The meaning of Hummel
- A case study of understanding consumers from a cultural analysis perspective
Executive summary
The Danish sports clothing company Hummel has a long history, dating back to 1923. Because of technical bankruptcy in 1994 Hummel changed strategies, which lead to employing a new creative director Christian Stadil who decided to change Hummel’s identity in 1999. In this paper it is suggested that Hummel’s successful identity transformation leading to revitalization, was caused because of cultural shifts in the Danish society entailing consumers’ ideology shifts. This thesis analyzes how and why the shifts occurred and how Hummel’s brand was able to benefit from them. Furthermore, Hummel’s newest product line named kids is investigated in order to support theory concerning relationships between personal identities and the consumption of Hummel’s products. The characteristics of both Hummel’s branding and Hummel’s customers are presented and analyzed with the purpose of practicing cultural branding as a case study approach, combined with an identity theory concept as a consumer interpretive tool.

In order to fulfill the purpose, two analyses are conducted: cultural- and interview analysis. The cultural analysis was conducted through interpretive reading and cross-referencing between specific theories and practical examples. The observation and interviews were conducted with the purpose of capturing individual meanings of Hummel’s brand.

The theoretical approaches to the thesis are discussed and applied both as part of a theoretical paradigm construction as well as a part of a thorough analysis of Hummel’s customer’s mental behavior. The core theoretical paradigm is constructed around theories by Grant McCracken, Douglas Holt and Kevin Keller with addition of several others.

The findings of this study reveal reasons for Hummel’s successful revitalization, seen from a cultural branding perspective. Hummel’s children clothes are being associated to Hummel’s brand before the revitalization, and this is analyzed as part of individual cultural narratives expressed in interviews. This study’s results are to be interpreted as a pilot study and can therefore not be used as a generalizing result for clothing brands in general because of the small number of interviews and because of Hummel’s unique brand. The study finally presents future challenges for Hummel’s brand to address.
Preface and acknowledgements
I would like to take this opportunity to thank my precious family who all has kept their faith in me and supported me through my long, but rewarding journey of studies.

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Thank you and enjoy!

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1.0 Introduction
This chapter introduces topics within a changing society and the affect it has on consumption. Furthermore, it introduces the case example Hummel which is used to analyze shifts in society and consumption.

The society in the western world has developed a lot during the past fifty years and our living standard has risen significantly, according to Lector Jonas Kretzschmar Nielsen. Meanwhile, the society has gone from being a modern to a postmodern and further on to a hypermodern society, which are historic timeframes of societal conditions. Meaning that our society has gone from a modern society where identity, unity, authority, among other things were the main associations onto a postmodern society where difference, separation and skepticism were the key associations.

The present complex hypermodern society in the western world is a consumption society, which primary incentives are the need and urges to consume. The development has affected us as consumers, employees and people in general. It has had a huge influence on the way people consume but also on the way companies brand their products. The assumption in this thesis is there is a reciprocal relationship between one’s self and society and this is supported by Professor Sheldon Stryker. He argues that the self influences society, which consists of various cultures, through individual actions creating groups, organizations, networks and institutions. In other words the self’s social belongings are influential to society. And, reciprocally, society or cultures influences the individual self through its shared language and meanings that enables persons to engage in social interactions, and reflections upon oneself as an object. As an example, most clothes are purchased to confirm social relations with others in cultural unions because humans are social creatures by nature. Furthermore, the consumers have developed into what Professor Hugo Liu calls the bricoleur, adopted from Claude Levi-Strauss. The bricoleur means consumers who compose their own style through a variety of styles experienced through their lives without being “experts” in any style. The

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1 Forbrugerkultur og branding. www.kommunikationsforum.dk/default.asp?articleid=12610
2 Lipovetsky, 2005
3 Consumption and consumerism. www.globalissues.org/issue/235/consumption-and-consumerism
4 Stryker, 1980
5 Stets & Burke 2003. p. 128
6 Levi-Strauss ”The savage mind” 1962
bricoleur questions cultural authority which makes them intercultural, meaning that they master several cultural scripts as foundation to a self made global culture. The bricoleur consumer has forced lifestyle companies to brand their products on the base of culture. Philosopher Gilles Lipovetsky further argues that a person’s self and time are the most relevant issues in understanding the bricoleur consumer. It is therefore interesting to analyze the self and time in a relationship to society. Sociology and anthropology are currently taken consumption seriously and the perspective has encouraged this thesis to also incorporate a social science perspective. The reason is based on the qualitative research field where consumers are viewed upon as individual people. The thesis links the approach together with a business approach where the company is in focus and not the individual consumer, which will be explained through a theoretic discussion.

Seen from a company’s perspective, the brand image has a relationship with its surroundings due to the fact brand image is constructed by consumers’ opinions about the brand. Therefore companies also engage with their surroundings by branding their products. Because of shifts in time and culture, many lifestyle companies are now looking to market products as representations of subcultures, because the companies have realized the potential of becoming an ambassador of culture. Being a cultural ambassador can consequently lead to a status as an iconic brand which, according to Professor Douglas Holt, people strongly identify with. Examples of the latter are: Adidas and the hip hop culture, Ralph Lauren and the preppy culture, Harley Davidson and the biker culture.

1.1 Purpose
As stated in the introduction, this thesis assumes interactions between culture and consumers. Furthermore, consumers use consumption as identity building tools meaning, in this case, clothes work as identity building tools. The thesis has a theoretical paradigm framework, which perspective is necessary to understand before presenting the methods and the analysis conducted. In this thesis, a concrete example of a sports clothing brand is analyzed in terms of their engagement in their surroundings. The example is Hummel, a Danish owned sports fashion company which has existed since 1923.

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7 Liu 2006. p.2-3
8 Lipovetsky, 2005
9 Percy & Elliott 2005. p. 21
Hummel was on the verge of bankruptcy in the middle of the 90s but was revitalized in the late 90’s. The evolution of Hummel’s brand since 1999 is sought analyzed in order to understand its current state.

In 2008, Hummel launched their first collection for children called Hummel kids (red. kids), which quickly became a success on the Danish market\textsuperscript{12} without making major investments in their branding. The reasons for purchasing Hummel kids are analyzed as well as part of understanding Hummel’s brand.

The thesis is to investigate how Hummel’s brand was revitalized during changing consumption cultures in the late 1990’s in Denmark. In order to do so, Hummel’s branding is examined along with specific chosen contextual factors which affected the mentioned change of consumption culture.

The thesis seeks to create different knowledge about Hummel’s change of identity in the past which may qualify and enlighten the basis of which Hummel’s identity is based on today. Hummel’s contribution to people’s cultural understandings and identity constructions is analyzed by relating the company to consumption, fashion and shifts of national ideologies.

The ambition is to achieve a more profound understanding of brands’ (i.e. Hummel) addressees to their contexts and to create insights in customers’ associations to Hummel’s brand.

\textsuperscript{12} Appendix A. p. 1
1.2 Research questions
The purpose consequently leads to defining the problem description and the main research questions sought to be answered can be formulated into the following three research questions:

- What has characterized Hummel’s branding since their revitalization?
- How was Hummel able to revitalize their brand during changing consumption cultures?
- How has consumers used Hummel and kids products to express desired identities?

Solving the presented research questions will be based on a theoretical unraveling as well as a subsequent empirical and exemplified analysis of the chosen company: Hummel.
2.0 Theoretical framework
In the following, the main theoretical framework is described in order to gain an understanding of the foundation of the empirical analysis. The analysis is based on three theories by Grant McCracken, Kevin Keller, and Douglas Holt, which is the theoretical framework the thesis mainly refers to.

2.1 Customer Based Brand Equity
In order to analyze Hummel’s concrete strategy righteously, the company must also be in focus and an inside out perspective is therefore necessary. The reality of a company must be expressed in this thesis as it is an essential part of the assignment. In most companies, it is normally the management of the company who has the authority and power to launch strategies. Initiatives made by Hummel must be taken seriously in order to create a realistic brand analysis.

Kevin Keller’s Customer Based Brand Equity (red. CBBE) model is based on the mental brand response seen from a brand’s perspective and enlightens the brand equity\(^{13}\) in the minds of the consumers. Keller defines CBBE as: “the differential effect that brand knowledge has on customer response to the marketing of that brand.”\(^{14}\)

![Keller’s CBBE Model](source: www.frost.com)

Figure 1. Keller’s CBBE Model\(^{15}\)

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\(^{13}\) Keller 2003. p. 43
\(^{14}\) Keller 2003. p. 60
\(^{15}\) Source: www.frost.com
The depicted CBBE model gives insight in how companies think strategically, and Keller states that the company must be in control of the strategic communication and that the best way of being in control is by communicating in a clear, relevant, distinctive and consistent way. A high positive level of CBBE equals a strong brand, and consumers are favoring the strong brand over the unnamed version of a product or service. The model is based on costumers’ mental responses and Keller states that:

“the power of a brand lies in what resides in the minds of customers”\textsuperscript{16}

This means measuring costumers mental responses is necessary in order to know whether or not a brand is strong.

The CBBE model is also a part of the brand value chain which support brand managers, chief executive officers, chief marketing officers and managing directors in terms of marketing program investments\textsuperscript{17}.

According to Keller, advertising is the main driver for achieving brand relationships and one of the purposes of the marketing investment program is to please shareholders by creating shareholder value (i.e. Profit, Return on Investment, and Market Capitalization amongst other things). Included in the brand value chain is market response which refers to the brand’s context. Keller argues that the brand should be in charge of its’ communication and that that the storytelling should be managed by the company. The successful communication is achieved by the program multiplier having clarity, relevance, distinctiveness and consistency\textsuperscript{18}.

Keller argues that marketing departments in most companies use the measurable brand equity as a negotiating tool for marketing budgets. Measuring brand equity is of high priority in many companies around the world, because many CEOs, brand managers and stockholders are favoring return on investment over cultural brand meanings\textsuperscript{19}. Two of Keller’s goals are to

\textsuperscript{16} Keller 2003. p. 61  
\textsuperscript{17} Keller 2003. 390  
\textsuperscript{18} Keller 2003. p. 391  
\textsuperscript{19} Holt 2004. p. 13
“[...] provide managers with concepts and techniques to improve the long term profitability of their brand strategies [...] help readers understand the important issues in planning and evaluating brand strategies”\textsuperscript{20}.

The goals provide insight in the considerations concerning branding initiatives and investments, which makes them valuable to the thesis in the sense of providing a realistic view of a company’s branding investment objectives.

It is necessary to include CBBE in an attempt to measure the mental performances of a brand, for it is necessary in order to give a realistic view of how strategy is practiced in most companies worldwide.

Because of this thesis’ focus on people’s identity, it is important to distinguish it from Keller’s definition of brand identity, where the brand Mantra is included. Keller argues that every brand has a DNA or Mantra which should be in focus when deciding upon marketing programs and building, measuring, and managing brand equity. The brand Mantra is a short three- to five-word expression of the most important aspects of a brand and its core brand values. The purpose is to define what the brand represents or wants to represent and use it as guidance when deciding on strategic initiatives.\textsuperscript{21}

The terms brand DNA and Mantra are part of a corporate identity, which most companies design to communicate its business philosophy. The corporate identity is a symbol, consistent of color schemes, designs, words etc., of how it views itself and how it wants to be viewed by others.\textsuperscript{22} The main difference between the brand identity and Mantra/ DNA is that the identity can change over time while the Mantra/ DNA is everlasting.

This thesis only includes the CBBE model and not the entire brand value chain, because the CBBE merely includes mental performances of the customer to given communications which is used as a tool for answering the research questions. Though it is important to notice that Hummel does not agree on the marketing investments through traditional commercials, and have a branding strategy of their own which very much relies on viral marketing and/ or word of mouth.

\textsuperscript{20} Guru interview. 2007. p. 2
\textsuperscript{21} Keller, 2003, p. 44-45 & 151
\textsuperscript{22} Business dictionary. www.businessdictionary.com/definition/corporate-identity.html
Furthermore, Keller’s brand value chain is dependant on a marketing program investment. Keller argues that once the marketing investment is made, the brand value chain can be activated. The brand value chain is, as mentioned before used to measure and manage brand equity\textsuperscript{23}. This is the traditional approach in marketing and is used thoroughly by many large companies in the world, but in the case of brand based lifestyle companies like Hummel the brand value chain becomes obsolete. The reason for the obsolescence comes from the fact that consumers have moved from being controlled from the outside (e.g. marketing campaigns) to being bricoleur in their behavior. The choice of brands for this type of consumer is derived from what gives additional meaning to their existing individual style or identity\textsuperscript{24}. However, the essential feature in the CBBE model is the fact that it is adaptable to any branding initiative and communication; therefore Hummel’s branding strategy can be applied.

\subsection*{2.2 Cultural branding}

The theoretical approach for branding in general includes four modern branding models which Douglas Holt\textsuperscript{25} outlines: mind-share branding, emotional branding, viral branding, and cultural branding, where Keller represents mind-share and emotional branding. Holt argues that the models except for cultural branding accounts for basically every consumer branding initiative undertaken\textsuperscript{26} by companies, meaning that cultural branding very rarely is practiced in real life. However, he argues by using the cultural branding model, companies can achieve the status as an iconic brand, which basically are brands people identify strongly with and rely on in their everyday lives\textsuperscript{27}. Holt uses Apple, Nike, Harley, VW, Coke and Bud as examples of iconic brands because they help people construct their desired identities by embodying the ideals they admire\textsuperscript{28}. Holt’s studies have shown that iconic brands have used their cultural and historic contexts as their main theme in the storytelling of the brand. The contexts of the brands change over time and brands that have insight and are adapting to the shift encapsulating the ideal are often the most successful ones, seen in the long run because the brands have the possibility of strongly being identified with

\begin{flushleft}
\textsuperscript{23} Keller 2003. p. 390  \\
\textsuperscript{24} Buhl 2005. p. 32  \\
\textsuperscript{25} Holt, 2004. p. 14  \\
\textsuperscript{26} Holt, 2004. p. 13  \\
\textsuperscript{27} Holt, 2004. p. 1  \\
\textsuperscript{28} Holt 2004. p. 3-4
\end{flushleft}
the specific cultural shift\textsuperscript{29}. The storytelling is vital to any brand’s identity, image, and reputation because of the fact that it is contributing in giving the brand meaning to people in general. Understanding and correctly interpreting the cultural shifts in time must be performed correctly in order for a brand to become iconic.

Holt discusses iconic brands and how they are created and maintained. The shifts in national contexts are allowing companies’ new storytelling to occur because the shifts create populists worlds for companies to address. The populist worlds can also be explained as countercultures which are the systematic opposition to the dominant culture, and the populist world consists of people with the same attitude toward normally a cause\textsuperscript{30}. In other words it is a type of unity in terms of common ideology, which the iconic brand favors. It is up to the icon striving brand to ‘earn’ a place in order to address it credibly\textsuperscript{31}.

Holt further segments consumers into three groups: insiders, followers and feeders. The insiders are the people living in the populist worlds. The followers are consumers who adopt values from the populist worlds and feeders are consumers demanding the same brands as the followers due to popularity\textsuperscript{32}.

Looking deeper into nations and ideology, Benedict Anderson book ‘Imagined communities’\textsuperscript{33} defines a nation as:

“[...] an imagined political community [...] imagined as both inherently limited and sovereign\textsuperscript{34}.”

The reason for including this definition is Anderson’s argument that the mindset and feelings are the requirements for being members of a nation\textsuperscript{35}, which is closely related to Holt’s definition of populists’ worlds where shared ethos are the requirements of an imagined membership\textsuperscript{36}. Anderson argues that the community is imagined because most of the fellow members have never met or even heard of in a nation, and limited because no nation can represent mankind\textsuperscript{37}. The starting point of Holt’s theory comes from culture and Anderson defines what values a national culture has. Holt focuses on shifts in ideology which occurs within a nation; therefore Anderson’s definition is important in order to investigate sources of national ideology shifts.

\textsuperscript{29} Holt 2004. p. 1
\textsuperscript{30} Counter culture definition. www.encyclopedia.com/doc/1O999-counterculture.html
\textsuperscript{31} Weijo. 2009. p. 34
\textsuperscript{32} Holt 2004. p. 140
\textsuperscript{33} Anderson, 1983
\textsuperscript{34} Anderson, 1983, p. 6-7
\textsuperscript{35} Anderson 1983. p. 7
\textsuperscript{36} Holt 2004. p. 9
\textsuperscript{37} The nation is imagined community. www.nationalismproject.org/what/anderson.htm
According to Holt’s theories, a company like Hummel can achieve the mentioned iconic status by addressing contextual shifts that are constantly occurring. The proper way of addressing the populist world has generally been showing respect to the people living in the populist world. The theory brings suggestions to revitalizations of brands because of brands’ changing storytelling caused by the constantly contextual shifts. Therefore Holt is very important to the thesis and can function as a foundation to a solution to Hummel’s both previous and current strategy. Even though iconic branding is on a theoretical level, populist worlds occur in the real world under the name countercultures and that fact legitimizes the Theory.

2.3 The movement of meaning
When analyzing society in terms of brand meanings, I have chosen to include anthropologist Grant McCracken’s theories concerning culture and consumption. The same titled book and journal are used in the thesis in order to dig deeper into motivations and reasons for purchasing products in the Danish culture. McCracken has a constructivist approach and the book is basically written from his own experiences.

McCracken argues that culture constitutes the world and that product meaning originates from culture. His definition of culture in general is framing the thesis because it is his definition that set the conditions in which Hummel operate under. One of the main focuses of the thesis is based on the interaction between Hummel and its’ surroundings. McCracken states culture is the main driver for any company to offer meaningful products to the consumer because the meaning is subtracted from the culture, and he defines culture as a lens in which the consumer sees the world through. The lens also represents cultural categories and principles. The cultural categories are the general distinctions in which culture organizes the world such as: sex, age, status, sexuality, race etc., while cultural principles are the ideas behind the culture organization which are expressed through social life and through consumer goods.

