus lies in deciding which if any middle men to include in the distribution channel.

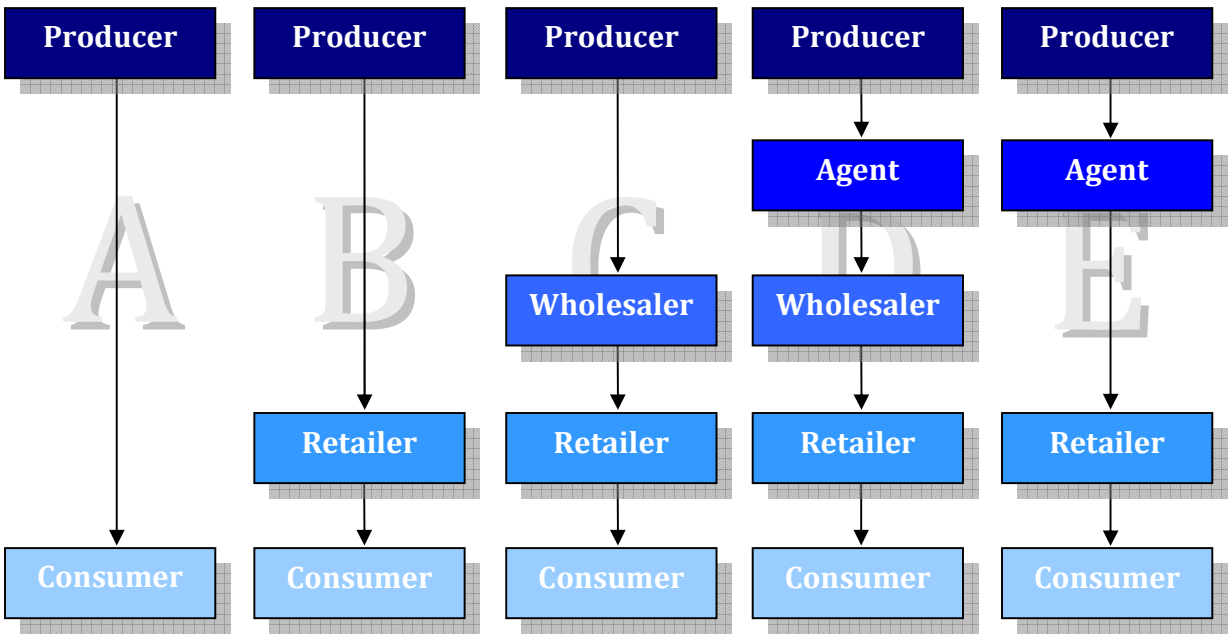


Figure 20 Distribution Channels for Consumer Goods and Services
Mullins, Walker and Boyd, 2008

In order to realize the concept described above it gives certain demands to the distribution channel. As discussed earlier in this section, it is necessary for David's Bridal to make a direct investment to penetrate the Danish market with this concept, due to the concepts' demands to the store's interior, website, and service level. Thus, the likely choice in distribution channel is channel 'A' or 'B' above. In channel 'B' the 'retailer' could be in the form of a franchise taker, or possibly as a joint venture, if it is possible

to find another distributor who is willing to adapt, and comply with the concepts' demands.

22.4 Discussion of Penetration Strategy

Based on the above evaluation of entry modes, it is evident that direct investment is the most appropriate strategy for penetrating the Danish market. In order to best satisfy customer needs and fill an apparent hole in the Danish market, a comprehensive concept has been developed, and thus full ownership is the only real means to achieving the level of control which is necessary to properly implement it.

With regards to distribution channel, David's Bridal has experienced great success on the American market with a strategy of vertical ownership all the way from production to retail. Because David's Bridal strives to deal with the smallest possible amount of suppliers, their buying volume and subsequent buyer power is very high. For this reason they are able to obtain volume discount prices from their suppliers, and by not having any price-raising intermediaries in their distribution channel, they are able to pass on this value directly to their customers.

With a concept where part of the difference that matters is highly competitive prices, it would make no sense to deviate from this strategy, and let other middlemen into the distribution channel. Thus, it is most appropriate to keep with David's Bridal's distribution channel strategy from the American market, namely distribution channel 'A', where both production and retail is owned by David's Bridal. Furthermore, with an exclusive distribution strategy, one shop in the greater Copenhagen area should sufficiently cover the target market.

23.0 Business Estimate

23.1 Estimated Revenue

Due to the limitations and priorities of this thesis, no room is left for an actual ROI calculation to help determine whether David's Bridal's entry on the Danish market through direct investment is profitable. However, a short estimate is created to get an idea of the possibilities and size of the Danish market.

The estimation made below is based on the available numbers from Danish statistics, and the research presented in this thesis.

Last year 32,934 couples were married in Denmark. This is a 12% decrease from the year before, and also less than the average over the last 5 years.

Year	2009	2008	2007	2006	2005
Couples married (Women married)	**32,934** (16,467)	**37,376** (18,688)	**36,576** (18,288)	**36,452** (18,226)	**36,148** (18,074)
Average of couples married pr. year (Average of women married pr. year)			**35,987** (17,949)		
Approximately 45% of the Danish Population lives in the Copenhagen area and on Sjælland. Thus, it is estimated that 45% of the women married each year resides on Sjælland.			0.45 x 17,949 **= 8,077**		

Based on these calculations, there are an estimated 8,077 potential customers in the greater Copenhagen area and on Sjælland each year. However, as the research in this thesis has shown, not all brides choose to spend large amounts on their wedding dress. As David's Bridal targets the customers wanting to spend between 1.000 – 10.000 DKK on their wedding dress, the target segment is defined as the percentage of consumers who spent this amount of money according the to the questionnaire results presented above, which is 81% :

0.81 x 8,077 = 6,542

Thus, the estimated customer base for David's Bridal is 6,542 women each year.

In order to estimate an approximate market share that David's Bridal can achieve on the Danish market, their share on the American market is taken as a starting point. According to Ken Green, David's Bridal has a 35% share of the overall wedding market (Interview, Ken Green), which is, however, deemed to be an unrealistic goal for them in Denmark. Rather, the market share is estimated to be 20% of the segment, who buys dresses which fall within David's Bridal's price range, resulting in a total estimated customer base per year of:

0.20 x 6,542 =1,309

As the prices of the dresses that these women will buy varies, an average price is calculated according the prices listed on David's Bridal's website. The average price of a David's Bridal wedding dress (excluding the Danish 25% VAT, as this tax does not help towards paying for David's Bridal's expenses) thus comes to approximately 3,500 DKK. Thus, the estimated revenue each year from comes to:

1,309 x 3,500 = 4,581,500 DKK

Likewise an estimation regarding the wedding shoes can be created based on the number of women getting married each year, and the research results presented earlier in the thesis.

Again, 8,077 women on Sjælland get married every year, and according to the questionnaire results, about 30% of Danish women find the current selection of wedding shoes unappealing, thus giving David's Bridal the opportunity to service these 30%, which is an estimated 2,423 potential customers.

As the current suppliers on the market do not seem compelled to make any changes in this area, it is reasonable to estimate that David's Bridal could attract a relatively high percentage of this customer base. If 60% of these customers choose to buy their wedding shoes at David's Bridal, it would amount to 1,454 shoe sales each year.

As the average price of David's Bridal's shoes is estimated to be 225 DKK, once again based on their website, the estimated revenue on shoes is:

1,454 x 225 DKK = 327,150 DKK

Thus, David's Bridal's total revenue from wedding dresses and shoes per year is now estimated:

(4,581,500 + 327,150) DKK = 4,908,650 DKK

Additional potential revenue

Some of those women interviewed, who have spent over 9,000 DKK on their wedding dress, have indicated that they would have liked to buy a cheaper dress, but the market simply did not offer many of these cheaper alternatives, thus giving the possibility that there might be a slightly bigger customer base than calculated above, however, this revenue is not incorporated in this estimate.

As the company also sells a great amount of accessories and other formal wear, these elements will all contribute to the bottom line as well. Unlike the Danish stores, which have a limited assortment, David's Bridal has a much wider assortment and as such more products which all contribute to the overall profit. However, as this thesis has not been focused on the selling trends and purchasing habits of these products, an estimation of revenue on these is difficult to make, and thus omitted.

23.2 Estimated Expenses

The expenses which will be considered in this estimate are:

- Store rental (storage rental)
- Personnel wages
- Distribution fees
- Marketing expenses

As presented in the concept, the store will be located in the greater Copenhagen area in order to be able to afford a larger store. Thus, the rental will be a somewhat cheaper pr. square meter than in the centre of Copenhagen. The rent for an approx. 1000 m^2 store and storage is set to be 50,000 DKK pr. month, thus given an annual expense of:

12 x 100,000 DKK = 1,200,000 DKK

As the concept demands for personnel that has some experience or a fashion/stylist educational backgrounds, the salary must be above the minimum wage for at least the full-time employees. The average salary (including pension, vacation pay etc.) is set for 28,000 DKK, given that some personnel would receive more than others due to level of responsibility, background etc.

Additionally, four full-time employees are deemed necessary aside from the Danish buyer. On weekends and during the peak seasons, extra part-time personnel will also be needed, which is estimated to additionally four part-time employees, whose wages are estimated to 10,000 DKK:

Full-time personnel:	12 x (4 x 28,000 DKK) =	1,344,000 DKK
Part-time personnel:	12 x (4 x 10,000 DKK) =	480,000 DKK
Total salary expense:		**= 1,824,000 DKK**

Additionally, there will be expenses on a web designer, which presumably would be outsourced. Also, there will be some distribution costs related to shipping the merchandize from the US to Denmark. Finally, though the website should serve as a powerful promotional tool, there should also be set a side a marketing budget to promote the store in wedding magazine, on wedding websites, and to promote the formal wear assortment as well. These costs, not including the initial website creation expense, are estimated to 1,000,000 DKK pr. year.

Estimated total yearly expenses:

(1,200,000 + 1,824,000 + 1,000,000) DKK **= 4,024,000 DKK**

In addition to these expenses, and the start-up expenses for the interior decoration of the store and the website creation, the revenue also has to cover the actual production costs of each dress; a cost which is not known to us.

As the revenue and expenses in this estimate are somewhat balanced with a slight profit, and with the additional revenue sources from David's

Bridal's remaining product line, it is plausible that this venture could give an acceptable profit.

Conversely, as the Danish market as a whole is very little due to the small population, the possible profits obtained through entry on the Danish market could also be viewed with consideration of Denmark being a starting point in the process of entering the Scandinavian or European markets, thus opening the door to much larger profits.

23.3 Estimation of Entry on the Nordic market

As the estimated business case above has described the revenue and costs on the Danish market, it would, however, be interesting to investigate the option of penetrating the three Nordic countries; Denmark, Norway and Sweden. As the Nordic countries are fairly close in proximity and culture, an estimate is made in order to investigate whether David's Bridal, by choosing to open five stores across three Nordic countries (Denmark, Norway and Sweden), could obtain a satisfactory profit.

Year		2009	2008	2007	2006	2005	Averages
Denmark	**Couples married** (Women married)	32.934 (16.467)	37.376 (18.688)	36.576 (18.288)	36.452 (18.226)	36.148 (18.074)	**35.987 (17.949)**
Approximately 45% of the Danish Population lives in the Copenhagen area and on Sjælland.				0,45 x 17.949 = **8077**			
Sweden	**Couples married** (Women married)	48.033 (24.016)	50.332 (25.166)	47.898 (23.949)	45.551 (22.776)	44.381 (22.191)	**47.239 (23.620)**
21% of Swedes live in the metropolitan area around Stockholm. When adding the 2nd & 3rd largest city Gothenburg and Malmö, the percentage increases to 37%				0,37 x 23.620 = **8739**			
Norway	**Couples married** (Women married)	24.800 (12.400)	24.793 (12.397)	23.471 (11.736)	21.721 (10.861)	22.392 (11.196)	**23.435 (11.718)**
25% of Norwegian live in the Oslo Metropolitan area				0,25 x 11.718= **2930**			
Total customer base with stores in Copenhagen, Oslo, Stockholm, Gothenburg and Malmö				8077+8739+2930 = **19.746**			

Though the research in this thesis is not representative for Sweden and Norway, for the sake of this estimate, the populations of these to countries are given the same characteristics as this thesis has uncovered. Thus, the same calculations as used above are implemented here to calculate the

estimated potential revenue across all these three Nordic countries. 81% of these Nordic brides-to-be are estimated to be within David's Bridal's price range.

0.81 x 19,746 = 15,994

Once again, David's Bridals is estimated to service at least 20% of this customer base:

0.20 x 15,994 = 3,199

With an average price of 3,500 DKK on the dresses the estimated dress revenue would amount to:

3,199 x 3,500 DKK= 11,965,000 DKK

Same calculations applied regarding the shoes. 30% of the brides-to-be in the Nordics have difficulties finding shoes (0.30 x 19,746 =5,924), and out of those 5,924 women, David's Bridal is estimated to serve 60%:

0.60 x 5,924 = 3,554

With the average cost of shoes at David's Bridal being 225 DKK the estimated total revenue on shoes would come to:

3,554 x 225 DKK = 799,650 DKK

The estimated total revenue on dresses and shoes on the Nordic market comes to:

(11,965,000 + 799,650) DKK= 12,764,650 DKK

However, as the revenue has increased, the expenses of running five stores also have to be deducted. Once again, the calculations from the Danish example are used for all five stores, giving a total estimated cost:

5 x 4,024,000 DKK = 20,120,000 DKK

With the expenses of the combined Nordic market far outweighing the revenue (total deficit of - 7,355,350 DKK), the Nordic market appears quite unattractive for David's Bridal. If the company wanted to penetrate the Nordic region, it is relevant to choose locations where the most potential customers reside, in order to reach satisfactory profits. On this note, it should be noticed that Stockholm, with 8739 potential customers, is a bigger market than Copenhagen. If it is assumed that all other relevant factors are similar to the Danish market, Stockholm might be a better market to penetrate.

24.0 Discussion III

As presented and discussed earlier, the developed concept was found very appealing among the women interviewed, thus inspiring a certain amount of confidence in this concept and it's marketability towards the Danish wedding consumers. Though this thesis has only focused on the bridal-gown aspect of David's Bridal's product assortment, and thus not added the remaining products to the estimation above, the estimation still suggests that it is plausible for David's Bridal to achieve a profit on the Danish market.

However, before venturing onto the Danish market, more research should be done regarding the sales potential of the remaining David's Bridal products, to give a better understanding of the profit possibilities. Also the above estimation should be recalculated with David's Bridal's own figures such as profit margins etc. to get an more accurate idea of just how much profit they can expect to make.

Also other elements of the entry mode should be considered. It was suggested in this thesis that David's Bridal should employ the entry strategy of direct investment by opening a store in the Copenhagen area. Another option would be to find a partner willing to invest in the company, and become a franchise taker. Thus, the investment and the risk will not be David's Bridal's alone; hence research should be done to investigate whether a possible franchise taker (or joint venture partner) could be identified.

If the concept be brought to the Danish market, there should be great focus on a continuous study of the preferences and styles of Danish women, to ensure that the concept does in fact stay aligned with the needs of Danish brides-to-be. If this is achieved, David's Bridal and this concept should be able to remain a valuable addition to the Danish wedding market.

This element of customer satisfaction should also be complimented with research of trends and developments in the remaining retail industry. This

way David's Bridal can continue to identify trends and attractors from the retail industry's stores and websites, and continuously keep their concept up to date.

25.0 Conclusion

This thesis set out to research the Danish wedding industry in order to uncover the buying behaviour related to Danish weddings, as well as the thoughts and values behind the act of marriage.

When looking at the development of weddings from a cultural perspective, it is clear that the reasons and needs behind entering into marriage have changed greatly. In the past, marriage was a matter of carrying on the family lineage and securing a livelihood in old age. Today, however, it is both common and socially acceptable to have children outside of wedlock, and it is up to the individual to provide for one self. Thus, getting married today is not a necessity but an option, and hence it relates to personal choice and/or those law-related practicalities related to inheritance legislation that are immediately activated when a couple marries. However, despite this changed view on marriage, and the increasing divorce rates, there is no indication that marriage as a constitution is going away in the foreseeable future, and as such it is reasonable to conclude that there will continue to exist a livelihood for the wedding industry in years to come.

Aside from the couples who get married solely for practical and legal reasons, many couples use the wedding as an indirect opportunity to signal their identity, happiness and success to the world, and showing their surroundings that they are throwing an anchor in life. Besides the external signalling effect that comes with a wedding, the marriage furthermore gives the couple a sense of security and stability in an otherwise fragmented post-modern society. Hence, it is very few Danes who marry because of their religious beliefs, but rather they do so because it feels like a natural step to take in a loving and committed relationship.

The numerous qualitative and value based interviews made it quite clear that the most important incentive for many marrying couples today, is the chance to bring together their friends and family to celebrate their relationship. The many old-fashioned traditions relating to weddings, namely the white dress, something old, something new etc., are included in most wedding celebrations, but it is not, however, for their symbolical meaning that they are still included in contemporary weddings. Rather, these traditions are included because the

marrying couples have grown up witnessing them being repeated at other weddings, and as a result they are included without any reflection on their original meaning. With the abundance of choices that couples face when planning and orchestrating their big day, they feel more comfortable sticking to what they know, rather than creating their own personal traditions. Furthermore, many couples feel pressured by the wedding industry as well as their family and social network to stick with the known traditions.

When asked about the importance of keeping to custom, most informants claimed that they did not place great value on traditions. For most marrying couples, the wedding is much more about the celebration, partying with the people they love, and ensuring that all the guests enjoy the event. Still, according to the research presented in this thesis, the wedding dress ranks among the top 3 priorities for weddings. On average, the spending on the wedding dress takes up 10% of the couples' total wedding budget, and thus, the dress is a key element in most Danish weddings today.

Despite the Danish couples' proneness to stick with traditions, many couples want to put their own personal touch on the wedding celebration, and especially the brides want the possibility of carrying over their own sense of personal style to the wedding outfit. However, the research presented in this thesis has shown that the Danish wedding industry has a repetitious selection of dresses, and as such is too limited to fulfil the needs of modern, Danish women. Simply put, there are not enough options of dress styles to satisfy the Danish women's desire to express themselves through their wedding outfit, the same way as they do with their regular clothes. Thus, there is a hole in the Danish market, which a wedding dress supplier with a wide selection, such as David's Bridal, could fill.

As the research has furthermore shown, the brides interviewed felt almost taken advantage off with regards to the high prices on the Danish market. Consequently, a cheaper dress supplier was a very welcomed idea, whereas the company's high-end brand, Pricilla of Boston, was excluded from the continued concept development.

With most of the women interviewed and almost 1/3 of the questionnaire respondents stating that they had had great difficulties in finding wedding shoes, this quickly became part of the concept as well, as it was yet another hole in the Danish industry that David's Bridal's product assortment could exploit.

Finally, there was as clear indication from the interviewed women that they would appreciate a wedding store, which had a more relaxed and approachable atmosphere, as the stores currently on the market left many of them feeling out of place and uncomfortable. Thus, the final hole in the Danish industry that David's Bridal could take advantage of was to develop an appealing store setting where the Danish consumers would feel comfortable.

The concept developed in this thesis has been evaluated and received very positive feedback from Danish consumers, and hence it is reasonable to infer that the concept is highly marketable in Denmark, as it counters all of the three major shortcomings that were identified on the Danish market; inadequate selection of dresses and wedding shoes, a need for a cheaper alternative to the current price level of bridal gowns, and a store setting that appeals to modern, Danish women.

With a strong concept in place, an estimate was made in order to investigate whether there was a positive outlook for this concept actually being profitable. If David's Bridal enters the Danish market with this concept, they will require full control in order to implement and maintain it correctly, and as the costs of the dresses also need to be kept as low as possible, it is necessary to limit the number of middlemen in the distribution chain. As a result, direct investment was the recommended entry mode. Since this penetration strategy demands the biggest investment from the exporter, an estimated cost/revenue example was created to decide whether a profit is plausible.

As David's Bridal's prices on wedding dresses and shoes are low, they are likely to have a smaller profit margin per dress than the Danish competitors, and thus they would be dependent on large sales volumes to gain a satisfying profit. The calculated estimate showed that the revenue on wedding dresses can be

expected to exceed expenses, however, because the profit margin of the wedding dresses is unknown, it can only be concluded that a profit is plausible, but by no means guaranteed. One must keep in mind, however, that David's Bridal has a much larger product range than merely wedding dresses and shoes, and further revenue will be made from the remaining assortment, thus adding to the possibility of David's Bridal succeeding on the Danish market.

26.0 Additional Perspectives

As the work surrounding this thesis progressed, other interesting issues, which might be relevant for David's Bridal in the future, came to the surface. These concerns could be pertinent both on the Danish market, as well as on any other wedding market for that matter.

The research in this thesis has led to thoughts about whether or not the concept of marriage can survive in the future. This is due to several reasons; firstly, the necessity to get married has by and large vanished. Previously, marriage was a prerequisite for starting a family, as it took two people to properly provide for children, who again were crucial in order to secure being taken care of in old age. This is clearly no longer the reality. Secondly, society has changed tremendously with regards to taboos relating to the private life of individuals, so that today it is perfectly acceptable to live together and have children outside of wedlock. Thirdly, the massive increase in divorce rates, which is an evident trend in most Western societies, combined with the increase in paperless relationships, could be seen as an indication that the idea of marriage is loosing its meaning and appeal to post-modern individuals. And finally, it is feasible that the process of securing one's partner legally and financially through paperwork rather than marriage is made less troublesome, and as such will discourage more couples from getting married.

The identified indications to the redundancy of marriage could have the effect of the wedding industry facing severe adversity in the future. If entering into marriage looses all practical advantage, and societal values on a larger scale develops in a direction that does not promote matrimony – similar to what happened in the 1970's - this might prove to be a serious challenge to the constitution of marriage.

To draw a parallel to the realm of marketing theory, one could thus speak about the PLC (product life cycle) of marriage, and justly question if marriage as a societal and cultural institution has passed through the stage of maturity, and embarked on a process of continuous decline.

Of a more immediate concern, one could look to the recent changes in consumer behaviour related to other consumer goods. With increasing societal awareness of the destructive nature of over-consumption and use-and-throw-away culture, many consumers are looking to change their consumption pattern in order to make it more sustainable. If the identity-seeking, post-modern individual wants to be seen as a responsible and ethical consumer who cares for the environment, rather than project status through excessive spending, it is likely that weddings in the future will be scaled back from the current format, and focused on quality rather than quantity. This trend could conceivably lead women away from spending a lot of money on a wedding dress, which is only intended to be worn once, and on a larger scale spending on wedding related products might decline significantly.

Furthermore, the past few years has shown, how much impact the financial status of a country can impact the wedding industry. The recent financial crisis caused a significant decrease in marriages (12%), and also wedding budgets were reduced by half. This reduction in wedding related spending would have an impact on profits for wedding dress retailers, and particularly a company such as David's Bridal, with smaller profit margins and dependence on large sales volumes, will struggle, if another financial crisis occurs. Moreover, an economic up-swing could also have a negative impact on David's Bridal, since people will have more disposable income, and thus might choose to buy more expensive wedding dresses.

All of these influential aspects and trends that relate to the wedding industry, and as such David's Bridal's possible venture and success on the Danish market, were not possible to include in this thesis. However, as David's Bridal does in fact have a much wider product assortment than most wedding stores in Denmark, and they sell products for all celebrations and festive occasions, this means that they have other sources of revenue, and thus a better chance of success by not putting 'all of their eggs in one basket'.

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Appendix I - **Par-interview nr. 1,** afholdt d. 14. marts 2010

Informant 1: **Karin**
Informant 2: **Rikke**

Kort om jeres bryllup:
1: gift i sensommer 2008, er i starten af 30'erne, gift i kirke, reception for 120 gæster i svigerforældres have med telt, fest på brudens arbejdsplads for 80 gæster, hvid kjole, vigtigt at der var plads til deltagende børn ved reception derfor leje af hoppeborg, økonomi (ikke helt sikker, da svigerfar betalte en del) ca. 120-130.000 DKK.
2: Gift august 2009, ca. 30 år, viet i kirke, fest holdt i telt i svigerforældrenes baghave, 40 gæster, mad leveret fra slagter, som kom og grillede, derudover tilbehør, jukeboks, hvid brud (på trods af at dette ikke oprindeligt havde været et krav). Økonomi ca. 60.000 DKK

Traditioner:
2: havde nyt, gammelt, lånt, blåt, brudebuket (kastede den dog ikke) – gik op i det på dagen, men var ikke som sådan forberedt inden dagen, syntes ikke i starten at det var så vigtigt at følge etiketten, men endte alligevel med at følge mange traditioner (bar dog ikke slør)
1: havde ret mange traditioner med (blåt, nyt, gammelt, lånt, buket, moderens slør, oldemoderens ring etc.). Bruden er fra Vestjylland, hvor der er mange traditioner, som de valgte at skippe – bl.a. var det svært for brudens forældre at acceptere, at hun ikke blev gift i den lokale kirke, hvor hun kommer fra, hvilket resulterede i, at faderen overvejede ikke at følge hende op ad kirkegulvet. Holdt efterbryllup i Jylland, hvilket er en jysk tradition

Ingen af deltagerne kunne huske særlig godt, hvad traditionerne symboliserede. Citat:
Citat 2: *'i starten så tænker man 'det er vel lige meget om det er hvid kjole, eller hvad det er, men når man så kommer til at kigge i de der bryllupsblade og sådan noget, og når folk så siger: 'Nå, har du så noget lånt, eller har du så noget gammelt?' (...) det var da sådan lidt, 'årh jo...''*
Ingen af brudene tror desuden på symbolikken i traditionerne

Vigtigheden af at medtage traditionerne i brylluppet:
2: synes ikke, at det var så vigtigt for hende, men det blev stadig en de af brylluppet
1: oldemoderens ring og moderens slør var vigtige elementer

Vigtigste elementer ved et 'rigtigt' bryllup:
Enighed om, at familie og venner var det vigtigste element.
Citat 1: *'Om man har en hvid kjole på eller ej, det tror jeg mere er sådan, at så får man lidt lov til at være prinsesse for en dag (...) når man kommer i sin kjole, som man har brugt ufatteligt mange penge på, som nu ligger hjemme i en papkasse'*

Desuden vigtigt ar blive gift i kirke, fordi informant 1 er kristen. Og at kunne erklære sin kærlighed foran familie og venner. Det vigtigste er, hvad der føles rigtigt for det individuelle par.
Citat 1: *'at blive gift på et rådhus det er også et rigtigt bryllup, det er bare lidt noget andet...'*

Informant 2 synes, at pænt tøj var et must selv om de holdt havebryllup fordi de selv som brudepar havde gjort noget ud af det. At de mennesker som betyder noget for en skal komme og være glade, for *'det er bare den bedste dag overhovedet'.* Havde overvejelser om mere utraditionelt bryllup, men det blev ved tanken – men det var måske en mulighed *'hvis vi nu skulle giftes en anden gang'* (siger noget om, at når man nu kun regner med at have en chance for at blive gift, er traditionerne og det 'rigtige' bryllup vigtigt).

Research i planlægningsprocessen:
Informant 1 fik en 5-siders lang tjekliste af veninde, som var uundværlig i planlægningsprocessen, selv om den som udgangspunkt stressede hende. Alle de praktiske detaljer i planlægningen synes hun var irriterende. Da hendes mand er meget økonomisk anlagt, var det vigtigt at finde de mest økonomiske løsninger på det de gerne ville have. Hun var overrasket over, hvor dyrt nogle ting er (kage). Eneste oprindelige klare tanke mht. bryllup var, at der skulle mange mennesker med, og så handlede det om at finde en måde at gøre det på, som var økonomisk mulig. Blev gift ca. 7 måneder efter frieri.

Informant 2 blev gift allerede fire måneder efter manden friede – var på dette tidspunkt på barsel og havde tid til at planlægge. Elementer som fra start var på plads; havebryllup, kirke, gæsteliste. De overvejede flere forskellige scenarier, men endte med brudens oprindelige ide for et bryllup (traditionelt).

Citat 2: *'selv om man tænker, at det ikke skal være vildt fint og fornemt, så er der bare mange ting. Lige pludselig går man også op i, hvilke servietter skal det være? Hvordan skal de foldes? Og sådanne nogle åndssvage ting, som i bund og grund er fuldstændig ligegyldige.'*

Tid brugt på planlægning:
Informanterne havde svært ved at præcisere hvor meget tid de brugte på at planlægge brylluppet, men det var meget tid – og tankerne om brylluppet var der hele tiden. Begge informanter blev stresset af huskelister fra fx. bryllupsmagasiner og hjemmesider som bryllupsklar.dk etc..
Citat 1: *'der var hele tiden et eller andet man lige skulle'*

Mandens rolle i planlægningsprocessen:
Begge informanter var klart primus motor i planlægningsprocessen, selv om begge rådførte sig med deres mænd. Informant 1 uddelegerede enkelte opgaver fra tjeklisten til sin mand. Begge brude lod deres mænd bestemme egenrådigt if. til brudebuket.

Finde leverandører/forhandlere:
Informanter bruge netværk, Internettet (specielt til at finde de mest økonomiske løsninger), magasiner og aviser til at få information/inspiration. Ingen af dem vidste hvor de forskellige forhandlere (til fx. kjole) kunne findes, før de selv stod og skulle planlægge bryllup.

Kjole blev der brugt lang tid på og processen inkluderede flere besøg til brudekjoleforretninger (informant 2 endte med at tage til Malmö for at købe kjole, da de er langt billigere derovre på trods af, at det er samme udvalg). De fleste bryllupskjoleforretninger har bredt udvalg som spænder over flere prisklasser. Begge

deltagere brugte nettet til at se på billeder af kjoler inden de besøgte butikkerne – selv om den endelige kjole ikke nødvendigvis var den som de havde forestillet sig at skulle bære hjemmefra.

Service i kjoleforretninger var meget vigtigt element – at personalet forstår at lytte, men rådgivning om andre typer kjoler, som kunne klæde deltagerne blev også meget værdsat. Begge deltagere havde én positiv og én negativ oplevelse i kjoleforretningerne – om end disse ikke stemte overens (House of Brides). Vigtigt at forretningen afsætter ordentlig tid til ekspedition. Begge brude var forbi Lilly, men ingen af dem fandt noget derinde (selv om de begge kunne skrive under på, at Lilly er meget billigere end konkurrenterne).

Den ene deltagers mand brugte lang tid på at finde tøj – sandsynligvis mere end hende selv og var mange steder henne for at finde det rigtige.

Mad, drikkevarer og musik var også vigtige elementer, da de er med til at skabe en god fest. Disse forhandlere blev fundet via research på nettet og evt. telefonopringninger frem for personlige besøg i butikkerne.

Informant 1 var på bryllupsmesse, men det var så tidlige i planlægningsfasen, at det ikke var til den store hjælp (hovedsagligt inspiration til invitationer, talte dog også med en fotograf, men den endelige fotograf blev fundet via netværk)

Problemer/hjælp i planlægningen:
Netværk var vigtigt – at kende nogen, som kendte nogen... Desuden blev venner og familie involveret til at ordne forskellige ting, herunder praktisk hjælp til fx. borddækning, men hovedsagligt i dagene lige op til brylluppet og dagen efter, ikke så meget i planlægningsprocessen.

Stressniveau i planlægningsprocessen:
Begge informanter synes egentlig, at de fik planlagt sig ud af overvældende stress op til bryllupsdagen.

Tanker omkring evt. at involvere en konsulent i planlægningsprocessen:
Informant 1: umiddelbare reaktion var tanker omkring, hvor dyrt sådan et bryllup ville blive, og mener at man ville kunne gøre mange at tingene billigere selv. Informanten mente desuden, at det var hyggeligt at stå for elementer som invitationer og bordplan selv. Desuden udtrykte de modvilje om at afgive kontrollen til et andet menneske.
Citat 1: *'får hun nu gjort det lige præcis sådan som jeg gerne vil have det?'*

Fordele ved at samle forhandlere ét sted:
Mad telte og service udlejere kunne med fordel slås sammen – men dette har informant 2 allerede erfaring med eksisterer på markedet. Informanterne synes, det virker mere personligt, hvis de selv udvalgte de enkelte leverandører – også fordi de oplever at en samlet pakke begrænser valgmulighederne.

Vigtigheden af at blive gift:
1: synes det var vigtigt fordi hun er kristen, og i forbindelse med stiftelse af familie. Desuden blev nævnt praktiske grunde i forbindelse med huskøb og testamentepapirer.
2: har altid haft en ide om, at hun gerne ville giftes – herunder i kirken.

Begge informanter kommer desuden fra hjem, hvor forældrene stadig er sammen. Bagefter ser de begge tilbage på dagen, som en af de bedste i deres liv.

Refleksioner over planlægningsprocessen:
Begge informanter var enige om, at det var svært at finde sko (den ene deltager har store fødder, den anden er højere end sin mand, og ville derfor gerne undgå høje hæle). Ingen af informanterne har brugt kjolen efterfølgende (andet end bare at tage den på for sjov og til fremvisning ved efterbryllup).

Begge informanter synes, det var sjovt at sidde og planlægge og gøre det personligt, men udtrykte også, at det var et stort arbejde.

Citat 2: *'Når man lige sad i det, kunne man godt nogle gange ønske sig, at der kom en anden og gjorde det hele'*

På selve dagen, var begge informanter ret afslappede, da de var nået så langt, at de alligevel hverken kunne nå at gøre fra eller til. Ingen af informanterne havde brugt tilsvarende tid på andre fester i deres liv, for andre store fester i ens liv, kan slet ikke sammenlignes med storheden af et bryllup.

Begge informanter synes, at det var fedt at gøre sig så smukke som mulige – også for deres mænds skyld, men det var stadig vigtigt for, dem at de lignede sig selv og ikke blev unaturligt pyntede eller kom til at ligne glansbilleder.

Begge informanter synes, at det var dejligt at kunne få lov til at fortælle om deres store dag.

Citat 1: *'Ting som hedder noget med bryllup, så stiger prisen helt vildt. Det er det samme når det hedder noget med børne- eller babyting, så stiger prisen helt vildt. Der er jo et kæmpe marked, for man køber jo ikke det, som ikke hedder noget med bryllup, hvis man skal giftes, for så er det forkert'*

Appendix II - **Par-interview nr. 2,** afholdt d. 20. april 2010

Informant 1: Maria D.
Informant 2: Julie

Kort om brylluppet:
Informant 1: kirkebryllup, Hørsholm kirke, efterfølgende reception og fest i Lyngby på Marienborg, svigerinde havde lavet bryllupskage, sandwich, kage, frugt og drinks til reception, ca. 70 gæster til middag og fest om aftenen, fest afholdt i teltet, præcis pris på brylluppet er uvist, da brudens forældre betalte telt og mad, men ca. 100.000 DKK. Fotografen var gennem privat netværk.

Informant 2: kirkebryllup i Herlufsholm kirke (hvor gommen kommer fra), efter vielsen blev bryllupskage og drinks serveret i parken bag kirken, 65 gæster til middag og fest efterfølgende, pris ca. 80.000 kr. Venner kørte til kirke, samt fotograferede under festen.

Traditioner:
2: Mønt i skoen, blev grebet af stemningen, så til at starte med, skulle det ikke være så traditionsbundet, men det kom alligevel med. Noget gammelt, nyt, lånt, blåt, slør (måtte ikke ødelægges), brudebuket, hvid kjole. Myrte i buketen. Kan ikke huske hvad traditioner står for, men vidste det muligvis til brylluppet.
1: skulle være hvid kjole, slør og kirke. Mønt i strømpebåndet. Mener ikke hun kan/kunne huske det.

Elementer som hører sig til et rigtigt bryllup:
Begge deltagere: Hvid kjole, kirke, brudevals. Rådhus er ikke helt rigtigt.

Planlægningsproces:
2: Har powerpointshow som bryllupsmanual. Havde en drøm om at blive gift i hvid kirke som barn – dette skete ikke.
1: Drøm om hyggelig hvid landsbykirke.

Tid brugt på planlægning:
1: Ville have at alt kørte på skinner, så meget tid blev brugt på planlægning således at hun bare kunne slappe af på dagen. Alt var planlagt i mindste detalje. Lang forlovelse, havde ca. et år og fire måneder til at planlægge, men gik først rigtig i gang de sidste fire-fem måneder efter sted og kirke var fundet.
2: Excel-sheets med al relevant info, så hun kunne slappe af på dagen og bare nyde det. Brugte ca. 5 måneder (hvilket deltager 1 synes er meget hurtigt)

Gommens rolle i planlægningsprocessen:
2: var tovholder og stod for det meste.
1: stod også for det meste, men alt blev godkendt af gommen.

Finde leverandører/forhandlere:
2: Nordsjælland er dobbelt så dyrt som Sydsjælland, så de besluttede at tage til provinsen. Kørte meget rundt og undersøgte priser samt forhandlede. Kiggede i en masse magasiner, var rundt i forskellige butikker. Endte i den første kjole hun prøvede (fra Nicolai/Casa Lezar), men prøvede en masse. Brugte også Internet.

1: Ville have faren til at lave udbudsrunde, hvilket han ikke ville. Var rundt i en masse butikker for at lede efter kjole, havde en mase ideer til, hvilken kjole det skulle være. Kunne ikke finde den perfekte kjole, så fik anbefalet en syerske. Brugte mange magasiner, også Internet til at kigge efter kjolemodeller. Dårlig hjemmeside = dårlig butik, så hvis hjemmesiden ikke så godt ud, ville hun ikke tage derhen.

Problemer/hjælp i planlægningen:
1: uddelegerede kagen til gommens søster. Brudens forældre stod for at leje telte, men bruden tjekkede at alt var i orden, inden noget blev godkendt. Gommen stod helt selv for buket.
2: turde ikke uddelegere ret meget – drinkskort til at vejlede bartender blev lavet af svigerinde. Pynt af bilen til brylluppet stod venner for. Blev spurgt af blomsterhandler om tanker omkring brudebuket da de var nede for at tale bordpynt, men gom stod for den endelige buket.

Stressniveau i planlægningsprocessen:
1: planlægningen var ikke stressende, men hun var meget bekymret over muligheden fluer, da det ville ødelægge festen. At få fastlagt dato var også stressende.
2: Synes det var mest stressende i starten, hvor kirke, sted og dato skulle på plads.

Opfattelse af prisniveau:
2: Mark-up på alt, hvad der hedder noget med bryllup. Ville ikke leje en kjole, selv om det havde været billigere. Købte sko hos anden forhandler, faldt over dem i et blad og endte med at købe præcis det par Købte skoene i en butik med dansesko.

1: Enig. Mener godt, at hun ville købe en kjole til 500 kr., hvis det var den perfekte model. Mener det er mere normalt for manden måske at leje sit tøj, men hun ville ikke selv leje en brudekjole. Købte sko hos Lilly, da de var billigst og pænest. Synes det var svært at finde sko, da hælene var for høje og tynde, til at have på en hel dag. Havde et par ballerina-sko som back-up, hvis hun skulle få ondt i fødderne.

Mest tidskrævende elementer:
2: At få alt på plads med kirken, herunder præst, kirkesanger etc. At stille op i parken bag kirken krævede også en del koordinering. Havde samme band som informant 1.
1: Finde en kjole fordi ingen modeller gik op over skuldrene. Syerske til kjole tog også en del tid. At få hele tidsplanen til at gå op og samle trådene til sidst tog også meget energi – herunder møde med toastmaster. Flest penge blev brugt på band.

Brudekjoleforhandlere:
Informant 2: Var i ca. syv brudekjoleforretninger.
Informant 1: Var i fem-seks brudekjoleforretninger.

Tanker om, at samle forhandlere ét sted:
2: Hyggede sig med at finde de forskellige forhandlere. Ville ikke bruge konsulent.
1: Tror ikke danskere er klar til en pakkeløsningen, ville desuden selv lave yderligere research, da hun ikke tror en konsulent/pakkeløsning kunne finde den bedste pris/tilbud.

Forældrenes civilstand:
2: Forældre er skilt, faren er gift igen, moren er ikke. Hun mener ikke, at deres skilsmisse har ændret hendes tanker om ægteskab, da hun var 22 år, da forældrene blev skilt.
1: Forældre er stadig sammen.

Vigtigheden af at blive gift:
1: ville giftes før hun fik børn, og synes det er en større forpligtelse at få børn sammen end at blive gift. Synes det er vigtigt at fastholde det romantiske element; derfor kirke frem for rådhus. Synes ikke forholdet blev ændret efter brylluppet. Men idet de fik børn efter brylluppet ændrede tilværelsen sig.
2: ville gerne giftes før hun fik børn. Synes det er fantastisk at sige 'ja' til hinanden foran venner og familie. Er ikke kristen, men synes kirken er det rigtige valg, da det stemmer overens med en romantisk drøm. Følte et stærkere bånd med sin mand efter brylluppet, uden dog at kunne definere det.

Mangler i bryllupsindustrien:
1: Ville ikke lægge engangskameraer på bordene, da de aldrig er blevet fremkaldt. Råder andre til at være ligeglade med gæsterne, og kun tænke på, hvad parret selv har lyst til på deres bryllupsdag – valgte selv at blive gift kl. 12, da de gerne ville have en lang dag.
2: Synes hun havde den perfekte dag, så kan ikke umiddelbart komme på noget. Havde overnatning til brylluppet, hvilket hun synes er optimalt. Gæsterne kan feste til den lyse morgen, og runde af med brunch næste morgen. Synes også at band skaber en god stemning.

Appendix III - **Par-interview nr. 3,** afholdt d. 28. april 2010

Informant 1: **Annie**
Informant 2: **Pernille**

Kort om brylluppet:
1: Rådhusbryllup i 2006 inkl. parrets søn og ét vennepar, for ar sikre sig juridisk. Stort bryllup året efter med velsignelse i kirke, derefter fotograf, 70 gæster, på restaurant Bellahøj. Budget og gæsteliste, overvejelser om hvad der skulle med, og hvad der kunne spares væk (musik). Ingen reception da gæstelisten var tilsvarende gæstelisten til festen – synes det virker som en gavehøst. Fik familie til at åbne gaver, mens parret selv var til fotograf. Parret ville gerne stå for så lidt som muligt, så restauranten stod for alt hvad de kunne uddelegere. Samlet pris for bryllup; ca. 150.000 – skal det være, så skal det være ordenligt. *Man vil jo gerne have det hele.* Brugte ca. halvandet år på at planlægge. Fik lagt professionel make-up og hår. Fik 10.000 i hjælp.

2: Gift i Matthæuskirken– Vesterbro var obligatorisk. Champagne og kransekage uden for kirken. Derefter fotograf. Ca. 53 gæster – gæstelisten blev tilpasset efter hvem parret gerne slev ville have med, så nogle familiemedlemmer blev skåret fra. Svigerforældre havde kontakter, men ellers stod parret for meget selv. Bryllupskage fra Fårevejle, da bruden havde set den på nettet, og partout VILLE have den. Samlet pris ca. 150.000 kr. Valgte selv at designe ringe. Fortryder ikke at det blev så dyrt, da det var en fantastisk. Brugte ca. et år på at planlægge og synes selv at hun var ude i god tid, men opdagede, at det var hun ikke nødvendigvis. Mere intensivt i de sidste måneder op til dagen. Fik lagt professionel make-up og hår. Fik maden af forældre.

