

**MASTER THESIS:  
BRAND COMMUNICATION AND  
CUSTOMER LOYALTY  
IN THE CONTEXT  
OF DANISH FASHION BRANDS**



HAND-IN DATE: May 15, 2017  
SUPERVISOR: Christian Schönström-Lund

WRITTEN BY: Frederikke Fehmerling Misser Søderberg

CAND.LING.MERC: Master of Arts in International Business Communication.  
80 PAGES: 186,822 (INCLUDING SPACES)

## Resumé

Formålet med denne kandidatafhandling er, at undersøge hvordan danske mode brands kan øge deres brand loyalitet, baseret på deres kommunikationsstrategi. Denne undersøgelse foretages på baggrund af erfaringer fra de to danske modevirksomheder Bruuns Bazaar og Baum und Pferdgarten, hvor førstnævnte virksomhed måtte erklære sig konkurs i 2016, efter 22 år i branchen.

Men hvordan hænger brandkommunikation og forbrugeradfærd- og loyalitet sammen? Den seneste research inden for B2C købsadfærd lægger i stigende grad fokus på at disse beslutningstagere er lige så modtagelige overfor eksternt, uhåndgribeligt stimuli, som på B2B markeder. Dette er især tilfældet for nye kunder, da de oplever en større grad af usikkerhed, ved køb af produkter fra et ukendt brand. Hvorfor det understreger vigtigheden af en defineret og vel tilrettelagt kommunikationsstrategi.

Kundelojalitet bliver i dag anerkendt som nøglen til overlevelse for mange modevirksomheder. Til trods for dette, fokuserer mange virksomheder og teoretikere i høj grad på kundetilgang, hvorfor forbrugeradfærd og loyalitet kommer i baggrunden. I forsøget på at opfylde alle kunders krav, bliver virksomhederne mindre målrettet i forhold til hvad forbrugerne ønsker af dem, og hvordan de kan blive loyale kunder.

Denne kandidatafhandling er derfor baseret på en omfattende gennemgang af de mest anerkendte teorier indenfor branding, kommunikation og forbrugeradfærd, hvilket udmunder i forslag til danske mode virksomheder. For at sikre at disse forslag skaber værdi internt såvel som eksternt, har den dybe rødder i en intern analyse af Bruuns Bazaar og Baum und Pferdgartens styrker og begrænsninger ud fra deres brug af de mest væsentlige kommunikative værktøjer, samt en ekstern analyse der forsøger at kortlægge forbrugernes motivation og købsproces. Med disse analyser kan det blandt andet konkluderes, hvilke kommunikationsværktøjer, der potentielt vil kunne forøge kundelojalitet i kontekst med danske mode brands.

Ud fra de empiriske observationer af Bruuns Bazaar og Baum und Pferdgarten, ses det hvordan modeindustrien forsøger sig med mange forskellige, nye og til tider forældede, kommunikative tiltag der primært har til formål at opfylde brugsmæssige behov. Modsat tidligere undersøgelser, viser analysen af fokus grupper og spørgeundersøgelsen, at forbrugere til en vis grad stadig

motiveres af effektivitet og målrettethed, men at de dog i højere grad påvirkes af hedoniske motiver så som inspiration, nyheder og forøgelse af livskvalitet.

For at kunne imødekomme nye kunder og opnå maksimal vækst baseret på forbrugerloyalitet, anbefaler denne afhandling at danske modevirksomheder kontinuerligt forbedrer og tilpasser sig forbrugernes behov gennem udvalgte kommunikative virkemidler der påvirker de hedoniske motiver. Derfor konkluderes det at sociale medier samt print og online medier har en indflydelse på forbrugerens købelyst og loyalitet. Modsat viste afhandlingen at nytteorienteret motiver så som målrettethed og tid ligeledes spillede en rolle for forbrugeren. Hvorfor det ligeledes konkluderes at danske modebrands bør integrere disse elementer i deres kommunikationsstrategi, hvilket kan opnås gennem hjemmesideoptimering og produktvejledning.

Baseret på forbrugernes syn og behov for de forskellige kommunikative virkemidler, fandt afhandlingen ligeledes, at alder har stor betydning for hvilke kommunikative virkemidler, der skaber købelyst og skaber forbrugerloyalitet. Ydermere blev det tydeligt at adskillige af de nuværende kommunikative virkemidler i den danske modeindustri ikke påvirker forbrugerens loyalitet.

For kort at opsummere, har denne afhandling til formål at hjælpe danske modevirksomheder til at forstå deres kunder bedre, og identificere hvilke kommunikative virkemidler der bør prioriteres for at øge kundeloyaliteten.

# TABLE OF CONTENT

<b>PART I</b>	5
<b>1.0 INTRODUCTION</b>	5
1.1 THE STORY OF	5
1.2 PROBLEM IDENTIFICATION	7
1.3 PURPOSE AND PROBLEM STATEMENT	8
1.4 DELIMITATIONS AND DEFINITIONS	9
1.5 STRUCTURE OF THE THESIS	11
<b>PART II</b>	13
<b>2.0 METHODOLOGY</b>	13
2.1 RESEARCH PHILOSOPHY	13
2.2 RESEARCH DESIGN & STRATEGY	14
2.3 DATA COLLECTION	15
2.4 STRATEGY PROCESS	21
<b>PART III</b>	22
<b>3.0 THEORETICAL FRAMEWORK</b>	22
3.1 THE S-O-R FRAMEWORK	22
<b>4.0 THEORY AND MODELS</b>	23
4.1 THEORIS APPLIED IN THE STIMULI PART	23
4.2 BRANDING OF A B2C BUSINESS	25
4.3 COMMUNICATIONS	26
4.4 MARKETING COMMUNICATION STRATEGIES	28
4.5 THEORIES APPLIED IN THE ORGANISM PART	43
<b>PART IIII</b>	46
<b>5.0 INTERNAL ANALYSIS- STIMULI</b>	47
5.1 THE CASE OF BRUUNS BAZAAR	52
5.2 ANALYSIS PART 1	50
5.3 THE CASE OF BAUM UND PFERDGARTEN	57
5.4 ANALYSIS PART 2	59
5 SUB-CONCLUSION (TO INTERNAL ANALYSIS – <i>PART S</i> )	67
<b>6.0 EXTERNAL ANALYSIS - ORGANISM AND RESPONSE</b>	68
6.1 CONSUMER MOTIVATION AND RESPONSE (PART O)	68
6.2 CONSUMER LOYALTY (PART R) ...	74
6.3 SUB-CONCLUSION (TO EXTERNAL ANALYSIS PART O AND R)	78
<b>PART IIIII</b>	79
<b>7.0 CONCLUSION</b>	79
7.2 REFLECTIONS	81
BIBLIOGRAPHY	82
APPENDIX	88



# **PART I**

## **1.0 Introduction**

The global apparel market is valued at 3 trillion dollars, 3,000 billion, and accounts for 2 percent of the world's Gross Domestic Product (GDP). The fashion industry includes many sub industries, however, the womenswear industry leads with the value of 621 billion dollars (FashionUnited, 2016). To date, consumers in the Nordic countries are purchasing fashion apparel well beyond the world average, and the fashion consumption in these countries has increased significantly over the past decade estimated nearly a 40 percent increase since 2000 in Sweden alone (Netter, 2013). Danish fashion consumption is no exception either, and recent reports indicate that fashion products are now among the most popular purchases in Denmark (Willemoes, 2017).

Given the potential for fashion retailers, there is still much to consider when creating or pushing ongoing growth, whether it is online or in physical stores. In the increasingly competitive world of fashion apparel, it is no longer enough for fashion brands to compete on product features, services, pricing and so on. With the enormous use of digital medias, including Instagram, Facebook and Pinterest, just to name a few, fashion customers get inspired wherever they go and their demands get fulfilled just by swiping their phone. Yet in the competition for customers, and in trying to be all things to all customers, today's fashion brand strategies often tend to lack or miss out on a clear focus on what fashion brand customers desire and, furthermore, how they turn them into loyal customers.

### **1.1 The story of..**

In 2009 the Danish fashion brand Bruuns Bazaar (BB) acquired the fashion house of Baum und Pferdgarten (BuP), a fashion brand that had recently had to file for bankruptcy. The brothers and owners of Bruuns Bazaar, Theis and Bjørn Bruun, desired to carry on the legacy of the well renowned brand that for years had provided Danish women with its luxurious and recognizable clothing.

Fueled by an entrepreneurial spirit and with the ambition to create a fashion brand with a strong Scandinavian design tradition, the brothers had since 1994 become a frontrunner in Scandinavian fashion, creating an identifiably Scandinavian look with their brand Bruuns Bazaar. In January 1999, the BB brand entered the official show calendar in Paris Fashion Week, as the first Danish brand, generating a great deal of attention, interest, and admiration around the world (Bruuns Bazaar, 2016).

With years of experience and success within the fashion industry, the Bruun brothers desired to take on yet another Danish brand, and in 2009 BuP joined the corporation Scandinavian Designers A/S (Berlingske Business, 2009).

Baum und Pferdgarten was established by friends, and designers, Rikke Baumgartner and Helle Hestehave in 1999 in the corner of Helle Hestehave's bedroom. With the desire to get their designs into the most popular shops in the biggest cities in the world, they quickly made their way into several shops in Copenhagen and “accidentally” met an agent in Paris. This meeting opened the doors to Barneys in New York, Joyce in Hong Kong and other world famous shops and, with a rapid growth in fashion consumption both in Denmark and globally, 2007 became a milestone for BuP. With the success, however, visions, expensive fabrics, too many over-ambitious decisions and, the lack of economical insight suddenly, made it impossible for the two designers to cover their expenses. And in 2008 the design duo was forced to file for bankruptcy. 2009, however, became the year of luck for the BuP brand. The BB brothers and BuP partnered up, moved into the same location and continued under a new structure, however, with the same design aesthetics as before. Despite different looks and design aesthetics, the two brands shared their ambitions and supply chain, and the designers of BuP could now focus on designs and Scandinavians Designers A/S on direction, management and economy (Skarum, Baum und Pferdgarten: En kamp for overlevelse, 2016).

In a press release on March 8, 2016, Bruuns Bazaar stated that a negotiation with its Bank about a framework for recovery, had been unsuccessful and, that the company had to file for bankruptcy. Halfway through an extensive turn-around program to save the company, the Bruun brothers were unable to secure adequate long-term financing to get through the second part of the recovery and, the brand had to go close down (Carlson, 2016).

The news came as a shock to the industry both in Denmark and abroad, however, many specialists stated that this bankruptcy probably wouldn't be the last. According to Thomas Klausen, head of the trade association for Danish textile and clothing companies (Dansk Mode og Textil), he believed that other brands soon would follow as consumers had become increasingly accustomed to shopping for bargains online. "The industry has been through a transformation over the past five years due to the financial crisis and internet" (fyens.dk, 2016).

Acquiring new customers is expensive whether on the internet or via physical stores. According to fashion journalist from DR Chris Pedersen many Danish fashion companies get out-competed by big fashion houses such as COS, H&M and ZARA due to comprehensive marketing strategies and low production costs. The smaller brands are simply not able to compete with million dollar budgets for advertising and digital interference, on the same level.

This thesis is written in the field of brand communication for fashion businesses. The study focuses on the strategies that a brand need to implement in order to reach their customers. With a media sector that is continuously developing it is becoming more difficult to build and maintain a strong brand.

## **1.2 Problem identification**

Given the strong competition, the changing digital landscape and, the customers' expectations to fashion apparel, as described in the previous paragraphs, fashion brands are faced with one big challenge: *how to convert customers into loyal customers* (in order to survive).

Although a thorough amount of research exists within consumer behavior and customer maintenance, only a few, if any at all, focus on how communication strategies can improve customer satisfaction and maintenance in a fashion consumption context and whether it can be the key element to survival. This leads me to the main reason for conducting this research; the fact that brand communication today is the primary concern to many fashion brands, especially within the Danish fashion industry. Most research mainly focuses on the strategy itself without comparing it to the customers passing consumption and without comparing one brand communication strategy to another. Understanding what motivates customers to shop and their demands towards fashion brands can be of great importance to a company's marketing decisions. Without this understanding,

challenges, as described in earlier paragraphs, may never be identified and fashion brands may never achieve the goals of customer satisfaction and loyalty.

Therefore, it is of great personal interest to study how brand communication strategies can be developed, or changed and which parameters that can contribute to customer loyalty and increased consumption within one specific brand (Chang, Eckman, & Yan, 2011).

### **1.3 Purpose and Problem Statement**

Based on the problem identification, this thesis serves to support Danish fashion brands and existing research within Danish fashion consumption driven by motivation and customer loyalty.

Theoretically and empirically, this study examines two specific fashion brands and analyzes customer motives and consumer patterns in order to provide a framework that can increase the knowledge of communication strategies within the Danish fashion industry. Based on that, this study aims to provide existing literature with a framework of communication tools within the fashion industry in relation to the consumers' shopping patterns and loyalty towards specific brands. The existing literature will conclude in a potential "best practice" solution in this area, while concluding on both successful and less applicable elements in this field.

By including the S-O-R model, the study will explore the following three divisions;

- Identify the parameters within BB and BuP that potentially can enhance customer loyalty
- Investigate Danish fashion consumers shopping motives
- Analyze consumer responses towards the key communicational tools

Thus, the main purpose of including this model in the study is to point out which shopping motives and parameters that drive Scandinavian fashion consumption and customer loyalty.

Furthermore, the study explores the practical communicational tools for fashion brands including the BB and BuP as background for this examination. With a thorough look into the fashion industry, moreover two specific fashion brands, this should give other fashion retailers an insight into which attributes are perceived important and how they can improve their communication strategy in order to enhance consumer loyalty and to become a strong competitor in this industry. Thus, the main purpose of this analysis is to provide a solution to how Scandinavian fashion brands

support the customer motives through different communicational tools in order to generate customer loyalty.

This has led me to the following research question:

***To which degree can the communication strategy of Bruuns Bazaar and Baum und Pferdgarten explain the respective success and failure of the two companies and how can Danish fashion brands incorporate the lessons from their experience to increase customer loyalty?***

In order to give a more in-depth understanding of this thesis, the problem statement has been divided into three sub-questions below:

**RQ1: Which communication strategy did Bruuns Bazaar apply before their bankruptcy?**

**RQ2: Which marketing and communication tools has Baum und Pferdgarten applied during their successful turnaround?**

**RQ3: What motives drive fashion consumers into being loyal customers?**

These questions will be included as a basis for the research process and the analysis in this thesis.

## **1.4 Delimitations and definitions**

This chapter will outline the fields that have been delimited from the thesis in order to reduce the scope and to ensure focus within this area. Furthermore, it will clarify definitions of relevant terms applied in the thesis.

In this thesis, the term *fashion* will be connected with the textile industry. There are many definitions of the term fashion and its influence. According to Blumer, fashion involves *change, novelty, and the context of time, place, and wearer*. Furthermore, he describes fashion influence as a process of “collective selection” whereby the formation of taste derives from a group of people responding collectively to the zeitgeist or “spirit of the times (Blumer, 1969). Central to any definition of fashion is, however, the relationship between the designed product and how it is distributed and consumed (DeLong, u.d.).

The term fashion does not only focus on the clothing sector, however, for this thesis it will be limited to the clothing industry.

As mentioned in a previous paragraph, this master thesis seeks to determine how Danish fashion brand communication enhances customer loyalty, including recommending potential strategic tools that will enable fashion brands to become increasingly competitive within the industry of Danish fashion. For this purpose, it will be necessary to include both internal and external parameters.

When outlining this thesis, I was aware that it would be challenging to collect all data needed to establish a thorough foundation of the current communication strategies of BB and BuP, including how a potential marketing and brand communication strategy for Danish brands can be or could have been enhanced. However, this was a challenge that I took on, as I with my own eyes watched the necessity as well as the possibilities for a thorough and thought-out strategy for brands like BB and BuP. Furthermore, I realized the importance of a strategic process in order to ensure future growth in this industry.

By including the cases of BB and BuP in this thesis, my objective is to identify the areas in which Scandinavian fashion brands can learn from one another in order to define and strengthen their position and identify their strengths and weaknesses.

Originally, I had planned to conduct several other interviews, however, when interviewing PR managers in both BB and BuP, I was informed that additional information about both companies, would not be provided by interviewing more people within the organization. The people that I interviewed were chosen based on their broad organizational insight, both internal and external and, because they could provide me with the information needed.

Throughout this thesis, I refer to Bruuns Bazaar A/S as “BB” and Baum und Pferdgarten as “BuP”. In the different parts of the thesis, I refer to the “consumers”, “customers” and the “industry”, by which I mean the industry of fashion brands, including other Danish brands and, consumers as customers of this market.

Due to the limitation of pages in this thesis, and an overall decision to base the thesis on the cases of BB and BuP and an external customer analysis, I have chosen not to include an analysis of other Danish brands. Although, the analysis will include examples from competitors’ use of strategic communicational tools, the internal analysis will primarily focus on the different strategic decisions made by BB and BuP.

I have chosen to include key figures from both companies' financial results, however, I abstained from including a financial analysis of those results, due to limitations made by BB and BuP. Additionally, although other factors such as broader external and industrial factors are likely to influence the future positioning of BB and BuP, they too have been excluded since they are outside the scope of this thesis.

Also, the marketing of trade and retail will not be included in the thesis. For manufacturers, there are two groups within promotion; retailers and consumers. However, the retailers will not be included, because the "end-consumer" is the reason for this study, why the thesis concentrate on the B2C context.

Many different stimuli factors affect customer behavior and many different strategic decisions can influence the relation between brand and consumer. Many of these factors will, however, not be included or taken into consideration due to the scope of the thesis. Furthermore, the study delimitates from a range of characteristics and processes which influence consumer behavior. In short, the thesis will primarily focus on the extended version Kotler and Armstrong's Marketing Mix (Kotler & Armstrong, Principles of Marketing, 2009).

The process of writing this thesis began in the beginning of 2016, before Bruuns Bazaar filed for bankruptcy. Despite the fact that I was promised insight into BB's financial results, they, however, never provided me with key figures, why they are not included in the thesis. Furthermore, the only official key figures of BB are from 2016, why they are not relevant due to their file for bankruptcy that year.

## **1.5 Structure of the thesis**

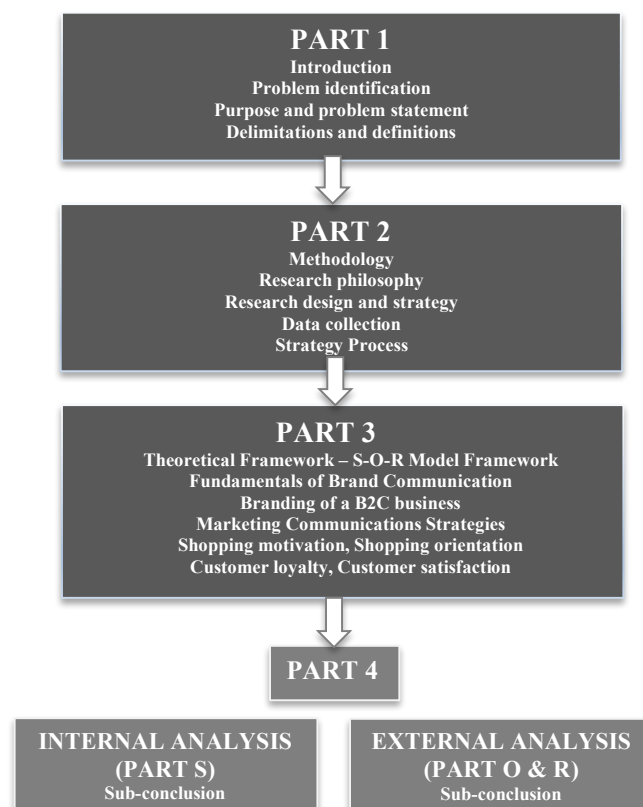
This master thesis is structured into seven chapters and five different parts. Each chapter has the purpose of establishing a foundation in which the following chapters can be carried out and, this approach is the principle for my research approach. Furthermore, it is important to mention that this thesis is based on the coupling of strategic communication strategy, consumer theory and real-life challenges that need to be addressed.

Part one of this thesis begins with a general introduction of the topic, which continues into an introduction to BB and BuP following a brief description of the current market situation of Danish fashion brands. In the succeeding paragraph the problem area is described, followed by the description of the research question and sub-questions, the delimitations and descriptions of the thesis, as well as this short section outlining the overall structure of the thesis. Following with the chapter of methodology, these sections and chapters above has the purpose of explaining the foundation on which this thesis was written, and the way it was produced.

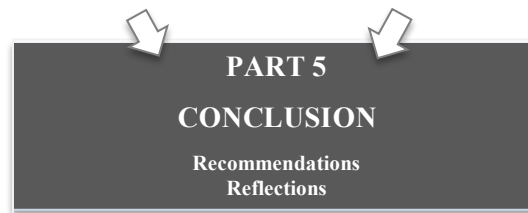
Part three of this thesis consist of the theoretical framework. This part of the thesis firstly consists of an introduction to the S-O-R Framework, followed by a presentation of theories included in the thesis. These chapters embody presentations of the most prevalent literature and approaches to brand communication, consumer motives and customer satisfaction. Following this presentation, the internal and external analysis is represented in the context of Bruuns Bazaar, Baum und Pferdgarten and the Danish fashion consumer. This results in a subsequent chapter in which the findings of the analysis are the foundation for formulating sub-conclusions.

In the fifth and final part of the study, the thesis embodies the conclusion where I will seek to answer the research question and sub questions as well as reflect on the areas of delimitations that I could have covered, had I not had a limit.

**Figure 1: Illustration of Thesis outline**







Source: Author's creation

## PART II

### 2.0 Methodology

Before diving into the theoretical and analytical frameworks of the thesis, it is important to establish the strategic research approaches applied in the thesis, as well as establish how I have chosen to apply them. The following chapter will therefore present the research methods applied to obtain data on the research questions in the thesis. However, it is important to have in mind that the chosen research method can have consequences on the nature of the findings when answering the research question (Fuglsang & B. Olsen, 2004).

The chapter starts with the chosen research purpose, research approach and research strategy. Afterwards, the data sources, data collection methods, sample selections and the procedures will be presented followed by a discussion of the validity and reliability of these methods.

### 2.1 Research Philosophy

#### *Purpose and approach*

Firstly, it is important to establish the applied research philosophy of this thesis. According to Saunders (Saunders, Lewis, & Thornhill, Research methods for business students, 2009), there are generally three purposes of conducting research: descriptive, explanative and explorative. This study is descriptive as it identifies and describes what branding strategies/strategy BB and BuP currently apply. The research is also exploratory because it seeks to gain insight and a deeper understanding of fashion consumers, their motivation, behaviour and attitude towards fashion brands. Finally, the research is explanative in the extent that it aims to explain the relations between the different elements of consumer behaviour as mentioned in the paragraph above. Despite the fact that the research approach is a combination of these three methods, the thesis however, is primarily exploratory, as the focus of it mainly is to exploit the correlation between branding strategies and

consumer behaviour, including the drivers of fashion consumption.

According to Saunders (Saunders, Lewis, & Thornhill, 2007) there are two overall approaches when conducting research; inductive and deductive. This thesis is mostly deductive, as I mainly apply existing theories as the foundation of the thesis, which I then will imply in the analysis of the collected empirical data. The approach to the empirical data will also be presented.

According to Blumberg (Blumberg & Cooper & Schindler, 2014), information used to study a phenomenon can be qualitative or quantitative. Due to the exploratory purpose, the qualitative approach was applied in order to examine the *why* and *how* and to gather an in-depth understanding and different views of the phenomena of the qualitative data. The purpose of this is to create a more profound understanding of consumer's shopping motives and attitudes towards fashion brands like BB and BuP. Quantitative data would have been suitable for some of the more descriptive parts of this thesis, however, the same in-depth understanding would be more difficult to obtain through this type of data (and is therefore not present).

In summary, the study conducted is mainly explorative and deductive with a qualitative approach.

## **2.2 Research Design & Strategy**

According to Robert K. Yin (Yin, 2004) case studies are generally the preferred strategy when “how” or “why” questions are being posed, when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real-life context. Due to this theory and because the case study strategy is considered the most flexible of all research designs, because it allows for the researcher to maintain the real-life events' holistic characteristics while investigating empirical events, I therefore have chosen to apply the case study research strategy to this thesis. Furthermore, the reason for choosing a case study is my wish to get a thorough understanding of the underlying mechanisms, challenges and benefits of positioning a brand, while the cases of BB and BuP put these into real-life context. Additionally, my thesis fits the case study characteristics by having an explanatory research question beginning with the words *what*, *how* and *why*. This suggests that the thesis is exploratory by nature, however, Yin (2003) stresses that there is no exclusivity between exploratory, descriptive, and explanatory case studies, as they are often very intertwined and overlapping (ibid).

When dealing with case studies in general, Patton & Appelbaum (Patton & Applebaum, 2003),

however, emphasize that the validity of the case studies in regards to objectivity, rigor, and precision, often is subject to criticism, because the result of case study research is easy for investigators to manipulate. On the other hand, Blumberg (Blumberg & Cooper & Schindler, 2014) stress that a positive characteristic of case studies is the fact that the researcher, by applying this research method, is able to combine different sources of evidence, including observation, interviews, documents, and archives.

## **2.3 Data Collection**

As previously described, the research design of this thesis will pre-dominantly be based on an exploratory approach, however, with traits of both explanatory and descriptive approaches being present as well. The main reason for applying a mix of approaches is because of the different objectives of my formulated research questions – questions, which have been developed on the basis of the requirement of several different investigations of both internal and external factors in order to determine a realistic brand positioning strategy for BB and BuP.

Following a qualitative and deductive research approach, a conducted survey and a focus group were chosen as data-collection methods. In the following the data sources and methods will be described, as well as the sample selections and the procedures.

### **2.3.1 Primary data**

Throughout the thesis, I have applied both primary and secondary data sources. However, this thesis mainly relies on primary data. The primary data collection is discussed in the paragraphs below.

#### **Interviews**

As mentioned in the paragraph above, I have been very dependable on my primary data sources, which consisted of two different interviews with Bruuns Bazaars PR & Communication Manager, Marie Sofie Bruun, and Baum und Pferdgarten's PR and Communication Manager, Josephine Bredsted, because of a significant lack of data both on internal issues as well as knowledge about their customers. Marie Sofie Bruun and Josephine Bredsted were able to provide me with historical data as well as put both brands' challenges into a greater external context, however, sometimes, with very different points of views and know-how. Data from these interviews are used throughout this thesis (Appendix 1 & 2).

Both interviews were carried out as semi-structured interviews, because, as Saunders (Saunders, Lewis, & Thornhill, 2007) emphasises, this type of interview will allow the interviewer to get an in-depth understanding of actions and decisions made by the company, as well as getting the answer to complex business-related questions. The interview with Marie Sofie Bruun, was conducted before BB's bankruptcy why her responses have been modified and is often referred to in past tense throughout the thesis.

In an effort to ensure the quality and validity of my interviews, and to make sure that my interviewees knew that they were able to answer freely in a safe environment, I had, prior to the interviews, informed them that the content of this thesis is strictly confidential. Additionally, I had, prior to the interviews, e-mailed them the questions so they had the chance to decide if there were any questions they did not want to answer. In an effort to uncover as much as possible, the interviews only consisted of open-ended questions. All topics were covered and all questions answered, however, the premise of the semi-structured interview allowed me to let the interviews follow their natural flow, asking additional questions whenever necessary.

### **Observations – Advantages and Disadvantages**

Theorists argue that, without rigor, research is nothing more than fiction, and, consequently, becomes useless. On this basis, the concepts of validity and reliability should be taken into consideration in every research method (Morse, Barret, Mayan, Olson, & Spiers, 2002). The word validity refers to "*the extent to which data collection methods accurately measure what they were intended to measure*" (Saunders, Lewis, & Thornhill, 2007, p. 614), while reliability refers to "*the extent to which your data collection techniques or analysis procedures will yield consistent findings*" (Saunders, Lewis, & Thornhill, 2007, p. 149).

The issue of validity is especially pressing when conducting semi-structured interviews, because the interviewees will always communicate the world in the subjective way of how they see the situation. Moreover, there is always the risk of the interviewees, Marie Sofie Bruun and Josephine Bredsted, over-thinking their answers to make them seem less harsh than they would have been off record or if they haven't received the questions before the interview, because they do not want to reveal too much information or jeopardize anything within their jobs.

However, I believe that there are several factors indicating that the interviews have a satisfactory level of *validity*. First and foremost, as previously mentioned, both interviewees were told from the very beginning that the questionnaires and answers would not be published, and would only be seen by any people beside my supervisor, Christian Schönström-Lund and the the censor. Secondly, both interviewees have not been able to provide me with an existing communication strategy, thus, they were both very cooperative in answering the questions in order to provide a realistic picture of their current situations. Thirdly, both interviewees have in-depth knowledge about their respective areas, but their answers pointed in the same direction and supplemented each other. The *reliability* of the interviews must, however, be considered low, as the interviews are subjective and will not produce consistent results, if done over again.

Regarding my own observations, which I did during my internship at BB, these observations and situations are as valid and truthful as they can be as I, in fact, experienced them myself. I got a glimpse into how *they*, the BB and BuP communications and sales people, approached the communication with customers and so on.

### **Focus Groups**

In order to answer the research question, a focus group was conducted as an exploratory research method, due to its ability to provide an in-depth understanding of the topic. I chose to conduct two focus groups composed of a different range of participants based on BB and BuP's target group. In order to gain a more comprehensive understanding of consumers' shopping motives, behavior and responses towards different aspects of the fashion industry, it could be argued that additional focus groups could provide a more valid foundation for this thesis. However, I found, that the answers and dialogues from two focus groups provided me with in-depth knowledge and conversations, which were very relevant since the research purpose is to gain an understanding of fashion consumers and understanding of people's experiences.

The participants were divided into two focus groups, presenting the younger and older fashion consumer. Which I found appropriate in order to establish a thorough examination of the subject. I also believe that the size of the focus groups provided an intimate atmosphere giving each participant the opportunity to speak, in the hope of providing more answers. Moreover, this made it easy for me (the moderator) to control the direction of the discussion (Krueger & Casey, 2015).

## **Observations - Advantages and Disadvantages**

A focus group study has its advantages and disadvantages. The main strength of focus groups is that they provide an opportunity to gain in-depth insights by noting the natural reaction of the respondents. The examination of facial expressions and voice modulation gives an opportunity to observe respondents' feelings apart from reading their words (Bajpai, 2011). Interaction amongst the group members is an added advantage of the focus group. Also the exchange of thought and considerations may stimulate the participants to express other views.