McCracken’s movement of meaning model schedules where product meaning originates from and which stations it passes in the added constructive meaning process. McCracken argues that products

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39 McCracken 1986. p. 73
40 McCracken 1986. p. 72
concrete the cultural meanings and by applying meanings to the products, consumption is made on behalf of cultural aspects\textsuperscript{41}.

McCracken’s theory is included because it is linked to both Holt’s and Keller’s theories, and to display that all three theories are relevant to include in a branding oriented case, despite the previously mentioned disagreements between them.

The argument for the mentioned link between both Holt and McCracken, and Keller and McCracken, lies in McCracken’s movement of meaning model, which is based on: the culturally constituted world transferring meaning to consumer goods which are transferring meaning to the individual consumer.

![Diagram](image)

Figure 2. Meaning transfer model.\textsuperscript{42}

The movement of meaning model shows, through a fashion system and advertising, how the meaning is applied to and withdrawn from products. The path involves advertising as a contributing tool of meaning transfer along with the fashion system.

“[…] advertising serves as a kind of dictionary constantly keeping us apprised of new consumer signifieds and signifiers. We cannot read the cultural context without this source of instruction.”\textsuperscript{43}

\textsuperscript{41} McCracken 1986, p. 74
\textsuperscript{42} Source: McCracken 1986
\textsuperscript{43} McCracken, 2005, p 165
McCracken states that both advertising and the fashion system are functional tools which allow meanings to flow from the cultural constituted world to the products by deciphering the cultural codes. The cultural meaning transfer originates from the cultural constituted world where advertising and the fashion system receive meanings to be transferred to the product.

The fashion system consists of many agents who act as opinion leaders. The concept of the fashion system is how cultural meanings move with the help of a network consisting of individual and collective contributions from ex. Designers, Fashion journalists, producers etc.\textsuperscript{44}

In a lecture Professor Thyra Uth Thomsen argues that reference groups also should be included as an instrument of meaning transfer, due to the fact that it is not directly a part of the fashion system but also function as independent meaning transfer instruments.\textsuperscript{45} The fashion system merely involves ‘experts’ who acts as opinion leaders, leaving out everyday people who all have different identities and who all are sources of meaning because of their identity appearance. The reference groups can act as a channel of meaning transfer because the creation of one’s identity often is constructed by public meanings which will be outlined more thorough in chapter 2.6.

The meaning loaded product is then processed by the individual consumer and is purchased through consumer rituals, visualized in the lower part of figure 2. Rituals are social symbolic actions performed by people in order to maintain or create one’s own or a community’s identity.

McCracken distinguishes between everyday and rite of passage rituals. The everyday rituals are related to the maintenance of a person’s identity and self perception, while the rite of passage is related to liminal phases: changes of identities or roles in life. There are four concrete ritual sub-dimensions under the everyday and rite of passage rituals, which are described briefly:

- **Possession rituals**, which is heightened through: usage, knowledge, controlling, nursing or personifying objects or services. An example is buying shoes, where its symbolic properties are claimed.

- **Exchange rituals** are receiving or giving gifts. A gift to one self is also a subcategory here. An example is birthday gifts.

- **Grooming rituals** is decorating one self with meaning. An example is getting a self-chosen hair cut.

\textsuperscript{44} McCracken 1986. p. 76-77
\textsuperscript{45} Lecture by Thyra Thomsen. September 5. 2007
Divestment ritual is the term when product symbolism is deleted or changed by either giving or receiving products. An example is buying a used car.\textsuperscript{46}

McCracken argues that the rituals are social actions used to "affirm, evoke, assign, or revise the conventional symbols and meanings of the cultural order\textsuperscript{47}.

The meanings reside in the cultural constituted world, the product and the consumer, and the meanings are drawn out and transferred through advertising, the fashion system and consumer rituals. The product contributes to the cultural world constitutions and consumption is thereby a source to cultural meaning. The model answers where cultural meaning is derived from and how it transfers. Furthermore McCracken argues that high involvement products such as clothes functions as media for expressing cultural meaning, which also will be described more thoroughly in chapter 2.6 concerning identity.

2.4 Cross theory discussion

The three described theories have their respectable standpoints and arguments which will be discussed further in this section.

Holt argues that the culture directly affects the individual consumers and that companies always must address their storytelling with shifts in national ideologies in order to be a strong brand. In other words, Holt does not include the product and consumption in his theories, but is merely focused on the context and storytelling of brands. Holt’s theory explains the constitution of meaning and how to address it. McCracken goes further into detail about meaning and states, in addition to Holt, that consumer behavior in terms of rituals is essential in the process of applying meaning to the consumer.

This means that Holt agrees with McCracken in terms of culture being the starting point of meaning transfer. According to Keller, the meaning can also be referred to as brand equity which is measurable and is the driving force in his theory. The reason for the referral is based on the fact that both meaning and brand equity are stored in the minds of the consumers, only equity is a measurable variable and that does not comply with Holt and McCracken.

A significant difference between Keller and Holt is the fact that Holt argues that brands are historical artifacts\textsuperscript{48}, while Keller does not include historical assumptions.

\textsuperscript{46} McCracken, 1986, p. 78-80
\textsuperscript{47} McCracken, 1986, p. 78
The included CBBE model is a part of the brand value chain which schedules how to create brand equity. According to Keller, the strongest brands have high levels of loyalty and relationships caused by a high level of brand equity. The CBBE model shows how the brand equity is built seen from the company’s perspective, and it gives an extra dimension to McCracken’s theory about meaning transfer because of the fact that there must be a high level of meaning in order for consumers to have a high level of loyalty and relationships. The CBBE model somewhat measures the brand equity level and that is essential because it allows any company to know where they stand and on what level they must intervene. Therefore the CBBE model’s contribution to McCracken’s meaning transfer model is rational and logical to include. According to Henri Weijo, a cultural branding approach which Holt and McCracken shares, defines the strengths of a brand on “[…] how well a brand encapsulates an identity myth and how strongly people identify with that myth”.

In order to give the most fulfilling thesis answer it is important to know that the above discussed theories are needed because they enlighten different perspectives necessary. Each theory is important isolated, but the interaction and connection between them is vital for this thesis to answer the research question, because the research question compels the inclusion of cultural difference as well as product branding.

The distinction between Keller’s theory and the others is: Keller believes that a brand has a DNA or Mantra and that the strategy must have its inspiration from the DNA. Holt and McCracken argue that there is no brand DNA or Mantra, and that any brand can be linked to any meaning as long as the brand addresses the context correctly. These different approaches are important to understand in this thesis. Whether or not one believes in brand DNA, the reality of most companies’ communication comes from just that. Basically every company has its core values written down and practiced in both their in- and external strategy.

Holt’s theories are based on change in the national ideology, which leads to new myth markets because the change creates new cultural contradictions. Linking this to McCracken’s theories, the fashion system is presented through the authors of the cultural contradictions. Holt is in other words outlining McCracken’s first stage of the meaning transfer model; culturally constituted world to Product. Holt’s description of storytelling is very similar to how the fashion system operates, only

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49 Weijo. 2009. p. 32
51 Holt2004. p. 16
Holt lacks a discussion concerning media use meaning his theory is limited in terms of applying it to strategic marketing.

It is tempting to conclude that the meaning derived from the culturally constituted world through McCracken’s fashion system equals the storytelling that Holt refers to in his theory. Still the similarity between Holt and McCracken is noticeable, but a major distinction is found in McCracken’s more thorough analysis of the meaning transfer from product to consumer. Here McCracken puts the individual consumer in focus to find the actual meaning. The final step can somewhat be compared to Keller’s theories because he argues that brand relationships is the most important feature of a strong brand. The final step of the meaning transfer model investigates how the consumers’ relationships are to the brand and why it gives meaning to the consumers. Keller argues that, seen from a company’s perspective, relationships to the consumers must be a milestone for any company to reach.

Holt and Keller are both connected to McCracken’s meaning transfer model each one addressing their respectable stage of meaning transfer.

2.5 Identity

In the following, a theoretical description of personal identity is performed. The reason for the inclusion comes from McCracken’s meaning transfer model where the path from product to the individual consumer must be outlined in order to understand what meanings are attached to the product, which in this case is Hummel.

Also, in order to answer the research questions, understanding identity is of great importance due to the fact that clothes are a way of expressing persons’ identities.

Even though people are responsible for their own identities, it is hard to navigate through a big and complex web of meanings and symbolism which exists and constantly changes in the world. Therefore people attempt to make sense of all selections and de-selections they make. Lifestyle brands try to help people by displaying identities for people to purchase. Identity creation is presented in order to achieve a thorough understanding of identity creation, maintenance, and developing processes, for it is these identity perspectives which are necessary for companies to understand and stimulate through marketing activities.

There are many definitions of identities. This thesis uses Aaron Ahuvia’s definition because it includes goods, which can be related to as clothes and therefore is applicable to Hummel.

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52 Sowden & Grimmer 2008. p. 3
“[Identity is a] kind of performance in which consumers use goods to enact personalized versions of cultural scripts.”

It is important for all people to create and express identity, and consuming has become one of the best ways of showing the surroundings who you are in the western world. Identity is the monologue answer to the question: who am I? According to Jan E. Stets & Peter Stryker, the answer is based on a social construction. The identity is connected to a self, which basically is emerged from the mind. The mind arises and develops out of social interaction, and patterned social interaction forming the basis of social structure. The importance of understanding the self lies in the fact that the self only emerges because of its reflexivity to its context. Furthermore, Stets and Burke argue that humans (and the self) also have the ability to reflect upon themselves taking themselves as objects and thereby they are considered as processual entities. Humans formulate and reflect, being able to regard and evaluate themselves.

The self is the set of meanings we hold for ourselves when we look at ourselves based on the latter. The overall self is organized into multiple parts (identities) and the identities are the meanings one has as a group member, as a role holder, or as a person. These specific meanings are the content of the identities.

The expression of a persons’ identity can be performed in many ways. Learning that identity is a performance based on social construction, clothes can be used to achieve the desired performance.

2.5.1 Identity and social construction

The identity is intangible and very much individual, meaning that all people are different and are perceived differently by others. The identity reflects around the modern life and is dependable of personal expressions. According to McCall and Simmons identity is:

“[...] the character and the role that an individual devises for himself as an occupant of a particular social position”.

Also meaning, that identity is connected to social positions and roles.

David J. Carson, among others argues that peoples own opinion of the world is the basis of people’s actions. A deeper look into Carson’s argument where the opinion is deciding on what actions are to
be made, consumption is not coincidental but is made on behalf of interpreting the culture or context. The consumption is, for most goods, made on behalf of an identity expression or construction. The identity is a social construction, meaning that there are several people to define a self and the identity is therefore a typical self, which can typify via consumption. The consumption of clothes is a common way of expressing identity in the western world and is contributing to fulfilling the mentioned social positions or roles.

Østergaard and Jansen discusses the distinguished identity creating process where ‘I see myself’ and ‘I experience myself’ are expressions of private and public product meanings.

Figure 3. Identity creation

Østergaards model above gives a good a clear overview of how to organize consumption in terms of product meaning.

The experience meaning is the hearts desire, meaning the products are tools for feeling, touching or experiencing one self. An example is underwear, which is in the individual heart’s desire because only the person wearing the underwear knows what kind of underwear it is.

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59 Carson et al., 2001
60 Lecture by Professor Thyra Thomsen. August 29, 2007
61 Østergaard and Jansen, 2000
62 Source: Inspired from Thyra Thomsen
The signal meaning is the eyes recognition, meaning products used as tools for signaling about oneself, both to yourself and others. An example of a product is a Louis Vuitton bag with the characteristic visual logo, which signals exclusivity.

There are always private and public meanings in constructing identity through consumption. The public meanings are how the individual uses the surrounding culture to generalize meanings about consumption and furthermore it evaluates the individual consumer. It is not based on the number of people but on the forums where the person appears\(^{63}\).

The private meanings are contributing to the development of one’s own identity. The main focus is the private meanings often lead to trendsetting and also affects the public meanings. It is in interviews often expressed through laughs and giggles\(^{64}\).

Both the public and the private meanings frame the individual consumer’s consumption culture. The public meaning can be in both the B and D area in the model. The B area refers to showing off products to the public.

The D area is an experience based on the public evaluation of the product.

The private meaning also covers two areas in the model: A and C. The consumptions made here are the individuals’ reference frame. The private meaning interacts with the public meaning, and is sometimes functioning as inspiration and trendsetting.

In the A area, consumption is made because displaying products means something to the consumer. The C area is an experience on behalf of the individual appreciation of the product.

2.5.2 Hoped-for and feared selves

As mentioned, identity is constructed through the interpretation of culture or context. The lifestyles that are revealed to us as persons through various media are instantly evaluated and in most cases people consume clothes in order to come closer to the person (or lifestyle) they see themselves as, contributing to a hoped-for self or avoiding a feared-for self\(^{65}\).

According to Patrick, MacInnis, and Folkes:

“\textit{Many of the products and services available on the market are consumed as means of attaining desired end states and/or preventing dreaded or negative end states.}”\(^{66}\)

This is referred to as hoped-for selves and feared selves and is often associated or mirrored with stereotypes and extremists.

\(^{63}\) Richins 1994. p. 506  
\(^{64}\) Richins 1994. p. 506  
\(^{65}\) Patrick, MacInnes and Folkes 2002  
\(^{66}\) Patrick, MacInnis, and Folkes 2002
The statement is also applicable to clothes and the end states can be translated into lifestyles, influential people, stereotypes, extremist etc. This means that in many cases the way people dress represents a message to either the desired end states and/or negative end states.

“Hoped for selves and feared selves are representations of what is possible for us in the future and function as standards to attain or to escape.”

In addition to the latter, Solomon argues that a person’s self perception is based on others responses. Both Patrick et. al., and Solomon argue that the self and identity are constructed socially interactively and that the evaluation of one’s self from other people often is performed through products.

The reason why the identity construction definition and analysis of costumers is of great importance to the marketer lies in understanding the meanings various character. By knowing what the meanings are and stimulating the products with the wanted meanings is a strategic marketing and branding activity.

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67 Markus and Nurius. 1986
68 Solomon 1983
69 Lecture by Professor Thyra Thomsen. October 3. 2007
3.0 Methodology

In this chapter, the methods used in the thesis are presented. The purpose is to discuss what approaches are suitable in order to answer the problem description. When conducting an academic study, the adoption of design and method are important aspects when approaching the research question. Furthermore the purpose of the chapter is to enlighten the reader how the empiric data foundation was achieved.

The previously explained theories are used as foundation for the two analyses, which start with a societal description, in order to understand the nature of a company’s context. Both Holt and McCracken are applied supplementary because of their different approaches to analyzing the context of a company. Once understanding the context, the relationship between the company and the consumer is investigated in order to emphasize the link between the two parties. Here the company is investigated through the consumer by interviews and observations which will be discussed in chapters 3.3 & 3.4.

All of the mentioned analysis phases are expressed through McCracken’s movement of meaning transfer model, only each stage of the model has additional in-depth theories connected. By having this approach, McCracken’s movement of meaning transfer model frames the theoretical approach of the thesis and is the driver for a literature study performed in order to further increase the understanding of the chosen subject. The theory will guide the reader through an empiric unraveling leading to additional already existing theories, which are necessary to include in order answering the research questions thoroughly. The execution of the thesis is based on the following research design, which will be the standpoint of the thesis.
Figure 4. Outline of the thesis

Source: Own construction
In an attempt to simplify reading the thesis, the thesis structure is illustrated in figure 4, made in order to supply an overview for the readers.

The visual presentation shows the initial introduction and problem statement leading to the theoretical framework. As a result the theoretical framework enables the methodology to present the thesis as a whole and prepares the reader for the analysis.

The thesis’ analysis starts from a company’s perspective, which is Hummel in this case. Here the choice of Kevin Keller’s CBBE model is used to demonstrate what objectives are necessary to fulfill in order to become a strong brand in most companies around the world. The reason for the specific choice of Keller is, as explained in the theory chapter, because Holt and McCracken’s theories are hard to implement in praxis. The company perspective leads to the investigation of sponsorship in general and how Hummel has used sponsorships as a branding tool.

Douglas Holt is used as the first cultural branding approach. The reason for the choice is based on the historic view performed in the thesis and because Hummel was revitalized around the year 1999. As mentioned in the theory chapter concerning Holt, his theory reveals reasons for revitalizations of brands, the theory is therefore necessary to include because of Hummel’s revitalization. Holt’s theory leads to storytelling being a vital reason for Hummel’s revitalization, and therefore a chapter concerning storytelling is performed.

Holt’s theory is as mentioned closely related to McCracken’s theory concerning meaning transfer, and therefore the movement of meaning model is included here as a part of the cultural branding analysis phase. The analysis leads to an additional focus on celebrity endorsements, which is investigated through a modified version of the movement of meaning transfer by McCracken. In order to fulfill McCracken’s movement of meaning model, a qualitative research analysis which consists of four interviews and a customer observation is conducted and analyzed. This is performed in regards to both people’s identity construction and consumption rituals and is the final stage of this thesis’ analysis. The problem statement is then answered in form of the conclusion.

**3.1 Relevance**

The perspective of the thesis is the main focus and Hummel is merely used as an example of exposing the paradigm suggested.

This study is beneficial for branding minded companies because it gives a cultural contextual perspective through a case study. The case study example is seen through both a company
perspective and a consumer perspective. The combination allows the thesis to focus on two ways of perceiving a brand. The approach will provide the reader with a different perspective in terms of interpreting communication from a company as well as perception from consumers because the analysis is based on all three levels of McCracken’s movement of meaning transfer model, which is described in chapter 2.4.