Traditioner:
Begge deltagere gik meget op i at få alle traditionerne inkluderet. Men er ikke helt klar over hvad de enkelte elementer står for. Dansede brudevals inden midnat, men gik ikke hjem bagefter da de synes at det var deres fest og ville nyde hele festen.
1: lod gommen stå for buket.
2: Tog gommen med ned til blomsterhandler, da hun havde meget bestemte tanker om, hvordan den skulle være.

Stressniveau i planlægningsprocessen:
1: Det var stressende, men en god form for stress. Nåede ikke at have nogen bridezilla-øjeblikke. Gik op i detaljer for at få en rød tråd igennem dagen, så der var et sammenhængende tema.
2: Ikke specielt stresset, kun i dagene lige før brylluppet. Specielt da hun to dage før dagen opdagede, at stolene havde den forkerte farve, endte hun med at sidde og græde på gulvet. Gik meget op i detaljer, da alt var farvekoordineret.

Gommens rolle i planlægningen:
1: Alle beslutninger blev taget sammen, men bruden brugte mere tid på research på nettet. Parret var på bryllupsmesse to gange sammen for at finde inspiration.
2: De fleste ting blev gjort sammen, men tid havde informanten lavet research inden hvorefter gommen blev præsenteret for nogle muligheder han kunne vælge imellem. Var på messe, men synes det var frygteligt, selv om de fandt stedet hvor de skulle købe ringene.

Finde forhandlere/leverandører:
Begge informanter brugte Internettet meget til inspiration.
1: Brugte nettet til inspiration til kjolen, derefter var hun ude og besøge ca. 6 forretninger. Den endelige kjole blev købt i Bente's Brudedesign i Taastrup. Endte med den type kjole hun havde forestillet sig. Var i de samme butikker som hun havde været rundt i, da søsteren skulle giftes. 8.000 DKK. Havde ikke problemer med at finde sko. Købte mange magasiner til inspiration.
2: Ekspedient er afgørende for oplevelsen af butikken, da kemien mellem bruden og ekspedienten er altafgørende – købte sin kjole i Nikolaj/Casa Lezar. Havde nogle tanker inden hun var ude i forretningerne, men endte med at købe en kjole som ekspedienten foreslog, 10.000 DKK. Gik også meget efter anbefalinger, for at være sikker på, at produktet var i orden. Havde svært ved at finde sko, da hun ikke ville bruge penge på bryllupssko, som kun skulle bruges én gang. Lånte magasiner og brugte dem til inspiration, men kiggede meget i dem.

Forkerte elementer ved bryllupper:
1: Har været til et kedeligt bryllup, hvor man ikke måtte banke i bordet og hvor der ikke blev danset – det er altså vigtigt, at et bryllup er en sjov fest.
2: Gæsterne er afgørende for den gode stemning.
Begge deltagere synes at dagen gik for hurtigt.

Opfattelse af prisniveau:
1: Alt er dyrere, når man vælger at blive gift eller få børn.
2: Synes ikke det var så slemt, da de sagtens kunne have valgt billigere alternativer. Men begge deltagere er enige om, at mange ting koster urimeligt meget mere, når det hedder noget med bryllup eller brude.

Ingen af deltagerne ville være negativt påvirkede af en lav pris, da de ikke kiggede på prisen, da de prøvede kjoler, men kun gik efter at finde den 'rigtige' kjole.

Hjælp i planlægningen:
1: Restauranten stod for meget. Uddelegerede gaveåbning, fik et familiemedlem til at filme ved festen.
2: Parret stod for alt planlægning selv. De ville ikke gå på kompromis med noget, hvilket gjorde alt mere besværligt, men så var de sikker på, at få det som de ville have det.
Ingen af deltagerne kunne forestille sig at bruge en konsulent.

Forældrenes civilstand:
2: Biologisk far er ikke i billedet, men moderens mand har hun kendt siden hun var fem, så det var det naturlige valg.
1: Ser ikke sin far, moderen er død, forældrene var fraskilt to gange. Fik sin svoger til at følge sig op ad kirkegulvet, hvilket føltes mest rigtigt.
Ingen af deltagerne følte sig påvirket af forældrenes situation i deres beslutning om at blive gift.

Tanker om, hvad folk forsøger at købe med et stort, dyrt bryllup:
1: Tiden er en anden, og det gælder alle fester.
2: Det er et pres.

Vigtigheden af at blive gift:
2: Det var meget vigtigt at blive velsignet i kirken, selv om hun ikke er religiøs. Synes at bryllupper hører til i kirken.
1: Er enig i, at kirken er det rigtige sted for bryllup.

Mest tidskrævende elementer:
2: Finde lokale til festen og tage derud og tjekke, at det levede op til forventningerne.
1: At få lavet ringene, som de selv designede. Nåede næsten ikke at få ringene klar inden brylluppet.

Mangler i bryllupsindustrien:
2: Frisøren havde glemt hende, da hun stod i salonen på dagen, så et godt råd er, at tjekke alle bookinger.

Kommunikationen i bryllupsbranchen:
2: Man når hurtigt at danne et filter, så man ikke bliver påvirket af det. Mener sagtens at folk kan blive meget påvirkede af, at få af vide, at der er noget man 'skal' have og derfor blive revet med og få købt nogle ting man i virkeligheden ikke havde brug for. Det er en once in a life time, så de ville ikke stå bagefter og fortryde at der var noget der manglede.
1: Enig, man er nem at få med på vognen, når man står og skal giftes.

Appendix IV - **Interview med Susan,** afholdt d. 15. april 2010

Informant: **Susan**

Kort om brylluppet:
Kirke – lokalt, ikke kirkegængere, brud er ikke troende, synes rådhusbryllup er 'fladt', reception efter vielsen med hjemmelavet guirlander, champagne, bryllupskage – ville gerne have så mange med til reception som muligt (ca. 60-70, men meget åbent hus agtigt), derefter til fotograf på Amager strand og Christiansborg ridebane, lejet festlokale i Huset i Magstræde, hyret kok gennem netværk som stod for maden, middag for ca. 40 pers., 80-90.000 kr. for bryllup, parret var opmærksomme på budget, veninde på designskole, som endte med at sy en kjole (brudekjoleforretning-scenarium var meget afskrækkende), bryllup skulle ikke være for fjernt fra de mennesker de er, da parret har været sammen længe, det dyreste ved brudens outfit var hår og makeup (gommens tøj var sandsynligvis dyrere (Hugo Boss)), septemberbryllup

Traditioner:
Råhvid kjole, bruden gik ikke så meget op i traditioner som blåt, nyt, gammelt etc. Ingen slør, da det blev for udklædningsagtigt. Opretholdt traditioner bl.a. af hensyn til forældre – brud havde ikke nogen barnedrøm om det perfekte bryllup, det var vigtigt for brudens far at følge hende op, brudens mor gik også meget op i brylluppet
Brudevals, klipning af sokker. Gommens far er ret kristen (kirkesanger) og var kristent orienteret i talen, det religiøse indhold af brylluppet var uvigtigt for parret

Planlægningsproces:
Venner er essentielle, samt de mennesker man har i sit liv. Brud har været til en del bryllupper også utraditionelle, som var smukke på hver deres måde, går meget op i hvad, der er vigtigt for det enkelte par. Venners deltagelse var det vigtigste, herunder deres hjælp, taler etc. Har en del venner som er gift med andre nationaliteter og har derfor været til mange forskellige bryllupper – bl.a. et lesbisk bryllup, som var et af de bedste bryllupper hun har været til overhovedet

Udgangspunkt for bryllup var fra start, at det skulle stemme overens med de personer de er – det skulle ikke være opstyltet, for det ville være forkert. Bryllupsdato blev lagt efter hvilken dato festlokale var ledigt, de sidste 3 måneder var planlægningen intensiv, detaljer som duge, servietringe var meget overvældende og enerverende i sidste ende.

Gommen brugte meget excel til at holde styr på alting, gå tidligt i gang med planlægningen. Meget vigtigt for parret, at de mennesker som blev inviteret var en del af deres liv – derfor blev en del af gommens fars familie ikke inviteret, da bruden ikke har noget forhold til dem. Dette var bl.a. meget imod nogle familiemedlemmer. Det var meget vigtigt, at det var deres bryllup, så det skulle være på deres måde. De betalte for hele brylluppet selv.

Gommens rolle i planlægningsprocessen:
Parret planlagde ca. lige meget, men gom var primus motor på, at tingene blev gjort. Brud fandt lokale, gom havde kontakt til kok, vinforhandler.

Finde leverandører/forhandlere:
Festlokale blev fundet på nettet, forskellige muligheder blev fundet gennem netværk, udlejning af service, dug etc. fundet på nettet

Kokken blev bedt om forslag til menu ud fra fastlagt budget, svoger var behjælpelig med vin, brudens mor stod for kage, veninde stod for kjole, blomster blev overladt til blomsterhandler, lysestager blev lånt af kollegaer, men parret er lidt kontrolfreaks, så de ville gerne stå for mange ting selv. Brudebuketdesign blev fundet på nettet, brud var for kontrollerende til at overlade det til andre

Stressniveau i planlægningsprocessen:
Stressniveau var MEGET højt den sidste aften før. Problemer med musikafspiller aftenen før gjorde fx. at gommen sov hjemme aftenen før. Brud er umiddelbart meget afvisende overfor at have en fremmed person til at assistere ved planlægning – det ville føles forkert og for fjernt. Brud ville ikke betegne sig selv som bridezilla

Opfattelse af prisniveau:
Provokerende, at alt hvad der hedder noget med 'bryllup' koster fire gange så meget som det burde. Priserne eskalerer lynhurtigt.

Brud har tidligere haft holdning, at tingene ikke skulle være for dyre, da det er ressourcespild, når det kun skal bruges en gang. Parret var enige om, at der ikke skulle bruges 10.000kr på en kjole, som kun skal bruges en gang – bruden ville synes det var spild. Brudens vennekreds er meget som hun selv på det punkt, men hun har været til de store marengsbryllupper. Hun tror måske det har noget med alder at gøre – anden opfattelse af penges værdi med alderen.

Parret har ikke fællesøkonomi, de delte 50/50. Det var vigtigt for bruden at brylluppet ikke blev så dyrt, at de måtte gå på kompromis med andre ønsker for deres liv (rejse, møbler etc.) Budget blev svært at overholde til sidst, men de ville ikke gå meget over 75.000 – det lå ret fast (dette er eksklusivt bryllupsrejse). Gommen var mere parat til at sprænge budget end bruden. Mange penge blev også sparet på, at netværk kunne levere mange elementer til brylluppet – herunder fotograf, maden blev lavet sort, kagen blev lavet for 1500 (hjemmelavet).

Mest tidskrævende elementer:
Lang tid på at finde lokale – det fyldte meget mentalt, da det dannede rammerne om festen. Meget tid på at finde kirke – begge par var meget glade for Vor Frue Kirke, men dette var ikke en mulighed.

Problemer/hjælp i planlægningen:
Var kun et sted for at finde lokale. Duge og tallerkener og bestik var bøvlet at finde – oprindelige leverandør kunne pludselig ikke, parret var også ude i sidste øjeblik. Nettet blev brugt MEGET, bl.a. til sko – bruden valgte dansesko fra England, da de skulle være til at have på hele dagen. Derudover havde de mange leverandører ved hånden.

Tanker om, at samle forhandlere ét sted:
Brud er kritisk anlagt og ville være bange for, at hun blev snøret – hun vil være sikker på, at hun ikke kunne få det billigere andre steder.

Forældrenes civilstand:
Forældre til parret er stadig sammen begge par. Brudens far har været gift før, dette har ikke påvirket brudens forhold til ægteskab. Bruds forældre blev gift ved polarcirklen.

Påvirkning udefra i planlægningsproces:
Bordplan var meget påvirket af forældrenes ønsker og SVÆR at få til at gå op. Bruden ville fx. hellere have været ligeglad med konventionerne og have siddet til bords med sine venner, men bøjede sig for traditionen og sad til bords med forældrene.

Mangler i bryllupsindustrien:
Brudesko fra bryllupssider var ækle, corny – de var meget frueagtige.

Kommunikationen i bryllupsindustrien:
Gommen insisterede på, at der blev købt et bryllupsmagasin – dette synes brud dog var lidt pinligt. Det setup der var i bladet, lå hende meget fjernt. Hun synes meget af sproget er kvalmt. Parret sprang også morgengave over. Meget stort pres på parret via det sprog der bliver brugt i branchen.

Tanker om, hvad folk forsøger at købe med et stort, dyrt bryllup:
Bruden mener, at det har meget at sige, hvor gammel man er hvor vidt man bliver revet med af stemningen og brylluppet løber løbsk. Men selvfølgelig også noget med personlighed at gøre.

Konceptet 'bryllup' var i mange år meget abstrakt. Parret havde ikke talt om at blive gift før han pludselig friede. Bruden kunne sagtens forblive i forholdet uden at blive gift. Hun har det bedre med at blive kaldt nogens kæreste end nogens kone. Går heller ikke med vielsesringen hver dag. Gommen kommer fra mere traditionel familie, så bryllup har nok været et mere naturligt valg for ham. Bryllup er vigtigt for at sikre hinanden, med dette kan lige så godt gøres på andre måder, det er bare mere besværligt. Gommen er nok mere ordensmenneske end bruden. Parret har ikke nogen børn, de har kat.

Appendix V - **Interview med Lina,** afholdt d. 15. april 2010

Informant: **Lina**

Kort om brylluppet:
Kirkebryllup efterfulgt af reception hos brudens far, hvor alle var velkomne, ca. 100 deltagende gæster. Bryllupskage serveret ved receptionen. Efterfølgende tog brudeparret til fotograf. Festen foregik på en kro med overnatning – pris pr. gæst lidt over 1000 kr., små 40 gæster. Stor middag med mange indslag, band kom og spillede efter maden. Det var vigtigt for brudeparret at festen kunne vare så længe som muligt når de brugte så mange penge på den og folk derfor ikke gik tidligt hjem fordi de skulle køre eller var gravide – derfor valg af kro med overnatning. Morgenmad næste morgen, hvor gaverne blev åbnet. Pris på bryllup ca. 100.000 kr. minus morgengaver.

Traditioner:
Alle traditioner blev overholdt – herunder hvid brudekjole. Ville ikke have ødelagt slør, da det havde kostet mange penge og det måske kan gå videre i arv. To brudebuketter; en til at lægge på onkelens grav, og en til at kaste til de kvindelige gæster. Gom fik klippet sokker. Brudevals blev danset inden kl. 00. Gemte det øverste lag af bryllupskagen til første bryllupsdag. Informant er ikke sikker på, at hun ved hvad alle traditionerne betyder
Citat: *'det skal man bare'.*

Essentielle elementer ved et bryllup:
Citat: *'for mig så er et bryllup jo et kirkebryllup – jeg tænker ikke rådhusbryllup, når jeg tænker bryllup'.* Det behøves ikke være en stor fest, men de mennesker man holder af, skal være med. Lidt tradition skal være med, herunder taler. Gæsters påklædning skal stemme overens med festens omfang. Ved informantens bryllup var der lagt op til stor fest, så bruden var blevet skuffet, hvis nogle gæster var kommet i jeans. Citat: *'Folk må gøre hvad de vil, men det er ikke rigtigt',* da hun bliver spurt til, hvilke signaler det ville sende, hvis hun var til bryllup, hvor parret fx. blev gift i sort kjole eller jeans.

Hvordan det endelige bryllup blev if. til oprindelige tanker:
Informant har altid vist, at hun ville giftes, og at det skulle være inden hun fik børn. Blev meget som oprindeligt tænkt, men skulle planlægges hurtigt. Feststeder blev der ledt efter allerede weekenden efter frieriet. Desuden havde brud specielt ønske mht. præst. Det kom lidt bag på bruden, at hendes gom pludselig havde en mening om fx. hvordan invitationerne skulle se ud.

Tid brugt på planlægningen:
Ni måneder brugt på planlægning – fra lige efter frieri. Nogle perioder var mere stressende end andre – fx. tog invitationerne lang tid at lave. Også kirkehæfter og bordkort (lavet som hæfter med information om bordplan, menu, kort info om de andre gæster ved bordet, individuelle børnecitater på forside).

Gommens rolle i planlægningsprocessen:
Var med ude at se på feststeder fx. – endte med at blive gommens ønske. Han stod for ca. 30 pct. af planlægning.

Finde leverandører/forhandlere:
Internettet – herunder feststeder og brudekjolebutikker. Bryllupsmesse hvor de vandt gavekort til en del af gommens tøj.

Kjolen blev fundet i butik nummer to. Første butik var i Tåstrup, hvor der var udsalg. Anden butik var Bride Fashion i Virum, hvor både kjole, slør, sko og undertøj blev fundet. Sko var problematiske, idet gommen ikke er meget højere end bruden, så derfor måtte hælen ikke være ret høj. Brudesko blev valgt i silke som efterfølgende kunne omfarves.

Problemer/hjælp i planlægningen:
Familie og venner hjalp i planlægningen. Også økonomisk hjælp; brudens mor gav brudekjolen, andre betalte for maden til receptionen, gommens forældre betalte for bryllupskagen (kendte konditor gennem netværk, så parret kunne få kagen præcis som de ville – fik den til at matche tøjet). Ingen professionel konsulent.

Stressniveau i planlægningsprocessen:
Var ikke decideret stresset, men det var meget arbejde. **Citat:** *'At få lavet alle de der invitationer og hæfter; det hang mig* ***rigtig*** *langt ud af halsen til sidst. Vi lavede det samme på takkekortene også, hvor jeg bare var sådan helt: nu gider jeg ikke det her, nu er jeg blevet gift, nu må det være nok''*

Opfattelse af prisniveau:
Citat: *'det er jo frygtelig dyrt, men samtidig har jeg det også sådan lidt: jeg skal kun giftes en gang og så er det det, man må betale'.* Ville dog ikke gøre noget om, for de havde et fantastisk bryllup, så det var pengene værd. De blev snydt af fotografen, men det kunne de ikke gardere sig mod, det var bare rigtig ærgerligt.

Mener ikke, at pris ville have haft nogen indflydelse på følelserne omkring kjolen. Ville måske næsten blive gladere for kjolen, hvis hun følte at det var et røverkøb. Kjole, slør og undertøj lå på lige over 15.000 kr. Sko ca. 1.500 kr. Har ikke behov for, at tingene hedder noget med 'bryllup' eller 'brude' for at det føles rigtigt.

Mest tidskrævende elementer:
Svært at adskille. **Citat:** *'jeg brugte rigtig lang tid på det hele; jeg havde ikke kunnet gøre det, hvis det ikke fordi jeg var studerende stadig på det tidspunkt'*. Bruden havde lavet en sang til sin gom, som tog lang tid og var svær. Brugte lang tid på nettet på at researche hvilken stil bryllupsbillederne skulle have – cyklede ud til forskellige steder. Tog også tid at køre rundt til forskellige feststeder.

Finde leverandører/forhandlere:
Faldt over den første kjolebutik ved et tilfælde fordi der var udsalg. Den anden butik havde bruden fundet på nettet. Havde en klar ide om, hvilken kjole hun gerne ville have, men det klædte hende ikke, så hun endte i en helt anden type kjole. Ekspedient var meget hjælpsom til at finde den rigtige kjoletype. God service i butikken.

Tanker om, at samle forhandlere ét sted:
Bruden nød det meget selv at finde de forskellige forhandlere, og gik meget op i det. Er blevet rådspurgt af andre veninder mht. tjekliste af alt hvad der skal huskes. Hun kan ikke umiddelbart forestille sig, at skulle overlade denne opgave til andre.

Forældres civilstand:
Brudens forældre er skilt; faren er blevet gift igen , moren har en kæreste. Forældrene nåede at have sølvbryllup inden de blev skilt, hvilket skete relativt kort tid før informantens eget bryllup. Dette førte til nogle alvorlige samtaler med gommen om, at deres ægteskab skulle holde.

Mangler i bryllupsindustrien:
Fik hjælp af søster til invitationer da informanten nåede et punkt, hvor hun var ved at brække sig over. Gommen stod for at lave en bryllupshjemmeside (vielsen.dk). På siden var info om kirken, salmerne der skulle synges (herunder tekst og melodi), ønskeliste (der var dog også gavekoordinator) etc.

Synes det er svært at vurdere, om det ville være en hjælp, herunder også fordi hun selv var rundt hos en masse forhandlere alene, men skulle hjem og have det godkendt hos sin kommende mand inden hun besluttede sig for noget.

Specifikke tips: lagen rundt om kjolen under transport til kirke for at undgå olie/snavs på kjolen. Sidde omvendt på toilet, da det er nemmere med en stor kjole.
Fastlæg budget og gør sig klart, hvad man vil; det helt store eller forsamlingshus, det hjælper i søgningen, da nettet er blevet brugt rigtig meget.

Informant havde selv sparet 40.000 kr. sammen til bryllup inden hun blev friet til.
Overraskede sin mand med en rejse til England inkl. billetter til Arsenal fodboldkamp i morgengave. Han troede de skulle i sommerhus i Sverige.

Budgetovervejelser:
Parret har ikke været ude for at låne penge til bryllup, men de havde heller ikke på noget tidspunkt fastlagt en ramme som omkostninger skulle holdes indenfor – det har de taget undervejs.

Der var nogle elementer, som de ikke ville gå på kompromis med, selv om det var dyrt. Manden fik ikke ansvaret for brudebuket, da informant havde nogle helt klare ideer om, hvad hun ville. Men ellers var informant egentlig ikke så overrasket over den endelige pris på brylluppet. Gommen havde dog måske været forbeholden, hvis han på forhånd havde vist, hvor dyrt det ville blive.

Kommunikationen i bryllupsbranchen:
Brugte dem mest som hyggelæsning og inspiration til brudekjole. Men når man har læst én, har man læst dem alle. Bruden følte, at hun kendte de fleste traditioner i forvejen, så der var ikke så meget ny info i bøgerne/magasinerne.

Appendix VI - **Interview med Maria B.,** afholdt d. 26. april 2010

Informant: **Maria B**

Kort om brylluppet:
Gift d. 29. august 2009, fest holdt i et telt i brudens forældres have, vielse i Skovshoved kirke kl. 15.30. Parret brød sig ikke om receptionskonceptet, da det virker som en gavehøst - de ville hellere have flere gæster med til fest. DJ, bartender, kok og serverings personale udefra. Samlet pris for hele brylluppet inkl. tøj blev ca. 100.000, hvilket var dyrt i forhold til den originale plan. Hver forældrepar betalte 1/3, så parret betalte samlet en 1/3 af prisen. Hvid brudekjole kostede ca. 7.200, syet af brudens veninde. Ca. 73 gæster. Bryllupsrejse til New York, hvilket bruden egentlig var imod, da hun synes det var dumme penge og de sikkert ville være trætte efter brylluppet. Men billetterne var en gave fra gommen, da hun blev færdiguddannet.

Traditioner:
Hvid kjole, slør, brudebuket. Noget gammelt, lånt og blåt (bruden glemte at tage strømpebånd på og gik ikke ret meget op i det; opdagede det først, da det skulle af under festen). Mange bekendte spurgte op til brylluppet, hvad hun havde tænkt sig, for at få alle traditionerne med. Troede oprindeligt ikke, at hun skulle bære slør, før hun stod i forretningen og prøvede kjoler for at få inspiration – følte sig mere 'brude-agtig' med slør. Sløret blev revet i stykker ved brylluppet. Parret dansede brudevals inden kl. 00.

Synes at det er hyggeligt, at traditionerne var der, men går ikke op i det. Hun er glad for, at andre sørgede for, at de blev inkluderet i festen. Ved ikke hvad traditionerne står for.

Problemer/hjælp i planlægningen:
Overordnet stod parret med hele planlægningen selv, men gommen friede over et år før brylluppet, så parret havde god tid. Bruden ville gerne have en finger med i alle detaljer, og er ikke god til at uddelegere. En af gommens venner, som kender meget til vin, stod for at planlægge tema for vin-menu og mad, men parret var hele tiden inde over processen. Bruden havde det overordnede overblik i hele planlægningen.

Ekstra stressende elementer var de ting, som først kunne gøres i sidste øjeblik – herunder blomster, da bruden ville have pink tema, men pludselig havde meget svært ved at finde pink roser.
Citat: '*Det stressede mig faktisk lidt, for jeg var sådan lidt; det er jo ligegyldigt, jeg skulle bare have vidst, at man ikke kunne få pink roser – for i bund og grund er det jo fuldstændig lige meget; der er formentlig ingen andre end mig, der kan huske, at der var pink tema, så det er helt lige meget. Men jeg havde bare oppe i mit hoved sat mig for, at det skulle være pink, så derfor blev det lidt stressende.*'

Da planlægningsprocessen varede over et halvt år, var hun til sidst meget træt af at tale om og tænke på bryllup.

På trods af, at der var mange ting, som var tidskrævende og stressende, så var en del af glæden for bruden netop at arrangere det hele selv, og hun synes, at det var meget hyggeligt, så hun ville ikke kunne uddelegere noget til en fremmed konsulent.

Mest tidskrævende elementer:
Opringninger til leverandører. Invitationer, som informanten lavede selv. Bordkort/menukort var også tidskrævende. Bordplan var problematisk. At køre til og fra syersken for at prøve kjole var tidskrævende.

Økonomi spillede ind i planlægningen; nogle af de ting som tog lang tid skyldtes, at parret kunne lave tingene billigere selv. Bruden var bevidst imod, at festen blev meget fin og formel, så derfor valgte de, at lave mange ting selv.

Finde leverandører/forhandlere:
Parret havde mange kontakter. Brudens mor lavede folderen til kirken – dette havde bruden glemt skulle ordnes. Blomster i kirken kom fra et bryllup tidligere på dagen. Telt etc. stod gommens forældres for. Bartendere har parret brugt før, DJ var en tidligere kollega til gommen. Duge etc. kom også gennem en kontakt. Brudens mor lavede bryllupskagen. Bruden estimerer, at 'vennepriser' resulterede i, at brylluppet kostede det halve af, hvad det kunne have løbet op i.

Research i planlægningsprocessen:
Bryllupsmesse på opfordring af en veninde for at få inspiration. Bryllupsmagasin købt i Magasin var en stor skuffelse – fyldt med reklamer og desuden dyrt. Søgte på nettet efter inspiration til invitationer og bordkort. Men bruden synes hurtigt, at det blev meget 'pyntet'.

Kjoleforhandlere blev fundet gennem en veninde, som gerne ville stå for at booke tid hos forretningerne – booket efter erfaring, da veninden selv havde været rundt tidligere med en anden veninde. Var i to forretninger; Bride Fashion og House of Bride. Efter to forretninger, havde informanten set nok kjoler, da hun hovedsagligt kun ville have inspiration til detaljerne på den kjole, som hun skulle have syet. Bruden vidste i forvejen, at hun ville have en corsagekjole, men størrelsen på skørtet og længden på slæbet blev større end forventet. Også slør kom med, da hun blev grebet af stemningen i forretningerne, så den endelige kjole blev meget mere 'brude-agtig' end oprindeligt forventet.
Citat: *'Det var faktisk det, at være ude at prøve (kjoler red.), at jeg tænkte: "Arh, jeg skal jo kun giftes én gang i livet, så det skal heller ikke bare være en hvid selskabskjole, det må sgu godt lige få lidt ekstra"'.*

Bride Fashion var meget serviceminded og personalet var utrolig behjælpelige, så informanten fik det dårligt med, at hun ikke skulle købe noget. House of Bride var en rigtig dårlig oplevelse.

Opfattelse af prisniveau:
Det er for dyrt – så snart det hedder noget med bryllup bliver prisen forskruet. F.eks. mht. blomster, så koster en buket urimeligt meget, så snart det hedder en brudebuket. Informanten kan godt se, hvordan budget løber løbsk i processen, fordi man ikke har helt kontrol over, hvad man får brugt – mange små udgifter løber op.
Brud synes priserne er forskruede, og kan godt bagefter sidde og synes, at det var sindssygt at de fik brugt så mange penge på én dag. Specielt nu hvor parret kigger på at købe lejlighed/hus – pengene kunne være brugt på rigtig mange andre ting. Om end hun pointerer, at det var en fantastisk dag, som hun ikke ville bytte for noget.

Forældres civilstand:
Begge parrets forældre er fortsat sammen, så ingen af dem har haft skilsmisse tæt inde på livet.

Tanker om, hvad folk forsøger at købe med et stort, dyrt bryllup:
Ret afgørende at folk tror på, at de i deres liv kun får én eneste bryllupsdag. Der er en helt særlig stemning omkring bryllupper, fordi det er så smuk en tanke at sige ja til hinanden for resten af livet. Derfor ville et være så ærgerligt at arrangere sådan en dag, og så bagefter stå og tænke, at der lige manglede det sidste; folk vil hellere helgardere sig.

Man retfærdiggør hele tiden med, at 'det er så lille en udgift i det store budget'. Det er for dumt, at de små detaljer ikke er i orden, men det gør selvfølgelig, at budgettet bare bliver større og større.

Det er blevet lovligt at bruge mange penge på sit bryllup i dag, og når man går ind i processen forventer parret også selv, at et bryllup kræver, at de går ud og bruger en masse penge.
Citat: *'Det er lige før man forventer af sig selv, at det skal man vel. Også for, at det bliver den perfekte dag. Man har hørt om, at det skal være den perfekte dag, men kan man få en perfekt dag for kun 20.000, når nu alle andre bruger 70.000?'*

Parret valgte bevidst et havebryllup, for at holde stemningen nede på jorden. Men alligevel blev hele festen 'finere' end de havde forestillet sig. Niveauet blev skruet op med en 5-retters niveau og god vin, som egentlig ikke passede så godt overens med have-temaet. I brudens øjne var dette ikke nødvendigt, og en tre-retters menu ville være lige så god.

Alt i alt blev dagen som bruden godt kunne tænke sig, og det var kun små elementer, som ændrede sig i planlægningsprocessen – herunder menu.

Tanker om det religiøse aspekt:
Informanten er ikke troende, men valgte at blive gift i kirken fordi 'det gør man bare'. For gommen var kirken vigtig, da han er mere religiøs, uden at han praktiserer sin tro. Der har aldrig været snak om andre muligheder end kirken. For bruden er kirken en smuk kulisse, men for gommen stak ønsket om et kirkebryllup dybere.

Hvid kjole skyldes, at 'det gør man' og informanten havde aldrig overvejet andre muligheder. Og når det var kirkebryllup, hørte den hvide kjole sig til.

Brudesko og hvide sko tiltaler ikke informanten, og de sko hun så i brudekjole-forretningerne var grimme. Informanten kan ikke forstå, at der ikke findes en ordentlig brudeskodesigner, specielt fordi folk er villige til at bruge mange penge på deres bryllup. Til sidst bliver man ligeglad med, hvad skoene koster, for man har set så meget grimt, at hvis man finder det rigtige par, er prisen underordnet.

Til en vis grad, er det ikke vigtigt, hvad kjolen koster, hvis designet er rigtigt. Synes det er sindssygt, at bruge 20.000 kr. på en kjole, der skal bruges én dag. Ville være lidt suspekt over for en meget billig kjole, da hun tænkte, at det var masseproduktion, og ikke vil bære den samme kjole, som en masse andre brude har båret. Hun valgte at få

syet kjolen både for at få en kjolen præcis efter hendes eget hoved, og fordi hun kunne få vennepris.

Informant tror, at det ville påvirke mange kommende brude, hvis en meget billig leverandør kom ind på markedet. Hun tror, det er en generel holdningsændring der skal komme ind med en ny generation, for at folk er villige til at købe de rigtig billige kjoler.

Kommunikationen i bryllupsbranchen:
Synes, at folk udefra også er med til at skrue forventningerne op – ikke bare i branchen, men også venner og bekendte, som spørger i planlægningsprocessen. Bruden er ikke selv til at få lagt professionel make-up etc., så dette valgte hun fra, men kunne godt mærke, at andre forventede det, da det er blevet legitimt at gøre, netop den ene dag.

Bruden er den eneste i sin tætte venindegruppe, som er blevet gift. Hun tror kun, at én af hendes veninder ville være interesseret i en bryllupskonsulent.

Synes det er svært at forestille sig, at skulle bruge mere end 100.000 kr. på et bryllup, men når hun hører, hvad andre par har gjort, så synes hun ikke, at de har brugt meget.
Informanten havde nærmest en anti-holdning til alt hvad der hed noget med 'brude' eller 'bryllup', da hun mener at branchefolk bevidst skruer op på prisniveauet, da det er blevet alment accepteret, at bruge mange penge på sit bryllup.

Mangler i bryllupsindustrien:
Det kunne have været rart, hvis alle andre mennesker ikke havde så mange holdninger til hendes bryllup, og hvad man skulle og burde. Hun var træt af at forsvare sine valg. Til sidst i processen var hun MEGET træt af, at tale om alt hvad der havde med brylluppet at gøre.

Appendix VII - **Interview med Lykke,** afholdt d. 28. april 2010

Informant: **Lykke**

Kort om brylluppet:
Bryllupsdag 10/9-2005, borgerlig vielse, viet af borgmesteren i Marstal, fest på Søbygaard, 60 gæster. Ingen reception. Alle gæster blev hentet i bymidten og kørt ned til havnen, sejlet til vielseslokationen. Herefter en drink og chokolade, hvorefter alle gæster blev til festen. Pris ca. 60-70.000. Gæsterne havde selv sørget for at booke overnatning på øen, da man ikke kan komme hjem fra øen om aftenen.

Traditioner:
Lys kjole (blev syet i Vietnam, leveret dagen før på Ærø), ikke hellang. Brudebuket, ingen slør. Gæsterne ville have en brudevals, så derfor dansede parret, men de havde ikke forberedt sig på det. Sad efter foreskreven bordplan.

Parret valgte ikke rabiat at undgå at inkludere traditioner, men valgte at inkludere de traditioner, som føltes rigtige for dem.

Problemer/hjælp i planlægningen:
Planlægningsproces tog ca. et par måneder, musikken var det største problem. Parret erindrer ikke, at de var stressede over dette. Gommen deltog ligeligt i planlægningen. Parret havde ikke nogen oprindelig ide om, hvordan deres bryllup skulle være, så det blev som forventet – måske lidt større. Brudens bror, som er kok, stod for mad etc., og var med til at gøre brylluppet mere fornemt end egentlig planlagt, men det var mere heldige omstændigheder end et ønske fra brudens side.

Hjælp i planlægningen:
Musik blev fundet gennem netværk, kok var brudens bror, gommens kollega stod for at sejle gæsterne ud til vielseslokationen. Følelser omkring uddelegering af elementer af brylluppet; på den ene side et økonomisk aspekt, og derudover ville parret gerne have et personligt bryllup.

Opfattelse af prisniveau:
Parret mærkede ikke meget til det, da brudekjolen ikke kom fra en brudekjole-forretning, maden kom gennem personlig kontakt etc.

Mest tidskrævende elementer:
At finde lokale til festen.

Finde leverandører/forhandlere:
Via word-of-mouth.

Valg af borgerlig vielse:
Gom er ikke medlem af folkekirken, bruden har aldrig forestillet sig et kirkebryllup. Parret valgte alligevel at blive gift, dels for at sikre hinanden fordi de havde fået et barn sammen, og dels fordi det var en god lejlighed til at holde en fest. Det var en kedelig løsning bare at sikre hinanden ved at hyre en advokat. God løsning for at samle venner og familie inkl. mennesker som de ikke ser tit.

Tanker omkring udformning af brylluppet:
Bevidst valg fra parrets side, at festen skulle være helt nede på jorden. Parret var henholdsvis 37 og 42 år, da de blev gift. Havde fået en søn tre måneder før brylluppet, havde været sammen ca. halvandet år på det tidspunkt.

Tanker omkring hvorfor folk gifter sig:
Drømmen om det store kirkebryllup fra man er barn. Hvis man er ung (under 30) kan man godt foranlediges til at tro, at der er større chance for at forholdet holder, hvis man holder det store bryllup.

I bruden familie er der ikke tradition for at man gifter sig. I gommens familie er der mere tradition for det, men det er ca. 50/50 om det er kirkebryllup eller borgerlig vielse. Da parret mødte hinanden på et meget sent tidspunkt i livet, føler de ikke, at deres valg er påvirket af deres sociale baggrund. De er ikke blevet særlig påvirket af pres fra venner og familie, da de har boet på Ærø og ikke haft venner og familie tæt inde på livet i planlægningsprocessen.

Udviklingen inden for bryllupper er måske også presset i vejret pga. informations-samfundet; folk kan nemt sidde og klikke rundt på nettet og blive inspireret til den helt store romantiske drøm. Herunder måden som branchen kommunikerer til kommende par på, kan være med til at lægge pres på parret. Alle mennesker har et enormt behov for at iscenesætte sig selv og have noget star quality, og som sådan er brylluppet en mulighed for at vise prestige.

Når bryllupper i dag er meget store og dyre affærer, kan det have noget at gøre med, at sociale begivenheder og festlige lejligheder i det hele taget bare bliver større og større. Hvis niveauet allerede er lagt under konfirmationen, ført videre til gallafesten i gymnasiet (få skræddersyet kjolen, køre i limousine etc.), så er niveauet måske også lagt for at holde et bryllup over evne. Informantparret har eksempelvis selv deltaget i tre konfirmationer inden for de sidste par år, hvor der deltog næsten 100 gæster.

Appendix VIII - **Interview med Mette,** afholdt d. 5. juni 2010

Informant: **Mette H**

Hvorfor folk bliver gift:
Kan være juridisk for at sikre hinanden. Eller det kan være et løfte og et signal til hinanden, som man afgiver foran venner og familie. En mulighed for at holde en rigtig stor fest med både hans og hendes venner. For informanten er det både det romantiske aspekt, som er vigtigt, samt det at holde en god fest.

Drømmen om det idealistiske kan spille ind.

Der er også et religiøst aspekt af det; for informant er det vigtigt at blive gift i en kirke, selvom kirken ikke betyder noget for hendes kommende mand.

Tanker om brylluppet:
Skal vies i kirke i Søborg, hvor bruden også er konfirmeret og døbt. Derefter skal det være helt uformelt og en fed fest under kulørte lamper, udendørs med cocktails, grill etc.

Det er meget vigtigt for informanten, at blive gift i kirke. De havde talt om en udendørs borgerlig vielse, men det er de gået væk fra, fordi informant sidder meget fast på drømmen om kirkebrylluppet. Hun kalder sig selv for en 'moderne kristen'. Manden er overhovedet ikke religiøs.

Tanker om, hvad folk forsøger at købe med et stort, dyrt bryllup:
Det at være 'vært' er blæst ud af proportion; man køber en gestus og et værtskab over for gæsterne. Det har også noget at gøre med, at være blevet voksen, informant synes personligt, at det er fedt at kunne holde en stor fest, som hun selv har betalt i modsætningen til f.eks. konfirmationen.

Så snart tingene hedder noget med 'bryllup', er der en mark-up på halvtreds procent. Man køber nogle oplevelser og rammerne for den store dag. Man køber den romantiske og idealistiske drøm, for den skal man jo også betale for – det eneste som ikke koster noget er kirken.

Folk ville sikkert undre sig, hvis man vælger et utraditionelt format til sit bryllup. Gæsterne forventer noget når de møder op til et bryllup – de forventer god mad etc. Informanten har selv mødt undren bare ved at hun skal bære en kort kjole.
De bryllupper, man har været til før, sætter standarten, men også medierne sætter deres præg gennem magasiner, film, musikvideoer etc.

Det er svært at bryde ud af rammerne for et bryllup bl.a. fordi mange produkter i industrien er standardiserede. Derfor er prisen også med at presse brylluppet hen imod det stereotype.

Opfattelse af prisniveau:
Informant opsøger ikke mange udbydere i branchen, men har dog været i et par brudekjoleforretninger, hvor hun har oplevet pludseligt at være pakket ind i det store

bryllupsskrud, selv om det ikke er hendes ønske at bære en stor, hvid, traditionel kjole – men det er jo en forretning og butikken skal tjene penge.

Informant får hjælp fra en person fra hjemmesiden Festklar.nu til planlægning. Derudover undgår hun generelt 'traditionelle' forhandlere i bryllupsbranchen, og nævner som sådan ikke overfor de forhandlere, hun er i kontakt med, at de produkter hun forhører sig om, er til et bryllup.
Citat: *'Jeg vidste ikke, at alting blev dyrere, så snart man sagde brude- eller bryllup-, så det er jeg faktisk begyndt bare at lade være med'.*

Mange kvinder mister deres stil, når de kommer ud på brudemarkedet. Informant synes, at brudeverdenen står meget tilbage if. til mode generelt.

Appendix IX - **Interview with Candice,** conducted on 2. June 2010

Informant: Candice

How do Danish weddings differ from US weddings?
Different traditions – e.g. cutting of socks and veil are Danish phenomena. Homemade songs are not an American tradition either. American weddings are much more elaborate (with regards to clothes, formality, number of guests, limo etc.)

Do you see any similar tendencies between US and Danish wedding?
In both cultures, the marrying couple want to make the wedding personal and unique, so that people remember it afterwards. Both cultures include a wedding cake and bridal veil, and the brides want to look as beautiful as possible on the big day.

What differences are there between suppliers on the Danish and the US market for weddings?
In the US there are much more choices for wedding dresses. Many more companies doing everything for weddings, and consequently it much easier to individualize weddings in the US. Many brides in US are control freaks, whereas in Denmark they seem more relaxed.

How important are traditions in the US? – church, white dress, something new, old, borrowed, blue etc.
Traditions are important, but the US is very culturally diverse, and as such it is difficult to pinpoint 'an American culture'.

Who pays for the wedding in the US? – the couple themselves, the parents?
According to tradition the parents of the bride will pay – but as many are divorced, different models are implemented. Furthermore, as couples are more independent they pay themselves.

Do you think that there are differences as to why people get married in Denmark compared to the US? – e.g. religious reasons, status etc.
There is more pressure in the US to get married and go to university. It appears more common to just stay engaged in Denmark. Danish women more independent and therefore do not need the stability of a marriage. Women in America have fewer options, and therefore it is just understood that getting married is part of the route you take in life.

Did you use a wedding consultant in the US? – differences between the US and Denmark in regards to the attitude towards outside help, and why American brides use consultants, whereas Danish brides do not
Candice was her own consultant. Weddings are much more elaborate and commercials in America, and consultants are valuable because they are knowledagble about the myriad of options on the market, as oppose to the bride who probably does not know much about the market and the endless possibilities before she is in the process of planning her weding.

What is David's Bridal's image on the US market?
David's Bridal is an all-around, reasonably priced wedding superstore. They have a good reputation, and are budget friendly.

Pricilla of Boston has a very good image, and higher quality. They are not massed marketed such as David's, and not all over the place.

How can David's Bridal position themselves on the Danish market? – do they have any competitive advantages compared to the Danish wedding dress suppliers?
David's Bridal makes the white wedding dream affordable for lower classes or price conscious segments. David's Bridal is the H&M of the bridal industry. They provide options.

The fairytale dream of a wedding is more widespread in the US, whereas Denmark is more casual – also in regular clothing. Image is huge in the US and the bigger the wedding the better the image.

Pricilla of Boston would fit in a place like Holte or Frederiksberg etc. They would attract same people as House of Brides.