However, focus groups also present some disadvantages for example bias in relation to the moderator and acquaintanceship. Firstly, the direction may get influenced by the moderator. Moreover, members might keep feelings and personal opinions to themselves and become hesitant to express honest their thoughts. Hence, the focus group method is subjective in nature (Morgan, 1993).

## **Surveys**

The survey was conducted in order to determine the contemporary Danish fashion consumer, in regards to their understanding and view on fashion, fashion consumption and trends today.

The survey was conducted as an online-survey provided by the online survey platform SurveyMonkey.com and the survey was shared based on the snowball method by sending the survey to my own network through Facebook and email contacts asking the respondents to forward the survey to their social network and so on (Sue & Ritter, Conducting ONLINE Surveys, 2007). This distribution process was employed in order to reach as many relevant respondents as possible and to speed up the process as much as possible. Because of the amount of registered Facebook users in Denmark, 3,476,000 million active users per month, this method also made it possible to reach a broad consumer audience with and without specific knowledge about fashion.

Having statistical data gives a general and more objective perspective of the Danish fashion consumption and habits. This information is useful, however, I also found the holistic understanding of fashion consumption interesting. Therefore, both open- and close-ended questions were applied in the survey. The survey consisted of 15 questions where the first part consisted of demographic questions regarding background information about respondents such as gender, education level and residence. The reason for collecting this data is mainly to describe the respondents and compare characteristics of one sample with another for instance between age groups and so on. According to Sue & Ritter, many people consider these questions to be sensitive

in nature, and unless they are carefully written, respondents may refuse to answer them (Sue & Ritter, 2007). Therefore, the demographic questions in the survey are only included if they were absolutely necessary to the objective of the thesis and presented in the beginning of the survey. Second and final part of the survey touch upon the respondents' fashion consumption, habits, behavior, preferences, and how they perceive fashion trends. As mentioned earlier, the survey includes both open- and close-ended questions, where the close-ended questions had response options lined up making them easier to answer. The open-ended questions on the other hand give the respondents the opportunity to answer in greater length and variety, generating information that is more specific and could be more useful (Sue & Ritter, 2007, p. 44). The close-ended questions vary from income answers "500-1000 kr." or "1000-2000 kr." to gender or educational background answers "grundskole", "kort videregående" or "lang videregående". Opposite, the open-ended questions gave the respondents the possibility to freely elaborate in their answers and required deeper explanations such as "*Hvor finder du inspiration til din tøjstil?*" or "*Angiv venligst hvilke danske modebrands, som du mener gør det godt. Forklar gerne hvorfor*" (Appendix 10).

With the online survey it was my intention to collect data based upon strict formulations as well as getting as detailed information from the respondents as possible. The strict formulations allowed me to apply categories from the chosen theory, while the respondents' own words provided new insights into the themes of the research topic. Also, the themes of fashion consumption, fashion taste, and questions regarding personal style and inspiration are complex and somewhat difficult for the respondents to answer straightforwardly. Therefore, I found it useful to give respondents the opportunity to use their own words, which might reflect this complexity, and allow respondents to answer more freely to complicated personal questions.

The survey was aimed towards women in the age of 25+ years in the Copenhagen area within the target of fashion consumption.

To analyze the survey, I aimed to describe the central themes shown in the quantitative data; also called descriptive statistics (Sue and Ritter, 2007; 109). The intention was to describe "what was going on in the findings" and to achieve a general understanding of these findings (ibid). I initiated with a frequency distribution analysis in order to illustrate, by the use of frequency charts, the number of respondents who selected each response option connected to a question. Then, I

compared the answers— illustrated in average frequency charts, to see if there were any similarities or contradictions that were relevant to include in the analysis. It can be argued that inferential statistics could have been included, in order to use statements beyond the data samples. However, as the conducted research intends to describe a general understanding of fashion consumption and habits and to find out how fashion consumers perceive and understand fashion, I found descriptive statistics adequate for the analysis.

### **Observations - Advantages and Disadvantages**

The online survey was included in this thesis as an addition to the data collected from the focus group as well as the interviews. This type of research method was chosen due to the promise of speed, economy, and improved data quality, however, as in the case of focus groups and interviews, the online survey method also has its advantages and disadvantages. Although there are significant challenges related to coverage area and response rates in regards to online surveys, the use of this method, however, is superior to other methods. Online surveys are, for instance, well suited to situations where interviewer bias or a tendency of providing socially desirable answers may threaten the validity of the data. Similarly, if a questionnaire contains numerous open-ended questions, emerging evidence indicates that respondents provide longer, and often more valid, answers in online surveys than on paper questionnaires. Moreover, skip patterns and interactive tasks can be effectively used online (Sue & Ritter, Conducting ONLINE Surveys, 2007).

Opposite, the current development state of online surveys does not allow “easy probability” sampling of respondents from open populations. This significantly limits the use of Internet-based surveys when the research goal is to make inferences about larger populations.

Although household penetration of internet technology continues to increase, it is not yet persuasive; furthermore, the distribution of those who have adopted the technology is concentrated among people under 65 years of age, the college educated, and people with higher than average household incomes. Technological barriers, such as spam filters, pop-up blockers, and spyware, which are designed to protect privacy and ensure online security, also present challenges for online survey researchers. People can easily block uninvited e-mails and stop e-mail invitations from entering their inbox (ibid).

Along with the challenges concerning the use of email communication as a tool for sharing the online survey, I was also aware that by using Facebook, it was mainly friends from my network as well as friends of friends who received the survey. Therefore, it was challenging to ensure that the



audience reached in the online survey for this study was as broad as I aimed for it to be. The same can be said about the e-mail contacts that are within our own social network. Thus, the snowball effect is effective I cannot assure how broad a segment I attained. However, by using the snow-ball effect as a method of distribution, it can be argued that it was possible to reach the desired segment in an effective manner.

I reached 70 responses in total in the online survey. 67 of the respondents fitted the research criteria of this paper. The entire population of interest for this research was the total of 1,671,815 women in the age of 25 to 70 living across the country of Denmark. However, since fashion consumption statistics continuously show most growth within bigger cities, the sample size was compromised to an area close to Copenhagen.

Due to the sample size amount of 67 responses, the sample size is not representative. According to Sue and Ritter, the response rate for web-based surveys are approximately 30% as a representative number. However, in the scope of this study, I believe that a smaller sample size supported by focus groups will be reasonable enough to include in the analysis. Furthermore, as the purpose of this study is to identify Danish fashion consumers' behavior and to understand the motivational features of this behavior, the goal is not to point out a large and representative study. The survey aims to provide a solid picture of the general factors affecting Danish fashion consumers, adding to the qualitative data and to support the findings from the focus group interviews.

### **2.3.2 Secondary Data**

This thesis is, first and foremost, a theoretical dissertation, which means that the theoretical foundation consisting of secondary data in the form of prevalent literature on the subject is extremely important. Additionally, secondary data in the shape of articles about BB and BuP, their annual reports, research and reports on the Danish fashion industry and consumer behaviorism have been applied and chosen based on the credibility of the authors/sources (Blumberg, 2008).

## **2.4 Strategy Process**

Before analysing and outlining potential strategies, this chapter will briefly outline the process of this study.

According to researchers, Bob de Wit and Ron Meyers, a strategic process consists of the elements *how*, *who*, and *when* (de Wit & Meyer, 2010). The process of the "*Strategic Dimensions*" means that one has to decide how the strategy is made, who is involved, and when these strategic

dimensions are going to be implemented.

Due to the objective of this thesis, my main focus will primarily be on the *how*; how is a strategy implemented and how can Danish brands benefit from this.

Within the strategy process the thesis will include the stages of *strategy analysis* and *strategy formulation*. In the analysis stage, I will identify the opportunities and threats of fashion consumers in the Danish fashion industry as well as strengths and weaknesses of the organizations' brand communication strategy. Next in the formulation stage, I will determine which strategic options that are available then evaluate, and choose.

The third and final phase the "*strategy implementation*" will not be included in the study, as it is beyond the scope of this thesis (ibid).

## PART III

### 3.0 Theoretical framework

The following chapter embodies the theoretical framework. The theoretical framework will firstly consist of an introduction to the Stimulus Organism Response model (S-O-R), which is applied as the structure of the *Theoretical framework (Part 3)* and the internal and external analysis which is *Part 4*. The second part of this chapter will present theories and models applied in the thesis.

In order to determine what theories that are most suitable for developing a thorough analysis of BB and BuP's current communication strategies, this chapter contains a review of the predominant theories within brand communication theory and literature adapted to the fashion industry, consumer behavior and motivation theory.

Inspired by the *Strategy dimensions* of De Wit and Meyer, mentioned in the chapter above, the objective of this chapter is to identify how Danish fashion brands can incorporate the findings into their strategy.

#### 3.1 The S-O-R framework

In order to examine the problem statement of this thesis, it is necessary to include a solid understanding of consumer behavior, especially when the problem statement is concerned with

identifying the communicational factors that potentially motivate fashion consumers and that are most likely to motivate loyalty. Researchers have long studied the relationship between companies and consumers and how to influence their behavior based on advertising and marketing initiatives.

According to Woodworth's modified version of the S-O-R model, it recognizes how an active organism intervenes between stimulus and response, why the central idea of the S-O-R model is that the stimulus (S) causes a different response (R) depending on the organism (O) (Woodworth, 1992). This also means that the organism (O) mediates the relationship between stimulus (S) and response (R).

**Figure 2: The S-O-R model**



**Source: Woodworth (1992)**

The theory structure of this thesis is structured and inspired by the modified S-O-R framework of Woodworth (ibid) due to the fact that focusing on the organism can be helpful when examining the effects of brand communication stimuli. This includes advertising, social media, fashion shows etc. on consumers' emotional states and the outcome of these responses towards loyalty in the context of the retail industry (Chang, Eckman, & Yan, 2011). From a marketing point of view, this will help outlining which stimuli (S) within Danish fashion companies that potentially affect the consumers (O) in order to achieve the desired response (R) from them (Kotler, Marketing Management, 2003).

## **4.0 Theory and Models**

### **4.1 Theories applied in the *Stimuli* Part**

This part of the theoretical framework will present theories concerning brand communication and will primarily, be based on theories of Kotler supplemented by more recent theory in this field. Together with the empirical data from the interviews and a study of BB and BuP's brand communication strategies, this will be used as a foundation for analyzing which communication parameters that potentially lead to customer loyalty in the context of fashion brands. The first

section of the stimuli part will present theory concerning brand management and branding, and the second part will present the communicational parameters.

#### **4.1.1 The identity-oriented process of brand management**

Brand management describes the development and advancement of a brand over time. According to researchers the identity based brand management is based on the approach that a brand – just like a person - needs to have a consistent and continuous identity in order to be trusted (Brexendorf, Kernstock, & Powell, 2016). This includes the positioning of a brand in the market, defining the target audience and creating a predefined reputation in the market while maintaining it.

Furthermore, the main goal of brand management is to delimit and differentiate your own brand from competitors in the industry, which is symbolized by the brand identity. According to Kapferer, the brand identity of a company can be considered the common nominator that sends one wholesome message in spite of a variety of products, actions, and communications, and it can therefor also be considered the foundation of a brand strategy (Kapferer, 2008).

Furthermore, the brand identity is the initial point and focus of the identity-oriented process, as well as being both an internal and external oriented process.

Since the brand image describes how a brand is perceived from the customers' point of view, and because it cannot be controlled directly, the brand identity is important to this process. It evolves over time and the main goal is to reach accordance between the brand identity and the brand image. With the accordance of all of the characteristics of the brand identity and by establishing a common image between the internal and external target audience, the employees and the customers, relations have to be built up. In the process of doing so, the main goal will be to maximize the customer equity and in time having a sustainable and competitive advantage (Hitesh Bhasin, 2016).

According to layman, this means that *the more loyal a customer, the more is the customer equity* (Rehman, u.d.).

Customer equity describes the total of discounted lifetime values of all the firm's customers. To determine the customer equity three components are used. *Value Equity, Brand Equity and Relationship Equity*. Based on the common marketing term "value for money", *value equity* covers the customers' assessment based on the offer, the price and its convenience. Thus, if all three influences the customer, the firm has a high *value equity* (ibid).

When defining *brand equity*, the customer's perception plays a crucial role. This component deals with customers' subjective and intangible assessment of the brand above and beyond its objectively

perceived value. The drivers of the *brand equity* are brand awareness, customer attitude and brand ethics and its perception by customers, and mainly includes advertising, public relations and an overall holistic marketing approach. In short, *brand equity* can be defined as a very important component in the consumer market.

Finally, within *relationship equity*, it is all about the customer loyalty, and what makes customers return to a specific brand rather than to explore new brands. In this case, true relationship equity appears when a customer ignores incentives such as loyalty programs, special offers and so on. This also means that relationship equity appears at firms that are good at maintaining personal relations. Thus, all three components above together form the customer equity, depending on the brand and its products, companies often vary in what type of equity they prefer to harness most (Hitesh Bhasin, 2016).

Brand equity is not the only part of the customer equity; building the brand is also a strategy when managing a brand. It describes the monetary value of the brand and is the assets and liabilities that are linked to the brand. Thus, it adds or subtracts from the value provided from the product to the company or the customers of that company. The main categories within this strategy are *brand name awareness*, *brand loyalty*, *perceived quality* and *brand associations*.

The *awareness* of a brand can be decisive, when comparing similar products. This also includes factors like whether customers find the product reliable and the quality of the brand.

The *brand loyalty* describes the connection between consumer and a brand. Like with relationship equity, this category strengthens the brand compared to competitors and can have a positive impact on sales. The third category within this strategy the *perceived quality* defines the consumer's subjective estimation about a product, and can influence the decision of the customer on whether to buy a product or not. Finally, the fourth category, *brand associations*, are driven by the brand identity and describes what the organization wants the brand to stand for in the customer's mind. (Aaker D. A., 1996).

## **4.2 Branding of a B2C business**

In today's business, independent on the industry, it is no longer a question of whether companies should focus their brands on being unique, or not. They simply need to in order to survive.

Customers are increasingly moving beyond the physical appearance of products in the buying process and have begun looking at other values added to the product by the brand (Kapferer, 2008).

In order to aim at being more than a 'preference' and to reach the level of passion, many major brands today have based their vision on an intimate and personal 'big belief', which they turn into reality through products, services, customer relations and marketing communications (Edwards & Day, 2005).

Having to look at consumer behavior and motivation, and brand communication strategy, it is first and foremost important to address the concept of brand identity. Because branding relates to how people feel about a company, the brand identity can be considered as the generic term that sends the total message, in spite of actions, of the variety of products, and communications, why it also can be considered the foundation of the communication strategy. Furthermore, Aaker defines brand identity as *"a unique set of associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from organization members."* In the process, of creating a communication strategy, it is therefore important to recognize how brand identity provides the purpose, direction, and meaning for the brand, and how it's portraying the company as a whole instead several fragments.

When discussing the concept of brand identity, the intangible yet aspirational goal for the brand, it is also necessary to focus on the outcome related and more tangible concept of brand equity.

According to Keller (Keller, Strategic Brand Management - Building, Measuring and Managing Brand Equity, 2013) and Kapferer (Kapferer, 2008) brands represent valuable legal property, that can influence the consumers' behavior and that value is often referred to as brand equity. Therefore, brand equity can be considered being the added value that is given to a product by the customer, meaning that the basic premise of brand equity lies in the mind of the customers. Furthermore, Keller argues that building brand equity is the most important aspect of a company's marketing communication, which means that brand equity can be used as a framework for measuring the strategic objectives of a communication strategy (ibid).

### **4.3 Communications**

According to Okonkwo the term *promotion*, in accordance to fashion branding, is the transfer of the message of a brand to the target audience. This strategy is a one-way process contrary to communication which is a two-way process that wants to create an exchange between the brand and the consumers. Thus, will the brand manage to deliver a message to consumers successfully, and

then will the recipients react (Okonkwo, 2007).

When communicating with consumers there are several possibilities including *intrapersonal communication*, *interpersonal communication* and *mass communication*. *Intrapersonal communication* describes the communication process that happens internally. Communication with others is dependent on individual perceptions, and those perceptions are developed with the communication that happens within the individual.

With *interpersonal communication*, communication is the process by which people exchange information, feelings, and meaning through verbal and non-verbal messages; it is face-to-face communication. Furthermore, it is not only about what is actually said and the language being used, but how it is said and the non-verbal messages sent through tone of voice, facial expressions, gestures and body language (Lueg & Finney, 2007). Finally, within mass communication, the communication process is formed by a large audience and describes the exchange between a smaller group of communicators. This communication can for instance be between journalists and readers of a newspaper, however, without any direct access to the receiver, why the audience feedback often tends to be delayed or absent.

Besides the three communication forms above there are many relevant forms of communication within this field. Among these are dyadic communication, small group communication, public communication and so on. However, due to relevance and the scope of this thesis, they will not be included.

Overtime, the objective and functional benefits of products has become less important to consumers. Therefore, it has become increasingly important within *marketing communication*, for brands to build up an emotional brand experience, a strategic process that in long term could make consumers loyal to a specific brand. In order to make this process successful companies must focus on emotions rather than information, and media must try to deliver the message of one brand or product in a way that makes the experience personal. This will be possible with the help of *emotional conditioning*, which is when neutral stimuli, in this case the brand, is provided with emotional stimuli, for instance exclusivity. By continuously providing emotional stimuli, then will the brand overtime be positioned into where the company wanted it to be. However, in order to maintain the same kind of message it is also important to keep in mind the importance of using the same kind of message in all types of media surrounding the brand, also called integrated

communication (Keller, Strategic Brand Management - Building, Measuring and Managing Brand Equity, 2013).

#### **4.4 Marketing Communication Strategies**

Marketing Communication (MarCom) is a fundamental and complex part of a company's marketing efforts. It describes all strategies, messages and media that companies deploy in order to communicate with the market. Marketing communication includes advertising, direct marketing, branding, packaging, online presence, printed materials, PR activities, sales presentations, sponsorships, trade show appearances and so on (Wiefels & Moore, 2002).

Marketing communication has two objectives. One is to *create and sustain demand and preference for the product*, the other to *shorten the sales cycle*. Creating preference is often discussed as a long-term effort that aims at using communications tools to help positioning the product or brand in the minds of the target audience. Positioning and building a brand takes time and requires a certain amount of consistency and therefore represents a commitment for the company. Because building a brand will impact market share and profitability, the consistency is not only in the communication strategy itself, but also in regards to the elements of product, pricing and distribution.

Shortening the sales cycle means assisting the company's sales and channel partners in their efforts to identify, engage and deliver customers (ibid).

##### **4.4.1 Communication channels**

According to Kotler and Keller "Marketing communications are the means by which firms attempt to inform, persuade, and remind consumers directly, or indirectly about the products and brands that they sell" (Kotler & Keller, Marketing Management, 2009). Furthermore, they state how personal and non-personal communication channels can be used for marketing communications. Within these channels there are many sub-channels, which are presented in the marketing communications mix as a mix of eight major modes or types of communication alternatives.

In the book "Advertising vs. PR" Kotler states "*so the question is not what tools constitute the marketing mix but rather, what tools are becoming more important in the marketing mix*" (Kotler, Advertising vs. PR: Kotler on Kotler, 2005). Based on the theory of the 8 modes of communication alternatives, and the interviews with BB and BuP, the following sections will outline the most



relevant communication channels in regards to the fashion industry.

#### **4.4.1.1 Advertisements**

Within the management process of the marketing area, advertising has been highlighted as one of the most important elements, when promoting a brand. According to Pride and Ferrel (Pride & Ferrel, 1980) “*advertising serves to promote the product and the organization, directly stimulate the demand for consumption, make more effective sales personnel, promote the various ways to use the product, remind and reinforce the brand image, in the minds of consumers and reduce demand fluctuations*”.

Advertising has evolved into a complex form of communication, that give companies numerous of different ways to get a message through to the consumers. Today’s advertiser has a vast number of choices to its disposal within communication channels including the internet that provides many of these, for example branded viral videos, banners, advertorials, sponsored websites and so on.

##### **4.4.1.1.1 Print advertisements**

For many years, one of the greater advertising channels in regards to sales have been print advertisements. Print advertisements is a targeted public announcement with an advertising message in print press. The reception is just visual and advertising media are mainly daily and weekly newspapers, magazines, and brochures. What is characteristic for this type of advertising is that it has to integrate itself in an already existing, editorial medium. That is also why it has been the favored type of print media, because the advertiser can choose between various types of magazines and newspapers and different categories within these media depending on target audience. Magazine advertising is more expensive than newspaper advertising. However, magazines are the better media for branding, because they focus on more specific target audiences and not on the mass market. That is also why fashion brands often use magazines within their communication and why a special type of print advertisement, called advertorials, has become more and more popular. The word originates from the *advertisement* and *editorial* and are advertisements with an editorial design, which makes it look like an editorial article. This is also why the advertorial has become so popular, because the look is more expensive and compelling, which makes the consumer more receptive.

The use of print media both in Denmark and globally, however, is decreasing due to the increase in internet advertising and digital media, and the changes within consumer behavior (mediaGENESIS,

2015).

#### **4.4.1.1.2 Outdoor advertisement**

Outdoor advertising, also is known as out-of-home (OOH) advertising, relates to advertising in public streets, places or placements, that are accessible for larger audiences. This typically includes billboards, bus shelter posters, and flight posters (Sugget, 2016).

This type of advertising addresses a large number of consumers at the same time or consecutively at a certain place, which gives it a high coverage and frequency of contacts. However, the design is very important in regards to this type of media because it competes with many other stimuli in the open outdoor space. As mentioned earlier, there are several types of outdoor advertisements including *billboards*, *permanent advertisements*, *transit advertisements* and *street furniture advertisements*.

However, the most popular types within the fashion industry, more specifically the smaller companies, mostly are *billboards* and *transit advertisements*.

Billboards are the most traditional and important form of outdoor advertising, and although it is placed in public, this type of advertising reaches its target audience, because it can be placed precisely, for example at trade fairs, at public and private buildings, and nearby shops. One advantage of billboards is their ability to reach a precise geographical coverage. Another one is that it can be placed near the point of sale in inner cities (Duncan, 2016).

Transit advertising is advertising placed in or on modes of public transportation and uses the means of mass transportation as mobile advertising media. When using this method, ads can be placed on the sides of buses, trains, and taxis, inside train carriages and busses and on train and bus stations. The main purpose of transit advertising is to reach riders and acquaint them with your brand, and the reason why it is important is because it can provide high visibility for a brand on a daily basis (ibid).

#### **4.4.1.1.3 Online advertisements**

As technology continues to transform all forms of marketing and social media, brands are continually trying to identify the ideal marketing mix that will translate to the best possible return on ad spend or marketing investment.

Also, brands are discovering how much easier the analytical tools are in regards to consumer usage and how this makes it easier to collect and analyze data across all integrated media channels in order to make better marketing decisions (Gleeson, 2012). According to Kotler, the internet is having a great impact, and social media and new communication technologies are major game

changers in marketing. Furthermore, he states, that no company can afford to deceive customers without being quickly exposed on the Internet, why the power of consumers must be acknowledged (Kotler, Kotler on Marketing: How to create, win and dominate markets, 1999).

Online marketing, also called digital marketing, is a form of direct marketing which links consumers with sellers electronically by using interactive technologies like emails, websites, online forums, mobile communications and so on (Kotler & Armstrong, Principles of Marketing, 2009). Also, it facilitates communication between a broad group of people due to its high connectivity and is usually executed to promote products in a timely relevant, personal and cost-effective manner (Baines, Fill, & Page, 2011).

One of the major goals of advertisements on the Internet is to generate traffic, which means to attract as many users as possible to visit a specific website. This traffic can be generated through *banner advertisements* and *search engine advertising*. Banner advertisements are banner ads, pop-ups, and layer-ads. With this type of advertising brands can place advertisements on websites that are relevant for their target audiences, and the banner advertisements can be bought for defined spaces of time, in different sizes, and on different placements on a website. The purpose with this type of advertisement is to catch the attention of the internet user and attract them to click on a product or brand campaign, taking the visitor from the host website to the advertiser's website (Katai, 2017).

In more technological terms, banners are advertisements which are embedded in a website within a graphic file or as an animated file. The banner then refers as a hyperlink, which connects to the website of the advertiser (the brand).

In traditional media, every user sees the same spot or the same advertisement. However, the Internet has made it possible to show every user another banner advertisement on the same website. This breaks the relation between content and advertising and opens the opportunity to reach niche buyers directly with targeted information and without wastage (Heinemann & Schwarzl, 2010).

When outlining the impact of online advertisement, the revolution of *social media* is inevitable. The number of people who regularly use various social media channels has grown dramatically and more and more people are getting involved with social media to grow their business. According to Michael Cohn, there are several reasons for this development, being that it is one of the easiest, least expensive, and most effective ways to gain exposure and to strengthen your business's reputation.

*Social Media Marketing* (SMM) is a group of operations and methods used to generate publicity through social media channels and internet communities. Social media advertising is the planning and executing of advertising through those channels. The reason why this type of advertising has increased within a short period of time, is due to companies' growing understanding of them needing to go wherever the clients are (Cohn, 2010).

Even though banner ads are the traditional form of online advertisements, internet users are getting more critical towards clicking on banner ads. They ignore them or perceive them as disturbing, one reason being the increased quantity of banner ads. Also, the use of ad blockers, which are programs that removes ads from websites, makes it more difficult for advertisers to reach consumers.

However, in 2016 the categories of video, sponsorships, rich media and banners accounted for the largest share of digital spending in the US, 47,9% worth 32,17 billion US dollars. Hence it can be concluded that the effectiveness of banner advertising depends on the advertiser's ability to optimize and understand the importance of brand awareness, lead generation and how to retarget your audience (Katai, 2017).

#### **4.4.1.2 Editorial coverage**

Editorial coverage in fashion can be reached through product publicity. Product publicity is a term used to describe the combination of two activities; product advertising and product public relations, also referred to as PR (Diggle, u.d.). In most countries, including the Scandinavian fashion industry, magazines and daily newspapers are interested in covering fashion brands (Hines & Bruce, 2007). Contrasting to advertising, which was covered in the paragraph above as paid placement, product publicity is unpaid editorial coverage. Furthermore, consumers often tend to perceive publicity as more authentic, due to the third-party sender, the editors, instead of the brand itself. In order to get editorial coverage, the relationship between brand and editor is crucial. Furthermore, if a brand buys advertisements in a magazine, the chances often are higher that it also gets editorial coverage at some point.

One of the most common ways fashion brands get editorial coverage is through pictures of the brand products, called stills. Stills are images of a current collection item on a white background, which makes it easy to place inside a magazine or newspaper.

Another way to get editorial coverage is to provide press samples of current collections for editorial photo shoots. This way, editors can choose fashion items from the collection by visiting fashion

shows or by going to press days where pieces from the latest collection get presented by the PR and communication division. An easier way to show editors the collection is also possible with the so-called look books, which are catalogues with pictures of the current collection, typically being distributed to the editors or used as material within other marketing actions (Tungate, 2012).

The first paragraph within this chapter covered the editorial coverage of fashion brands within print publications. This paragraph focuses on editorial coverage in online press and in online presence of print publications, which also is an important part of marketing communication within the fashion industry.

In contrast to editorial coverage, online press describes newspapers and magazines which are published on the internet. Most online newspapers and online magazine have been related to print publications, why the fashion items hopefully get presented both offline and online. However, today many new online magazines see the light of the day, causing fashion brands to pay even more attention to the public press. The method when getting fashion products into the online press are primarily the same, however the major difference is the time perspective, due to the fact that print magazines often are planned several months ahead. Whereas the production behind online press often is shorter and accessible anytime and anywhere. Furthermore, with online press it is possible to add videos of fashion shows or behind the scenes video content, for example.

According to Kotler, many marketers are turning to public relations to help generate editorial coverage because it is considered cheaper than many other marketing activities, but also because third-party endorsement is believed to be more powerful and effective. This type of “free” advertising is often seen during economic recession and is a very popular tool within the fashion industry due to small PR and communication budgets (Jackson, 2013). However, not all sources believe that public relations are increasing at the expense of advertising. Doyle (Doyle, 2008) states that even though cheap, MPR and editorial coverage is less controllable and certain than advertising.

#### **4.4.1.3 Product Placement**

Product placement refers to integration of a brand or product in a movie, television program, radio program, TV show and so on. It is also referred to as branded entertainment and the purpose of this type of “hidden” marketing is to be visible to the extent that the recipient notices the product yet

without perceiving it as an advertisement. Therefore, it is important to make the surroundings look authentic, which can be carried out within several constellations. This type of advertising has been dominating the blogging industry for years, however, in many countries, including Denmark, bloggers must inform their readers if a blog post is sponsored. This makes the product placement much more visible to the readers making the setting around the product less authentic and perhaps less appealing (Forbrugerombudsmanden, 2017).

With product placement, the aim is to influence the brand awareness, to transfer images and to strengthen customer loyalty. Because the product or brand appears randomly in media, it is more likely to avoid skepticism from consumers. Furthermore, companies are more likely to prevent any avoidance strategies, and consumers will find the products interesting, because they have chosen to view or listen to the program themselves.

#### **4.4.1.4 Collaborations**

*Collaborative Marketing* is the process of sharing resources to increase leads, brand, and influence. The Internet has made the option of *collaborative marketing* easier and, in short, all the concept needs is a common purpose. When companies come together with a common audience or goal, mission or interest, together they can create an influence and presence that can be worth a fortune. Businesses do not need a common audience to benefit from collaborative marketing; however, it can be particularly beneficial if they do (Williams, 2013).

##### **4.4.1.4.1 Celebrity Endorsement**

*Celebrity endorsement* is when a famous or well-known person uses their notoriety to help sell a product or service. By pretending to use a specific product and being pleased about it, the popularity, credibility and trust of the celebrity is used to strengthen the advertising message. Furthermore, the celebrity works as decision guidance because he or she can help set the product apart from competitors with similar products, which potentially saves the company both time and money. The benefits of celebrity endorsements are many including building brand equity, helping people remember your ads, make people believe the product contributes to superstar status and standing out. However, the use of this type of advertising also has its risks such as if image change occurs, celebrity over-exposure or celebrities overshadowing the brand (Erdogan, 1999).

Ever since blogging became one of the biggest tools within advertising, especially in the fashion industry, the definition of celebrity endorsement has evolved. Today a celebrity does not necessarily

have to be an actor or musician, however, he or she can have more power over consumer decision making than celebrities can.