The case study can also be beneficial for investigating brand extensions, only the focus and perspective of this thesis is based on consumers. The case can function as an example of Hummel’s main brand extensions and how it succeeded, if seen through another perspective.

3.2 Data collecting method:
The data collection places high emphasis on accuracy of the quality of the input data provided by the interviewed, observation users, internet pages, TV programs etc. in order to have reliable estimates. Most data is obtained in the spring and summer of 2010, meaning that the information is up to date and still relevant once handing in the thesis. Because of the rapid shifts in our current society, it is important the data has a contemporary representation.

The two types of methods used for collecting data: qualitative and quantitative are both used in this thesis, but with a larger emphasis on qualitative data. According to Martyn Descombe, quantitative data which basically converts observations, reports and recordings into numerical data results, is most often favored when large-scale research must be controlled and compared. Because the approach of the thesis is through an interpretive paradigm and aims to process dialogue, insight, and interpretation, a qualitative method is chosen to a larger extend. According to Robert K. Yin, qualitative methods are often connected to a case study analysis, where detailed information is the aim, in order for the researcher to gain a deeper understanding of the issue. This understates the approach of the thesis because the thesis is case oriented. The qualitative data allows a thorough understanding of complicated relationships and patterns and the reason for including qualitative data lies in the fact that a part of the thesis is to investigate the mindset of individuals, which is the purpose of qualitative research. The analysis is based on

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71 Descombe 1998
72 Yin 2003
73 McCracken 1988
74 Aaker, Kumar, & Day 2004, P.189
understanding the interviews as an interpretive action with a mutual understanding of the world between the interviewer and the interviewed.

In order to answer the research question, in depth information is needed and therefore a quantitative approach as described by Descombe is not sufficient.

The analysis is a subset of qualitative research and is conducted interpretively where the researcher has to use his or her judgment to a large degree in evaluating existing written material. Only, qualitative research limits the number of respondents making the results almost non representative. Therefore the thesis does not strive to find representative answers, which show how many will join different statements. The answers found are considered independent, meaning the different cultural backgrounds are taken into account when analyzing.

The qualitative method is expressed in both the theory and empery. The theoretical part includes handpicked theory with the purpose of understanding the arguments and opinions, while the empery includes respondents’ experiences of clothing consumptions.

This thesis does not create new quantitative data but includes specific quantitative information which contributes to answering the research question. Previously conducted surveys are included as an argumentation tool, when arguing a topic.

The method chosen is both deductive and inductive. It is deductive because the theories concerning culture and national ideologies are used to describe marketing activity in a concrete company. The thesis relates the theories to a concrete example company. It is inductive because the case possibly contributes with new things for the theories to conclude on. On behalf of the analysis of one company’s communication, the thesis strives to conclude individual findings.

### 3.3 Interview design

In the following, an interview guide is presented and discussed and thereafter used as a frame for the interviews made. The interviews were all performed in Copenhagen in the month of May 2010 because of transport limitations and the time limit of the thesis. These facts are important background knowledge because of a variety of things; Copenhagen is the capital and the largest city of Denmark and the physical accessibility of Hummel and kids are greater than in most other areas of Denmark, meaning that the number of shops offering Hummel is numerous compared to smaller cities, where Hummel is not as representative. The consumption culture in Copenhagen is also different from other cities in Denmark, meaning that urban consumption patterns in general are

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75 Facts about Copenhagen. www.sitestory.dk/rejser/facts/copenhagenfakta.htm
different from rural consumption patterns. The reason is the cultural principles of the urban cultures and sub-urban cultures are different; this also includes differences in terms of consumption. The interviews were all performed in an urban area, which could be a significant factor in terms of analyzing the answers. It merely means that the interview persons only can be categorized on a demographic scale, and thereby can not be considered national representatives.

Because the intension of the interviews is to gain insight in costumers’ feelings and attitudes for Hummel and kids, the method is inspired by “The long interview” by Grant McCracken. The long interview is basically a qualitative method used when investigating and presenting the mental world of an individual with ethnographic objectives. McCracken outlines patterns to follow prior-to, during, and after the interview which are necessary to consider in the interviewing process without a necessity to commit the interviewer in being involved in the life and community of the interviewed. The characteristics of the long interview is based on one on one interviewing and its focus on cultural categories and shared meanings rather than individual affective states.

The choice of the long interview is made because of McCracken’s argument for choosing the method, which is when cultural categories, assumptions, and themes are objects of investigation. The arguments are objects of this thesis and it is therefore relevant to proceed with the long interview method.

McCracken further argues that the long interview can help situate how culture mediates human actions like consumption which also is one of the objectives in this thesis interviews.

The purpose of gaining the insight in the interviews in this thesis is to reveal, what consumption rituals are present when buying kids and indeed cultural categories have to be revealed here. The exchange ritual is always present because of the fact that the children themselves are not considered purchasers. In order to secure the above statement, the interviewed persons all have children under 4 years old, which they refer to because these children are not purchasing themselves. Also the interviewed were all women who purchased close to 100% of the children’s clothes.

The reason for only selecting women (mothers) for the interviews is due to the assumption that mothers are consuming significantly more children clothes than men. The results of Danish newspaper BT’s article and survey: “Hvem bestemmer hos jer” revealed that 86% of children’s

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76 McCracken 1988
77 McCracken 1988. p. 7
78 McCracken 1988. p. 5
79 McCracken 1988. p. 9
clothes are purchased by women which supports the personal assumption. This encouraged the thesis’ target group only to consist of women.\textsuperscript{80} Furthermore, the interviewed and their picture of the world are believed to represent contemporary insight in consumption culture and are therefore relevant contributors in the qualitative analysis.

The interviews also focus on the identity of the interviewed. The identity chapter explained how identity was created, maintained, and expressed, and the interviews will investigate what Hummel and kids’ role is, in terms of identity. For example: is kids being used to express the parents’ own identity, or do the parents want to create a distanced identity to their children?

The qualitative in-depth interview is used as a tool for transacting stories that express identity\textsuperscript{81} and the interview analysis is based on “an interpretative explanation of the phenomenon being studied”\textsuperscript{82} which means referral to other research and theoretical frameworks made by the analyst.

Considerations to the interviews are the type of interview, the number of interview persons and how to secure validity and reliability in the qualitative interviews performed. Considerations, which McCracken address in the long interview.

The conclusion of the considerations based on McCracken’s arguments is to perform three qualitative semi-structured in depth interviews with open questions, but also with explorative questions. By having this approach as a foundation, the question frame and field of research will be flexible and dynamic, perhaps leading to unconsidered factors on the questioned identity or relationship topic. McCracken’s elements of the guide “Framing, Grand tour questions, prompts, open questions, and demography”\textsuperscript{83} are all used in a modified way in the interviews. McCracken argues for the choice of order between the elements, but this thesis guide has been adapted to the respectable person being interviewed.

During the persuasion of the interviewed, there was insecurity concerning the roles of the interviewer and the interviewed, meaning that in order to obtain the personal trust a more thorough introduction of the interview design had to be presented prior to the questioning.

The intention of the interviews was to let the interviewed direct the conversation themselves in order to continuously follow up on the answers. Floating prompts, such as parrot technique,

\textsuperscript{80} Sorgenfrei 2008
\textsuperscript{81} Lecture by Professor Thyra Thomsen September 5. 2007
\textsuperscript{82} Alasuutari 1995. p. 16
\textsuperscript{83} McCracken 1988. p.
repeating the last word, active listening, and pauses\textsuperscript{84} were used to obtain thorough answers during the interview.

The analysis of the interviews is based on three independent and individual interviewed persons who, assumingly, only have one shared experience: consuming kids.

The quotes from the interviews are analyzed on behalf of the theoretical framework presented in chapter 2, meaning that the interpretation is seen through the eyes of a theory in order to gain an understanding of the interviewed in relation to the case example. Quotes are at times taken out of context, but will be analyzed and interpreted on behalf of the whole interview. The “\textit{interpretive turn}”\textsuperscript{85} is used to frame the understanding of consumption in the interviews. Here the individual is considered an emotional person who is allowed to explain its’ own meaning. The task in the interpretive turn is to understand the meaning behind the consumption called consumer research, and what it signals about the person called consumption studies.\textsuperscript{86}

Both consumer research and consumption studies perspectives are necessary to analyze from because the purpose of the interview is to gain insight in customers’ feelings and attitudes, and to find out why purchasing Hummel gives meaning to the consumers.

\textbf{3.4 Observation}

In addition to the interviews, an observation is made in a store located in Copenhagen, Magasin. An observation is by definition:

\textit{“A method of data collection in which the situation of interest is watched and the relevant facts, actions and behaviors are recorded.”}\textsuperscript{87}

The reason for including observations in this thesis is based on Associate professor Konrad Tollmar’s among others reasons for the use of observations, where the understanding of real observed users, and real tasks, set in real contexts are focused on.\textsuperscript{88}

Compared to the interviews, the observation technique puts the observed users in a specific current situation, which is easier to recall compared to the interview technique where specific situations are based on an often long term memory recall.

\textsuperscript{84} McCracken 1988
\textsuperscript{85} Holbrook & Hirschmann 1982
\textsuperscript{86} Østergaard and Jantzen 2000, p. 16-23
\textsuperscript{87} Observation definition. marketing.about.com/od/marketingglossary/g/observationdef.htm
\textsuperscript{88} Observation & invention. www.people.csail.mit.edu/konrad/docs/obs&inv.pdf
The purpose of the observation was to identify kids’ customers on a specific location and there from observe their behavior in terms of consuming kids. The customers were approached after the observation in order to capture reactions and reasons for their behavior.

According to Sim D’Hertefelt, there are two technique methods to consider when observing: obtrusive and unobtrusive. The unobtrusive observation is when the focus is on the observed users’ activities, while refraining from influencing the person by explaining the design or asking questions. The obtrusive observation basically means explaining the design, asking questions or engaging the user in a discussion as part of the design.  

The unobtrusive observation is chosen because of D’Hertefelt’s arguments for using the method. Even though the user does not have the opportunity to express thoughts and feelings during the consumption, meaning that the potential feedback can not be expressed in the moment of act, the observer has the opportunity to explain the purpose of the design right after the observation, which allows observed user’s feedback on the design as well as feedback on feelings and intentions while fresh in memory.

Allen Rubin and Earl Babbie argue that an obtrusive observation can make the users vulnerable because of the eager to please the observer or because the observed is uncomfortable being observed. This is taken into account and therefore a personal approach in terms of research questions is performed after the observation in order to recall an ‘ordinary’ consumption situation for the user.

The observations made are to further investigate McCracken’s consumption rituals and the answers of both the observation and interviews are used as results of insightful knowledge in order to answer the research questions as well as highlight the last stage of McCracken’s Movement of meaning transfer model.

### 3.5 Limitations

The topic chosen for this thesis falls into a broad area. Due to limits of both time and resources a complete picture cannot be presented within the frames of regulations of this thesis. Thus the focus will be on few specific questions. The limitations are listed below.

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89 Observation methods and tips for usability testing. www.interactionarchitect.com/knowledge/article19991212shd.htm
90 Rubin & Babbie 2006. p. 185
The problem description will be answered from both a historic analysis and a current one. However due to the factors mentioned above the thesis will only drag few handpicked historic highlights relevant for this thesis. Hummel was revitalized in 1999, and therefore this thesis’ focus is from that specific year until now.

The geographical focus in this thesis will be in Denmark. It limits the possibilities of viewing Hummel’s brand globally, but because of the contextual perspective of this thesis it is almost impossible to analyze Hummel’s brand globally.

In terms of this thesis’ psychological approach, only a fragment of identity definitions is included. The identity is a broad, complex and demanding topic which is not thoroughly analyzed due to lack of resources and focus of this thesis. The most relevant identity perspectives to this thesis’ problem solving are included. Also the included identity theories are inspired by the cand. merc. elective: “Symbolsk forbrug og identitet” (Red: Symbolic consumption and identity).

The interview analysis does not provide a sufficient depth, due to size limitations, but still is relevant for this thesis because it validates theory discussions concerning identity and consumption.

By using a qualitative research method, this thesis limits generalizing results found, the data foundation is too narrow to perform a statistical valid generalizing. It is up to either Hummel or others to investigate whether or not the results found in this thesis are shared in general. This would require a quantitative analysis, which could understate extended problem areas validity. The qualitative research findings could function as foundations to further research because the cultural matters form reasons for consuming.

The entire communication process is not investigated due to limited resources in terms of time, money, number of pages etc. Therefore a chosen segment of the communication is selected and focused on, and at the same time the theory approach or the combination of theory approaches, which is most suitable when enlightening the problem field is elected.

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91 McCracken 1988, p. 18
92 McCracken 1988, p. 9
The findings presented are specific to the individual company and segment chosen, and this thesis does not claim to represent the nation.

Also realizing the large extend of theory contributions to cultural branding in general, it was necessary to limit the number of theories in order to keep focus. The chosen contributions were considered essential for answering the research question, and it was taken into account how each theory fits into the overall nexus of theories.

The distinction between product and brand is taken into account once analyzing. Only the interviewed persons are not aware of the difference between the two, and therefore it is interpreted as a whole. The focus of the thesis is not whether customers focus on Hummel’s corporate brand or products even though the analysis is interesting, but why they focus on Hummel as a whole.

The mentioned bricoleur consumer denominates people’s different income levels to a shared consumption culture meaning that no person is assumable monetary limited when purchasing Hummel and kids. Because of the bricoleur status, this thesis did not choose to segment the interviewed in terms of income even though it could be a factor if the interviewed were not bricoleur consumers.

The topic regarding releasing new product categories, as has been the case with kids and Hummel’s retro line, this thesis will not go into a discussion regarding product extension due to the thesis regulations concerning number of pages. Product extensions in general either hurt the brand or strengthen the brand and could be relevant for Hummel to investigate. However the focus of this thesis does not allow a thorough analysis and is therefore discounted.

3.6 Definitions
Clarifications of important terms used in this case are explained in the following. This is done to avoid misunderstanding terminologies mentioned or explained in the thesis.

Brand identity
The brand identity basically refers to a company’s desired perception by consumers.
Like the described identity for persons in general in chapter 2.5, many of the same conditions are present.
The brand identity can be viewed from different perspectives, such as the brand as a product, person, organization, and symbol, each with the purpose of communicating company values.

**Brand image**
The brand image is how the consumers perceive the brand including the products and company. The brand image indicates where the brand currently is going and does not necessarily align with the identity of the brand. It is by many described as unique because of the many different associations.

**Reputation & Brand**
The reputation of a company is closely related to the image of the company. Marketing expert Ernest Dichter defines reputation as

“The total impression an entity (organization) makes in the minds of people”.  

The importance of understanding the time frame between image and reputation is very important because the analysis of Hummel is based on a long term period. The definition of reputation should be seen in the light of a historic performance by the company and is based on acquired goodwill with the organizations key stakeholders, according to Richard Jones. This means that the reputation, like the image, is based on how people perceive the company and the reputation therefore resides in the minds of the companies’ stakeholders.

**Iconic brand**
An identity brand that approaches the identity value of a person or thing regarded as a symbol, especially of a culture or movement; a person, institution, and so forth, considered worthy of admiration or respect.

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93 Selby 2004, p. 67  
94 Lecture by Professor Richard Jones. November 20, 2006  
95 Holt 2004. p. 11
4.0 Case background

In the following, a presentation of Hummel is made seen from Hummel’s perspective. Hummel’s portrayal in conducted in order to fully understand Hummel’s communicative strategy. The idea here is to have insight in Hummel’s strategic philosophy and development to fully understand the strategic moves made by Hummel. In other words, Hummel themselves are the focus of the chapter. Therefore, prior to the thesis, an interview with Creative director and owner Christian Stadil was performed in order to achieve insight regarding the company itself and Christian Stadil’s brand. This was done to understand the challenges they face and have faced.

A clothing company was chosen because of clothes’ direct affection on identity. Hummel was mainly chosen because of two reasons: Hummel is well represented in Denmark which was the market the thesis focused on and the creative director Christian Stadil was accessible, which example Adidas, Nike or Puma was not.

In 2008, Hummel’s sales were Dkr. 13 Mil.\textsuperscript{96}, and Christian Stadil alongside his father Thor Stadil are the owners of investment company Thornico A/S which owns more than 50 businesses globally in areas within: Textile, Real estate, Shipping and Food. Hummel is also owned by Thornico A/S and thereby has financial backup. Hummel’s turnover is currently estimated to around 1.7 Billion DKR\textsuperscript{97} and the Stadil family currently are among the top 50 richest Danish families\textsuperscript{98}.

Hummel was originally founded in 1923 in Hamburg, Germany where Football and Handball shoes were the only two products in Hummel’s collection to begin with. There are many myths concerning how the name Hummel arose; one is that the name Hummel was taken from ‘Hummel-Hummel’ which is an old Hamburger way of greeting each other\textsuperscript{99} while others are convinced that it simply is the German word for bumblebee which also represent Hummel’s logo. The story behind the choice of the bumblebee, according to various sources\textsuperscript{100}, is supposedly metaphoric and lies in the fact that bumblebees are not supposed to be able to fly due to the way it is built. But the bumblebee flies and thereby defies gravity.

\textsuperscript{96} Hummel profile. www.answers.com/topic/hummel-international-a-s
\textsuperscript{97} Æggekoncern satser stort på Kina. www.fyens.dk/article/997429:Business-Fyn--Æggekoncern-satser-stort-p--Kina
\textsuperscript{98} Machomanden Stadil. www.business.dk/navne/machomanden-stadil
\textsuperscript{99} Mod fælles eventyr. www.lederne.dk/lho/publikationer/magasinetLederne/2005/Nr+10+okt+2005/Mod+fælles+eventyr.htm
\textsuperscript{100} www.shop.hosmormor.dk/group.asp?group=112, www.sportmaster.dk/bag_on_maerkne/hummel/?type=98 among others
The bumble bee logo was created in 1969 and at that time, Hummel’s collection included sportswear with the characteristic chevrons printed on sleeves and legs. This meant that Hummel’s visual appearance was founded.