Appendix X - Interview with Ken Green, conducted on 28. July 2010

Informant: **Ken Green**, part owner of David's Bridal and Pricilla of Boston

What is the organisational structure and link of ownership for David's Bridal and Pricilla of Boston?
Both companies are owned by Leonard Green & Partners, and where Pricilla of Boston focuses on the retail market, David's Bridal is mass market.

Is the company description correct or are we leaving anything out?
David's Bridal differentiate themselves from their competition by looking to be in a relationship with their customers that stretches throughout all of the special occasions in their life. Ideally, the first time a customer becomes familiar with the company, is when she is a flower girl as a child. Following, David's Bridal will provide her with a prom dress, and hopefully she will have had the opportunity to wear a David's dress as a bridesmaid on one or more occasions before she walks down the aisle herself. If David's Bridal they have done their job right on those occasions, the bride-to-be will choose to buy her wedding dress from them as well.

How do you see yourself on the American market (both David's Bridal and Pricilla)? what differentiates you from the competition? what is your market share?
David's Bridal is the only national chain of bridal apparel shops. Furthermore, David's Bridal is very big on customer service. They believe that the customer is the focal point of attention; if they spend millions of dollars on advertising, they are just one in a crowd (perhaps with the loudest voice), but more importantly, if they treat their customers right they will recommend David's Bridal to a friend, and that is worth more than traditional advertisement.

One key element is color coordination, which is very important is the US and UK. David's has the most fashionable collection of wedding shoes, and furthermore the option to color coordinate with handbags, bridesmaids dresses, wedding stationary etc. Any store in any part of the country can guarantee color match despite the fact that the different elements are bought at David's Bridal shops all across the country.

David's Bridal currently has a 35% market share of the over all wedding market, and 50% of the lower end. Pricilla of Boston has a 5 % market share.

How is your supply chain structured?
Pricilla of Boston relies on high profile and famous wedding dress designers, such as Melissa Sweet.

David's Bridal has their own designers – usually trained in London or Paris. David's Bridal relies on a strategy of vertical integration with ownership all the

way through from manufacturing to retail. Furthermore, they strive to work with the smallest possible number of suppliers, with whom they build the biggest relationships possible. This way David's Bridal increase buying power, which is how they pass the value on to the consumer.

Where do you make most of your money - within wedding dresses, accessories, or other?
They do not make their profits in any particular area (and do not wish to disclose more specifically which products generate the most profits), rather profits are made across their whole production range.

Are visitors in David's Bridal's stores allowed to browse around the store and look at the dresses on their own?
Customers are advised to make an appointment, as a consultant will be better equipped to help them find a dress than they will themselves, but as such they are welcomed to come in without an appointment.

The stores are usually busy in weekends, and quieter on weekdays, so if customers wishes to come in and browse the store, weekdays would be best.

Are your dresses pre-made in bulk and stored in warehouses, or are the made after each order?
Both; some dresses are kept in inventory, but others will be made according to specified order.

We can see that some of David's' dresses are sold in 3 stores outside the US - how is this export designed and organized?
Export is achieved through three retail stores in Dominican Republic.

Finally, since we are not able to visit one of your stores and are not that familiar with the American wedding market, we would like for you to explain to us how a 'regular' wedding dress purchase takes place? - how is the visit in the store usually structured? - how long is the delivery time on your dresses?

When the customer first comes in, the consultant will spend 15-20 minutes talking to the customer in an attempt to get an understanding of her wishes and personality. On average, a visit to David's Bridal will take 3-4 hours. They have trained staff to know what is flattering to different body types and make recommendations. The idea is for the customer to stay with one consultant throughout the wedding process and for the consultant to sell to the bride many of the elements that go into a wedding. Starting with the wedding dress, then bridesmaids dresses, invitations, stationary, shoes, accessories etc. etc. Furthermore, David's charge a fee for seeking out external suppliers for limousine rental, honeymoon, caterers etc. The better service they provide and the more they help the customer, the more the customer comes back, and the

more the customer comes back, the more they spend. This is what they refer to as the 'beyond the wedding party strategy', and because of the David's sheer size, they can get volume discount prices for their customers in regards to limousines, gifts for the wedding party, invitations, honeymoon etc.

How many collections/ dress models do you have?
150-170 styles within bridal dresses, and price marks matching any wedding dress budget.

Though the dresses are very competitively priced, quality is still essential and not compromised. For example, every crystal or bead is sown on by hand, some dresses have 150,000 beads, and every single one is sown on by hand.

What do you think of the concept in relation to David's bridal's characteristics and capabilities?
It looks good, but the main concern is the size of the Danish market – if it might be too small for a wedding store such as David's Bridal.

Appendix XI - Konkurrent Interview - Bride Fashion

Informant: Hanne

Fortæl lidt om jeres virksomhed/butik og historien bag?
Butikken blev åbnet for næsten 25 år siden da ejeren selv skulle giftes, og måtte købe sin kjole i Frankrig, da der ikke var nogle egentlige kjole-forretninger i DK. Siden da er butikken vokset sig større og et festtøj sor-timent er blevet tilføjet.

Hvad er det der differentiere jer fra konkurrenterne på markedet?
Det er helt sikkert vores service. Vi (medarbejderne) er allesammen stylister, eller har været i branchen i mange år. Vi er rigtig gode til at læse kunderne og vide hvilken type de er og hvilken type bryllup de leder efter. Dertil ved vi så også hvilket snit (kjolemodel) der klæder de forskellige kropstyper bedst, så vi kan også rådgive kunder der måske ikke helt ved hvad de vil have, eller som bare er kommet lidt på afveje (dermed menes at de har forelsket sig i en kjole der ikke rigtig klæder dem). Desuden er vi også et godt team. Hvis jeg kan mærke på kunden at jeg ikke lige er "hende kop the", for det sker jo at man ikke altid lige klikker med en person, så sørger jeg for at få en af mine kolleger til at tage over med kunden, for det vigtigste for os er at kunden får en god oplevelse med at prøve og finde sin brudekjole.

Vi har lagt mærke til at priser ikke står på jeres hjemmesider – hvorfor gør der ikke det?
Det er bl.a. et konkurrence spørgsmål. Der er andre konkurrenter på markedet der har de samme kjoler som os, og hvis vi skriver prisen vil konkurrenten bare ligge sig lige under.

(NOTE: men hvis folk ringer og spørger hvad kjolen koster hos dem besvarer de alligevel spørgsmålet, ihvertfald i følge de kvinder vi har talt med)

Dertil kommer så også at priserne lidt afhænger af hvilken størrelse kjole man skal bruge. Den samme model kan derfor variere fra de mindste størrelser til de største – og det er simpelthen bare fordi det kræver mere stof at lave de større størrelser.

Derudover skal man så ikke glemme at det ikke er den endelige pris for kjolen man betaler her i butikken. Kjolerne skal altid som minimum ligges op da de med vilje laves unaturligt lange for at passe det flere højder kvinder. Dertil skal kjolen måske også tages lidt ind osv. og der gør jo så at kjolens endelige pris bliver højere end prisen her i butikken.

-og hvad koster jeres kjoler i gennemsnit?
Det kan jeg ikke svarer på.

Fortæl lidt om hvordan I oplever udviklingen på markedet de seneste 10-20 år? -brugen af penge, formattet af brylluppet, tendens for og i mod de "normale" traditioner
Altså de sidste par år har vi helt sikkert kunne mærke finanskrisen. Ikke fordi der ikke bliver købt kjoler, men der bliver solgt flere af de "billigere" kjoler og lidt færre af de dyrer kjoler. Men på bundlinien er det stort set det samme for os.

Mht. kunderne synes jeg kvinderne er blevet mere selvbevidste. De ved hvad de vil have, og er måske også lidt mindre "frådsende" end hvad vi har været vant til ved årtusindeskiftet. Med det mener jeg bare at de er lidt mere prisbevidste og at pengene skal bruges "fornuftigt".

Mht. stilen af kjoler, så flytte brudekjolebranchen sig meget langsomt. Selvfølgelig sker der en udvikling, og der kommer nye kollektioner hvert år, men stilen og kjolemodellerne skifter meget langsomt. Man kan vel egentlig sammen ligne brudebranchen med en bilforhandlere. De samme slags biler kan fås flere steder, og designet af bilerne skifter heller ikke så meget, og en model der er 2 år gammel kan stadig godt være eftertragtet på ligefod med nye modeller.

Hvor kommer jeres kjoler fra? -for vi har lagt mærke til at mange af de samme kollektioner går igen på de førende forhandleres hjemmesider.
Ja, som jeg nævnte før er vi godt klar over at der er kjoler der går igen i konkurrenternes butikker. Vores kjoler kommer allesammen fra Frankrig, Spanien og Belgien. Alle tre lande har meget store bryllupsindustrier, og derfor har de designere der kun designer brudekjoler, og dermed laver de nogle utroligt flotte kjoler.

Hvor ofte får i nye kollektioner?
Det snakkede vi om før, men der kommer nye kollektioner ca. 1 gang om året.

Har i brudesko? I så fald hvor får I jeres sko udvalg fra?
Ja, vi har nogle få brudesko, og dem får vi også fra brudeindustrierne i Frankrig og spanien (og Belgien).

-hvorfor er det at de alle sammen ser sådan ud (spidse)?
Det gør de fordi ellers kan du ikke se skoene under den lange kjole. Hvis der ikke er spids på skoene, ville man kun kunne se fødderne sparke på indersiden af skørtet når pigen går op af kirkegulvet, og det ser altså bare bedre ud hvis man lige kan se en sko-spids nedenfor – ISÆR på brudebillederne. Det giver en illusion af at man har lange ben, og det vil de fleste kvinder jo gerne have.

Hvorfor er det nødvendigt at bestille sin kjole 5-6 måneder i forvejen?
Når vi får en kunde ind i butikken og vi finder den perfekte kjole til hende så er det jo ikke den kjole hun prøver hun får med hjem. I stedet bestiller vi kjolen til hende i den korrekte størrelse hos producenten, og så syr de en helt ny kjole til

hende dernede. Derfor tager det jo lidt tid bare at få kjolen lavet og fragtet til Danmark.

Derefter skal kjolen så sys til hos en syerske så den sidder helt perfekt, og det tager jo også lige lidt tid, så vi sider gerne at du skal have bestilt din kjole seneste 5 måneder før din bryllupsdato.

Har I syersker/skrædder tilknyttet (evt. flere) - for det kunne vel begrænse denne lange ventetid
Nej vi har ikke nogle syerske knyttet til forretningen. Istedet har vi nogle eksternt som vi anbefaler til vores kunder, som vi stoler på kan gøre et godt stykke arbejde med vores kjoler.

Må man godt selv gå og kigge lidt rundt i jeres butik?
Ja selvfølgelig er folk velkommen til det, men jeg tror det ville være svært for dem at danne sig et overblik over hvor kjolerne hænger, og desuden er det også svært at danne sig et indtryk af kjolerne når de bare hænger på bøjlen, så det er ikke den bedste må at se på kjoler. Det bedste ville helt sikkert være at booke en tid, og så kan vi finde kjolerne for dig, så du kan prøve dem på.

-hvor lang tid får man når man bestiller tid?
Jeg plejer at sige at det tager 1½ til 2 timer at finde den rigtige kjole.

Er der system i hvordan jeres kjoler hænger her i butikken så man selv evt. kunne finde en kjole man har set på jeres hjemmeside?
Ja, der er et system, men ikke et der er tydeligt for kunderne tror jeg. Vi kender systemet og ved jo hvor alle kjolerne hænger, men derudover, som jeg sagde før er det ikke let at se kjolerne sådan som de hænger på bøjlerne.

Vi har også hørt at man ikke må tage billeder af kjolen så man kan se hvordan man ser ud i den.... hvorfor må man ikke det?
Det er igen et spørgsmål om konkurrenterne. Hvis vi bruger 2 timer på at finde den perfekte kjole til dig, så ville vi blive irriteret hvis du bare tager et billede og så går over til konkurrenterne og siger har i denne kjole til billigere penge, eller får en bekendt til at sy den. Så det er derfor.

Appendix XII - Konkurrent Interview – House of Brides

Informant: Laynet Bley (Ejer)

Fortæl lidt om jeres virksomhed/butik og historien bag?
Jeg besluttede mig for at starte butikken for ca. 20 år siden efter mit eget bryllup fordi jeg ikke synes den danske industri havde noget som helt at byde på. Jeg købte min egen kjole i udlandet, for det der var i Danmark var simpelthen forfærdeligt

Hvad er det der differentiere jer fra konkurrenterne på markedet?
Deres forståelse af kunderne og vores udvalg af kjoler. Jeg designer selv min egen kollektion "lotus couture" som er helt specielt for danske og skandinaviske kvinder. De øvrige kollektioner vi har er fra bl.a. Frankrig og Spanien og dernede ser kvinderne altså anderledes ud end heroppe. Derfor passer kjolerne der bliver designet dernede ikke altid så godt til de danske kropstyper. Men det er vi klar over og det gør vi noget ved, og det dét der differentiere os på markedet.

Vi har lagt mærke til at priser ikke står på jeres hjemmesider – hvorfor gør der ikke det?
Det er simpelthen for at undgå at konkurrenterne ved hvad vores kjoler koster så de kan udkonkurrer os.

-og hvad koster jeres kjoler i gennemsnit?
Jeg tror det er omkring 8.000 kr. Vores dyrerste for tiden koster 40.000 kr. og jeg tror den billigste ligger omkring 3-4.000 kr.

Fortæl lidt om hvordan I oplever udviklingen på markedet de seneste 10-20 år? -brugen af penge, formattet af brylluppet, tendens for og i mod de "normale" traditioner
Da jeg startede min forretning var der helt sikkert ikke det samme behov for brudenes side om at gøre så meget ud af sige selv, på samme måde som i dag. Jeg tror f.eks. at det var mig der startede trenden med at brudenes hår skulle sættes flot op på bryllupsdagen. Jeg har nemlig en baggrund som stylist og derfor begyndte jeg at anbefale frisurer til mine kunder.

Derudover er kjolerne også blevet mere detaljere med flotte stoffer og fine broderier, hvilket ikke blev gjort så meget for 20 år siden. Jeg tror måske også at der er lidt flere stilarter af kjoler idag sammenlignet med for 20 år siden, da er flere "måder" at være brud idag, men det er mest bare min egen opfattelse.

Hvor kommer jeres kjoler fra? -for vi har lagt mærke til at mange af de samme kollektioner går igen på de førende forhandleres hjemmesider.
Foruden dem jeg designer selv så har vi kollektioner fra Frankrig, Spanien og Belgien- og dem jeg designer selv fås selvfølgelig kun her. De øvrige kan meget vel være i andre butikker også.

Hvor ofte får i nye kollektioner?
Ca. en gang om året.

Har i brudesko? I så fald hvor får I jeres sko udvalg fra?
Vi har 2 eller 3 slags sko. Sko er ikke det jeg går op i og derfor vil jeg ikke bruge ressourser på det. Jeg har heller ikke festtøj som mange andre brudeforretninger har. Min passion ligger inden for brudekjoler, så jeg vil ikke bruge mine kreative energier på noget andet end det. De par sko vi har kan kunden købe med hvis de har lyst, men det er også det.

Hvorfor er det nødvendigt at bestille sin kjole 5-6 måneder i forvejen?
Jamen kjolen skal jo sys. De får jo ikke modellen de prøver på med hjem. Vi bestiller kjolen til hende hos producenten, og så syr de en helt ny kjole til hende dernede. Derfor tager det jo lidt tid bare at få kjolen lavet og fragtet til Danmark. og så som vi talte om før skal kjolen efterfølgende til en syerske og blive tilpasset – og det tager jo tid alt sammen. 5-6 måneder er bare simpelthen den tid det tager.

Har I syersker/skrædder tilknyttet (evt. flere) for det kunne vel begrænse denne lange ventetid
Da vi startede havde vi en hel systue, men rent økonomisk kan det slet ikke betale sig. Så den solgte jeg fra, men ham der ejer det nu er stadig ham vi anbefaler højest til vores kunder, for vi ved jo hvad de kan og stoler på dem. Vi har derfor stadigt et rigtig godt samarbejde med dem.

Må man godt selv gå og kigge lidt rundt i jeres butik?
Altså ja, men jeg vil sige at hvis jeg opdager at der er en kunder der kommer herind og har taget sin syerske med, og det går og taler om stoffet i kjolen og studerer syningerne i kjolen, så er det da sket et par gange at jeg har bedt dem forlade butikker. Men dertil kommer det også for de kvinder der rent faktisk bare ude for at kigge og få inspiration, at uden vores hjælp kan de jo ikke rigtig prøve kjolerne, så det er helt sikkerts smartest at bestille en tid.

Endelig vil jeg da også sige at jo oftere der er kunder herinde "bare for at kigge", jo ofte skal kjolerne der hænger her også til rens, så det kan godt være dyrt for mig hvis jeg lader for mange gå rundt og "kigge selv"

-hvor lang tid får man når man bestiller tid?
Efter 45 min er kunden helt sikkert træt af at prøve kjoler, så vores tidsaftaler er altid 45 min.

Er der system i hvordan jeres kjoler hænger her i butikken så man selv evt. kunne finde en kjole man har set på jeres hjemmeside?
Ja, vi hænger efter kollektion.

Vi har også hørt at man ikke må tage billeder af kjolen så man kan se hvordan man ser ud i den.... hvorfor må man ikke det?

Jeg havde en gang en kunde der kom herind for at prøve kjoler, og hun endte med at være her to gange før hun var sikker på at det var den helt rigtige kjole for hende. En måneds tid eller to efter hendes sidste besøg, fik jeg et brev fra hende hvor der var et billed af hende i kjolen hun havde valgt her hos os

Appendix XII - Konceptudviklings-Interview med Mette, d. 5. juli 2010

Tanker om bryllups-hjemmesider

Pricilla of Boston:
Amerikanske hjemmesider er MEGET amerikanske. Mette har hovedsagligt kigget på britiske hjemmesider, men hun synes hjemmesiden er meget standard og ikke særlig personlig.

De mest overskuelige hjemmesider er dem som er delt op efter tema. Hvis man har en ide om hvilket bryllup man gerne vil have, har man sikkert også en ide om hvordan kjolen skal være og så er det nemmere at gå efter tema.
Hjemmesiden er ikke så 'glad' eller 'jubi, du skal giftes'.

Kan godt lide, at man kan sortere kjolerne efter pris, men ville satdig kigge på de dyre kjoler. Kan desuden godt lide catwalk-funtionen, hvor man ser modellen gå med kjolen. Foretrækker dog stadig en naturlig baggrund.

David's Bridal:
Mere tiltalende hjemmeside, da den er mere 'glad'. Skoene er lidt bedre end hvad informant ellers har set på, men stilen er ikke hendes og hun kan ikke se sig selv i dem. Kan godt lide, at der er farver på hjemmesiden. Kategoriseringen af fx. skoene er god, og gør det mere overskueligt.

Informant er umiddelbart meget imporneret hvor billige kjolerne er – men kan godt lide, at man kan se den eksakte pris på kjolen.

Den lave pris ville ikke afskrække hende fra at købe kjolen
Citat:"der er jo så mange andre ting man også gerne vil bruge pengene på i forbindelse med brylluppet"

Kan godt lide stilen i billederne – kvinderne ser glade ud og der er en naturlig baggrund.

Bryllupsklar.dk er en irriterende hjemmeside da den kun indeholder links til andre sider. Bryllupsportal som ofte kommer op blandt de første, hvis man laver en google-søgning på noget om bryllup eller brudekjole.

Kan godt lide hjemmesiden **etsy.com**, som ikke 'kun' er en bryllupshjemmeside. Der er farver, den er overskuelig. Det er en hjemmeside hvor informanten i forvejen har købt andre ting.

Bridefashion.dk – kan bedre lide billeder som er mere virkelige end opstillede modeller. Siden er meget standard. Synes det er irriterende at der ikke står priser på nogen af kjolerne, men det er generelt for alle danske hjemmesider for brudekjoleforretninger. 'Andre købere har også købt' er en god feature.

En historik over hvad hun tidligere har set på på hjemmesiden ville også være godt. Sammenligningsfeature over 2-3-4 kjoler ville også være godt. Flere billeder pr. side og større billeder ville være godt. Siden er meget forenklet if. til informantens præferencer. Kan bedst lige en 'rigtig' baggrund på billeder frem for en enkelt baggrund.

Nikolai.dk – informant har været inde i butikken. Butikken er ikke så fin. Var inde i Lilly for sjov, men de havde rigtig fine og gode faciliteter, så hun var overrasket over hvor simple faciliteterne var hos Nikolaj. Hos Nikolaj var der lige så meget festtøj som brudekjoler. Det var ikke så 'fint'.

House of Brides – har kun været på hjemmesiden og cyklet forbi, men synes butikken ser meget fin ud udefra. Kjolerne i vinduet er stylet meget eksklusivt. Er umiddelbart positiv overfor, at HoB har oplyst gennemsnitsprisen på de kjoler de sælger.

Mette får syet sin kjole privat af den simple årsag, at hun ikke kunne finde en kjole hun kunne se sig selv i i butikkerne. Det var det samme med hendes konfirmation – der fik hus også kjolen syet.

Som en lille side-kommentar er Prettychicblog.dk er en god hjemmeside, men den er mere en kollage af blogs og andre folks ideer, men dermed synes Mette at den er rigtig god som inspirationskilde, hvilket hun savner meget fra de danske sider.

Appendix XIII - **Koncept workshop**, afholdt d. 13. juni 2010

Informant 1: **Mia**
Informant 2: **Sisse**
Informant 3: **Michelle**

Ideelle brudekjolebutik

3: uformel stemning. Ikke bestille tid. Give kunderne lov til at kigge alene. Mere som en almindelig tøjbutik. Have et kæmpe udvalg – mange butikker har et stort udvalg, men det ligner alt sammen hinanden. Hun ville gerne have en kort kjole, hvilket viste sig at være meget begrænset i udvalget.
2: Enig med informant 3. Gik fra en butik da hun følte sig presset af personalet. Det var så stift og pengegrisk. Følte sig presset af personalet. Fik anbefalet en butik af en veninde, hvor hun havde en bedre oplevelse. Det skal være hyggeligt, og man skal kunne have nogen med. Anderledes sortiment.
1: Kjoler som det ikke kræver 5 måneder at få leveret. Alle brudekjole-forretninger har de samme kjoler. Får sin kjole customized, så den ikke ligner alle andres kjoler.

Indretning af butik

1: Endte med at købe kjolen, hvor den var billigst (Bride Fashion). Meget lille omklædningsrum, hvilket var ubehageligt. Et andet udvalg af brudesko. Slør er alt for dyre i butikkerne i forhold til, hvad de kan fås for på nettet.
3: Lækkert omklædningsrum, selv om atmosfæren skal være afslappet. Det må gerne være kaffe eller vare et eller andet.
2: Plads og luft i det hele taget. Alle deltagere er enige om, at Nikolaj ikke er en behagelig butik. Stole og faciliteter til de mennesker, man har med, da man lægger mange penge i butikken.

Pris

Alle er enige om, at billigere priser ville være bedre, og branchen er en udpræget pengemaskine.
1: Søgte meget på nettet, og har fundet langt billigere kjoler på nettet. Føler sig snydt af priserne i de danske butikker. Blev ikke spurgt om, hvad hendes prisniveau var, men fik bare vist kjoler frem uden at blive informeret om prisen.
3: Brudekjoler er meget dyrere end tilsvarende festkjoler. Det er frustrerende at der ingen priser står på hjemmesiden, så man kan ikke orientere sig om prisen inden man kommer ind i butikken. 'Det ville fandme være rart, hvis der bare var et prisskilt!'. Ville gerne have haft mulighed for bare at kigge alene første gang hu var i en kjolebutik, fordi hun ikke vidste, hvilken stil hun ville have, men bare skulle have inspiration. Først ved senere besøg, må ekspedienterne gerne hjælpe.
2: Betaler mange penge for at få kjolen tilpasset – det kommer proportionalt til at koste for meget af kjolens samlede pris. Havde slet ikke overvejet at tilrettelser kostede så meget – det var en veninde som gjorde hende opmærksom

på det. Har anbefalet sin kommende mand, bare at købe et almindeligt jakkesæt i en almindelig tøjbutik, så han ikke kommer til at betale overpris.
Blev meget hurtigt kategoriseret, som skulle havende en kjole i A-form pga. hendes kropsform, så fik kun prøvet kjoler i den stil.

De fleste har skræddere som de arbejder sammen med, men det virker ikke som om, de er en integreret del af butikken.

Alle informanter synes om ideen med at priskategorisere kjolerne. Lagde specifikt mærke til, at dette var en mulighed på David's Bridals hjemmeside. Evt. have faste og synlige priser for tilrettelser, så man ikke får et chok, når man først har forelsket sig i en kjole.

Antal forhandlere

Alle informanter var flere steder for at finde de andre elementer end kjolen såsom sko etc. Men priserne er generelt forskruet.
2: De kører meget én stil, og hvis man ikke vil gå den vej, er det begrænset hvad de kan gøre for en.
3: Hvis man kigger efter brudesko, kan det være meget svært. Hun faldt over skoene på et tidspunkt, hvor hun ikke var ude for at lede efter brudesko. Hendes søster endte med at købe sko fra en amerikansk brudekjoleforhandler, som hun havde fundet på nettet.
Tænke uden for boksen, og ikke kun have alt i hvid, guld og sølv.

Gennemgang af hjemmesider:

Vurdering af David's Bridal:

3: Synes det var fedt, at man kunne kombinere sin søgning. På danske hjemmesider kan man kun få én kollektion frem ad gangen, men hun er ligeglad med, hvem der har lavet kjole. Godt med kategoriserede kjoler – fx. chick, modern etc. Synes det virker som et stort udvalg, hvilket er fedt. Det var nemt at finde rundt i.
1: Er meget enig i, hvad informant 1 siger. 'Den ligner noget jeg har været inde på før' (den er sat op på samme måde som almindelig tøj hjemmesider som ASOS etc.)
2: Synes det er en rigtig god hjemmeside. Fandt faktisk en kjole hun synes rigtig godt om. Synes den er nemmere at bruge end mange danske sider. Den er mere brugervenlig. De havde også mange andre ting end bare brudekjoler, hvilket er meget sjovt.

Pris:

3: Det er lidt ligesom at gå ind på en almindelig hjemmeside for tøj. Der står hvad kjolen koster, og det er rigtig rart. Man kan se, hvad kjolen er lavet af. På mange ad de danske, er der bare et billede og et modelnummer, så man aner ikke hvad man kigger på.
1: Kjolerne ser jo meget anderledes ud på et katalogbillede end i virkeligheden.

Billeder:
1: Har kigget på brudekjoler på Trendsales og Den Blå Avis, da kjolerne gengives mere virkelighedstro end på brudekjolehjemmesider. Modellerne er så tynde, at de ikke kan holde kjolerne ordentligt oppe – måske mere realistiske modeller ville passe bedre til det danske marked.
2: Det er misvisende, hvis man ikke har samme kropstype som en model. Søgte derfor på bryllupsfotografers hjemmesider for at se kjoler, som de i virkeligheden ser ud.
3: Kan godt lide, at der er flere billeder af den samme kjole. På de danske hjemmesider kan man ofte ikke se kjolen ordentligt. Man kan se kjolen fra alle mulige vinkler, og kan også virkelig godt lide catwalk funktionen.

Danske hjemmesider:
1: Hvorfor er det hele sådan nogle brune og douche farver? Hele layoutet er i den genre. Og også mange af billederne. Man skal vælge enten en kollektion eller designer, for at se kjolerne, men man ved nødvendigvis ikke, hvilke kjoler man så får frem, så man er nødt til at se alt for mange kjoler igennem. Tænkte over, at det ikke var hendes stil – synes det hele var meget gammelt. Synes layoutet ville tale mere til hendes mor, end sig selv. De danske hjemmesider er meget stive, formelle og kedelige.
2: Det hele er så fast og i faste former; 'Gud forbyde, at man siger, at man ikke vil sidde sammen med sinde forældre (til middagen)'. Det har været svært, at alle andre har forventninger til, at man holder formen og traditioner. Alle tre danske hjemmesider er sat op på samme måde. De er meget kedeligt.
3: Har mødt flere, som skal giftes og netop kommenterer, at de ikke føler sig hjemme i brudeverden. Det er som om hele branchen henvender sig til et meget lille fåtal, som føler sig hjemme med at formaliteten, mens de fleste har det bedre med mere afslappet atmosfære. Det er utroligt vigtigt og fint og fancyt at sælge brudekjoler. (dette er de andre deltagere enige i).
(To informanter fandt pæne kjoler i Nikolaj, men havde ikke lyst til at bruge penge i butikken, da atmosfæren ikke var rar).

Prisovervejelser mht. David's Bridal
2: Ville ikke blive afskrækket af den billige pris. Har lagt meget vægt på den service der var i butikkerne, og hvis det kunne gøres billigt, så er et så meget desto bedre. Mad, bar og godt musik har været vigtigt, så det har irriteret hende, at kjolen har kostet så mange penge.
3: Ville gerne gå ind og kigge, men er ikke sikker på, at hun ville købe den endeligt kjole derinde. Har prioriteret den gode fest med fri bar, DJs etc., og derfor har hun heller ikke haft krav til den store dyre silkekjole, da det er andre poster, som hellere må veje tungt i budgettet. Har kigget på konfirmationskjoler, men syntes at kvaliteten af stoffet var utiltalende (så billigt ud), så kvaliteten skal være i orden, men ellers må kjolen gerne være billig.

Vurdering af Pricilla

1: House of Brides har de samme kollektioner som de andre butikker, det er bare lidt mere fint. Havde en dårlig oplevelse derinde, men stedet er finere.
3: Synes det er svært at vurdere, om der er et marked for Pricilla, da kunder, som er villige til at bruge så mange penge, nok hellere vil have en skræddersyet kjole, hvilket man godt kan få for de samme penge i DK. Fik syet kjole i butik, som ikke var henvendt til brude specifikt, og fik den for 3600-3800 kr. Mange kommende brude lægger mere vægt på festen end kjolen, og vil derfor hellere bruge pengene på dét. Kunne godt lide 'Real Brides' delen af Pricillas hjemmeside.
1: Så snart det er hvidt, eller hedder noget med brud, så er prisen øget.
2: Der er nok bare et andet fokus på bryllupper i USA.

Præsentation af vores overvejelser om koncept

Hjemmesiden må gerne være mere glad og mindre 'brun' – mere som almindelige butikker, hvor man køber tøj. Dette er alle informanter enige i.

Billeder mindre modelagtige og større

2: Vil gerne have stort billede. Alle tre deltagere vil gerne kunne zoom på billederne, så man kan se detaljerne.

Baggrund på billeder

Baggrund er ikke vigtigt, men modellen skal ikke posere så man ikke kan se kjolen ordentligt.
2: Måske finde modeller, som ikke er super høje og undervægtigt. Forskellige sjove features ville være godt.
1: Måske retningslinier for, hvilken kjole der passer til de forskelligt kropstyper.
3: Synes det var meget sjovt, at man kunne finde kjoler efter hvilken type man er til hverdag – på den damebladsagtige måde. Det er nok ikke noget man bruger specifikt i kjolekøbet, men det letter stemningen.

Forslag baseret på andre købere og browse-historie

Dette er alle informanter enige i, kunne være godt, da det er det de er vant til fra de øvrige tøj-hjemmesider man besøger idag. De synes det er mærkeligt at brudekjole-branchen slet ikke virker til at (ville) følge med her.
3: Citat: "Ja, for det kunne sikkert holde folk længere på hjemmesiden".

Sammenligningsmulighed

Alle informanter synes det kunne være en god mulighed – specielt, hvis man kunne se priserne, og gerne ville vurdere forskellen mellem fx. en kjole til 3.000 og 15.000, hvis man syntes begge kjoler var flotte.

Billeder i butikkerne

Alle informanter synes, at det virker meget stift og firkantet, at de ikke må tage billeder af deres kjoler ude i butikkerne.

Mulighed for at få taget billeder af sig selv i kjolerne som en service i butikken
1: Tror det ville blive meget svært, da det er normal praksis i tøj industrien (personlig erfaring fra Diesel).

Ville gerne kunne se accessories på hjemmesiden
Man kunne godt lade sig inspirere sig meget mere af almindelige hjemmesider på nettet (for tøj) – tests, inddeling af kjoler i kategorier, virtuelt omklædningsrum eller påklædningsdukker som kan være rigtig gode i processen hvor man bare søger inspiration. Man skal kunne sidde og lege med det – hvilket mange tøjbutikker på nettet er rigtig gode til. Også fx. at foreslå accessories, kunne være en god mulighed.

Prisniveau hvid den endelige pris ikke kan specificeres, men bare så man som bruger har en ide om, hvilket leje man befinder sig i.

Det vigtigste er plads og man er ordentligt tildækket. Det må gerne være lækkert, men det behøves ikke være for stift med store lysekroner. I mange butikker er kjolerne stuvet sammen, så hellere mindre udvalg og mere plads omkring kjolerne. Hjælpsomt personale men man skal kunne gå rundt og snuse alene inden man får hjælp. Kjolerne hænger så tæt, at det kan være svært at gå rundt og kigge alene. Hvis kjolerne i butikkerne var opdelt efter facon (a-line, halterneck. stropløs etc.).

Det ville være rart med lidt snacks og som minimum drikkevarer, når man bruger så meget tid for ikke at tale om så mange penge i butikken.

"Customizing"-mulighed
1: Det kunne være godt, da dét som er vigtigt for hende er, at kjolen ikke ligner noget som alle andre har.
3: Mener at der er mange som får det gjort alligevel, så det kan man lige så godt få integreret i butikken.

Alle informanter nikker erkendende til, at det kunne være godt med andet udvalg i sko.

3: Man kan godt føle sig helt forkert, og man kan godt føle 'jeg er ikke en rigtig brud' når man ikke har lyst til at det hele skal være så fint og stift. Fx. at man skal have overtrækssko på i House of Brides, så man ikke sviner gulvet til. Der er mange holdninger til, hvad et bryllup skal være, og hvad et rigtigt bryllup er. Der er mange som har rigtig mange meninger om, hvad man skal og ikke skal, og hvad man kan og ikke kan. Der er et hysteri omkring det, som er svært at forholde sig til.

2: Det er svært at stå for presset, når man ikke vil det helt store. Det hele skal køre efter en streng, og eller er det galt.

Appendix XIV - **Evaluering af koncept –** Interview med Michelle d. 29. juli 2010

Respons på koncept for hjemmeside

Mulighed for favorit-mærkning på kjolerne til næste gang man besøger hjemmesiden ville være smart. Ligeledes er muligheden for online køb – specielt af tilbehør rigtig godt.

Lyder umiddelbart meget godt – stiller spørgsmålstegn ved, om der er en log-in funktion (profil) af frygt for at blive overumblet af reklame for butikken– men da log-in ikke er email-adresse baseret, vil det ikke ske. Log-in er selvfølgelig er en nødvendighed, hvis man skal kunne købe direkte fra hjemmesiden. Overordnet set synes Michelle at hjemmesiden lyder interessant, og ville meget gerne have haft at siden eksisterede imens hun planlagde sit bryllup, da hun netop følte at udvalget af kjoler var svært at danne sig et overblik over, og ligeledes synes at de eksisterende hjemmesider er kedelige og uinspirerende. Så hun ville helt sikkert føle sig fristet til at booke en tid, specielt da der er priser på hjemmesiden.

Michelle tilføjer desuden evt. mulighed for at lave en liste på hjemmesiden af kjoler, som man gerne ville prøve, når man er i butikken – så personalet har mulighed for at finde dem frem til kunden kommer. Giver personalet mulighed for at danne et indtryk af kunden inden de dukker op.

Respons på koncept for butikken

Michelle tilføjer til konceptet at der skal være spejle hvor man kan se sig selv bagfra som i f. eks. H&M.

Rigtig fed ide med cafe området – kan godt lide at der er luftigt og rummeligt i butikken, også når man tager venner/familie med, således at heller ikke kommer til at føle at de ikke kan trække vejret i butikken.
Michelle tilføjede desuden at hun kun modtog vand/kaffe hos de danske konkurrenter hun besøgte, så lidt lettere snacks etc. kunne være rart, om ikke andet til de personer der var med.

Respons på prisniveau etc.

"Det er billigt!" Fedt med muligheden for at have nogle kjoler på lager, for folk som ikke gider vente eller overhovedet har 4 måneder.
Respondent har fundet stort set alle sine accessories på nettet (bl.a. e-bay) da hun ikke synes der rigtigt er noget i de danske butikker. Dertil kommer at det der endelig var i de danske butikker var utroligt meget dyrere end på nettet.

Meget positiv over for muligheden for at kunne omfarve og sy kjole om efter brylluppet, så kjolen kan bruges igen.

Appendix XV - **Evaluering af koncept –** interview med Mette d. 2. august 2010

Respons på koncept for hjemmeside

Lyder som en fantastisk hjemmeside, "ville ønske jeg kunne besøge den nu" – kan specielt godt lide det med temaer. Link mellem hvad man ser på hjemmesiden, og hvad man finder i butikken. Har lyst til at besøge hjemmesiden. Kan godt lide, at den er bygget op som e-bay. Gemmefunktion er rigtig godt, da respondent på nuværende tidspunkt er nødt til at sende sig selv mails med oplysninger om, hvor hun har fundet kjoler, som hun godt kan lide. Udvælgelse af kjoler er også rigtig smart. Mange gode elementer som danske hjemmesider ikke har. Ville 100% have lyst til at besøge butikken, fordi hjemmesiden tilbyder rigtig mange ting, som ikke er på andre hjemmesider.

Farvevalg er meget vigtig på hjemmesiden – det skal være en glad, positiv hjemmeside. Gennemskuelighed er vigtigt. Hvis man kan føre hjemmesidens 'stil' over i butikken er vigtigt.

Kunne være en god ide med en virtuel tur af butikken på hjemmesiden, så man kan se hvordan butikken ser ud inden man tager derud – House of Brides har det feature på deres hjemmeside.

Respons på koncept for butik

Meget aggressivt salgspersonale i de danske brudekjolebutikker – vil hellere have mulighed for selv at gå rundt og kigge først. Meget tiltalende, at der er inspiration på hjemmesiden, men også at have inspirationsmateriale i butikken, som IKKE kun er fra deres eget varesortiment (bryllupsmagasiner, billeder fra andres bryllupper etc.). Al smag går ud ad vinduet, når det kommer til brudekjolebutikker – det skal bare være lyst, åbent og elegant, evt. levende lys, fedt design el.lign. (fx. satinsofaer, blonder på trappen, ruflede puder etc. i de gængse danske brudekjolebutikker). Tror at man tager et vist segment ud af butikken ved at lægge butikken uden for København – de kunder som tilfældigt ville falde over butikken, ville ikke finde David's Bridal. Man skal sætte sig for at besøge butikken, man får ikke kunder tilfældigt ind på gaden.

Mette ville ikke blive afskrækket af det brede sortiment med konfirmations-kjoler, selskabstøj, brudepigetøj etc. – tværtimod vil det give flere muligheder for at finde accessories og gøre ens look personligt. Jo flere ting man kan købe et sted, jo gladere bliver man som køber – hvis man ved, at man kan finde alt hvad man skal bruge et sted, så går man selvfølgelig der hen.

Meget utiltalende at kjolerne hænger rigtig tæt og ofte har plastic over sig. De kan godt have alternative størrelser pakket ind i plastic, men de kjoler som køber skal se, skal hænge tilgængeligt.

Vigtigt med normal musik i butikken – der skal ikke køre et symfoniorkester i baggrunden. Man kan tage ved lære ved, hvad andre fede tøjbutikker gør (Bahne, Samsø Samsø etc.).

Mette kom med foreslag om at man evt. kunne finde ud af hvordan man kunne lave en funktion hvor man kunne 'bygge' sin egen kjole.

Respons på prisniveau etc.

Synes kjolepriserne lyder meget billige, men er endnu mere tiltrukket af det store og "nye" sortiment der kunne komme med denne nye butik. Den manglende variation af kjolerne i de danske butikker var netop hvad der fik Mette til at få sin kjole lavet af en syerske.

Appendix XVI - **Evaluering af koncept –** interview med Maria d. 9. august 2010

Respons på koncept for hjemmeside

Den lyder dyr at lave. Sådan en hjemmeside, ville respondent gerne have haft mulighed for at besøge, da hun selv skulle giftes. De danske hjemmesider er rigtig ringe – nogle gange kan man ikke engang se kjolen bagfra, så det ender med at være et flop, når man kommer ud og ser den i butikken.

Stiller spørgsmålstegn ved, hvilke oplysninger vi beder om fra kunderne når de skal oprette et log in – hvilken intelligence det kan give os, men pt. er det ikke formålet med dette log-in at skaffe netværk, men tværtimod at yde en service for brugerne. Selvfølgelig afhængigt af hvor langt fra butikken hun bor, og om hun kunne finde en kjole hun synes om, ville hjemmesiden give hende lyst til at tage derud og besøge den.

Respons på koncept for butik

Det er vigtigt, at butikken ikke virker rodet, da det kan gøre give en følelse af uoverskuelighed. Stiller spørgsmålstegn ved, hvor i Storkøbenhavn butikken skulle ligge – ved at lægge den nord for København, kunne man måske skære et segment fra. Danskerne er nok mere til private prøverum frem for den amerikanske model, hvor man kommer ud fra prøverum og deler et podium med de andre brude, som er inde og prøve kjoler. Skal være pænere end varehusindretning.

Maria tilføjede at der bør være en i butikken hele tiden, der kan tage mål til indlægning, tilretning, etc. Men det var tanken for vores side at de fastansatte skulle være i stand til netop dette.

Ingen vil købe en kjole uden at have talt med en ekspedient, så der skal være mulighed for at være selvhjulpen, men man kan få hjælp fra personalet når der er brug for det. Maria synes ikke 6-12 ugers levering er lang tid i forhold til, hvad man ellers møder på det danske marked, så det lyder rigtig godt. Men er betænkelig ved de amerikanske kjoler da hun mener de godt kan være lidt standardagtige og kedelige, så det er vigtigt at man får en god indkøber, som har forstand på, hvad der kunne fungere på det danske marked.

Respons på prisniveau etc.

Synes det lyder super billigt og ville mene at den nærmeste konkurrent ville være Lily, da deres priser også ligger på omkring 5.000-6.000 DKK så vidt hun kan erindre. Som ekstra ide kunne man evt. give rabat ved store indkøb – hvis man fx. både købte invitationer, bordkort etc. Procenter til gæster, som køber deres festkjole hos David's Bridal.

Appendix XVII - Enquete Results Report

1. Hvor gammel er du?

20 år eller derunder	0	0%
21-25 år	7	7%
26-30 år	29	29%
31-35 år	27	27%
36-40 år	7	7%
41-45 år	9	9%
46 år eller derover	22	22%

Procenter er beregnet i forhold til 101 besvarelser. Alle deltagere har besvaret spørgsmålet.

3. Hvad er dit køn?

Kvinde	75	82%
Mand	16	18%

Procenter er beregnet i forhold til 91 besvarelser. 10 har undladt at svare.

4. Hvad er din civilstand?

Forlovet	14	15%
Gift	67	73%
Separeret	2	2%
Skilt	1	1%
Gift, men det er for anden (eller tredje) gang	5	5%
Forlovet, men det er anden (eller tredje) gang jeg skal giftes	1	1%
Andet	2	2%

Procenter er beregnet i forhold til 92 besvarelser. 9 har undladt at svare.