#### ***4.4.1.4.2 Celebrity placement***

Celebrity placement is the combination of product placement and celebrity endorsement, both mentioned in earlier paragraphs. The strategy of using celebrities like singers, actors, models and so on has become more and more popular, and lifestyle brands more often resort to agreements with famous people because of their exposure and popularity. Furthermore, they are already known, liked and appreciated by the target audience, and there is a high probability that they will get photographed out in public, at red carpet events, premieres and so on.

The goal of celebrity placement is to get publicity, in order to enhance sales and to improve the brand image. Therefore, credibility is an important factor as well as the presentation of the brand. In order to make the presentation look less like an advertisement, the setting has to be casual and private, why paparazzi pictures can be of huge success compared to a staged and glamorously looking advertisement (Schlecht, 2003).

Today most popular and good-looking celebrities are showered with products from companies, who hope they will wear or present the products in a casual setting. However, there are several options when implementing celebrity placement. They include:

- Inviting celebrities to meetings or events in their showrooms
- Sending products directly to the celebrity
- Building relationship with celebrity managers
- Inviting celebrities to fashion shows and other fashion events
- Placing products in e.g. gift bags at events

#### ***4.4.1.4.3 Co-branding***

Park, Jun and Shocker define co-branding as “the pairing of two or more branded products in forming a separate and unique product” (Park, Jun, & Shocker, 1996). The collaboration of brands making a joint effort have become popular in many countries and within the fashion industry. The purpose is first and foremost to create marketing synergy, however, this type of partnership also form alliances that strengthens several brands at once. As an effective strategy of brand

development, co-branding facilitates brands to get access to a broader target audience as well as to form new relationships between brand and consumer.

During the last decade, the implementation of the co-branding strategy has increased and many famous companies including H&M, Lindex, Target, and more exclusive brands like Stella McCartney and Victoria Beckham, have collaborated causing enormous success. Spethmann and Benezra (Spethmann & Benezra, 1994) indicate that co-branding strategy is increasingly appealing to brands as a measure to gain more exposure in the market as well as reducing costs of promotion and advertising. Furthermore, it has been reported that consumers' attitudes towards co-brandings would influence the subsequent consumers' attitudes towards the individual brands within the co-branding alliance.

The effects of co-branding describe the impact that brand collaborations have on the products being offered. These effects will directly affect the co-brand products, why they are referred to as *direct effects*. This includes an evaluation of the common product and consumers' buying behavior of this product compared to the product which are offered by the single brands.

In contrast to direct effects are *spillover effects*, also called *indirect effects*. These effects concern the original brand of one of the collaborative brands, which means that the collaborative brand is not affected, but only the initial brand.

According to Okonkwo (Okonkwo, 2007), co-branding has several important goals and functions. Within the effects, he states that market growth and cost-reduction are especially important because they symbolize that there is access to new market segments as well as cost reductions within the communication costs.

#### ***4.4.1.5 Events and Sponsorship***

##### ***4.4.1.5.1 Sponsored events***

Sponsorship is the financial support, non-cash benefits or services of an activity between a company, organization or individual, which are used primarily to reach specified business goals.

The sponsor then expects to get support within the company's communication and marketing goals in return.



According to IEG's Complete Guide to Sponsorship<sup>1</sup> "Sponsorship should not be confused with advertising. Advertising is considered a quantitative medium, whereas sponsorship is considered a qualitative medium. It promotes a company in association with the sponsee." (Friedman, 2016). Sponsorship offers the possibility of achieving several goals at once. According to Schmader and Jackson (Schmader & Jackson, 1990), a company can benefit from sponsorship in several ways, including:

- Enhancing Image/Shaping Consumer Attitudes
- Driving sales
- Creating positive publicity/heightening visibility
- Differentiating from competitors
- Enhancing business, consumer and VIP relations

#### **4.4.1.5.2 Corporate events**

Within the terms of marketing, events are staged happenings that make it possible for brands to present themselves and their products in order to reach and influence their target audiences towards a specific direction. This type of marketing is also called *event marketing* and has become extremely popular within corporate business including the fashion industry. There are several purposes with this type of marketing, one of the most important ones being strengthening customer loyalty and to deepen the relations with the target audience. By interacting with the target audience by involving them actively and addressing them directly, they will feel a personal attachment, which the brand can benefit from. However, the experience must fit the brand and product, and it must be interesting. Preferably, the guest at the event should interact with the products and with each other. Furthermore, they should have something to take home (Noricks, 2012).

#### **4.4.1.5.3 Fashion shows**

Fashion shows are staged presentations of clothing collections worn by models in some type of event setting. These events often take place in the context of a fashion week, which are mostly held seasonally.

Generally, the purpose of fashion shows is to help brands transferring their ideas, making them become known, to get media coverage, and to convince the audience. The audience of a fashion

---

<sup>1</sup> IEG is the global authority on sponsorship and the leading provider of sponsorship consulting, analytics, measurement, valuation, research and publications (<http://www.sponsorship.com>).

show setting are primarily store buyers, press people, bloggers or regular customers, and the goal of inviting this group of people is to present the new collections, get media coverage, to support buying decisions and to strengthen customer loyalty.

Since the late 1800s and early 1900s, designers have employed women to wear their designs around promenades surrounding racetracks, which allowed them to be noticed, emulated, photographed, and reported on by the media. Later designers hired in-house models to display their latest designs to their elite clientele, and by 1908-1910, scheduled fashion shows, also called fashion parades, became increasingly popular events. Today we experience many different strategies in order to win the attention of the media and a target audience. However, in the late 1800s designers like Paul Poiret and Lucile were already known for using a variety of clever tactics to attract a steady stream of fashion show attendees. By sending out invitations to her clientele, she turned the business of buying clothing into a social event, and by introducing her designs with names like “Love in a Mist” she made her clothing seem less like merchandise and more like tangible fantasies (Mendes & De La Haye, 2010).

To this day, the development of fashion shows continues, and we now experience many different strategies in order for designers to outshine one another, using e.g. innovative digital marketing as one of the very important tools. Live-streamed fashion shows on the internet and live “behind the scene” snaps have become extremely popular due to its applicability, and now buyers do not even have to attend a show in order to see the collection. As a result of this, media coverage has increased, however, so have copyists, which is why fashion companies like Zara and H&M often sell products looking like Burberrys even before Burberry do.

#### **4.4.1.6 Blogger Marketing**

The term “blog” comes from the combination of web and log or weblog and started in the 1990s as an online diary. Since the term has been shortened to blog, however, is still a resource where people can provide personal account of their lives (Duermyer, 2016).

Fashion blogs become more and more popular, and fashion bloggers are now perceived as today’s fashion trendsetters. Due to their power in regards to fashion and mainstream trends, collaborations between brands and bloggers have become an effective strategy. Opposite general advertising, bloggers are real people, which makes them seem reliable and authentic to the consumers, because

they can identify with them. Furthermore, the connection between brand and target audience becomes more direct through a blogger, making it easier for brands to reach a broader audience. Successful bloggers are often referred to as opinion leaders or so-called social influencers, due to their large audience in the scene of social web. They are persuasive, have a large coverage, high influence on consumers and very importantly, they are neutral.

When brands and bloggers collaborate, the setting is more casual and the vibe seems friendlier in opposite to fashion editors or celebrities. Very often bloggers find their favorite brands to work with, however, since blogging has become an industry to itself, the realness has become more blurred to the readers.

Before reaching a potential blogger, proposing a collaboration, companies should make sure they are a perfect fit. In order to do so, there are different criteria to consider;

- Does the blogger have a *high coverage*, are they active on a regular basis
- Are the blog post *relevant* to the brands target audience
- Is their *reputation* well
- Do their blog posts have a *high number of responses* on their social media platforms

The most common ways of communicating brand content on blogs are through blog reviews or advertorials. Blog reviews can be portrayed both critically or positively and the reviews mostly describes gifted samples or items from fashion companies. Furthermore, it can also concern a giveaway which often leads to even more traffic on the blog, which the brand therefore benefits a lot from because it encourages people to buy the products.

Advertorials are sponsored posts, which according to most marketing acts are marked as sponsored, both because of the law, however, also because it makes the blog posts seem more authentic. With these posts the blogger often writes posts about experiences with the product together with pictures wearing the product or using it in another setting.

#### **4.4.1.7 Web presentation**

##### **4.4.1.7.1 Corporate website**

A corporate website is a profile that gives a look into a company, allowing diverse groups of people to get a general idea of what the company's products or services are, its target market, its unique strengths, its track record, and whether it is a good company to do business with. In short, it is informational. The corporate website is the contact point for customers, potential customers,

competitors, business partners and job applicants, and the center of all other online activities of the brand. Furthermore, it can be valuable for the company, if the visitor is provided with additional information including the history of the brand, news about the brand and so on. This can help generate interest and build up emotions.

The corporate website is also the perfect setup for the company to interact with its customers and a great place to gather additional information about them. The general features of a corporate website should include:

- Information about the company, the brand and the products
- Store locator
- Email newsletter sign-up form
- Links to social network profiles
- Contact information
- Optimization for mobile devices
- Information about business partners and production
- Online shop or links to other suppliers of the brand
- Regular updated content
- Additional features like fashion show videos or an Instagram image gallery – to gain customer loyalty

Today, some smaller companies manage to survive without a website due to cooperative partners or the use of social media platforms as their communication tool. Yet, the internet market is a daily growing source for all kind of industries, and one of the most effective tools for competing against similar products, especially within the fashion industry. In order to realize the full potential of a brand and its products it is therefore important to keep in mind; not to miss out on potential business, remembering to gather information from current and past customers, and to continuously aim at providing better support for customers (Kotler, Kartajaya, & Setiawan, Marketing 4.0, 2017).

#### ***4.4.1.7.2 Email newsletter***

Email marketing is a way to reach consumers through direct electronic mail, a direct method of written communication that aims to reach a targeted audience for the promotion of a campaign, a product or a service that might be useful for the recipient. Customers must give their permission to be included in a company mail-list and the aim is to make them feel like they receive special

attention. Newsletters as communication are successful and effective, partially because the wastage is very low, because the recipients have given the permission or chosen to be on a mailing list. Therefore, the communication is welcomed even before it is received, which is why it gets a great amount of attention.

Opposite spam<sup>2</sup>, the context of email marketing is crucial for every email, and the effectiveness of the email depends on the ability to get the readers' attention. Furthermore, the goal is to add value and convince the recipients to proceed with further actions with the right kind of incentive.

Like other marketing strategies, mentioned earlier in the theoretical framework, email newsletters are low cost compared to other forms of marketing. However, that does not make it an easier method when reaching consumers, because it still requires the right strategy to reach the desired results. Yet email marketing has the potential to be very important if not the key part of a marketing strategy, if companies follow the necessary steps when starting a new email marketing plan. These steps include:

- Building a list that serves as the target audience
- Deciding on the call-to-action (CTA)
- Deciding on the frequency of how often to send email newsletters
- Measuring open rates, click through rates (CTR) and unsubscribers

When implementing the steps above, emails have the potential of strengthening customer loyalty and improving the brand image by providing customers with regular information. This reminds customers of the brand and hopefully results in a CTA.

According to Kotler, people are most receptive to emails from companies to which they already have a relationship with, yet they get irritated by what they perceive as irrelevant communication. Therefore, it is crucial that the newsletter layout is well designed and that the content is attractive and interesting (Kotler, Keller, Brady, Goodman, & Hansen, 2009). The content does not only have to present the company's products and offer discount codes, it can also provide customers with interesting information, a short interview with the designer of the brand and so on. Yet it is important to keep the messages short and clear.

When generating an email-list the most common way to get people to subscribe, is to integrate a

---

<sup>2</sup> Spam is emails mostly consisting of advertising, that is unwanted and sent to a large number of people (<http://spam.abuse.net/overview/whatisspam.shtml>).

registration form on the website or to write a blog entry about it. Today, many companies generate subscribers from collaborations with bloggers in which the blogger shares news and provide their followers with special discounts if their readers subscribe to a company's email-list. Furthermore, many companies share social media posts offering people the chance to win a product for free if they subscribe to the newsletter-list (Aaker & Joachimsthaler, 2000).

#### **4.4.1.7.3 Social networking strategies**

Within the idea of marketing persuading people to buy a product or a service for a profit, social media marketing has become a popular tool when delivering messages about a brand or product. A social network is a connection between online users whom together creates content in their network. The most popular examples of social networks include Facebook, Pinterest, Instagram, Twitter, Google+.

According to Kotler's four Ps – *product, pricing, place and promotion*, these factors all converge to eventually influence the target audience's behavior so that they follow the advocacy. The idea of social media marketing, therefore is not new, however, the execution in order to succeed with it still seems challenging to many companies today. It takes advantage of the social media platforms' massive user bases, inherent engagement opportunities, and viral potential to connect with consumers directly and to spread information rapidly (Wtodarczyk, 2014).

Brands use social networks to gain customer loyalty, to pursue new customers and to increase the number of visitors and customers to their website. To reach these goals it is a must to have a communication strategy, which includes using content that seems less like advertising and instead more beneficial to the customer without expecting anything from them. This can be done by posting videos, photos from behind the scenes of fashion shows or look books, or links to interesting bloggers, which happens to be wearing something of this brand. The goal of sharing this kind of content, is to get the users activated by commenting on posts or sharing the content with other users. The social media platforms are many, and according to Scoot Levy, online marketing expert, it is crucial for businesses to select the platforms that offer the best potential for reaching their ideal audience and broadcast the type of media you've decided is the best suited for the company. Since there are many social media platforms today, it is important to figure out which ones are generating most traffic, due to the fact that most companies cannot be the best at every platform available.

When it comes to target audience and social media, according to Scott (Scott, 2013), there is no such thing anymore. Customers are now being seen as individuals with own opinions, why it has become necessary for brands to communicate directly with its consumers. By doing so, they will strengthen the brand loyalty and keep its customers from competitors.

Implementing a social media strategy takes time. To be successful the strategy has to be noticed by its target audience, something that can vary from days, weeks or even months (ibid).

The following table presents and describes the conceptualization of the research constructs above and is created based on Kotler and Keller's 8 major communication alternatives together with BB and BuP's opinion on the relevant communication tools and in light of more recent studies. Since the table is self-induced it consists of 7 and not 8 communication alternatives.

**Table 1: Fashion Industry Communication Parameters**

<b>Fashion Industry Communication Parameters</b>	<b>Description</b>
<b>Advertising</b>	Print, Online, Outdoor
<b>Editorial coverage</b>	Fashion magazines and newspapers (offline and online)
<b>Product placement</b>	TV-shows, movies
<b>Collaborations</b>	Celebrity endorsement, Celebrity placement, Bloggers, Co-branding
<b>Events and sponsorships</b>	Fashion shows, corporate events, sponsored events
<b>Blogger marketing</b>	Word-of-mouth, interactive communication
<b>Web presentation</b>	Company website, newsletter, social media profiles

Source: Author's creation based on (Kotler & Keller, Marketing Management, 2009)

## 4.5 Theories Applied in the Organism Part

In the following part of the theoretical framework, theories on consumer behavior including shopping motivation and loyalty will be presented as foundation of the external analysis.

Based on Woodworth (Woodworth, 1992) and other scholar theories, the third research question *What motives drive fashion consumers into being loyal customers?* will be studied as the organism (O), also referred to as the consumer or customer. In order to evaluate the customer's motivation process, which can be highly important, in order for fashion brands to understand how they can enhance customer loyalty, the first part of this section will present relevant theories concerning this

matter. Secondly, theories supporting the analysis of the consumer responses towards the communicational tools and how they potentially can generate loyalty, will be presented.

According to Kotler “*The marketer’s task is to understand what happens in the consumer’s consciousness between the arrival of the outside marketing stimuli and the ultimate purchase decisions*” (Kotler, Marketing Management, 2003). Shopping behavior and motivation has been discussed in numerous consumer behavior researches due to its relevance of effecting consumer decisions.

#### **4.5.2 Shopping motivation**

The understanding of consumer motivation in the context of shopping, has been an interesting subject to many scholars throughout the years. According to Tauber (Tauber, 1972), consumers are motivated by two dimensions, which are personal and social motives. These motives have later been investigated, and according to Sheth (Sheth, An Integrative Theory of Patronage Preference and Behavior, 1983) he proposed two additional motives, referred to as functional and non-functional motives. In 1994 Barbin, Darden and Griffin (Barbin, Darden, & Griffin, 1994) investigated shopping motives within utilitarian and hedonic motives, which later were elaborated by Arnold and Reynolds, whom added six categories within hedonic shopping motives including *adventure shopping, social shopping, gratification shopping, idea shopping, role shopping* and *value shopping*. Motives which were later confirmed and generalized together, by Cardoso (Cardoso & Pinto, 2010). These generalizations will later be applied within the external analysis (Part O).

The scholars mentioned in the paragraph above, primarily focus on shopping in terms of offline shopping. However, other theories have focused on the process within an online setting, which also will be included in this thesis do to the fact that online shopping today is inevitable to consider, when coping with the subject of consumer behavior in the context of fashion brands.

#### **4.5.3 Shopping orientation**

In relation to shopping motives and literature concerning the subject, thesis’ on the subject vary, however, despite these variations this thesis will elaborate on two motivational orientations; the hedonic motivational orientation and the utilitarian motivational orientation (Westbrook & Black,



1985). **Utilitarian shopping** has been described in several ways with adverbs such efficient, rational, deliberate and task oriented. Thus, it is all about actual need and function, which includes meeting basic needs, finding greater convenience, seeking variety, why purchasing is a problem-solving activity. In the context of this activity, consumers will experience that they achieved something (Barbin, Darden, & Griffin, 1994).

In opposite, **hedonic shopping** involves emotional and more sensitive aspects within the customers' experience with products. This experience is driven by the customers' desire for fun, entertainment and satisfaction, why it is defined as a positive customer experience, regardless if a purchase is made or not (Arnold & Reynolds, 2003).

Based on the field of shopping motives this section concludes, that whether consumer motives are based on hedonic or utilitarian needs, they are important in order to examine future consumer intentions. The table below illustrates the differences between the motives discussed above.

**Table 2: Differentiating factors between Utilitarian and Hedonic shopping motives**

UTILITARIAN MOTIVES The Rational Approach	HEDONIC MOTIVES The Emotional Approach
<ul style="list-style-type: none"> <li>- Achievement shopping for a specific purchase and goal</li> <li>- Necessity shopping</li> <li>- Efficiency shopping</li> </ul>	<ul style="list-style-type: none"> <li>- Adventure shopping for stimulation and excitement</li> <li>- Gratification shopping to enhance one's mood</li> <li>- Social shopping to experience pleasure from interacting with others</li> <li>- Idea shopping to stay current with trends</li> <li>- Role shopping to gain pleasure from buying for others</li> <li>- Value shopping</li> </ul>

**Source: Author's creation based on** (Arnold & Reynolds, 2003) **&** (Cardoso & Pinto, 2010)

#### 4.6 Theories Applied in the Response Part

With the range of brands and products available today, consumers have an unpresented number of opinions when purchasing, which makes the competition for consumer attention even harder for the retailers. The research within the field of customer loyalty has been examined for decades, and due to the development of the Internet, the examination of loyalty in the context of marketing is still a great topic of interest. According to Sheth (Sheth, How Adults Learn Brand Preference, 1968), the *behavioral approach*, states that a consumer is loyal when he regularly purchases the same brand. Thus, loyalty is measured based on actual purchase behavior, including retention rates, sequence of

purchase, purchase probability etc. In opposite, Jacoby and Chestnut (Jacoby & Chestnut, 1978), suggest that the behavioral definition is inadequate, because it does not differentiate the true loyalty and the spurious loyalty, which occur when no alternatives are available. However, in addition to the criticism, researchers including Engel and Blackwell have proposed a measurement of loyalty referred to as *attitudinal loyalty* in opposite the behavioral dimension (Engel & Blackwell, 1982). Loyalty has been expressed as a biased behavioral purchase process as a result of a psychological process (ibid). Furthermore, *brand loyalty* has been perceived as “*a favorable attitude toward a brand resulting in consistent purchase of the brand over time*” by Assael (Assael, 2001), whom is supported by Keller who, furthermore, suggests that loyalty is present when favorable attitudes for a brand are manifested in repeated buying behavior (Keller, Conceptualizing, Measuring, and Managing Customer-based Brand Equity , 1991).

#### **4.6.1 Customer satisfaction**

According to Selnes (Selnes, 1993), it has been suggested that brand reputation is a major driver of customer loyalty, and hence companies seek to increase the equity of their brands. Furthermore, he states how quality affects not only customer satisfaction, but also the reputation of the brand. Why, both the reputation and customer satisfaction are important determinants. While concluding the lack of research within the field of marketing communication drivers and loyalty, scholars from disciplines as diverse as human resources, engineering, and marketing have identified different antecedents to (dis) satisfaction. The primary distinction between these antecedents is that (1) some increase satisfaction when present but do not increase dissatisfaction when absent, (2) some increase satisfaction when absent but do not increase satisfaction when present, (3) some impact both satisfaction and dissatisfaction and negative evaluations to the extent that they are present or absent, and (4) some have no impact on satisfaction and dissatisfaction. Due to the marketing perspective of this thesis, the terms satisfiers, dissatisfiers, criticals, and neutrals refer to these factors (Vargo, Nagao, He, & Morgan, 2007) (Cadotte & Turgeon, 1988)(Appendix 12).

## **PART III**

### **5.0 Internal Analysis – Stimuli**

In order to analyze customers’ behavior and motivation towards fashion in the context of fashion clothing, it is important to have a solid understanding of the currently applied communicational

tools in the Danish fashion industry. This section will seek to identify company-specific-factors (internally) of Bruuns Bazaar and Baum und Pferdgarten.

Several frameworks, including the *Strengths* and *Weaknesses* of the SWOT analysis, and the *Threat of new entry* and *Threat of substitution* in Porters Five Forces have been developed when taking the internal factors of a company into account. Most of these analysis', however, place most emphasis on the company from an outside-in perspective, meaning that the starting point for these analysis' is not internally based.

Based on the empirical observations, this part of the thesis serves to answer;

***RQ1: “Which communication strategy did Bruuns Bazaar apply before their bankruptcy?” and RQ2: Which marketing and communication tools has Baum und Pferdgarten applied during their successful turnaround?***

This part of the thesis will be based on theories described in the theoretical framework *Part S* combined with empirical observations. The section will start by introducing Bruuns Bazaar followed by an analysis that will provide an overview and examples of practices within the company before its bankruptcy. Secondly the analysis will introduce Baum und Pferdgarten followed by an overview and present examples of the current practices of the brand.

The purpose of this section is to gain insight into the communication strategy implied by BB before their bankruptcy and the current strategy of BuP. Furthermore, this section provides an overview of the most important communicational tools and how they were executed.

## **5.1 The case of Bruuns Bazaar**

Before the acquisition of Hanssen Brands A/S, Bruuns Bazaar was a Danish company, who produced fashion clothing and accessories including shoes, belts, bags optics and sunglasses. The brand was available in signature stores in the center of Copenhagen and Aarhus, in department stores in all Magasin malls throughout Denmark as well as smaller fashion stores across the country.

Besides being well presented in the Danish market, the company, which included both Bruuns Bazaar and the younger line BZR was represented in 14 signature stores throughout Scandinavia, with showrooms in Paris, Amsterdam and London, sales departments in France, Sweden, Norway, The Netherlands, Germany, Great Britain and Spain and agents presenting the brand in most of the

European markets. By 2015 the company consisted of 75 employees and its products were distributed in more than 20 countries.

Throughout the last 22 years the brand developed from a small office and showroom in the center of Copenhagen to a brand that filled up an entire former bank property with more than 800 B2B customers in more than 30 countries. The company was to expand to both, Korea, Japan and China and by 2004, the brand appeared as number 19 on the Danish top 150 chart of Danish apparel appliers, conducted by trade journal “Tøj”.

The head office and showroom were from the beginning located in the center of Copenhagen, however, with the many agents and showrooms across national borders, the focus went back to the Scandinavian markets. The wave of success, however, did not continue throughout the years and by 2001 the company presented a financial deficit of DKK 10 million and a negative net capital of DKK 3 million. The economical downfall was turned, however, in 2011 the company once again had to present a shortfall in the financial results. In order to compete with many upcoming designers and fashion companies within the Danish Scandinavian fashion market, the company hired the well renowned Swedish designer, and former designer of the famous H&M brand COS, Rebekka Bay. The partnership however, did not last long, why the Bruun brothers hired the Danish designer Lene Borggaard, as Chief Creative Director.

The rest of the Bruuns Bazaar story is now history. In 2016 the 22-year-old brand filed for bankruptcy due to years of financial problems and failed attempts to turn things around. The brand was later acquired by retail group Hanssen Brands, why the name continues, the original constellation, however, including the designer, the CEO and the entire staff of Bruuns Bazaar were let go.

### **5.1.1 The products and their position**

As mentioned earlier, The Bruuns Bazaar brand was divided into two different sub-brands; Bruuns Bazaar, which represented the Scandinavian modern woman, and the younger line BZR, which represented the younger consumer, why this line is less expensive than the other. This structure ensured a wide consumer group, and made it possible to sell products to a wider group of B2B customers. The two sub-brands however, did not only differentiate in price, they were also very different in their design aesthetics. Whereas the BZR line was mainly produced in cotton and other more casual textiles, and focusing on modern day wear with luxurious sporty elements, the Bruuns

Bazaar line was designed to be classic and feminine, yet streamlined and essential, using textiles such as silk, wool and cashmere.

In 2009 BB and the Danish eyewear company Profil Optik partnered up and launched a collection of glasses called Bruuns Bazaar Eyewear. The collection which was inspired by the patterns from the clothing collections was described as relaxed elegance, with a discrete yet elegant look, inspired by the Scandinavian aesthetics as the rest of the brands collections. The collection became a great success and in 2013 the brand once again partnered up with the Danish eyewear company Louis Nielsen, now owned by the British eyewear mogul Specsavers, producing a collection of 24 different styles including a collection of sunglasses.

Through their 22-year lifetime, the BB brand had varying designers taking on the responsibility as Chief Designer. The outcomes have resulted in collections in which the overall look has been kept Scandinavian and elegant, however, it has been clear to both consumers and the management of BB that the style of the collections has varied. The latest Chief and Creative Head of Design, Lene Borggaard, was a returning designer whom originally worked for the brand from 2000 to 2007, and was then re-hired in order to create collections as they once were; simple, flattering, attainable and consistent.

From her returning in 2013, Lene Borggaard was responsible for a turn-around and relaunching of BB's design and visual identity. The creative direction continued with BB's women's wear collection being presented in four collections a year, the BB men's wear presented in two collections a year, and the diffusion line BZR with four collections a year. Furthermore, the new strategy involved improvement of product and collection development as well as building new partnerships with European fabric and trim suppliers. A brand development strategy was implemented, which included visual identity, photo shoots and campaigns as well as a turnaround in regards to collection presentations, sales meetings and retail kick-off meetings.

BB was not the only Danish brand representing Scandinavian design with a touch of elegance and simple silhouettes, why they considered their competitors as brands like Day Birger et Mikkelsen, Designers Remix, By Malene Birger and InWear. Among its international competitors, examples include the Swedish brand Filippa K and A.P.C.

BB offered express collections, medium collections and main collections, in which they addressed different market needs in regards to consumers age and wealth. The express collections also called in-season collections, ensured a fast response to the market, mostly the younger consumer group,

while the main collections aimed at a more mature target group, due to the costs of high quality materials. Furthermore, in the case of BB's main collection, the overall look would often represent an older and mature woman due to the styles including suits, shirts and so on.

BB described their brand as *“Rather than being too arty or conceptual it is fashion as it's really lived with collections that are direct and focused, simple, flattering and attainable”* (Copenhagen Fashion Week, 2015). Therefore, the target group can be described as a woman of all ages with a sure sense of style, who believes in elegance and simplicity rather than attention.

## 5.2 Analysis Part 1

### *Advertisements*

Having been a player in the fashion industry for more than 22 years, Bruuns Bazaar made great use of traditional marketing channels, some more than others.

All through their existence, BB made much use of print advertisements in Danish and other Scandinavian fashion magazines, and, more sporadically, buying ad placements in travel magazines such as Where2go (closed in 2008), and guides about Copenhagen. The latter contributed to labeling them as a true Copenhagen fashion trademark with their impressive addresses of their office headquarters and flagship store based in the center of Copenhagen in the renowned shopping street (named Kronprinsensgade), being one of the most popular shopping streets in Copenhagen from circa 1990's to late 2000's).

Through the years, BB also chose few but carefully selected outdoor advertisement placements. These included a billboard placement such as Magasin du Nord (more specifically at “Blomstertorvet”), the eldest and most iconic department store in Copenhagen. A placement like this was - and still is – a prominent placement covering both large masses of people-, car- and bicycle traffic, and targeting both Danes and tourists. However, this placement was and still is rather expensive and BB only made use of outdoor advertising like this on rare occasions in connection to the launch of a new e.g. collection and/or campaign images. One might argue that BB's use of outdoor advertising was clever compared to quantitative coverage, however, newer, more innovative Copenhagen outdoor ad-placements could perhaps have had a greater impact such as e.g. digital outdoor screens.

Despite of the fast-growing – and today almost inevitable - importance of online advertisements, BB never made use of this on an individual brand level. Their collaborations with other brands were, however, promoted in online advertisements such as digital banners and social ads/sponsored content, with ad spends sponsored by their collaborative partner (e.g. their spectacles collection in collaboration with Louis Nielsen (See more on p. 52). Solely appearing in online advertisements in collaborations as mentioned illustrates a lack of a detailed, tactic online advertising strategy and a rather sporadic online ad presence. Simultaneously the traffic generated by online ads featuring their collaborations is lead to the collaborative partners' website and other platforms, meaning that BB didn't benefit from this advertising in terms of e.g. generating traffic to their own branded platforms.

In terms of *Social Media Marketing*, they are present via social platforms Facebook and Instagram (see page 58) but have chosen to post organic content why they have *not been* promoting this content as sponsored ads, opposite what many competitors within the fashion industry do today.

### ***Editorial coverage***

Along with BB's growing success as one of the prominent actors in the Danish fashion industry (especially in start 2000's), its founders (Theis & Bjørn Bruun) developed a strong relationship with important roles in the Danish fashion environment including editors of and consultants to of the most prominent fashion magazines. The image of the brothers, and especially of Bjørn whom was a successful male model (late 1980's to late 1990's), added brand value society wise, increased interest in the public eye and expanded to their reputation to editorial media. Scandinavian fashion industry magazines and daily newspapers published articles and interviews about the Bruun brothers adding brand value to BB and generated general media coverage in medias, where the target group was present. This of course has contributed with much brand awareness from editorial divisions of media in a positive way, but in less successful times, of course also rather negative attention.