Hummel became Danish owned in 1977 and intensified their already established celebrity endorsements contracts, adding Danish football stars Allan Simonsen, Henning Jensen and Frank Arnesen among others to represent the brand. This eventually lead to several large sponsorship contracts including the Danish National football and handball team and football club Real Madrid among others.

But due to wrong management and lack of product focus, Hummel went technical bankrupt in 1994. This happened just two years after investment company Thornico, owned by the Stadil family, bought Hummel in 1992. The bankruptcy meant that Hummel was forced to restructure the company in order to cut costs. The strategy from 1994 to 1999 was comparable to a lean strategy because of the constant focus on cutting costs and relying on key accounts. In 1999, owner Thornico decided that Christian Stadil was to function as creative director of Hummel but still keep their existing CEO Søren Schriver. This was the beginning of Hummel’s revitalization. Hummel changed their communication focus from a sport focus to a sports fashion focus without developing their products, but releasing their collections from the 70’s again with the message that it was fashionable.

The new focus and revitalization also meant that Hummel now also had to address a different target group than before. The old target group was still present on the sports market which Hummel still targeted, but the new focus was on the fashion side. The design variation between fashion and ‘normal’ Hummel was hard to see visually. The logo remained the same and the new fashion line products was basically identical to the one produced in the 70’s, except for minor modifications.

The most essential part of Hummel’s branding strategy after their revitalization involved the costs. Most of Hummel’s sponsoring is on low levels in terms of costs and Hummel has been exceptional good at minimizing their costs for branding and has profited through basically free media exposure. Hummel has, since Stadil basically not made traditional advertisements, but has been able to express their values through the branding initiatives.

101 Appendix A. p. 5.
4.1 Christian Stadil

When talking about Hummel, one can not leave out mentioning Christian Stadil. Stadil is a very high exposed figure in the Danish media and has been ever since the takeover in 1999. His PR engagement has created synergies between his personal brand and Hummel’s, and he is a big part of Hummel’s overall brand. He was in 2005 named as one of the three most successful company leaders in Denmark,\(^{104}\) and he is also a member of the board of ‘Dansk mode og tekstil’ among others.

His personal dedication to Buddhism has influenced Hummel’s corporate ideology and transformed the company into a high involved CSR minded company. Stadil has translated Hummel’s CSR into what he calls Company Karma. Giving back is the essential in Hummel’s ideology and good karma represents just that.

People describe Stadil as a person with charisma, and branding experts agree that the charismatic leaders are best at branding their companies\(^{106}\). His relative young age of 38 has also been a factor of success. Stadil’s age has meant that people associate Hummel with a relatively fresh and young image because he is a big part of Hummel’s brand. Stadil is very alert to what Hummel must represent and address. Hummel’s storytelling has very much included Stadil’s own storytelling and the two brands’ identities stand for the same things, only Stadil functions as Hummel’s mediator through daily PR declarations, TV shows etc.

Hummel has benefited from Stadil’s Company Karma concept because of the fact that Stadil is trustworthy in the sense that he personally practices Buddhism, which people are aware of because of his celebrity status. CSR has through the recent years exploded in terms of company focuses, into a matter of cause in most companies\(^{107}\). Stadil’s philosophy has since the beginning been focusing on CSR and thereby giving Hummel a head start.

Stadil’s brand has been vital for the success of Hummel’s brand, and the connection between the two brands has been embraced and given added meaning for the customers. Stadil has been Hummel’s main ambassador in Denmark through his Danish celebrity status.

\(^{104}\) Karriere panelet. www.blog.tv2.dk/karrierepanelet/profile.html
\(^{105}\) Dansk mode og tekstil. www.dmogt.dk/
\(^{107}\) CSR definition. http://www.csrkompasset.dk/
4.2 Introduction of kids
Kids was introduced in 2008 as an extension of Hummel’s identity and was given the same values as the mother brand by Hummel. This meant that the original strategy basically was the same as the overall except for the fact that Hummel did not have opinion leaders to endorse the kids brand, other than Christian Stadil to begin with.

The introduction of kids was introduced with the limited use of print ads and public relations. The print ads had not previously been a main vehicle in Hummel’s communication strategy but were needed in this case because of the absence of both sponsorships and celebrity endorsements which, as mentioned, had been the main branding vehicles previously for Hummel.

Therefore kids consciously turned to the fashion system to charter their meaning transfer. The internet became kids’ voice, as bloggers and internet sites\textsuperscript{108} became the promotional communication vehicle and thereby instruments in the meaning transfer.

\textsuperscript{108} Examples are: www.pinocchioshop.dk, morsblog.dk, shop.hosmormor.dk etc.
5.0 Hummel's CBBE

Hummel’s background is now described, and in the following a theoretical analysis will take place. The change of strategy in 1999 differentiated Hummel from its competitors and transformed the brand into what Keller calls strong in Denmark. The reason for the status is explained in the following through concrete examples of Hummel’s branding initiatives.

Understanding Hummel’s actions in the past and their branding strategy can only be outlined by also having their perspective in focus, therefore Keller is included in the thesis because the theory is analyzed from a company’s perspective. Hummel’s thoughts are important to include because they contribute to a thorough analysis of their branding.

As previously mentioned, Keller argues the higher level of CBBE a brand has, the stronger a brand is and the way to achieve it is by ‘climbing’ the CBBE pyramid from the bottom up. In the following, a description of Hummel’s brand equity initiatives is made to show how Hummel ‘climbed the pyramid’ involving brand salience, brand performance, brand imagery, brand judgments, brand feelings, and brand resonance.

5.0.1 Brand Salience

The category identification was in Hummel’s case perhaps the reason for failure in the 1990s. Stadil explained that Hummel started to expand its product line to different sports like boxing and golf,

109 Source: www.frost.com
and people got confused because of the fact that Hummel was, prior to the expansion, only a Football and Handball brand. In 1999, when Stadil decided to create a new category, retro clothes, and by having massive media exposure about the new category, Hummel were able to explain their corporate beliefs and ideologies and thereby climb the first step of the pyramid.

In terms of Hummel kids, Stadil claims the brand awareness of the overall Hummel brand was already close to 100% in Denmark, which meant the kids collection was easy to categorize because it was a miniature version of the already existing Hummel fashion collection. A path was already made by the mother brand for kids to take advantage of and exploit.

The second step concerns two categories: Performance and Imagery.

### 5.0.2 Brand Performance

The performance of Hummel is linked to the product for it is here costumers experience the product. Keller argues that the product must deliver its promises communicated from the brand. In Hummel’s case, the design is a crucial factor in terms of brand performance. In the interview with Stadil, he concluded that Hummel’s visual design was the main factor for purchasing Hummel in areas where the knowledge of Hummel was not present. Whether the statement is true or not, Hummel is very aware of their design options and has therefore hired top designers to deliver on the design. A further discussion of this is made in chapter 10 concerning celebrity endorsements.

In terms of kids, producing clothes for children has different criteria than adult clothes. A main factor for kids’ products success has been that Hummel’s sport approach has giving kids a lot of goodwill. The goodwill is generated because sport clothing most often is associated with comfort and functionality and consumers rate comfort highly in their criteria for choosing children clothes, which is understated in the interview analyses in chapter 11.

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110 Appendix A. p. 5
111 Keller 2003. p. 81-82
112 Appendix A p. 1
113 Appendix A. p. 4
114 Appendix A p. 3
5.0.3 Brand Imagery
Brand Imagery concerns the intangible aspects of a brand and here a direct or indirect imagery association can be formed. The direct associations occur through consumers own experience and contact with the brand while the indirect associations occur through communication from the brand or word of mouth.

As mentioned owner Christian Stadil is a public celebrity. He often participates in debates on Danish TV and since 1999 the communication of Hummel has very rarely been made directly by the company itself, but has been performed by either Stadil, their endorsers or by word of mouth. Hummel does not believe in traditional marketing campaigns, but chooses to focus on their storytelling through their endorsers.

In Denmark people has knowledge of Hummel’s history mostly because of the sponsoring of the national football team in the 80’s and 90’s which was fortunate enough to have top players such as Allan Simonsen, Michael Laudrup, Preben Elkjær etc.

The next step of the pyramid concerns the response to the brand. Here, Judgments and Feelings are the factors to fulfill.

5.0.4 Brand Judgments
Hummel has had a long history of customers in Denmark, meaning the personal evaluations of the brand have been represented for many people. According to Keller, in terms of evaluations there are four summary brand judgments, which are important for creating a strong brand: quality, credibility, consideration, and superiority.

Costumers have expectations to the quality from Hummel. The quality is exposed in many categories like design, materials, comfort, prices, service etc. In order to obtain info regarding brand judgments, it is necessary to gain brand evaluations of the costumers’ perceived quality. As an example of how Hummel obtains evaluations, Hummel’s facebook webpage allows members to post comments regarding Hummel’s brand.

The brand credibility is perhaps Hummel’s strongest factor in terms of brand judgments. Company Karma is a driver for achieving credibility because Christian Stadil’s charismatic brand is

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115 Keller 2003. p. 83
117 Få excitement ind I alt du laver. www.marketmagazine.dk/default.asp?Action=Details&Item=338
118 Keller 2003. p. 88
implemented in the Company Karma concept. Giving back, or CSR, is currently a natural part of almost any company’s strategy, and in most cases it both adds storytelling to the brand as well as brand likeability. Having solidarity in today’s society as a company often favors the company’s brand\textsuperscript{120}.

Hummel’s strategy has also added credibility because it involves supporting stigmatized groups in society. Examples of this are Hummel’s sponsorship of the Homeless world cup, the Tibetan national football team and the Afghan national football team. In chapter 6 about sponsorship, Hummel’s sponsorships are more thoroughly described.

The brand consideration, which involves considering purchasing the product, is of course very important to any company. Hummel has through their long history always been considered as a sports brand. However since 1999 the company has added fashion and has therefore been considered as a differentiated product category.

Hummel had brand superiority in 1999 because of the fact that they were among the first brands to launch retro sports clothes combined with alternative sponsorships. This left Hummel with associations that were unique and ‘better’ than other brands because of the innovative strategy. Kids was the first Danish sports brand, which has made children’s clothes a significant part of Hummel’s overall strategy and that has contributed to kids’ and Hummel’s brand uniqueness in Denmark.

\section*{5.0.5 Brand feelings}

Brand feelings are the emotional reactions and responses to a brand normally generated by companies’ use of communication.

Kids has opportunities of getting free feedback on the brand associations through the webpage facebook.com, where users can express their feelings to Hummel and others. Whether or not Hummel wants the feedback, it is normal here for members to post feelings and reactions to the brand through the website and is frequently done.\textsuperscript{121}

\section*{5.0.6 Brand resonance}

The final step of the CBBE model is called brand resonance and deals with behavioral loyalty, attitudinal attachment, sense of community, and active engagement.

\textsuperscript{120} Cisco: giving back is “good business”. www.businessweek.com/technology/content/aug2005/tc20050811_6009_tc057.htm

\textsuperscript{121} Hummel’s facebook page. www.facebook.com/home.php?#!/hummel.International?ref=ts
Behavioral loyalty concerns repeat purchases from customers. How often do they purchase and how much do they purchase. It is very difficult to gather info from customers in the textile industry, therefore Hummel has made extra efforts to find their loyal customers. An example is their Character club, which registers personal data about the members and is used to identify the loyal ones and to see how much is being purchased and how frequently. Keller argues that “[...] the strongest affirmation of brand loyalty is when customers are willing to invest time, energy, money, or other resources in the brand beyond those expended during purchase or consumption of the brand.”

Therefore the character club is an asset when building strong brands because it lives up to Keller’s objectives.

Keller’s CBBE model is a measuring tool for brand equity and on behalf of the analysis one can conclude that Hummel has made branding initiatives, which has fulfilled the criteria for each respectable step in the CBBE pyramid. Keller argues that the fulfillment of the pyramid equals a high level of brand equity and therefore a strong brand.

The conclusion also indicates that Hummel’s current brand health is good in part to the fact that the CBBE pyramid criteria are fulfilled.

Stadil claims the knowledge of Hummel is close to 100% in Denmark, and the associations connected to Hummel vary from each person. Therefore Hummel attempts to help the consumers gather a more complete picture of Hummel’s values through their branding.

All of the mentioned strategic moves made by Hummel contribute to Hummel’s brand value. The associations connected to Hummel’s brand involve the branding initiatives, if one is exposed to them.

\footnote{Keller 2003. p. 93}
6.0 Sponsorship

Hummel has always used sponsoring as a main tool in their branding strategy and in the following a number of Hummel’s sponsorships are analyzed in order to gain an understanding of both how the sponsorships has worked for Hummel, and to outline the specific sponsorship forms. A sponsorship can be exercised in many ways and Hummel has practiced a variety of sponsorships, which in the following will be described and analyzed. The sub category of sponsorship named celebrity endorsements is described in chapter 10 as part of McCracken’s theory concerning meaning transfer.

The various sponsorship forms which Hummel has practiced are analyzed and applied to specific examples from Hummel. Hummel’s criteria for sponsoring are presented as well and analyzed, in order to conclude on the benefits which Hummel has achieved from sponsorships.

As mentioned, Hummel has since their establishment used sponsorships as a main branding vehicle, only the sponsorship focus changed in 1999 from sponsoring elite teams and persons to currently sponsoring teams, persons, events etc. who are incorporated in Hummel’s philosophy.

Professor Tony Meenaghan defines sponsorship as:

“[...] an investment in cash or kind in an activity, in return for access to the exploitable commercial potential associated with this activity.”

According to Jeppe Lauritzen, CEO of sponsor agency Promovator A/S, the sponsorships can also work as namedropping, meaning that a company or person is being mentioned as an impressive part of a story. A story, which in this case includes stigmatized teams and persons, and a sympathizer being Hummel. The name dropping works as a tool for raising one’s status by linking oneself to another person, team, organization etc.

Win-win situations are normally what companies strive for when entering sponsorships and all parties involved in the sponsorship seek to benefit in various forms. The types of benefits are

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123 Meenaghan 1991
125 Namedropping definition. www.denstoredanske.dk/Samfund_jura_og_politik/Sprog/Fremmedord/n-nk/namedropping
defined by the individual parties’ objectives set prior to the sponsorships and are sought to be met through a sponsorship\textsuperscript{126}.

The win-win situations are often not adequate enough. The win-win-win situation involves the latter, but adds another dimension: the consumers or the people exposed gaining from the sponsorship.

The best examples of the win-win-win situations are sponsorships where the sponsorship allows the sponsored to accomplish a mission. In most cases the mission involves humanitarian causes like the example of Hummel’s sponsorship of Project1000\textsuperscript{127}. The three win parties were Hummel, Project1000, and the children in Uganda benefiting from the project.

In this case, Hummel’s status as a CSR minded company has further increased by having their company considered as a philanthropic organization. Only, philanthropy in general is not expected to benefit from donations as is the case of Hummel.

6.1 Hummel’s sponsorships

The sponsorships can allow any company to reach and be involved in the consumers’ personal activities.

The main problem concerning sponsoring in general is when sports persons or teams loose their games because of the natural connection to the company which can be perceived as negative. Hummel has dealt with this issue by sponsoring teams who are competing in other categories than achieving sports results.

An example is the sponsorship of the national Tibetan football team, which more addressed the political conflict between China and Tibet than competing in football. Tibet did not have a national soccer team prior to the sponsorship in 2001 due to legislative laws and is yet to be a member of FIFA or AFC\textsuperscript{128}. Tibet’s competitive level of football is still very low and not eligible enough to compete with most nations in the world. The perception of the Tibetan football team in the western world is positive due to the fact that it is a sunshine story, which people in general favors.

Hummel’s sponsorship contributed to allowing the team to play friendly games against other nations on the same level. Economically, Hummel’s choice of Tibet also limited their expenses,

\textsuperscript{126} Sponsorship definition. www.marketingterms.com/dictionary/sponsorship/
\textsuperscript{127} Project 1000 sponsors. www.project1000.dk/sponsorer.html
\textsuperscript{128} Tibet national football team. www.absoluteastronomy.com/topics/Tibet_national_football_team
because it was an ‘inexpensive’ team to sponsor compared to other national teams. The sponsorship was covered by the global media leading to an estimated 22 Mio. Dkr. worth of PR\textsuperscript{129} for Hummel.

### 6.1.1 Event marketing

“Event marketing is a term used to describe the integration of marketing mix elements around an event sponsorship to help the firm accomplish its strategic objectives.”\textsuperscript{130}

Sponsoring an event marries the corporate and product image of the brand with the image of the event. Therefore the two parties must align strategically in order to achieve the desired win-win-win situation.

Hummel has a number of events on their sponsorship portfolio and therefore also a number of desirable image objectives to meet. Because of this, Hummel has criteria when selecting who to sponsor. The sponsored entity must live up to one of Hummel’s five corporate values Character, Heritage, Sports, Danishness, and Company Karma. This also includes events, where the values of the events must align with Hummel’s values; otherwise the objectives will not be met.

An example of Hummel sponsoring an event is Copenhagen moves, where Hummel is one of the main sponsors. Copenhagen moves is basically an annual sports event, where a variety of street sports, music, food, art, and parties are performed. Hummel’s sponsorship is highlighted with Stadil’s physical presence at the event in order to boost their image. Hummel’s role in the sponsorship is providing prizes for the sports competitions.\textsuperscript{131}

### 6.1.2 Cause related marketing (CRM):

Sue Adkins’\textsuperscript{132} book “Cause related marketing – who cares wins” from 1999 defines what CRM is.