5. Hvilket år blev du gift?

2010	11	14%
2009	6	8%
2008	14	18%
2007	6	8%
2006	2	3%
2005	2	3%
2004	2	3%
2003	1	1%
2002	5	7%
2001	1	1%
2000	1	1%
før år 2000	25	33%

Procenter er beregnet i forhold til 76 besvarelser. 25 har undladt at svare.

6. Hvor blev I /skal I vies?

Kirke	62	67%
Rådhus	22	24%
Andet	8	9%

Procenter er beregnet i forhold til 92 besvarelser. 9 har undladt at svare.

7. Hvor mange gæster var der/kommer der til brylluppet?

0-20 gæster	16	18%
21-40 gæster	18	20%
41-60 gæster	23	25%
61-80 gæster	18	20%
81-100 gæster	8	9%
101-120 gæster	6	7%
121-140 gæster	0	0%
141-160 gæster	2	2%
161 gæster eller derover	0	0%

Procenter er beregnet i forhold til 91 besvarelser. 10 har undladt at svare.

8. Holdt I/ planlægger I at holde både reception og middag?

Kun reception	3	3%
Både reception og middag	32	35%
Kun middag	37	41%
Andet	19	21%

Procenter er beregnet i forhold til 91 besvarelser. 10 har undladt at svare.

11. Ud fra valgmulighederne ilsiet nedenfor, hvilke 3 elemenier af brylluppet er vigtigst for dig? Vælg din 1., 2. og 3. prioriet nedenfor

Kjolen/brudeparrets tøj	14	15%
Mad/drikkevarer	21	23%
Musik/underholdning	5	5%
Stedet bryllluppet bliver/blev holdt	28	31%
Gaverne	0	0%
Invitationerne	2	2%
Blomster/borddækning/udsmykning	1	1%
Traditionerne (f.eks. noget gammelt, lånt, nyt, blåt etc.)	11	12%
Ved ikke	9	10%

Procenter er beregnet i forhold til 91 besvarelser. 10 har undladt at svare.

Brudekjolen/brudeparrets tøj	18	20%
Mad/drikkevarer	30	33%
Musik/underholdning	13	14%
Stedet hvor bryllluppet bliver holdt	11	12%
Gaverne	1	1%
Traditionerne (f.eks hvid kjole, noget gammelt, nyt, lånt, blåt etc.)	9	10%
Invitationerne	0	0%
Blomster/borddækning/udsmykning	1	1%
Ved ikke	8	9%

Procenter er beregnet i forhold til 91 besvarelser. 10 har undladt at svare.

Brudekjolen/brudeparrets tøj	11	12%
Mad/drikkevarer	10	11%
Musik/underholdning	20	22%
Stedet hvor bryllluppet bliver holdt	13	14%
Gaverne	5	6%
Invitationerne	4	4%
Blomster/borddækning/udsmykning	14	16%
Traditionerne (f.eks. hvid kjole, noget gammelt, nyt, lånt, blåt etc.)	4	4%
Ved ikke	9	10%

Procenter er beregnet i forhold til 90 besvarelser. 11 har undladt at svare.

12. Hvad kostede jeres bryllup ca. / hvad forventer I at bruge?

0-20.000 kr.	27	30%
20.001-40.000 kr.	11	12%
40.001-60.000 kr.	17	19%
60.001-80.000 kr.	10	11%
80.001-100.000 kr.	12	13%
100.001-120.000 kr.	5	6%
120.001-140.000 kr.	2	2%
160.001-180.000 kr.	2	2%
180.001-200.000 kr.	2	2%
over 240.000 kr.	1	1%

Procenter er beregnet i forhold til 89 besvarelser. 12 har undladt at svare.

13. Vedr. udgifterne for jeres bryllup, var/er det...?

Dyrere end forventet	14	16%
Billigere end forventet	8	9%
Som forventet	59	66%
Ved ikke	8	9%

Procenter er beregnet i forhold til 89 besvarelser. 12 har undladt at svare.

14. Var/er budgettet nemt eller svært at overholde?

Det var nemt at overholde	37	42%
Det var svært at overholde	20	23%
Vi har/havde ikke lagt noget budget	31	35%

Procenter er beregnet i forhold til 88 besvarelser. 13 har undladt at svare.

15. Hvor stor en del af planlægningen af bryllluppet stod brudgommen for?

Gommen planlagde stort set alt (81-100% af planlægningen)	1	1%
Gommen planlagde det meste (61-80 % af planlægningen)	1	1%
Gommen planlagde ca. halvdelen (41-60% af planlægningen)	38	44%
Gommen planlagde mindst (21-40 % af planlægningen)	34	39%
Gommen planlagde stort set ikke noget (0-20% af planlægningen)	13	15%

Procenter er beregnet i forhold til 87 besvarelser. 14 har undladt at svare.

16. Hvordan har I fundet frem til forhandlerne til bryllluppet?
Afkrydsninger i forhold til alle afkrydsninger

Fik forhandleren anbefalet af venner/familie	44	30%
Bryllupsmagasiner	16	11%
Internettet	35	24%
Telefonbogen	2	1%
Bryllupsmesser	7	5%
Forhandlerne var nogen vi kendte	30	21%
Andet (uddyb gerne)	11	8%

Procenter er beregnet i forhold til i alt 145 afkrydsninger.

17. Har du købt din brudekjole (besvares ikke af mænd)?

Ikke endnu, men jeg har tænkte mig at købe kjolen	5	8%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)	5	8%
Jeg lejer/lejede min kjole	4	6%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-House of Brides	3	5%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Lilly	3	5%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-jesper høvring	2	3%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Bride fashion	2	3%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Fået den syet specielt	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Christina Bendtsen Couture	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Lilly på strøget i KBH	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Alexandra i Hillerød	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Asfalt, Istedgade	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-mancoe	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-emmy	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Lavede den selv	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Emporio Rix	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Lokal butikken	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Panayotis	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Petruska	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-alm. pæn kjole, ingen vidste vi blev gift vedvores søns barnedåb på en søndag, kun vores forældre	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Christina Bendtsen	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Lykke Brudekjoler	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Birde Fashion	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Angel Brides	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Bride fasion	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-privat skrædder	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Alm. pænt tøj - ikke brudekjole	1	2%

Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-??	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-ingen kjole	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Jeg fik den syet	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Nikolaj	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-syet af ven af familien	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Noa Noa	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Lilly på strøget	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-i Glostrup	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-havde ikke brudekjole	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Nokolaj	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-brudedesign.dk	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Min veninde syede den.	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Stasia	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Nicolai	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-ingen brudekjole	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Helena Kolo i Holdbergsgade	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-Jeg havde ingen brudekjole	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-husker ikke	1	2%
Ja, jeg har købt min kjole (uddyb venligst med navnet på butikken)-nicolai- ved nørre port station	1	2%

Procenter er beregnet i forhold til alle 101 deltageres besvarelser.

18. Hvordan fandt du frem til, hvilken brudekjoleforhandler(e) du skulle besøge?

Afkrydsninger i forhold til alle afkrydsninger

Fik forhandleren anbefalet af venner/familie	22	25%
Bryllupsmagasiner	10	11%
Internettet	18	21%
Telefonbogen	1	1%
Vi kendte forhandleren i forvejen	17	20%
Andet (uddyb gerne)	19	22%

Procenter er beregnet i forhold til i alt 87 afkrydsninger.

19. Hvad kostede brudekjolen?

0-3.000 kr.	31	45%
3.001-6.000 kr.	11	16%
6.001-9.000 kr.	14	20%
9.001-12.000 kr.	5	7%
12.001-15.000 kr.	2	3%
15.001-18.000 kr.	2	3%
18.001-21.000 kr.	1	1%
21.001-24.000 kr.	1	1%
24.001-27.000 kr.	2	3%

Procenter er beregnet i forhold til 69 besvarelser. 32 har undladt at svare.

Afkrydsninger i forhold til alle afkrydsninger

lejet kjole	3	100%

Procenter er beregnet i forhold til i alt 3 afkrydsninger.

20. Er kjolen du har købt/lejet hvid?

Ja	40	59%
Nej	28	41%

Procenter er beregnet i forhold til 68 besvarelser. 33 har undladt at svare.

21. Har I inddraget familien og/eller venner til at yde praktisk hjælp i forbindelse med bryllluppet – enten i planlægningsprocessen og/eller på selve dagen?

ja, i planlægningsprocessen	13	15%
ja, på selve bryllupsdagen	7	8%
ja, både i planlægningsprocessen og på selve dagen	47	53%
nej, slet ikke	21	24%

Procenter er beregnet i forhold til 88 besvarelser. 13 har undladt at svare.

22. Har I benyttet jer af en professionel bryllupskonsulent?

ja, i planlægningsprocessen	2	2%
ja, på selve bryllupsdagen	0	0%
ja, både til planlægningen og på dagen	0	0%
nej, slet ikke	86	98%

Procenter er beregnet i forhold til 88 besvarelser. 13 har undladt at svare.

23. Overvejede I at benytte jer af en professionel konsulent?

Ja	3	3%
Nej	85	97%

Procenter er beregnet i forhold til 88 besvarelser. 13 har undladt at svare.

24. Havde du/ har du svært ved at finde brudesko?

Nej	48	68%
Ja	23	32%

Procenter er beregnet i forhold til 71 besvarelser. 30 har undladt at svare.

25. Er dine forældre...?

Gift med hinanden	53	59%
Gift igen (dvs. er fraskilt eller har mistet ægtefælle og har giftet sig igen)	12	13%
Separeret	0	0%
Skilt	17	19%
Andet	8	9%

Procenter er beregnet i forhold til 90 besvarelser. 11 har undladt at svare.

26. Hvad den højeste eksamen du har modtaget?

Ph.d.	0	0%

Kandidat / Master (5 års videregående uddannelse)	16	18%
Bachelor / Professions Bachelor/ Diplom uddannelse (3 års videregående uddannelse)	28	31%
Erhvervsakademigrad / videregående voksenuddannelse (ca. 2 års kort videregående uddannelse)	31	34%
Gymnasial uddannelse / Handelsskoleeksamen	6	7%
HG eller anden erhvervsrettet uddannelse på tilsvarende niveau	4	4%
Folkeskolens Afgangsprøve (9. eller 10. klasse)	5	6%

Procentar er beregnet i forhold til 90 besvarelser. 11 har undladt at svare.

Fordeling af indtastninger

1402	1	1%
1427	1	1%
1606	1	1%
1620	2	2%
1650	1	1%
2100	2	2%
2200	2	2%
2300	16	17%
2400	1	1%
2450	1	1%
2605	2	2%
2630	3	3%
2640	1	1%
2650	2	2%
2660	1	1%
2670	1	1%
2700	2	2%
2720	1	1%
2730	2	2%
2740	3	3%
2750	2	2%
2770	5	5%
2791	3	3%
2800	1	1%
2830	1	1%
2840	1	1%
2860	2	2%
2920	1	1%
3000	1	1%
3050	1	1%
3250	1	1%
3500	7	8%
3520	1	1%
3540	1	1%
4000	5	5%
4200	1	1%
4230	1	1%
4300	1	1%
4330	1	1%
4632	2	2%
4700	2	2%
4733	1	1%
5540	1	1%
6870	1	1%
8220	1	1%
2607 0	1	1%
260348	1	1%

24. Havde du/ har du svært ved at finde brudesko?

Nej	48	68%
Ja	23	32%

Procentar er beregnet i forhold til 71 besvarelser. 30 har undladt at svare.

hvis ja, uddyb venligst hvad problemmet var

Liste over alle

[?] Havde svært ved at finde nogle sko, som jeg kunne lide, eller som jeg syntes var behagelige.
[?] Lille fod
[?] Svært at finde nogen der ikke var for kedelige. De skulle helst være hvide... Der er mange grimme hvide sko...
[?] synes hurtigt hvide sko ser lidt enten "konet" eller trashy ud
[?] Det var et problem at finde en sko med lidt hæl, isatin og i elfenben. Til sidst måtte jeg søge inspiration til min kusines konfirmation.
[?] Jeg kunne ikke finde nogle der var pæne og passede til kjolen. Jeg endte med at få et par højhælede sko jeg havde, betrukket med silken og blonden fra min kjole hos teaterskomageren ved det kongelige teater.
[?] Købte skoene samtidig med kjolen, da viste sig senere at passe dårligt, måtte få en skomager til at sy en rem på hen over vristen
[?] det er ikke nemt at finde fine flade ballerinasko i champagnefarve.
[?] Det var svært at finde en pæn selvfarvet sko der passede til den særlige hvide farve kjolen havde
[?] Butikken hvor jeg købte min kjole havde ingen sko i min størrelse.
[?] De fleste er ikke min stil, men fandt nogen 2.hånd alm pumps i hvide til 100 kr. Helt perfekt og i den rigtige stil og pris!
[?] der er ikke et godt udvalg, hvis man ønsker noget hvidt, men fedt design. De bliver lidt kedelige.
[?] For lidt variation af design i de forskellige butikker - samme type gik igen over det hele. Valgte derfor til sidst at få den syet.
[?] Bruger lille str. sko
[?] Svært at finde et par sko som både er pæne og gode at gå i, uden at betale rigtig mange penge
[?] de skulle være billige, pæne og behagelige samtidig med at de skulle kunne bruges efterfølgende
[?] Jeg kunne ikke finde sko i den rigtige farve (orange)
[?] Jeg bruger str 42, og det er temmelig svært at finde pæne sko i den str
[?] Alle jeg så var yderst fimsede og passede ikke til den kjole jeg fik syet.
[?] Str 35 og et vinterbryllup, samt ønsket om at kunne genbruge skoen
[?] de fleste er grimme og umoderne
[?] Jeg har smalle fødder og kan ikke passe hvad som helst. Ville ikke betale alt for meget for dem. Syntes ikke der var mange at vælge imellem, som jeg syntes om.

Bughin, J., Doogan, J. & Vetvik, O.J. (2010): *A new way to measure word-of-mouth marketing*, Retrieved 05.05.2010 from;
http://www.sata.ca/file/MeasuringWordOfMouthMarketing.pdf

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A new way to measure word-of-mouth marketing

Assessing its impact as well as its volume will help companies take better advantage of buzz.

Jacques Bughin, Jonathan Doogan, and Ole Jørgen Vetvik

Consumers have always valued opinions expressed directly to them. Marketers may spend millions of dollars on elaborately conceived advertising campaigns, yet often what really makes up a consumer's mind is not only simple but also free: a word-of-mouth recommendation from a trusted source. As consumers overwhelmed by product choices tune out the ever-growing barrage of traditional marketing, word of mouth cuts through the noise quickly and effectively.

Indeed, word of mouth1 is the primary factor behind 20 to 50 percent of all purchasing decisions. Its influence is greatest when consumers are buying a product for the first time or when products are relatively expensive, factors that tend to make people conduct more research, seek more opinions, and deliberate longer than they otherwise would.

And its influence will probably grow: the digital revolution has amplified and accelerated its reach to the point where word of mouth is no longer an act of intimate, one-on-one communication. Today, it also operates on a one-to-many basis: product reviews are posted online and opinions disseminated through social networks. Some customers even create Web sites or blogs to praise or punish brands.

As online communities increase in size, number, and character, marketers have come to recognize word of mouth's growing importance. But measuring and managing it is far from easy. We believe that word of mouth can be dissected to understand exactly what makes it effective and that its impact can be measured using what we call "word-of-mouth equity"— an index of a brand's power to generate messages that influence the consumer's decision to purchase. Understanding how and why messages work allows marketers to craft a coordinated, consistent response that reaches the right people with the right content in the right setting. That generates an exponentially greater impact on the products consumers recommend, buy, and become loyal to.

A consumer-driven world

The sheer volume of information available today has dramatically altered the balance of power between companies and consumers. As consumers have become overloaded, they have become increasingly skeptical about traditional company-driven advertising and marketing and increasingly prefer to make purchasing decisions largely independent of what companies tell them about products.

This tectonic power shift toward consumers reflects the way people now make purchasing consumers gather product information from a variety of sources and decide which brand to purchase. Their postsales experience then informs their next purchasing decision.

While word of mouth has different degrees of influence on consumers at each stage of this journey (Exhibit 1), it's the only factor that ranks among the three biggest consumer influencers at every step.

It's also the most disruptive factor. Word of mouth can prompt a consumer to consider a brand or product in a way that incremental advertising spending simply cannot. It's also not a one-hit wonder. The right messages resonate and expand within interested networks, affecting brand perceptions, purchase rates, and market share. The rise of online communities and communication has dramatically increased the potential for significant and far-reaching momentum effects. In the mobile-phone market, for example, we have observed that the pass-on rates for key positive and negative messages can increase a company's market share by as much as 10 percent or reduce it by 20 percent over a two-year period, all other things being equal. This effect alone makes a case for more systematically investigating and managing word of mouth.

Understanding word of mouth

While word of mouth is undeniably complex and has a multitude of potential origins and motivations, we have identified three forms of word of mouth that marketers should understand: experiential, consequential, and intentional.

Experiential

Experiential word of mouth is the most common and powerful form, typically accounting for 50 to 80 percent of word-of-mouth activity in any given product category. It results from a consumer's direct experience with a product or service, largely when that experience deviates from what's expected. (Consumers rarely complain about or praise a company when they receive what they expect.) Complaints when airlines lose luggage are a classic example of experiential word of mouth, which adversely affects brand sentiment and, ultimately, equity, reducing both receptiveness to traditional marketing and the effect of positive word of mouth from other sources. Positive word of mouth, on the other hand, can generate a tailwind for a product or service.

Consequential

Marketing activities also can trigger word of mouth. The most common is what we call consequential word of mouth, which occurs when consumers directly exposed to traditional marketing campaigns pass on messages about them or brands they publicize.

The impact of those messages on consumers is often stronger than the direct effect of advertisements, because marketing campaigns that trigger positive word of mouth have comparatively higher campaign reach and influence. Marketers need to consider both the direct and the pass-on effects of word of mouth when determining the message and media mix that maximizes the return on their investments.

Intentional

A less common form of word of mouth is intentional—for example, when marketers use celebrity endorsements to trigger positive buzz for product launches. Few companies invest in generating intentional word of mouth, partly because its effects are difficult to measure and because many marketers are unsure if they can successfully execute intentional word-of-mouth campaigns.

What marketers need for all three forms of word of mouth is a way to understand and measure its impact and financial ramifications, both good and bad.

Word-of-mouth equity

A starting point has been to count the number of recommendations and dissuasions for a given product. There's an appealing power and simplicity to this approach, but also a challenge: it's difficult for marketers to account for variability in the power of different kinds of word-of-mouth messages. After all, a consumer is significantly more likely to buy a product as a result of a recommendation made by a family member than by a stranger.

These two kinds of recommendations constitute a single message, yet the difference in their impact on the receiver's behavior is immense. In fact, our research shows that a high-impact recommendation—from a trusted friend conveying a relevant message, for example—is up to 50 times more likely to trigger a purchase than is a low-impact recommendation.

To assess the impact of these different kinds of recommendations, we developed a way to calculate what we call word-of-mouth equity. It represents the average sales impact of a brand message multiplied by the number of word-of-mouth messages. By looking at the impact—as well as the volume—of these messages, this metric lets a marketer accurately test their effect on sales and market share for brands, individual campaigns, and companies as a whole (Exhibit 2). That impact—in other words, the ability of any one word-of-mouth recommendation or dissuasion to change behavior—reflects what is said, who says it, and where it is said. It also varies by product category.

What's said is the primary driver of word-of-mouth impact. Across most product categories, we found that the content of a message must address important product or service features if it is to influence consumer decisions. In the mobile-phone category, for example, design is more important than battery life. In skin care, packaging and ingredients create more powerful word of mouth than do emotional messages about how a product makes people feel. Marketers tend to build campaigns around emotional positioning, yet we found that consumers actually tend to talk—and generate buzz—about functional messages.

The second critical driver is the identity of the person who sends a message: the word-of-mouth receiver must trust the sender and believe that he or she really knows the product or service in question. Our research does not identify a homogenous group of consumers who are influential across categories: consumers who know cars might influence car buyers but not consumers shopping for beauty products. About 8 to 10 percent of consumers are what we call influentials, whose common factor is trust and competence. Influentials typically generate three times more word-of-mouth messages than noninfluentials do, and each message has four times more impact on a recipient's purchasing decision. About 1 percent of these people are digital influentials—most notably, bloggers—with disproportionate power.

Finally, the environment where word of mouth circulates is crucial to the power of messages. Typically,

messages passed within tight, trusted networks have less reach but greater impact than those circulated through dispersed communities—in part, because there's usually a high correlation between people whose opinions we trust and the members of networks we most value. That's why old-fashioned kitchen table recommendations and their online equivalents remain so important. After all, a person with 300 friends on Facebook may happily ignore the advice of 290 of them. It's the small, close-knit network of trusted friends that has the real influence.

Word-of-mouth equity empowers companies by allowing them to understand word of mouth's relative impact on brand and product performance. While marketers have always known that the impact can be significant, they may be surprised to learn just how powerful it really is. When Apple's iPhone was launched in Germany, for example, its share of word-of-mouth volume in the mobile-phone category—or how many consumers were talking about it—was about 10 percent, or a third less than that of the market leader. Yet the iPhone had launched in other countries, and the buzz accompanying those messages in Germany was about five times more powerful than average. This meant the iPhone's word-of-mouth equity score was 30 percent higher than that of the market leader, with three times more influentials recommending the iPhone over leading handsets. As a result, sales directly attributable to the positive word of mouth surrounding the iPhone outstripped those attributable to Apple's paid marketing sixfold. Within 24 months of launch, the iPhone was selling almost one million units a year in Germany.

The flexibility of word-of-mouth equity allows us to gauge the word-of-mouth impact of companies, products, and brands regardless of the category or industry. And because it measures performance rather than the sheer volume of messages, it can be used to identify what's driving—and hurting—word-of-mouth impact. Both insights are critical if marketers are to convert knowledge into power.

Harnessing word of mouth

The rewards of pursuing excellence in word-of-mouth marketing are huge, and it can deliver a sustainable and significant competitive edge few other marketing approaches can match. Yet many marketers avoid it. Some worry that it remains immature as a marketing discipline compared with the highly sophisticated management of marketing in media such as television and newspapers. Others are concerned that they can't draw on extensive data or elaborate marketing tools fine-tuned over decades. For those unsure about actively managing word of mouth, consider this: the incremental gain from outperforming competitors with superior television ads, for example, is relatively small. That's because all companies actively manage their traditional marketing activities and all have similar knowledge. With so few companies actively managing word of mouth—the most powerful form of marketing—the potential upside is exponentially greater.

The starting point for managing word of mouth is understanding which dimensions of word-of-mouth equity are most important to a product category: the who, the what, or the where. In skincare, for example, it's the what; in retail banks, the who. Word-of-mouth-equity analysis can detail the precise nature of a category's influentials and pinpoint the highest-impact messages, contexts, and networks. Equipped with these insights, companies can then work on generating positive word of mouth, using the three forms we identified: experiential, consequential, and intentional.

Although the importance of these triggers varies category by category, experiential sources are the most important across them. Harnessing experiential word of mouth is fundamentally about providing customers with the opportunity to share positive experiences and making the story relatable and relevant to the audience. Some companies, such as Miele and Lego, build buzz around products before launch and work to have early, highly influential adopters by involving consumers in product development, supported by online communities. Consistently refreshing the product experience also helps harness experiential word of mouth—consumers are more likely to talk about a product early in its life cycle, which is why product launches or enhancements are so crucial to generating positive word of mouth. Buzz also can be sustained after launch: Apple has maintained interest in and excitement about the iPhone via its apps store, as constantly evolving and user-generated content maintains positive word of mouth.

Most companies actively use customer satisfaction insights when developing new products and services. Yet a satisfied customer base may not be enough to create buzz. To create positive word of mouth that actually has impact, the customer experience must not only deviate significantly from expectations but also deviate on the dimensions that matter to the customer and that he or she is likely to talk about. For instance, while battery life is a crucial driver of satisfaction for mobile-handset consumers, they talk about it less than other product features, such as design and usability. To turn consumers into an effective marketing vehicle, companies need to outperform on product and service attributes that have intrinsic word-of-mouth potential.

Managing consequential word of mouth involves using the insights provided by word-of-mouth equity to maximize the return on marketing activities. By understanding the word-of-mouth effects of the range of channels and messages employed and allocating marketing activities accordingly, companies can equip consumers to spread

marketing messages and drive their reach and impact. In fact, McKinsey research shows that marketing-induced consumer-to-consumer word of mouth generates more than twice the sales of paid advertising in categories as diverse as skincare and mobile phones.

Two things supercharge the creation of positive consequential word of mouth: interactivity and creativity. They are interrelated, and particularly important for brands in relatively low-innovation categories that often struggle to gain consumer attention. One example of a company successfully harnessing this power is the UK confectioner Cadbury, whose "Glass and a Half Full" advertising campaign used creative, thoughtful, and integrated online and traditional marketing to spur consumer interaction and sales.

The campaign began with a television commercial featuring a gorilla playing drums to an iconic Phil Collins song. The bizarre juxtaposition was an immediate hit. The concept so engaged consumers that they were willing to go online, view the commercial, and create amateur versions of their own, triggering a torrent of YouTube imitations. Within three months of the advertisement's appearance, the video had been viewed more than six million times online, year-on-year sales of Cadbury's Dairy Milk chocolate had increased by more than 9 percent, and the brand's positive perception among consumers had improved by about 20 percent.

Intentional word-of-mouth campaigns revolve around identifying influentials who become brand and product advocates. Of course, companies can't precisely control what consumers tell others. But ambitious marketers can use word-of-mouth equity insights to shift from consequential to intentional campaigning.

The type of campaign that companies choose to adopt depends on the degree to which marketers can find and target influentials. Marketers capable of undertaking one-to-one marketing—such as mobile-phone operators—are uniquely positioned to execute controlled and effective intentional word-of-mouth campaigns. Mobile carriers have granular customer data that can precisely locate influentials who know the category, talk to many people, and provide them with trusted opinions. That means messages can be directed at specific individuals who are most likely to spread positive word of mouth through their social networks. As a message spreads, this approach generates an exponential word-of-mouth impact, similar to the ripple effect when a pebble is dropped in a pond.

Companies unable to target influentials precisely must take a different approach. While Red Bull, for example, can't send text messages to specific consumers, it has successfully deployed science to orchestrate effective intentional word-of-mouth campaigns. After identifying influentials among its different target segments, the energy-drink company ensures that celebrities and other opinion makers seed the right messages among consumers, often through events. While it can't be sure who will attend, Red Bull knows that those who do will be the kinds of consumers it seeks—and that the positive messages they will relay across their own social networks can generate a superior return for its marketing investment.

Marketers have always been aware of the effect of word of mouth, and there is clearly an art to effective word-of-mouth campaigning. Yet the science behind word-of-mouth equity helps reveal how to hone and deploy that art: it shows which messages consumers are likely to pass on and the impact of those messages, allowing marketers to estimate the tangible effect word of mouth has on brand equity and sales. These insights are essential for companies that want to harness the potential of word of mouth and to realize higher returns on their marketing investments.

Jacques Bughin is a director in McKinsey's Brussels office, Jonathan Doogan is an associate principal in the London office, and Ole Jørgen Vetvik is a principal in the Oslo office. Copyright © 2010 McKinsey & Company. All rights reserved.

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ALT OM bryllup – FRA A TIL Å

Når beslutningen er taget og et bryllup står for døren, starter en lang planlægningsproces. Mange ting skal forberedes og besluttes før den stor dag, så det er en god idé at gå i gang i god tid – et år i forvejen er ikke for tidligt.

Især er der mange traditioner, som man skal tage stilling til, om man vil overholde i deres oprindelige form eller nyfortolke efter ens eget temperament.

Denne A-Å beskriver de væsentligste begreber i forbindelse med bryllup – både de historiske, de traditionelle og de praktiske. God læselyst og held og lykke med dit kommende bryllup !

A

AFGIFT I 1661 indførte den danske stat afgift på vielser. Det betød, at brudgommen skulle betale en såkaldt kopulationsafgift, hvis størrelse afhang af hans sociale status. I løbet af 1700-tallet blev visse befolkningsgrupper fritaget for at betale, bl.a. soldater, studenter, håndværkssvende, tjenestefolk og degne. Bryllupsafgiften tilfaldt oprindeligt staten, men i 1688 fik København del i pengene. I 1792 blev afgiften ophævet overalt i Danmark, undtagen i København. For at slippe for afgiften lod mange københavnere sig vie på Frederiksberg eller i Hvidovre. Først i 1868 opgav København bryllupsafgiften. I dag koster det ikke noget at blive viet på rådhuset eller i kirken. Et kirkebryllup kræver dog, at Det sidste dog kun, hvis mindst en af jer er medlem af Folkekirken.

B

BUKET Brudebuketten stammer fra starten af 1800-tallet, men først efter 1. Verdenskrig blev den almindeligt udbredt. Ifølge traditionen er det gommen, der henter buketten, men i praksis er det ofte bruden, der bestemmer udseendet. Bukettens blomster og farver har et helt symbolsprog knyttet til sig. Hvor røde roser symboliserer kærlighed, står gule roser for falskhed og misundelse. Tilsvarende står liljer og kalla for renhed, akalejeakeleje for tillid, orkidé for skønhed og vedbend og efeu begge for troskab. Da blomstersproget ikke er entydigt, er det vigtigste at vælge efter sin egen smag. Tidligere var det almindeligt, at buketten blev tørret til minde om dagen, men i dag er det – måske pga. indflydelse fra amerikanske fim – meget udbredt, at bruden kaster buketten ud blandt de ugifte kvinder. Den pige, der griber buketten, er den næste til at blive gift.

C

CORSAGE Corsagen er de seneste år blevet en populær overdel til bruden, fx kombineret med et stort prinsesseagtigt skørt. Mange corsager laves med broderi eller i andre lyse nuancer end hvid, og det betyder at man ofte vil kunne bruge corsagen igen efter brylluppet. Man skal dog være opmærksom på, at traditionen foreskriver, at man ikke har bare skuldre i kirken. Hvis man vil overholde den tradition, kan man tage et sjal over skuldrene eller lade sløret dække. Hvis man bliver gift om vinteren, kan man bruge fx en pelsstola.

D

DRØMMEKJOLEN Brudekjolen er uden tvivl noget helt særligt, men faktisk har kjolens udseende ændret sig meget i tidernes løb. I middelalderen blev den hvide brudekjole udbredt i de øverste sociale lag, dvs. hos adelen og ved hoffet. I 1500-tallet blev det populært med røde kjoler, hvorefter det igen blev hvid, der var den dominerende farve. Blandt den „almindelige" befolkning har der dog været tradition for at blive gift i sin egns dragt. Fra midten af 1800-tallet og helt frem til 1. Verdenskrig var det ligefrem mest udbredt at blive gift i en sort kjole med hvidt slør. Det kan lyde paradoksalt i dag, men dengang var sort den typiske festfarve, og det gjaldt også ved bryllupper. Først efter 1. Verdenskrig begyndte de hvide brudekjoler for alvor at blive udbredt i hele befolkningen. Den hvide kjole er i dag om noget indbegrebet af brylluppet, også selvom farvens symbolik som det uskyldige og uberørte ikke længere er helt tidssvarende.

E

ENØRER I 1930erne og 40erne var det populært, at en pige samlede enører til at købe sine brudesko for. Mønterne skulle være af kobber, fordi dette metal ifølge overtroen bringer lykke, og mange piger startede indsamlingen allerede i konfirmationsalderen. Skikken med at samle enører blev i efterkrigstiden mindre udbredt og den forsvandt helt, da enøren blev afskaffet i 1973. Fænomenet fik dog en kort renæssance, da den nye 25-øre kom på gaden i 1992. Brudesko er ligesom resten af brudens udstyr omgæret af myter og overtro. Eksempelvis siger man, at en brud skal lægge en mønt i sin ene sko, så kommer hun ikke til at mangle penge i sit ægteskab. Ligeledes siges brudeskoene at være et symbol på jomfruelighed. Når gommen tager brudens sko af, er det således et symbol på defloration (sprængning af jomfruhinden).

F

FORLOVER En forlover var oprindeligt som et vidne på, at brylluppet havde fundet sted og var gyldigt. I dag har forlovere mistet sin juridiske betydning og har en praktisk funktion og en traditionel betydning inspireret af den amerikanske tradition med Best Man og Maid of Honor. I gamle dage var forloveren altid en mand (ofte brudens og gommens fædre), men i dag vælger parret frit fra familien og vennekredsen. Mange mand vælger deres bedste ven eller bror, ligesom bruden vælger en veninde eller en søster som brudepige (det kvindelige sidestykke til en forlover). Forloverens vigtigste rolle er at sørge for, at gommen kommer til kirken i tide (ca. 20 minutter før vielsen). Han venter sammen med gommen i kirken og opbevarer eventuelt parrets ringe. Traditionelt holdt forloveren tale til brudeparret, men i moderne version er denne funktion på vej ud – eventuelt erstattet af forloveren i rollen som toastmaster. Brudepigens traditionelle rolle er at sørge for at bruden ser perfekt ud, inden hun træder ind i kirkerummet, at holde orden på hendes til tider meget lange slør, og at holde buketten under vielsesritualet. Derudover er brudepigen og forloveren ofte med til at arrangere polterabenden og påtager sig også andre opgaver, som fx pyntning af kirkerum, pyntning af bil samt uddeling af risposer.

G

GOM Gommens påklædning er mere formaliseret end brudens, om end der foreligger et antal muligheder. Er det et formiddagsbryllup, er den korrekte påklædning for gommen en jaket med grå vest eller pænt blåt eller gråt tøj. Til eftermiddagsbryllup er det kjole og hvidt, eller et sæt mørkt tøj. Smokingen, der ikke anses for passende bryllupstøj, stammer fra slutningen af 1800-tallet, hvor mændene ved selskaber samledes i særlige rygerum. For ikke at komme til at lugte af røg iførte de sig en særlig rygejakke, deraf navnet smoking. Vil gom eller gæster gerne bære smoking til fester, bør de ifølge etiketten bære mørkt tøj i kirken

og efterfølgende klæde om. Nogle vælger at lade gommen bære en knaphulsbuket lavet af samme blomster som brudebuketten. Samme knaphulsbuket kan bæres af brudens far og forloveren

H

HÅND På hånden bæres det ultimative billede på ægteskabets indgåelse – ringen. Helt tilbage fra antikken har ringen været symbol på evighed, at kærligheden aldrig holder op. Frem til 1600-tallet var det kun bruden, som fik en ring, men senere blev det almindeligt at parret udvekslede ringe. Der hersker uenighed om, hvorvidt vielsesringen skal bæres på højre eller venstre hånd. Nogle mener højre, fordi det er denne hånd, man i kirken afgiver sit troskabsløfte med. Andre mener venstre, fordi skikken siger, at kærlighedens åre går fra hjertet og til spidsen af venstre hånds ringfinger. Også ringens materialer indeholder meget symbolik. Guld og platin står pga. metallernes holdbarhed fx for evig troskab, ligesom perler symboliserer renhed, granater troskab, turkiser lykke og smaragder frugtbarhed. Kan man ikke få en ring på fingeren, kan man måske få et par handsker. Traditionen foreskriver i hvert fald, at ved skudår må kvinden fri på skuddagen, og siger manden nej, skal han af med 12 par handsker (!). Chancen byder sig næste gang den 24. februar år 2004.

I

INVITATION Allerede i bryllupsinvitationen kan man sende signaler om, hvilken slags bryllup gæsterne kan forvente. Specialtryk med guldskrift, købte kort eller hjemmelavede kreationer – mulighederne er mange og valget jeres. Hvis I vil sikre jer, at så mange som muligt kan komme med til brylluppet, skal invitationen ud i god tid – helst tre måneder før den store dag. At sende en skriftlig invitation på et færdigtrykt kort er i øvrigt en relativt ny tradition, kun ca. 100 år har den eksisteret. I gamle dage var invitationerne håndskrevne eller en ”bedemand” blev sendt fra hus til hus for at bede gæsterne til fest via en mundtlig invitation.

J

JURA Med et ægteskab følger en række juridiske rettigheder og forpligtelser. Disse er nedfældet i loven om ægteskabets retsvirkning, som bl.a. beskriver, hvordan begge parter skal bidrage til at varetage familiens tarv – enten via penge eller via arbejdskraft. På samme måde indgår alt, hvad ægtefællerne ejer, i deres fælles formue, med mindre der er indgået aftale om særeje. Børn født inden for ægteskab får juridisk set automatisk de to parter som forældre, ligesom forældrene har fælles forældremyndighed. Er parret ikke gift skal faderen bestemmes ved en faderskabssag, ligesom moderen har forældremyndigheden med mindre andet aftales. Ifølge danske lov skal man være fyldt 18 år for at kunne gifte sig. Er man under 18, skal man have statsamtets godkendelse til at indgå ægteskab.

K

KYS Til et moderne bryllup hører en masse kysseritualer. Når gæsterne begynder at klirre med glas, bestik og porcelæn, er det et tegn på, at de vil se brudeparret kysse - gerne stående på stolene. Hvis gæsterne herefter tramper med fødderne, der det fordi, de vil have parret til at kysse under bordet. Og når bruden eller gommen forlader lokalet, er det tilladt - ja, nærmest påbudt - at gæsterne må kysse den tilbageblevne part. Under selve vielsen i kirken venter mange på et “You may now kiss the bride”, men det kommer ikke, for det er en amerikansk tradition, som ikke bruges i de danske kirker. Det samme gælder den bryllupsmarch, mange kender fra amerikanske film, nemlig Richard Wagners ”Bryllupsmarch” fra operaen

”Lohrengrin” (Here comes the Bride). Herhjemme bruges i stedet F. Mendelsohn-Bartholdys bryllupsmarch fra ”En skærsommernatsdrøm”.

L

LARM Ifølge gammel overtro var der dæmoner overalt, og netop i forbindelse med overgange som fx et bryllup havde dæmonerne magt. Dæmonerne kunne dog skræmmes væk ved at larme, så aftenen før et bryllup var det normalt, at man knuste lerpotter, tallerkener o.lign. mod parrets kommende hjem. På samme måde blev der larmet, når brudeparret forlod bryllupsfesten – den tradition kender vi i dag, som dåser hængt bag parrets bil. Det er også frygten for dæmoner, der gør, at gommen bærer sin brud over dørtærskelen, så kommer hun nemlig sikkert ind i sin nye tilværelse.

M

MIDDAG En vigtig del af brylluppet er middagen. Hvad enten den står på fem-retters gourmetmenu eller det store buffetbord, bringer mad og vin gæsterne sammen og gør sit til at skabe en god stemning. Er bordet tilmed veldækket og smukt, og bordplanen gennemtænkt, er oddsene for en god fest de bedste. Et af festmiddagens højdepunkter er bryllupskagen. Kagen symboliserer frugtbarhed og overflod og laves derfor gerne så stor og prangende som muligt. Ingredienserne skal ligeledes være de fineste råvarer. Traditionen foreskriver, at de nygifte skal skære det første stykke sammen og spise af det samtidigt – den symbolske frugtbarhed bliver derved overført til dem. Er bruden ikke den første til at skære i kagen, bliver hun ifølge overtroen barnløs. Det er vigtigt, at alle gæster smager kagen, ellers bringer det ulykke.

N

NAT I gamle dage var brudeparrets første nat sammen ikke et privat anliggende, tværtimod. Ofte blev parret fulgt til sengs, og gæsterne blev, indtil den fysiske akt var gennemført og ægteskabet dermed fuldbyrdet. Herefter var parret også i juridisk forstand mand og kone, og hustruen havde ret til en morgengave. Ofte blev det blodplettede lagen udstillet til offentligt skue som bevis på, at bruden var jomfru, da hun blev gift. I dag er bryllupsnatten omgæret med mystik og romantik – spørgsmålet er, om den kan leve op til forventningerne. Efter en lang og begivenhedsrig dag er det ikke mærkeligt, hvis parret mest har lyst til at sove eller snakke dagen igennem frem for at kaste sig ud i den store elskov. Ligegyldigt hvad lysterne er til, kan det være både romantisk og praktisk at tilbringe natten på et hotel – eventuelt i brudesuiten. At vågne op i smukke og afstressende rammer kan være en rigtig god start på dagen – og ægteskabet.

O

OPRINDELSE Ordet bryllup kommer af det oldnordiske brudhlaup, som betyder brudeløb. I gamle dage var brudeløbet betegnelsen for den køre- eller gåtur, som det nygifte par med følge foretog fra kirken til det nye fælles hjem. Først i 1646 begyndte man at indføre vielser i kirkebøgerne, så brudeløbet var vigtigt på den måde, at det skaffede vidner på ægteskabet indgåelse. Skulle et ægteskab dokumenteres, var man før kirkebøgernes tid nemlig nødt til at føre vidner.

P

POLTERABEND Ordet polterabend stammer fra tysk og består af ”poltern”, som betyder at larme, og ”abend”, som betyder aften. Skikken stammer fra 1800-tallet, hvor polterabenden var et lystigt gilde for

gommen aftenen før hans bryllup. I moderne version handler en polterabend mere om godt samvær og fælles oplevelser, end om at få "raset af" inden ægteskabet. Det lader også til, at den før så udbredte tendens til at gøre polterabenden til en offentlig ydmygelse af den vordende gom/brud, er ved at ebbe ud. I dag dyrker man fællesskabet i form af fælles aktiviteter. Mændene rappeller, spiller paintball eller kører gokart, mens pigernes polterabend står på begivenheder som dans, håndlæsning og personlig pleje. Alle arrangementer er hemmelige for bruden/gommen.

Q

QUIZ En hurtig bryllupsquiz. Se svarene nederst på siden. 1. Hvor mange bryllupper fandt sted i Danmark i 2001? A: 26.448 B: 31.513 C: 36.567 2. Hvad er mest almindelige alder at blive gift? A: 25 år B: 29 år C: 33 år 3. Hvor stor en andel af vielserne i 2001 var kirkelige? A: 41,8% B: 55,2 C: 68,9% 4. Hvor mange par blev skilt i 2001? A: 10.814 B: 14.597 C: 18.531

R

RÅDHUS Med Christian den femtes Danske Lov fra 1683 blev kirkelig vielse til den eneste lovlige måde at blive gift på, og først i 1851 kunne man blive borgerligt viet, hvis man opfyldte visse betingelser. Først i 1922 ændredes Ægteskabsloven, så alle par kunne indgå borgerligt ægteskab. En borgerlig vielse foregår typisk på rådhuset, og er en hurtig og mindre formel handling end i kirken. Borgmesteren eller dennes stedfortræder forestår vielsen, som består af en kort og standardiseret tale, en vielse og evt. udveksling af ringe. Der er sjældent plads til mange gæster i Rådhusets vielseskontor, så det er kun de nærmeste, der kommer med her. Omvendt er man velkommen til at spørge, om borgmesteren vil forestå vielsen andetsteds, fx hjemme i haven, men han er ikke forpligtet til at gøre det. På rådhuset vil der nogle gange være faste tidspunkter for vielser, mens man i kirken kan vælge enten et formiddagsbryllup (typisk omkring kl. 11) eller et eftermiddagsbryllup (typisk kl. 14 eller 15).