In addition to the above mentioned, BB has most of its lifetime provided press samples of current collections for editorial photo-shoots. Editors have also chosen fashion items from their collections by attending BB fashion shows (held twice annually from late 1990's to 2015) or by going to press days, where pieces from the latest collection were presented by the PR and communication division, whom simultaneously distributed look books.

Along with the editorial coverage of BB in print publications, BB has simultaneously been present in online press and in online presence of print publications. Nurturing their social status within the

Danish fashion industry and connecting with fashion influencers such as online editors, they have steadily been featured in editorial online publications. However, considering nowadays very important online fashion influencers, bloggers, they have not made much investment in these, causing them to be much less present in the blogger sphere than many other Danish and Scandinavian fashion brands (see page 56).

Adding to BB's editorial coverage on both printed media and online, they have not had a specific strategy for ensuring online editorial coverage. Instead they have predominantly made use of their original PR strategies, with little adjustments from when the media industry shifted into the digital age, e.g. not making much use of video content from fashion shows, photo shoots etc.

### ***Product Placement***

As a result of BB's investment in press days and networking initiatives around every fashion week (see page 56), many Danish stylists have (as in the fashion magazines) continuously made use of BB's styles on TV and movie appearances (see images on p. 53). This product placement has been a great source of extra coverage without additional marketing costs. Especially productions from nationwide TV-channels Denmark's Radio and TV2 have had BB clothing and accessories featured on hosts and guests, adding to BB brand awareness in a more non-marketing settings.

### ***Collaborations***

Since their beginning BB has made use of celebrities as a direct tool to spread brand awareness and increased mentions. Already in 1999, they had Lene Nystrøm (from the Danish, internationally selling pop-group Aqua), to model in their fashion show (see image on p. 53). Using Lene Nystrøm to endorse BB back in 1999 was strategically wise, as she and Aqua were touring the world, and brand awareness could therefore spread across the Danish boundaries. Another example of BB's use of celebrity endorsement was when they teamed up with Danish actor (and personal friend of the Bruun brothers) Pilou Asbæk in the production of a fashion film for their AW11 fashion show, both showcasing styles from their current collection, but also using alternative storytelling for the collection and adding an artistic expression to the brand. Like in the case with Lene Nystrøm, Pilou was much in the spotlight at the time after successful film roles and with an ascending career. Both examples gained much attention in the press and media, but objectively the two were far apart in time and not steady initiatives.



One reason for this being that the marketing team didn't prioritize to set aside the needed means for using celebrity endorsement.

As mentioned in the section on *editorial coverage*, BB has most its lifetime had the advantage of a large network in the Danish fashion industry and public eye. Adding to their network renowned fashion industry personalities, BB have through the years built up a portfolio of celebrity endorsers, both Danish and foreign, endorsing their products via different channels and platforms at red carpet events, premieres and more.



Crown princess Mary of Denmark



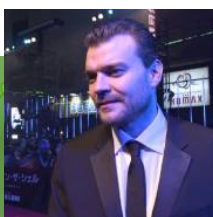
Pop-singer Lene Nystrom, walking the BB fashion show in 1999



Crown Princess Mette-Marit of Norway



"Stranger" music video



Actor Pilou Asbæk

Being founded in Copenhagen, by the locally born and raised Bruun brothers, it didn't take long before BB appeared amongst Danish celebrities. Via personal friends and acquaintances (and not to mention their Paris catwalk appearances in the late 1990's) BB quickly got their styles spread amongst Danish and, not long after, Scandinavian music artists, celebrities and TV personalities, appearing on red carpets, in performances etc. Already in 1999 BB earned a spot on the international fashion map, when artist Madonna wore BB pants in her video for "Beautiful Stranger", soundtrack for American box office movie *Austin Powers* (see image reference). Introducing their women's suits and other formal, yet fashionable, work-wear, the BB styles trickled forward to politicians and were, in the late 2010's, e.g. seen on former Danish Prime Minister Helle Thorning-Schmidt (in office from 2011 to 2015).

Adding to the BB placements amongst celebrities have been royal figures as HRH Crown Princess Mary of Denmark and HRH Crown Princess Mette-Marit of Norway, earning respect as a Scandinavian fashion symbol and gaining royal approval.

Besides good timing (and some luck in the early years), BB earned many of their mentions by investing time and money in traditional PR initiatives; by networking and building relationships

with celebrity managers, to sending products directly to celebrities and inviting them to fashion shows and meetings or events in their showrooms. But in spite of celebrity placements in the public media being beneficial to BB brand awareness through the years, placements became fewer and fewer. The Danish fashion industry grew with more brands, which, like BB in the late 1990's, gained attention outside of Danish borders. Along this industry development, the digital age changed marketing adding many new, more cost efficient tools for fashion brands to achieve visibility and attention (Agrawal, 2016). As BB were not using a concrete communication strategy adapted to the changings they became much less visible in terms of celebrity placements.

BB participated in several co-branding activities through the years, collaborating with other brands and institutions. Their very first was in 2005 with mobile phone company Motorola, where they designed accessories for their current, much-advertised model RAZR3 (Dansk Markedsføring, 2005). The accessories were sold along with the phone in BB stores in Oslo, Stockholm and Copenhagen.

In 2013 BB again participated in co-branding with Louis Nielsen (LN) X Bruuns Bazaar spectacles collection, curated by LN, a renowned Danish company selling lenses and spectacles since 1978. The collection was based on BB's Scandinavian design characteristics of simple elegance and minimalistic design. The co-branded collection was designed by BB, but curated by LN, whom therefore also ran marketing initiatives and covered costs. To promote the collection, LN sponsored a blogger campaign, and a large event at their flagship-store in Copenhagen. By personal experience, as I was interning at BB in this period, BB, however, chose to not be present at the event. As BB gained some awareness from both the mentioned co-branded campaigns (with Motorola and LN), they made very little use of the campaign contents generated. Also, not sharing marketing costs with either of the partners, they didn't benefit from traffic lead from the campaign content or ads.

BB participated in other collaborations, however without ROI, as these constellations were similar to their LN collaboration; BB didn't contribute financially to the campaigns and therefore didn't gain sales-driven traffic to their web-shop.

### ***Events and Sponsorship***

By investing in their PR relations and industry influencers (read paragraph 2.0), BB participated in and initiated multiple events through the years. An example of a sponsored event in a co-branding

context was shopping events in collaboration with leading Danish fashion magazines (Appendix &). The magazine would advertise for an exclusive event celebrating BB's newest collection, where a limited number of readers could sign up to attend and buy the styles from the collection on discount along with enjoying nice food and music and bringing home a goodie bag. Representatives from both collaborative parties were present, e.g. a fashion editor of the magazine and a PR and/or sales rep from BB, being at service and providing styling tips.

One initiative of the BB brand, and a consistent piece of their branding and marketing strategy, was their fashion shows, held twice a year with 300-400 guests, including celebrities and industry influencers, invited per show.

When the brand was founded in 1994 there were neither fashion shows or a fashion week in Copenhagen, compared to fashion capitals Paris and Milan, where runway shows had been a cultural phenomenon for many decades. The fact that Danish designers did not hold fashion shows was exactly what motivated the Bruun brothers to present a BB fashion show, to add to their newborn brand's international aesthetic and ambitions. In the late 1990's BB held fashion shows in Paris for a period of time, and once they returned to Denmark multiple up-coming brands were presenting shows. As Bjørn Bruun stated in a 2014 interview with Danish newspaper, Berlingske Tidende: *»That was when we became a permanent part of the Copenhagen Fashion Week (CPW), and we have held on to that ever since, even when others have fallen out. To us presenting a show is important. It is a crucial part of presenting the clothes as they have been thought out, and it is also a big part of our marketing. And now that we have become relatively experienced in the execution, it is not as demanding anymore»* (Skarum, Hjemmebanefordel til Bruuns Bazaar, 2014).

For almost its entire lifetime, BB was known to be the one Danish brand, which was always present at the Copenhagen fashion weeks. Their fashion shows were always held on Thursdays at 6pm every CPW up until 2015, when the company's economic situation was in serious descent, sending a sharp signal to the industry that the brand suffered from serious complications.

---

### ***Blogger marketing***

As part of their social network of industry influencers, BB achieved many blogger mentions since this media became part of the media mix. But as they did gain some coverage, they never initiated specific arrangements with bloggers as part of a strategy. Nor did they ever spend any money on blogger collaborations making it difficult to gain specific coverage or having an influence of the context they were mentioned in. Using the Louis Nielsen collaboration as example, LN did promote the campaign via bloggers, but BB didn't make use any of this content.

### ***Web presentation – corporate website and e-mail newsletter***

Matching their stylistic values, BB's corporate site was simple in its aesthetic expression. It contained a front page with the latest campaign images setting the scene of their latest collection. It contained an ecommerce-platform and web-shop with all collections: Women's, Men's and BZR. The contents included an "about"-page with the story behind the brand, including the storytelling of the Bruun brothers mission in the past, to descriptive facts about the company, but without specific information on e.g. production, business partners, corporate responsibility etc.

Adding to contents there was a store locator of both physical stores and departments in larger department stores, and a sign-up formula for customers to receive their email-newsletter. Linking to their social media channels they had linkable icons, however these were not very visible and less dynamic as e.g. the more dynamic functions of social feed, which many other fashion brands use for inspiring customers for example the Danish fashion brand Ganni ([www.ganni.com](http://www.ganni.com))

As the BB fashion shows were filmed, the latest show was posted on the corporate site, but previous shows were not available. The site was not mobile optimized, meaning the mobile user experience wasn't similar to the desktop look and functions. Adding to the contents of the BB website it contained a blog, adding news value and inspiration. Unfortunately, the blog was only updated occasionally and this involved official press releases not formatted for the blog format.

Compared to the corporate site of other similar brands, the BB corporate site was not very dynamic and didn't provide much inspiration to costumers nor information considering their long lifespan and focus on material sourcing (Appendix BB).

For their email newsletter, BB sent out a weekly newsletter once a week, on Friday afternoons. It was sent to all users, not being segmented after statistics or user behavior, one of the reasons being, that the technical system was outdated and lacked many of the analytic functions. The newsletter contained images, but primarily from look books, referring to their webshop, communicating a strong focus on sales. They didn't serve as inspiration as e.g. images in more social settings.

### ***Social networking strategies***

Although present on Facebook and Instagram, BB didn't have a strategy for these social platforms. They would post content circa once a week, sometime less frequent, and the content was not much interacted with, generating few likes and much fewer comments. (Appendix 3).

The lack of a strategy on BB's social platforms was quite visible, compared to many of their competitors' platforms and social media channels generally serving as inspiration in the context of fashion promotion: The content was not inspirational nor did it promote current activities or make much use of e.g. celebrity endorsers and fashion influencers.

### **5.3 The case of Baum Und Pferdgarten**

Baum und Pferdgarten is a Danish fashion company that produces fashion clothing and accessories including shoes, bags, belts and socks. The brand is available in more than 20 countries worldwide, and leading department stores offer the collections to women in metropolitans as Copenhagen, London, Paris, New York, Los Angeles, Hong Kong, and Tokyo.

The Danish fashion market is one of the brand's most popular markets and with a large signature store in the center of Copenhagen and the collections presented in all Magasin shopping malls in Denmark as well as smaller shops across the country, the brand today is well renowned.

The head office, including showroom and the design studio, is located in the center of Copenhagen, which is of great importance due to easy accessibility for both customers and the media, as well as employees and during fashion weeks.

BuP has grown from a small company where most capital consisted of grants received from the government, and four people employed, who all managed the responsibility of design, production, sales, marketing, production and so on.

In 2005, 50 percent of BuP was bought by a group of investors, why the company structure changed into a LLC (Limited Liability Company), while the design duo continued to own the other 50 percent of the company. Due to the new company structure, one of the investors, Søren Killebæk, was constituted as CEO, and the company began to grow. BuP participated in international fashion fairs, they had agents set up in potential foreign markets, and more than doubled its profits during their first financial year of the structure change.

In 2009 the fashion company, had a turnover of about 4 million Euros, they presented their collections twice a year during Copenhagen Fashion Week and the number of employees were continuously increasing. However, behind positive figures, the company was struggling with a negative net capital and missing payments from stores and distributors due to the financial crisis.

As previously mentioned, BuP was acquired and saved from bankruptcy by Theis and Bjørn Bruun in 2009, where a new company constellation was established. A new board of directors were

announced as well as the new CEO Henrik Steensgaard, whom was introduced together with a strategy and synergy of shared company activities including stock and logistics, financial department, IT and customer services.

In the beginning of 2017, Henrik Steensgaard resigned from his position as CEO of Baum und Pferdgarten, why the brother and founder of BB, Theis Bruun acquired the job as CEO of BuP and their new brand Six Aimes. In late April 2017, Theis Bruun presented BuP's latest financial results which showed a gross profit of DKK 22,29 million in 2016 opposite DKK 15,42 million in 2015. Furthermore, the operating profit increased from DKK 4,26 million to DKK 7,18 million and the annual result ended up at DKK 4,84 million, which was approximately DKK 2,5 million above the year before. Despite an overall growth up until 2015, these results illustrate a minor recession, however, according to BuP, the positive results of 2016 reported actual growth within all of their sales channels (RetailNews, 2017).

### **5.3.1 The products and their position**

Today the BuP brand's products are divided into three "moods", which are a part of the design, sales and distribution process. These moods are referred to as profile, formal and luxury. The profile collection represents about 60 percent of the collection items, while formal and luxury both represents 20 percent, with formal mostly presenting office wear and luxury presenting evening wear. This type of collection structure ensures a control over distribution and stocks, because the company then can provide products to both B2B and B2C buyers. Furthermore, since B2C customers vary both in style and product assortment criterias, BuP broadens their buyer segment with these three collections, offering products that fit a range of personalities.

For instance, if the store has a high image, it will choose products from the BuP luxury collection, besides other fashionable and luxury brands. Thus, consumers will perceive BuP as a high fashion brand. Opposite, if the store has a profile of more regular brands and products at a lower range, it will more likely sell products from the formal collection, and the profile collection.

In 2009 the BuP brand launched two additional collections for specific markets, which aimed to improve sales as a response to the increasing speed of fashion cycles. These collections are available in the Scandinavian markets as well as the Middle-Eastern market, however, besides from these collections the products are the same in all other markets, due to the fact that the best-selling products are the same in most markets. In 2014 the brand launched a shoe and bag collection produced in Italy and designed with help from a collaborating designer experienced within these

products. Additional to this collection the brand has also designed different styles of skiwear, for instance a snowsuit, which received a lot of attention in the Danish fashion world, due to its childish yet fashionable look.

BuP considers its Scandinavian competitors as brands like Malene Birger, Day Birger et Mikkelsen, Stine Goya and Ganni, and their international competitors include Marc by Marc Jacobs, Isabel Marant, See by Chloé and so on. BuP, however, are generally approximately 10 percent above many of its Danish competitors, why the brand is positioned in the high end among its Danish competitors. Opposite the Danish market, the brand is positioned cheaper than many of its international competitors, which strategically causes the brand to be perceived as attractive within the design, the quality and the lower price compared to competitors.

According to BuP, the brand target can be identified in terms of psychographic characteristics including personality, lifestyle, value and attitude, why they describe the age range of buyers quite wide from young women who prioritize to buy few items to an older woman who can afford to buy what she wants and who prefer to dress young and modern. Therefore, their target customer is described as a fashion oriented and independent woman who isn't afraid to stand out, who is inspired by the urban lifestyle, why she is interested in design, quality, culture and art, even though she does not necessarily live "the big city life". She is aware that quality and price go hand in hand, why she knows that the BuP brand is value for money.

## **5.4 Analysis Part 2**

### ***Advertising***

Advertising has, within many of nowadays fashion companies, been replaced by several sub communicational tools due to economic reasons as well the evolution of both personal and non-personal as mentioned earlier in this thesis. Since its bankruptcy and the acquisition in 2009, BuP has prioritized to focus on the less expensive sub-channels within communication, why advertising on both print, outdoor and online, has been reduced or more or less unchosen by the management and Manager of PR and Communications. According to Pride and Ferrel, advertising is an important element when promoting a brand, yet BuP has deselected this type of communication although especially online advertising could help them generate more traffic to their website. Although the brand has prioritized not to apply this communication tool, they are present on various social media channels including Facebook and Instagram, where they share relevant content on a regular basis (read more in section 3.3.8.5 – Social media strategies).

### ***Editorial coverage***

BuP has emphasized the Danish fashion media in regards to editorial coverage, which comes to show when studying various Danish fashion magazines, where the BuP clothing and accessories are presented both in styled photo shoots and in sections including ‘pick of the week’ or ‘the editor’s favorite items’ e.g. The extent of BuP’s use of editorial coverage is weekly measured when the communication employees or interns go over the monthly issues of the magazines Alt for Damerne, Elle Danmark, Femina, IN, Woman, Costume and so on. All the magazines in which the brand is mentioned or included get filed in both stored folders as well as desktops, for future use in newsletters, social media posts, monthly review meetings and board meetings.

As mentioned earlier the relationship between brand and the media are crucial when emphasizing this type of communication, why BuP continuously put a lot of work into presenting the collections to the media. With every new collection, the brand invites the most important people representing the media providing the best editorial coverage measured on target readers and readership. Because BuP more or less deselected advertising, the relationship with editors is very important why every presentation is prepared down to the last detail with flowers and selections of food and beverage from organic and well-known suppliers. The editors are not allowed to pick out any styles from the collection yet, because the styles are presented 6 months prior to they become available in stores. However, the editors are often documenting their visits onto their social media platforms why these meetings are important to the brand, because the pictures help building BuP’s brand image, because the editorial readers and followers (in terms of social media) associate BuP with fashion and latest trends.

When entering BuP’s website it presents various options to choose from in terms of collection presentations, the online shop, information about the brand and so on. These options are available to the B2C customers; however, the site also provides access to its “media bank” which is an online platform offering all of BuP’s brand material including look books, and stills of all styles from the collections. BuP choose whether or not to provide any media access, or to which extend they have access. The access is primarily based on their relationship with a specific media and whether the media is providing a positive coverage of the brand or not, which according to Doyle stresses the fact that they intend to have some control over the brand and how it gets exposed. However, this is rarely the case, due to the believe, that most publicity is free advertising, which supports Kotler’s thesis of the power and effectiveness of third-party endorsement.



### ***Product placement***

According to La Ferle and Edwards (La Ferle & Edwards, 2006), product placement in prime-time television continues to increase, why brands like BuP put great interest into keeping the relationships intact within this business. Although La Ferle and Edwards suggest that much work is still needed to maximize the effectiveness of product placement, BuP has only experienced positive results within this type of communication, primarily based on the Danish morning show and evening show ‘Go’Morgen Danmark’ and ‘Go’Aften Danmark.’ The atmosphere of the show is relaxed and the TV hosts are styled in a natural yet well-presented manner, which convey to the brand image of BuP, while the advertising element stay invisible. Furthermore, this communication tool contributes to enhance brand awareness of the BuP brand by strengthening existing customer loyalty because the customers will perceive the TV hosts in a positive and cool way with the result of the them wanting to purchase more from the brand. Also, the awareness will possibly contribute to attracting new BuP customers, due to high viewer ratings of the shows.

### ***Collaborations***

During the last 5 years BuP has increased its focus on collaborative marketing primarily within celebrities and the blogger industry. People like The Danish Crown Princesses Mary, Christiane Schaumburg-Müller, the pop singer Medina and actresses Birgitte Hjort Sørensen and Laura Christensen are only a few of the well-known personalities wearing the brand and whom contribute to strengthening the advertising message of BuP. Essentially, they have all been invited based on their trustworthy appearance as well as their stylish aesthetic, why they help building brand equity by contributing to the customers believes about the brand.

The difference between celebrities and bloggers are more or less blurred, according to BuP, who emphasize the importance of bloggers as crucial within the fashion industry. Therefore, they are invited to blogger events and individual meetings where they can choose between all styles within the collection almost on the same terms as celebrities, because BuP perceive them as having a great influence on Danish consumer decisions, especially within the younger target group. Both BuP and/or the blogger document these happenings, which enhance the appearance of the brand,

measured on social media followers, posts and comments. Because BuP describes their target audience as a fashion oriented and independent woman who isn't afraid to stand out, they do not segmentalize its collaborative partners within their style, due to the believe that they provide the brand with different yet positive associations that enhance the brand equity. This is also why the brand did not mind an episode in Danish media, where the Danish pop singer Medina accidentally exposed her breast on the red carpet at the Danish Talent Award show in 2016, wearing a piece from the latest BuP collection. Erdogan (Erdogan, 1999), this could turn out affecting BuP in a negative way, because the target group, mainly the elder part of the group, could perceive brand as cheap, frivolous and less exclusive. However, the accident made headlines in various gossip magazines, without affecting sales, because the brand name also was mentioned, why Medina neither overshadowed the brand or lowered the brand awareness due to the younger part of BuP's target group, whom admire the pop singer. Furthermore, "accidents" like this goes well with the vision of an unconventional brand image (Collin Flaherty & Gram Andersen, 2017).



BuP collaborates with agents across the world whom put an effort into the relationship with celebrities and bloggers. Through the years, the brand has been sending their most fashionable and conspicuous styles to many Hollywood stars and international bloggers in order to be recognized outside Scandinavia. In regards to this foreign celebrity exposure the media coverage has yet to be measured, however, the bloggers have been showing great interest, why both Korean, Italian, American, English and Swedish bloggers are only a few of the nationalities advertising for the brand in the casual and private setting of blogging. Furthermore, the Swedish Crown Princess Victoria has been seen in public appearances wearing a BuP style, which has helped building a positive brand image within the Swedish consumers.

Both celebrity endorsement and placement continues to be important within BuP's communication strategy, why their Instagram and Facebook profile show many examples of both types of collaborations on a regular basis.

In May, 2015, BuP joined Danish Women's Society (Dansk Kvindesamfund) and Trendsales<sup>3</sup> in marking the 100<sup>th</sup> anniversary of women's rights by launching a limited-edition T-shirt. In order to get publicity, 16 famous Danish women helped getting the message across in public by wearing the t-shirt in a photo shoot, targeting women of all ages. According to former PR Manager of BuP, Christian Skytt-Hansen, the variety of famous women was chosen in order to show both younger and older women how important this cause was, why people like singer Medina, top model, Mathilde Gøhler, the movie instructor Susanne Bier and actress Birgitte Hjort Sørensen were among the 16 women (Fashion Forum, 2015). To expand sales the t-shirt was priced at DKK 299, making it affordable for women with all types of income. Not only was the co-branding collaboration with Trendsales and Danish Women's Society for a good cause, which can only convey to a positive brand image, it also expanded the awareness of the BuP brand to consumers, potentially increasing the target audience. Furthermore, the co-branding alliance involved cost-reduction in regards to advertising, which Okonkwo also states as an important function.



### ***Events and Sponsorship***

According to BuP, events and sponsorships happens on a regular basis within the Danish fashion industry. Due to the low advertising budgets, both in the media industry and in the fashion industry, they often arrange sponsored events in order to achieve business goals like increasing sales and the awareness of both the fashion brand and the magazine e.g.

Most often, the events are based on elements surrounding shopping, including trends and styling, why they take place in their signature store in the center of Copenhagen. By cooperating with for example the Danish fashion magazine ELLE, costumers get the chance to purchase all the styles with a discount, while getting pampered with Champagne and the latest news on fashion styling and tips by the experienced editors of the magazine (Appendix 6). Furthermore, they get to bring home

<sup>3</sup> Danish online second hand shop (<http://www.trendsales.dk>)

goodie bags including a small present from BuP and an ELLE magazine.

By joining forces with a well renowned fashion magazine like ELLE, they do not only drive sales, they also seek to enhance their brand image and differentiate from their competitors, while heightening their visibility, in compliance with theory of Schmader and Jackson. Because the invitations are shared with BuP's existing customers by newsletter and social media posts, also referred to as event marketing, they manage to create awareness through visibility, which according to Aaker helps building the brand identity and in the long run the brand equity. Furthermore, the personal interaction with both the ELLE editors, the store employees and the BuP communication people will give the customers a feeling of personal attachment, according to Noricks.

BuP place great emphasis on the relationship with its customers, why they together with the event Fashion After Dark<sup>4</sup>, have arranged events where the customers had the chance to meet the designers Rikke and Helle. Events like this have not taken place since 2012, however, in accordance to Schmader and Jackson's goals, the brand could differentiate even more from competitors by implementing this element into their event strategy. During the last couple of years, consumers have become very custom to the regular fashion events, why BuP could upgrade their events, creating even more awareness to the brand.

Fashion shows also continue to be an important element of the BuP communication strategy, why they twice a year put a lot of effort into finding a perfect spot, in which they have not yet presented their collection. The locations get selected from various aspects including the overall aesthetics and the story behind the place, for example the Danish Design Museum, the old construction site "Papirhallen", the old and preserved "Langelinie Pavillonen" and so on. The brand has always aimed at telling a story while presenting the collection, why the location and collection must go hand in hand. In the summer of 2016 the brand however, introduced a new element to the fashion show, when they live streamed the entire show on the BuP Instagram profile. This feature did not only go well in the media, it also aimed at the ordinary customer whom should feel included and as special as the front row celebrities and VIP guests.

In the beginning of 2017 BuP upgraded the fashion show experience even more by filming the entire show in a 360° angle giving viewers the chance to navigate the show themselves (Boelsmand, 2017). According to Adegeest (Adegeest, 2016), there has been a seismic shift in fashion, why brands and designers today embrace other ways to communicate their designs to the press and

---

<sup>4</sup> An annual shopping concept operated by the fashion magazine Costume, where fashion brands located in Copenhagen, stay open from 7 to 9 pm. offering discounts, goodie bags, champagne and so on.

public, and why some fashion weeks are experiencing a decrease in fashion shows. This states the fact that BuP is evolving in speed with the industry, in attempt to keep relevant, why its use of digital marketing goes well with the brand identity.

### ***Blogger Marketing***

From BuP's employment of former Head of PR and Communication, Christian Skytt-Hansen (now Head of PR & Marketing at Samsøe Samsøe) in 2013, the brand has increased its focus on blogger marketing both within Denmark as well as on the international scene. The so-called social influencers have been invited to BuP's showroom due to their readership and style, and include Danish bloggers; Laura Lawaetz ([www.lauralawaetz.com](http://www.lauralawaetz.com)), Trines Wardrobe ([www.trineswardrobe.com](http://www.trineswardrobe.com)), fredes blog ([www.fredesblog.dk](http://www.fredesblog.dk)), rockpaperdresses ([www.rockpaperdresses.dk](http://www.rockpaperdresses.dk)) and international bloggers; Laura Whitmore ([www.laurawhitmore.com](http://www.laurawhitmore.com)), Annabel Rosendahl ([www.annabelrosendahl.com](http://www.annabelrosendahl.com)), Sara Che ([www.sarache.se](http://www.sarache.se)), Hedvig Sagfjord Opshaug ([www.the-northernlight.com](http://www.the-northernlight.com)), Shini Park ([www.ParknCu.be](http://www.ParknCu.be)). Due to the persuasiveness and large coverage in the scene of the social web, BuP put a lot of effort into building and maintaining a good relationship with its collaborating bloggers or bloggers whom they aim for to represent the brand. The brand does experience bloggers contacting them, however, more often they must put a lot of effort into contacting the most popular ones, why when finally meeting up, the meetings are thoughtfully prepared.

According to a study on the subject of the blogging phenomenon and its influence, it states that it has become an important marketing channel, as it enables new ways of communicating and sharing user-generated content (Halvorsen, Hoffmann, Coste-Manière, & Stankeviciute, 2013).

Furthermore, it determines that the largest segment of the blogosphere consists of fashion blogs, and establish a clear indication that blog advertisement provide companies with a unique opportunity for market communication, whereby aspects related to credibility and influence can be viewed as incomparable to those involved in traditional advertisement. With this study in mind, it confirms the strategy of BuP in regards to blogging, and their continuous efforts of staying relevant in the mind of bloggers. However, as the study also determines, the blog advertisement provides unique opportunities, why BuP should consider to formally implement this type of advertisement to their existing strategy.

### ***Web presentation – corporate website and e-mail newsletter***

BuP's website provides the most important elements to what a fashion brand's website should contain, according to Kotler, Kartajaya and Setiawan when they state how a company continuously should aim to provide a better support to its customers. When entering the website <http://www.baumundpferdgarten.com> you come across the BuP logo and a menu providing consumers with the online shop, collections, the company profile and newsletter subscription. Additional information about the company including short cuts to BuP's social media profiles and contact information is also provided at the front page, however, it seemed hidden and less visible. The website gets updated on a regular basis due to new collection, yet the overall look of the website has not been changed for a while, why fashion show videos, Instagram collages, optimization for mobile devices and information about business partners are not provided, opposite what other successful brands and competitors have done. Furthermore, the website only occurs in English, which could be an obstacle to potential customers, due to language barriers or misunderstandings. In comparison to BuP's Danish competitor Ganni ([www.ganni.com](http://www.ganni.com)), whom provide visitors with Danish, German and English website editions, this should be considered a concern to the BuP brand image and future brand equity.

As mentioned in the paragraph above, newsletter subscription is present on the website, why newsletters clearly are a part of BuP's communication strategy. When subscribing, a message appears on the screen saying "Thank you for subscribing to the Baum und Pferdgarten newsletter - you will hear from us soon!". One could argue that the brand could send a welcome email to its customers when subscribing, in order to add value to the brand, create awareness and initiate the purchase decision progress while the brand is still relevant in the mind of the consumer. However, this does not appear.

According to an analysis on how e-commerce brands use email marketing, author Christopher Ratcliff, states how most international brands send registration confirmation email as well as a reminder emails, if the consumer forgets something which he/she added to the online shopping basket (Ratcliff, 2014). Furthermore, he states how there is a fine line between the right amount of email and too much email, yet the key to success is variation, why the consumer will not perceive newsletters as spam as long as the content is highly varied. According to BuP's communication manager they send approx. one newsletter a week, with the same content to all subscribers.