“Cause related marketing is a commercial activity by which businesses and charities or causes form a partnership with each other to market an image, product or service for mutual benefit.”\textsuperscript{133}

The quality of the definition can be argued due to Adkins’ definition of image. In Adkins case, image must be interpreted as corporate image, meaning that CRM is useful for promoting a

\textsuperscript{129} Christian Stadil article.  
\textsuperscript{130} Cunningham, Taylor, and Reeder 1993  
\textsuperscript{131} www.cphmoves.com  
\textsuperscript{132} Sue Adkins is the CEO of Business in the community which is a British NGO. For further information www.bitc.org  
\textsuperscript{133} Adkins 2000, p.11
company’s corporate image, product, and service without regarding the fact that products and services themselves have an image.

The essential in Adkins CRM definition lies in the words commercial, partnership, and mutual benefit because they are determining the understanding of the concept as well as the idea that all parties have equal rights.134

From Hummel’s point of view, CRM has been a perfect tool to support the Company Karma philosophy because the two concepts are closely linked in terms of giving back and mutual benefits. The CRM is normally communicated through PR, which Stadil so far has mastered almost alone for Hummel. The associations connected to charity organizations collaborating with commercial companies are positive in general135. The CRM allows companies to build their image around positive causes, but the vital thing for Hummel has been their communication vehicle: PR. The reason is the fact that PR compared to advertising has a higher legitimacy among receivers136 and because of that the receivers tend to think more favorably of the company.

6.1.3 Sponsorship objectives
In general, sponsorship objectives are important when measuring effects are necessary. According to Shank137, the main objectives found in sponsorships in general are:

- **Awareness** – The purpose of awareness is exposing the brand to as many potential customers as possible. The people who are being exposed to the sponsorship are being exposed attending their personal interests, and because of that the intensity of awareness levels are higher compared to advertising.

- **Competition** – The sponsorships are also a competition against other suppliers. Normally there are more competitors willing to make investments in sponsorships, and therefore the sponsorship can be in jeopardy.

- **Reaching target markets** – The reach of people with a common interest is a major benefit. The efficiency of sport sponsoring is therefore very high because the people attending have the same interest.

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134 Andersen 2003. p.33
135 Charity and commercial collaborations. www.blogyul.miorgroove.com/2009/01/dear-dansk-r%C3%B8de-kors/
136 Public relations definition. www.answers.com/topic/public-relations
137 Shank 1999
Relationship marketing – The clients involved in the sponsoring is normally benefited by having VIP status. The status normally helps building relationships.

Image building – The sponsoring brand normally associate themselves with the positive brand association of the sponsored brand. Sponsoring is a big part of any company’s image and reputation building.

Sales increases – In the end, it is of interest of the sponsoring brand to create sales and profit of sponsorships.

Hummel is a great example of how the media has affected a sponsorship focus and how sponsorship can affect the surroundings of the sponsored. This approach can be linked with McCracken’s meaning transfer model, where the sponsorship can be viewed upon as the consumer good, where the individual consumer in this case is Hummel. With this in mind, an example is Hummel’s sponsorship of Sierra Leone’s national football team. The attention of the civil war and blood diamond traffic in Sierra Leone was globally huge because of the 2006 blockbuster movie “Blood diamond” which addressed the issue. Hummel both became aware of and interested in Sierra Leone’s situation because of the focused attention and started investigating the existing cultures in the country. The message of the movie was meaningful to Hummel and they decided that they wanted to help the country. Hummel decided to address football, which was a big existing culture in Sierra Leone, by sponsoring their national team. The sponsorship deal included a business and philanthropic approach because of the increased interest of the topic due to the Blood diamond movie. The sponsorship contributed positive to four main things: Profit, Customers, employees, and the surroundings in the country.

- Profit; because it generated a new product in terms of a new national football jersey and football cleats.
- Customers; because they were able to signal that they supported the national football team as well as the political message of the campaign.
- Employees because they knew that they contributed to the peace campaign.
- Surroundings in the country; because the sponsorship lead to an additional philanthropic initiative, where Save the children was paid 1 Euro pr sold Hummel football cleat.

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139 Blood diamond. www.imdb.com/title/tt0450259/
In regards to the meaning transfer model’s rituals, it can be argued that it primarily is the grooming ritual that is connected to the sponsorship because the sponsorship is considered as an object, which Hummel has used for meaning decoration to their identity.

Hummel is rapidly increasing its’ sponsorship portfolio and Hummel’s criteria for sponsoring entities lies within their five main values: Heritage, Sport, Danishness, Character, or Company Karma. Hummel has mostly focused on sport sponsorships where selected teams and persons have met the expectations of Hummel.

The CRM has helped Hummel since its revitalization in 1999. By implementing Company Karma in Hummel’s overall strategy, the trustworthiness grew stronger because Hummel communicated Company Karma through tangible actions in the form of CRM. Hummel’s sponsorships are normally communicated through Public Relations, giving Hummel a higher integrity and thereby a better image among people. In other words, sponsorships work as a competitive advantage because it targets people with a high efficiency, also, it encourage employees in terms of VIP status in forums or events sponsored.

7.0 Hummel’s identity shift
Douglas Holt’s previously described theory about iconic branding is in the following analyzed with the case of Hummel. Also Holt’s arguments for contradictions in the national ideology leading to populists’ worlds are applied to the case of Hummel.

As mentioned, Hummel’s transformation in 1999 was a turning point for Hummel’s storytelling. The new identity and image created new storytelling and myths. At this point Hummel’s target was not competing at the highest level and having success on behalf of sports results. The brand was now addressing all the other people who also participated but did not necessarily win in sports. This meant that Hummel’s new storytelling was favoring a broader group of athletes who had other characteristics. According to Holt, addressing a populist world is a feasible starting point giving Hummel a solid foundation for a status as an iconic brand.
7.1 1999

An attempt to describe some of the historic highlights and socio-economic factors in Denmark is made in the following in order to understand the challenges that Hummel had in 1999 and how the company was able to revitalize their brand. Also the historical view will describe how changes in society can affect consumption patterns.

Since 1993 the Danish Prime Minister Poul Nyrup Rasmussen\textsuperscript{140} ruled the country due to a controversial change of power internally in the Democratic Party\textsuperscript{141}. During the democratic reign the focus was having a large public sector where the private sector contributed by high taxes. However, the Danish people were not fully committed to the democrats, and the reign lasted until 2001, when the Liberal party took over power.

The Danish political view somewhat paralleled with the American one, which also changed from a democratic party to a liberal party the same year as the Danish. The general ideology in both countries was changing from a welfare view to more of a monetary and republic view. People were to a higher degree more monetary minded and, combined with a tight immigrant politic, it was the politic agenda of the liberal party which the majority favored in the election of 2001 in Denmark\textsuperscript{142}.

The new millennium was a starting point of economic growth in general and it meant that house owners’ house equity grew in Denmark. Consequently it gave people the opportunity to cash the house equity, which many people favored. Chief economist Carsten Holdum argues that the house equity created the feeling of being rich because people now were able to consume exclusive products.\textsuperscript{143} The feeling of being rich became a shared dream for most people and whether it was due to the increased focus on exclusiveness from the media or not, many people were able to live out the dream which they could not have done before.

The software companies had huge breakthroughs in 1999, Windows 98 SE and Napster were the two most dominant and noticeable software programs launched\textsuperscript{144}. In general, the internet began to play a substantial role in the market of communication. The information flow was easier obtained

\textsuperscript{140} Poul Nyrup Rasmussen profile. www.da.wikipedia.org/wiki/Poul_Nyrup_Rasmussen
\textsuperscript{141} Socialdemokratiet. www.leksikon.org/art.php?n=2129
\textsuperscript{142} Election of 2001. www.da.wikipedia.org/wiki/Poul_Nyrup_Rasmussen
\textsuperscript{143} Nullerne var griskhedens årti. http://www.berlingske.dk/danmark/nullerne-var-griskhedens-aarti
than ever and as a consequence Hummel became easier exposed to the world as the internet already was part of their communication media\textsuperscript{145}.

The political switch became the rise of a new ideology which consisted of monetary and individual status values. More people were able to express their own individual identity through worldwide consumption and information because of the expansion of the internet which was not possible in the same extends previously.

The whole context shift was addressed by Hummel through their communication and Hummel’s populist world was created because of the shift in ideology. The values that Hummel represented and communicated were based on opposites to monetary, competitive, and individual values which turned out to contribute to Hummel’s revitalization.

7.1.1 Retro clothes
Retro clothes were the starting point in terms of Hummel’s products in 1999. The trend emerged globally in the mid 1990’s but became massive in the end of last millennium, and the term basically means garments reproduced from another era. The retro clothes originally started as a sub-category for vintage clothes, which are either: used clothes or new clothes produced between 1920s and 1980s\textsuperscript{146}.

Because of the limited supply and increasing demand for clothes representing the historic period mentioned, many clothing producers decided to re-launch products from the period.

An example of the retro launch is found in Nike’s Air Jordan shoes, which became pioneers in retro shoes. Nike’s first attempt of launching retro models in the year 1994 was a failure, but became a huge success in 1999\textsuperscript{147}. The same year that Hummel launched their first retro clothing line.

The retro clothes emerged in a time where consumers were not favoring used (vintage) clothes anymore but still demanded a previous era look. This perception switched the demand to buying new clothes with the same meanings or representations as the vintage, only the clothes were not used. It became the rise of retro clothes.\textsuperscript{148} Later, the vintage clothes became popular again and the retro clothes started cooling off.
The switched perception or ideology fitted Hummel perfectly because they already had a long history behind them and that gave Hummel an advantage in terms of the possibility of launching their own previously produced retro clothes. The company was renewed in terms of their mental identity, but not in terms of their products like many other competitors. The retro approach combined with Hummel’s main values was the recipe of their communication strategy or storytelling.

The communication from Hummel gave meaning to the consumers because the perception of retro clothes and the perception of having a corporate history (i.e. heritage) aligned. Hummel was in possession of a history since 1923 and they communicated that people should not forget both Hummel’s and their own history. Therefore it made sense for Hummel to “take” a product from the history and re-launch it.

7.1.2 Hummel’s populist world

Christian Stadil’s values became known to Denmark since his takeover of the company and his Buddhist ideology became synonymous to Hummel’s ideology and Hummel now had a main communication vehicle in Stadil. Hummel’s strategy questioned many topics, where political issues and CSR issues were among the highest priority. Hummel’s main communicative values were defined by themselves and Danishness was a critical communicative vehicle for Hummel in the period because it defined Danishness differently than the general perception in Denmark at the time. The communication of Hummel’s sport fashion brand challenged the Danish national ideology and became the predecessor of an incorporated CSR strategy in the textile industry.

The populist world was not as transparent as some of Hummel’s competitors because Hummel did not produce ads with a clear message like the example of Nike’s Just do it campaign. Therefore the interpretations of the communications were multiple leading to multiple myths and storytelling. The effect of the communication meant that Hummel was creating a new breed of, what Holt describes as, insiders, followers and feeders.\(^{149}\) Even though Hummel may have had insiders before 1999, the new communication strategy created different and more insiders. The insiders were now dedicated to another category than before; retro. This meant that the communication to the insiders had to come from other sources than previously with footballers Allan Simonsen, Frank Arnølsen etc. Hummel’s biggest concern was that Hummel was at the time betting on one horse in terms of communication; Christian Stadil.

\(^{149}\) Holt 2004. p. 140
It is important to understand that a major part of Hummel’s identity includes being a lifestyle brand. In an interview, Stadil stresses that the target group is defined as a type of person with different values (i.e. ideologies) than the competitors’ target group, and thereby they are supporters of the populist world which Hummel and addresses. This leads back to the new insider group, who is strongly favoring the product, and who has changed toward the latter.

As explained in the definitions chapter 3.6, reputation and image are synonymous except from the timeframe perspective. Because the reputation is a long term factor, a change of image is not necessarily a change of reputation. Hummel’s reputation has changed since 1999 because of Hummel’s frequent addressee causing frequent changes of image to the described context, and that has changed the overall reputation of Hummel.

Because of this and the incorporated cultural branding, Hummel have the major elements from Holt’s theories in their branding strategy.

In the next chapter Hummel’s populist world is analyzed through a storytelling perspective in order to gain a more complete picture of Hummel’s overall storytelling and an evaluation upon it.

8.0 Understanding storytelling
A deeper look into the storytelling of Hummel is necessary in the thesis because it has been concluded in the Holt chapter, that storytelling was an important branding vehicle for Hummel.

In regards to answering the question whether Hummel’s storytelling has been good, Fog, Budtz, and Yakaboylu's book: ‘Storytelling-branding i praksis’, describes four elements that must occur in order to create a good storytelling: a message, a conflict, a role allocation, and a script.\textsuperscript{150}

The first element is the message, which refers to the purpose of the storytelling which normally is the moral of the story. The conflict is in most cases the starting point of the storytelling and is often derived because of a change in the respectable context. The conflict makes the story interesting to receivers. It is due to the conflict that a solution is found. A good story always includes a struggle to achieve, defend, or restore harmony and the essence of the story is found between the chaotic and harmonic extreme borders.\textsuperscript{151}

\textsuperscript{150} Fog, Budtz and Yakaboylu 2004. p. 31
\textsuperscript{151} Fog, Budtz and Yakaboylu 2004. p. 32-35
The role allocation of the storytelling is further segmented by A.J. Greimas\(^{152}\) into details through ‘The Actantial model’ also called ‘Eventyr Modellen’. The model states that there are six roles in a good storytelling and that the roles are aligned in certain ways:

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Donator -------------> Goal -------------> Receiver
  ↑
Helper -------------> Hero <------------- Opponents
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Figure 6. Actantial model\(^{153}\)

It is important to notice that one person can occupy multiple roles in a storytelling. All of the roles must be represented as a cause of the actual story in order to create a climax but all roles are not necessarily actively involved.

The script displays how the events of action are exposed and in which order. The stage setting is revealed as well as the creation and repairing of the conflict. The storytelling needs to build up a climax, which in most cases is based on worst case scenarios of the conflict. Therefore the start of the storytelling must have a descriptive theme and tone, which must catch the attention of the receivers for thereon linking it to the conflict. The conflict is normally based on harmony and chaos and the conflict also forces the hero to make a decision, which will affect the rest of the story. The decision is normally the solution for bring back harmony in the story. The story grinds out in the sense of an ending and the message of the story is normally also outlined here.

The original purpose of ‘Storytelling-branding i praksis’ is to represent the company’s essence by focusing on the company, but the storytelling is in this case what creates the essence in the company meaning the context is the focus.

The storytelling arguments are general mechanisms in storytelling and can be applied to companies and their storytelling making the model flexible and in the following Hummel’s storytelling, based on the latter will be analyzed.

8.1 **Hummel’s storytelling**

Looking deeper into the four elements, the storytelling starts with the conflict. The conflict that Hummel addresses is described in chapter 7 and deals with the national ideology shift, which

\(^{152}\) The semiotics of A.J. Greimas. www.lituanus.org/1990_3/90_3_02.htm

\(^{153}\) Source: Own origin
occurred in the period of Hummel’s transformation. The message is represented through the populist world and is basically an anti national ideology message. The statement of the message that Hummel delivers represents individuality in a more humane approach. The meaning of Hummel’s individuality is distanced from individuality in the sense of being pompous and greedy.

The purpose of Hummel’s message is to become a better person in the metaphoric sense of acting as ‘the good Samaritan’ and thereby helping one’s neighbor. People who are striving to become more anti-greedy and humane in their everyday life play a huge factor in the purpose of Hummel’s storytelling. Over time, Hummel’s storytelling has gone through chaotic and harmonic conditions. The harmonic condition is represented in the time of the democratic government, before 1999, where the political agenda was based on a Danish welfare society. The chaotic condition occurred during the major shift in the national ideology until the present day. The shift described in chapter 7, meant that Hummel was forced to challenge the majority of national ideology, which was not shared by Hummel.

In the following, the actantial model is applied directly to Hummel. The role allocation is based on the actantial model and Hummel’s actantial model is based on the goal. The goal in this case is a better world in the sense of changing peoples’ ideology to a more humane based ideology. The donator is Hummel because Hummel gives people a symbolic tool to express their shared ideologist views by wearing Hummel’s products.

This leads to the hero, who is represented in all contributors in the battle for a better world. The contributors are of course people wearing Hummel’s products and thereby affecting others to do the same. The helper is Christian Stadil, who has communicated the message of Hummel in the media. One could say Christian Stadil has helped Hummel’s costumers contributing to the populist world by his communication of Hummel, which has addressed the Danish general ideology majority. In other words, Stadil has helped the heroes reach the goal. The opponents are supporters of the national ideology whether it is people or companies. Finally, the receivers are all people in the world whom Hummel can address.

The role allocation can be interpreted in many ways, and this is merely an example of how the storytelling can be analyzed in terms of roles.

In the following the script is derived from the storytelling in order to outline climax building and order of happenings occurring. For this purpose the model below visualizes the process of a novel in terms of climax building in the script.

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The scene setting is related to Hummel’s heritage focus “the good old days”, where Hummel was a major player on the market. Then the situation changed and the chaotic stage began with the conflict which is referred to as a shift in national ideology, combined with Hummel’s technical bankruptcy which occurred in 1994\textsuperscript{156}. The conflict develops further and excels into a general national ideology of the Danish people, and the best way to solve the conflict is to visually signal attitudes toward the national ideology by wearing Hummel. With this said, the climax of the story occurs when the hero (i.e. people wearing Hummel) is forced to visually represent their common shared ideology through the donator. It meant that the people wearing Hummel were not a part of the general national ideology.

Relating Hummel’s storytelling to Holt’s arguments for iconic branding, Hummel has addressed the major shift in the national ideology, when Christian Stadil became the creative director of the company. Holt’s theory concerning populist world creations due to shifts in national ideologies etc. has been thoroughly incorporated in Hummel’s storytelling if analyzed since 1999. The many elements in storytelling are fulfilled in Hummel’s case, and it can therefore be concluded that Hummel’s storytelling foundation has been solid.