S

STRØMPEBÅND Et gammelt ritual, som er blevet moderne igen, omhandler brudens strømpebånd. Man har i mange århundreder haft forskellige skikke i Europa, der handlede om, at brudens strømpebånd skulle tages af og vises frem eller kastes ud til de mandlige gæster. I dag sker det ofte under festen, at manden tager strømpebåndet af konen og kaster det ud mellem de ugifte mænd. Det kan ses som en symbolsk defloration og bringer i øvrigt lykke til den, der griber strømpebåndet.

T

TROLOVELSE Indtil 1799 blev et brudepar først trolovet. Det vil sige, at de erklærede over for en præst og nogle vidner, at de ville gifte sig med hinanden. Den egentlige vielse skete først senere. Trolovelse var bindende, så man kunne ikke uden videre slå op, og gifte sig med en anden. Helt frem til 1969 indeholdt Ægteskabsloven en paragraf om, at hvis en forlovelse blev brudt, skulle den hovedansvarlige for bruddet betale erstatning til den anden part. På landet var det almindeligt at folk flyttede sammen – og sov sammen – når trolovelsen var overstået. Derfor var en del almuekvinder gravide eller nybagte mødre, når de blev gift.

U

UDSTYR Brudens udstyr er et kapitel for sig. Udover kjolen skal hun bære særligt tilbehør, som siges at

bringe lykke: Noget nyt, noget gammelt, noget lånt og noget blåt. Fundamentalt set skal bruden være iklædt nyt tøj, fordi hun træder ind i en ny verden. Det gamle skal bringe det bedste fra brudens tidligere verden over i den nye, og det lånte skal gerne være lånt af en i forvejen gift kvinde, da det så skal smitte af på den nygifte. Den blå farve står for troskab. Der er også dem, der mener, at man skal have noget rødt på, dels fordi det er kærlighedens farve, og dels fordi den røde farve på mange måder er central i Danmark.

V

VALS Inden klokken 12 om natten skal brudevalsen danses – ellers bringer det ulykke. Brudeparret er de eneste, der danser, mens gæsterne står omkring og klapper. Gæsterne kommer langsomt nærmere og slutter til sidst helt tæt om parret. Betydningen af dansen var oprindeligt at signalere, at ægteparret i deres nye tilstand kun måtte danse med andre gifte og altså ikke med „singler". I 1800-tallet var det derfor ikke ualmindeligt, at dansen startede med, at konen blev „danset" ind i de giftes rækker. Det foregik ved, at hun først dansede med de ugifte piger, dernæst med de gifte kvinder og slutteligt med sin mand. Med mindre man er erfaren udi klassiske danse, kan det anbefales at øve sig på brudevalsen. Den tilhørende musik, som er komponeret af Niels W. Gade til balletten „Et Folkesagn",kan lånes på biblioteket.

W

WEBSITE I de seneste år er internettet for mange blevet en naturlig del af det at holde bryllup. Dels kan nettet bruges som inspirations- og informationskilde, men lige så ofte bliver det anvendt til at lave bryllups-websites for kommende eller nygifte brudepar. Mange par etablerer et website, allerede før de skal giftes, så hele verden kan følge med i forberedelserne. De bruger dels websitet til at fortælle om frieriet, om polterabenden o.lign., men giver også en masse praktiske oplysninger videre til brylluppets gæster. Det kan være kirkens og restaurantens beliggenhed, bryllupsdagens "program", transportmuligheder, ønskeseddel, gæsteliste osv. Nogle går endda så langt, at de lader brylluppet transmittere live på internettet, så bekendte, som ikke er med til festen, alligevel kan følge med. Efter den store dag kan parret lægge fotos fra brylluppet ud på websitet, som således bliver et minde om hele forløbet fra frieri til bryllupsdag.

X

XANTIPPE Nogle vil sige, at når først en kvinde er blevet gift, ændrer hun personlighed. Den før så søde kæreste bliver til en sur kælling – en xantippe. Xantippe er et populært udtryk for en strid og vranten hustru, som gør alt for at forpeste sin mands liv. Navnet Xantippe stammer fra den græske filosof Sokrates hustru, som i det gamle Athen var kendt som en arrig, stridslysten og ondsindet kvinde med et dårligt temperament – kort sagt personificeringen af en rappenskralde. Den danske digter Christian Falster beskriver i verset "Det daarlige Gifter- Maal" fra 1722, hvordan en mand på frierfødder skal vogte sig at vælge sin brud efter hendes skønhed, men bør udvælge en kone efter hendes gudfrygtighed, ærbarhed og dydighed. "Saa snart hun faaer nu Foden ind, I Mandens Huus at raade, Strax yttres hendes onde Sind, Og Daarskab overmaade. Snart hun som een Xantippe gaaer, Og stedse Manden harmer; Hun spodsk og underlig sig skaaer, Hun skielder, bander, larmer," skriver Christian Falster om den dårlige hustrus adfærd. I dag kan man trøste sig med, at langt de fleste brudgomme kender deres bruds gode såvel som dårlige sider særdeles godt, inden de siger ja til hinanden ved alteret.

Y

YNDIGT „Det er så yndigt at følges ad" er uden tvivl en af de mest populære salmer til et kirkebryllup, selv

om Grundtvig oprindeligt skrev salmen til et sølvbryllup. Andre klassikere i kirken er „Den signede dag med fryd vi ser“, ”Op al den ting som Gud har gjort” og ”I østen stiger solen op”. Cirka to uger før brylluppet vælges tre salmer, når I mødes med præsten for at fortælle lidt om jer selv, så prædiken kan gøres personlig. Præsten kan som regel hjælpe med at udvælge samlerne, hvis parret selv er i tvivl. Salmebogen indeholder otte deciderede bryllupssamler, men ofte tillades også sange, som ikke findes i salmebogen, fx ”En yndig og frydefuld sommertid”, som oprindeligt er en folkevise. I så fald skal parret selv sørge for at fotokopiere sangen, så kirketjeneren kan lægge den ud på bænkene i kirken, før gæsterne ankommer.

Z

ZSA ZSA GABOR Ungarskfødt skuespillerinde bosat i USA og ophavsmanden til citater som ”En kvinde bør gifte sig af kærlighed og blive ved, indtil hun finder den”, “Hvor mange ægtemænd jeg har haft? Altså, udover min egen?” og ”At blive skilt bare fordi man ikke elsker manden, er næsten lige så dumt som at gifte sig, bare fordi man elsker ham”. Zsa Zsa Gabor har i øvrigt været gift ni gange.

Æ

ÆGTESKAB Et ægteskab et en juridisk og samfundsmæssig institution, hvor en mand og en kvinde binder sig til hinanden. Ægteskabet er en oldgammel tradition, der sikrer stabile forbindelser og videreførelse af slægten. Med den katolske kirkes indførelse i Danmark omkring år 1000 blev en række kristne ritualer tilføjet de gamle skikke, og endnu i dag er et bryllup et mix af kristendom og gammel overtro. Før i tiden var det slægten, som bestemte, hvem man skulle giftes med, men i 1800-tallet blev de implicerede parter medbestemmende på den måde, at et ungt par kunne forlove sig med forældrenes tilladelse. I dag er ægteskabet en bekræftelse af et pars kærlighed til hinanden, mere end et spørgsmål om slægtens overlevelse. De fleste par har levet sammen før brylluppet og har måske endda børn sammen, så ægteskabet har her funktion som et kærlighedsritual, der desuden har indflydelse på éns økonomiske status i forhold til hinanden.

Ø

ØNSKELISTE Bryllupsgaver hører til de faste indslag ved et bryllup. Nogle par tillader sig at sende en ønskeliste ud sammen med indbydelsen, andre lader en ven eller et familiemedlem stå for koordineringen af gaveønskerne. Modtagelse og udpakning af gaver kan også gøres på forskellig vis. Holdes der en bryllupsreception, kan parret pakke ud her, eller man kan vente til efter middagen. Andre igen vælger at tage gaverne med hjem og pakke dem op dagen efter. Husk at holde rede på, hvilke gaver, der er fra hjem – I kan evt. alliere jer med en gæst, som skriver gaver og giver ned. Ifølge overtroen må man ikke give brudeparret knive eller knappenåle, for ”knappenåle og knive skal kærlighed fordrive”. Man kan dog omgå overtroen ved, at brudeparret ”betaler” giveren et par småmønter for gaven. Mærkeligt nok må man gerne give synåle og skeer, for ”synåle og skeer skal kærlighed formeer”.

Å

ÅR Hvert år, sin bryllupsdag. Efter et år holder man papirbryllup, efter to år bomuldsbryllup og så videre. Holder både helbred og ægteskab, kan man opnå at have atombryllup efter 75 år sammen. Det længstvarende ægteskab registreret i Danmark holdt i 77 år (1920-1997, Henry og Anna Christensen). Alle, der fejrer deres 60-, 65-, 70- og 75-års bryllupsdag modtager en hilsen fra kongehuset.

Bryllupsdage

1 år Papirbryllup
2 år Bomuldsbryllup
3 år Læderbryllup
4 år Blomsterbryllup
5 år Træbryllup
6 år Sukkerbryllup
7 år Uldbryllup
8 år Bronzebryllup
9 år Pilbryllup
10 år Tinbryllup
11 år Stålbryllup
121/2 Kobberbryllup
13 år Kniplingsbryllup
14 år Elfenbensbryllup
15 år Krystalbryllup
16 år Månebryllup
17 år Ametystbryllup
18 år Margueritbryllup
19 år Granatbryllup
20 år porcelænsbryllup
21 år Turkisbryllup
22 år Alliancebryllup
23 år Tulipanbryllup
24 år Karatbryllup
25 år Sølvbryllup
30 år Perlebryllup
35 år Koralbryllup
40 år Rubinbryllup
45 år Safirbryllup
50 år Guldbryllup
60 år Diamantbryllup
65 år Krondiamantbryllup
70 år Jernbryllup
75 år Atombryllup

Artikel leveret i samarbejde med Bruden.

Bryllup i tal (2010) – Retrieved 13.07.2010 from
http://www.bryllupsdvd.dk/bryllup_lidt_statestik.asp

Bryllup i tal

Det er så yndigt at følges ad, og antallet af bryllupper i 2008 tegner til at blive rekordstort. Til glæde for den omfattende industri, der tjener gode penge på en af livets store begivenheder. Med en gennemsnitspris på ca. 100.000 kr. pr. bryllup har bryllupsbranchen udsigt til at omsætte for godt 3,6 mia. kr. i 2008, idet antallet af brudepar, der forventes at sige ja til hinanden, lander på mindst 36.000 par.

»Når et bryllup i dag i gennemsnit koster over 100.000 kr., så skyldes det, at brudeparrene ofte slår fornuften fra, når de går på bryllupsindkøb i modsætning til alle mulige andre indkøbssituationer, hvor de fleste normalt ville holde godt øje med rationelle faktorer som pris og kvalitet,« siger bryllupsekspert Anette Balle

Og der er god grund til at se sig for, når man går på indkøb til sit bryllup.

Ifølge bryllupsarrangør Christel Winther, der driver firmaet Wedding4You, er der flere eksempler på, at priserne bliver skruet i vejret, når der står bryllup på programmet.

»Pengene sidder ofte løst, når brudeparret skal sikre sig den fuldendte bryllupsdag, og desværre ser vi eksempler på, at leverandørerne skruer prisen op, når der er bryllup på programmet. Derfor har jeg et fast netværk af leverandører, der sikrer en reel pris for brudeparret, samtidig med at kvaliteten er i top,« siger Christel Winther, der arrangerer 12-15 bryllupper om året.

Hun tilføjer, at prisen på de bryllupper, Wedding4You har arrangeret, svinger fra omkring 200.000 kr. og til et niveau, hvor det ikke længere er et spørgsmål om pris.

Bryllupsarrangør Mette Leth fra Skrøbelev Gods på Langeland tilføjer, at brudepar, der bruger mindre end 100.000 kr. på deres bryllup, efterhånden er en sjældenhed. Den seneste undersøgelse fra Bryllup.dk afslører, at hvert andet dansk bryllup delvist bliver betalt med sorte penge.

Bryllupsarrangør Mette Poynton, der står bag The Wedding Organizer, vurderer, at bankerne opretter mange bryllupslån, når det perfekte bryllup skal i hus.

»Det er mit indtryk, at bankerne laver mange lån til bryllup. Unge par går

efter det unikke bryllup, og de er ikke meget for at gå på kompromis. Ofte går parrene efter det vildeste, det bedste og det største,« fortæller Mette Poynton.

Hos Nordea kan man godt genkende billedet af, at mange brudepar får sig et lån, når finansieringen af brylluppet skal på plads.

En del af forklaringen på, hvorfor brudeparrene ofte gældsætter sig, når de giver hinanden deres ja, skal netop findes hos forældrene.

I modsætning til tidligere generationer er det nemlig i dag ofte ikke forældrene, men brudeparrene selv, der betaler for brylluppet, fortæller Anette Balle.

Hun tilføjer, at brylluppet betragtes som en slags svendeprøve, der over for omverdenen skal demonstrere, hvad brudeparret formår. Fire ud af fem brugere på Bryllup.dk angiver eksempelvis, at de gerne overskrider budgettet for at få lige netop det, der gør brylluppet helt perfekt.

Det er følelserne og irrationelle motiver, der bestemmer, når brudeparrene køber ind, og det afspejler sig i et relativt højt udgiftsniveau, som generelt præger bryllupsbranchen, vurderer Anette Balle.

»Prisniveauet i bryllupsbranchen kan til dels begrundes med, at det kan være nogle usædvanlige ydelser, der leveres. Eksempelvis en stylist, der møder på brudens bopæl klokken seks lørdag morgen. Men når det er sagt, så findes der også eksempler på, at den helt samme ydelse takseres højere, hvis man ringer og siger, at det er til et bryllup,« fortæller Anette Balle.

Dagbladet Børsen har talt med en række aktører i branchen, og de siger samstemmende, at de danske brudepar bruger flere penge på deres bryllup end tidligere.

Over hele linjen meldes der om vækst og flere penge i jagten på det perfekte bryllup.

Kilde: Dagbladet børsen

Rasmussen, C. (2009): *Forældreskabets Udvikling i Danmark 1950-2009,* Retrieved 24.07.2010 from http://rudar.ruc.dk/bitstream/1800/4840/4/z870101.pdf).

Forældreskabets Udvikling i Danmark 1950-2009

Af: Christian Sejer Rasmussen
Vejleder: Henrik Jensen
Efterår 2009

Indholdsfortegnelse

Indledning
Problemstilling
Metode
På Vej Imod Moderne Tider 1950-1965
Den anden industrielle revolution
Uddannelse, en voksende efterspørgsel
Velfærds- og socialstat
Kvindebevægelse og kønsrollemønstre
Faderskab i forandring
Fra komplementær til symmetrisk familie
Ægteskab og papirløst samliv
Skilsmisse
Børn og forældreseparation
Indledende historie om forældremyndighed og samvær
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Indledende bestemmelser i forældreansvarsloven
Forældremyndighed
Børneloven af 7. juni 2001
Bopæl og samvær
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Indledning

I dette projekt ønsker jeg at undersøge forældreskabets udvikling i Danmark i perioden fra 1950 frem til i dag. Motivationen til projektet er foranlediget af at der i 2007 blev foretaget en ændring af forældremyndighedslovgivningen (pr. 1.10-07 "Forældreansvarsloven") der sigter mod at få forældre til i højere grad at samarbejde om deres børn ved endt samlivs ophør.
Mit udgangspunkt for dette projekt er derfor at undersøge hvorfor det var nødvendigt at lave enne lovændring.
Jeg har valgt at kigge på perioden 1950-2009 da familiestrukturerne i Danmark i denne periode forandrede sig markant.
Efter 1950'erne begyndte kvinderne i Danmark for alvor at vinde frem på arbejdsmarkedet og uddannelsesinstitutionerne. Før det havde kvinderne primært været at finde på hjemmefronten og i husholdningsproduktionen. I takt med kvindernes større medbestemmelse i samfundet, en økonomisk uafhængighed af manden som forsørger, en udbygning af velfærdssamfundet og en nedbrydning af visse sociale normer, lød startskuddet på familien som vi kender den i dag.
Jeg ønsker at undersøge om disse ændringer af familiestrukturerne kan have været årsagsgivende til en fornyet opfattelse af det at være forældre og hvilke rettigheder der har fulgt med udviklingen.
Jeg mener at emnet er interessant og relevant da f.eks. ligestillingsdebatten er noget der har optaget politikere, medier og menig mand igennem længere tid. Dermed forestiller jeg mig at mit projekt bl.a. kan bidrage til denne debat.
Ligestilling er et begreb der i høj grad har præget samfundsdebatten i min valgte periode. Med kvindernes indtog i erhvervslivet og dermed øget selvstændighed, har der været behov for ændringer af kvinders rettigheder i samfundet og generelt en ændring af samfundets opfattelse af køn.
På baggrund af en ændring af de kulturelle normer for kønsroller og familie er der opstået en ny form for forældreskab og således en ændring af forældrenes rettigheder. I takt med kvindernes indtog på mandens tidligere domæner kan man måske tolke den ændrede forældremyndigheds lovgivning som et mandligt indtog på kvindens tidligere domæner, altså en ændring af det at tænke forældre. Er dette hvad den nye forældreansvarslovgivning er et tegn på?
I dagens Danmark er partnerskabet ikke længere en forudsætning for at forældre kan forsørge og opdrage. At indgå i et partnerskab er i dag således noget som mennesker indgår af lyst, hvor det engang mere var en nødvendighed for overlevelse. Ligeledes var det at få børn sammen også en overlevelses strategi, da det var vigtigt at få børn der kunne hjælpe til familiens opretholdelse og som senere hen kunne forsørge forældrene når disse var blevet gamle. Med velfærdssamfundets udvikling igennem det 20. Århundrede er børn og ægteskab ikke længere anset for at være en del af det sociale sikkerhedsnet, men derimod er det i dag samfundets opgave at tage sig af den enlige, ældre, syge og arbejdsløse del af befolkningen. Derfor er det at få børn i dag, som med ægteskabet/partnerskabet, også noget der er lystbetonet man taler ligefrem om såkaldte "ønskebørn".
I Henrik Jensens "Det faderløse samfund" kommer en tese til udtryk der siger at faderen i det moderne samfund er blevet overflødiggjort som følge af bl.a. velfærds- og socialstaten ved at virke svækkende på kernefamilien. Hvis man tømmer familien for funktioner, tømmer man den også for autoritet, både forældrenes autoritet over børnene men også familiens autoritet over forældrene.
Faderen har traditionelt set haft rollen som den der skulle adskille barnet fra moren og sende det ud i verden, men med faderens fravær falder rollen som "adskiller" tilbage på velfærdsstaten.(Jensen 2006, s. 281, 284). Er den nye forældreansvarslov et resultat af at man ønsker at spille bolden tilbage til forældrene, at skifte faderen ind på midten ved siden af moderen og lade staten være træneren der kigger med på sidelinjen?
Med den nye forældreansvarslov er de hidtidige revideringer på det juridiske område for alvor blevet fastslået i ny indpakning. Udgangspunktet skal være fælles forældremyndighed gældende for alle, forældrene skal i langt højere grad forsøge at aftale indbyrdes hvordan samværet skal foregå og dermed forsøges det undgået, i så mange tilfælde som muligt, at forældrene skal gå rettens vej. Man tilbyder i stedet rådgivning og forligsmøder hvor det i mange tilfælde bliver afgjort hvordan delingen af børnene skal foregå uden at sagerne ender i retten. Desuden er intentionen at børnene er i højsædet og det er dem det hele drejer sig om og deres rettigheder,

frem for forældrenes rettigheder, der af nogle udnyttes for at ramme den anden part, men som i sidste ende rammer børnene.
Den øgede skilsmissehyppighed har betydet at flere og flere børn bor og vokser op hos en enlig forælder. Andelen af børn der bor hos en enlig forældre i Danmark er steget jævnt i perioden 1974-2001, fra 9 procent til 16 procent af samtlige 0-17 årige. Antallet af enlige børn der bor hos faderen er også steget med ca. samme hastighed fra 14 000 til 22 000 børn, men sammenlignet med dem der bor hos en enlig mor har tallene været nogenlunde stabile igennem tre årtier.(Christoffersen 2004, s.115). Selvom der har været en stigende skilsmissehyppighed og en markant stigning af erhvervsbeskæftigede kvinder med småbørn er der ikke en større andel børn der bor hos enlige fædre. Tendensen er tværtimod at der bliver færre børn der vokser op hos fædre set i forhold til den andel der vokser op hos moderen, hvis man går ud fra at der hvor børnene er tilmeldt på folkeregistreret også er der de bor.
I 1974 boede 14 procent børn i alderen 0-17 år hos faderen hvor 86 procent boede hos moderen. I 2003 boede 11 procent hos faderen hvor 89 procent boede hos moderen. Tendensen er altså tydelig at færre børn bor hos faderen. (Christoffersen 2004, s. 116).
Dette statistiske eksempel illustrerer en tankevækkende skævhed af fordelingen af børn i Danmark, og det kan tænkes at forældreansvarsloven er et forsøg på at rette op på denne uligevægt.
I dette projekt ønsker jeg derfor at undersøge hvad den nye forældreansvarslov indeholder, hvad formålet er med den og hvordan det er muligt at opnå formålsparagrafferne. Samtidig vil jeg indføre læseren i de forandringer der er foregået i samme periode, både lovgivningsmæssige- og samfundsmæssige forandringer.

Problemstilling

Det foregående leder mig videre til min problemstilling der lyder:
Hvad var baggrunden for at der i 2007, blev foretaget en revidering af forældremyndigheds-lovgivningen i Danmark?
Dette spørgsmål søges besvaret ved at undersøge, de samfundsmæssige forandringer der har haft afgørende indflydelse på familielivet i Danmark i perioden 1950-2009, forandringer på det juridiske område vedr. forældremyndighed og samvær og en analyse af forældreansvarslovens indhold vedr. forældremyndighed og samvær.
Hvad er forældreansvarslovens formål?
Dette underspørgsmål skal ses i forlængelse af ovenstående problemformulering.
Forældreansvarslovens formålsparagraffer er klare nok, men som med meget andet ny lovgivning er forældreansvarsloven ikke gået ramt forbi for kritik. Derfor ønskes der en diskussion af formålet med forældreansvarsloven og opnåelsen af dette.

Metode

Jeg ønsker at benytte mig af litteratur der omhandler ændrede familie strukturer i Danmark i perioden 1950-2009.
Forældreansvarsloven af 2007 vil fungere som platform for mit projekt og derfra vil jeg lave en retrospektiv fremstilling af forældreskabets udvikling i Danmark 1950-2009, ved at se nærmere på love omhandlende forældremyndighed.
Jeg ønsker desuden at benytte mig af statistik for bl.a.: ægteskab, skilsmisser o.a. Dette gøres med henblik på at understøtte teorier og tydeliggøre tendenser der har med mit forskningsfelt at gøre.
Jeg vil gerne understrege at jeg er klar over at den udvikling jeg ønsker at undersøge ikke kun har foregået indenfor de sidste 59 år, men grundet retningslinjerne for projektets omfang er jeg naturligvis nødt til at begrænse mit projekts omfang.

På Vej Imod Moderne Tider 1950-1965

Generelt kan man tale om to forskellige slags familietyper der har været gældende indenfor min valgte periode. Således vil denne historiske fremstilling af perioden 1950-2009 forsøge at beskrive overgangen fra den ene familietype til den anden. Den fremherskende familietype frem til ca. 1970 kan man kalde for *den gamle familie* og den mest fremtrædende efter 1970 kan man kalde for *den moderne* eller *den senmoderne familie*. (Halse 2006, s. 11). Jeg er opmærksom på at begreberne *moderne, senmoderne* eller *postmoderne* som betegnelser, ofte har været til debat

i diverse videnskabelige kredse. Jeg ønsker ikke i denne fremstilling at tage del i debatten og har derfor blot valgt overordnet at benytte mig af betegnelsen *den gamle familie* i ca. første halvdel af min valgte periode for derefter at benytte betegnelsen *den moderne familie* i den resterende halvdel.
Som nævnt i ovenstående opereres der med betegnelserne *den gamle familie* og *den moderne familie* i dette afsnit. Under disse betegnelser udfolder der sig yderligere betegnelser der har med mit forskningsfelt at gøre, nemlig forældreskabets forandring.
Den gamle familie var komplementær fordi de to forældre supplerede hinanden. Manden tjente pengene udenfor hjemmet og kvinden passede hjemmet og børnene. (Halse 2006, s. 39).
Denne konstellation er senere i den moderne familie blevet afløst af det man kan kalde den symmetriske familie, (Halse 2006, s. 39) hvor begge forældre arbejder mere eller mindre lige meget udenfor hjemmet. Denne nye familieform har kunnet lade sig gøre på baggrund af nogle samfundsmæssige ændringer. En del af disse ændringer vil jeg i dette afsnit forsøge at opstille for dermed at kunne beskrive hvordan disse samfundsændringer har påvirket familien og forældreskabet.

Den anden industrielle revolution

I løbet af 1950'erne og 1960'erne kom den anden industrialiseringsbølge til Danmark. Det danske landbrug var i gang med at blive rationaliseret og det havde skabt en arbejdskraftreserve. Det betød at antallet af industriarbejdere steg i takt med afvandringen fra landbruget. (Jespersen 2007, s. 237).
I de første 10 år efter krigens afslutning var den danske industri præget af en lav produktivitet med dyre råvareforsyninger. (Løkke og Jacobsen 1997, s. 95). Danmark var et råstoffattigt land og det betød at mange af de nye småindustrier der begyndte at dukke op i landet, koncentrerede sig om såkaldte nicheproduktioner som f.eks. radiatorventiler, plasticlegetøj eller medicinalprodukter som insulinpræparater til sukkersygepatienter. (Jespersen 2007, s. 237). Råvarepriserne begyndte i slutningen af 1950'erne at falde samtidig med at eksportmulighederne blev forbedret. Det resulterede i investeringer i industrien. Investeringer blev f.eks. fradragsberettigede i 1957, (Løkke og Jacobsen 1997, s. 96) og produktionsapparatet blev udvidet og fornyet og dermed begyndte industrieksporten at vokse.
Udviklingen af industrisektoren betød at industrien var i stand til at opsuge arbejdskraftreserven som rationaliseringen af landbruget havde skabt. På baggrund af investeringerne i industrien oplevede Danmark i 1958 for første gang igennem længere tid højkonjunktur. Produktionen blev stadig mere rationaliseret og mekaniseret og det betød at den enkelte arbejders produktivitet var stigende bl.a. på grund af de nye maskiner. I takt med udviklingen i industrien begyndte arbejdsløsheden at falde markant. I efterkrigsårene havde arbejdsløsheden ligget på ca. 10 % men fra ca. 1960 var der næsten fuld beskæftigelse. I virkeligheden var efterspørgslen på arbejdskraft så massiv at der manglede arbejdende hænder. I familierne var der efterhånden skabt behov for de nye forbrugsgoder som f.eks. biler, fjernsyn, hårde hvidevarer o.a. Efterspørgslen på arbejdskraft og disse behov kombineret, betød at kvinderne i løbet af 1960'erne kom ud på arbejdsmarkedet. Det påvirkede yderligere produktionen da mange familier nu fik to indkomster til det almindelige forbrug og forbrugsgoder som f.eks. vaskemaskiner der blev nødvendige for at effektivisere de hjemlige gøremål, nu hvor kvinderne ikke længere havde den samme tid til at udføre disse opgaver.
I løbet af 1960'erne oversteg industrieksporten for første gang landbrugseksporten og industrien var efterhånden ved at være Danmarks dominerende produktionssektor. Ser man på tabeller over vækstraten for hovederhvervene i perioden 1947-1970 er det tydeligt at se hvordan de primære erhverv som f.eks. landbruget begynder at svinde ind, samtidig med at de sekundære- og tertiære erhverv vinder frem. (Busck og Poulsen et al. 2008, s. 382-383). Staten var med til at støtte udviklingen ved som før omtalt at gøre investeringer fradragsberettigede, der blev desuden indført statsstøtte til landbruget og egnsudviklingsstøtte.
Danmark oplevede i løbet af 1950'erne og starten af 1960'erne en øget vækst i industrien der fik brug for den overskydende arbejdskraft fra landbruget. Det betød at flere og flere kom i arbejde, reallønnen var stigende, folk fik flere penge mellem hænderne der yderligere gav vækst i industrien.
Manglen på arbejdskraft betød at kvinderne kom ud på arbejdsmarkedet og det betød igen at familierne fik endnu flere penge at bruge af. De små landsbyer blev stadig mere affolket og de mindre byer og forstader begyndte at vokse sig større.

I disse år oplevede Danmark at gå fra at være et mangelsamfund til at være et overflodssamfund. (Jespersen 2007, s. 239).
Men med denne forandring af samfundet, opstod der nye behov der havde indflydelse på familiernes udseende.

Uddannelse, en voksende efterspørgsel

I 1954 blev betalingen for gymnasieundervisning afskaffet og i 1958 blev skolegangen i Danmark ligestillet, hvilket betød at børn i byerne og på landet fik lige mange undervisningstimer pr. uge. De små landsbyskoler måtte vige til fordel for centralt liggende skoler med særlige faglokaler, der nu begyndte at blive bygget rundt om i hele landet. I samme år blev der indført den første studiestøtte ordning og det var blevet en del af statens uddannelsespolitik at fremme og tilpasse unge danskeres uddannelse så den fulgte med det stadigt stigende behov. I 1966 blev der etableret et alternativ for normal gymnasieundervisning der skulle fungere som en friere ungdomsuddannelse, nemlig den højere forberedelseseksamen HF. Fra 1972 skulle flere og flere unge gå længere tid i skole da undervisningspligten blev udvidet fra de gældende 7 år til 9 års skolegang. Uddannelsessystemet begyndte i højere grad at tage form til det som vi kender i dag og hele denne udbygning afspejler hvordan det nye moderne samfund var under opsejling. I stigende grad krævedes der en mere abstrakt indlæring for at få de rette kompetencer der skulle til for at gebærde sig i et mere kompliceret samfund. På hjemmefronten kom der mere papirarbejde med f.eks. udfyldelse af selvangivelse, ansøgning om institutionsplads eller gennemlæsning af indviklede brugsanvisninger til de nye moderne forbrugsgoder. Som et andet eksempel blev der færre jobs der blot krævede en hård fysisk indsats. (Løkke og Jacobsen 1997, s. 98-99).
I princippet betød det nye uddannelsessystem at alle kunne uddanne sig så godt som deres evner ellers tillod det. (Busck og Poulsen et al. 2008, s. 379). I 1970'erne fik man på dansk et nyt ord: Uddannelsesboom. Flere unge søgte ind på en mellemlang eller en lang uddannelse, og man gik fra 1972 som ovennævnt to år mere i folkeskole, der kom nye universiteter til og uddannelsessystemet blev stadig mere specialiseret og reguleret. Det at tage sig en uddannelse blev en nødvendighed for at gebærde sig i samfundet og sikre sig et job i fremtiden.

Velfærds- og socialstat

I løbet af 1950'erne tiltager statens ansvarsområder indenfor socialsektoren. I 1958 bliver børne- og ungdomsforsorgen moderniseret, der bliver bygget stadigt flere vuggestuer, børnehaver og fritidshjem for bl.a. at dække behovet for de børn hvis begge forældre var fuldtidsarbejdende. (Løkke og Jacobsen 1997, s. 99).
I løbet af 1950'erne begyndte velfærdsstaten at tage form foranlediget af højkonjunkturen i 1958, og begrebet blev således hyppigere i den politiske retorik. Med velfærdsstaten skulle borgerne i det danske samfund sikres ved at generere de bedste betingelser for at skabe større rigdom og muligheder. I velfærdstanken lå der den opfattelse at staten burde blande sig aktivt i borgernes liv ved at gennemføre tiltag der kunne fremme de kollektive sociale interesser gældende for alle samfundsgrupper, især på de sociale, sundhedsmæssige og uddannelsesmæssige områder. Der hvor markedsmekanismen ikke længere slog til skulle staten gå aktivt ind og hjælpe til i form af tiltag.
Målet blev en aktiv omfattende stat inden for stort set alle sfærer af samfundslivet og familien, man ville omforme staten fra minimalstat til socialstat, især formuleret af socialdemokratiet. (Busck og Poulsen et al. 2008, s. 377-378). Idealet var en gældende lighed for alle økonomisk som socialt. Fra 1960 og frem til midten af halvfjerdserne gik det stærkt med udbygningen af velfærds- og socialstaten. Et fintmasket net af forskellige ordninger der skulle yde borgerne i Danmark et minimum af økonomisk sikkerhed i tilfælde af bl.a. sygdom, invaliditet eller arbejdsløshed som følge af f.eks. en periode med lavkonjunktur, blev udviklet. Sociale ydelser blev altså gjort tilgængelige som f.eks. med bistandsloven der trådte i kraft i 1972 eller folkepensionen som blev indført i 1956.
Det blev altså statens opgave i langt højere grad end tidligere at sikre og sørge for de danske borgere i flere henseender.
Det før omtalte uddannelsessystem gav alle mulighed for uddannelse, Danmark fik et omfattende hospitalsvæsen, der blev stillet højere krav til den offentlige service og mange af de funktioner der tidligere havde været overladt til familien og de nære miljøer blev nu statens

opgave. Det være sig f.eks. hjemmepleje og sundhedspleje til ældre og syge. Den anden industrielle revolution medførte nye krav til den offentlige service og et institutionaliseret samfund var begyndt at se dagens lys. De mange statslige ansvarsområder indenfor socialsektoren bliver ofte set som en erstatning for familiens og især husmoderens tidligere omsorgsfunktioner. (Løkke og Jacobsen 1997, s. 99-100).
Den arbejdsmangel som højkonjunkturen havde skabt betød at det i høj grad var ønskeligt at få kvinderne ud på arbejdsmarkedet og derfor var det nødvendigt at børnene kunne blive passet og ligeledes også ældre mennesker der ikke længere var i stand til at tage vare på sig selv. Den økonomiske vækst resulterede i at der i langt højere grad kunne stilles større kvalitetskrav til de nye omsorgstilbud. Dermed blev alternativet til "mor" en vifte af professionelt uddannede eksperter.
Udviklingen af velfærdsstaten og servicesamfundet bevirkede at antallet af offentligt ansatte steg kraftigt. Fra 1950 til 1970 steg antallet af offentligt ansatte fra 168.000 til 440.000 hvoraf 73.000 i 1950 arbejdede inden for social- og sundhedssektoren, så steg antallet af beskæftigede i samme periode, inden for samme sektorer til 200.000. For at sammenligne med nogle nyere årstal så var det sådan at der i år 2000 var ca. 900.000 mennesker, svarende til knap en tredjedel af den samlede arbejdsstyrke, der var beskæftiget i den offentlige sektor. (Jespersen 2007, s. 240-241).

Kvindebevægelse og kønsrollemønstre

Med kvinderne som et fastere indslag på arbejdsmarkedet betød det at de i højere grad var i stand til at forsørge sig selv. Ægteskab var ikke længere en nødvendighed for at kunne klare sig. Flere piger begyndte at uddanne sig og de forbedrede præventionsmidler havde en afgørende indflydelse på at kvinderne også på det seksuelle område fik et større spillerum. (Løkke og Jacobsen 1997, s. 99-
100). Rødstrømpebevægelsen slog for alvor igennem i løbet af 1970'erne og selvom de aktive kvinder var i mindretal formåede de alligevel at komme langt udover egne rækker. Således skabte de røre i medierne og den offentlige debat især blandt andre kvinder. Den erhvervsmæssige udvikling og større selvstændighed kombineret med de nu udtalte problematikker rødstrømpebevægelsen fik sat fokus på, var vigtige forudsætninger for en udvikling af de traditionelle kønsrollemønstre. Efter rødstrømpebevægelsens tilblivelse var de gammelkendte kønspositioner ikke længere selvfølgelige og naturlige. (Løkke og Jacobsen 1997, s. 100).
Man taler om at kvindens indtog på arbejdsmarkedet kan ses som en social revolution (Halse 2006, s. 151) og det er vel heller ikke helt ved siden af når man kaster et blik på statistikkerne. I 1990 var kun 5 % af kvinderne hjemmegående hvorimod det fra 1945-1965 var næsten halvdelen af kvinderne i alderen 15-74 år der var hjemmegående. Det er vigtigt at huske på når man taler om kvindernes højere erhvervsfrekvens, at det jo ikke var sådan at kvinder før den anden industrielle revolution, ikke arbejdede. Kvinder var bare ikke anset som en del af arbejdsstyrken men arbejdede gjorde de skam. Der var et vigtigt og stort arbejde at passe familien og hjemmet. Mange kvinder havde desuden små side beskæftigelser som f.eks. rengøringsjobs som supplement til husholdningen, disse jobs var ofte såkaldt sorte jobs.
Husmoren var ved at uddø og således var det ikke længere et ideal at være hjemmegående. Det nye var at kvinder skulle realisere sig, blive uafhængige og få nye input foruden dem der kunne opnås derhjemme. Det har betydet at der er skete et markant skred i den måde man i dag tænker køn på.
Kønsroller er ikke længere noget man umiddelbart kan sætte ind i en traditionel kasse tænkning. Betydningerne af det at være maskulin eller feminin har forandret sig voldsomt og således er kønsrolle mønstrene efter anden verdenskrig opløst i en sådan grad at mænd og kvinder ikke længere konfronteres med et pres om at opføre sig kønsstereotypt. Man kan sige at alt er muligt, selvom det ikke i alle tilfælde forholder sig sådan, men set i et historisk perspektiv, er dette dog alligevel ikke helt ved siden af.
Ordene mand og kvinde siger i dag ikke ligeså meget om personen som de måske engang har gjort. Mandligt-kvindeligt, feminint-maskulint kan oven i købet være vanskelige at operere med. Man kan ikke længere altid forvente at indre kvaliteter og ydre adfærd stemmer overens med det biologiske køn. (Hjort og Nielsen et al. 2003, s. 13-14). Det er selvfølgelige ikke sådan at man dermed i dag overhovedet ikke kan regne med noget som helst når det angår forståelser af køn, da man f.eks. i uddannelses statistikker kan se at kvinder og mænd stadig vælger traditionelle

mande og kvindefag, men der er dog sket en nedbrydning af de traditionelle kønsopfattelser og den måde man gør køn på. Denne forandring har haft betydning for den måde man i dag er forældre på.

Faderskab i forandring

Kønnene er i forandring og betydningerne af maskulinitet og femininitet er således også i forandring. Kønsrollemønstrene, som nævnt tidligere, er mere eller mindre opløst. Den moderne refleksivitet der er en fordring om at begrunde sine handlinger ud fra individuelle valg, udløser nye problemstillinger om traditionelle og utraditionelle orienteringer og i denne forbindelse er kønsrollebegrebet blevet utilstrækkeligt. F.eks. er det at opføre sig mandigt, ikke noget alle mænd gør, men kun nogen mænd og endda også nogen kvinder. Det at opføre sig mandigt knytter sig til en bestemt handling og kønsbestemmer dermed denne handling og ikke selve personen. Det er derfor med denne nye opfattelse i dag, blevet centralt at definere, afmontere og omdefinere begreberne mandligt/kvindeligt og maskulint/feminint. (Hjort og Nielsen et al. 2003, s. 13-14).

I takt med kvindens udvikling som beskrevet ovenfor har manden i ligeså høj grad måtte omstille sig til den nye sociale orden. Det har betydet, når vi taler om forældre, at faderskabet igennem noget tid har været i forandring og stadigvæk er det. Bestræbelserne på at skabe ligestilling mellem kønnene kan siges at være drivkraften bag det nye faderskab. I dag er mænds involvering med deres egne børn ikke længere blot et ligestillingsprojekt, men et ønske fra mændenes side om at etablere en tæt kontakt med børnene lige fra fødslen. Det nye faderskab kan i historisk sammenhæng kaldes for en kulturrevolution. Faderskabet har i noget tid været i udvikling og interessen for mænd og omsorg har i stadig højere grad været stigende. Især spædbarnsfaderskabet har i de senere år været et interessant emne.

Hvis man skal forsøge at se på udviklingen af faderskabet dukker der få beretninger op om nære relationer mellem fædre og børn, hvor der omvendt findes masser af beretninger om problematiske forhold især i forhold til far-søn relationen. Faderfiguren optræder ofte som den fraværende, straffende eller ligeglade far. (Hjort og Nielsen et al. 2003, s. 164). I flere beretninger som f.eks. med Odysseus der i længere tid er fraværende og sønnen Telemachos afsavn, -Ødipus' far der ønsker at slå sin søn ihjel, -Abraham der er villig til at ofre sin søn på bålet til ære for Gud o.m.a. er der eksempler på denne ovenstående faderfigur.

Efter 1. verdenskrig ser man ligeledes en masse beretninger om denne strenge patriarkalske figur der i mere eller mindre grad var skyld i de store tab krigen havde som følge. Men disse beretninger er i dag begyndt at blive afløst af nye fortællinger og således ser man nu den gamle ubehagelige faderfigur udskiftet med en mere behagelig faderfigur. Denne fader kommer bl.a. til udtryk i Disneys "Løvernes Konge" hvor forholdet mellem far og søn er utroligt stærkt og følelsesmæssigt ladet, eller Arnold Schwarzenegger der spiller en gravid mand i filmen "Junior". For at tage et dansk tilfælde er tv-serien "Strisser på samsø" et andet godt eksempel hvor faren er ladt alene med ansvaret og forældreskabet til en pige i puberteten. (Hjort og Nielsen et al. 2003, s. 168).

For at eksemplificere faderens udvikling fra den 2. industrielle revolution til i dag er det nærværende at se på fædrenes synlighed ved f.eks. fødsler. Jeg finder her inspiration i min egen familie da min far blev født og da jeg selv blev født.

Min far blev født i 1961 ved en hjemmefødsel der dengang var normal fødselspraksis. Min farfar var til stede i stuen inde ved siden af i selskab med hans svigerfar. Dengang var det ikke normal skik at manden kiggede på ved sidelinjen under fødslen, min farfar blev tværtimod gennet ud af værelset da det hele skulle starte. Interessant ved dette eksempel var at min farfar sammen med sin svigerfar valgte at gøre det hele til en fest, ved at drikke sig noget nær fra sans og samling under fødslen. Han har tit fortalt mig hvordan han kunne huske at han vaklede noget på benene da jordmoderen skulle betales og hvordan hun kiggede nedladende på ham.

Da jeg selv i 1985 blev født var det på et hospital og min egen far stod ædruelig under hele fødslen ved sidelinjen. Den næste morgen efter min fødsel stod han med mig i puslerummet før min moder var stået op.

Disse to forskellige beretninger kan ses i sammenhæng med to forskellige historiske typer. Den første beskrivelse lægger sig op af industrialismens fraværende far. Det meste af hans identitet ligger i hans arbejde og således optræder han ofte som en fremmed i eget hjem om aftenen og i weekenden. Denne type far er et produkt af industrialiseringen og moderen er identificeret i form af forældreskabet, hvor alle relationer til børnene er overladt hende.