When Kotler states, that people are most receptive to emails from companies to which they already have a relationship with, it indicates how valuable BuP's newsletter subscriptions are, and why they could continue emphasizing on the content. For example, on Mothers Day in Denmark May 14, 2017, BuP issued a newsletter with inspiring Mother's Day gift suggestions (Appendix 14). According to IBM Marketing Cloud "2016 Email Marketing Metrics Benchmark Study", Retail and Ecommerce have a mobile readership of 49 percent in comparison with 28 percent in webmail and 23 percent on desktop. This supports the thesis of Bauer, Barnes, Reichardt and Neumann, claiming that the mobile channel is a potential tool for marketing activities within a fashion brand. Since the email newsletter program of BuP is rather old compared to the multiple options available today, newsletters received from the brand are not mobile optimized. Therefore, this limitation is relevant when targeting the consumers in relation to the purchasing process, which could run the risk of getting lost due to reduced applicability.

### ***Social media strategies***

Social media strategies are perceived inevitable to many fashion brands today. Yet to succeed with the advantages of social media platforms it requires followers and engagement, which BuP continuously seeks to build up and maintain from entering Facebook in 2010 and Instagram in 2013. Based statistics on Danish brands on social they have created a solid foundation for sharing due to its 61,500,00 Instagram followers<sup>5</sup> and 9,284 likes on Facebook<sup>6</sup>.

The social media strategy of BuP provides a variety of news and content including bloggers, new collections, fashion show videos and relevant online articles which serve to inspire the followers. Furthermore, the brand point directly to its online shop, why inspiration can lead to purchase in only one click.

BuP varies its quantity of posts, yet analyzing their Instagram and Facebook profiles indicate frequent and consistent number of shares; approximately one to twice a day.

### **5.5 Sub-conclusion (to Internal Analysis – Part S)**

To summarize in short, this section has identified the most predominant brand communication parameters within the Danish fashion industry. In line with Kotler and Keller's communication modes (Kotler & Keller, Marketing Management, 2009), the thesis found that BuP has implemented 7 communication parameters (table 1) focusing on blogging, celebrity endorsement and editorial

---

<sup>5</sup> BuP Instagram: <https://www.instagram.com/baumundpferdgarten/>

<sup>6</sup> BuP Facebook: <https://www.facebook.com/Baum-und-Pferdgarten-137148296320984/>

coverage. Based on the number of likes and shares, the analysis indicates that varying content and frequency effect social media followers to interact. Furthermore, findings indicate that consistent editorial coverage within the most fashionable Danish fashion magazines and a fan base including some of the most prominent Danish celebrities and bloggers, have been implemented as part of their brand communications strategy.

The analysis found that BB's communication strategy also included the 7 communication parameters. Moreover, the findings identified editorial coverage and fashion shows as the most predominant parameters, yet there was found to be inconsistency within their social media strategy and newsletters. Based on interaction on Instagram and Facebook, numbers of likes and frequency within posts was found less engaging with customers. Furthermore, their focus on celebrity endorsement and bloggers seemed reduced or of no particular importance.

A broad range of tools have been identified and the analysis have reflected how they served to accommodate consumer needs. Both BB and BuP were found to accommodate consumer needs in a satisfying and reasonable manner, however, the execution in terms of website, social media posts, celebrity and blog collaborations divided the two brands.

## **6.0 External Analysis – *Organism and Response***

After having established the strategic elements within BB and BuP's brand communication strategy, in order to illuminate the strengths and weaknesses of their most prominent communicational tools, that potentially enhance consumer loyalty, I will now proceed with the external analysis. The external findings are carried out, in order to get a wholesome foundation on which strategic recommendations for Danish fashion brands can be executed.

In the analysis, I will seek to outline the different motivational and behavioral motives within B2C behavior of Danish fashion consumers. Furthermore, I will try to identify the areas in which a communication strategy will influence this behavior. Thus, the objective of the consumer motivation behavior analysis is to be able to answer the third research-question within the problem statement ***RQ3; What motives drive fashion consumers into being loyal customers?***

The findings from the external analysis will ultimately help me suggest future brand communication strategies and tactics and will be founded on data conducted from *online surveys* and two *mini-focus groups*. The last-mentioned I observed and mapped out while the participants' patterns and statements were discussed. Furthermore, as stated earlier in the thesis, focus on what fashion



consumers desire and how they can evolve into loyal customers, can be essential to many Danish fashion companies in order to increase profitability or to even survive in the business, in contrast to the situation of the original Bruuns Bazaar company (Porter, 1998).

As previously mentioned, data on BB and BuP customer insight was limited, if not present at all. However, since fashion consumers are “regular” people, and present in all layers of the Danish society, I conducted a questionnaire in order to investigate buying behavior and motivational factors. As mentioned in the section of data collection, the questionnaire, which is included in the external analysis, was carried out as an online survey, which I conducted over a period of one month.

Before the commencement of the external analysis, keep in mind that, the applied research approach and knowledge production process follows the principles of the iterative process, as in the case of other parts of this thesis. This means that the external analysis will be conducted based on the theoretical framework and tools for communication strategy, and with elements or findings from the internal analysis in mind.

## **6.1 Consumer Motivation and Behavior – *Part O***

According to past research literature and scholars, it examines gender socialization as one the causes behind the strong linkages observed between femininity and interest in beauty and fashion. This explains why most women possess higher level of fashion consciousness and stronger interest in shopping (Chang, Eckman, & Yan, 2011).

### **6.1.1 Shopping Motives – Focus groups and online survey**

This section will analyze the focus group participants’ view and motivation in relation to the theory and topic, involving the online survey answers. These attitudes towards shopping will be included in order to determine the general attitudes toward the topic.

Firstly, neither the focus group participants or the survey respondents were asked directly about their shopping motives, due to the risk of dishonest statements in the direct scene of a focus group, and because consumers are not aware of these attitudes. However, the participants were asked questions that related to the topic and that would make them talk more about their reasons for shopping for fashion brands. Among the questions, they were asked why they shopped, whether

they like it, or if they did it only when necessary, which will be discussed in this chapter.

Furthermore, the participants were asked why and for what reasons they shop. These questions aimed to examine whether the motives for shopping are based on utilitarian or hedonic motivations (Barbin, Darden, & Griffin, 1994).

### **6.1.2 General Motives towards fashion brand shopping**

85,71 percent of the respondents in the online surveys and all participants in the focus groups live within Region Hovedstaden, why the following statements are based on people living close to a capital city. Furthermore, the respondents' ages ranged between 24 years and 65 years in the focus groups, and from under 20 years to 50+years in the online surveys, with only 3 people being under 20 years of age. Out of the 70 collected online survey respondents, 14 spend between DKK 0 and DKK 500, whereas the rest spend up to DKK 5000 a month. These factors all conclude that the majority of the collected responses are valid. Most participants in the focus groups agreed that they like to shop, that they find it entertaining and get inspired in the process. Furthermore, the majority of the participants agreed that they prefer to shop in physical stores instead of online shopping. One of the participants, Mariann (Appendix 8), states how she likes to feel the fabrics and see them in real life, since she often gets disappointed with quality and fit when shopping online. This is also confirmed by recent research, which emphasizes the critical barriers towards online shopping, the fact that consumers cannot try out the styles (Hansen & Jensen, 2009). Furthermore, several of the participants said that they find it inconvenient to shop online, due to delivery practicalities and return costs as well as time spent in the return process when going to the post office. Caroline (Appendix 8) however, argues that the scene of a physical store often makes her confused, why she finds the online shopping experience more manageable. Opposite, Annette (Appendix 8) finds the online shopping experience more time-consuming, whereas the shopping process within a physical store can be done in little time. Furthermore, she states that she likes to shop, however, she appreciates having enough time doing so, because she then feels more relaxed.

According to survey responses (Appendix 13) 83,93 percent of the respondents define "wanting to look good" as their motive to shop. 76,79 percent, furthermore, responded "to pamper myself" as a motivational factor (Appendix).

To sum up this section, many of the participants within the focus groups like to shop for fashion brands, with the majority of them preferring physical stores due to the "safety" of trying on the

clothes before a purchase. Furthermore, they argue time and efficient motives as the most prominent motives for shopping.

In the following section the analysis will seek to cover the shopping orientations of fashion consumers by investigating the behavior when shopping in the context of impulsive and planned behavior.

### **6.1.3 Hedonic and utilitarian shopping dimensions**

According to theory presented earlier in this thesis by Cardoso and Pinto (Cardoso & Pinto, 2010), shopping orientations can be either utilitarian or hedonic. Because research previously has indicated that utilitarian shopping is based on specific achievements and necessity, opposing to the impulsive and emotional characters of hedonic orientations, this section will study the buying behavior, while contributing to the analysis of shopping orientation towards fashion brand loyalty.

### **6.1.4 Impulsive and Planned behavior**

According to the focus group participants in both groups, the majority often have a specific product in mind when shopping for fashion brands, whether in stores or online. The participants in focus group 2 agree that they mostly shop when planning for it, and when they have something specific in mind, as e.g. a certain need.

Several of the participants in both focus groups admitted that impulsive shopping occasionally happens when passing by a store. However, the participants also said that they often find themselves buying something else than what they planned for when shopping, why the planned behavior often ends up being impulsive anyway. Caroline (Appendix 8), explains how she always find herself buying her favorite items when in an impulsive state of mind, because she becomes more inspired when not having a specific product in mind.

Martine (Appendix 8) said she sometimes feels like buying something from a specific brand for example “Acne”<sup>7</sup> rather than a specific item. Furthermore, she says that when shopping online, she makes a fashion style purchase approximately 3 out of 10 times, whereas she more often buys something when shopping in stores with a specific purchase in mind. Anna (Appendix 8) supports this statement and says that she more likely would buy something in a store than online.

---

<sup>7</sup> Swedish fashion brand (<http://www.acnestudios.com/dk/en/home>)

Most participants in the focus groups, agree that they usually plan their shopping in advance, which align with the previous statements that people most often have specific products in mind when shopping.

According to the findings in the paragraph above, it is concluded that consumers vary regarding planned or impulsive behavior when it comes to shopping for fashion brands. The majority of the participants in both focus groups say that they often shop when they have a specific brand in mind. However, most of them also agree that they often end up making impulsive purchase decisions because they end up buying something else then what was intended.

#### **6.1.5 Hedonic and Utilitarian Shopping Motives**

As mentioned previously, shopping motives can be divided into utilitarian motives including necessity, efficiency and goal oriented shopping, whereas the hedonic motives include adventure, gratification, social, idea, role and value shopping (Table 2) (Cardoso & Pinto, 2010) (Arnold & Reynolds, 2003). This part will analyze consumer behavior in the context of these motives.

During the focus group discussions, the participants described their shopping behaviors, and in a more in-depth manner they outlined their reasons for these behaviors. The reasons for the participants' engagement within *utilitarian* consumption varied, however, the majority expressed *goal orientation* and *efficiency*, as the most frequent explanations to their utilitarian shopping behavior.

As stated in a previous section, time was a conclusive factor when engaging the shopping experience e.g. efficiency shopping. In *Focus Group 2 (Appendix 8)*, which represented the older fashion brand target group, 2 out of the 4 participants were present on social media, and did follow some Danish fashion brands. However, they did not engage in online shopping of any Danish fashion brands because they perceived this type of shopping insufficient and time consuming. *Focus Group 1* participants were all present on social media and did recognize the positive attributes of social media in regards to engaging with brands. However, they also found time as a substantive factor when shopping, why the majority of the participants would not engage on social media with the outcome of shopping online like in the case with *Focus Group 2*.

Opposite, the time-consuming conception of online shopping, the focus group participants found offline shopping much more effective, why time becomes an influential factor within the utilitarian motives.

Though the utilitarian consumer motives were not the dominant factors within the focus groups, they were present which is supported by various theories about modern consumer needs as well as the statements in the focus groups. The motive of goal-oriented shopping was the most predominant statement within the responses. According to most of the participants, their reason for shopping was because they had a specific purchase in mind, why it must be concluded that they found inspiration from somewhere before making the decision to shop. Yet when asking for a more detailed description of this process, many of the participants agreed that inspiration was one of the main factors in the context of shopping, which underlies the *hedonic approach*.

In addition to the *utilitarian* motives mentioned above, the focus group participants and survey respondents also engaged within the more emotional and social approach, which was referred to as the *hedonic approach* earlier in the thesis. However, like in the case of utilitarian motives, their reasons for engaging in hedonic consumption also varied.

According to the majority of the focus group participants adventure shopping, gratification, and idea shopping were the most thought of values. They perceived shopping as entertainment, fun, inspiring, and as an experience that fulfills unknown needs. The social aspect was determined based on socializing with other people including friends, yet the more predominant motive of all of the features was idea shopping, which primarily was based on the participants' desire to staying updated on new fashion trends. The key word for most of them was "inspiration" why the younger participants used social media to fulfill this need, yet this rarely motivated direct shopping in terms of online shopping but more often in regards to offline shopping (Appendix X). The older participants agreed to the point of inspiration and idea shopping, however, social media or the web in general was not the preferred scene. They however, found the idea interesting.

In terms of gratification shopping the most popular motive was the stimulation and experience of shopping, which several of the participants also discussed as a positive contribution to their everyday life.

Opposite to the theory indicated earlier in this thesis, the negative aspect of online shopping in regards to socialization did not seem to impact the participants as much as other factors. However,

several of the participants did express the importance of this motive, why it cannot be eliminated as an important factor as well.

According to the findings mentioned in previous sections, the hedonic motives seem to be more prominent and frequently occurring. Based on the focus groups, idea shopping, gratification and adventure shopping were found to be the most prominent features when shopping. Opposite, the utilitarian motives including achievement, necessity and efficiency seemed less important.

### **Consumer Loyalty - Part R**

According to the findings in the external analysis – *Part O*, it appears that shopping motives are important to customers, why it can be argued that these motives are important to fashion brands too (Cardoso & Pinto, 2010).

As previously mentioned in this thesis, there is an important link between communication and consumer motivation and behavior. Therefore, the purpose of this next section is to analyze the relation between the communicational tools implied in the internal analysis and the motives from the first part of the external analysis. In order to do so, the analysis will, furthermore, imply attitudinal loyalty and behavioral loyalty to identify which of the tools that can fulfill customers' motives and what this could lead to.

#### ***Attitudinal loyalty***

According to the previous part of the analysis it was found that the focus group participants preferred shopping based on the *utilitarian* needs of *efficiency* and *achievement* (goal oriented shopping) and primarily on the *hedonic* needs of *adventure shopping*, *gratification shopping* and *idea shopping*. The following part will identify how the communicational tools within the fashion industry can potentially match the motives of the Danish fashion consumers.

#### ***Efficiency***

According to previous findings, the need for efficiency in relation to shopping gets satisfied through physical stores, as the experience of trying the clothes on before a potential purchase, makes it more convenient and less time consuming, due to the uncertainty within the costs and return process of online shopping (Cardoso & Pinto, 2010). This example was mentioned in the case of the return

process, if a style does not fit, if the fabric or style dimensions do not align with online pictures e.g. (Appendix 8).

According to the internal analysis, social media is implied in order to promote sales through inspiring posts and pictures, videos and so on. When promoting through social media or online advertising channels, the purpose is to relocate customers to the online shop in order to enhance sales. Furthermore, the online shop is perceived as a shopping method which makes the experience easier and more convenient to customers. According to previous findings, the participants found shopping in physical stores more efficient, why they rarely would continue to the online shop. In spite of this, 27,27 percent of the survey responses consider online services as an important fashion brand feature as well as social media, which 18,18 percent consider important (Appendix13). This could imply that other features within the web, such as store locator, opening hours, collection presentations or newsletters could enhance the perception of efficiency towards the brand.

In regards to the offline experience towards efficiency, communication strategies including print advertising in fashion magazines could encourage shopping based on the fact that the older target group still seems reluctant to the idea of shopping online. The younger shopping consumer are reluctant towards online shopping too, yet they find social media's attributes inspiring in terms of the image galleries.

Since the consumers' view on efficiency are pointed towards offline shopping, it can still be argued that both offline and online communication strategies could result in enhanced loyalty, based on the younger consumers' interest and the awakening of older consumers' interest towards alternative shopping channels.

### ***Goal oriented shopping***

Most of the participants stated that they prefer shopping with a specific purchase in mind. This indicates that consumers often have seen a product before the decision of shopping takes place. According to the survey results, 58,93 percent of the respondents get inspired with fashion products through fashion magazines, whereas 73,21 percent find friends and acquaintances inspiring (Appendix 13). This confirms, that the efforts that fashion brands dedicate to communication parameters including advertising, editorial coverage, collaborations and product placement all can contribute to enhanced brand awareness and potentially loyalty. Even though many respondents did not use social media as a direct purchase tool, they used it as inspiration, why the focus on social

media is a relevant communicational tool, because it inspires consumers to share and like content seen by friends within their social network.

### ***Gratification shopping, adventure shopping and idea shopping***

According to previous presented research, the focus group participants stated that they found adventure shopping as one of the most predominant motives for shopping. The need for gratification can be satisfied through experiences that stimulates and make customers have fun. Events and fashion shows thereby serve to enhance the perception of gratification because it is a way for brands to interact with their consumers and transfer ideas about the brand which also could enhance the motive for adventure shopping. Additionally, the focus group participants revealed that social media and editorial coverage seem to satisfy the motives of adventure and idea shopping. As previously mentioned in this thesis, social media, blogs and editorial coverage provide inspiration to customers. Moreover, these seem to enhance the idea shopping motive of keeping customers up to date on latest trends and new products (Appendix 13). Thus, communication tools including events, editorial coverage and blogging can therefore match motives as gratification, adventure and idea shopping.

### ***Behavioral loyalty:***

The previous section discussed the correlation between attitudinal aspects of loyalty in relation to the fashion brand communication parameters from the internal analysis. In order to provide a more reasonable basis for the term loyalty, this section will try to examine loyalty in relation to the behavioral aspects. Though the theory implied is primarily based on e-loyalty, it seems reasonable to integrate this approach due to the similarities within target group and industry challenges. According to Preacher and Hayes (Preacher & Hayes, 2004) there is link between satisfaction and loyalty, which in the case of fashion brands earlier was identified within the 7 communicational parameters in table 1. As mentioned in the theoretical framework, loyalty was defined as a positive evaluation of a product, the service that the customer acquires or as a kind of consistency evaluation between prior expectations and perceived service performance (Chang, Eckman, & Yan, 2011). However, in this study, it was difficult to conclude whether these tools did in fact trigger loyalty responses from customers. Yet, based on the focus groups, survey responses, and in-depth questions regarding buying behavior, the findings provided presentations of behavioral loyalty. Findings which argue the likelihood of loyalty.



The following sections seek to examine the communicational parameters in relation to the determinants which are satisfying factors and those which are dissatisfying factors. Thus, the probability of customers repeating visits and repeating purchases.

### ***Dissatisfiers***

In the previous findings, it was clarified how efficiency and goal orientation especially in regards to time and in relation to the utilitarian needs can generate both positive and negative feelings, which according to Cadotte and Turgeon also is referred to as a mix of dissatisfiers and criticals (Cadotte & Turgeon, 1988) (Appendix 12). The participants agreed how the physical experience within shopping made the experience more manageable. Furthermore, they agreed that social media was important in terms of inspiration, why it plays a role in the purchase decision in terms of promoting offline stores. Many of the 7 communication parameters was perceived as satisfiers, yet newsletters, TV and movies and celebrity endorsement seemed less important if not irrelevant, and thereby not satisfying. Since many participants agreed that they pursued making a purchase when inspired, it seems obvious that fashion styles should be possible to purchase when communicated to its customers, in order not to be perceived dissatisfying. Furthermore, the majority of participants found inspiration and updates on latest trends and fashions important why rare updates, post and news on social media and within editorial coverage e.g. can be perceived as dissatisfying too. To sum up, fashion brand communication parameters can both generate satisfaction or dissatisfaction to its customers. However, since it was difficult to identify how any of the 7 communication parameters would enhance “actual” dissatisfaction to the extent of what Cadotte and Turgeon refer to, it seems more likely that they would cause oversight of the brand. In conclusion, findings indicate that revisits are mostly encouraged by inspiration and news on fashion trends, and experiences within shopping. It seems like many communication tools are perceived as “musts”, why they are taken for granted when fulfilled, yet if not present they could be *dissatisfiers* or simply overs-seen due to the many competitors in the industry of Danish fashion brands.

### ***Satisfiers***

Based on the previous research and analysis of customer responses, it was found that parameters that inspire may vary based on the customer target group. Yet common for both the younger and older customer was, that inspiring content in terms of editorial coverage and social media image collages and updates on trends elicit positive feelings. As well as events, which all participants

showed interest in in relation to the hedonic motive of adventure shopping. In accordance to Cadotte and Turgeon, communication parameters containing these abilities, are considered *satisfiers*. Furthermore, they seem to also cause excitement among the participants, despite not all of them having experience with for example social media.

Some of the parameters for example blogging, did not generate any feelings, why the participants showed neutral feelings towards them.

## **6.2 Sub-conclusion (to External Analysis – *Part O and R*)**

According to the external analysis findings, the focus group participants' and survey respondents' motives for engaging in shopping, was found to include both hedonic and utilitarian dimensions. In relation to what earlier findings indicated, the utilitarian motives were found to be based on achievement and goal orientation. However, the findings also indicated how idea shopping, gratification shopping and adventure shopping was the primary hedonic motives. While the utilitarian motives seem to play a continuing role in shopping behavior, the hedonic trends seem to have an even more important role. Due to focus group statements, female shoppers tend to have a specific purchase in mind when shopping, yet they often find themselves buying even more styles or something completely different, why the planned behavior often shift to an impulsive behavior, based on inspiration. Inspiration was found to be of great importance to fashion customers, which indicate that attraction begins even before the purchase decision takes place.

The external study further indicated, that communication parameters contributing to efficiency within the brand can contribute to satisfaction as well the primary hedonic needs which also satisfy and add value to consumers' perception of the brand.

## PART IIII

### 7.0 Conclusion

Based on the findings, this thesis served to answer the problem statement:

***To which degree can the communication strategy of Bruuns Bazaar and Baum und Pferdgarten explain the respective failure and success of the two companies and how can Danish fashion brands incorporate the lessons from their experience to increase customer loyalty?***

In order to answer this statement, this study proposed a framework of loyalty in the context of the two Danish fashion brands; Bruuns Bazaar and Baum und Pferdgarten. Besides shedding light on the elementary communication parameters in the Danish fashion industry and customer maintenance, this thesis can help other fashion brands to understand the industry better and take advantage of the customers' current expectations.

In line with previous research of Kotler and Keller, this study identified 7 relevant communication parameters that are crucial in order to influence fashion customers. Moreover, the findings indicate that 3 out of the 7 parameters appear to be particularly important to consumers, if fully integrated and updated on a regular basis. These parameters include social media strategy, editorial coverage and events.

Based on the 7 communication parameters, this study analyzed the present communication strategy of Bruuns Bazaar and Baum und Pferdgarten and how the parameters have been integrated in order to impact customer attention and loyalty. Findings indicate that Baum und Pferdgarten has implemented the parameters focusing on inspiring content, emphasizing on blogging, celebrity endorsement, editorial coverage and events which has benefitted the brand awareness. Furthermore, the brand has shown a consistent and contemporary approach to the 7 communication parameters. Findings within Bruuns Bazaars communication strategy revealed that the company, up to its bankruptcy in 2016, did integrate the 7 brand communication parameters. However, the analysis found weaknesses within the integration based on a lack of consistency in their social media strategy and web performance. Due to turbulence within the organization, the brand showed inadequate presence, why parameters including blogging and celebrity endorsement can have contributed to a lack of brand awareness and, in the end, its failure.

Findings indicated that fashion customers are driven by both utilitarian and hedonic motives. The study indicated that 5 out of 9 shopping motives appeared to be more important when influencing customers to shop. These motives include; efficiency, goal oriented shopping, idea shopping, gratification shopping and adventure shopping. Furthermore, these 5 key motives were matched with relevant communication parameters that potentially can contribute to loyalty.

Opposite earlier findings, expecting consumers to be goal oriented and focused on achievement, it has become clear in this study, that shopping orientations of Danish fashion consumers trend from the utilitarian motives towards hedonic motives in the shopping experience. The findings indicate that influencing tools, such as satisfying consumers' need for gratification and idea shopping, can be seen as a new approach to support fashion shopping, instead of efficiency and achievement motives, which over the past decade has been dominating the industry.

Based on the external analysis findings mentioned above, this thesis suggests that companies should focus more on the less practical consumer motives and the 5 communication parameters. Moreover, the study indicate that Danish fashion companies should continue focusing on the parameters that enhance their brand awareness and image as renewing, exiting and inspiring, as it can lead to improved customer loyalty.

Based on survey responses and focus groups findings, the fashion brand target group's motives and preferences, seem to vary depending on age, which indicate that a wide target audience can be challenging when defining a future brand communication strategy.

Given the journey of fashion brands, and the growth of new and upcoming brands together with the negative development of many Danish fashion brands going into bankruptcy, this thesis provides concrete examples of current strategies, shopping motives, and recommendations to which communication parameters should be integrated in the context of Danish fashion brands. Due to the scope of the thesis, it must be expected that comparing the findings with previous research may not provide same results, due to the changing orientations across cultures and industries. The results of this study may therefore seem less important or relevant depending on the recipient.

Overall, the findings in this thesis, provide information that Danish fashion companies can implement or use to evaluate on their current brand communication strategy and performance. By comparing their communicational strengths and weaknesses with competitors in the industry, they

can improve customer maintenance and sustain as a strong competitor within the industry of Danish fashion brands. The findings of this study show, that a thorough understanding of customer motives when shopping can, and should, be useful information when outlining a brand communication strategy. Before outlining and implementing a communication strategy, fashion companies need to understand the motives of their customers and match them with a relevant mix of communication parameters.

## **7.2 Reflections**

Due to the scope of this thesis, as well as the limitation of pages, I found several aspects within the problem field that I had to leave out, however, I would have found interesting to explore.

First and foremost, the thesis delimited upon insights into the financial results of Bruuns Bazaar and Baum und Pferdgarten. A more thorough evaluation of figures especially within marketing budgets could have contributed to a differentiated analysis. Secondly, it would have been interesting to include data supporting the communication research for example response rates on social media and email marketing.

This thesis issued one approach to the subject of brand communication and customer loyalty. However, I believe that analyzing a greater amount of Danish fashion brands could have strengthened the findings or even provided a different outcome. Which also could have been the case had the size of focus groups and survey response rates been different.

## Bibliography

- Adegeest, D.-A. (2016). *Fashion week: catwalk vs. presentation*. Retrieved from FashionUnited: <https://fashionunited.uk/news/fashion/fashion-week-catwalk-vs-presentation/2016062220850>
- Agrawal, A. (2016). *How The Digital Age Has Changed Marketing Channels Forever*. Retrieved from Forbes: <https://www.forbes.com/sites/ajagrawal/2016/02/15/how-the-digital-age-has-changed-marketing-channels-forever/#4a227f91680a>
- Aaker, D. A. (1996). *Building Strong Brands*. The Free Press.
- Aaker, D., & Joachimsthaler, E. (2000). *Brand Leadership*. Free Press.
- Arnold, M. J., & Reynolds, K. (2003). Hedonic shopping motivations. In *Journal of Retailing* (pp. 77-95). ELSEVIER.
- Assael, H. (2001). *Consumer Behavior & Marketing Action* (6th edition ed.). Thomson Learning.
- Baines, P., Fill, C., & Page, K. (2011). *Essentials of Marketing*. Oxford University Press.
- Bajpai, N. (2011). *BUSINESS RESEARCH METHODS*. Dorling Kindersley (India) Pvt. Ltd. PEARSON Education.
- Barbin, B. J., Darden, W. R., & Griffin, M. (1994). Work and/or Fun: Measuring Hedonic and Utilitarian Shopping Value. In B. J. Babin, W. R. Darden, & M. Griffin, *Journal of Consumer Research* (Vol. 20, No. 4 ed., pp. 644-656). Oxford University Press.
- Barnes, S. J., & Scornavacca, E. (2004). *Mobile marketing: the role of permission and acceptance*. Retrieved from deepdyve: <https://www.deepdyve.com/lp/inderscience-publishers/mobile-marketing-the-role-of-permission-and-acceptance-1J6gg0yZBq>
- Bassett, R. (2010). *Sage Research Methods*. Retrieved from <http://srmo.sagepub.com/view/encyc-of-case-study-research/n185.xml>
- Bauer, H. H., Barnes, S. J., Reichardt, T., & Neumann, M. M. (2005). *Driving Consumer Acceptance of Mobile Marketing: A Theoretical Framework and empirical Study*. Retrieved from <http://web.csulb.edu/journals/jecr/issues/20053/paper2.pdf>
- Bürlimann, M. (2001). *Web Promotion, Professionelle Werbung im Internet*. St. Gallen/Zürich. Berlingske Business. (2009). Bruuns Bazaar køber kriseramt modehus. *Berlingske BUSINESS*.
- Blumberg, & Cooper & Schindler, B. D. (2014). *Business Research Methods* (4. udgave ed.). (M.-h. E. Europe, Ed.)
- Blumer, H. (1969). *Fashion: From Classical Differentiation to Collective Selection* (3rd Edition ed.). The Sociological Quarterly 10.
- Boelsmand, R. M. (2017, February 6). *Oplev AW17-showet fra Baum und Pferdgarten på første række i denne 360 graders video*. Retrieved from ELLE DANMARK: <http://www.elle.dk/mode/modeugen/oplev-aw17-showet-fra-baum-und-pferdgarten-paa-foerste-raekke-i-den-360-graders>
- Brexendorf, T. O., Kernstock, J., & Powell, S. (2016). *The Journal of Brand Management*. Palgrave Macmillan OK.
- Bruuns Bazaar. (2016). *History*. Retrieved from Bruuns Bazaar: <http://www.bruunsbazaar.dk/about/>
- Cadotte, E., & Turgeon, N. (1988). Retrieved from <https://faculty.unlv.edu/gnaylor/JCSDCB/articles/1988%20-%20Volume%201/Cadotte%20et%20al%201988.pdf>
- Cardoso, P. R., & Pinto, S. C. (2010). *Hedonic and utilitarian shopping motivations among Portuguese young adult consumers*. Emerald Group Publishing Limited.