It is noticeable that Hummel’s storytelling is far from over, as it develops day by day and the described political conflict is still intact because the conflict has not shifted since the conflict started. Hummel’s storytelling is very much based on helping stigmatized people in today’s society and the story appeals to people with conscience and empathy.

\textsuperscript{155} Source: www.leftbrainhandbook.com
\textsuperscript{156} Appendix A. p. 6
9.0 Hummel’s movement of meaning
Since the transformation, Hummel has rapidly added meaning to their products and brand and in the following, McCracken’s theory concerning culture and consumption is applied. The reason for conducting the analysis is to expose what has given meaning to Hummel around the year 1999 and why.

In 1959 Sidney Levy stated:

“We buy things not only for what they can do, but also for what they mean\textsuperscript{157}.”

As described, product meanings are main contributors to people’s identities. McCracken argues there is a relationship between culture and consumption, and that culture consists of cultural categories and cultural principles\textsuperscript{158}. With this in mind the necessity of analyzing the link between culture and consumption is vital in the understanding of Hummel’s brand and the culture frames they operate under.

In order to conclude on Hummel’s meaning transfer; a historic approach is necessary to describe the culturally constituted world in which Hummel operates in. The company made a very significant historic change in their overall strategy in 1999 due to an ownership change. In the same period the fashion culture was introducing sports fashion, and Hummel was quick to represent the category, and combine it with their communication to revitalize the brand.

9.1.0 Culture
Lector at SDU Per Østergaard argues that clothes is a cultural category in every culture in the world and that the category is dynamic, meaning that it is changing constantly\textsuperscript{159}. The cultural principles are the drivers for the category changes and are expressions of the culture.

9.1.1 Fashion culture
Peter Ingwersen, founder and creative director of NOIR, argues that fashion companies always are inspired by the extreme subcultures\textsuperscript{160}.

The fashion culture has multiple sub cultures in which Hummel has operated in. When Hummel introduced their retro product line in 1999, they became a part of a new rising subculture called retro fashion. Peter Ingwersen argues that the fashion culture in general tended to look back into

\textsuperscript{157} Levy 1959, p. 117-134
\textsuperscript{158} McCracken 1986, p. 72-73
\textsuperscript{159} Irrationel forbrugeradfærd. www.marketmagazine.dk/default.asp?Action=Details&Item=360
\textsuperscript{160} Modens Korridorer DR Kultur
historic references to see what worked previously and use it again. This was, according to Ingwersen, how the retro trend emerged as a fashion subculture. He also states that because of the risen level of technology, information, and communication, the conditions has changed over time. The change has meant that fashion currently is linking to political values.

9.1.2 Hummel’s fashion system
In Hummel’s case, the principles have changed significantly due to a change in the sports and fashion culture. McCracken’s movement of cultural meaning model\textsuperscript{161} explains how the meaning originates from the cultural constituted world to the consumer goods. The meaning instruments are normally the fashion system and advertising, but in Hummel’s case the advertising has basically not been a significant instrument of meaning transfer. It has rather been the fashion system that has been the main instrument of meaning transfer for Hummel. McCracken’s meaning transfer link; from the culturally constituted world to the consumer goods is based on his argument of creation of meaning being public.

![Figure 8. McCracken's meaning transfer model](https://www.jdh.oxfordjournals.org)

In Hummel kids’ case, the parents are the decision makers when purchasing children clothes. This statement makes the end user; the children, bound to reference groups and opinion leaders, the reference from their parents and parents’ friends. This leaves Hummel’s meaning transfer instruments dependable of: the fashion system, reference groups and subcultures.

Looking at the instruments of meaning transfer from the culturally constituted world to consumer goods first, the fashion system has had and still has a huge impact on Hummel’s brand.

\textsuperscript{161} McCracken 1986, p.72
\textsuperscript{162} Source: www.jdh.oxfordjournals.org
McCracken’s example of the ‘preppie look’ can be compared to the sports fashion which Hummel has been very lucrative of. The comparison is based on the origination of the style where McCracken argues that the preppie look was implemented as a major size style through the broadcasting media, and that the opinion leaders were music stars and motion movies. In Hummel’s case, the sports retro fashion was almost representing the same as the vintage movement. Just before the start of the millennium the vintage/retro trend was originally an expression of a movement against excessive consumption. However, it later became integrated into the general consumption of clothes in the western world. In other words the retro style began as a niche market, which quickly developed into a major market in the fashion business. Hummel’s endorsers were celebrities, who wore Hummel clothes. They contributed to Hummel’s success in the fashion market due to their already established expertise. The fashion system described by McCracken played a huge role to Hummel, and it became the main instrument of Hummel’s meaning transfer.

Seen from a culture perspective the retro fashion became what Ingwersen calls a Zeitgeist-trend. Ingwersen further argues that trends are divided into two different ones: Zeitgeist and shortlife trends. The Zeitgeist-trends are trends that are epoch affective enough to influence politics, art, finance, fashion etc. which fashion designers and consumers more or less are inferior to. He argues that the Zeitgeist-trends in most cases derives from a global group of intellectual people who catches, processes, and interprets the same signals, which five to six years later becomes a mainstream trend. He also argues that the world now has become so extremely global that people all over the world are able to catch the same signals. The shortlife trends are usually fashion trends in terms of next season’s colors, lengths of skirts etc.

Having analyzed the culture in which Hummel operates under, McCracken’s first step of the meaning transfer is completed. The next step from the product to the consumer is analyzed in the following.

163 McCracken 1986, p.76
164 McCracken 1986, p.76
165 I 00’erne var fest lig sushi og cosmopolitans. www.i.pol.dk/tjek/dagligliv/article867329.ece
166 Hummel’s celebrities. www.hummel.dk/Company/Media%20coverage/Celebrities.aspx
167 Moden Korridorer DR Kultur
9.2.0 kids’ consumption rituals
Relating the movement of meaning model to Hummel kids, Stadil categorizes kids as: clothes, age 0-9, both genders, “Old school”, retro, edgy, colorful, sporty, and Danish. With that in mind kids meaning transfer from consumer good to individual consumer is executed through consumption rituals, according to McCracken.

In the following analysis of the first kids collection in 2008, one has to bear mind that the buyers are inexperienced in terms of kids.

With the rituals given in the movement of cultural meaning model, the consumption rituals are divided into everyday rituals and rites de passage. It can be argued that kids is purchased by both rituals. The everyday rituals is related to the maintenance of ones own identity, and in this case the identity of the parents is expressed through the child, because the child is considered a part of the parent’s own extended self. Consequently the parents who purchase kids are considered as both decision makers as well as users of kids even though the parents are not physically using the clothes.

All of McCracken’s defined rituals can be applied to a Hummel consumption process but the exchange ritual may be the most obvious to analyze further. This is due to the fact that the end users, the children, never purchase independently as previously described. Therefore the consumption ritual for children’s clothes is always a combination of the exchange ritual and one of the other rituals.

The gift can be considered as either “self gifts” or gifts to other persons, which in this case is a gift from parent to child. Either way is important for Hummel because it provides insight in how the meaning transfer is channeled from the product to the consumer. The explanation for the self gift scenery is illustrated in Thyra Thomsen’s ‘Extended self og forbrugsritualer’ model, which schedules the degrees of selfness found in persons’ selves. The self has to be typical in order for others to understand it, and an example of this is the language, which is a part of a persons self. The concept of the extended self is based on Russel Belk’s arguments for how possessions and other persons are major contributors and are incorporated into persons’ selves and identities. It is

168 Appendix A. p. 2
169 McCracken 1986. p. 78-80
170 Lecture by Thyra Thomsen. September 5. 2007
171 Belk 1988
important to notice that the extended self changes through life and according to Belk, the extended self includes things, people, places, and body parts\textsuperscript{172}. 

![Figure 9. Extended self\textsuperscript{173}]

One of the essences in Belk’s studies and researches shows that “\textit{self-extension occurs through […] knowledge of an object}”\textsuperscript{174}” and the closer an object is to the core self, the higher consumption involvement is present\textsuperscript{175}. This conclusion is very valuable to the thesis if the consumption of kids is considered to be a part of the self gift ritual.

Involvement is defined as ‘person’s perceived relevance’ of the object based on their inherent needs, values, and interests. High involvement products imply high motivation to seek information about the product and brand\textsuperscript{176}. The information seeking is the most vital part for Hummel’s branding strategy because it activates the consumers and exposes Hummel’s branding initiatives to them through the fashion system, subcultures, or reference groups. A higher consumer involvement means that consumers spend time on the brand and thereby time on the company’s communication. High involvement from consumers can therefore be very benefitting if the communication made from the company is perceived as meaningful to them. It is up to Hummel’s storytelling to address the consumers in a meaningful way based on the culturally constituted world.

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\textsuperscript{172} Belk 1988. p. 140
\textsuperscript{173} Source: Belk 1988
\textsuperscript{174} Belk 1988. p. 160
\textsuperscript{175} Belk 1988. p. 160
\textsuperscript{176} Michael 2003. p 124
10.0 Celebrity endorsements

Moving on to another type of meaning transfer celebrity endorsements has frequently been used by Hummel. In the following, an analysis is conducted on the basis of McCracken’s meaning movement and endorsement process model.

Hummel has used sports stars to endorse their brand since 1966, when the company sponsored the goalkeeper of Hamburger Sport-Verein\footnote{Hummel’s milestones. www.hummel.dk/Company/About/Milestones/1961-1970/1964.aspx}.

According to Professor Gerard Tellis, endorsers can be divided into three groups: experts, lay endorsers, and celebrities. The expert is a person considered to possess a specific knowledge in the particular area which is being promoted. The lay endorser is a character, real or fictitious, who are similar and representative of the target segment making the target segment more likely to identify with the endorser.\footnote{Tellis. 1998}

According to Professor Terence Shimp, a celebrity is a well-known personality (i.e. an actor, entertainer, athlete etc.) who is known to the public for his or hers accomplishments in areas other than the product class endorsed\footnote{Shimp. 2003}.

Grant McCracken’s definition of celebrity endorsement is:

“ [...] any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertising.”\footnote{McCracken. 1989, P. 311}

McCracken further argues that using celebrities is more efficient, when there is a ‘fit’ between the endorser and the endorsed product\footnote{McCracken. 1989}. The ‘fit’ is further argued by Martin\footnote{Martin. 1996} and is related to image similarity between the two parties. The more similar the two brand images are, the more positive the consumers’ response is to the endorsement, and the better synergy effect it will have.

When selecting a celebrity, Shimp argues that two general attributes must be considered: Credibility and attractiveness. The two attributes have sub-categories, which consist of trustworthiness, expertise, physical attractiveness, respect, and similarity also referred to as TEARS\footnote{Bergstrom & Skarfstad. 2004}. The sub-categories represent celebrity endorsements objectives for companies to follow when selecting

\begin{flushleft}
\footnotesize
178 Tellis. 1998
179 Shimp. 2003
180 McCracken. 1989, P. 311
181 McCracken. 1989
182 Martin. 1996
183 Bergstrom & Skarfstad. 2004
\end{flushleft}
celebrities, and the five sub-categories are argued to be considered in terms of efficiency of the celebrity endorsement.

McCracken’s meaning movement and the endorsement process model below describes the relationship between the culture, the celebrity, and the consumption. He argues that celebrities have stronger value and meaning than anonymous actors and models because they have a history, reputation, and image of their own, which anonymous people do not have. Each celebrity has their own configurations of meanings that companies can not find anywhere else. When celebrities deliver a product’s meanings into an advertisement, they also deliver their own meanings created by another meaning transfer. The celebrity’s meaning effect works as a multiplier in the synergy effect between the two.

Furthermore, McCracken states that the companies’ and advertising agencies’ job is to find out which symbolic property is sought by the consumer and which celebrity best represents it. The purpose of celebrity endorsement is of course to stimulate the consumer to take the final step in McCracken’s meaning transfer model toward consumption.\footnote{McCracken 1989}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{meaning_movement_and_endorsement_process_model.png}
\caption{Meaning movement and the endorsement process model\footnote{Source: McCracken 1989}}
\end{figure}

McCracken’s arguments are very reliant on advertisement, the effect of it, and the design of it. In many other cases it is very relevant, but as mentioned in previous chapters Hummel is an example of a company which mostly uses other communication vehicles to promote their brand. Without...
advertising as an instrument of meaning transfer, Hummel used the fashion system as their main communication vehicle.

Hummel has used PR as their main communication vehicle and have used celebrity endorsements frequently. Public Relations (Red: PR) is by definition:

“Using the news or business press to carry positive stories about your company or your products; cultivating a good relationship with local press representatives”

It is in general more and more often used as a media vehicle when for instance communicating endorsement deals, often because PR and entertainment are already the communication vehicles for the celebrity’s own brand prior to contracts.

10.1 Hummel’s celebrities

Hummel has until recently only made celebrity endorsement deals in their sports segment but exposes other celebrities a lot who have been seen wearing Hummel without them having an actual endorsement contract. This type of exposure is called silent branding and is very cost efficient because it basically only acquires one person to monitor the celebrity market for Hummel’s clothes. Because Hummel’s communication budget has been low, the monitoring has been vital for Hummel’s exposure of celebrities through PR or WebPages.

Hummel is not interested in signing large scale endorsement deals with entertainment celebrities, but still has an interest in exposing them wearing Hummel. This type of exposure of celebrities leaves Hummel with no power over the exposed celebrities and Hummel are therefore not able to set demands to them.

It also means that Hummel has no Avatar among celebrities other than sports stars and therefore no constant exposure or communication in the celebrity segment.

The consequences of not having control over the celebrities wearing Hummel could lead to Hummel’s brand being associated negative and thereby hurt the brand image. An example could be if Osama Bin Laden was spotted wearing Hummel. The example could potentially hurt Hummel’s brand if Hummel was associated to terror because people associate Bin Laden as a terrorist.

10.1.1 Local heroes

Hummel has actively focused on having ‘local heroes’ wearing Hummel clothes. The local heroes are very important for Hummel to reach because they represent a lot of the same things as

186 Public relations definition. www.entrepreneur.com/encyclopedia/term/82434.html
187 Hummel’s celebrities. www.hummel.dk/Company/Media%20coverage/Celebrities.aspx
188 Få excitement ind I alt du laver. www.marketmagazine.dk/default.asp?Action=Details&Item=338
the big celebrities only they are directly interacting with their ‘fans’ and are therefore often considered more earthbound than big celebrities. Local heroes are people like: local DJ’s, firemen, police officers, chefs, local party and event promoters etc.

10.1.2 Celebrity designers
So far it has been enough for Hummel only to actually sponsor sports celebrities because the “fit” was present, but in terms of their fashion product line the current sport celebrities do not necessarily ‘fit’ the image of Hummel’s fashion products. It is a problem that Hummel is aware of and is trying to solve by hiring celebrity designers to endorse parts of their fashion collections. Here, Hummel has focused on the background of their product and the story of the product by emphasizing the storytelling of the product more than the storytelling of the brand. The celebrity designers have become more and more household names due to the increased focus from the media. Especially from TV shows such as Sex and the city, Project runway, etc. these are shows that either endorse designers or idolize them.

In an interview, Amalie Ramsby argues that the increase of fashion blogs, fashion magazines, and fashion weeks has contributed to the increase of numbers in fashion ‘experts’ on the market. Linking this to Douglas Holt’s consumer divisions, the ‘experts’ can be considered as insiders and in many cases followers. The two groups trickle down to the feeders creating a larger ‘mass’, which normally is the main income source for companies. This means that more people create; not only knowledge, but relationships with known or famous designers. The trickle down effect also means that the feeders rise in numbers, converting the designers from niche to more mainstream.

According to Keller the brand relationships are indicators of having strong brands meaning that the celebrity designers’ brands are strong.
The consequence of the trickle down effect can be good or bad, depending on the strategy objectives set prior to the contract.

The fashion focus has created many myths about the industry and that has lead to idolizations of designers converting them into celebrities. The collaboration between designers and fashion brands has exploded after the creation of celebrity designers. Examples are Adidas Originals’ hiring high

190 Project runway. www.en.wikipedia.org/wiki/Project_Runway
191 Amalie Ramsby is a Project assistant at Danish Fashion Institute
192 Appendix E
193 Holt 2004. p. 139-149
prestige designers Jeremy Scott and Stella McCartney\textsuperscript{195} to design collections, or H & M using Karl Lagerfeld, Jimmy Choo, Sonia Rykiel, Viktor and Rolf, Roberto Cavalli\textsuperscript{196} among others to design additional collections each.

The rise of celebrity designers is another example of how a specific culture can develop. McCracken’s movement of meaning transfer model is very applicable in this case because it finds origins of meaning as well as the channels of meanings. The culture is again the starting point of meaning transfer in which the celebrities are born and becomes meaningful. The product, or in this case clothing collection, is very much influenced by the design made by the celebrity, but is loaded with associations to both the designer and the brand. Therefore, people in the fashion industry, such as Amalie Ramsby, argue that celebrity designers have even more power than other celebrities because they benefit more by also designing the products personally. In other words, the goodwill achieved from celebrity designers has an extra added dimension: personal design. The personal design is a way for the designer to brand the product visually and transforming the celebrity endorsement into a more expressive celebrity endorsement/co branding. Basically all celebrity designers have their own visual expression that is recognizable to experts. The visual expression is normally integrated into the products that they design and thereby personalizing it.