Faderen kom og gik lidt som en gæst i eget hjem og var således den fraværende far. Det skal dog nævnes at denne definition set i lyset af min egen families historie er set igennem en moderne optik. Min farfar har nok været en smule atypisk da han bl.a. en gang imellem hjalp til med madlavningen og selv vaskede sine skjorter for at nævne et par eksempler. Men han tog sig dog den frihed ofte at lægge meget af sit sociale liv udenfor hjemmet i selskab med bl.a. kollegaer efter arbejde. Derfor mener jeg at dette eksempel godt kan lægge sig op ad definitionen om den fraværende far.
Den moderne fader som jeg eksemplificerer med min egen far lægger sig op af et nyt fader ideal. I USA kalder man denne type fader for "dad", på dansk en far, der kan virke mindre støvet end ordet fader.
En "dad" er i modsætning til en "father" følelsesmæssigt engageret og involveret i omsorgen for børnene. "Dad" figuren er et afsæt i udviklingen af den nye far rolle og relationen til disse fædres børn. I 1970'erne og 1980'erne vokser den nye far eller den moderne far mere frem og i løbet af 1990'erne bliver det ligefrem smart at være far. (Hjort og Nielsen et al. 2003, s. 166-168).
En ny måde at være far på var for alvor under forandring og viser sig som en tendens i de før nævnte fortællinger som f.eks. "Strisser på samsø". Men også i reklamebranchen ser man mænd der er sammen med små børn, reklamerne udnytter altså denne nye mandetype der er engageret i faderskabet. Forskellige organisationer som f.eks. *Aktive Fædre* eller *Foreningen Far* der beskæftiger sig med fædrenes rettigheder kan også ses som eksempler på et nyt ideal om en ny faderfigur.
Som beskrevet før, er samfundet gået mere i retning af en ligestilling blandt kønnene i parforholdene, dette gælder hermed også i relationen til børnene. Dette kan ydermere også ses i udviklingen på det juridiske plan hvor der er sket forandringer i form af ny lovgivning senest med forældreansvarsloven af 2007.

Fra komplementær til symmetrisk familie

Den moderne familie udgør en meget kompleks gruppe, da nutidens familie kan kategoriseres på mange forskellige måder. Der findes derfor et utal af familiekombinationer udover kernefamilien bestående af en far, mor og en til to børn. I dag er det ikke unormalt med f.eks. stedfamilier. Jeg har blot valgt at redegøre for to overordnet generelle familieformer der har karakteriseret min valgte periode. Disse vil derfor kunne blive trukket ned over andre familieformer som f.eks. stedfamilien.
Inden jeg i dette afsnit beskriver hvad forskellen på komplementær og symmetrisk familie betyder og overgangen fra den ene til den anden, vil jeg gerne starte med kort at beskrive nogle opfattelser af det at blive og være forældre.
De fleste ved at forældre i høj grad præger deres børn. Børn er så at sige eksperter til at kopiere og analysere de voksnes eller forældrenes adfærd og derfor er det hensigtsmæssigt som forældre at tænke over sin adfærd når de små er til stede. Men hvad man måske ikke tænker så meget over, er at børn i ligeså høj grad præger forældrene. Det at blive forældre kan ses som at man ligefrem skifter identitet. Før man fik børn var man enten mand eller kvinde, og måske selvstændig eller lærer. Men efter barnet er født er man forældre, far eller mor. Det er velkendt at mange ting i dagligdagen ændrer sig idet man får børn, nogle praktiske opgaver bliver blot intensiveret som f.eks. bunken af vasketøj der bliver større og andre opgaver er nogle der skal til at læres som f.eks. stimuleringen af det lille barn. Tiden er også noget der pludseligt fylder meget mere i form af at man måske ikke har lige så meget tid til venner og fritidsaktiviteter. Tiden bliver så at sige mere skema lagt. Der bliver mindre tid til spontanitet i f.eks. sexlivet og sengetider er noget der fylder meget for de nye småbørns familier. Der er altså tale om en omstillingsproces fra det at være selvstændige individer i et parforhold til det at være forældre i en familie. Denne proces forløber forskelligt fra par til par og derfor kan man tale om fire typer familier i den første fase efter et barns fødsel: Den konventionelle familie, selvrealiseringsfamilien, den rolleombyttende familie og dobbeltomsorgsfamilien1.
Det er muligt at opstille nogle generelle træk i omstillingen fra parforhold til forældreskab og en væsentlig faktor for hvordan omstillingen forløber, er samlivet før barnet. Man kan vælge at kigge på begrebet parforholdskompetencer hvori der indgår fem vinkler:
Parrets tilknytning til hinanden, deres tæthed, deres psykologiske intimitet, den enkeltes autonomi og fordelingen af magt i forholdet. De vigtigste punkter har vist sig at være graden af

tæthed og den enkeltes autonomi. Det har desuden vist sig i undersøgelser, at de par der ud fra de ovenstående kriterier havde en høj parforholdskompetence, klarede overgangen fra par til forældreskab godt.
Hvad forældrene har med sig i tasken fra deres egne opvækstfamilier har også en stor betydningen for tilpasningen til forældrerollen.
Man kan skelne mellem to forskellige former for forældreskab der er knyttet til forskellige livsformer. Man skelner mellem det modernitetsprægede forældreskab og det traditionsprægede forældreskab, ofte har de fleste forældre træk af begge dele.
I det modernitetsprægede forældreskab har forældrene lige arbejdsfordeling og deres arbejde er sideordnet. Der forhandles og aftales meget og forældreskabet er præget af bevidstheden om de høje idealer til parforholdet og forældreskab. Der kan derfor ofte opstå konflikter mellem hvordan idealet og praksis ser ud.
Det traditionsprægede forældreskab er karakteriseret ved at de to forældre supplerer hinanden. Det vil ofte være sådan at faren arbejder fuldtid udenfor hjemmet hvor moren har deltidsarbejde og klarer de fleste opgaver i hjemmet. Der forhandles sjældent og det er ikke så nødvendigt med aftaler da rollerne ligger mere eller mindre fast. (Halse 2006, s.30-38).
Med de nye magtstrukturer og de samfundsmæssige ændringer som beskrevet tidligere er den nye familie under forandring. De to nye familier jeg her vil introducere ligger sig godt op af den modernitetsprægede og traditionsprægede familie. Man kan sige at den gamle familie er den komplementære familie fordi de to forældre supplerede hinanden. Det var faren der tjente pengene udenfor hjemmet hvor moren passede børnene og hjemmet. Denne husmor-forsørger konstellation er i dag i den moderne familie blevet afløst af det man kan kalde for den symmetriske familie. I denne familieform har begge forældre fuldtidsarbejde udenfor hjemmet og magtstrukturene er blevet mere eller mindre ligestillet. Kvinder er ikke blot blevet markant mere synlige på arbejdsmarkedet og har fået en central placering, men de er også overrepræsenteret i uddannelsessystemet. Det har haft den betydning at kvinder i dag har fået nye værdier og dermed prioriterer anderledes end tidligere. Mændene har også fulgt med udviklingen og er blevet mere synlige til f.eks. fødselsforberedelser og de tager sig af flere opgaver i hjemmet. (Halse 2006, s. 40 el. Hjort og Nielsen et al. 2003, s. 170).

Se bilag 1

I efterkrigstidens Danmark kunne den enkelte familie forbedre sin levestandard markant ved at udvide omfanget af moderens erhvervsarbejde. Velfærdsstaten blev udbygget med økonomisk sikring af ældre og offentlig børnepasning som følge af at kvinden dermed i højere grad kunne blive udnyttet som arbejdskraft. Da arbejdsløsheden satte ind i 1970'erne forsvandt muligheden for at småbørnsmødrene uden problemer kunne vende tilbage til arbejdsmarkedet efter fødslen, hvilket for alvor har placeret kvinden centralt på arbejdsmarkedet. Det har medført at det normale i dag for en familie med børn, er at begge forældre arbejder på fuldtid udenfor hjemmet og således er nutidens familieform i dag betegnet som den symmetriske familie da begge forældre har det finansielle ansvar for familiens økonomi. I dag er det et selvindlysende gode at kvinder i ligeså høj grad deltager i erhvervslivet og det politiske liv på lige fod som mændene. Det ses som en samfundsmæssig fordel at der er en ligelig fordeling mellem mænd og kvinder i f.eks. besluttende organer. Udviklingen har altså betydet at det er mere eller mindre indlysende at kvinderne tager del i alle aspekter af samfundslivet, men til gengæld er mændenes deltagelse i familielivet ikke ligeså klar.(Christoffersen 2004, s. 135-136). Faderrollen har dog ligesom moderrollen gennemgået en forandring og således stilles der flere krav til farens deltagelse i familielivet i dag end tidligere.

Ægteskab og papirløst samliv

I løbet af det 20. århundrede har samfundet gennemgået en sekulariseringsproces der har betydet at færre deltager i diverse kirkelige handlinger, det være sig bl.a. ægteskab og barnedåb.
Antallet af spædbørn under 2 år der er blevet i døbt i en folkekirke har siden 1970'erne været faldende. I begyndelsen af 1970'erne var dåbsprocenten således over 90 hvor den i år 2000 lå under 80 procent.
Sekulariseringsprocessen har ligeledes sat sine spor i forhold til antallet af borgerlige vielser. I dag er mere end halvdelen af de indgåede vielser foretaget af statsmagtens myndighedspersoner.

Det samlede antal vielser har generelt været faldende, mens andelen af borgerligt viede har været stigende. (Christoffersen 2004, s. 40-41).
Tidligere når man skulle lave en beskrivelse af forandringerne i familiedannelserne og familieopløsninger, kunne man tage udgangspunkt i officielle tal for vielser og skilsmisser. Men gør man det i dag kan det give et fejlagtigt billede af forandringen i familieforholdene. Undersøgelser viser at der har været et markant fald i antallet af vielser fra 1960'erne frem til ca. midten af 1980'erne, hvorefter tallene mere eller mindre er stagneret, dog med en svagt stigende tendens frem til efter år 2000. Faldet af vielseshyppigheden skal derfor ses i sammenhæng med et stigende antal papirløst samlevende. På baggrund af en undersøgelse fra 1964 anslås det at andelen af papirløst samlevende højst udgjorde omkring 1 procent af antallet af samtlige samlevende. En senere undersøgelse viser at det var hver tiende af de samlevende der i 1974 boede papirløst sammen, hvor det i dag er ca. hver fjerde af samtlige samlevende der bor papirløst sammen. Et træk ved den moderne familie er altså i dag at det er blevet mere normalt som samlevende ikke at gifte sig med hinanden.
Den stigende tendens til at unge i dag flytter sammen uden at indgå ægteskab har betydet at lovgivningen har fulgt med på området, således at man har forsøgt at ligestille papirløse par med gifte par.

Skilsmisse

For et par generationer siden forekom skilsmisse sjældnere end i dag. Før i tiden var det mere problematisk med en skilsmisse for de involverede parter. I dag er skilsmisse blevet mere socialt accepteret og anses ikke som et tegn på f.eks. svaghed men kan ligefrem ses som en styrke. Den skilte familie kan i dag anses som en normal tilstand og en ud af mange familiemønstrer.
Skilsmissehyppigheden har været stigende igennem det 20. århundrede og man kan ligefrem tale om en revolution af familiemønstret. Der findes flere årsager til at vi i dag bliver skilt oftere end tidligere. Et eksempel kan være at kvindens stigende erhvervsdeltagelse har forrykket magtbalancen og dermed givet kvinder flere handlemuligheder der gør det muligt at komme ud af et utilfredsstillende ægteskab.
Sandsynligheden for at et ægteskab ender med skilsmisse er afhængig af den historiske tid hvori ægteskabet er indgået. (Christoffersen 2004, s. 100-103). Der er nemlig forskel på om man har indgået ægteskab i 1950'erne eller 1980'erne. I dag er der kun 21 procent af de ægteskaber ndgået i 1950 der efter 50 år er endt med skilsmisse. Ægteskaber indgået i 1980 har en skilsmissefrekvens på 38 procent efter 20 år. Det skal nævnes at de ægteskaber der er blevet indgået i 1980 har den højeste skilsmissefrekvens, men tendensen er dog at ægteskaberne bliver opløst i et hurtigere tempo end tidligere. Efter 1980 lader det dog til at ægteskaberne igen bliver opløst i et lidt langsommere tempo, hvilket vil sige at skilsmissesandsynligheden lader til at have etableret en stabilitet i udviklingen. (Christoffersen 2004, s. 170).

Børn og forældreseparation

Danske undersøgelser har påvist at ca. en tredjedel af alle børn vil opleve at forældrene på et eller andet tidspunkt flytter fra hinanden. Disse undersøgelser er foretaget på baggrund af registerdata som CPR-registeret. Ud af alle de 0-17 årige børn der den 1. januar 1989 boede sammen med begge deres forældre, oplevede 2.9 pct. at forældrene blev separeret og flyttede fra hinanden i løbet af 1989. Sandsynligheden for separation er størst i barnets første leveår hvorefter sandsynligheden falder i takt med at barnet bliver ældre. Ved at sammenligne de aldersbetingede separationssandsynligheder for 1980, 1989 og 1999, viser det sig at sandsynligheden er steget i tiåret 1980-1989 hvor der efterfølgende i løbet af de næste ti år sker en svag reduktion. Ud af 1000 børn vil 599 leve sammen med begge forældre ved 17 års alderen, hvis man tager udgangspunkt i tallene fra 1989. Med udgangspunkt i tallene fra 1999 bliver det 605 samboende børn og tallene fra 2003 giver 551 samboende børn. Disse modelberegninger indebærer dog svagheder da de er baseret på et enkelt kalenderår. Forløbsundersøgelser giver derimod et mere korrekt billede. En dansk undersøgelse af børn født i 1973 viste, at 35 procent oplevede at forældrene blev separeret inden børnene fyldte 18 år. Børn i en registerundersøgelse der var født i 1986 viste at 60 procent levede sammen med begge forældre i deres 17. år. Disse undersøgelser viser en mere eller mindre god overensstemmelse med modelberegningerne, men alligevel kan man ikke med sikkerhed på nuværende tidspunkt sige noget om hvor mange af de børn der er født i 1990 der vil opleve forældrenes separation inden 2010.

Beregningerne har den svaghed at den overvurderer risikoen for en familieopløsning i og med at dødsfald hos den ene forældre vil blive registreret i de analyserede materiale som separation.
I stedet for derfor at regne med at 40 procent på et eller andet tidspunkt i barndommen vil opleve at deres forældre går fra hinanden er det mere rimeligt at regne med ca. en tredjedel. (Christoffersen 2004, s. 109-111).

Indledende historie om forældremyndighed og samvær

Går man hundrede år tilbage i dansk retspolitisk historie står der ikke meget vedrørende samvær. Begrebet nævnes stort set ikke i den danske juridiske litteratur. Først fra 1922 med myndighedsloven kom begrebet på banen og det blev muligt for den af forældrene uden forældremyndigheden at have samkvem med sit barn. Indtil da havde der ikke været nogen formel ret for den af forældrene der ikke havde forældremyndigheden til at have samkvem med barnet.
I 1937 blev der vedtaget børnelove hvor holdningen var at alle børn skulle være ligestillede, uanset om de var født indenfor ægteskabet eller ej. Muligheden for at en mand kunne få samvær med sit barn blev taget op af Rigsdagen, men fandt ingen opbakning da man ønskede at sikre moderens mulighed for på ny at kunne stifte familie.
I 1969 fik faderen til et barn, født udenfor ægteskab ret til at se sit barn. Dog ud fra den forudsætning at overøvrigheden var enig om at samkvemsretten var foreneligt med barnets tarv. Desuden havde faderens hidtidige forbindelse til barnet, indflydelse på etableringen af en samkvemsordning2. . Det var ikke en ubetinget ret at se barnet, da samvær *kunne* fastsættes, og det i praksis var således at reglen blev administreret ret stramt. (Jappe 2005, s. 11).
Der gjaldt nemlig 1-års regelen der betød at faderen og moderen skulle havde boet sammen med barnet i mindst 1 år.
Begrebet samkvem er senere blevet ændret til samvær
I 1978 fik faderen en umiddelbar ret til samvær da myndighedsloven blev ændret, dog gjaldt 1-års regelen stadigvæk. Disse små bække har gjort en stor å og banen var kridtet op til yderligere ændringer og en radikal ændring af synet på børn og deres rettigheder frem for forældrenes rettigheder. Som nyeste ændring har vi i Danmark fået indført den såkaldte Forældreansvarslovgivning der er dette projekts udgangspunkt.

Forældreansvarsloven

Området for forældremyndighed og samvær har siden 1970'erne været under stor forandring. Ændrede kønsroller og ændrede familiemønstrer har bl.a. været baggrund for at der i 1980'erne blev åbnet for muligheden for fælles forældremyndighed.
Pr. 1. januar 1986 blev der åbnet op for muligheden for at ugifte forældre og forældre der enten var blevet separeret eller skilt, kunne aftale fælles forældremyndighed. Denne ændring skete efter længere tids debat da justitsministeriets ægteskabsudvalg i 1970'erne var modstandere af at åbne op for denne mulighed. Børnekommissionens arbejde med deres slutbetænkning fra 1981, konkluderede at de gik ind for fælles forældremyndighed. Derfor var der flere beslutningsforslag der blev fremsat i folketinget i 1982 og 1984 der talte for at revidere reglerne for forældremyndighed og samvær. Beslutningsforslaget fra 1984 blev vedtaget og i efteråret 1984 fremsatte den daværende Schlüter regering lovforslag om ændring af myndighedsloven. Udover muligheden for at aftale fælles forældremyndighed, ønskede man også at sikre at barnet havde forbindelse til begge forældre, ved at den forælder der ikke havde forældremyndigheden havde ret til samvær. Det blev fremhævet at formålet med det retssikrede samvær var, at sikre barnets forbindelse til begge af sine forældre, hvor det tidligere i samkvemsretten var en ret for en af forældrene at have kontakt med barnet. Betegnelsen samkvemsret blev ændret til samværsret som et mere tidssvarende begreb. (Jappe 2005, s. 12).
Udgangspunktet for disse ændringer har været drevet af et fornyet og moderne syn på børn som selvstændige individer med egne rettigheder og det har ført til bl.a. at børn har ret til to forældre. Men også fædrene har påvirket udviklingen, da de i stigende grad har krævet flere rettigheder i ligestillingens navn. Dette hænger sammen med en forandring af faderen og hans rolle i familien, der har været en del af familie udviklingen i Danmark siden ca. 1950. Fædrene har med udviklingen taget større ansvar for børnene og er således blevet mere synlige i flere hensyn vedrørende børnene.
Spørgsmålet om forældremyndighed og samvær er blevet et centralt emne da flere parforhold

end tidligere bliver opløst, færre bliver gift og flere indgår papirløse forhold. Alt dette er noget der både vedrører familien men især de børn der skulle være kommet ud af de forskellige parforhold. Spørgsmål vedrørende rettigheder i forhold til børnene bliver på denne måde mere synlige da flere står i en situation i dag hvor partnerskabet med barnets far eller mor ophører.
I første omgang handlede debatten meget om forældrenes rettigheder i forhold til børnene og fædrenes rettigheder eller mangel på samme. I 1980'erne hvor muligheden for fælles forældremyndighed blev indført, blev fokusset rettet mod børnene og deres rettigheder i forhold til forældrene.
Pr. 1. januar 1996 blev lovgivningen om forældremyndighed og samvær revideret endnu engang. Med loven skete der en lang række ændringer hvad angik reglerne for forældremyndighed, fælles forældremyndighed, samvær og børnesagkyndig rådgivning.
I bund og grund var mange af ændringerne præciseringer og fremhævelser. Det blev f.eks. præciseret at der også er fælles forældremyndighed hvis forældrene senere efter en separation ved barnets fødsel aftaler dette. Det blev som et andet eksempel fremhævet at der var mulighed for at indgå aftale om fælles forældremyndighed, hvis forældrene ikke var gift med hinanden, ellers havde moderen automatisk forældremyndigheden. Det blev også nemmere at indgå fælles forældremyndighed da statsamtet ikke længere skulle godkende en aftale om fælles forældremyndighed, den skulle blot anmeldes for at være gyldig. Desuden blev faderens retsstilling styrket ved ophør af længerevarende samliv. Ved vurderingen af hvem der skal have forældremyndigheden indgik det nu i bedømmelsen om samværet blev modarbejdet uden rimelig grund af den ene af forældrene. Begrebet samværsret blev udskiftet med begrebet samvær og dette gjordes for at fremhæve at det centrale var at bevare barnets forbindelse til begge forældre. Reglerne om samværsret blev gjort uafhængig af forældremyndigheden og den forbindelse den ene af forældrene havde haft indtil videre med barnet, spillede en mindre rolle ved afgørelse om samvær.
En ny bestemmelse blev også indført, der havde den hovedregel at den af forældrene der ikke har forældremyndigheden har ret til at blive orienteret om forhold vedr. barnet som f.eks. skolegangen.
Det blev desuden muligt at få midlertidigt samvær under en verserende samværssag, hvor dette hidtil kun havde været muligt under en verserende forældremyndighedssag.
Den 10. juni 1997 trådte en lovændring i kraft efter forslag om ændring af lov om forældremyndighed og samvær, fremsat af Villy Søvndal, Magrethe Auken, Anne Baastrup og Steen Gade. De ville have afskaffet revselsesretten og forslaget blev vedtaget efter tredjebehandling d. 28. maj 1997. Denne ændring står i dag indskrevet i forældreansvarslovens § 2 stk. 2 og lyder: *"Barnet har ret til omsorg og tryghed. Det skal behandles med respekt for sin person og må ikke udsættes for legemlig afstraffelse eller anden krænkende behandling."*. (Forældreansvarsloven § 2 stk. 2).
Hermed ses endnu tydeligere denne diskurs om at man ønsker at fremhæve børnene og altså i højere grad lade dem være med på råd, foruden at retten til at kunne afstraffe sit barn, bortfaldt.
Forældreansvarsloven af 1/10 2007 er et forsøg på i endnu højere grad at lade børneperspektivet spille en større rolle og det er nu for alvor børnenes rettigheder til forældrene der er i fokus og ikke mindst børnenes ret til to forældre. Desuden er der blevet lagt op til at forældrene selv skal tage ansvaret for børnene ved et samarbejde, deraf navnet forældreansvar.
Jeg har i denne analyse af forældreansvarsloven valgt at fokusere på visse paragraffer af lovgivningen, nærmere de paragraffer der handler om samvær og forældremyndighed. Jeg vil muligvis komme ind på andre paragraffer, og andre lovgivninger som f.eks. "Børneloven". Grunden til dette er fordi lovgivningerne fletter ind i hinanden, således fletter børneloven ind i forældreansvarsloven.
Den 1. oktober 2007 trådte forældreansvarsloven i kraft.

Indledende bestemmelser i forældreansvarsloven

Forældremyndigheden er gældende i barnets første 18 leveår, medmindre barnet har indgået ægteskab inden. Indehaveren af forældremyndigheden har ansvaret for at drage omsorg for barnet og kan træffe afgørelser på barnets vegne ud fra barnets egen interesse og behov. Barnet har ret til omsorg og tryghed og skal behandles med respekt for sin person. Barnet må derfor ikke udsættes for legemlig afstraffelse eller anden behandling der virker krænkende. Det er op til forældremyndighedsindehaveren at anvende evt. indtægter barnet måtte have i underholdningen, i passende omfang og med hensyntagen til barnets og ens egen stilling. Hvis forældrene har

fælles forældremyndighed skal der være enighed disse imellem vedrørende væsentlige beslutninger af barnets forhold. Den forælder barnet har bopæl hos, kan træffe afgørelser om overordnede forhold i barnets hverdag bl.a. hvor bopælen skal være i landet. Hvis forældrene har fælles forældremyndighed men er uenige, skal de begge give samtykke til at barnet forlader landet dette indbefatter også Grønland og Færøerne eller samtykke til at opholdet i udlandet bliver forlænget.
Alle afgørelser efter loven skal træffes ud fra hvad der er bedst for barnet. I alle forhold der vedrører barnet skal der tages hensyn til barnets egne meninger alt efter alder og modenhed.
Der er flere interessante elementer i de indledende bestemmelser. Det er tydeligt at barnet så at sige er blevet løftet lidt op så der i højere grad hersker en større respekt for barnets personlighed og selvstændighed. Barnet har så at sige mere at skulle have sagt ifølge lovgivningen.
Vigtigt i de indledende bestemmelser er at der er lagt op til at barnet i højere grad bliver taget med på råd og nyder respekt for sin egen personlige selvstændighed.

Forældremyndighed

Forældre der er gift med hinanden ved barnets fødsel eller senere indgår ægteskab har fælles forældremyndighed. Hvis forældrene er separeret ved barnets fødsel får moderen automatisk forældremyndigheden. Medmindre den separerede mand ifølge anerkendelse eller dom anses som barnets far eller hvis forældrene har afgivet en erklæring efter § 7, stk. 1, nr. 1 jf. dog § 7, stk. 2: *Forældre der ikke er gift med hinanden, har fælles forældremyndighed, hvis: De efter børnelovens § 2 stk. 1, § 14, stk. 1 eller 3, eller § 19, jf. § 14, stk.1 eller 3, har afgivet erklæring om, at de sammen vil varetage omsorgen og ansvaret for barnet, eller de har indgået aftale om fælles forældremyndighed efter § 9."*. (Forældreansvarsloven § 7).
Forældrene har desuden fælles forældremyndighed hvis de har været gift med hinanden inden for de sidste 10 måneder før barnets fødsel.
Forældre der ikke er gift med hinanden har fælles forældremyndighed hvis den før omtalte erklæring er blevet anmeldt til statsforvaltningen og blevet gjort gyldig. Hvis en mand anses som far til barnet ifølge en anerkendelse eller dom, har forældrene fælles forældremyndighed, men kun hvis de har haft fælles folkeregisteradresse inden for de sidste 10 måneder før barnets fødsel. I alle andre tilfælde end nævnt i ovenstående har moderen forældremyndigheden alene.
Har forældrene fælles forældremyndighed, fortsætter denne aftale ved samlivsophør eller omstødt ægteskab. Forældrene kan desuden selv aftale fælles forældremyndighed. Aftalen skal anmeldes til statsforvaltningen for at være gyldig.
Hvis forældrene har fælles forældremyndighed men ikke lever sammen kan de aftale at en af dem skal have forældremyndigheden alene. Denne aftale skal ligeledes anmeldes til statsforvaltningen for at blive gyldig. Hvis forældrene har fælles forældremyndighed men ikke lever sammen og er uenige om forældremyndigheden, er det retten der afgør om den fælles forældremyndighed skal fortsætte eller overgå til den ene af forældrene. Det er kun muligt for retten at ophæve den fælles forældremyndighed hvis der er tungtvejende grunde der strider mod hvad der er bedst for barnet. Den fælles forældremyndighed genetableres hvis forældrene genoptager eller fortsætter samlivet.
Det er stadig sådan at det gamle mundheld, *man ved altid hvem moderen er,* stadig lever i bedste velgående. Når en kvinde føder, er hun automatisk forældre til barnet og kun ved tungtvejende grunde kan dette forældreskab tages fra hende. Når det kommer til spørgsmålet om hvem der faderen er sagen en lidt anden. Lad mig illustrere dette ved at inddrage børneloven.

Børneloven af 7. juni 2001 (gældende fra d. 1. juli 2002)

Første kapitel i børneloven handler netop om registrering af faderskab i forbindelse med en fødsel.
Hvis en gift kvinde føder et barn anses hendes ægtemand som far til barnet, registreringen af faderen sker i forbindelse med barnets fødsel. Det vil sige at den registrerede fader ikke nødvendigvis er barnets biologiske far. Dog gælder denne bestemmelse ikke hvis: ægtefællerne ved barnets fødsel er separeret, moderen inden for de sidste 10 måneder har været gift med en anden (f.eks. den biologiske far) uden at havet været separeret, eller hvis begge ægtefæller gerne vil have rejst en faderskabssag.
Hvis en ugift kvinde føder et barn, anses en mand som fader til barnet hvis begge parter sammen har erklæret skriftligt til statsforvaltningen at de ønsker at varetage omsorgen og ansvaret for

barnet.
Registreringen sker i forbindelse med barnets fødsel. Hvis moderen inden for de sidste 10 måneder før barnets fødsel har været gift med en anden mand uden at være separeret eller en af parterne på tidspunktet for erklæringen er umyndig eller under værgemål, gælder erklæringen ikke.
Faderskabssagen kan ende ved statsforvaltningen i visse tilfælde. Involverede parter kan rejse sag om faderskabet. F.eks. har en mand der har haft et seksuelt forhold til moderen i den periode hun er blevet gravid ret til at få prøvet om hvorvidt han er faderen. Dog kun hvis der ikke allerede er en mand registreret som fader eller hvis den mand der ønsker at rejse sagen har været gift med moderen inden for den periode hvor hun blev gravid uden at være separeret eller levede i et fast samlivsforhold med hende. Hvis et barn er blevet til ved et strafbart forhold som f.eks. voldtægt, kan den mand der har begået forholdet ikke blive barnets fader hvis afgørende hensyn til barnet taler imod det. Statsforvaltningen kan desuden indbringe en sag om faderskab for retten hvis en af sagens parter anmoder om det, statsforvaltningen finder det betænkeligt at fortsætte behandlingen af sagen, sagen ikke kan afsluttes ved anerkendelse eller henlæggelse ved statsforvaltningen eller en af parterne er frataget den retlige handleevne efter værgemålslovens § 6.
En mand kan anerkende sig faderskabet hvis han og moderen har erklæret at de sammen vil varetage omsorgen og ansvaret for barnet. Dette gælder dog igen ikke hvis moderen inden for de sidste 10 måneder før barnets fødsel har været gift med en anden mand uden at være separeret. Hvis en mand har haft et seksuelt forhold til barnets moder i den periode hun er blevet gravid i, kan han anerkende faderskabet hvis moderen som oplyst ikke har haft andre seksuelle forhold med mænd i perioden eller han utvivlsom er barnets fader. Hvis moderen har haft et seksuelt forhold til andre mænd i den periode hvor hun er blevet gravid i, kan en mand anerkende faderskabet hvis altså han og moderen erklærer at de sammen vil varetage omsorgen og ansvaret for barnet. Dog skal anerkendelsen tiltrædes af andre mænd som er parter i sagen.
Moderen skal oplyse hvem der er eller kan være barnets fader når sagen om faderskab behandles.
Hvis moderen ikke oplyser hvem der er eller kan være barnets fader, skal hun have vejledning om hvilken betydning dette vil kunne få for hende og barnet. Hvad dette nærmere betyder nævnes ikke i loven. I en tvist ang. faderskabet kan der i retssagen inddrages retsgenetiske undersøgelser af sagens parter, hvis det kan have betydning. Ved resultatet af de genetiske undersøgelser bliver en mand dømt som fader hvis de viser at han utvivlsomt er barnets fader.
I det næste skal vi kigge på barnets bopæl og regler om samvær.

Bopæl og samvær

Hvis forældrene har fælles forældremyndighed men ikke er enige om hvor barnet skal have bopæl, er det retten der afgør dette. Retten kan træffe afgørelse om at barnet kan have bopæl hos en forældre der har eller ønsker at få bopæl i udlandet, i Grønland eller på Færøerne. Retten kan desuden ændre en aftale eller afgørelse om barnets bopæl. Den forælder der har barnet boende og som ønsker at ændre adresse til et andet sted i landet, skal underrette den anden forælder om dette senest 6 uger før flytning. Hvad angår samvær så søges der i forældreansvarsloven at barnets forbindelse til begge forældre bliver bevaret. Barnet har ret til at have samvær med den forældre som det ikke bor hos. Begge forældre har ansvaret for at barnet har samvær. Den forælder hvor barnet ikke har bopæl kan anmode om samvær. Er der ikke eller kun begrænset omfang af samvær, kan den forældre som barnet har bopæl hos anmode statsforvaltningen om at indkalde den anden forælder til et møde om samvær. Hvis der er uenighed om omfanget og udøvelsen af samværet kan der efter anmodning træffes afgørelse om dette og laves en fastsættelse af de nødvendige bestemmelser i denne forbindelse. Samvær kan fastsættes i op til 7 dage ud af 14 dage.
Statsforvaltningen kan træffe afgørelse om transport af barnet i forbindelse med samvær og om betalingen af udgifterne. Fastsættelse af samvær kan afslås og en aftale om eller afgørelse om dette kan ændres eller ophæves.
Hvis forældrene ikke kan blive enige om hvorhenne barnet skal bo, så er det retten der træffer denne beslutning og det kunne tyde på, i forhold til statistikkerne, at moderen som regel får børnene boende i de tilfælde hvor retten afgør dette.
Der er en sammenhæng mellem barnets alder og sandsynligheden for hvorhenne det bor. Jo ældre barnet er jo større er sandsynligheden for at barnet bor hos faderen, og omvendt jo yngre

barnet er, jo større sandsynlighed er der for at barnet bor hos moderen.
I 1991 boede 12 procent ud af ca. 33.000 børn i alderen 0-17 hos faderen hvor tallet i 2003 var faldet til 11 procent. (Christoffersen 2004, s. 120-122). Udviklingen i Danmark har vist sig at være nedadgående hvad angår børnenes bopæl hos faderen.
Retten til samvær med den forældre barnet ikke bor hos er således indskrevet i loven. Der er faste rater for hvor meget samvær man kan få alt efter hvor gammelt barnet er. I barnets første leveår er samværet således begrænset, hvilket bl.a. hænger sammen med f.eks. amning, hvor samværet senere som barnet bliver ældre, optrappes.

Opsummering

For overskuelighedens skyld kan man sige at der i 1986 blev lagt op til at forældrene efter formodentlige grundige overvejelser, kan indgå og få godkendt en aftale om fælles forældremyndighed. I 1996 behøver ikke-samlevende ikke længere at være enige om samværet, da statsamtet i stedet kan gå ind og fastsætte det. Aftale om fælles forældremyndighed skal blot anmeldes til statsamtet. I 2002 og 2004 bliver det endnu mindre kompliceret at indgå aftale om fælles forældremyndighed og i 2004 skal forældrene i højere grad selv stå for og tage ansvaret for gennemførelsen af samvær.
Generelt kan man sige at ændringerne i lovgivningen indenfor forældremyndighed og samvær igennem det 20. og 21. århundrede i stigende grad er blevet stadig mere liberaliseret. Ansvaret for børnene og deres trivsel er i højere grad blevet et forældre anliggende og ansvaret hviler nu mere på deres skuldre end tidligere.
Forældreansvarsloven er som med meget anden ny lovgivning ikke gået ram forbi af kritik. Således ser man kritikken komme til udtryk på div. internet sider bl.a. Informations hjemmeside. Men også i trykte udgivelser ser man kritikken. I "fædre og forældremyndighed" af Kresten Lidegaard kommer kritikken til udtryk fra en mandlig front. Kritikken går på at den nye forældreansvarslov stadig diskriminerer fædrene og stiller dem ringere end den "dæmoniske" moder der har juraen på sin side.
Kresten Lidegaard mener at magten og kompetencen ligger i bopælsretten der ikke deles.
(Lidegaard 2008, s. 10). På den anden front skyder kvinderne tilbage fra skyttegravene bl.a. med udgivelsen "Forældreansvarsloven- Hvad blev der af barnets tarv?" af Pia Deleuran et al. I denne udgivelse lyder kritikken på at den "dæmoniske" fader har ret til samværsrettigheder selvom denne er voldelig. Lovgiverne bør tage højde for at det statistisk set er mænd der udøver vold, seksuelle overgreb og børnemishandling. Loven skal ændres så det bl.a. ikke er muligt at dømme til fælles forældremyndighed og der skal tages hensyn til børnenes særlige behov for tilknytning til moderen. (Deleuran et al. 2008, s.5, 80).

Diskussion

I diskussionen ønsker jeg kritisk at reflektere over problemstillingen.
Den åbenbare forklaring på hvorfor der blev foretaget en revision af forældremyndigheds-lovgivningen og formålet med denne, hviler på statens egen forklaring. Man ønsker at sikre børns rettigheder for samvær med begge forældre, og lade forældrene tage ansvaret for at samværet bliver opretholdt. Dette mener jeg hænger godt sammen med Henrik Jensens tese om at familiens autoritet over forældrene er blevet svækket over tid. Man lader i dag forældrene skrive under på en kontrakt hvor de binder sig til at varetage ansvaret for omsorgen af barnet ved at opfylde dets behov.
Samtidig forsøger man i højere grad at få faderen på banen, der igennem længere tid er blevet gjort overflødig. Man kan altså sige at lovgivningen styrker familiens autoritet over forældrene og ligestiller forældrene med hinanden ud fra devisen at børn har ret til samvær med begge forældre. Man må formode at der i de fleste tilfælde hvor forældrene er nødt til at ophæve samlivet, bliver etableret et nogenlunde velfungerende samarbejde der sikrer barnets trivsel. Men i visse tilfælde hvor forældrene ikke er i stand til at enes, sikrer lovgivningen at barnet kan etablere en relation til den af forældrene barnet ikke bor hos. Lovgivningen er dog blevet kritiseret fra flere sider selvom man umiddelbart kunne mene at intentionen er reel. Pia deleuran et al. og Kresten Lidegaard er begge kritiske overfor forældreansvarsloven og repræsentere så at sige hver deres køn, selvom de giver udtryk for at tale barnets sag. Jeg mener at disse to kritiske lejre illustrerer en skyttegravskrig der kan opstå mellem forældrene, ved at de begge angriber det modsatte køns rettigheder. Jeg mener at loven gør ret i at sige at forældrene skal tage ansvar, for

det bør de. Det handler om deres børn og deres trivsel og ikke om dem selv og deres følelsesmæssige stridigheder. I de tilfælde hvor forældrene overhovedet ikke kan enes, f.eks. hos ressourcesvage familier/forældre, der bør staten tilbyde professionel rådgivning og vejledning. Det vil sige at i de tilfælde hvor forældrene ikke er i stand til at enes der bør staten gå ind og give forældrene de fornødne værktøjer der skal til for at få dem til at indgå et fornuftigt samarbejde. I forhold til det af Kresten Lidegaards kritikpunkter der går på at bopælsretten kan fostre konflikter, kan man sige at konflikten snarer er at finde i spørgsmålet om hvad der er det bedste for barnet. For hvad betyder dette egentligt? I de familier der bliver opløst når barnet er 0-2 år, er opfattelsen at det er til barnets bedste at bo hos moren, da man lægger vægt på vigtigheden af mor-barn forholdet i forbindelse med amning. Hvis barnet stadig bliver ammet ved samlivsophør kan man forestille sig at bopælsretten tilfalder moren. Dette betyder senere hen når barnet er blevet større at det kan være svært for faderen at få bopælsretten, da man også lægger vægt på at ro og stabilitet er til barnets bedste. Hvis et barn har boet hos moren alene igennem flere år skal der meget til at ændre dette forhold. Dermed rykker den nye forældreansvarslov ikke meget ved den statistik der viser at 89 % af børnene bor hos moren, men det er dog blevet nemmere for fædrene at opnå deleordninger og samvær. Relationer mellem mennesker skal opbygges fra grunden og er essentiel for udviklingen. Relationen til forældrene skal opbygges igennem barndommen, hvor barnet har brug for at følge den voksne. Derfor er det problematisk hvis en forælder skifter maske hele tiden. Konsekvensen af dette kan være at man ikke lærer at forholde- og fordybe sig, og der kan yderligere opstå en vis form for rodløshed.
I forhold til kritikken i "Forældreansvarsloven- Hvad blev der af barnets tarv?", kan man sige at i de tilfælde hvor faderen skulle optræde i strid med forældreansvarslovens paragraf 2 stk. 2, bør man anse det som en misligholdelse af omsorgs- og ansvarserklæringen og den bør derfor ophæves, dette forhold gælder for begge forældre. Men fordi der findes en ressourcesvag minoritetsgruppe bør det ikke gå ud over de forældre der rent faktisk godt kan enes. Argumentet for dette hviler på at man i så høj grad som muligt bør sikre børn retten til at kunne etablere en relation til begge forældre indtil de når en alder hvor de selv er i stand til at vælge. Jeg mener det er positivt at lade ansvaret hvile på forældrenes skuldre, og det er positivt at søge at ligestille forældrene. Men i de tilfælde hvor samlivsophøret har fostret en skyttegravskrig mellem forældrene med børnene placeret ude i ingenmandsland, der bør staten gå ind og tvinge forældrene op af hullerne, indgå våbenstilstand og drive dem ind mod midten til deres børn og få dem til at erkende at de lader dem sidde i et granathul mens krudt og kugler flyver om ørerne på dem.

Konklusion

På baggrund af projektet kan det konkluderes at der i et historisk perspektiv er sket markante forandringer i samfundet der har haft direkte indflydelse på familien. Det har ført til at mænd og kvinder er blevet stadigt mere ligestillet på flere områder i samfundet. Med kvindernes indtog på traditionelt set mandlige domæner, er den komplementære familie blevet erstattet af den symmetriske familie. Det har betydet set ud fra et børneperspektiv at tidligere holdepunkter i familien i dag er at finde i samfundet. Omsorg f.eks. i form af pasning og pleje eller opdragelse foregår det meste af tiden i institutionerne og forældrenes roller syntes at være blevet stadig mere indskrænket.
Et andet moderne træk ved familien er at flere mennesker end tidligere går fra hinanden. Således er der kommet flere enlige forældre og bl.a. derfor er familiemønstrene i dag mere komplekse end tidligere. De moderne familiekonstellationer har betydet at lovgivningen i flere omgange har fulgt med tiden, og dermed modernisere sig i takt med at nye behov er opstået.
Man kan altså se den nye forældreansvarslov som led i en større udvikling der har foregået indenfor min valgte periode. Formålet har været at sikre børns ret til at etablere en relation med begge forældre, da man mener at dette er til barnets bedste. Der kan dog argumenteres for at den nye forældreansvarslov er et forsøg på at ligestille forældrene og evt. også at lade familien få autoritet over forældrene i form af omsorgs- og ansvarserklæringen. Bolden ligger nu i højere grad hos forældrene, det er deres ansvar at få spillet til at flyde og målet er at opfylde behovet for barnets bedste.

Perspektivering

Projektet leder videre til mange interessante problemstillinger indenfor dette forskningsfelt og

således skal det ses som en del af et større projekt. Det vil være interessant at undersøge hvilken effekt den nye forældreansvarslov vil få over tid. Vil skævheden i forhold til bopælsretten blive mere udjævnet? Eller vil der endnu engang blive foretaget en revision af den gældende lovgivning?
Vil de forældre der har svært ved at enes om forhold der vedrører barnet blive i bedre stand til at samarbejde og indgå forlig på baggrund af den nye forældreansvarslov? Hvilke konsekvenser har de moderne familiestrukturer for børns trivsel? Hvordan påvirker konflikter mellem forældre børn?
Hvad betyder "barnets bedste"? Med teknologiens udvikling, kan man så forestille sig at fædre kan være ligeså gode som mødre når det gælder amning? Hvis ikke, hvilke specielle kompetencer i forhold til barnet har forældrene hver i sær? Og hvordan bliver disse hensyn tilgodeset i f.eks. fastsættelse af samvær?
Mange andre spørgsmål kunne tages op, men jeg vil lade det være op til læseren videre at reflektere over relevante problemstillinger der berører dette område og blot afslutningsvis nævne vigtigheden af at skabe faste og trygge rammer omkring børns opvækst da disse en dag skal varetage samfundet.