- Carlson, C. L. (2016). *FASHION NETWORK*. Retrieved from FASHION NETWORK: <http://uk.fashionnetwork.com/news/Denmark-s-Bruuns-Bazaar-files-for-bankruptcy,667188.html>
- Chang, H.-J., Eckman, M., & Yan, R.-N. (2011). Application of the Stimulus-Organism-Response model to the retail environment: the role of hedonic motivation in impulse buying behavior. *Distribution and Consumer Research*.
- Cohn, M. (2010). *The Impact of Social Media on Advertising*. Retrieved from CompuKol Communications LLC: <http://www.compukol.com/the-impact-of-social-media-on-advertising/>
- Collin Flaherty, M., & Gram Andersen, A. (2017, April 10). *Baum und Pferdgarten: "Plads til at lege og bryde rammerne"*. Retrieved from ELLE DANMARK: <http://www.elle.dk/decoration/nyheder/baum-und-pferdgarten-plads-til-lege-og-bryde-rammerne>
- Copenhagen Fashion Week. (2015). *Bruuns Bazaar*. Retrieved from Copenhagen Fashion Week: <http://www.copenhagenfashionweek.com/designer/bruuns-bazaar>
- Creative Guerilla Marketing. (n.d.). *What is Guerilla Marketing*. Retrieved 2017, from Creative Guerilla Marketing: <http://www.creativeguerrillamarketing.com/what-is-guerrilla-marketing/>
- Dansk Markedsføring. (2005). *Har indgået samarbejde om udvikling af tilbehør til Motorolas klaptелефон*. Retrieved from Dansk Markedsføring: <http://markedsforing.dk/artikler/bruuns-bazaar-og-motorola-i-designsamarbejde>
- de Wit, B., & Meyer, R. (2010). *Strategy: Process, Content, Context, An International Perspective* (4th Edition ed.). South-Western - CENGAGE Learning.
- DeLong, M. R. (n.d.). *Theories of Fashion*. Retrieved 2017, from LoveToKnow - FashionHistory: <http://fashion-history.lovetoknow.com/fashion-history-eras/theories-fashion>
- Diggle, K. (n.d.). *Product Publicity*. Retrieved 2017, from Keith Diggle: <http://keithdiggle.co.uk/product-publicity.htm>
- Doyle, P. (2008). *Value-based Marketing: Marketing Strategies for Corporate Growth and Shareholder Value, 2nd Edition*.
- Duermyer, R. (2016). *Blog Marketing: What It Is and How to Do It*. Retrieved from The Balance: <https://www.thebalance.com/blog-marketing-1794404>
- Duncan, A. (2016). *What is Billboard Advertising, and Why Should You Use It?: The Jewel In The Crown of Outdoor Advertising*. Retrieved from The balance: <https://www.thebalance.com/what-is-billboard-advertising-and-why-should-you-use-it-38489>
- Edwards, H., & Day, D. (2005). *Creating Passionate Brands: Getting to the heart of branding*. Kogan Page Publishers.
- Engel, J., & Blackwell, R. (1982). *Consumer Behavior*. Dryden Press.
- Erdogan, B. Z. (1999). Celebrity Endorsement: A Literature Review. In *Journal of Marketing Management* (Vol. 15 ed., pp. 291-314).
- Fashion Forum. (2015, May 22). *Dansk Kvindesamfund og Baum und Pferdgarten hylder kvinders stemmeret*. Retrieved from Fashion Forum: <https://fashionforum.dk/2015/05/22/dansk-kvindesamfund-og-baum-und-pferdgarten-hylder-kvindes-stemmeret/>
- FashionUnited. (2016). *Global fashion industry statistics - International apparel*. Retrieved from FashionUnited: <https://fashionunited.com/global-fashion-industry-statistics>

- Forbrugerombudsmanden. (2017). *Bloggere og skjult reklame* . Retrieved from Forbrugerombudsmanden:  
<http://www.forbrugerombudsmanden.dk/Vejledning/Vejledning-til-markedsfoeringsloven/Skjult-reklame-og-bloggere/Bloggere-og-skjult-reklame>
- Friedman, S. (2016). *Sponsorship: A Key to Powerful Marketing* . Retrieved from The Balance:  
<https://www.thebalance.com/sponsorship-a-key-to-powerful-marketing-2295276>
- Fuglsang & B. Olsen, P. &. (2004). *Videnskabsteori i samfundsvidenskaberne - på tværs af fagkulturer og paradigmer* (2. udgave ed.). Roskilde Universitetsforlag.
- Fyens.dk. (2016). *Modebranche: Flere danske modehuse kan gå konkurs*. Retrieved from Fyens Stiftstidende: <http://www.fyens.dk/erhverv/Modebranche-Flere-danske-modehuse-kan-gaa-konkurs/artikel/2957804>
- Gleeson, B. (2012). *TV Advertising VS Digital Marketing* . Retrieved from Forbes:  
<https://www.forbes.com/sites/brentgleeson/2012/11/20/tv-advertising-vs-digital-marketing/#10d4005e37f8>
- Halvorsen, K., Hoffmann, J., Coste-Manière, I., & Stankeviciute, R. (2013). *Can fashion blogs function as a marketing tool to influence consumer behavior? Evidence from Norway*. Retrieved from Taylor & Francis Online:  
<http://www.tandfonline.com/doi/full/10.1080/20932685.2013.790707?scroll=top&needAccess=true>
- Hansen, T., & Jensen, J. (2009). Shopping Orientation and Online Clothing Purchases: The Role of Gender and Purchase Situation. *European Journal of Marketing*, pp. 1154-1170.
- Heinemann, G., & Schwarzl, C. (2010). *New Online Retailing - Innovation and Transformation*. Gaber.
- Hines, T., & Bruce, M. (2007). *Fashion Marketing* (2nd edition ed.). Elsevier Ltd.
- Hitesh Bhasin. (2016). *Customer Equity*. Retrieved from Marketing91:  
<http://www.marketing91.com/customer-equity/>
- Jackson, N. (2013). *Promoting and Marketing Events: Theory and Practice* (1st edition ed.). Routledge.
- Jacoby, J., & Chestnut, R. (1978). Brand Loyalty, Measurement and Management. 120.
- Kapferer, J.-N. (2008). *The New Strategic Brand Management - Creating a Sustaining Brand Equity Long Term*. Kogan Page Publishers.
- Katai, R. (2017). *How does Banner Advertising Work*. Retrieved from Bannersnack:  
<https://www.bannersnack.com/blog/banner-advertising-basics/>
- Keller, K. L. (1991). *Conceptualizing, Measuring, and Managing Customer-based Brand Equity* . Marketing Science Institute .
- Keller, K. L. (2013). *Strategic Brand Management - Building, Measuring and Managing Brand Equity* (4th edition ed.). PEARSON.
- Kotler, P. (1999). Simon and Schuster.
- Kotler, P. (2003). *Marketing Management* (11. th edition ed.). New Jersey: Prentice Hall.
- Kotler, P. (2005, July 12). *Advertising vs. PR: Kotler on Kotler* . Retrieved from MarketingProfs:  
<http://www.marketingprofs.com/5/kotler1.asp>
- Kotler, P., & Armstrong, G. (2009). *Principles of Marketing* (13th edition ed.). Prentice Hall.
- Kotler, P., & Keller, K. L. (2009). Pearson.
- Kotler, P., Kartajaya, H., & Setiawan, I. (2017). *Marketing 4.0*. John Wiley & Sons, Inc. Hoboken, New Jersey.
- Kotler, P., Keller, K. L., Brady, M., Goodman, M., & Hansen, T. (2009). *Marketing Management*. Person Education Limited.



- Krueger, R. A., & Casey, M. A. (2015). *FOCUS GROUPS A Practical Guide for Applied Research* (5. udgave ed.). SAGE Publications, Inc. .
- La Ferle, C., & Edwards, S. M. (2006). *Product Placement: How Brands Appear on Television*. Journal of Advertising.
- Lueg, E. J., & Finney, R. Z. (2007). Interpersonal Communication in the Consumer Socialization Process: Scale Development and Validation. pp. 25-39.
- Lynch, J. (2015). *Why TV Is Still the Most Effective Advertising Medium* . Retrieved from ADWEEK: <http://www.adweek.com/tv-video/why-tv-still-most-effective-advertising-medium-165247/>
- Marketing-Schools.org. (2017). *Viral Marketing - Explore the Strategy of Viral Marketing* . Retrieved from Marketing-Schools.org: <http://www.marketing-schools.org/types-of-marketing/viral-marketing.html>
- mediaGENESIS. (2015). *Internet Advertising Revenue Increases as Traditional Media Decreases* . Retrieved from mediaGENESIS: <http://mediag.com/news/internet-advertising-revenue-increases-as-traditional-media-decreases/>
- Mendes, V., & De La Haye, A. (2010). *Fashion Since 1900*. Thames & Hudson.
- Mobile Marketing Association. (2011). *Mobile Advertising Guidelines - Global Mobile Advertising Guidelines* . Retrieved from Mobile MARKeting Association : <http://www.mmaglobal.com/policies/global-mobile-advertising-guidelines>
- Morgan, D. L. (1993). *SUCCESSFULFOCUS GROUPS - Advancing the State of the Art* . SAGE Publications, Inc. .
- Morse, J. M., Barret, M., Mayan, M., Olson, K., & Spiers, J. (2002). Verification Strategies for Establishing Reliability and Validity in Qualitative Research. *International Journal of Qualitative Methods* 1 (2) Spring 2002.
- Netter, S. (2013, november 14). *Changing consumers' lifestyles towards more sustainable choices and behavior – Swedish trends*. Retrieved from CBS Nyheder: <http://www.cbs.dk/node/259469>
- Noricks, C. (2012). Pitch Perfect: The PR Couture Guide to Fashion Media Coverage.
- Okonkwo, U. (2007). *Luxury Fashion Branding; Trends, Tactics, Techniques*. Palgrave Macmillan.
- Park, C. W., Jun, S. Y., & Shocker, A. D. (1996). *Composite Branding Alliances: An Investigation of Extension and Feedback Effects*. American Marketing Association.
- Patton & Applebaum, E. S. (2003). *The Case for Case Studies in Management Research*. (M. U. Ltd, Ed.)
- Porter, M. E. (1998). *Competitive Strategy: Techniques for Analyzing Industries and Competitors*. The Free Press.
- Preacher, K., & Hayes, A. (2004). *SPSS and SAS procedures for estimating indirect effects in simple mediation models*. Instruments and Computers.
- Pride, B., & Ferrel, O. (1980). *Marketing*. Houghton Mifflin Company.
- Ratcliff, C. (2014). *How fashion e-commerce brands use email marketing*. Retrieved from Econsultancy: <https://econsultancy.com/blog/65115-how-fashion-ecommerce-brands-use-email-marketing/>
- Rehman, U. S. (n.d.). *Customer Equity*. Retrieved 2017, from <https://www.scribd.com/document/96149632/Customer-Equity>
- RetailNews. (2017, April 25). *Baum und Pferdgarten vækster igen*. Retrieved from RetailNews.com:

[https://www.retailnews.dk/article/view/455585/baum\\_und\\_pferdgarten\\_vaekster\\_igen#](https://www.retailnews.dk/article/view/455585/baum_und_pferdgarten_vaekster_igen#)

- Saunders, M., Lewis, P., & Thornhill, A. (2007). Pearson Education.
- Saunders, M., Lewis, P., & Thornhill, A. (2007).
- Saunders, M., Lewis, P., & Thornhill, A. (2009). Pearson Education.
- Schlecht, C. (2003). *Celebrities' Impact on Branding*. Colombia Business School, Center on Global Brand Leadership.
- Schmader, S. W., & Jackson, R. (1990). *Special Events: Inside & Out: A How To Approach To Event Production, Marketing, And Sponsorship*. Sagamore Publishing.
- Scott, D. M. (2013). *The New Rules of Marketing & PR: How to Use Social Media, Online Video, Mobile Applications...to Reach Buyers Directly* (4th edition ed.). John Wiley & Sons.
- Selnes, F. (1993). An Examination of the Effect of Product Performance on Brand Reputation, Satisfaction and Loyalty. In *European Journal of Marketing*. MCB UP Ltd.
- Sheth, J. N. (1968). Colombia University.
- Sheth, J. N. (1968). *How Adults Learn Brand Preference*. Colombia University.
- Sheth, J. N. (1983). *An Integrative Theory of Patronage Preference and Behavior*. Retrieved from Research Gate:  
[https://www.researchgate.net/publication/272744295\\_An\\_integrative\\_theory\\_of\\_patronage\\_preference\\_and\\_behavior](https://www.researchgate.net/publication/272744295_An_integrative_theory_of_patronage_preference_and_behavior)
- Skarum, S. (2014). *Hjemmebanefordel til Bruuns Bazaar*. Retrieved from Berlingske Tidende :  
<https://www.b.dk/mode/hjemmebanefordel-til-bruuns-bazaar>
- Skarum, S. (2016). Baum und Pferdgarten: En kamp for overlevelse. *Berlingske Tidende*.
- Solomon, M. R. (2013). *Consumer Behavior - Buying, Having, and being* (10th edition ed.). Pearson Education Limited.
- Spethmann, B., & Benezra, K. (1994). *Co-brand or be damned. (co-branding among brand-name product manufacturers)*. Retrieved from Highbeam Buiness:  
<https://business.highbeam.com/137330/article-1G1-15897870/cobrand-damned>
- Sue, V. M., & Ritter, L. A. (2007). Sage Publications, Inc.
- Sue, V. M., & Ritter, L. A. (2007). *Conducting ONLINE Surveys*. SAGE Publications.
- Sue, V. M., & Ritter, L. A. (2007). *Conducting ONLINE Surveys*. Sage Publications, Inc.
- Sugget, P. (2016). *Different Types of Advertising Methods and Media: Major Media Tactics Used in Modern Advertising to Reach Consumers*. Retrieved from The balance:  
<https://www.thebalance.com/different-types-of-advertising-methods-38548>
- Tanner, J., & Raymond, M. (2012). *Principles of Marketing*.
- Tauber, E. M. (1972). Why Do People Shop? In *Journal of Marketing* (Vol. 36 no. 4 ed., pp. 46-49). American Marketing Association.
- Tungate, M. (2012). *FASHION BRANDS - Branding Style from Armani to Zara*. Kogan Page.
- USGS - Fort Collins Science Center. (n.d.). *Snowball Sampling*. Retrieved 2016, from  
<https://www.fort.usgs.gov/LandsatSurvey/SnowballSampling>
- Vargo, S., Nagao, K., He, Y., & Morgan, F. (2007). Satisfiers, Dissatisfiers, Criticals, and Neutrals: A Review of Their Relative Effects on Customer (Dis)satisfaction. *Academy of Marketing Science Review*.
- Westbrook, R. A., & Black, W. (1985). A Motivation-Based Shopper Typology. In *The Environments for Retailing* (Vol. 2 ed., pp. 78-103). Routeledge Taylor & Francis Group.
- Wiefels, P., & Moore, G. A. (2002). *The chasm companion: A Fieldbook to Crossing the Chasm and Inside the Tornado*. New York: HarperBusiness.

- Willemoes, S. (2017). *Digital tøjktig lur i Europa*. Retrieved from FDIH:  
<https://www.fdi.dk/nyheder/2017/januar/digital-tojkrig-lur-i-europa>
- Williams, D. K. (2013). *Collaborative Marketing Is The Next Big Thing*. Retrieved from Forbes: Entrepreneurs :  
<https://www.forbes.com/sites/davidkwilliams/2013/06/18/collaborative-marketing-is-the-next-big-thing/#4adab6f04918>
- Woodworth, R. S. (1992). *The future of clinical psychology*. 1937 (Journal of Consulting and Clinical Psychology, Vol 60(1), Feb 1992, 18-23. ed.).
- Wtodarczyk, K. (2014). *What is Social Marketing?*. Retrieved from Unamo SEO and Inbound Marketing Tactics: <https://unamo.com/blog/what-is-social-marketing>
- Yang, Z., & Peterson, R. (2004). *Customer perceived value, satisfaction, and loyalty: The role of switching costs*. Wiley Online Library.
- Yin, R. K. (2004). *CASE STUDY RESEARCH - Design and Methods* (2. udgave ed.). SAGE Publications.

# APPENDIX

## APPENDIX 1:

Interview guides. In Danish.

### PR & Communications Manager, Marie Sofie Bruun, Bruuns Bazaar.

**1. Vil du kort introducere dig selv og fortælle om din baggrund for at arbejde med PR og kommunikation?**

*Mit navn er Marie "Fifi" Bruun (gift med medejer og stifter af BB Theis Bruun). Jeg har en baggrund fra RUC med en Bachelor i Kommunikation. Herefter fik jeg mit første job hos Dansk Designcenter som projektassistent og startede i 2005 som PR & Communications Manager hos Bruuns Bazaar, hvor jeg har siddet i 11 år.*

**2. Du arbejder med Bruuns Bazaars kontakt til omverdenen – hvad mener du er den største udfordring for et brand som Bruuns Bazaar?**

*Der er sket så stor en udvikling inden for de digitale medier de seneste 5-10 år - både ift. indhold og annoncer - hvilket har ændret "gamet" dimentralt ift. markedsføring og PR i modeindustrien. Det kræver meget som virksomhed og brand at følge med, være tilstede og ikke mindst relevant, for at kunne konkurrere med de andre brands. PR har også udviklet sig enormt pga. bl.a. celebrity endorsement, men dette kræver trods alt mere af ens gode gammeldags PR-kunnen og gode kontakter.*

**3. Hvordan har du/I hidtil arbejdet med branding i Bruuns Bazaar?**

*Vores strategi har altid været ret fleksibel, så vi kunne forme den i den retning, vi syntes var den rigtige på det givne sted og tidspunkt. Som "familievirksomhed" er der ofte et større behov for at være med inde over udtryk og retning, hvorfor en mindre fastlåst strategi kan være nemmere at justere undervejs. Når dette er sagt, har vi selvfølgelig haft en række faste tiltag, som f.eks. tilstedeværelse på Facebook og med cirka ét opslag om ugen. Vi har yderligere, mere sporadisk kørt print- og outdoor-kampagner i forbindelse med f.eks. vores brille-lancering.*

**4. Hvilke udfordringer mener du at der kan være for et ældre og anerkendt dansk brand som Bruuns Bazaar ift. nye og konkurrerende brands på markedet?**

*Jeg tror, at jo ældre man som brand er, jo vigtigere er det at forny sig og udvikle sig. På plussiden har man mere historie at benytte sig af og associeres måske med mere credibility ift. at være blandt de ældre spillere på markedet. På minussiden kan man hurtigt blive "old news" ift. alle de nye, spændende og innovative brands, og netop derfor tror jeg man skal løbe lidt hurtigere og også udfordre sine gamle, vante vaner og tilgange.*

- 5. Selvom en egentlig positioneringsstrategi ikke er formuleret, vil du alligevel prøve at forklare Bruuns Bazaars nuværende positionering – hvad er brandets styrker og svagheder?**

*Bruuns Bazaar kender den moderne kvinde og hendes behov rigtig godt. Vi taler til de modne kvinder, der har brug for lækkert, men seriøst tøj at gå på arbejde i, men samtidig en gang imellem har brug en smuk, feminin kjole til et sommerbryllup. Vi har gennem mange år f.eks. været populære blandt de kvindelige politikere med vores jakkesæt. Ift. svagheder vil jeg igen pege på, at det at være blandt de ældre spillere på markedet kræver en stor indsats ift. fornyelse og udvikling. De seneste år er de yngre forbrugere blevet et meget mere købedygtigt segment, og de er samtidigt meget aktive på de sociale medier, hvor igennem man kan opnå meget gratis omtale. Det yngre segment stiller dog samtidigt meget høje krav til modebrands ift. innovation og tilstedeværelse, hvilket som nævnt kræver en stor indsats internt.*

- 6. Hvordan adskiller Bruuns Bazaar sig fra sine konkurrenter?**

*For det første er Bruuns Bazaar stiftet af 2 brødre, der stiftede brandet pga. deres passion for gode materialer og designs, der kender og passer kvindekroppe - og ikke går på kompromis med nogle af delene. Theis og Bjørn (Bruun) syntes på daværende tidspunkt, at det danske marked trængte til et friskt pust, men ville samtidig bidrage med et højt niveau ift. kvalitet samt nye visioner inden for æstetik ift. "simple femininity". Der er siden kommet mange flere danske brands til, men Bruuns Bazaar holder fortsat fast i sine værdier og visioner og har nu desuden fordelen af, at være et modent brand, der "kender sig selv" og har oplevet lidt af hvert gennem tiden. Vi har eksisteret i mere end 20 år, og er et af de ældste brands på den danske modescene og så kan prale af at vi har holdt modeshows 2 gange om året siden vi startede. Det har mange andre brands måtte gå på kompromis med de senere år.*

- 7. Hvilke markeder befinder Bruuns Bazaar sig på?**

*Alle tre linjer, altså BB Women og Men og BZR forhandles i vores egne butikker i hele Skandinavien. Det samme gælder faktisk også vores briller, der forhandles gennem Specsavers forhandlere i Norge og Sverige. I Danmark er det Louis Nielsen, som er ejet af Specsavers. Og i udlandet befinder vi os i stort set alle europæiske lande, ja kan faktisk ikke huske et europæisk land vi ikke er i lige nu. Vi er også i Dubai nu og USA og Kina.*

- 8. Har I planer om at indtage nye markeder?**

*På nuværende tidspunkt har vi ikke planer om at indtage nye markeder, da vi allerede er godt repræsenteret globalt set. Men vi vil højst sandsynligt ikke sige nej hvis muligheden om et nyt marked skulle byde sig. I 2013 åbnede vi vores første butik i Kina, og har planer om flere butikker på det marked, så det fokuserer vi primært på lige nu.*

- 9. Hvordan går det for Bruuns Bazaar på de eksisterende markeder? Og hvilket marked har I mest succes på?**

*Det går godt for Bruuns Bazaar, men de sidste par år, ja faktisk siden 2008 har vi godt kunne mærke en nedgang i salget. Især i blandt vores b2b kunder, har vi kunne mærke at de er blevet mere forsigtige og bestiller færre items per kollektion, da de er bange for at ligge inde med det. Det betyder desværre også at de af og til har svært ved at betale for det de har bestilt. Vi oplever at de store online tøjudbydere så som Boost og Zalando, ofte kører med udsalg hvilket betyder at forbrugerne køber deres Bruuns Bazaar produkter der. Men det danske marked er helt klart vores bedste marked, og det har det faktisk altid været.*

#### **10. Har Bruuns Bazaar en defineret vækststrategi?**

*På stående fod arbejder vi med en relativt "blød" strategi, hvor vi føler os frem og træffer valgene undervejs alt efter hvilke markeder der går godt, og hvad der føles rigtigt. Vores marketingstrategiske tiltag på digitale medier er hertil en del af vækststrategien, og her betyder den (celebrity) endorsement vi opnår undervejs også meget for hvilken retning væksten går i.*

*Men som dansk design bliver mere og mere eftertragtet i udlandet, ønsker vi selvfølgelig at ekspandere og synes bl.a. at det kinesiske marked er rigtig interessant.*

#### **11. Hvilke tiltag mener du at Bruuns Bazaar kan foretage sig for at øge sin vækst? (ex. kundeservice, ekstern kommunikation etc.).**

*Der er ingen tvivl om, at har stort fokus på og kender magten af de digitale - og særligt sociale - medier, og det vækstpotentiale der følger med. Selvom vi benytter dem allerede, kunne vi være endnu mere synlige og gribe det mere taktisk an ved f.eks. at køre sponsoreret indhold og mere kreative digitale kampagner. Ift. udlandet er det klart, at vi også ønsker at få endnu flere kendte personligheder til at gå med vores designs, og få mere eksponering den vej fra.*

#### **12. Har I planer om at fokusere mere på udvikling af jeres produktportefølje? (ex. sko, tasker, solbriller etc.).**

*Ligesom med vores brillekollektion, er vi helt klart åbne overfor kreative samarbejder med andre fede brands/designere/personligheder. Vi har den seneste tid haft mest fokus på vores BZR brand, der tilbyder lækre basis-styles til nogle gode priser og herved også henvender sig til en lidt yngre målgruppe.*

#### **13. Hvad har I mest succes med – offline eller online marketing? (ex. annoncering i blade eller online medier, sociale medier etc.)**

*Det er svært at sige, da outcomes er lidt forskellige og for øvrigt svært at måle på offline medier. Der er ingen tvivl om, at lækre kampagnebilleder ser fantastisk ud og outdoor og print kan have en stor wow-effekt. Derfor prioriterer vi også stadig annoncer i modemagasiner mm. Men vi har som sagt et stort fokus på online medier, da de har en enormt magt og efterlader et tydeligt aftryk og i længere tid end de offline medier - her får man nok mere value for money i dagens Danmark (og verden).*

#### **14. Hvilke kommunikationskanaler benytter I jer af?**

*Vi benytter os i høj grad af nyhedsbreve, som vi prøver at sende ud to gange om ugen. Udover nyhedsbreve, så bruger vi Facebook og Instagram, som vores primære kommunikationsplaner.*



## APPENDIX 2:

Interview guides. In Danish.

### PR & Communications Manager, Josephine Bredsted, Baum und Pferdgarten.

#### 1. Vil du kort introducere dig selv og fortælle om din baggrund for at arbejde med PR og kommunikation?

*Jeg hedder Josephine og sidder som Head of PR and Digital Communications for BuP. Jeg har altid haft både mode og kommunikation som passion, og startede med småjobs i branchen i sin tid, samtidig med at jeg læste på CBS for at få noget grundviden indenfor digital kommunikation kombineret med business. Jeg har tidligere siddet på PR-bureau, arbejdet som Showroom Manager for Ganni, kreativ projektleder for Dyrberg Kern og var så så heldig, at de dejlige mennesker hos BuP tog fat i mig og spurgte om jeg ville være med på deres team.*

#### 2. Du arbejder med Baum und Pferdgartens (BuP) kontakt til omverdenen – hvad mener du er den største udfordring for et brand som BuP?

*Der er selvfølgelig rigtig meget konkurrence i branchen, særligt nu hvor sociale medier betyder så meget, og alle derfor har muligheden for at være super kreative og skabe meget publicity på den måde. Så det er både vigtigt at "larme" – men bestemt også at være fede med kommunikation man benytter, så forbrugerne synes vi er fede og tapper ind i vores univers.*

#### 3. Hvordan har du/I hidtil arbejdet med branding i BuP?

*Vi har skulle være ret kreative i vores tilgang, da vi, som de fleste andre, jo ikke har ubegrænsede midler til annoncering osv. Den (kreative) tilgang tror jeg har åbnet op for endnu mere kreativitet, end hvis man havde haft ubegrænsede midler! Vi har turde at gå i vores egne retninger og tale til vores kunder med et sprog og et visuelt udtryk, så de føler sig velkomne ind i vores univers. Og så har vi (designere og medarbejdere), da alle har noget erfaring i branchen, brugt vores netværk til at skabe nogle connections til andre fede mennesker og brands.*

#### 4. Hvilke udfordringer mener du at der kan være for som BuP ift. nyere og konkurrerende brands på markedet?

*Der er jo mange af os og vi siger ofte lidt de samme ting, så forbrugerne tænker, "gud, hvor har jeg hørt de smarte buzzwords mange gange!" Det bliver derfor sværere og sværere at være unikke og sige eller gøre noget, der ikke er set eller gjort før og derved stadig cool – og samtidigt forblive tro mod sig selv i stedet for bare at ride med på bølgen. Og så er der i disse digitale tider utrolig mange bolde at holde i luften, ift. Hvad forbrugerne forventer af os; fedt indhold på flere kanaler uden at det er det samme. Inspiration til styling på en*

*autentisk måde og selvfølgelig at nogle fede mennesker, som de kan spejle sig i bruger vores brand.*

**5. Har BuP formuleret en positioneringsstrategi? Hvis ikke denne er formuleret, vil du alligevel prøve at forklare BuPs nuværende positionering – hvad er brandets styrker og svagheder?**

*Vi er et slags "evigt ungt" brand, der egentlig henvender sig til mange aldre, med lækre feminine styles i anderledes print og i flotte farver, så de står ud i et rum. Vi samtidigt ligger lidt over middel i prisleje, hvilket gør at mange kan være med og uden at vi behøver at gå på kompromis med indkøb af lækre materialer. Hmm. Har svært ved at udpege om vi har svagheder..*

**6. Hvordan adskiller BuP sig fra sine konkurrenter?**

*Jeg synes vi er unikke i vores designs og egentlig også kommunikation, på den måde, at vi er tro mod vores æstetik og vision. Vi er anderledes, men samtidigt tilgængelige på den måde, at både den 60-årige kvinde der skal til sommerfest og den 18-årige kvinde, der skal holde studenterfest kan føle sig feminine og anderledes i f.eks. et af vores lækre prints.*

*Vi gør yderligere meget for at matche vores kommunikation og aktiviteter til vores stil og univers, så vi bl.a. ved at vi taler til BuP-pigen, og det hun står for. Mange andre brands synes jeg lander et sted midt imellem at virke for "store" og smarte i deres kommunikation og udtryk, hvor andre gør tingene lidt for hjemmelavet måske, så det ikke rigtig spiller eller virker tjekket nok.*

**7. Hvilke markeder befinder BuP sig på?**

*Vi har egen butik i DK og ellers er vi i mange europæiske lande, så som England, Belgien, Finland Frankrig, Tyskland, Holland, Sverige, Norge og ja USA og Japan.*

**8. Har I planer om at indtage nye markeder?**

*Vi er åbne for nye markeder, men på nuværende tidspunkt tror jeg ikke at vores sælgere har nogen nye markeder som de specifikt går efter.*

**9. Hvordan går det for BuP på de eksisterende markeder? Og hvilket marked har I mest succes på?**

*Vores hjemmemarked, altså DK er klart vores bedste marked, og det er vi stolte af! Rikke og Helle startede jo Baum fordi de synes at danskerne skulle væk fra det enkle og lidt kedelige og være lidt mere fjollede og turde noget mere. Så helt klart Danmark. Norge og Sverige er dog også nogen af vores gode markeder.*

**10. Har BuP en defineret vækststrategi?**

*Vi vil helt klart gerne vokse mere i Kina og i Asien helt generelt! Det er et superspændende marked(er) og med mange forward-thinking personligheder, der tør noget med deres tøj og at skille sig ud. Og så kunne det helt sikkert også være sjovt at blive større i USA og f.eks. få lov at klæde nogle af de helt store celebrities på både til hverdag og red carpet.*

**11. Hvilke tiltag mener du at BuP kan foretage sig for at øge sin vækst? (ex. kundeservice, ekstern kommunikation etc.).**

*Vi kan altid blive bedre til vores online tilstedeværelse - og ikke mindst at skabe inspirerende content, så folk kan se sig selv i vores tøj og bliver inspireret af hele universet og ikke på en enkelt style. BuP har meget at byde på som helt brand og i vores vision om, hvordan seje kvinder skal se ud og agere, ift. At føle sig stærke, feminine – og ikke mindst smukke - på samme tid. Mere konkret ift. At indtage nye markeder og vokse, så er vores online jo nærmest det vigtigste, så folk i f.eks. Asien kan sidde og blive suget ind i det univers gennem computer eller smartphone-skærmen. ☺*

**12. Har I planer om at fokusere mere på udvikling af jeres produktportefølje? (ex. sko, tasker, solbriller etc.).**

*På nuværende tidspunkt tror jeg at Helle og Rikke holder sig til tøj, sko og tasker. Tøj er jo vores force, og det de gør så godt. Jeg tror dog sagtens at de kunne finde på at lave flyverdragter eller andre lidt gakkede og anderledes ting.*

**13. Hvad har I mest succes med – offline eller online marketing? (ex. annoncering i blade eller online medier, sociale medier etc.)**

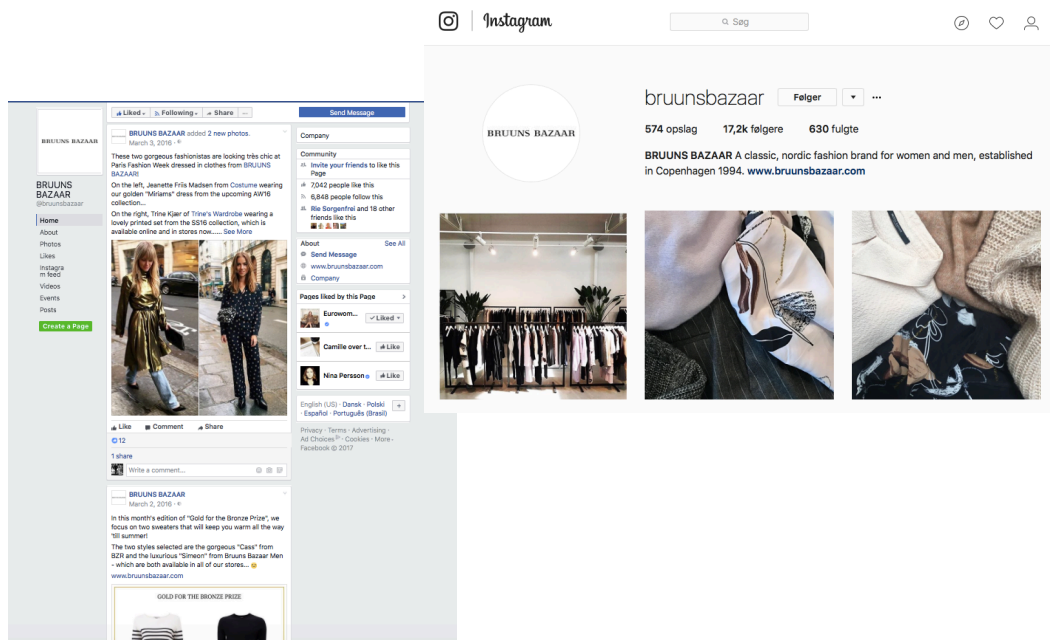
*Klart online! Det har betyder helt enormt meget for os og vores udvikling og givet os plads til og mulighed for at lege og eksperimentere uden at have satset kæmpe marketingbudgetter, hvilket vi ikke har eller ville ønske at spendere. Men jeg vil klart sige, at jeg tror på et mix af begge er vigtigt, da modemagasiner stadig har en betydning og folk stadig bliver inspireret af en lækker printannonce. Der er dog ingen tvivl om, at online er det mest effektive også ift. ROI og at man kommer utrolig langt med få midler. Men alt er jo et spørgsmål om prioritering, og pt gør vi klart mest med online marketing.*

**14. Hvilke digitale medier benytter I jer af?**

Lige nu er vi på Facebook og Instagram. Vi har tidligere talt om Pinterest, men har faktisk ikke tid til at skulle varetage flere profiler lige nu.