For Hummel, an endorsement deal with a celebrity designer can prove to be even more effective than for example with a movie star. The reason lies in the better control of the outcome because there are two outcomes: the product and the image. The product must first be approved by Hummel and therefore they have full control over it prior to launch. The image is almost the same in terms of control, but the difference lies in the fact that most designers are not well known for the feeders in personal appearance, but merely known because of their name and design. This means that companies have a hard time exposing the designers, because they are simply not known visually to most people. The media exposure earlier mentioned has its focus on the design name and visual design, but rarely exposes the designers behind the products. Therefore models or other celebrities are still needed when exposing the products created by the celebrity designers in most cases. However the previously explained rise of celebrity designers has meant a more and more personal visual exposure of the celebrity designers meaning that there is a significant increase of consumers who are able to recognize celebrity designers.

\textsuperscript{196} H&M. www.en.wikipedia.org/wiki/H&M
Most celebrity designers are not sexually appealing themselves and that is currently often the reason for less personal exposure due to the fact that sex sells clothes. This is a reason for not using the celebrity designers as models.

Ramsby argues that the overall reason for clothing brands like for instance H&M, Adidas etc. using celebrity designers, is based on the fact that the designers add their designer identity to the broad and popular brand and the contribution also is a stamp of quality to the products.\(^{197}\)

Hummel have to analyze their cultural context to see how it shifts. In this case, the celebrity endorsement deals for clothing companies are slowly shifting towards celebrity designer endorsement deals. It is then up to Hummel and kids to decide if they want to address the shift or not and then decide how to approach it.

\(^{197}\) Appendix E
11.0 Interview analysis

“There is not one big cosmic meaning for all, there is only the meaning we each give to our life, an individual meaning, an individual plot, like an individual novel, a book for each person.”
- Anais Nin

The individual meaning or plot, stated above is what the interview analysis and observation strives to reveal.

In the following, a deeper look at the meaning is analyzed in order to investigate what the actual meaning is in Hummel’s case. The purpose is to find out what Hummel means to consumers and this is realized as a part of the interpretive turn in marketing history through consumption studies.

According to Thyra Thomsen among others, all consumption is rational because it gives meaning to the individual consumer. She argues that each individual has their own opinion of the world and what matters most is how a person sees themselves and their surroundings. The reason why it gives meaning to the individual consumer is sought analyzed by interviews and observation made in the spring of 2010 in Copenhagen.

This chapter contains an analysis of the three interviews, which are used as empery in relation to the described theories. Specific quotes, all taken from the three interviews, are selected as foundation to the analysis. The analysis will reveal the individual trademarks of the three parents along with getting a profound understanding of how parents use Hummel and kids to construct their identity. The observation made is also analyzed from the same theoretic perspective as the interviews. The observation supports the interview analyses by contributing with a live scenery performance from consumers.

The three full interviews are found in appendixes B, C, and D.

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198 Anais Nin was a French author and diarist. Famous for her expressions of love. http://www.anaisnin.com
199 Hirschman & Holbrooks 1982
11.0.1 Portrait and characteristics of interview one:
Name: A
Sex: Female
Age: 29
Number of children: 1
Age of child: 2 years

Prior to the interview, A explained that she was a ‘classy girl’ because she tends to purchase a
clothing style which, for her, represents a classy look along with a sporty look.
She is born and raised in the centre of Copenhagen where she still lives, which means that she has
always had many persons around her, and therefore many extreme impressions and expressions are
everyday material for her.
Being the mother of a daughter living in urban Copenhagen, the accessibility of a variety of
children clothing brands are exposed to her every day.
She describes herself as a fashion oriented person, who does not follow an avant-garde\textsuperscript{200} style, but
has friends who are both fashion experts and who dress somewhat avant-garde. Her awareness of
clothing brands is on a high level, and to A, the consumption of clothes is a high involvement
product decision because her research is high prior to consuming.

A stresses she enjoys sports fashion and it originated in her teenage years where both her image and
identity was centered on the hip hop culture. A wore Adidas products in her teenage years to
express her social belong to the hip hop culture, as Adidas was and still is a hip hop related brand\textsuperscript{201}
to her. A perceives Hummel as a brand close to Adidas: “For mig minder Adidas og Hummel ret
meget om hinanden. Old School look og sådan noget.”\textsuperscript{202} and she furthermore explains about
Hummel ”[…]Det var jo det originale...”, which means A takes the history of Hummel into
account, when conceiving Hummel now.
The statements also include the word ‘old school’ which is slang in the hip hop culture. The
expression is mostly used by either young people or people involved in the culture. Eva Kruse, CEO
of Danish fashion institute argues that it creates a mood more than explaining a concrete thing.\textsuperscript{204}

\textsuperscript{200} Avant garde is a term for being experimental and innovative. www.en.wikipedia.org/wiki/Avant-garde
\textsuperscript{201} Cool marketing. www.plasma.dk/wordpress/?tag=hip-hop
\textsuperscript{202} Appendix B. p. 3
\textsuperscript{203} Appendix p. 3
\textsuperscript{204} Eva Kruse – 5 hurtige til. www.kommunikationsforening.dk/Menu/Fagligt+nyt/5+hurtige+til../Eva+Kruse
This adjective indicates that A is describing a mood, which mostly young and hip people understand.

A expresses her (daughters) hoped for self which she elaborates on:

"Jo på strøget. Og så synes jeg bare at den var vildt sej. Jeg kunne godt lide det der sports wear. Ja, den minder jo om øh det gamle ikke?"  

The referral to the old is used frequently positively by A, meaning A gets positive associations when thinking of her teenage years where she often wore sports wear. Belk argues that items that recall peoples past are likely to become cherished possessions, which seem to be the case here. The statement also reveals a sports wear identity where Hummel is used to express it, only A does not live out the sports wear role herself in her everyday life, mainly because of her job, but argues that she likes the sportswear. "Jeg kan godt lide sportstøj, men det er ikke sådan noget jeg tager på til arbejdet eller sådan." Her role at her job does not include her wearing sports clothes even though she argues that there is no dress code present. A has not embraced the sports fashion as a personal identity constructing tool, but more of a uniform when practicing sports. She supports this by stating:  

"Der er ikke en dresscode på mit arbejde, men jeg ville ikke have træningstøj på. Jo jeg har en løbegruppe på mit arbejde, der ville jeg kunne have det på. Købe et eller andet fra Hummel til at løbe i. Men jeg ville nok ikke gide at gå rundt i træningstøj på arbejde."  

A believes that kids is well liked by most people because of its design and Hummel’s overall awareness level in Denmark. “Hummel er noget der falder i god smag for de fleste [...] fordi folk ved hvad det er og som jeg også sagde tidligere så er det noget fedt design.” She further explains that she easily would buy kids products as gifts for her friends’ children. She distinguishes between the adult brand and children brand and claims that Hummel is more appealing to her child than herself. A bought a kids track suit while she was in the liminal phase of being pregnant, meaning that the rite of passage ritual was present.

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205 Appendix B. p. 2  
206 Belk 1988. p. 149  
207 Appendix B. p. 7
11.0.2 Portrait and characteristics of interview two:

Name: M 
Sex: Female 
Age: 32 
Number of children: 1 
Age of child: 7 Months 

M is a very price conscious person concerning everything she consumes “jeg kigger kun hvad der er billigt”\textsuperscript{208}. The reason could lie in the fact that both her and her boyfriend are students and therefore restricted in terms of income\textsuperscript{209}. She spent a great deal of time on the internet searching for clothing offers for her child when she was on her maternity.

The Nørrebro resident M perceives kids as cool, which is a hoped-for-self she wants for her child “Jamen det var fordi det var Hummel og det kunne se sejt ud hvis han havde en lille Hummel trøje (grin)\textsuperscript{210}”, she elaborates by saying “Jeg synes at det er fedt til børn at de ser sådan lidt seje ud, i stedet for lyseblåt hele tiden\textsuperscript{211}”. The latter quote also reveals a private meaning because it frames her consumption in terms of colors and it is her own interpretation and understanding of Hummel. She also explains that Hummel is more of a fashion brand rather than an elite sports brand mainly because of their choice of materials. ”De skulle vælge nogle andre materialer hvis man skulle dyrke sport i det”\textsuperscript{212}

M has not worn Hummel’s clothes herself as everyday clothes. She claims: ”Vi går ikke op i sådan noget\textsuperscript{213}” meaning that M does not see herself as a fashionable person.

M knows most of Hummel’s history and was introduced to Hummel as a child “Vi havde klubdragterne da jeg var lille og spillede fodbold\textsuperscript{214}”, meaning that she has used Hummel as a part of practicing sports as a child. She does not necessarily see Hummel as a brand representing Danish values. She is well aware of Hummel’s previous sponsorship of the national football team as well as their owner Christian Stadil whom is the first thing that comes to her mind when thinking of

\textsuperscript{208} Appendix C. p. 2 
\textsuperscript{209} Statens uddannelselsstøtte. www.su.dk/SU/ betingelser/maadutjene/Sider/default.aspx 
\textsuperscript{210} Appendix C. p. 2 
\textsuperscript{211} Appendix C. p. 4 
\textsuperscript{212} Appendix C. p. 4 
\textsuperscript{213} Appendix C. p. 3 
\textsuperscript{214} Appendix C. p. 4
Hummel “Det første jeg kommer til at tænke på, det er ham der Christian Stadil”. Despite this, M clearly distinguishes between Stadil and Hummel’s brand

“I: Du var inde på noget med Christian Stadil.
M: Ja, men det er vel ikke med selve tøjmærket. Altså det ved jeg ikke hvad de gerne vil stå for, det er mest retro med Michael Laudrup numre. Det er det som jeg forbinder.”

The statement means that M does not see Stadil representing Hummel’s retro style, but rather functions as a complementary brand.

M mostly uses web-pages to search information about children clothes and her sister functions as an endorser for many products because she has an older child herself.

11.0.3 Portrait and characteristics of interview three:
Name: N
Sex: Female
Age: 32
Number of children: 2
Age of children: 3 years and 5 Months

N is living on Islands Brygge in Copenhagen with her husband and her two children. She is very brand conscious in terms of children clothes, and rates design and comfort high in her purchase decisions. She considers herself a ‘Københavner’ and stresses the difference between the Suburban and Copenhagen spirit, which she is a part of. Her feared-for-self is revealed when asked about adults wearing Hummel:

”[...]) jeg ved ikke helt hvem der køber voksen tøj. Mere dem der køber ind på fisketorvet (grin), men jeg ved ikke rigtig hvor de kommer fra, dem ser jeg nogle gange i Hummel (grin).”

N later argues that both she and her friends would not wear Hummel’s adult collection themselves, but N still finds kids appealing for her children because of the design and colors. She also argues that her children do not wear: ”sådan fint tøj.” basically meaning clothes which must not get dirty and by stating this, N categorizes Hummel kids as the opposite of ‘fint tøj’.

N sees Hummel kids as a brand which is expensive, but has a high comfort level. She further argues the retro design and colors are authentic because of Hummel’s long history.

215 Appendix C. p. 3
216 Appendix C. p. 4
217 Appendix D. p. 3
To N, kids appeals to her children because of the functionality and retro color designs. A deeper look into the two appeals combined with N’s expressed identity as a ‘Københavner’ reveals a link, which is not a part of N’s own identity, but merely appeals to the image of her children.
N argues that Hummel, prior to the retro collections in general appealed to people living in the suburbs of Copenhagen. As mentioned, the suburban citizen is a feared self to N and therefore Hummel was not appealing to her, as she did not want to be associated with them. N now has an interest in Hummel’s current retro collections, but has no knowledge of Hummel’s brand values, which indicates that Hummel’s product design represents symbolic values which are embraced by N.

11.1 Consumer Observation
In order to understake the interviews empirically, a customer observation was made. The purpose was to authenticate meanings behind purchases of Hummel kids in live situations.
The observation was made an afternoon (1-2 P.M.) in Magasin, which is a shopping mall located in the center of Copenhagen one day prior to their summer sale startup.

A vast majority of the customers, assumable parents, were women, not with their children probably because of the time of day where the children are in their respectable kindergartens. None wore Hummel themselves and none of the customers were pregnant assumable meaning that the customers were not in a liminal phase to become a mother.

Most customers in the shop did not purchase, but merely gathered an overview of the products, knowing that the day after it would be on sale. A parent argued to her mother about a kids item; there was no reason buying it until the day after and was securing that the sizes were available meanwhile. When asked about the mentioned Hummel item afterwards, which was size 2-3 years sweatpants, the mother argued that she was looking for pants for her son to play in. The usage of Hummel’s items is meant to function as clothes that children can move and run in. When asked, the usage was compared to practicing sports which Hummel’s products originally were designed for. This comparison is valuable because it links Hummel’s utility function to parents’ perception of how children play. The way children play is, by customers, described as practicing sports and therefore the right ‘equipment’ is necessary for the children.
The customers were asked what situations kids were mainly used for. Most answers led to everyday use, but asking further into it, everyday use includes playing and motion situations where the children need clothes that they can move in.

In terms of McCracken’s four rituals\(^{218}\), an example of a possession ritual is found because of a dialogue between two customers in the shop. The conversation started because of doubt about the price of a Hummel product, leading to a conversation about Hummel’s image. One perceived Hummel as a trendy brand while the other perceived Hummel as a sports brand. The image discussion about Hummel became interesting because of the argument for purchasing Hummel. Customer A, argued that her child would look cool and that she thought that it “Er lige ham”, meaning her perceived image of Hummel aligns with her perceived image of her child. In her case, Hummel’s symbolic properties are embraced and claimed by the mother and the two rituals are present: exchange and possession. Exchange because of the previously described reason, and possession because of the claimed symbolic properties.

The other, customer B, wanted to purchase the product because they practiced ‘Baby rytmik’\(^{219}\), and her child did not have the necessary outfit to practice it. In her case, the symbolic properties of the product are used as markers of the occasion; ‘baby rytmik’. The meaningful properties are in this case related with ‘sports equipment’ and are also an example of a possession ritual.

According to Erving Goffman’s book titled ‘The presentation of Self in everyday life’\(^{220}\), objects (i.e. in this case clothes) acts as props in stages, which are part of a theatre metaphor of life. Relating this to the example; the prop represented as a Hummel kids product, is used in a stage represented by ‘baby rytmik’ which is a part of the overall theatre metaphor. The relation confirms the benefit which customer B achieves, which is being able to outlive the stage of ‘baby rytmik’ through the use of kids products.

The two examples of possession rituals are important for understanding that a ritual can be performed in many ways, and that the perceived image of a company varies from customer to customer. Despite the image variation, the individual motivation is still present and can be based on

\(^{218}\) McCracken 1986. p. 78-80
\(^{219}\) Babyrytmik definition. www.rytmetoget.dk/?Babyrytmik
\(^{220}\) Goffman 1959
several interpretations of both the company and the product. Consuming kids somewhat contributes in forming a view on how the consumers perceive what childhood is and how it is outlived.

### 11.2 Summary of the interviews and observation

Part of the relationship between the consumption of Hummel and identity has been demonstrated. The choice of Hummel has contributed to defining the identities of the three individuals at a either conscious or unconscious level. It has been proven that identity changes can change persons consumption habits in the case of A, who used to purchase sports clothes in her teenage years in relation to her identity at the time, while currently not purchasing sports clothes regularly because of her changed perception of the sports clothing category.

In terms of kids, all three stressed that currently the parents are not consuming Hummel for themselves, but merely for their children. They also believe others follow the same example as themselves. This statement can not be generalized due to the limited number of interviews, however the statement causes for major investigation conduction by Hummel because it conflicts the assumption that parents consume both Hummel’s retro line as well as kids line.

Since the kids collection is merely a miniature model of the adult retro collection, which none consumed, the interviewed do not want to represent the same as their children, meaning that, in terms of expressing identity through clothes: the interviewed either use kids as an extra dimension of expressing their own identity unconsciously, or the interviewed parents are creating a brand new identity for their children, not linking it to their own. It can be concluded that the three interviewed purchased Hummel because they wanted their children to wear it in their childhood. This means that Hummel incurs in the three parents’ perception of their children’s childhood. The common denominator lies in the parents’ perception of their children’s childhood and is important knowledge for Hummel in their future marketing communication stimulation.

A noticeable factor in all three purchases is all interviewed bought kids with a discount, and all three did not want to pay full price for a kids product mainly because of the very limited time of usage, because of the fast paced growth of the children.

Being a ‘Københavner’ has many definitions, but also has a common identity or ideology according to Københavns Kommune concerning: tolerance and variety of minorities, acceptance of different
cultural and religious backgrounds, belief in children can grow up in Copenhagen, freedom of sexual preference, among others.\textsuperscript{221}

Two of the three interviewed consider themselves a ‘Københavner’ while the last grew up on the country side, and will not be able to identify with the ‘Københavner’ status. The ‘Københavner’ phrase fulfills all conditions of being a culture\textsuperscript{222} and can therefore possibly be, according to McCracken, where the meaning of A and N resides, in terms of consuming. Taking this into account, A and N’s fashion system in terms of Hummel kids is characterized by local boutiques\textsuperscript{223}, and in A’s case it also involves baby and parent magazines\textsuperscript{224}, which all act as opinion leaders.

None of the three children are dressed ‘avant-garde’ due to the fact that all interviewed purchase their clothes at clothing outlets, which usually sell last seasons collections.

What gives meaning to the individual consumer A, M, and N is answered by all three. They all like Hummel’s designs because they believe Hummel’s choice of colors combined with comfort appeals to children, regardless of their cultural backgrounds. The colors and comfort are of high value among the three interviewed and it is a significant motivation factor for purchasing kids.

This is understated by Stine Daugaard’s article “forældre vil have farver frem for mærker”\textsuperscript{225}. Her findings reveal parents choose color over brands. She further argues that retro colors and patterns are popular including in children clothes design and soft and comfortable clothes are a hit. In the role of parents, these criteria are rated highest when selecting children’s clothes and are part of an imagined childhood perception which the parents frame. Currently, kids fulfills the latter criteria without having severe marketing campaigns.