Resume

This project examines the parenthood developments in Denmark 1950-2009.
Throughout the 20th century the Danish society has gone through conclusive changes that influenced the family and parenthood. Denmark experienced a financial boom by the end of the 1950's caused by the 2. Industrialization and in light of that event, new jobs was created. With the new jobs emerging the Danish women now had the opportunity of being a paid employee, and as years went by almost on same conditions as men. But as women started to leave their domestic duties, the Danish society changed. Traditionally it has been the women who took care of the home, the children, and the old ones who no longer were able to take care of themselves. But the social revolution with the women in paid employment required that the society compensated for those traditional duties.
The welfare- and social state was therefore, among other reasons, developed. The equality development between gender, and changed ways of establishing a family, has had an impact on the parenthood and the way we understand the term parents today. Men has started to show more interest in their children, because of a growing divorce rate among other reasons, men's rights concerning their children has gone through some changes towards more equality compared with women's rights. In 2007 a new law was passed by the Danish government,
which may seem like a law focusing on equalization between parents, but the actual purpose was to ensure children's rights relating to their parents. The law demands that parents take responsibility for the welfare of their children.
The new law is the starting point of this project after which an examination of the changes in the Danish society and older laws concerning this area are examined.

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Bilag 1

• Den konventionelle familie består af en indlevende mor og en vigende far. Mønstrene er afklaret ligeledes kønsrollerne og fordeling af arbejde og forpligtelser. Man kan mere eller mindre ligestille den konventionelle familie med den komplementære familie. Moren er den primære omsorgsperson hvor faren først bliver tildelt en større plads når børnene bliver ældre.
• Selvrealiseringsfamilien består af en styrende mor og vigende far. Forældrenes personlige frihed er i højsædet og familieformen er præget af karrieren. Barnet bliver derfor ofte passet meget i denne type familie. Denne familie kan man også kalde en ligestillingsfamilie.
• Den rolleombyttende familie består af en styrende mor hvor far er deltager. Denne type familie er stik modsat den gamle familie og derfor utænkelig i tiden med den komplementære familie. Denne type familie med en styrende mor og en deltagende far passer godt sammen på fere måder. Faren vil i denne type familie gerne tage over hvor hun ikke har lyst og faren er en god støtte da han gerne sætter sig grundigt ind i hvad der under graviditeten sker med moren og barnet og efter fødslen kan han tage over så moren kan få sig et tiltrængt hvil på sidelinjen. Der er dog en risiko for problematikker da faren måske kan blive for styrende i hans iver for at skabe gode betingelser omkring moren og barnet.
• Dobbeltomsorgsfamilien består af en indlevende mor og en deltagende far. Begge forældre vil finde en stor del af deres identitet i det at være forældre og begge er ligeledes meget deltagende i omsorgen for barnet. I de konfliktfri tilfælde vil begge forældre i høj grad nyde at føde sammen de får dermed en fælles oplevelse de kan tale om resten af livet.

Formidlingsovervejelser af projektet

Dette projekt kan formidles i flere sammenhænge. Det kunne f.eks. være i undervisnings øjemed eller en avis kronik. Jeg har i denne overvejelse valgt at fokusere på formidling i forbindelse med et foredrag.
Det er vigtigt at gøre sig nogle grundlæggende overvejelser før man kaster sig i krig med at udbrede sine budskaber eller undersøgelser.
I første omgang skal man have grundigt kendskab til det materiale der skal formidles, det er naturligvis en forudsætning.
Dernæst bør man i sine videre overvejelser hele tiden have formidlingssituationen i baghovedet og tilpasse formidlingen til gruppen. Der er f.eks. stor forskel på, hvilken forsamling man taler til. Det kunne i forbindelse med mit projekt være en tale for fædre i et mandecenter, eller en tale for politikere i folketinget. Her ser vi to vidt forskellige forsamlinger der kan have fælles interesse for emnet jeg behandler i mit projekt.
Skal man tale for fædrene, bør man være klar over at denne forsamling kan indeholde alt lige fra jord-beton arbejdere til akademisk uddannede. Derfor bør man overveje nøje hvordan man sprogligt formidler projektet. For at være sikker på at alle er med bør man være påpasselig med at formidle i et for højtragende sprog. Som hovedregel bør man altid formidle i et så klart sprog som muligt, hvor pointerne er tydelige, men ved et foredrag/tale for politikere kan man gå ud fra at disse er lidt mere velbevandret i akademisk sprogbrug end fædrene i mandecentret.
Desuden er vinklingen af projektet vigtig da fædrene højst sandsynligt vil have andre interesser end politikerne. Man ønsker måske at møde op til foredraget fordi man udelukkende ønsker at vide mere om sine rettigheder som fader, eller man er til stede da man som fader interessere sig for den historiske udvikling af forskellige personlige årsager.

Det er vigtigt at gøre sig følgende didaktiske overvejelser:
• Formidlingssituationen- Hvor er vi henne? I hvilken forbindelse? (foredrag/tale).
• Målgruppen- Hvem henvender man sig til? (fædre eller politikere).

• Vinkling- Hvad formidles og hvorfor? (faderrolle eller problematikker vedr. lovgivning, ændringsforslag).
• Virkemidler (pathos, ethos og logos)

I forbindelse med virkemidlerne bør man overveje hvordan man ønsker at fange forsamlingens opmærksomhed. Man kan derfor benytte sig af forskellige metoder der har forskellig indvirkning på forsamlingen. Det kunne f.eks. være at man ønsker at foredraget primært skal være præget af pathos, det vil sige at foredraget vil spille på forsamlingens følelser. Man kan også benytte sig af ethos der tager udgangspunkt i etik og moral, eller man kan lade sit foredrag være præget af logos der tager udgangspunkt i logikken. Det skal ikke forstås sådan at man kun kan benytte sig af en af delene, således kan et foredrag sagtens have alle tre virkemidler i spil på en gang.
Mit projekt er hovedsageligt præget af sidst nævnte, men der er også både følelsesmæssige og etiske aspekter indlejret. Virkemidlerne argumentere for synspunkterne i projektet på hver deres måde.
Til selve talens forløb bør man opstille en synopsis der i stikordsform former en kronologisk gennemgang af emnet. Der er tre hoveddele som består af: indledning, midte og slutning.
I indledningen skal man fange de tilhørendes opmærksomhed og en måde at gøre dette på er ved kort, klart og tydeligt at forklare hvad man ønsker at tale om, så forsamlingen ved hvad det er de kan forvente af foredraget. Det leder videre til den midterste del hvor indledningen bliver uddybet og dette munder ud i afslutningen der gerne skulle opsummere hovedtrækkene i det foregående og fremhæve konklusionen på indledningen. Kronologien er stort set det samme i foredraget som i projektet, det er blot blevet kogt ned og formidlet i et klarer sprog.

Jeg ville i forbindelse med mit projekt ikke have nogle problemer med at gå på kompromis med min videnskabelighed, da jeg mener at projektet kan formidles til en bred målgruppe. Dette kræver blot at jeg grundigt har gjort mig de ovenstående overvejelser.
Jeg mener at dette projekt er vigtigt i forbindelse med hvad vi skal bruge historien til. Projektet kan ses i forbindelse med en større undersøgelse længere ud i fremtiden. F.eks. er det først muligt om flere år at se om den nye lovgivning skulle have haft en effekt på børns bopæl hos enlige forældre.
Ønsker man at kæmpe for at bopælsforholdene er mere ligeligt delt mellem kønnene, kan et foredrag godt tage udgangspunkt i dette projekt i forbindelse med dens behandling af statistik, gennemgang af aktuel lovgivning og problematikkerne i samspillet af disse forhold.
Dette projekt forholder sig dog mere til baggrunden for lovgivningen og hvilke formål lovgivningen har, derfor bør man i formidlingssituationen kun formidle disse betragtninger for ikke at komme i problemer hvad angår krav om videnskabelighed, dokumentation, argumentation, metode og teori.
Men senere hen i tiden om nogle år kunne det være interessant at læse dette projekt igen f.eks. i forbindelse med formålet for lovgivningen, for at undersøge om disse formål er blevet indfriet.

Studieforløbsbeskrivelse

Projekt: Forældreskabets udvikling i Danmark 1950-2009
Navn: Christian Sejer Rasmussen f. 1985 email: csejerr@ruc.dk
Modul: 1. bachelor modul efterår 2009
Periode: Moderne Danmark efter 1750

På 1. bachelor modul har jeg gennemgået følgende kurser:
• Historisk kildekritik og metode
• Breddekursus i historie (efter 1750- Danmark/Norden)

Jeg har før dette modul gennemført den humanistiske basisuddannelse. Den humanistiske basisuddannelse har til formål at give den studerende de rette kompetencer der skal til for at komme på overbygningen. Den studerende får en sammenhængende forståelse af sprog, historie, kultur, menneskelig bevidsthed og desuden en grundlæggende indsigt i de videnskaber der beskæftiger sig med disse områder.

Det humanistiske basisstudium er bygget op af 4 moduler af 1⁄2 år hver og hver af disse moduler afsluttes af en skriftlig eksamensopgave i de gennemgåede kurser samt et selvvalgt projekt.
På det første år af basis skal den studerende følge kurser bestemt af uddannelsen. På andet år af basis følger den studerende såkaldte specialkurser den studerende selv har valgt, og disse specialkurser fungere som en slags overgang fra basis til de fag man ønsker at læse på overbygning.
Det vil sige at den studerendes specialkurser skal hænge sammen med de overbygningsfag den studerende vælger.
Jeg har gennemgået følgende dimensioner og kurser på humanistisk basisstudium:

- Subjektivitet og Læring
- Historie og Kultur
- Videnskab og Filosofi
- Tekst og tegn
- Specialkursus i Dansk sprog
- Specialkursus i Journalistik
- Specialkursus i Dansk litteratur
- Specialkursus i Historie

Som sagt har jeg på hver semester skrevet et selvvalgt gruppeprojekt forankret i de ovenstående dimensioners videnskabsområder disse er som følger:

- *Efterskole og Etnicitet- værdier for alle?* Dette projekt undersøger etniske minoritetsunges repræsentation på de danske efterskoler samt problemstillinger i forbindelse med f.eks. efterskolernes muligheder for at optage denne gruppe unge, kulturelle forskelle, integration o.a.
- *Frit Valg,* dette projekt undersøger om mennesker kan vælge frit og hvorvidt de har et frit valg. Projektet er hovedsageligt bygget op om to forskellige teoretikere og består af to dele: En filosofisk del og en pædagogisk/psykologisk del. Projektet indeholder desuden samfundsteori vedr. senmodernitet.
- *Medier og Køn*, dette projekt undersøger diskurser i såkaldte dameblade. Udgangspunktet for projektet var at alle gruppens medlemmer havde en formodning om at indholdet i damebladene i forhold til mandebladene havde karakter af at være fordummende. Projektet indeholder teorier om køn, medier og diskurs.
- *Lucifer effekten,* dette projekt tager udgangspunkt i Phillip Zimbardos bog *The Lucifer Effect,* der beskriver Phillip Zimbardos forsøg med en gruppe studerende. Formålet med både bogen og projektet er at undersøge det abstrakte emne, ondskab i mennesker. Er det situationen der får ondskaben til at komme til udtryk i mennesket eller er det hvad mennesket bringer med sig ind i situationen der former ondskaben.

De ovenstående projekter er forankret i overensstemmelse med retningslinjerne for opfyldelse af dimensionerne knyttet til det humanistiske basisstudium:

- Pædagogik
- Psykologi
- Kultur og sprogmødestudier
- Kommunikation
- Journalistik
- Dansk
- Filosofi
- Ikke-nordisk kulturområde
- Fremmedsproget materiale

Kelner, D. (2007): *Jean Baudrillard*, First published 2005, Retrieved 05.04.2010 from http://plato.stanford.edu/entries/baudrillard/

Jean Baudrillard

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French theorist Jean Baudrillard (1929–2007) was one of the foremost intellectual figures of the present age whose work combines philosophy, social theory, and an idiosyncratic cultural metaphysics that reflects on key events of phenomena of the epoch. A sharp critic of contemporary society, culture, and thought, Baudrillard is often seen as a major guru of French postmodern theory, although he can also be read as a thinker who combines social theory and philosophy in original and provocative ways and a writer who has developed his own style and forms of writing. He was an extremely prolific author who has published over thirty books and commented on some of the most salient cultural and sociological phenomena of the contemporary era, including the erasure of the distinctions of gender, race, and class that structured modern societies in a new postmodern consumer, media, and high tech society; the mutating roles of art and aesthetics; fundamental changes in politics, culture, and human beings; and the impact of new media, information, and cybernetic technologies in the creation of a qualitatively different social order, providing fundamental mutations of human and social life.

For some years a cult figure of postmodern theory, Baudrillard moved beyond the postmodern discourse from the early 1980s to the present, and has developed a highly idiosyncratic mode of philosophical and cultural analysis. This entry focuses on the development of Baudrillard's unique modes of thought and how he moved from social theory to postmodern theory to a provocative type of philosophical analysis.[1] In retrospect, Baudrillard can be seen a theorist who has traced in original ways the life of signs and impact of technology on social life, and who has systematically criticized major modes of modern thought, while developing his own philosophical perspectives.

1. Early Writings: From the *System of Objects* to *The Mirror of Production*
2. Symbolic Exchange and the Postmodern Break
3. From Pataphysics to Metaphysics and the Triumph of the Object
4. Into the 1990s: From Immanent Reversal to Impossible Exchange
5. Theory Fictions: Baudrillard in the Contemporary Moment
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1. Early Writings: From the *System of Objects* to *The Mirror of Production*

Jean Baudrillard was born in the cathedral town of Reims, France in 1929. He told interviewers that his grandparents were peasants and his parents became civil servants (Gane 1993: 19). Baudrillard also claims that he was the first member of his family to pursue an advanced education and that this led to a rupture with his parents and cultural milieu. In 1956, he began working as a professor of secondary education in a French high school (Lyceé) and in the early 1960s did editorial work for the French publisher Seuil. Baudrillard was initially a Germanist who published essays on literature in *Les temps modernes* in 1962-1963 and translated works of Peter Weiss and Bertolt Brecht into French, as well as a book on messianic revolutionary movements by Wilhelm Mühlmann. During this period, he

met and studied the works of Henri Lefebvre, whose critiques of everyday life impressed him, and Roland Barthes, whose semiological analyses of contemporary society had lasting influence on his work.

In 1966, Baudrillard entered the University of Paris, Nanterre, and became Lefebvre's assistant, while studying languages, philosophy, sociology, and other disciplines. He defended his “These de Troisiême Cycle” in sociology at Nanterre in 1966 with a dissertation on “Le système des objects,” and began teaching sociology in October of that year. Opposing French and U.S. intervention in the Algerian and Vietnamese wars, Baudrillard associated himself with the French Left in the 1960s. Nanterre was a key site of radical politics and the “March 22 movement,” associated with Daniel Cohn-Bendit and the *enrageés*, began in the Nanterre sociology department. Baudrillard said later that he participated in the events of May 1968 that resulted in massive student uprisings and a general strike that almost drove de Gaulle from power.

During the late 1960s, Baudrillard began publishing a series of books that would eventually make him world famous. Influenced by Lefebvre, Barthes, and s series of French thinkers whose influence will be discussed below, Baudrillard undertook serious work in the field of social theory, semiology, and psychoanalysis in the 1960s and published his first book *The System of Objects* in 1968 (1996), followed by a book on *The Consumer Society* in 1970 (1998), and *For a Critique of the Political Economy of the Sign* in 1972 (1981).[2] These early publications are attempts, within the framework of critical sociology, to combine the studies of everyday life initiated by Lefebvre (1971 and 1991 [1947]) with a social semiology that studies the life of signs in social life. This project, influenced by Barthes (1967 [1964], 1972 [1958], and 1983 [1967]), centers on the system of objects in the consumer society (the focus of his first two books), and the interface between political economy and semiotics (the nucleus of his third book).[3] Baudrillard's early work was one of the first to appropriate semiology to analyze how objects are encoded with a system of signs and meanings that constitute contemporary media and consumer societies. Combining semiological studies, Marxian political economy, and sociology of the consumer society, Baudrillard began his life-long task of exploring the system of objects and signs which forms our everyday life.

The early Baudrillard described the meanings invested in the objects of everyday life (e.g., the power accrued through identification with one's automobile when driving) and the structural system through which objects were organized into a new modern society (e.g., the prestige or *sign-value* of a new sports car). In his first three books, Baudrillard argued that the classical Marxian critique of political economy needed to be supplemented by semiological theories of the sign which articulated the diverse meanings signified by signifiers like language organized in a system of meaning. Baudrillard, following Barthes and others, argued that fashion, sports, the media, and other modes of signification also produced systems of meaning articulated by specific rules, codes, and logics (terms used somewhat interchangeably by Baudrillard which are elucidated in more detail below).

Situating his analysis of signs and everyday life in a historical framework, Baudrillard argued that the transition from the earlier stage of competitive market capitalism to the stage of monopoly capitalism required increased attention to demand management, to augmenting and steering consumption. At this historical stage, from around 1920 to the 1960s, the need to intensify demand supplemented concern with lowering production costs and with expanding production. In this era of capitalist development, economic concentration, new production techniques, and the development of new technologies, accelerated capacity for mass production and capitalist corporations focused increased attention on managing consumption and creating needs for new prestigious goods, thus producing the regime of what Baudrillard has called *sign-value*.

On Baudrillard's analysis, advertising, packaging, display, fashion, “emancipated” sexuality, mass media and culture, and the proliferation of commodities multiplied the quantity of signs and spectacles, and produced a proliferation of sign-value. Henceforth, Baudrillard claims, commodities

are not merely to be characterized by use-value and exchange value, as in Marx's theory of the commodity, but sign-value — the expression and mark of style, prestige, luxury, power, and so on — becomes an increasingly important part of the commodity and consumption.

From this perspective, Baudrillard claims that commodities are bought and displayed as much for their sign-value as their use-value, and that the phenomenon of sign-value has become an essential constituent of the commodity and consumption in the consumer society. This position was influenced by Veblen's notion of "conspicuous consumption" and display of commodities analyzed in his *Theory of the Leisure Class* that Baudrillard argued has become extended to everyone in the consumer society. For Baudrillard, the entire society is organized around consumption and display of commodities through which individuals gain prestige, identity, and standing. In this system, the more prestigious one's commodities (houses, cars, clothes, and so on), the higher one's standing in the realm of sign value. Thus, just as words take on meaning according to their position in a differential system of language, so sign values take on meaning according to their place in a differential system of prestige and status.

In *The Consumer Society*, Baudrillard concludes by extolling "multiple forms of refusal" of social convention, conspicuous consumption, and conformist thought and behavior, all of which can be fused in a "practice of radical change" (1998: 183). Baudrillard alludes here to the expectation of "violent eruptions and sudden disintegration which will come, just as unforeseeably and as certainly May 68, to wreck this white mass" [of consumption] (1998: 196). On the other hand, Baudrillard also describes a situation where alienation is so total that it cannot be surpassed because "it is the very structure of market society" (1998: 190). His argument is that in a society where everything is a commodity that can be bought and sold, alienation is total. Indeed, the term "alienation" originally signified "to sale," and in a totally commodified society where everything is a commodity, alienation is ubiquitous. Moreover, Baudrillard posits "the end of transcendence" (a phrase borrowed from Marcuse) where individuals can neither perceive their own true needs or another way of life (1998: 190ff).

By 1970, Baudrillard has distinguished himself from the Marxist theory of revolution and instead postulates only the possibility of revolt against the consumer society in an "unforeseeable but certain" form. In the late 1960s, Baudrillard had associated himself with a group of intellectuals around the journal *Utopie* which sought to overcome disciplinary boundaries and in the spirit of Guy Debord and the Situationist International to combine reflections on alternative societies, architecture, and modes of everyday life.[4] Bringing together individuals on the margins of architecture, city planning, cultural criticism and social theory, Baudrillard and his associates distinguished themselves from other political and theoretical groupings and developed idiosyncratic and marginal discourse beyond the boundaries of established disciplines and political tendencies. This affiliation with *Utopie* only lasted into the early 1970s, but it may have helped produce in Baudrillard a desire to work on the margins, to stand aside from current trends and fads, and to develop his own theoretical positions.

Baudrillard thus had an ambivalent relation to classical Marxism by the early 1970s. On one hand, he carried forward the Marxian critique of commodity production which delineates and criticizes various forms of alienation, domination, and exploitation produced by capitalism. At this stage, it appeared that his critique takes place from the standard neo-Marxian vantage point which assumes that capitalism is blameworthy because it is homogenizing, controlling and dominating social life, while robbing individuals of their freedom, creativity, time and human potentialities. On the other hand, he cannot point to any revolutionary forces and in particular did not discuss the situation and potential of the working class as an agent of change in the consumer society. Indeed, Baudrillard has no theory of the subject as an active agent of social change whatsoever, thus following the structuralist and poststructuralist critique of the philosophical and practical subject categorized by Descartes, Kant, and Sartre which was long dominant in French thought. Structuralists and poststructuralists argued that subjectivity was produced by language, social institutions, and cultural forms and was not independent of its construction in these institutions and practices.

Nor does Baudrillard develop a theory of class or group revolt, or any theory of political organization, struggle, or strategy of the sort frequent in post-1960s France. Yet Baudrillard's work here is particularly close to the work of the Frankfurt school, especially that of Herbert Marcuse, who had already developed some of the first Marxist critiques of the consumer society (see Kellner 1984 and 1989b). Like Lukàcs (1971) and the Frankfurt School, Baudrillard analyzes how the commodity and commodification permeate social life and come to dominate individual thought and behavior. Following the general line of critical Marxism, Baudrillard argues that the process of social homogenization, alienation, and exploitation constitutes a process of *reification* in commodities, technologies, and things (i.e., "objects") come to dominate people ("subjects") divesting them of their human qualities and capacities.

For Lukàcs, the Frankfurt School, and Baudrillard, *reification* — the process whereby human beings become dominated by things and become more thinglike themselves — comes to govern social life. Conditions of labor imposed submission and standardization on human life, as well as exploiting workers and alienating them from a life of freedom and self-determination. In a media and consumer society, culture and consumption also became homogenized, depriving individuals of the possibility of cultivating individuality and self-determination.

In a sense, Baudrillard's work can be read as an account of a further stage of reification and social domination than that described by the Frankfurt School who described how individuals were controlled by ruling institutions and modes of thought. Baudrillard goes beyond the Frankfurt School by applying the semiological theory of the sign to describe how commodities, media, and technologies provide a universe of illusion and fantasy in which individuals become overpowered by consumer values, media ideologies and role models, and seductive technologies like computers which provide worlds of cyberspace. Eventually, Baudrillard will take his analysis of domination by signs and the system of objects to even more pessimistic conclusions where he concludes that the thematic of the "end of the individual" sketched by the Frankfurt School has reached its fruition in the total defeat of human subjectivity by the object world (see Section 3).

Yet in some writings, Baudrillard has a somewhat more active theory of consumption than that of the Frankfurt School's that generally portrays consumption as a passive mode of social integration. By contrast, consumption in Baudrillard's early writings is itself a kind of labor, "an active manipulation of signs," a way of inserting oneself within the consumer society, and working to differentiate oneself from others. Yet this active manipulation of signs is not equivalent to postulating an active human subject that could resist, redefine, or produce its own signs, thus Baudrillard fails to develop a genuine theory of agency.

Baudrillard's first three works can thus be read in the framework of a neo-Marxian critique of capitalist societies. One could read Baudrillard's emphasis on consumption as a supplement to Marx's analysis of production and his focus on culture and signs as an important supplement to classical Marxian political economy, which adds a cultural and semiological dimension to the Marxian project. But in his 1973 provocation, *The Mirror of Production* (translated into English in 1975), Baudrillard carries out a systematic attack on classical Marxism, claiming that Marxism is but a mirror of bourgeois society, placing production at the center of life, thus naturalizing the capitalist organization of society.

Although in the 1960s, Baudrillard participated in the tumultuous events of May 1968, and was associated with the revolutionary Left and Marxism, he broke with Marxism in the early 1970s, but remained politically radical though unaffiliated the rest of the decade. Like many on the Left, Baudrillard was disappointed that the French Communist Party did not support the radical '60s movements and he also distrusted the official Marxism of theorists like Louis Althusser who he found dogmatic and reductive. Consequently, Baudrillard began a radical critique of Marxism, one that would be repeated by many of his contemporaries who would also take a postmodern turn (see Best

and Kellner 1991 and 1997).

Baudrillard (1975) argues that Marxism, first, does not adequately illuminate premodern societies that were organized around religion, mythology, and tribal organization and not production. He also argues that Marxism does not provide a sufficiently radical critique of capitalist societies and alternative critical discourses and perspectives. At this stage, Baudrillard turns to anthropological perspectives on premodern societies for hints of more emancipatory alternatives. Yet it is important to note that this critique of Marxism was taken from the Left, arguing that Marxism did not provide a radical enough critique of, or alternative to, contemporary capitalist and communist societies organized around production. Baudrillard concluded that French communist failure to support the May 68 movements was rooted in part in a conservatism that had roots in Marxism itself. Hence, Baudrillard and others of his generation began searching for alternative critical positions.

2. Symbolic Exchange and the Postmodern Break

The Mirror of Production and his next book *Symbolic Exchange and Death* (1976), a major text finally translated in 1993, are attempts to provide ultraradical perspectives that overcome the limitations of an economistic Marxist tradition that privileges the economic sphere. This ultra-leftist phase of Baudrillard's itinerary would be short-lived, however, though in *Symbolic Exchange and Death*, Baudrillard produces one of his most important and dramatic provocations. The text opens with a Preface that condenses his attempt to provide a significantly different approach to society and culture. Building on the French cultural theory of Georges Bataille, Marcel Mauss, and Alfred Jarry, Baudrillard champions "symbolic exchange" which resists capitalist values of utility and monetary profit for cultural values. Baudrillard argues that in Bataille's claim that expenditure and excess is connected with sovereignty, Mauss's descriptions of the social prestige of gift-giving in premodern society, Jarry's theater that ridicules French culture, and Saussure's anagrams, there is a break with the values of capitalist exchange and production, or the production of meaning in linguistic exchange. These cases of "symbolic exchange," Baudrillard believes, break with the values of production and describe poetic exchange and creative cultural activity that provides alternatives to the capitalist values of production and exchange.

The term "symbolic exchange" was derived from Georges Bataille's notion of a "general economy" where expenditure, waste, sacrifice, and destruction were claimed to be more fundamental to human life than economies of production and utility (1988 [1967]). Bataille's model was the sun that freely expended its energy without asking anything in return. He argued that if individuals wanted to be truly sovereign (e.g., free from the imperatives of capitalism) they should pursue a "general economy" of expenditure, giving, sacrifice, and destruction to escape determination by existing imperatives of utility.

For Bataille, human beings were beings of *excess* with exorbitant energy, fantasies, drives, needs, and heterogeneous desire. At this point, Baudrillard presupposes the truth of Bataille's anthropology and general economy. In a 1976 review of a volume of Bataille's *Complete Works*, Baudrillard writes: "The central idea is that the economy which governs our societies results from a misappropriation of the fundamental human principle, which is a solar principle of expenditure" (1987: 57). In the early 1970s, Baudrillard took over Bataille's anthropological position and what he calls Bataille's "aristocratic critique" of capitalism that he now claims is grounded in the crass notions of utility and savings rather than the more sublime "aristocratic" notion of excess and expenditure. Bataille and Baudrillard presuppose here a contradiction between human nature and capitalism. They maintain that humans "by nature" gain pleasure from such things as expenditure, waste, festivities, sacrifices, and so on, in which they are sovereign and free to expend the excesses of their energy (and thus to follow their "real nature"). The capitalist imperatives of labor, utility, and savings by implication are "unnatural," and go against human nature.

Baudrillard argues that the Marxian critique of capitalism, by contrast, merely attacks exchange value while exalting use value and thus utility and instrumental rationality, thereby "seeking a *good use* of the economy." For Baudrillard:

Marxism is therefore only a limited petit bourgeois critique, one more step in the banalization of life toward the 'good use' of the social! Bataille, to the contrary, sweeps away all this slave dialectic from an aristocratic point of view, that of the master struggling with his death. One can accuse this perspective of being pre- or post-Marxist. At any rate, Marxism is only the disenchanted horizon of capital — all that precedes or follows it is more radical than it is (1987: 60).

This passage is highly revealing and marks Baudrillard's switch to an "aristocratic critique" of political economy deeply influenced by Bataille and Nietzsche. For Bataille and Baudrillard are presenting a version of Nietzsche's aristocratic "master morality" where "superior" individuals create their own values and their life articulates an excess, overflow, and intensification of creative and erotic energies. For some time, Baudrillard would continue to attack the bourgeoisie, capital, and political economy, but from a perspective which champions "aristocratic" expenditure and sumptuary, aesthetic and symbolic values. The dark side of his switch in theoretical and political allegiances is a *valorization* of (i.e., a giving or assigning of value to) sacrifice and death that informs *Symbolic Exchange and Death* (in which sacrifice provides a giving that subverts bourgeois values of utility and self-preservation, an idea that has sinister implications in an era of suicide bombings and terrorism).

On the whole, in his mid-1970s work, Baudrillard was extricating himself from the familiar Marxian universe of production and class struggle into a quite different neo-aristocratic and metaphysical world-view. Baudrillard seems to assume at this point that pre-capitalist societies were governed by forms of symbolic exchange similar to Bataille's notion of a general economy. Influenced by Mauss' theory of the gift and countergift, Baudrillard claimed that pre-capitalist societies were governed by laws of symbolic exchange rather than production and utility. Developing these ideas, Baudrillard sketched a fundamental dividing line in history between symbolic societies — i.e., societies fundamentally organized around premodern exchange — and productivist societies (i.e., societies organized around production and commodity exchange). He thus rejects the Marxian philosophy of history which posits the primacy of production in all societies and rejects the Marxian concept of socialism, arguing that it does not break radically enough with capitalist productivism, offering itself merely as a more efficient and equitable organization of production rather than as a completely different sort of society with a different values and forms of culture and life.

Henceforth, Baudrillard would contrast — in one way or another — his ideal of symbolic exchange to the values of production, utility, and instrumental rationality that govern capitalist (and socialist) societies. "Symbolic exchange" thus emerges as Baudrillard's "revolutionary" alternative to the values and practices of capitalist society, and stands for a variety of heterogeneous activities in his 1970s writings. For instance, he writes in the *Critique*: "The exchange of looks, the present which comes and goes, are like the air people breathe in and out. This is the metabolism of exchange, prodigality, festival — and also of destruction (which returns to non-value what production has erected, valorized). In this domain, value isn't even recognized" (1981: 207). He also describes his conception of symbolic exchange in *The Mirror of Production* where he writes: "The symbolic social relation is the uninterrupted cycle of giving and receiving, which, in primitive exchange, includes the consumption of the 'surplus' and deliberate anti-production" (1975: 143). The term therefore refers to symbolic or cultural activities which do not contribute to capitalist production and accumulation and which potentially constitute a "radical negation" of productivist society.

At this stage of his thought, Baudrillard stood in a French tradition of extolling "primitive" or premodern culture over the abstract rationalism and utilitarianism of modern society. Baudrillard's defense of symbolic exchange over production and instrumental rationality thus stands in the tradition of Rousseau's defense of the "natural savage" over modern man, Durkheim's posing mechanical solidarities of premodern societies against the abstract individualism and anomie of modern ones, Bataille's valorization of expenditure of premodern societies, or Mauss' or Levi-Strauss' fascination

with the richness of “primitive societies” or “the savage mind.” After deconstructing the modern master thinkers and his own theoretical fathers (Marx, Freud, Saussure, and his French contemporaries) for missing the richness of symbolic exchange, Baudrillard continues to champion the symbolic and radical forms of thought and writing in a quest that takes him into ever more esoteric and exotic discourse.

Thus, against the organizing forms of modern thought and society, Baudrillard champions symbolic exchange as an alternative. Against modern demands to produce value and meaning, Baudrillard calls for their extermination and annihilation, providing as examples, Mauss's gift-exchange, Saussure's anagrams, and Freud's concept of the death drive. In all of these instances, there is a rupture with the forms of exchange (of goods, meanings, and libidinal energies) and thus an escape from the forms of production, capitalism, rationality, and meaning. Baudrillard's paradoxical concept of symbolic exchange can be explained as expression of a desire to liberate himself from modern positions and to seek a revolutionary position outside of modern society. Against modern values, Baudrillard advocates their annihilation and extermination.

In his mid-1970s work, however, Baudrillard posits another divide in history as radical as the rupture between premodern symbolic societies and modern ones. In the mode of classical social theory, he systematically develops distinctions between premodern societies organized around symbolic exchange, modern societies organized around production, and postmodern societies organized around “simulation” by which he means the cultural modes of representation that “simulate” reality as in television, computer cyberspace, and virtual reality. Baudrillard's distinction between the mode of production and utility that organized modern societies and the mode of simulation that he believes is the organizing form of postmodern societies postulates a rupture between modern and postmodern societies as great as the divide between modern and premodern ones. In theorizing the epochal postmodern rupture with modernity, Baudrillard declares the “end of political economy” and of an era in which production was the organizing form of society. Following Marx, Baudrillard argues that this modern epoch was the era of capitalism and the bourgeoisie, in which workers were exploited by capital and provided a revolutionary force of upheaval. Baudrillard, however, declared the end of political economy and thus the end of the Marxist problematic and of modernity itself:

The end of labor. The end of production. The end of political economy. The end of the signifier/signified dialectic which facilitates the accumulation of knowledge and of meaning, the linear syntagma of cumulative discourse. And at the same time, the end simultaneously of the exchange value/use value dialectic which is the only thing that makes accumulation and social production possible. The end of linear dimension of discourse. The end of the linear dimension of the commodity. The end of the classical era of the sign. The end of the era of production (Baudrillard 1993a: 8).

The discourse of “the end” signifies his announcing a postmodern break or rupture in history. People are now, Baudrillard claims, in a new era of simulation in which social reproduction (information processing, communication, and knowledge industries, and so on) replaces production as the organizing form of society. In this era, labor is no longer a force of production but is itself a “one *sign* amongst many” (1993a: 10). Labor is not primarily productive in this situation, but is a sign of one's social position, way of life, and mode of servitude. Wages too bear no rational relation to one's work and what one produces but to one's place within the system (1993a: 19ff.). But, crucially, political economy is no longer the foundation, the social determinant, or even a structural “reality” in which other phenomena can be interpreted and explained (31ff.). Instead people live in the “hyperreality” of simulations in which images, spectacles, and the play of signs replace the concepts of production and class conflict as key constituents of contemporary societies.

From now on, capital and political economy disappear from Baudrillard's story, or return in radically new forms. Henceforth, signs and codes proliferate and produce other signs and new sign machines in ever-expanding and spiraling cycles. Technology thus replaces capital in this story and semiurgy (interpreted by Baudrillard as proliferation of images, information, and signs) replaces production. His postmodern turn is thus connected to a form of technological determinism and a rejection of political

economy as a useful explanatory principle — a move that many of his critics reject (see Kellner 1989 and the studies in Kellner 1994).

Symbolic Exchange and Death and the succeeding studies in *Simulation and Simulacra* (1994 [1981]) articulate the principle of a fundamental rupture between modern and postmodern societies and mark Baudrillard's departure from the problematic of modern social theory. For Baudrillard, modern societies are organized around the production and consumption of commodities, while postmodern societies are organized around *simulation* and the play of images and signs, denoting a situation in which codes, models, and signs are the organizing forms of a new social order where simulation rules.[5] In the society of simulation, identities are constructed by the appropriation of images, and codes and models determine how individuals perceive themselves and relate to other people. Economics, politics, social life, and culture are all governed by the mode of simulation, whereby codes and models determine how goods are consumed and used, politics unfold, culture is produced and consumed, and everyday life is lived.

Baudrillard's postmodern world is also one in which previously important boundaries and distinctions — such as those between social classes, genders, political leanings, and once autonomous realms of society and culture — lose power. If modern societies, for classical social theory, were characterized by differentiation, for Baudrillard, postmodern societies are characterized by dedifferentiation, the "collapse" of (the power of) distinctions, or *implosion*. In Baudrillard's society of simulation, the realms of economics, politics, culture, sexuality, and the social all implode into each other. In this implosive mix, economics is fundamentally shaped by culture, politics, and other spheres, while art, once a sphere of potential difference and opposition, is absorbed into the economic and political, while sexuality is everywhere. In this situation, differences between individuals and groups implode in a rapidly mutating or changing dissolution of the social and the previous boundaries and structures upon which social theory had once focused.

In addition, his postmodern universe is one of *hyperreality* in which entertainment, information, and communication technologies provide experiences more intense and involving than the scenes of banal everyday life, as well as the codes and models that structure everyday life. The realm of the hyperreal (e.g., media simulations of reality, Disneyland and amusement parks, malls and consumer fantasylands, TV sports, and other excursions into ideal worlds) is more real than real, whereby the models, images, and codes of the hyperreal come to control thought and behavior. Yet determination itself is aleatory in a non-linear world where it is impossible to chart causal mechanisms in a situation in which individuals are confronted with an overwhelming flux of images, codes, and models, any of which may shape an individual's thought or behavior.

In this postmodern world, individuals flee from the "desert of the real" for the ecstasies of hyperreality and the new realm of computer, media, and technological experience. In this universe, subjectivities are fragmented and lost, and a new terrain of experience appears that for Baudrillard renders previous social theories and politics obsolete and irrelevant. Tracing the vicissitudes of the subject in present-day society, Baudrillard claims that contemporary subjects are no longer afflicted with modern pathologies like hysteria or paranoia. Rather, they exist in "a state of terror which is characteristic of the schizophrenic, an over-proximity of all things, a foul promiscuity of all things which beleaguer and penetrate him, meeting with no resistance, and no halo, no aura, not even the aura of his own body protects him. In spite of himself the schizophrenic is open to everything and lives in the most extreme confusion" (1988: 27). For Baudrillard, the "ecstasy of communication" means that the subject is in close proximity to instantaneous images and information, in an overexposed and transparent world. In this situation, the subject "becomes a pure screen a pure absorption and re-absorption surface of the influent networks" (1988: 27). In other words, an individual in a postmodern world becomes merely an entity influenced by media, technological experience, and the hyperreal.

Thus, Baudrillard's categories of simulation, implosion, and hyperreality combine to create an

emergent postmodern condition that requires entirely new modes of theory and politics to chart and respond to the novelties of the contemporary era. His style and writing strategies are also implosive (i.e., working against previously important distinctions), combining material from strikingly different fields, studded with examples from the mass media and popular culture in an innovative mode of postmodern theory that does not respect disciplinary boundaries. His writing attempts to itself simulate the new conditions, capturing its novelties through inventive use of language and theory. Such radical questioning of contemporary theory and the need for new theoretical strategies are thus legitimated for Baudrillard by the large extent of changes in the current era.

For instance, Baudrillard claims that modernity operates with a mode of representation in which ideas represent reality and truth, concepts that are key postulates of modern theory. A postmodern society explodes this epistemology by creating a situation in which subjects lose contact with the real and fragment and dissolve. This situation portends the end of modern theory that operated with a subject-object dialectic in which the subject was supposed to represent and control the object. In the story of modern philosophy, the philosophic subject attempts to discern the nature of reality, to secure grounded knowledge, and to apply this knowledge to control and dominate the object (e.g., nature, other people, ideas, and so on). Baudrillard follows here the poststructuralist critique that thought and discourse could no longer be securely anchored in a priori or privileged structures of "the real." Reacting against the mode of representation in modern theory, French thought, especially some deconstructionists (Rorty's "strong textualists"), moved into the play of textuality, of discourse, which allegedly referred only to other texts or discourses in which "the real" or an "outside" were banished to the realm of nostalgia.

In a similar fashion, Baudrillard, a "strong simulacrist," claims that in the media and consumer society, people are caught up in the play of images, spectacles, and simulacra, that have less and less relationship to an outside, to an external "reality," to such an extent that the very concepts of the social, political, or even "reality" no longer seem to have any meaning. And the narcoticized and mesmerized (some of Baudrillard's metaphors) media-saturated consciousness is in such a state of fascination with image and spectacle that the concept of meaning itself (which depends on stable boundaries, fixed structures, shared consensus) dissolves. In this alarming and novel postmodern situation, the referent, the behind and the outside, along with depth, essence, and reality all disappear, and with their disappearance, the possibility of all potential opposition vanishes as well. As simulations proliferate, they come to refer only to themselves: a carnival of mirrors reflecting images projected from other mirrors onto the omnipresent television and computer screen and the screen of consciousness, which in turn refers the image to its previous storehouse of images also produced by simulatory mirrors. Caught up in the universe of simulations, the "masses" are "bathed in a media massage" without messages or meaning, a mass age where classes disappear, and politics is dead, as are the grand dreams of disalienation, liberation, and revolution.

Baudrillard claims that henceforth the masses seek spectacle and not meaning. They implode into a "silent majority," signifying "the end of the social" (1983b). Baudrillard implies that social theory loses its very object as meanings, classes, and difference implode into a "black hole" of non-differentiation. Fixed distinctions between social groupings and ideologies implode and concrete face-to-face social relations recede as individuals disappear in worlds of simulation — media, computers, virtual reality itself. Social theory itself thus loses its object, the social, while radical politics loses its subject and agency.

Nonetheless, he claims, at this point in his trajectory (i.e., the late 1970s and early 1980s) that refusal of meaning and participation by the masses is a form of resistance. Hovering between nostalgia and nihilism, Baudrillard at once exterminates modern ideas (e.g., the subject, meaning, truth, reality, society, socialism, and emancipation) and affirms a mode of symbolic exchange which appears to manifest a nostalgic desire to return to premodern cultural forms. This desperate search for a genuinely revolutionary alternative was abandoned, however, by the early 1980s. Henceforth, he develops yet more novel perspectives on the contemporary moment, vacillating between sketching out

alternative modes of thought and behavior and renouncing the quest for political and social change.

In a sense, there is a parodic inversion of historical materialism in Baudrillard. In place of Marx's emphasis on political economy and the primacy of the economic, for Baudrillard it is the model, the superstructure, that generates the real in a situation he refers to as the "end of political economy" (1993a). For Baudrillard, sign values predominate over use values and exchange values; the materiality of needs and commodity use-values to serve them disappear in Baudrillard's semiological imaginary, in which signs take precedence over the real and reconstruct human life. Turning the Marxist categories against themselves, masses absorb classes, the subject of praxis is fractured, and objects come to rule human beings. Revolution is absorbed by the object of critique and technological implosion replaces the socialist revolution in producing a rupture in history. For Baudrillard, in contrast to Marx, the catastrophe of modernity and eruption of postmodernity is produced by the unfolding of technological revolution. Consequently, Baudrillard replaces Marx's hard economic and social determinism with its emphasis on the economic dimension, class struggle, and human praxis, with a form of semiological idealism and technological determinism where signs and objects come to dominate the subject.

Baudrillard thus concludes that the "catastrophe has happened," that the destruction of modernity and modern theory which he noted in the mid-1970s, has been completed by the development of capitalist society itself, that modernity has disappeared and a new social situation has taken its place. Against traditional strategies of rebellion and revolution, Baudrillard begins to champion what he calls "fatal strategies" that push the values of the system to the extreme in the hopes of collapse or reversal, and eventually adopts a style of highly ironic metaphysical discourse that renounces emancipation and the discourse and hopes of progressive social transformation.