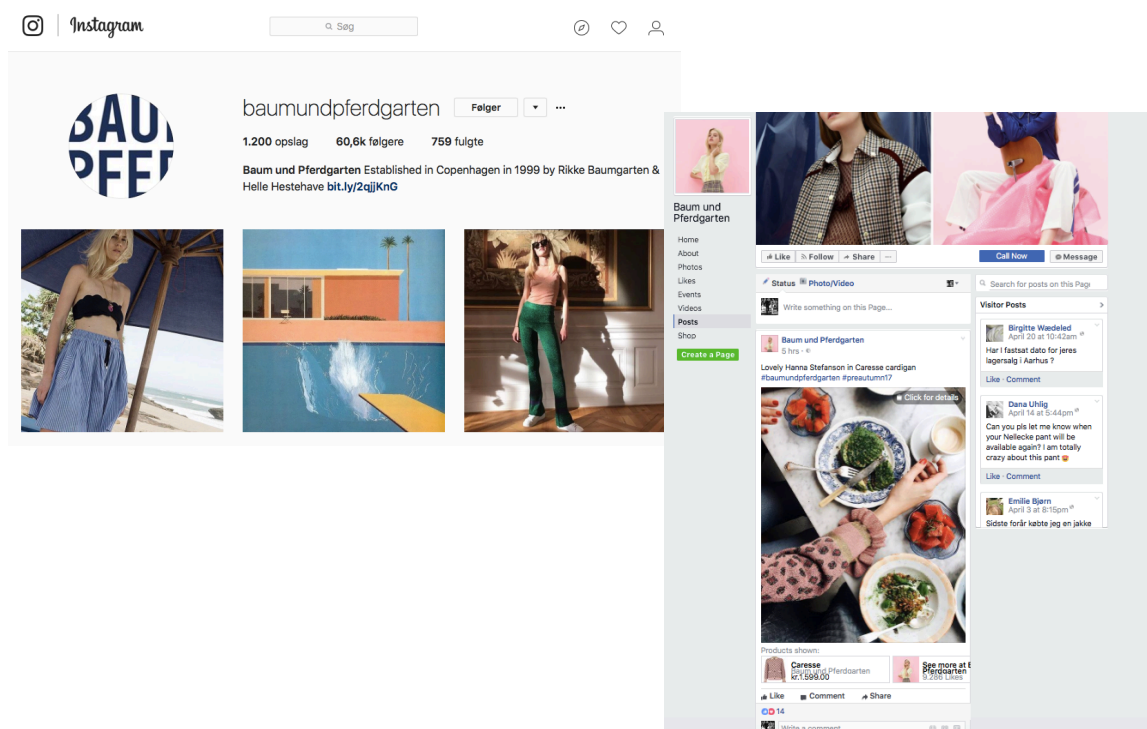
## APPENDIX 3:

### Bruuns Bazaar: Instagram and Facebook profile



## APPENDIX 4:

### Baum und Pferdgarten: Instagram and Facebook profile

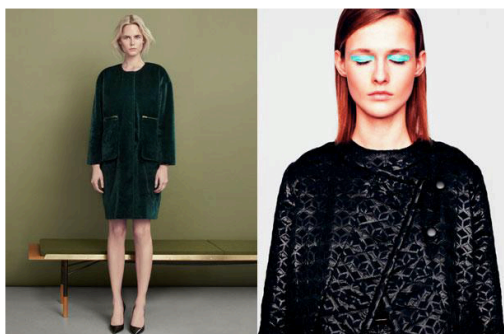


## APPENDIX 5:



## APPENDIX 6:

### Kom med til ELLEs shopping-event



Kom med ELLE til shoppeaften hos Bruuns Bazaar & Baum und Pferdgartens nye fælles butik

f Facebook

Twitter

## APPENDIX 7:

### Sample selection Criteria of Participants

#### Selection Criterias of Participants

Criteria	Participants
----------	--------------

Sex	Females
Age	27-65
Shopping experience	Yes
Social media experience	Yes and no

## APPENDIX 8:

### Profiles of Focus Group Participants

#### Profiles of participants in focus group 1

RESPONDENT	Name of respondent	Age	Occupation	Residence
RESPONDENT 1	Caroline F. Misser	28	Kommunikationskonsulent	Nørrebro
RESPONDENT 2	Martine Jakobsen	28	Konceptudvikler	Vesterbro
RESPONDENT 3	Nicoline Løkken	27	Læge	København K
RESPONDENT 4	Anna Fabricius Holbek	27	Skolelærer	Østerbro

#### Profiles of participants in focus group 2

RESPONDENT	Name of respondent	Age	Occupation	Residence
RESPONDENT 5	Annette F. Misser	64	Pensionist	Virum
RESPONDENT 6	Pia Otte	64	HR konsulent	Virum
RESPONDENT 7	Mariann Baunsøe	64	Hjemmegående	Virum
RESPONDENT 8	Nelle König	65	Overlæge	Sorgenfri

**Date and duration of Focus Group 1: March 15, 2017 (47 minutes)**

**Date and duration of Focus Group 2: April 4, 2017 (25 minutes)**

## **APPENDIX 9:**

### **Focus Group Moderator Guide and Procedure:**

1. Participants are welcomed by me and as the moderator (FFMS) I explain the research purpose and provide them with a short briefing as to how the discussion and questions will be conducted.
2. The surroundings are relaxed and the participants are familiar with each other.
3. Before the group discussions begin, a questionnaire is handed out to the participants to gather additional data about them; name, age, and questions about shopping behavior and motives
4. Participants are asked to fill out the questionnaires before we begin the group discussion
5. Moderator begins asking questions. The setting is free why the participants can discuss each question for as long as they need,
6. After the activity, the last topic concerning loyalty is discussed.
7. Moderator closes the discussion by thanking for participation.

### **Focus group questions presented by moderator:**

1. **Når I shopper mode hvad enten det er i en fysisk butik eller på nettet, køber I så noget hver gang eller kan I bare godt lide at blive inspireret?**
2. **Hvordan vil I beskrive jer selv når I køber tøj? Går I typisk efter noget bestemt? (er det et planlagt køb eller er det impuls køb?)**
  - a) **Hvorfor?**
3. **Hvad betyder shopping for jer?**
  - a) **Kan I lide at shoppe eller skal det bare overstås?**
  - b) **Hvad kan I lide ved det? (finder I det underholdende og inspirerende eller er det kedeligt og tidskrævende?)**
4. **Hvad er jeres holdning til danske brands på nettet (herunder deres online butikker samt deres tilstedeværelse på og brug af sociale medier?)**
  - a) **Hvorfor?**
5. **Hvilke danske brands synes I gør det godt på nettet (herunder online shops og sociale medier)?**
  - a) **Hvorfor?**

6. Hvilke danske brands synes I ikke gør det godt på nettet? (herunder online shops og sociale medier)?
  - a) Hvorfor?
7. Hvilke danske modebrands følger I på de sociale medier?
  - a) Hvilke sociale medieplatforme følger I de forskellige brands på og hvorfor?
8. Mener I at det har stor betydning for et mode brand at det er tilstede på sociale medier?
  - a) Hvorfor?
9. Sociale medier har i manges øjne gjort online shopping nemmere da det kan linke direkte til et specifikt produkt og gøre købsprocessen hurtigere og nemmere. Hvad synes I om den måde at shoppe mode på?
  - a) Hvorfor?
  - b) Får det jer ofte til at købe mere tøj end hvis I stod i en butik eller selv gik ind på en online shopping side? Eller køber I ofte kun det ene produkt?



## APPENDIX 10:

### FOCUS GROUP ACTIVITIES and QUESTIONS

#### Del 1. Generel fakta om deltagerne: - (udleveres til deltagere)

##### Deltagernes forbrug af mode:

**1. Hvor ofte shopper du nyt tøj?**

- a) Dagligt
- b) Ugentligt
- c) Hver anden uge
- d) En gang om måneden
- e) Mere sjældent

**2. Hvor køber du oftest modetøj henne?**

- a) I butikker
- b) På nettet

Uddyb gerne dit svar nedenfor:  
Fordi...

**3. Hvor meget tid bruger du på at kigge/lade dig blive inspireret af modetøj på nettet (online butikker)?**

- a) En halv time om ugen
- b) En time om ugen
- c) Et par timer om ugen
- d) Mere end to timer om ugen

**4. Hvor meget tid bruger du på at kigge/lade dig blive inspireret af modetøj på sociale medier så som Facebook, Instagram mm.?**

- a) En halv time om ugen
- b) En time om ugen?
- c) Et par timer om ugen
- d) Mere end to timer om ugen

**5. Hvor mange penge bruger du på shopping om måneden?**

- a) 0 kr.

- b) 1-499 kr.
- c) 500-999 kr.
- d) 1000-1499 kr.
- e) 1500-1999 kr.
- f) 2000+ kr.

## **Del 2**

### **Individuel aktivitet**

Vælg de sætninger der bedst beskriver hvorfor du shopper modetøj.

#### **Adventure shopping**

Shopping er en form for underholdning for mig. \_\_\_\_\_

Shopping er sjovt. \_\_\_\_\_

#### **Gratification shopping**

Når jeg er i dårligt humør, shopper jeg for at få det bedre. \_\_\_\_\_

Shopping får mig til at føle at jeg er i mit eget univers. \_\_\_\_\_

Shopping er for mig en måde at dæmpe stress på. \_\_\_\_\_

Jeg finder shopping stimulerende. \_\_\_\_\_

Shopping er for mig en oplevelse. \_\_\_\_\_

Jeg shopper, når jeg vil få mig til at føle som noget specielt. \_\_\_\_\_

#### **Idea shopping**

Jeg shopper for at holde mig opdateret om ny mode. \_\_\_\_\_

Jeg shopper for at holde mig opdateret om nye trends. \_\_\_\_\_

Jeg shopper for at se hvilke nye produkter der er. \_\_\_\_\_

### **Social shopping**

Jeg kan lide at socialisere med andre, når jeg shopper. \_\_\_\_\_

Jeg shopper med mine venner og familie for at socialisere. \_\_\_\_\_

Shopping med andre er en venskabelig oplevelse. \_\_\_\_\_

### **Role shopping**

Jeg kan lide at shoppe for mine venner og familie. \_\_\_\_\_

Jeg kan lide at shoppe for andre, for når de har det godt, så har jeg det godt. \_\_\_\_\_

Jeg kan lide at shoppe for at finde den perfekte gave til nogen. \_\_\_\_\_

### **Efficiency shopping**

Jeg kan lide at shoppe når jeg har et formål. \_\_\_\_\_

Jeg kan bedst lide at shoppe når jeg har specifikt produkt i tankerne. \_\_\_\_\_

### **Achievement**

Det føles godt at vide at mine shopping ture var succesfulde. \_\_\_\_\_

På en bestemt shopping tur, er det vigtigt at jeg finder de specifikke ting jeg leder efter. \_\_\_\_\_

## APPENDIX 11:

ARBEJDSOPGAVER	BAUM UND PFERDGARTEN	FÆLLES
Design	x	
Sourcing, Konstruktion & Produktion	x	
Salg (Engros, retail og Online)	x	
PR & Kommunikation	x	
Lager/Logistik (Fragt, pluk, pakning & storage)		x
Finans (debitor, kreditor og rapportering)		x
IT (Systemer, Udvikling og Support)		x
Kundeservice (Supplering, claims & håndtering)		x

Identitetsskabende funktioner

Effektiv infrastruktur

Kollektion	Vækst
Spring/Summer 2010	-22%
High Summer 2010	-17%
Autum / Winter 2010	+11%
Christmas 2010	+78%
Spring/Summer 2011	+53%
High Summer 2011	+133%
Autumn/Winter 2011	+79%

## APPENDIX 12:

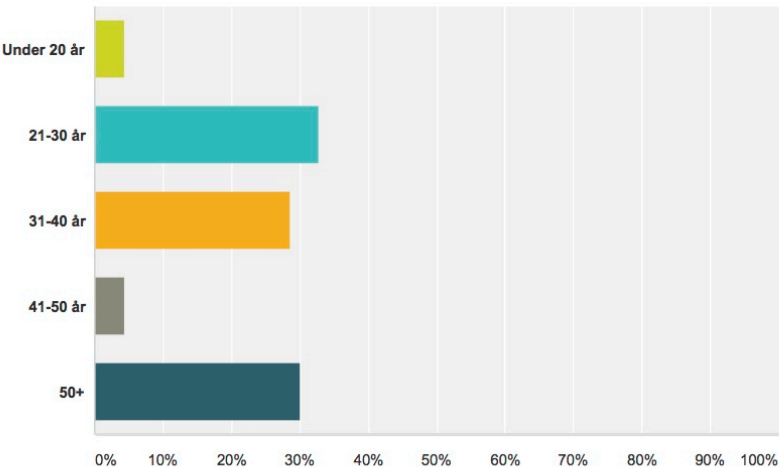
Satisfaction drivers terminology<sup>[2]</sup>

Author(s)	Driver type 1	Driver type 2	Driver type 3	Driver type 4
Herzberg et al. (1959) <sup>[3]</sup>	Hygiene	Motivator		
Kano (1984) <sup>[4]</sup>	Must-be	Attractive	One-dimensional	Indifferent
Cadotte and Turgeon (1988) <sup>[5]</sup>	Dissatisfier	Satisfier	Critical	Neutral
Brandt (1988) <sup>[6]</sup>	Minimum requirement	Value enhancing	Hybrid	Unimportant as determinant
Venkitaraman and Jaworski (1993) <sup>[7]</sup>	Flat	Value-added	Key	Low
Brandt and Scharioth (1998) <sup>[8]</sup>	Basic	Attractive	One-dimensional	Low impact
Llosa (1997, <sup>[9]</sup> 1999 <sup>[10]</sup> )	Basic	Plus	Key	Secondary

APPENDIX 13:

Q1 Angiv venligst din alder.

Besvaret: 70 Sprunget over: 0

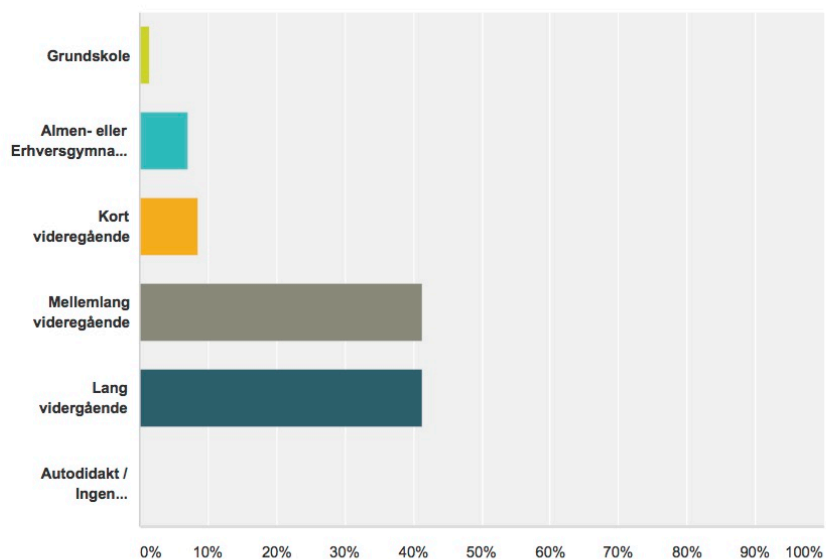


Svarvalg	Besvarelser
Under 20 år	4,29% 3
21-30 år	32,86% 23
31-40 år	28,57% 20
41-50 år	4,29% 3
50+	30,00% 21
I alt	70



## Q2 Angiv venligst dit uddannelsesniveau.

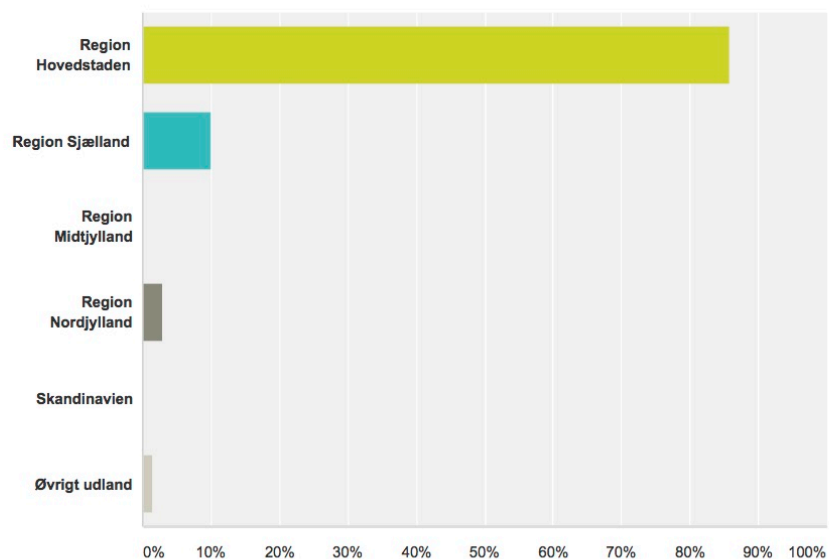
Besvaret: 70 Sprunget over: 0



Svarvalg	Besvarelser
Grundskole	1,43% 1
Almen- eller Erhvervs gymnasium	7,14% 5
Kort videregående	8,57% 6
Mellemlang videregående	41,43% 29
Lang videregående	41,43% 29
Autodidakt / Ingen uddannelse	0,00% 0
<b>I alt</b>	<b>70</b>

### Q3 Angiv venligst din bopæl.

Besvaret: 70 Sprunget over: 0

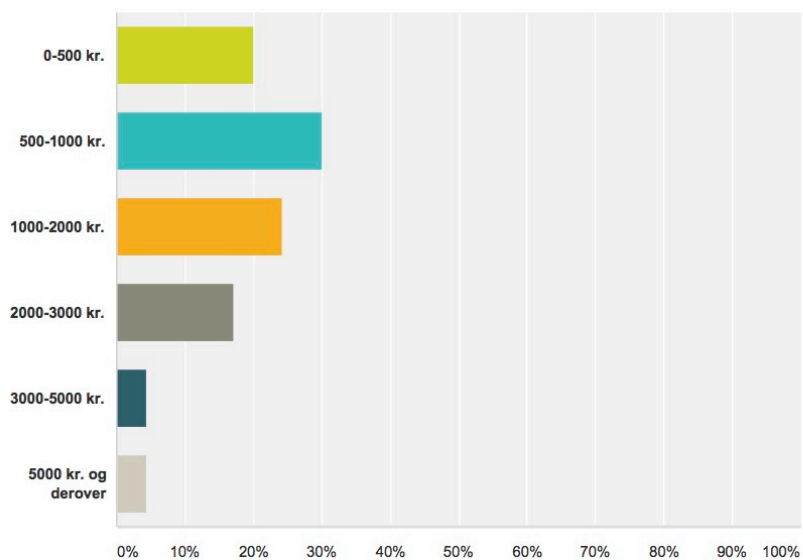


Svarvalg	Besvarelser	
Region Hovedstaden	85,71%	60
Region Sjælland	10,00%	7
Region Midtjylland	0,00%	0
Region Nordjylland	2,86%	2
Skandinavien	0,00%	0
Øvrigt udland	1,43%	1
I alt		70



**Q4 Angiv venligst hvor mange penge du gennemsnitligt bruger på modeprodukter om måneden.**

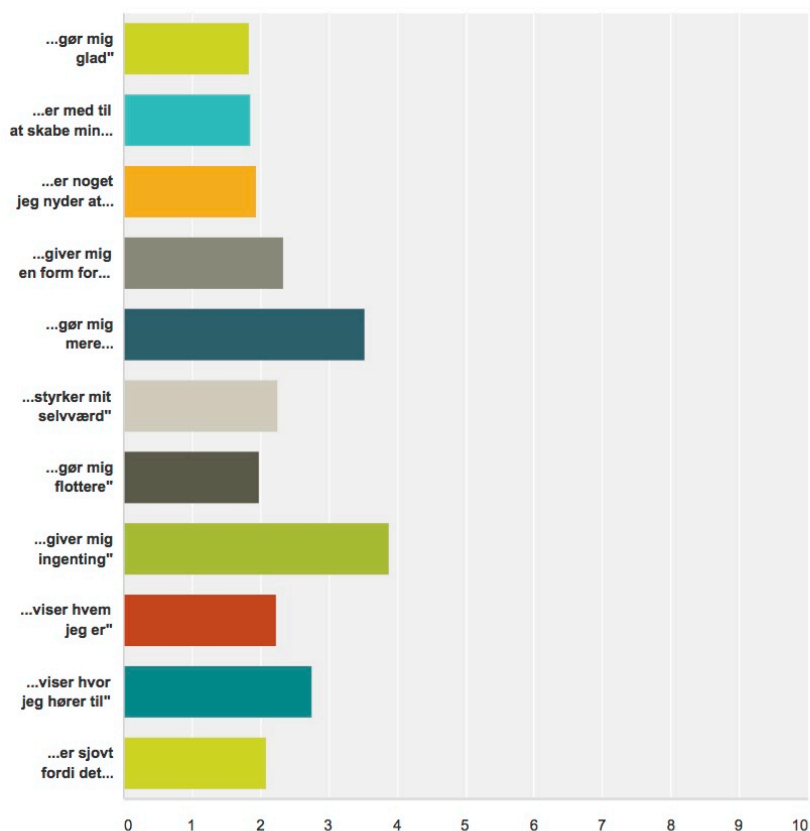
Besvaret: 70 Sprunget over: 0



Svarvalg	Besvarelser
0-500 kr.	20,00% 14
500-1000 kr.	30,00% 21
1000-2000 kr.	24,29% 17
2000-3000 kr.	17,14% 12
3000-5000 kr.	4,29% 3
5000 kr. og derover	4,29% 3
<b>I alt</b>	<b>70</b>

**Q5 Hvad betyder mode for dig? Vurder  
venligst svarmulighederne nedenfor. Tilføj  
gerne yderligere kommentarer under  
'Andet'. "Mode..."**

Besvaret: 56 Sprunget over: 14



	Enig	Delvis enig	Neutral	Delvis uenig	Ved ikke	I alt	Vægtet gennemsnit
...gør mig glad"	41,07% 23	41,07% 23	10,71% 6	7,14% 4	0,00% 0	56	1,84
...er med til at skabe min identitet"	41,07% 23	41,07% 23	8,93% 5	8,93% 5	0,00% 0	56	1,86
...er noget jeg nyder at købe og bruge tid på"	39,29% 22	35,71% 20	16,07% 9	8,93% 5	0,00% 0	56	1,95
...giver mig en form for status"	16,07% 9	53,57% 30	12,50% 7	16,07% 9	1,79% 1	56	2,34
...gør mig mere overfladisk"	3,57% 2	12,50% 7	16,07% 9	64,29% 36	3,57% 2	56	3,52

# Modeforbrug og brand loyalitet

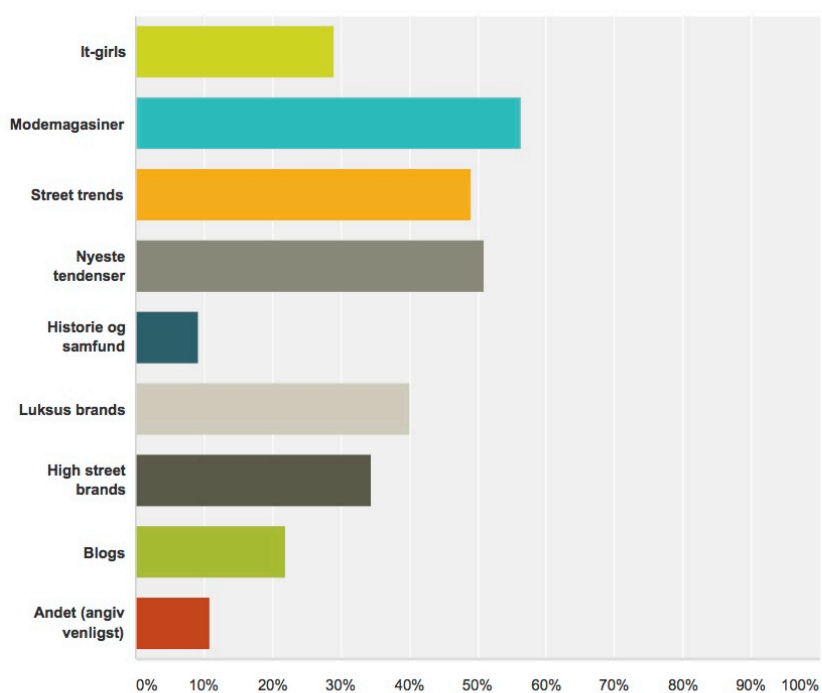
SurveyMonkey

...styrker mit selvværd"	17,86% 10	55,36% 31	10,71% 6	16,07% 9	0,00% 0	56	2,25
...gør mig flottere"	28,57% 16	55,36% 31	7,14% 4	7,14% 4	1,79% 1	56	1,98
...giver mig ingenting"	3,57% 2	1,79% 1	3,57% 2	83,93% 47	7,14% 4	56	3,89
...viser hvem jeg er"	21,43% 12	51,79% 29	10,71% 6	14,29% 8	1,79% 1	56	2,23
...viser hvor jeg hører til"	3,64% 2	43,64% 24	27,27% 15	23,64% 13	1,82% 1	55	2,76
...er sjovt fordi det ændrer sig"	38,18% 21	30,91% 17	14,55% 8	16,36% 9	0,00% 0	55	2,09

Nr.	Andet (angiv venligst)	Dato
1	-	03-05-2017 13:12
2	Under status har jeg svaret delvis enig i det at jeg ikke føler at det giver mig en højere social status (altså et tegn på penge) men mere som i en status at jeg står ved hvem jeg er.	03-05-2017 05:16
3	Komplimenterer min personlighed	29-04-2017 05:03
4	Der mangler en knap der hedder uenig	23-04-2017 02:55

**Q6 Hvad/hvem skaber mode for dig? Du må vælge så mange svarmuligheder, som du mener er relevante, men du bedes vælge mindst én beskrivelse.**

Besvaret: 55 Sprunget over: 15



Svarvalg	Besvarelser
It-girls	29,09% 16
Modemagasiner	56,36% 31
Street trends	49,09% 27
Nyeste tendenser	50,91% 28
Historie og samfund	9,09% 5
Luksus brands	40,00% 22
High street brands	34,55% 19
Blogs	21,82% 12
Andet (angiv venligst)	10,91% 6
Respondenter i alt: 55	

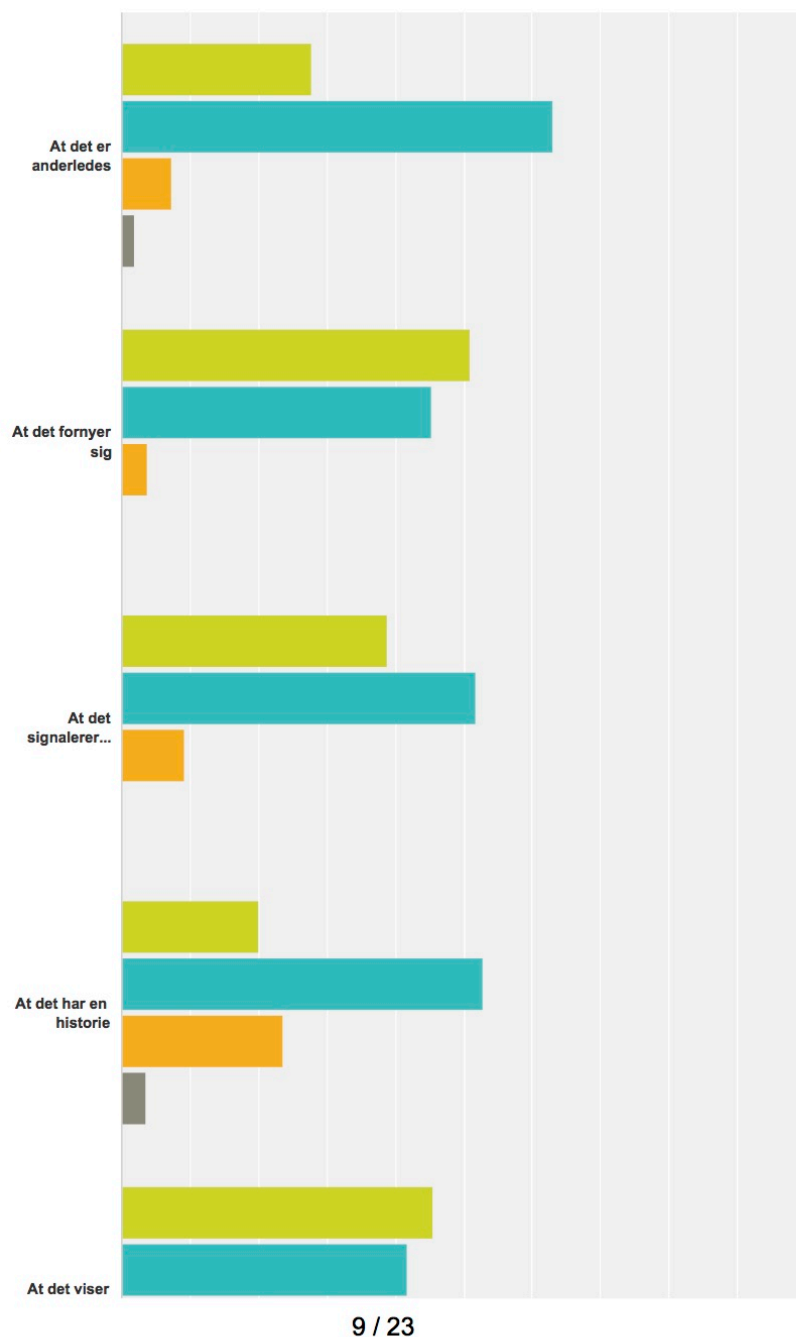
## Modeforbrug og brand loyalitet

SurveyMonkey

Nr.	Andet (angiv venligst)	Dato
1	Udlandet	03-05-2017 14:43
2	-	03-05-2017 13:12
3	Streetfashion, almindelige menneskers mode på gaden.	03-05-2017 05:16
4	Intet	27-04-2017 02:19
5	Instagram	26-04-2017 02:13
6	Aner det ikke, har aldrig tænkt over det.	23-04-2017 00:24

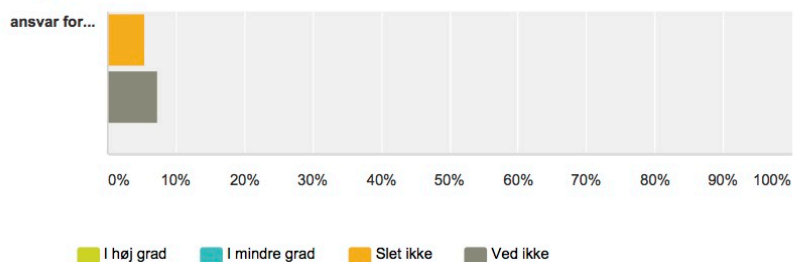
**Q7 Angiv venligst hvilke egenskaber et godt modebrand bør indeholde, efter din mening. Tilføj gerne under 'Andet'.**

Besvaret: 56 Sprunget over: 14



## Modetforbrug og brand loyalitet

SurveyMonkey

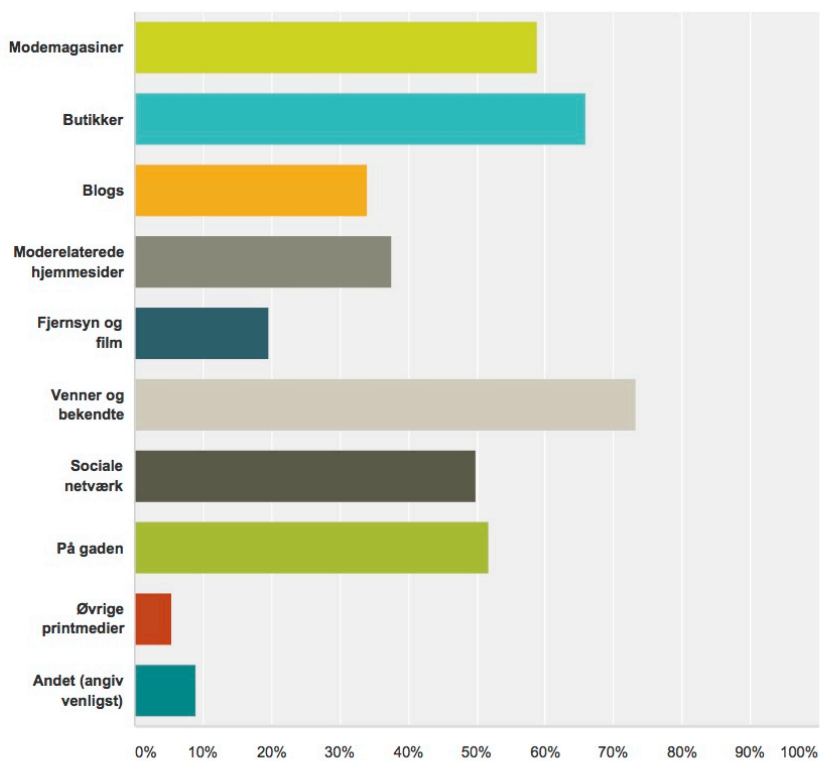


	I høj grad	I mindre grad	Slet ikke	Ved ikke	I alt
At det er anderledes	27,78% 15	62,96% 34	7,41% 4	1,85% 1	54
At det fornyer sig	50,94% 27	45,28% 24	3,77% 2	0,00% 0	53
At det signalerer luksus og eksklusivitet	38,89% 21	51,85% 28	9,26% 5	0,00% 0	54
At det har en historie	20,00% 11	52,73% 29	23,64% 13	3,64% 2	55
At det viser ansvar for miljø og arbejdsvilkår	45,45% 25	41,82% 23	5,45% 3	7,27% 4	55

Nr.	Comments for "At det er anderledes"	Dato
	Der er ingen besvarelser.	
Nr.	Comments for "At det fornyer sig"	Dato
	Der er ingen besvarelser.	
Nr.	Comments for "At det signalerer luksus og eksklusivitet"	Dato
	Der er ingen besvarelser.	
Nr.	Comments for "At det har en historie"	Dato
	Der er ingen besvarelser.	
Nr.	Comments for "At det viser ansvar for miljø og arbejdsvilkår"	Dato
	Der er ingen besvarelser.	

### Q8 Hvor finder du inspiration til din tøjstil? Tilføj gerne under 'Andet'.

Besvaret: 56 Sprunget over: 14



Svarvalg	Besvarelser
Modemagasiner	58,93% 33
Butikker	66,07% 37
Blogs	33,93% 19
Moderelaterede hjemmesider	37,50% 21
Fjernsyn og film	19,64% 11
Venner og bekendte	73,21% 41
Sociale netværk	50,00% 28
På gaden	51,79% 29
Øvrige printmedier	5,36% 3
Andet (angiv venligst)	8,93% 5

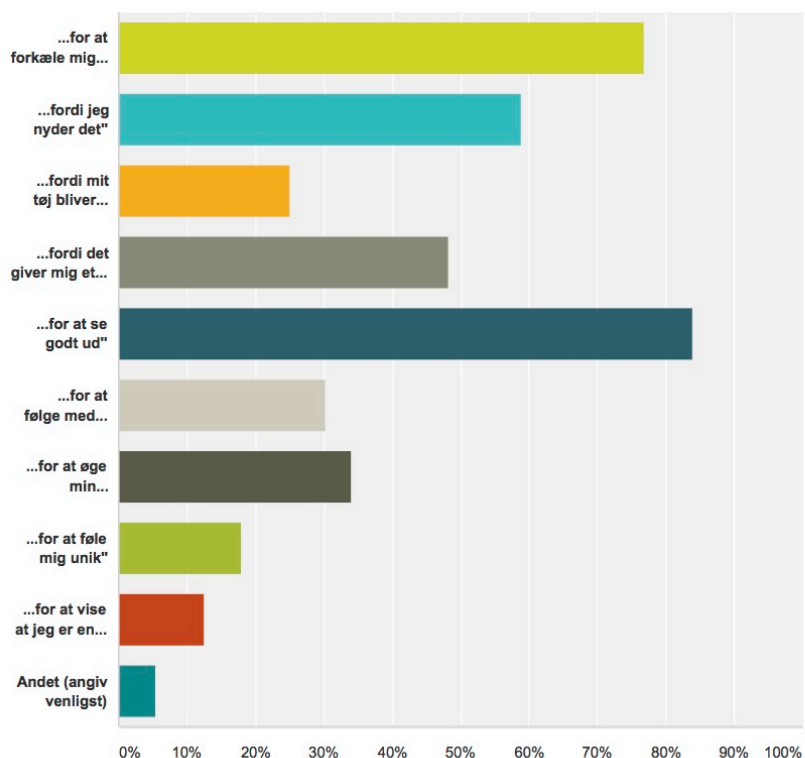


Respondenter i alt: 56

Nr.	Andet (angiv venligst)	Dato
1	Udlandet	03-05-2017 14:43
2	-	03-05-2017 13:12
3	Primært butikker	03-05-2017 05:02
4	Historie	28-04-2017 13:49
5	Pinterest og online butikker	25-04-2017 14:35

**Q9 Angiv venligst nedenfor, hvilke faktorer der motiverer dig ift. dit modeforbrug. Vælg gerne flere svarmuligheder. "Jeg shopper..."**

Besvaret: 56 Sprunget over: 14



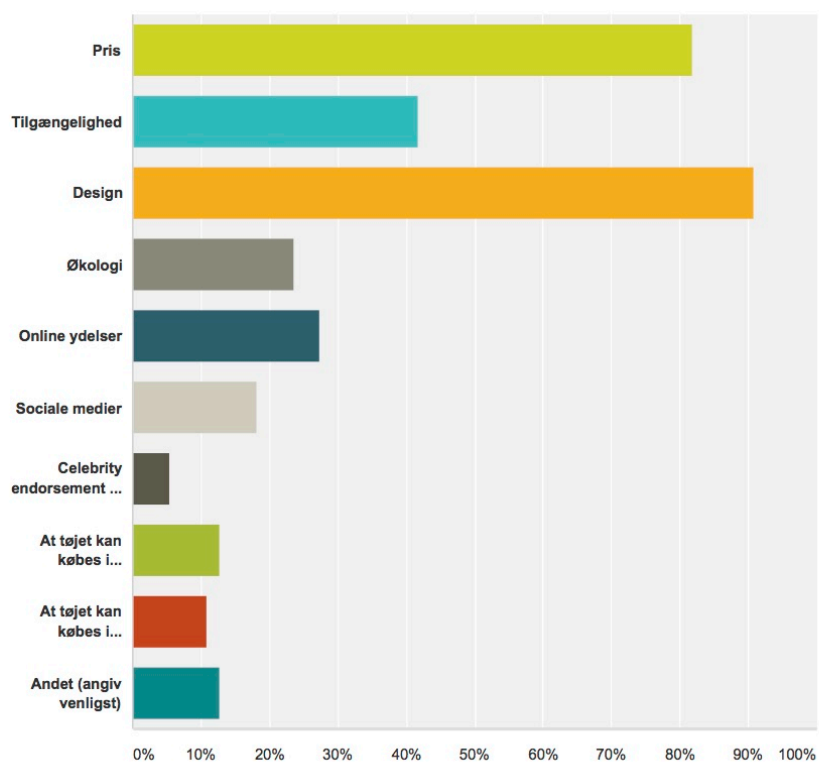
Svarvalg	Besvarelser
...for at forkæle mig selv"	76,79% 43
...fordi jeg nyder det"	58,93% 33
...fordi mit tøj bliver slidt"	25,00% 14
...fordi det giver mig et personligt udtryk"	48,21% 27
...for at se godt ud"	83,93% 47
...for at følge med tidens tendenser"	30,36% 17
...for at øge min livskvalitet"	33,93% 19
...for at føle mig unik"	17,86% 10
...for at vise at jeg er en del af en kultur/miljø"	12,50% 7
Andet (angiv venligst)	5,36% 3

Respondenter i alt: 56	
------------------------	--

Nr.	Andet (angiv venligst)	Dato
1	-	03-05-2017 13:12
2	Arbejde	28-04-2017 13:49
3	Fornyelse, kreativt udtryk.	25-04-2017 14:23

**Q10 Angiv venligst hvad du mener er vigtigt ved et modebrand? Du må gerne vælge flere svar.**

Besvaret: 55 Sprunget over: 15



Svarvalg	Besvarelser
Pris	81,82% 45
Tilgængelighed	41,82% 23
Design	90,91% 50
Økologi	23,64% 13
Online ydelser	27,27% 15
Sociale medier	18,18% 10
Celebrity endorsement (at kendte går med tøjet)	5,45% 3
At tøjet kan købes i brandets egne butikker	12,73% 7
At tøjet kan købes i udlandet	10,91% 6
Andet (angiv venligst)	12,73% 7

Respondenter i alt: 55

Nr.	Andet (angiv venligst)	Dato
1	At tøjet ikke er produceret ved børnearbejde og underbetalt folk	03-05-2017 14:43
2	-	03-05-2017 13:12
3	Kvalitet	03-05-2017 08:07
4	At det følger tidens trend samtidig med at det har sit eget præg.	03-05-2017 05:16
5	At det er tilgængeligt - men ikke oversvømmer markedet, så det seksogtyve findes alle steder.	25-04-2017 00:27
6	Kvalitet	23-04-2017 02:55
7	Kvalitet	22-04-2017 12:51

**Q11 Angiv venligst nedenfor hvilke danske modebrands, som du synes gør det godt. Forklar gerne hvorfor.**

Besvaret: 39 Sprunget over: 31

Nr.	Besvarelser	Dato
1	?	03-05-2017 14:43
2	Sand, min identitet	03-05-2017 14:29
3	Day - fornyr sig men bevarer stilen. Malene Birger - god stil. St. Tropez - god til prisen. Part Two - pænt og til en god pris	03-05-2017 13:27
4	Plus Fine. Passer til min stil.	03-05-2017 13:12
5	?	03-05-2017 09:37
6	Baum und pferdgarten,Day, Zara, by Malene birger	03-05-2017 09:22
7	Sand, Malene Birger, Baum&Pferdgarten	03-05-2017 08:07
8	PBO	03-05-2017 07:50
9	Graumann (kvalitet), Filippa K (som er svensk), Kokoon	03-05-2017 07:12
10	H&M - det er gode priser og selvom meget af tøjet ikke er så spændende kan man virkelig finde nogle guldgruber en gang imellem. GANNI - de har noget helt specielt og unik design som man bare kan se er deres, samtidig med at de følger trends, de har også noget til en hver smag.	03-05-2017 05:16
11	Ganni (tidsløst men med lidt kant), WoddWodd (ungt, comfy), Designers Remix (men for dyrt), DAY (gode til at fange trends men med egen kant)	03-05-2017 05:02
12	Libertine-Libertine (flotte, kreative print), Soulland (trendy), Baum und Pferdgarten (kreativt og anderledes tøj, god kvalitet), Bruuns Bazar (klassisk, god kvalitet, nordisk design)	03-05-2017 04:39
13	Baum & Pferdgarten: iøjenslående designs og priser man kan være med på. Ganni: gode designs,men nogle gange følger priserne ikke med.	01-05-2017 09:03
14	Ganni - elsker deres brug af print og feminine designs	29-04-2017 05:03
15	Mads Nørregård. Han skiller sig ud. Ganni der er feminint og til at betale samt tilgængeligt (måske også til tider for meget). Saks Potts der skaber trend	29-04-2017 00:08
16	Ganni	28-04-2017 12:42
17	Malene Birger, Ganni, Baum und pferdgarten	28-04-2017 12:26
18	mads nørregaard , mode er individuel, plads til alle kropstyper, og de har god miljø politik	28-04-2017 10:19
19	Heartmade - er pænt og lækkert at have på.	28-04-2017 08:54
20	Baum (anvendeligt), Ganni (trendy), BMB (festligt), Mark Tan (Unik)	28-04-2017 08:22
21	Ganni, holder fast i deres dna uanset sæson. Saks pott, tør skille sig ud og udfordre den nordiske stil. Stine Goya, karakteristisk design og fantastiske mønstre. Malene Birger, lækkert og klassisk	28-04-2017 07:06
22	Lovechild,	27-04-2017 03:00
23	Ganni, fordi de har formået at skabe international succes. Custommade fordi det er vanvittig god kvalitet og holder mange sæsoner.	27-04-2017 01:42
24	Alayu	26-04-2017 14:32
25	Baum und Pherdgarten, heartmade	26-04-2017 02:13
26	Designers remix, Ganni da de følger med udlandet og laver nogle lækre designs	25-04-2017 23:14
27	Costumade	25-04-2017 22:30
28	Custommade	25-04-2017 15:44

## Modeforbrug og brand loyalitet

SurveyMonkey

29	Ved ikke	25-04-2017 14:57
30	Ganni, de formår at sælge anderledes super dyrt tøj til alle	25-04-2017 14:35
31	Malene Birger for sin evne til at designe tidsløs, elegant, anstændig mode til alle aldre.	25-04-2017 14:23
32	Baum og Pferdgarden ( eget særlige design) Malene Birger ( eksklusivt, godt design, god kvalitet til overkommelig pris) Nørgård på Strøget ( klassikere til god pris samt spændende fornyelser.	25-04-2017 00:27
33	Det ved jeg ikke	24-04-2017 12:40
34	Malene Birger - unik stil.	23-04-2017 08:42
35	Ganni, Stine Goya, By Malene Birger, Piezak, Selected Femme, Gestuz, Pieszak	23-04-2017 03:17
36	Brantex, Lau Rie, Sand, Bitte Kai Rand	22-04-2017 12:51
37	bla	21-04-2017 05:49
38	Ganni, Kokoon, Pieszak	21-04-2017 05:25
39	Bla bla	20-04-2017 09:13

**Q12 Angiv venligst nedenfor hvilke danske brands, som du ikke synes gør det godt. Forklar gerne hvorfor.**

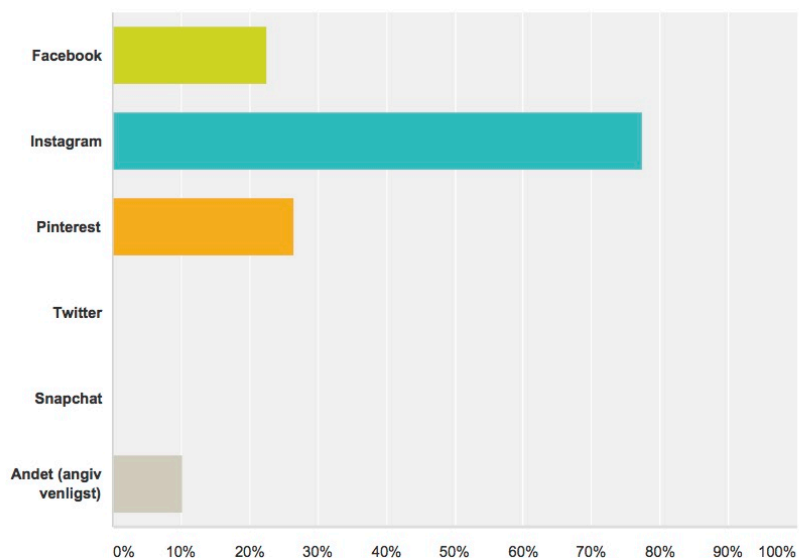
Besvaret: 29 Sprunget over: 41

Nr.	Besvarelser	Dato
1	H&M billig produkter i udlandet til urimelig betalt løn	03-05-2017 14:43
2	Masai - kedeligt Noa Noa - ingen fornyelse	03-05-2017 13:27
3	Veto Moda. Kedeligt.	03-05-2017 13:12
4	Ved ikke	03-05-2017 08:07
5	-	03-05-2017 07:12
6	mange brands synes jeg er for dyre som fx Designers Remix som jo egentlig er henvendt til unge.	03-05-2017 05:16
7	Masai (formløst), Soaked in Luxury (kedeligt), til dels Designers Remix (står dog også under hvem der gør det godt!) grundet prisen (høj)	03-05-2017 05:02
8	Ved ikke	03-05-2017 04:39
9	Inwear: bare kedeligt	01-05-2017 09:03
10	Stine Goya - hænger fast i samme udtryk år efter år	29-04-2017 05:03
11	Bitte Kai rand (ikke min stil :-)	29-04-2017 00:08
12	ganni, de er for kommercielle og giver væk til alle danske bloggere, så det blir meget ens og det sjove ved mode går tabt	28-04-2017 10:19
13	Jeg synes Malene Birger er blevet alt for dyrt	28-04-2017 08:54
14	Custommade, Rosemunde og Samsø (kedeligt). Wood Wood er faldet af på den på SOME og branding	28-04-2017 08:22
15	Ganni og Stine goya er for dårlig kvalitet. Day birger har stået stille i mange år, Gestus er dårlig kvalitet og kopierer for meget stil og snit fra andre	28-04-2017 07:06
16	Hoffmann Copenhagen, er dyrt og dårlig kvalitet og 'konet'.	27-04-2017 01:42
17	Noa Noa	26-04-2017 02:13
18	Day- mega kedeligt og deres ting holder ikke formen	25-04-2017 23:14
19	Moss Copenhagen	25-04-2017 15:44
20	Ved ikke	25-04-2017 14:57
21	IC Companys brands sælger ikke-bæredygtigt tøj i dårlig kvalitet	25-04-2017 14:35
22	Kan ikke komme på et svar.	25-04-2017 14:23
23	Generelt mærker af dårlig kvalitet	25-04-2017 00:27
24	Der ved jeg ikke	24-04-2017 12:40
25	In Wear - er blevet kedeligt i forhold til de andre brands	23-04-2017 03:17
26	Vera Moda - mangler kvalitet	22-04-2017 12:51
27	bla	21-04-2017 05:49
28	DAY, Storm og Marie	21-04-2017 05:25
29	Bla	20-04-2017 09:13



**Q13 Hvilke sociale medier synes du gør det bedst ift. modebrands? Du må gerne vælge mere end ét svar.**

Besvaret: 49 Sprunget over: 21



Svarvalg	Besvarelser
Facebook	22,45% 11
Instagram	77,55% 38
Pinterest	26,53% 13
Twitter	0,00% 0
Snapchat	0,00% 0
Andet (angiv venligst)	10,20% 5
Respondenter i alt: 49	

Nr.	Andet (angiv venligst)	Dato
1	Ved ikke	03-05-2017 14:44
2	-	03-05-2017 13:13
3	Følger ikke med på de sociale medier	03-05-2017 08:08
4	Ingen, tror jeg.	27-04-2017 09:32
5	'Læser' ingen af dem	24-04-2017 12:44

### Q14 Angiv venligst nedenfor, hvilke danske brands du følger på sociale medier og hvorfor.

Besvaret: 37 Sprunget over: 33

Nr.	Besvarelser	Dato
1	Ingen	03-05-2017 14:44
2	Day - på Instagram. Inspiration	03-05-2017 13:28
3	Plus Fine. Charlotte Lynggaard.	03-05-2017 13:13
4	By Malene Birger	03-05-2017 09:23
5	Følger ikke med på de sociale medier	03-05-2017 08:08
6	Wood Wood - de har noget fedt tøj og laver nogle fede kampagner. Derudover giver de god inspiration. Lulu's 2ndhand - gode tilbud på luksus brand. Ellers følger jeg ikke rigtig brands men mere bloggere, model bureauer og IT-girls som så reklamerer for forskelligt tøj og brands.	03-05-2017 05:22
7	Ingen! Bruger ikke de sociale medier så meget. Ser brands'enes nye kollektioner i butikker eller blade	03-05-2017 05:05
8	Følger ingen - får mest inspiration fra danske modebrands via mit sociale netværk og evt. bloggere	03-05-2017 04:40
9	Baum&pferdg.: Altid opdateret og gode billeder	01-05-2017 09:04
10	Limi Copenhagen - elsker deres SM univers fyldt med farver og smukke billeder :-)	29-04-2017 05:05
11	Ganni	28-04-2017 12:43
12	Ingen	28-04-2017 12:28
13	ingen	28-04-2017 10:19
14	Søstre Grene	28-04-2017 08:55
15	ingen	28-04-2017 08:47
16	Ganni, BMB, Stine Goya, Baum og Lovechild & Saks Potts (glemte at nævne sidste to under "hvem der gør det godt"! De gør det så godt!!!!) For at blive inspireret til både styling, shopping og it-girls.	28-04-2017 08:26
17	Baum og ganni fordi jeg kender dem og kan lide dem	28-04-2017 07:06
18	Acne, StineA,	27-04-2017 09:32
19	Nue, lovechild, baumundpferdgarden, costumade,	27-04-2017 03:02
20	Ganni, Custommade, EE12, Underprotection mf. Alle brands der tiltaler mig og eller har en æstetisk feed.	27-04-2017 01:44
21	Aiayu	26-04-2017 14:33
22	Neonair, Malene Birger, Aiayu, Designers Remix, Ganni, Moshimoshi, Day.	26-04-2017 06:07
23	Baum, heartmade, gestus, designers Remix	26-04-2017 02:15
24	Jeg følger kun designers remix,	25-04-2017 23:15
25	Norrcopenhagen, Ferm Living, Oz Women, Karmameju, Trois Pommes, Marlene Juhl Jørgensen, Søstre Grene, Notabene	25-04-2017 15:02
26	Marlene Juhl Jørgensen	25-04-2017 14:36
27	Jeg følger ingen specifikke mærker, men Billi Bi og Notabene tiltaler mig, da jeg shopper mange af deres sko.	25-04-2017 14:24
28	Jeg følger generelt ikke mode på de sociale medier	25-04-2017 00:29
29	Ingen	24-04-2017 12:44
30	By Malene Birger. Modebutikker	23-04-2017 08:45
31	By Malene Birger, Piezak ellers mest de udenlandske	23-04-2017 03:21

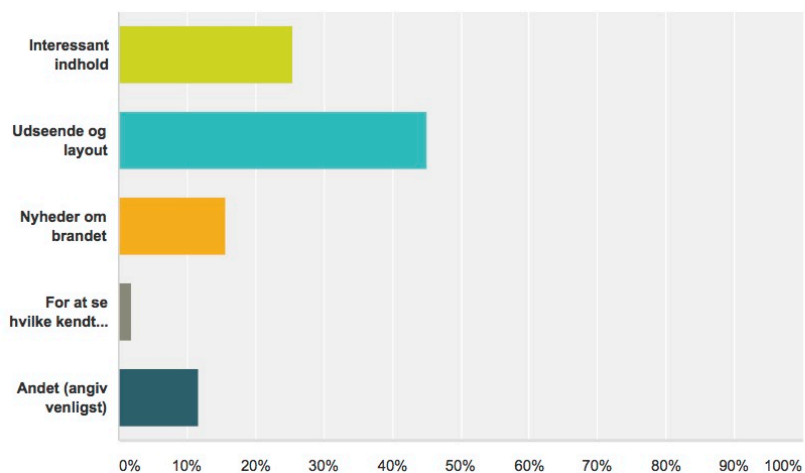
## Modeforbrug og brand loyalitet

SurveyMonkey

32	Ingen, jeg er til amerikanske og canadiske designere	23-04-2017 02:57
33	Ingen	23-04-2017 00:25
34	Følger ikke brands på sociale mediet	22-04-2017 12:52
35	bla	21-04-2017 05:49
36	ee12 - det er et mindre mærke, som laver 2 årlige kollektioner, der først bliver sat i produktion, når man har bestilt. Man betaler derfor halvdelen når man bestiller, og den anden halvdel når man modtager varen. Kan godt lide konceptet, da det økonomisk er en bedre løsning for mig, samtidig med at kvaliteten er i top	21-04-2017 05:31
37	Bla	20-04-2017 09:13

### Q15 Angiv venligst hvad der kan få dig til at følge et brand på sociale medier?

Besvaret: 51 Sprunget over: 19



Svarvalg	Besvarelser
Interessant indhold	25,49% 13
Udseende og layout	45,10% 23
Nyheder om brandet	15,69% 8
For at se hvilke kendte der går i brandets tøj	1,96% 1
Andet (angiv venligst)	11,76% 6
I alt	51

Nr.	Andet (angiv venligst)	Dato
1	-	03-05-2017 13:13
2	Følger ikke med på de sociale medier	03-05-2017 08:08
3	Hvis jeg fulgte mode på de sociale medier ville det være pga udseende og layout	25-04-2017 00:29
4	Følger ingen brand	24-04-2017 12:44
5	Intet, er ikke på Facebook osv	23-04-2017 00:25
6	Følger ikke	22-04-2017 12:52

## APPENDIX 14:


---

Newsletter May 2017

No Images? [Click here](#)

**BAUM UND PFERDGARTEN**

[New arrivals](#) [Tops & Blouses](#) [Dresses](#) [Jackets & Coats](#)  
[Pants](#) [Sweaters](#) [Outlet](#)




### Pre Autumn 17 collection


Explore the Pre Autumn collection from Baum und Pferdgarten and celebrate the pleasant moments spent on the seashore in the sun or in the moonlight by empowering a maritime-inspired wardrobe for the sailor women anno 2017.

SHOP


*Mother's day gift ideas*



**Jailyn**  
Striped linen-blend blouse  
**699DKK**



**Lanette**  
Cotton-blend sock  
**149DKK**



**Lexine**  
Printed silk bandana scarf  
**349DKK**

*News from us*

---