3. From Pataphysics to Metaphysics and the Triumph of the Object

Baudrillard's thought from the mid-1970s to the present challenges theories in a variety of disciplines. During the 1980s, Baudrillard's major works of the 1970s were translated into many languages and new books of the 1980s were in turn translated into English and other major languages in short order. Consequently, he became world-renown as one of the most influential thinkers of postmodernity. Baudrillard became something of an academic celebrity, travelling around the world promoting his work and winning a significant following, though more outside of the field of academic theory than within his own discipline of sociology.

At the same time that his work was becoming extremely popular, Baudrillard's own writing became increasingly difficult and obscure. In 1979, Baudrillard published *Seduction* (1990), a difficult text that represented a major shift in his thought. The book marks a turning away from the more sociological discourse of his earlier works to a more philosophical and literary discourse. Whereas in *Symbolic Exchange and Death* (1993a [1976]), Baudrillard sketched out ultra-revolutionary perspectives as a radical alternative, taking symbolic exchange as his ideal, he now takes seduction as his alternative to production and communicative interaction. Seduction, however, does not undermine, subvert, or transform existing social relations or institutions, but is a soft alternative, a play with appearances, and a game with feminism, a provocation that provoked a sharp critical response.[6] Baudrillard's concept of seduction is idiosyncratic and involves games with signs which set up seduction as an aristocratic "order of sign and ritual" in contrast to the bourgeois ideal of production, while advocating artifice, appearance, play, and challenge against the deadly serious labor of production. Baudrillard interprets seduction primarily as a ritual and game with its own rules, charms, snares, and lures. His writing mutates at this point into a neo-aristocratic aestheticism dedicated to stylized modes of thought and writing, which present a set of categories — reversibility, the challenge, the duel, — that move Baudrillard's thought toward a form of aristocratic aestheticism and metaphysics.

Baudrillard's proliferating metaphysical speculations are evident in *Fatal Strategies* (1983, translated in 1990), another turning point in his career. This text presented a bizarre metaphysical scenario concerning the triumph of objects over subjects within the "obscene" proliferation of an object world so completely out of control that it surpasses all attempts to understand, conceptualize and control it. His scenario concerns the proliferation and growing supremacy of objects over subjects and the eventual triumph of the object. In a discussion of "Ecstasy and Inertia," Baudrillard discusses how objects and events in contemporary society are continually surpassing themselves, growing and expanding in power. The "ecstasy" of objects is their great proliferation and expansion; ecstasy as going outside of or beyond oneself: the beautiful as more beautiful than beautiful in fashion, the real more real than the real in television, sex more sexual than sex in pornography. Ecstasy is thus the form of obscenity (fully explicit, nothing hidden) and of the hyperreality described by Baudrillard earlier taken to another level, redoubled and intensified. His vision of contemporary society exhibits a careening of growth and *excrescence* (*croissance et excroissance*), expanding and excreting ever more goods, services, information, messages or demands — surpassing all rational ends and boundaries in a spiral of uncontrolled growth and replication.

Yet growth, acceleration, and proliferation have reached such extremes, Baudrillard suggests, that the ecstasy of excrescence (i.e., increasing numbers of goods) is accompanied by inertia. The process of growth presents a catastrophe for the subject, for not only does the acceleration and proliferation of the object world intensify the aleatory dimension of chance and non-determinacy, but the objects themselves come to dominate the exhausted subject, whose fascination with the play of objects turns to apathy, stupefaction, and inertia.

In retrospect, the growing power of the world of objects over the subject has been Baudrillard's theme from the beginning, thus pointing to an underlying continuity in his project. In his early writings, he explored the ways that commodities were fascinating individuals in the consumer society and the ways that the world of goods was assuming new and more value through the agency of sign value and the code — which were part of the world of things, the system of objects. His polemics against Marxism were fuelled by the belief that sign value and the code were more fundamental than such traditional elements of political economy as exchange value, use value, production and so on in constituting contemporary society. Then, reflections on the media entered the forefront of his thought: the TV object was at the center of the home in Baudrillard's earlier thinking and the media, simulations, hyperreality, and implosion eventually came to obliterate distinctions between private and public, inside and outside, media and reality. Henceforth, everything was public, transparent, and hyperreal in the object world that was gaining in fascination and seductiveness as the years went by.

In *Fatal Strategies* and succeeding writings, the object dominates or "defeats" the subject. The "fatal strategies" suggest that individuals should simply submit to the strategies and ruses of objects. In "banal strategies," "the subject believes itself to always be more clever than the object, whereas in the other [fatal strategies] the object is always supposed to be more shrewd, more cynical, more brilliant than the subject" (1983: 259-260). Previously, in banal strategies, the subject believed itself to be more masterful and sovereign than the object. A fatal strategy, by contrast, recognizes the supremacy of the object and therefore takes the side of the object and surrenders to its strategies, ruses and rules.

In these works, Baudrillard seems to be taking his theory into the realm of metaphysics, but it is a specific type of metaphysics deeply inspired by the pataphysics developed by Alfred Jarry. For Jarry:

pataphysics is the science of the realm beyond metaphysics… It will study the laws which govern exceptions and will explain the universe supplementary to this one; or, less ambitiously, it will describe a universe which one can see — must see perhaps — instead of the traditional one… Definition: pataphysics is the science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments (Jarry 1963: 131).
Like the universe in Jarry's *Ubu Roi*, *The Gestures and Opinions of Doctor Faustroll* (1969), and other

literary texts — as well as in Jarry's more theoretical explications of pataphysics — Baudrillard's is a totally absurd universe where objects rule in mysterious ways, and people and events are governed by absurd and ultimately unknowable interconnections and predestination (The French playwright Eugene Ionesco is another good source of entry to this universe). Like Jarry's pataphysics, Baudrillard's universe is ruled by surprise, reversal, hallucination, blasphemy, obscenity, and a desire to shock and outrage.

Thus, in view of the growing supremacy of the object, Baudrillard wants us to abandon the subject and to side with the object. Pataphysics aside, it seems that Baudrillard is trying to end the philosophy of subjectivity that has controlled French thought since Descartes by going over completely to the other side. Descartes' *malin genie*, his evil genius, was a ruse of the subject that tried to seduce him into accepting what was not clear and distinct, but over which he was ultimately able to prevail. Baudrillard's "evil genius" is the object itself which is much worse than the merely epistemological deceptions of the subject faced by Descartes and which constitutes a fatal destiny that demands the end of the philosophy of subjectivity. Henceforth, for Baudrillard, people live in the era of the reign of the object.

4. Into the 1990s: From Immanent Reversal to Impossible Exchange

In the 1980s, Baudrillard posited an "immanent reversal," a flip-flop or reversed direction of meaning and effects, in which things turn into their opposite. Thus, according to Baudrillard, the society of production was passing over to simulation and seduction; the panoptic and repressive power theorized by Foucault was turning into a cynical and seductive power of the media and information society; the liberation championed in the 1960s had become a form of voluntary servitude; sovereignty had passed from the side of the subject to the object; and revolution and emancipation had turned into their opposites, trapping individuals in an order of simulation and virtuality. Baudrillard's concept of "immanent reversal" thus provides a perverse form of Horkheimer and Adorno's "dialectic of Enlightenment" (1972 [1947]), where everything becomes its opposite. For Adorno and Horkheimer, within the transformations of organized and hi-tech capitalism, modes of Enlightenment become domination, culture becomes culture industry, democracy becomes a form of mass manipulation, and science and technology form a crucial part of an apparatus of social domination.

Baudrillard follows this concept of reversal and his paradoxical and nihilistic metaphysical vision into the 1990s where his thought becomes ever more hermetic, fragmentary, and difficult. During the decade, Baudrillard continued playing the role of academic and media superstar, travelling around the world lecturing and performing in intellectual events. Some of his experiences are captured in his collections of aphorisms, *Cool Memories* (1990), *Cool Memories II* (1996a), *Fragments. Cool Memories III, 1990-1995* (1997 [1995]), and *Cool Memories IV, 1995-2000* (2003 [2000]). These texts combine reflections on his travels and experiences with development of his (often recycled) ideas and perceptions. Baudrillard's fragmentary diaries often provide revealing insights into his personal life and psychology, as well as capturing experiences and scenes that generate or embody some of his ideas. While often repetitive, his "cool memory" booklets provide direct access to the man and his ideas, as well as validating him as a global intellectual superstar who travels around the earth and whose every diary notation is worthy of publication and attention.

Retiring from the University of Nanterre in 1987, Baudrillard subsequently functioned as an independent intellectual, dedicating himself to caustic reflections on our contemporary moment and philosophical ruminations that cultivate his distinct and always evolving theory. From June 1987 through May 1997, he published reflections on events and phenomena of the day in the Paris newspaper *Liberation*, a series of writings collected in *Screened Out* (2002 [2000]) and providing access to a laboratory for ideas later elaborated in his books.

Baudrillard's retirement from a sociology faculty seems to have liberated his philosophical impulses

and in addition to his diary collections and occasional forays into engagement of issues of the day, Baudrillard has turned out a series of increasingly philosophical and densely theoretical texts. During the 1990s, Baudrillard's works include *The Transparency of Evil* (1993 [1990]), *The Gulf War did not take place* (1995 [1991], *The Illusion of the End* (1994b [1992]), *The Perfect Crime* (1996b [1995]), and *Impossible Exchange* (2001 [1999]. These texts continue his excursions into the metaphysics of the object and defeat of the subject and ironical engagement with contemporary history and politics. Bringing together reflections that develop his ideas and/or comment on contemporary events, these texts continue to postulate a break within history in the space of a postmodern *coupure*, though Baudrillard himself usually distances himself from other versions of postmodern theory.[7]

The post-1990 texts continue the fragmentary style and use of short essays, aphorisms, stories, and aperçus that Baudrillard began deploying in the 1980s and often repeat some of the same ideas and stories. While the books develop the quasi-metaphysical perspectives of the 1980s, they also generate some new ideas and positions. They are often entertaining, although they can also be outrageous and scandalous. These writings can be read as a combination of cultivation of original theoretical perspectives along with continual commentary on current social conditions, accompanied by a running dialogue with Marxism, poststructuralist theory, and other forms of contemporary thought. Yet after his fierce and focused polemics of the 1970s against competing models of thought, Baudrillard's dialogue with theory now consists mostly of occasional asides and recycling of previous ideas, a retro-theory that perhaps ironically illustrates Baudrillard's theses about the decline of theory and politics in the contemporary moment.

In *The Transparency of Evil* (1993), Baudrillard described a situation in which previously separate domains of the economy, art, politics, and sexuality, collapsed into each other. He claims that art, for instance, has penetrated all spheres of existence, whereby the dreams of the artistic avant-garde for art to inform life has been realized. Yet, in Baudrillard's vision, with the realization of art in everyday life, art itself as a separate and transcendent phenomenon has disappeared.

Baudrillard calls this situation “transaesthetics” which he relates to similar phenomena of “transpolitics,” “transsexuality,” and “transeconomics,” in which everything becomes political, sexual, and economic, so that these domains, like art, lose their specificity, their boundaries, and their distinctness. The result is a confused condition where there are no more criteria of value, of judgement, or of taste, and the function of the normative thus collapses in a morass of indifference and inertia. And so, although Baudrillard sees art proliferating everywhere, and writes in *The Transparency of Evil* that “talk about Art is increasing even more rapidly” (p. 14), the power of art — of art as adventure, art as negation of reality, art as redeeming illusion, art as another dimension and so on — has disappeared. Art is everywhere but there “are no more fundamental rules” to differentiate art from other objects and “no more criteria of judgement or of pleasure” (p. 14). For Baudrillard, contemporary individuals are indifferent toward taste and manifest only distaste: “tastes are determinate no longer” (p. 72).

And yet as a proliferation of images, of form, of line, of color, of design, art is more fundamental then ever to the contemporary social order: “our society has given rise to a general aestheticization: all forms of culture — not excluding anti-cultural ones — are promoted and all models of representation and anti-representation are taken on board” (p. 16). Thus Baudrillard concludes that: “It is often said that the West's great undertaking is the commercialization of the whole world, the hitching of the fate of everything to the fate of the commodity. That great undertaking will turn out rather to have been the aestheticization of the whole world — its cosmopolitan spectacularization, its transformation into images, its semiological organization” (p. 16).

In the postmodern media and consumer society, everything becomes an image, a sign, a spectacle, a transaesthetic object — just as everything also becomes trans-economic, trans-political, and trans-sexual. This “*materialization* of aesthetics” is accompanied by a desperate attempt to simulate art, to

replicate and mix previous artistic forms and styles, and to produce ever more images and artistic objects. But this "dizzying eclecticism" of forms and pleasures produces a situation in which art is no longer art in classical or modernist senses but is merely image, artifact, object, simulation, or commodity (Baudrillard is aware of increasingly exorbitant prices for art works, but takes this as evidence that art has become something else in the orbital hyperspace of value, an ecstasy of skyrocketing values in "a kind of space opera" [p. 19]).

Examples of the paradoxical and ironic style of Baudrillard's philosophical musings abound in *The Perfect Crime* (1996b). Baudrillard claims that the negation of a transcendent reality in the current media and technological society is a "perfect crime" that involves the "destruction of the real." In a world of appearance, image, and illusion, Baudrillard suggests, reality disappears although its traces continue to nourish an illusion of the real. Driven toward virtualization in a high-tech society, all the imperfections of human life and the world are eliminated in virtual reality, but this is the elimination of reality itself, the Perfect Crime. This "post-critical" and "catastrophic" state of affairs render our previous conceptual world irrelevant, Baudrillard suggests, urging criticism to turn ironic and transform the demise of the real into an art form.

Baudrillard has entered a world of thought far from academic philosophy, one that puts in question traditional modes of thought and discourse. His search for new philosophical perspectives has won him a loyal global audience, but also criticism for his excessive irony, word play, and intellectual games. Yet his work stands as a provocation to traditional and contemporary philosophy that challenges thinkers to address old philosophical problems such as truth and reality in new ways in the contemporary world.

Baudrillard continues this line of thought in his 1999 text *Impossible Exchange* (2001). In three parts containing a series of short essays, Baudrillard first develops his concept of an "impossible exchange" between concepts and the world, theory and reality, and subject and object. He attacks philosophical attempts to capture reality, arguing for an incommensurability between concepts and their objects, systems of thought and the world. For Baudrillard, the latter always elude capture by the former, thus philosophy is an "impossible exchange" in which it is impossible to grasp the truth of the world, to attain certainty, to establish a foundation for philosophy, and/or produce a defensible philosophical system.

In retrospect, Baudrillard's philosophical play with the subject/object distinction, his abandonment of the subject, and going over to the side of the object is a key aspect of his thought. He identifies this dichotomy with the duality of good and evil in which the cultivation of the subject and its domination of the object is taken as the good within Western thought, while the sovereignty and side of the object is interwoven with the principle of evil. Baudrillard's thought is radically dualistic and he takes the side of the pole within a series of dichotomies of Western thought that has generally been derided as inferior, such as siding with appearance against reality, illusion over truth, evil over good, and woman over man. In *The Perfect Crime* (1996b), Baudrillard has declared that reality has been destroyed and henceforth that people live in a world of mere appearance. In this universe, certainty and truth are impossible and Baudrillard takes the side of illusion, arguing in *Impossible Exchange* (2001) that: "Illusion is the fundamental rule" (p. 6).

Baudrillard also argues that the world is without meaning and that affirming meaninglessness is liberating: "If we could accept this meaninglessness of the world, then we could play with forms, appearances and our impulses, without worrying about their ultimate destination… As Cioran says, we are not failures until we believe life has a meaning – and from that point on we are failures, because it hasn't" (2001: 128). Most controversially, Baudrillard also identifies with the principle of evil defined as that which is opposed to and against the good. There is an admittedly Manichean and Gnostic dimension to Baudrillard's thought, as well as deep cynicism and nihilism.[8] Deconstruction, however, takes apart the subject/object dichotomy indicating the impossibly of taking the side of

subject or object, or of good and evil as both are interconnected with each other and there can be no pure object without subject and vice versa, an argument Adorno has made.[9] Baudrillard's thought is intrinsically dualistic and not dialectical. His thought is self-avowedly agonistic with the duel presented in tandem with his dualism, taking on and attacking rival theories and positions. Contradictions do not bother Baudrillard, for indeed he affirms them. It is thus tricky to argue with Baudrillard on strictly philosophical grounds and one needs to grasp his mode of writing, his notion of theory fictions (see Section 5), and to engage their saliency and effects.

5. Theory Fictions: Baudrillard in the Contemporary Moment

Baudrillard develops what he terms "theory fiction," or what he also calls "simulation theory" and "anticipatory theory." Such "theory" intends to simulate, grasp, and anticipate historical events, that he believes are continually outstripping all contemporary theory. The current situation, he claims, is more fantastic than the most fanciful science fiction, or theoretical projections of a futurist society. Thus, theory can only attempt to grasp the present on the run and try to anticipate the future. However, Baudrillard has had a particularly poor record as a social and political analyst and forecaster. As a political analyst, Baudrillard has often been superficial and off the mark. In an essay "Anorexic Ruins" published in 1989, he read the Berlin wall as a sign of a frozen history, of an anorexic history, in which nothing more can happen, marked by a "lack of events" and the end of history, taking the Berlin wall as a sign of a stasis between communism and capitalism. Shortly thereafter, rather significant events destroyed the wall that Baudrillard took as permanent and opened up a new historical era.

The Cold War stalemate was long taken by Baudrillard as establishing a frozen history in which no significant change could take place. Already in his mid-1970s reflections, he presented the Vietnam war as an "alibi" to incorporate China, Russia, and eventually Vietnam into a more rationalized and modernized world economic and political order (Baudrillard 1983a: 66f), and in his book on the Gulf war he repeats this claim (1995: 85), thus failing to see the actual political stakes and reasons for the Vietnam war, as well as the significance of the struggles between capitalist and communist blocs.[10]

For Baudrillard, the twin towers of the World Trade Center in New York also symbolized the frozen history and stasis between the two systems of capitalism and communism. On the whole, Baudrillard sees history as the unfolding of expanding technological rationality turning into its opposite, as the system incorporates ever more elements, producing an improved technological order, which then becomes irrational through its excesses, its illusions, and its generating unforeseen consequences. This mode of highly abstract analysis, however, occludes more specific historical determinants that would analyze how technological rationality is constructed and functioned and how and why it misfires. It also covers over the disorder and turmoil created by such things as the crises and restructuring of global capitalism, the rise of fundamentalism, ethnic conflict, and global terrorism which were unleashed in part as a response to a globalized rationalization of the market system and to the breakup of the bipolar world order.

Baudrillard's reflections on the Gulf war take a similar position, seeing it as an attempt of the New World Order to further rationalize the world, arguing that the Gulf war really served to bring Islam into the New World Order (1995: 19). The first study titled "The Gulf war will not take place" was initially published a few days before the actual outbreak of military hostilities and repeats his earlier concept of "weak events" and frozen history. Baudrillard to the contrary, the Gulf war took place, but this did not deter him from publishing studies claiming during the episode that it was not "really taking place" and after the war asserting that it "did not take place" — arguing that it was a media spectacle and not a genuine war. Baudrillard does not help us to understand much about the event and does not even help us to grasp the role of the media in contemporary political spectacles. Reducing complex events like wars to categories like simulation or hyperreality illuminates the virtual and high-tech dimension to media events, but erases all their concrete determinants. And yet Baudrillardian postmodern categories help grasp some of the dynamics of the culture of living in media and computer

worlds where people seem to enjoy immersing themselves in simulated events (witness the fascination of the Gulf war in 1991, the O.J. Simpson trials during 1994-6, the Clinton sex scandals, and various other media spectacles throughout the 1990s, and the September 11 terror attacks in the early days of the third millennium).[11]

In *The End of the Illusion* (1994b), Baudrillard attacks head-on what he sees as current illusions of history, politics, and metaphysics, and gamely tries to explain away his own political misprognoses that contemporary history appeared in a frozen, glacial state, stalemated between East and West, that the system of deterrence had congealed, making sure that nothing dramatic could henceforth happen, that the Gulf war couldn't take place, and that the end of history had occurred. Baudrillard unleashes his full bag of rhetorical tricks and philosophical analysis to attempt to maintain these hypotheses in the face of the dramatic events of 1989-1991, which he claims are in fact "weak events," that events are still on strike, that history has indeed disappeared.[12] He continues to argue that modernity as a historical epoch is over, with its political conflicts and upheavals, its innovations and revolutions, its autonomous and creative subject, and its myths of progress, democracy, Enlightenment, and the like. These myths, these strong ideas, are exhausted, he claims, and henceforth a postmodern era of banal eclecticism, inertial implosion, and eternal recycling of the same become defining features.

For Baudrillard by the end of the 1990s with the collapse of communism, the era of the strong ideas, of a conflicted world of revolution and universal emancipation, is over. Communism, in Baudrillard's reading, collapsed of its own inertia, it self-destructed from within, it imploded, rather than perishing in ideological battle or military warfare. With the absorption of its dissidents into power, there is no longer a clash of strong ideas, of opposition and resistance, of critical transcendence. With the embedding of the former communist regimes into the system of the capitalist world market and liberal democracy, the West no longer has an Other to battle against, there is no longer any creative or ideological tension, no longer any global alternative to the Western world.

Baudrillard celebrated the coming of the new millennium with a recycling of some his old ideas on cloning, the end of history, and the disappearance of the real in a series of lectures collected as *The Vital Illusion* (2000). For Baudrillard (2000), cloning is connected to the fantasy of immortality, to defeating the life-cycle. Thus, it is no surprise that cryogenics — the freezing of dead human beings in the hope they might be regenerated in the future through medical advances — is a booming global industry. Likewise, in a digital era, Baudrillard claims that history has come to an end and reality has been killed by virtualization, as the human species prepares itself for a virtual existence. Baudrillard complained that the contemporary era was one of weak events, that no major historical occurrences had happened, and that therefore life and thought were becoming increasingly boring.

Shortly after the September 11 terrorist attacks, Baudrillard wrote a paper "L'esprit du terrorisme" published November 2, 2001, in *Le Monde.* He argued that the assaults on the World Trade Center and Pentagon constituted a "strong event," that the attacks were "the ultimate event, the mother of all events, the pure event uniting within itself all the events that have never taken place." The "event strike," Baudrillard declared, was over and since this time he has continued to focus intensely on the dynamics and happenings of contemporary history.

Yet Baudrillard's thought has been reignited by 9/11 and the subsequent Terror War which demonstrate the continuing relevance of some of his key categories and that have produced some of his most provocative recent work. Baudrillard had long written on terrorism and was focusing reflection on globalization when the 9/11 attacks occurred. He quickly responded with the *Le Monde* article, soon after translated and expanded into one of the more challenging and controversial books on the terror spectacle, *The Spirit of Terrorism: And Requiem for the Twin Towers* (2002a). For Baudrillard, the 9/11 attacks represent a new kind of terrorism, exhibiting a "form of action which plays the game, and lays hold of the rules of the game, solely with the aim of disrupting it… they have taken over all the weapons of the dominant power". That is, the terrorists in Baudrillard's reading used

airplanes, computer networks, and the media associated with Western societies to produce a spectacle of terror. The attacks evoked a global specter of terror that the very system of globalization and Western capitalism and culture were under assault by "the spirit of terrorism" and potential terrorist attacks anytime and anywhere.

For Baudrillard, "the speeches and commentaries made since September 11 betray a gigantic post-traumatic abreaction both to the event itself and to the fascination that it exerts. The moral condemnation and the sacred union against terrorism are directly proportional to the prodigious jubilation felt at having seen this global superpower destroyed." Baudrillard perceived that the terrorists hope that the system will overreact in response to the multiple challenges of terrorism: "It is the terrorist model to bring about an excess of reality, and have the system collapse beneath that excess".

In Baudrillard's view, the 9/11 attacks represented "the clash of triumphant globalization at war with itself" and unfolded a "fourth world war": "The first put an end to European supremacy and to the era of colonialism; the second put an end to Nazism; and the third to Communism. Each one brought us progressively closer to the single world order of today, which is now nearing its end, everywhere opposed, everywhere grappling with hostile forces. This is a war of fractal complexity, waged worldwide against rebellious singularities that, in the manner of antibodies, mount a resistance in every cell." (Sokal and Bricmont (1998) have criticized Baudrillard for such metaphoric use of scientific terminology.)

Upon the initial publication of his response in French newspapers and its immediate translation into English and other languages, Baudrillard himself was accused of justifying terrorism when he stated in the article in *Le Monde*: "Because it was this insufferable superpower [i.e., the US] that gave rise both to the violence now spreading throughout the world and to the terrorist imagination that (without our knowing it) dwells within us all. That the entire world without exception had dreamed of this event, that nobody could help but dream of the destruction of so powerful a Hegemon — this fact is unacceptable to the moral conscience of the West. And yet it's a fact nevertheless, a fact that resists the emotional violence of all the rhetoric conspiring to cover it up. In the end, it was they who did it, but we who wished it."[13]

Baudrillard defended himself from accusations that such reflections constituted a virulent anti-Americanism or legitimation of terrorism, claiming: "I do not praise murderous attacks — that would be idiotic. Terrorism is not a contemporary form of revolution against oppression and capitalism. No ideology, no struggle for an objective, not even Islamic fundamentalism, can explain it. …I have glorified nothing, accused nobody, justified nothing. One should not confuse the messenger with his message. I have endeavored to analyze the process through which the unbounded expansion of globalization creates the conditions for its own destruction".[14]

Indeed, Baudrillard has also produced some provocative reflections on globalization. In "The Violence of the Global," he distinguishes between the global and the universal, linking globalization with technology, the market, tourism, and information contrasted to identification of the universal with "human rights, liberty, culture, and democracy."[15] While "globalization appears to be irreversible, … universalization is likely to be on its way out." Elsewhere, Baudrillard writes: "…the idea of freedom, a new and recent idea, is already fading from the minds and mores, and liberal globalization is coming about in precisely the opposite form — a police-state globalization, a total control, a terror based on 'law-and-order' measures. Deregulation ends up in a maximum of constraints and restrictions, akin to those of a fundamentalist society."[16]

Many see globalization as a matrix of market economy, democracy, technology, migration and tourism, and the worldwide circulation of ideas and culture. Baudrillard, curiously, takes the position of those in the anti-globalization movement who condemn globalization as the opposite of democracy

and human rights. For Baudrillard, globalization is fundamentally a process of homogenization and standardization that crushes "the singular" and heterogeneity. This position, however, fails to note the contradictions that globalization simultaneously produces homogenization and hybridization and difference, and that the anti-corporate globalization movement is fighting for social justice, democratization, and increased rights, factors that Baudrillard links with a dying universalization. In fact, the struggle for rights and justice is an important part of globalization and Baudrillard's presenting of human rights, democratization, and justice as part of an obsolete universalization being erased by globalization is theoretically and politically problematical.[17]

Before 9/11, Baudrillard saw globalization and technological development producing standardization and virtualization that was erasing individuality, social struggle, critique and reality itself as more and more people became absorbed in the hyper and virtual realities of media and cyberspace. This disappearance of reality constituted the "perfect crime" which is the subject of a book of that title (1996b) and elaborated in *The Vital Illusion* (2000). Baudrillard presents himself here as a detective searching for the perpetrator of the "perfect crime," the murder of reality, "the most important event of modern history." His recurrent theme is the destruction and disappearance of the real in the realm of information and simulacra, and the subsequent reign of illusion and appearance. In a Nietzschean mode, he suggests that henceforth truth and reality are illusions, that illusions reign, and that therefore people should respect illusion and appearance and give up the illusory quest for truth and reality.

Yet in the 9/11 attacks and subsequent Terror War, difference and conflict have erupted upon the global stage and heterogeneous forces that global capitalism appears unable to absorb and assimilate have emerged that have produced what appears to be an era of intense conflict. Ideological apologists of globalization such as Thomas Friedman have been forced to acknowledge that globalization has its dark sides and produces conflict as well as networking, interrelations, and progress. It remains to be seen, of course, how the current Terror War and intensified global conflicts will be resolved.

6. Concluding Assessment

Baudrillard has never been as influential in France as in the English-speaking world and elsewhere. He is an example of the "global popular," a thinker who has followers and readers throughout the world, though, so far, no Baudrillardian school has emerged.[18] Baudrillard's influence has been largely at the margins of a diverse number of disciplines ranging from social theory to philosophy to art history, thus it is difficult to gauge his impact on the mainstream of any specific academic discipline. He is perhaps most important as part of the postmodern turn against modern society and its academic disciplines. Baudrillard's work cuts across the disciplines and promotes cross-disciplinary thought. He challenges standard wisdom and puts in question received dogma and methods. While his early work on the consumer society, the political economy of the sign, simulation and simulacra, and the implosion of phenomena previously separated can be deployed within critical philosophy and social theory, much of his post-1980s work quite self-consciously goes beyond the classical tradition and in most interviews of the past decade Baudrillard distances himself from critical philosophy and social theory, claiming that the energy of critique has dissipated.

Baudrillard thus emerges in retrospect as a transdisciplinary theorist of the end of modernity who produces sign-posts to the new era of postmodernity and is an important, albeit hardly trustworthy, guide to the new era. One can read Baudrillard's post-1970s work as science fiction that anticipates the future by exaggerating present tendencies, and thus provides early warnings about what might happen if present trends continue (Kellner 1995). It is not an accident that Baudrillard is an aficionado of science fiction, who has himself influenced a large number of contemporary science fiction writers and filmmakers of the contemporary era, including *The Matrix* (1999) where his work is cited.[19]

However, in view of his exaggeration of the alleged break with modernity, it is ambiguous whether Baudrillard's last two decades of work is best read as science fiction or theory. Baudrillard obviously

wants to have it both ways with social theorists thinking that he provides salient perspectives on contemporary social realities, that Baudrillard reveals what is really happening, that he tells it like it is. And yet more cynical anti-sociologists are encouraged to enjoy Baudrillard's fictions, his experimental discourse, his games, and play. Likewise, he sometimes encourages cultural metaphysicians to read his work as serious reflections on the realities of our time, while winking a pataphysical aside at those skeptical of such undertakings. And Baudrillard's philosophical writings provoke philosophers to defend their positions against his and to rethink certain traditional questions in the light of contemporary realities.

Thus, it is difficult to decide whether Baudrillard is best read as science fiction and pataphysics, or as philosophy, social theory, and cultural metaphysics, and whether his post-1970s work should be read under the sign of truth or fiction. In retrospect, Baudrillard's early critical explorations of the system of objects and consumer society contain some of his most important contributions to contemporary social theory. His mid-1970s analysis of a dramatic mutation occurring within contemporary societies and rise of a new mode of simulation, which sketched out the effects of media and information on society as a whole, is also original and important. But at this stage of his work, Baudrillard falls prey to a technological determinism and semiological idealism which posits an autonomous technology and play of signs generating a society of simulation which creates a postmodern break and the proliferation of signs, spectacles, and simulacra. Baudrillard erases autonomous and differentiated spheres of the economy, polity, society, and culture posited by classical social theory in favor of an implosive theory that also crosses disciplinary boundaries, thus mixing philosophy and social theory into a broader form of social diagnosis and philosophical play.

In the final analysis, Baudrillard is perhaps more useful as a provocateur who challenges and puts in question the tradition of classical philosophy and social theory than as someone who provides concepts and methods that can be applied in philosophical, social or cultural analysis. He claims that the object of classical social theory — modernity — has been surpassed by a new postmodernity and that therefore alternative theoretical strategies, modes of writing, and forms of theory are necessary. While his work on simulation and the postmodern break from the mid-1970s into the 1980s provides a paradigmatic postmodern theory and analysis of postmodernity that has been highly influential, and that despite its exaggerations continues to be of use in interpreting present social trends, his later work is arguably of more literary interest. Baudrillard thus ultimately goes beyond social theory altogether into a new sphere and mode of writing that provides occasional insights into contemporary social phenomena and provocative critiques of contemporary and classical philosophy and social theory, but does not really provide an adequate theory of the present age.

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Related Entries

Frankfurt School | Marcuse, Herbert | Marx, Karl | postmodernism

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Når mor og far ikke er gift – sådan sikrer I bedst hinanden

27 OKTOBER 2008 4 KOMMENTARER! **EMNER:** ADVOKAT ELISABET JENSEN, INNOVA ADVOKATFIRMA ÅRHUS, PAPIRLØST PARFORHOLD, PARFORHOLD OG BABY, SAMLIV, SIKRING AF HINANDEN, UGIFTE FORÆLDRE

Her i huset er vi ikke gift. Min kæreste er ikke som sådan tilhænger af institutionen bryllup, og synes, at den allerstørste kærlighedserklæring man kan give hinanden er at få børn sammen. Men så romantisk er samfundet altså bare ikke skruet sammen!

Vil I sikre hinanden i tilfælde af død og ulykke, så er det langt fra nok at være samboende og have fælles, glade, børn. Ægteskab er ikke en nødvendighed, men det er så til gengæld forskellige dokumenter. I hvert fald, hvis I vil være på den sikre side (og det kan på det kraftigste anbefales) mht., at jeres ønsker for hinanden og jeres børn bliver håndhævet, hvis eksempelvis en af jer dør.

Advokat Elisabet Jensen giver gode råd Jeg har været så heldig, at advokat Elisabet Jensen (email Elisabet), Advokatfirmaet InNova i Århus, har stillet sin viden på dette felt (det hedder familieret i advokatsprog) til rådighed her på BabyBusiness.dk.

Det er der kommet nedenstående artikel ud af. Læs den og få så gjort noget ved "papirarbejdet" som papirløst (forældre)par.

I bund og grund skal du sikre dig mod alt det, som du ønsker aldrig sker. Måske derfor, at det kan være lidt vanskeligt at tage sig sammen til? Herhjemme har vi nu endelig fået styr på testamente, forsikringer, pension mm. – men vores ældste barn er også 4 år… Godt der ikke er sket noget. Det ville da være helt uoverskueligt at forholde sig til hussalg mm., hvis ens elskede lige var død.

NU til advokat Elisabet Jensens råd. Hold tungen lige i munden – her kommer vigtig viden:

Det kræver en del papir at leve papirløst Hvis I vælger at leve sammen papirløst – dvs. uden at indgå ægteskab – nødvendiggør dette paradoksalt nok en masse papirer, fordi det er nødvendigt at oprette forskellige dokumenter.

Når ægteskab indgås vil ægtefællerne automatisk være undergivet retsregler, der særligt fokuserer på ægtefællernes formueforhold og arveret. Der findes altså klare "spilleregler" under ægteskabet, og når ægteskabet ophører enten ved skilsmisse eller død.

Du er ikke automatisk din kærestes nærmeste pårørende! Mange tror at disse regler – rettigheder og forpligtelser – vedrørende ægtefæller også gælder for ugifte samlevende, i hvert fald i en vis udstrækning. Dette er en STOR MISFORSTÅELSE.

Hvis I vælger at leve som ugifte samlevende, er det VIGTIGT, at I gør jer klart:

at I IKKE får nogen form for økonomisk fællesskab under samlivet

at I IKKE automatisk får arveret efter hinanden

at I IKKE er omfattet af regler for, hvorledes I skal forholde jer, hvis jeres samliv ophører

at I IKKE automatisk har fælles forældremyndighed over jeres fælles børn

at I IKKE får ret til ægtefællepension fra hinandens pensionsordninger

at I IKKE kan regne med at blive anset som "nærmeste pårørende" i hinandens livs- og ulykkesforsikringer samt rate- og kapitalpensionsordninger, UNDTAGEN i visse tilfælde, når klausulen "nærmeste pårørende" er indsat efter 1. januar 2008 (her blev arveloven nemlig ændret).

Dette gælder uanset hvor mange børn I får sammen, og uanset hvor mange år jeres samliv varer.

Kan jeg blive boende i vores fælles hjem? De fleste har ønske om at blive boende i det fælles hjem, i hvert fald for en tid, hvis partneren dør.

Begreber som uskiftet bo, ægtepagt om særeje, pensionsægtepagt m.v. giver ikke mening i relation til ugifte samlevende. Uskiftet bo kan KUN etableres, hvis I er gift og har fælleseje ved førstafdødes død. Under ægteskabet etableres automatisk, ved ægteskabets indgåelse, fælleseje. Forskellige former for særeje kan dog etableres af ægtefællerne ved ægtepagt eller etableres for en eller begge ægtefæller af en 3. person, for så vidt angår gave eller arv til ægtefællerne.

Hvad er uskiftet bo? Når en ugift person dør, skal der "skiftes" (dvs. fordeles) med den afdødes børn. Dvs. at børnene (uanset alder) får arv og rådighed over hele den afdødes formue.

Hvis man til gengæld er gift behøver afdødes dødsbo ikke at blive "skiftet" (fordelt), og i så fald kaldes det et "uskiftet bo". Enken/enkemanden kan som udgangspunkt sidde i uskiftet bo resten af livet – eller indtil vedkommende f.eks. vil giftes igen.

GUIDE TIL AT SIKRE JER – som ugifte samlevende

1. I skal sørge for at eje så meget som muligt i LIGE SAMEJE – evt. ved en samejeaftale eller samlivsaftale

2. I skal sørge for at oprette testamente

3. I skal sørge for at begunstige hinanden i forsikringen og pensioner

Ad 1. I skal sørge for at eje så meget som muligt i LIGE SAMEJE Som udgangspunkt kan I opløse jeres samliv og flytte fra hinanden med de aktiver og den gæld I hver har indbragt i jeres forhold eller erhvervet under jeres samliv.

Det betyder f.eks., at hvis din samlever har købt de varige goder – i form af hus, bil, møbler osv., vil dette nu tilhøre ham eller hende. Du vil ikke kunne få ret i, at der er opstået sameje om en eller flere af disse goder – med mindre der er indgået en udtrykkelig aftale herom – selvom du har bidraget økonomisk til samlivet, herunder til betaling af ”husleje”, budgetkonto mv.

Det forhold, at du eventuelt har sørget for hjemmet og børnene, mens din samlever tjente pengene giver heller ikke ret til medejerskab af de nævnte varige goder.

Ej heller det forhold, at du har købt maden, ferierne, børnenes sportskontingenter mv ., mens din samlever sikrede sig en opsparing ved køb af varige goder, medfører medejerskab.

Der er dog i visse tilfælde mulighed for økonomisk kompensation til dig, som står tilbage uden andel i f.eks. værdien af det hus I sammen har beboet.

Betingelserne herfor er: I har været samlevende i en længere periode – mindst 2-3 år

Din samlever er blevet beriget på din bekostning, f.eks. fordi din samlever kun har kunnet betale udgifterne til huset, fordi du har betalt andre nødvendige udgifter for familien.

En sådan kompensation udmåles skønsmæssigt og vil typisk IKKE udgøre halvdelen af husets værdi.

DERFOR GØR I KLOGT I At eje så meget som muligt i fællesskab. Bevis herfor kan sikres ved at begge navne påføres skøde, købekontrakter, kvitteringer mv.

Det kan også sikres ved, at der laves en skriftlig aftale om sameje, hvor det fremgår hvad I ejer i fællesskab. De forskellige aktiver kan ejes i et hvilket som helst forhold, f.eks. med halvdelen til hver, i forholdet 1/3 – 2/3 eller i forholdet 1/4 – 3/4.

Anføres det blot, at aktivet ejes i sameje, vil det blive antaget, at I hver ejer halvdelen.

I kan også oprette en Samlivsaftale (en indbyrdes aftale om reglerne), hvori der træffes aftale om det økonomiske fællesskab og regler for hvordan man hver især skal forholde sig ved ophør af samliv.

Hvis I sammen ejer det hus I bor i, bør I oprette en samejeoverenskomst, som tager stilling til, hvordan I skal forholde jer med med hensyn til huset ved samlivets ophør.

Ad 2. I skal sørge for at oprette testamente Som nævnt arver I ikke hinanden "blot" fordi I er samlevende og/eller har barn/børn sammen.

I bør derfor oprette testamente. I kan i et almindeligt (gensidigt) testamente bestemme, at alt hvad I efterlader jer – hver især – skal tilfalde den anden samlever. Dette er muligt, HVIS du/I ikke har børn.

Hvis du har børn/børnebørn kan du alene begunstige din samlever med ¾ af det du efterlader dig, medens ¼ skal tilgå børn/børnebørn (det hedder tvangsarv).

Der er efter 1. januar 2008 givet mulighed for at oprette et udvidet samlevertestamente. Oprettelse heraf giver mulighed for, at din samlever arver 7/8 af alt hvad du efterlader sig, når du har børn/børnebørn. Og mulighed for at kræve suppleringsarv, så længstlevende efterlades med min. kr. 600.000,00 (arv + egen formue).

Et testamente kan også indeholde livsvarig brugsret til afdødes hus/andel af huset og indboet. Børnenes ret til halvdelen af afdødes formue, må dog ikke blive krænket.

Uanset om I sørger for at oprette testamente om arveret til hinanden, kommer den længstlevende (i ugifte par) til at betale boafgift. Ægtefæller derimod betaler ikke nogen boafgift overhovedet af arv efter hinanden, ligesom ægtefæller kan sidde i uskiftet bo med fælles børn.

Den længstlevende samlever skal betale en boafgift på 15% af nettoarven ud over kr. 255.400,00 (opgjort i 2008, men pristalsreguleres hvert år), FORUDSAT I har haft fælles bopæl de sidste 2 år før dødsfaldet.

Dør den ene samlever derimod forinden I har haft fælles bopæl i 2 år, skal den længstlevende samlever betale en samlet boafgift på mellem 25% og 36,25%.

Ad 3. I skal sørge for at begunstige hinanden i forsikringer og pensioner Som ugift samlevende er det IKKE MULIGT som samlever at få udbetalt efterlevelsespension fra en tjenestemandspension.

I kan og bør dog sørge for:

At indsætte hinanden til at modtage samleverpension i ATP (under visse betingelser)

At indsætte hinanden som begunstiget i øvrige pensioner, herunder rate- og kapitalpensioner og livs- og ulykkesforsikringer ENTEN ved at indsætte samleveren som begunstiget ved navns nævnelse ELLER – efter 1/1 2008 – ved indsættelse af "nærmeste pårørende".

Endelig er det en god ide at tegne en krydslivsforsikring (forsikring på samlevers liv – i stedet for en forsikring på sit eget liv – en livsforsikring) som sikrer udbetaling af et forsikringsbeløb ved den ene samlevers død.

Da afdødes eventuelle børn jo arver mindst 1/8 af det afdøde efterlader sig, kan ovennævnte forsikrings- /pensionsbeløb evt. anvendes til betaling af børnene arv, så den længstlevende ikke risikerer at skulle sælge hus eller indbo.

/Elisabet Jensen, InNova advokatfirma, www.innova-law.dk

Kontaktinfo Elisabet Jensen Advokat (L)

Innova advokatfirma

Kannikegade 18

8000 Århus C

Telefon: 86 13 28 00

Telefax: 86 13 58 00

Mail: ej@innova-law.dk

Website: www.innova-law.dk

BabyBusiness siger tak! Stor tak til Elisabet fordi hun til www.babybusiness.dk har brugt tid på at opridse, hvad der er vigtigt at have styr på som ugifte (forældre)par. Der skal ikke herske tvivl om, at den bedste julegave, som du og din partner kan give hinanden er at stille op hos en advokat, for at få styr på testamente. Husk også at dokumentere, hvad I har af fælleseje, og endelig kontakt forsikrings- og pensionsselskab, for at sikre, at I hver især er hinandens nærmeste. Sådan helt officielt! Uden at være gift.

Og sluttelig – det er stadig gratis at blive gift. Uanset om det er i kirke eller på rådhus.