The perception of Hummel varies and so does their knowledge level about the company, meaning that Hummel’s corporate storytelling not necessarily is taken into account when purchasing.

The individual information from the interviews combined with the made observations conclude that the benefit the customers achieves varies from customer to customer. Even though the interviewed all have different purchase motives they all purchased kids, meaning that kids was beneficial in each case.

\begin{footnotesize}
\begin{enumerate}
\item Københavns commune. www.blanddigibyen.dk/
\item Culture definition. www.thefreedictionary.com/culture
\item Appendix B. p. 3, and Appendix D. p. 3 & 7
\item Appendix B. p. 3
\item Forældre vil have farver frem for mærker. http://www.navlestreng.dk/ekspertblogs/post-view/Nyheder/730
\end{enumerate}
\end{footnotesize}
12.0 Conclusion

This thesis’ research questions are answered in the following, based on the findings in the analysis. The research questions will be answered in the same sequential order as presented in the problem description. The findings of this study must not be generalized, but is merely used as a specific case example.

The aims of this thesis were to explain the changing society’s influence on Hummel’s brand, how Hummel’s branding influenced consumers and what role kids currently is playing for customers.

What has characterized Hummel’s branding since their revitalization?

Hummel’s branding characteristics was explained from a company perspective, meaning that the empery for the analysis was based on concrete branding examples from Hummel and from Stadil’s narratives.

The branding of Hummel is based on its corporate ideology, where at least one of Hummel’s core values: Character, Heritage, Sports, Danishness, and Company Karma must be incorporated as an overall presence. The branding vehicles used have been dominated by various sponsorships and Public Relations pronouncements through creative director Christian Stadil. By having these two approaches, Hummel as a company rarely directly communicate, but are being endorsed by either Stadil or through sponsorships.

The sponsorships have been practices in various forms, where stigmatized groups in society were targeted, such as the national Tibetan football team. However, Hummel also emphasizes on celebrities endorsing their brand because of the celebrities’ multiple cultural meanings which is more effectual than anonymous models.

How was Hummel able to revitalize their brand during changing consumption cultures?

This thesis presented a sequence of socio-economic factors, which changed significantly in the late 1990s. Politics, information accessibility, fashion etc. all influenced the development and understanding of the Danish society seen from a clothing consumers perspective.

In the late 1990s, the Danes started favoring the opposition to the ruling Democratic political party. The anticipated Danish political switch contributed to the rise of a new national ideology which consisted of monetary and individual status values. This ideology’s procession affected the fashion industry which meant that consumers were demanding a new Zeitgeist trend called retro clothes, as a procession of the previous vintage trend. In order to conclude on the change, the fashion industry
is inferior to Zeitgeist trends, while shortlife trends are optional in use, meaning that fashion consumption patterns are also inferior to Zeitgeist trends.

On behalf of the analysis based on theory concerning culturally meaningful addressees from companies, it can be concluded the analyzed contextual shifts in Denmark very much affected Hummel’s customers and brand. The change of Danish national ideology via politics etc. created a counter culture, which Hummel was able to address because of their own change of identity partly due to a new ownership.

Meanwhile, Christian Stadil became the creative director of Hummel, which meant a severe change in the sponsorship focus, media focus, product focus, etc.

The whole context shift was addressed by Hummel through their communication and Hummel’s populist world was created because of the shifts in the national ideology. The values that Hummel represented and communicated were based on opposites to monetary, competitive, and individual values. These values became a part of Hummel’s storytelling, which fulfilled the criteria of a good storytelling.

Because of the contextual shifts along with Hummel’s new values, the revitalization was able to occur. The answer was found through a cultural branding analysis perspective, where origins of meanings are placed in culture, which changed or emerged around the year 1999. Hummel was able to address the change through their organizational and communication change.

**How has customers used Hummel and kids products to express identities?**

The final aim of the thesis was to gain an understanding of parents’ utilization of Hummel and kid’s products, while uncovering characteristics of their consumer behavior as a part of an identity construction. This aim was integrated into the last stage of McCracken’s movement of meaning model between the consumer good and the individual consumer. The segmented framework was composed through McCracken’s defined rituals and the theoretical contributions concerning identity.

Three interviews and an observation were conducted in order to capture the self-narratives of selected parents in Copenhagen. The self-narratives in form of interviews and observation enabled an insightful understanding of the identity construction process present when purchasing or wearing Hummel and kids products.
The interviews portraits of three parents provided insights in the underlying reflections in their respectable kids consumptions as well as their relationships to Hummel, prior to. The portraits revealed unique individual characteristics, but also common features in their individual identities because two of the interviewed believed they belonged to the ‘Københavner’ culture, meaning that the ‘Københavner’ culture could represent a place of meaning origin for the two. It was revealed that Hummel’s history was remembered by all interviewed, only their respectable perceptions of Hummel’s brand were widely different. Two of the interviewed perceived Hummel as a brand which they did not want to be associated with for respectable reasons. M did not perceive herself as a fashionable person, whom she believed Hummel represented, and N who saw herself as a ‘Københavner’ perceived Hummel as a sub urban brand which she distanced. The last interviewed A, perceived Hummel’s brand as merely a sports brand which she would only consider purchasing in the role of practicing sports. Furthermore, all three of them were attracted to the colors of Hummel’s product designs which were a motive for purchasing kids. Conclusively meaning, the interviewed strongly affirm colorful children’s clothes in their perceived childhood for their children. In order to fulfill a parent identity, all three interviewed included colorful children’s clothes as props in their respectable childhood world.

12.1 Main learning

Having concluded on the thesis, the main learning is based on the fact that meaning of products does not origin from the product, but is created and developed in a constant process between the individual and society. The meaning is internalized by the individual consumer through diverse processes. The product meaning can act as an identity -creating, -maintaining, or -developing mechanism, which can be transacted through qualitative interviews.

In terms of Hummel, the brand meaning is based on historic and cultural insight. The use of different branding mechanisms all contributed to their storytelling, where Hummel successfully transferred meanings to their products for their customers to receive. This meant that Hummel’s individual customer was able to consume Hummel’s products as a tool for creating harmony in their individual identities.
13.0 Further research and suggestions to Hummel

The findings of this study have been presented and have also lead to several learning beyond the conclusions. The reflections on the learning have converted the learning into future considerations and suggestions to Hummel, which could contribute to the development of Hummel’s future brand and is presented in the following.

- As concluded in chapter 10, the celebrity endorsement market is shifting towards celebrity designer endorsements. Hummel already has celebrity designers endorsing their adult clothes such as Camilla Stærk, but has neglected it with kids. On behalf of the findings of the thesis, an analysis of the children clothes market in Denmark should be conducted with celebrity endorsements as a focus point. However, it will be hard to find a celebrity designer with a “fit” because of the fact that the lack of media focus on designers of children clothes has made the former mentioned insider group in the children clothes stagnated. Again this means that the mentioned trickle down effect is almost non present.

- Chapter 11 concluded that kids’ customers were not Hummel’s adult retro line customers. As suggested earlier, Hummel should conduct a large quantitative analysis in order to verify or un-verify the conclusion. If it is verified, Hummel’s plans concerning an expansion of kids to example Germany is in jeopardy due to the fact that Hummel does not have the same history outside of Denmark. As a consequence, Hummel would be forced to first establish their main brand first, or change the existing strategy of kids, adapted to the new market.

- The findings of the interviews in chapter 11 also showed that the consumption of kids was different from Hummel’s adult line. Consuming children clothes is driven by colors and design more than adult clothes which is more brand driven. This valuable data can be used by kids. An obvious task for kids’ brand is to represent colors and design in a way that people strongly identify. This task could be the beginning of converting kids into an iconic brand, according to Holt\textsuperscript{226}.

\textsuperscript{226} Holt 2004. p. 1
Letting consumers tell their individual stories about Hummel products can gain access to a variety of channels to potential stories, addressing current and contemporary topics based on real experiences, which Hummel could have a hard time creating themselves in their storytelling.

Management of cultural branding is as mentioned rarely practiced in companies around the world. The advocate in this thesis is Christian Stadil’s dominant communicative presence. In most companies a marketing department is in charge of a company’s communication and one of their main tasks is to convince the board to invest in branding. Hummel does not have a marketing department, meaning that Stadil’s strategic decisions are undisputed. The possibility of consciously incorporating cultural branding as a main marketing tool is present.

Less emphasis on brand identity and more on brand image. Despite all the efforts made to communicate certain values, consumers will still interpret the brand identity based on their personal knowledge and experiences. The presumed existing incoherency between brand identity and brand image is understated in the analysis of the interviews.

The advice and recommendation to Hummel is to conduct a research based on the many findings of this thesis, which would strengthen or dismiss the results found. The research should be following Miles and Hubermann’s advice concerning: a research could start with a qualitative study followed with a quantitative one.

Based on the theory found, Hummel has gathered the founding aspects for becoming a strong international brand. Hummel has several potential future competitive advantages because of their already established cultural branding approaches.

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Appendices

Appendix A

Interview with owner Christian Stadil

Date: 20. August 2009
Place: Copenhagen

I: Interviewer
C: Interview person

K: Jamen, jeg synes jo, det der med kids er meget interessant. Sådan som jeg har tænkt at udforme opgaven, det er jo sådan lidt at se på Hummels succes, som der har været siden du kom til og så ligesom se, om man kan komme med nogle forslag til, hvordan man ligesom kunne overføre nogle af de ting til kids både til deres image og ry. Jeg ved ikke, altså er det noget, som lyder bare lidt interessant eller hvordan?

C: Altså, det man kan sige, altså bare at så du ved det, i hvert fald Danmark, er det en rigtig stor succes, og meget større end jeg egentlig havde regnet med og turdet håbe på. Og på trods af krisen hér, har vi også vækstet hér, ved sidste indsalg, altså det er et salg, der går ind til butikkerne, hvor de så får leveret varerne her om et halvt år, ikke?

K: Jo

C: Så i Danmark er det en stor succes, men som vi også snakkede om sidst, tænker jeg også på det hér med udlandet, ikke? Vi vil gerne multipliserer. Nu har vi stort set Danmark, hvor vi isoleret set nok er Danmarks tredje største børnetøjsmærke, og kun på fire sæsoner er vi blevet så store, ikke? Og det vil vi så gerne overføre til andre markeder i øjeblikket. Men vi kan se, at de lande hvor de ikke kender Hummel, der kan det godt være lidt sværere, for der skal der mere til, fordi vi ikke har denne hér historik, ikke?

K: Jamen det var faktisk også det jeg havde tænkt mig lidt. I Danmark er i jo allerede blevet store, men altså ekspandere det ud til udlandet, ikke

C: Det kunne være. Altså man kan sige de to største vækstgrupper vi har i dag, eller tre. Vi har sådan set tre store vækstgrupper i dag, det er håndbold sko, og det er fashion sko, vores fashion sneakers hvor vi nu er kommet ind i Foot locker. Det tror jeg, at jeg har fortalt dig, ikke? Og sælger faktisk rigtig, rigtig mange par, og oplever det samme, som jeg oplevede i sin tid for fem ti år siden nu hér bare for sko. Selv lande hvor de ikke kender os, så køber de skoene alligevel, f.eks. i syditalien osv. i nogle af de store kæder dermede. Ok, hvordan kan det være, de kender det når de ikke kender os som brand? Og der har vi simpelthen konkluderet, at designet der, designet er så fedt, at folk bare siger: bang, det skal jeg altså have ikke? Og det burde det også være på børn, og det kan også godt være, at det bliver det, men det er sådanne ting, som kunne være sjove at undersøge, er designet stærkt nok til at holde i sig selv? Hvordan skal man kommunikere brand mæssigt på markeder, hvor de kender os lidt f.eks. Tyskland? Hvad skal strategien være markettingsmæssigt? Det kunne også være sjovt. Komme med nogle ideer, om hvordan vi skal markedsføre os – ja, alle sådan nogle ting der, ikke?
K: Jo jo jo. Jeg skal lige høre. Altså er det rigtigt at i først lancerede kids i 98?

C: Ej det er meget senere. Vi har lavet lidt til børn…

K: Eller undskyld i 2008 selvfølgelig…

C: Ja det er rigtigt ja

K: Så det er faktisk kun

C: Fire fem sæsoner. Så det er [hvor, red.] vi været i gang et par år.

K: Ok. Jeg var lidt i tvivl omkring det. Jeg skal bare lige høre, altså det i vil med kids altså, er det det samme i vil med Hummel til voksne, altså rent image mæssigt tænker jeg på?

C: Ja, det kan du jo sige altså. Jeg synes, at kids og sko har været rigtig gode til at fange en nerve i vores brand, og så det hér med at også nu, at altså man bliver hele tiden er en lille smule klogere, og det er meget sådan noget; altså det vi er som brand, hvis vi integrerer vores brand DNA. Der er meget; altså, for det første har vi en vigtig værdi i vores historie. Så kan man kalde det heritage, så kan man kalde det retro eller old school, eller hvad det er, ikke? Men der har vi en vigtig værdi, vi er kendt for. Vi var de første i verden, der lavede old school osv. osv. Så det er en vigtig del, af hvem vi er, ikke? Og så er der det her med at have karakter, det er lidt skævt og lidt anderledes, og så den tredje ting også; det er, hvad vi også har været kendt for meget med farver osv. og lidt humor og sådan nogle ting. Hvis man ryster en pose med det designmæssige, hvad det hedder heritage, old school moder kant og lidt skævhed moder farver osv. Så har du faktisk den måde, vi laver vores kids på. Og sport, der skal altid være sport i det, en fjerde værdi også overordnet for Hummel, der skal altid være sport i det, vi laver, ikke? Og det har vi faktisk fanget pisse godt på kids og på sko. Det er sgu sport. Men det er også lidt skævt, og det er colorful. Et minimalistisk, et strømlignende brand som f.eks. Nike, det er meget med løbetøj, man skal løbe hurtigt nr. 1 og sådan noget, og det er ikke os. Vi er lidt mere et slow brand. Så faktisk vil jeg sige, det er næsten omvendt, at noget af det på fashion og tekstil kigger på børn og kigger på sko og siger: Det vil vi også have på voksentekstil, så jeg synes faktisk, at vi er ret godt på vej, faktisk allerede nu, ikke? Men spørgsmålet er, om det er nok i forhold til udlandet, og det er så noget, man skal spørge sig selv om.

K: Jeg skal lige høre, altså jeres målgruppe. Er det de samme personer, for Hummel, som det er for børn? Eller hvordan? Er det noget, som i har defineret, eller er det bare noget, som kommer, folk som har den samme livsstil eller?

energi, med karma, det dér, sådan lidt. Det er jo sådan lidt mere, ikke? Vi har jo kun en ejer, ikke? Vi har sådan lidt mere et fladt hierarki, og vi er nok lidt mere loose end de store.

K: Altså, det er lidt mere, altså, det er folk, der kender lidt mere til Hummel end bare, at de er ude og finde et sportsmærke til deres børn eller et eller andet. Så det er folk, som har lidt mere hvad hedder det knowledge omkring brandet Hummel, ikke?

C: Ja, men det er spørgsmålet fra marked til marked. Det er også det, du skal kigge på. Et marked hvor du ikke kender Hummel, der er det man siger: du skal markedsføre noget ukendt. Altså, det vil sige på et marked, hvor folk ikke kender os, så skal du bruge noget kendt. Og det vil sige, at på et marked, hvor de overhovedet ikke kender Hummel, så skal man bruge en kendt person som skal markedsføre det, eller et eller andet. Eller også skal designet være mere specielt. Fordi at et marked, hvor vi ikke har nogen brand awareness jamen hvorfor skulle de så købe brandet, hvis det bare er en eller anden blå sweatshirt? Dvs. dér skal designet være driver for købsbeslutningen, og det er sådan nogle ting, der er interessante at undersøge, ikke? Så i forhold til målgruppe kan man sige, det er mere en type, jeg beskriver, altså nogen der har nogle lidt andre værdier end måske den målgruppe, som køber vores konkurrenters brand. Og på de markeder hvor de kender os så meget, så skal vi selvfølgelig forteille omkring vores brand values, og det er ikke altid man lige kan gøre det i en butik. Det kan man gøre via lokale designere, det kan man gøre via kataloger og anden markedsføring, og det kan godt nogle gange være svært, og svært at vide. Men så er designet rigtigt rigtigt vigtigt, og det skal være et design, der fænger på de markeder, der ikke kender brandet. men i forhold til børnetøj så er det, det er lidt humor det er lidt som huller i øjnene, huller ved øjnene, så man kan bruge den som hætte, ikke? Det er en bi og mange farver og sådanne nogle ting, og det kan være et tillæg. Og vi er lidt enige sådan set. Vi har fundet lidt niche. Det dér med at lave noget tøj, som er komfortabelt for børn, noget af det er økologisk og så et sportsbrand, som laver noget, som laver børnetøj i det hele taget. Mange andre sports brands de laver ikke særlig meget til børn, så der er fundet en meget god niche, ikke?

K: Men ved i hvem, der er, altså hvad skal man kalde det, den typiske køber lige nu på det danske marked? For det kunne være, at man måske kunne overføre nogle af de ting til udlandet.

C: Ja, det er jo sådan typisk igen altså de forældre som kender brandet og synes, at det er lidt sjovt og lidt skævt "Ej nu køber jeg sgu Hummel til ungerne, ikke?". Det er mange af dem, der startede med at købe det, ikke? De har selvf haft Hummel som børn, de har selv gået i Hummel old school for ti år siden, og nu kan de få det til børnene, ikke? Men, men så er designet simpelthen gået hen og er blevet så stærkt, at faktisk mange køber det alene for dét. Ok, Hummel er sgu et fedt design og så det hér med at blive sportsbrandet, vi har noget credibility i forhold til funktionalitet, vi har noget credibility i forhold til bevægelsesfrejhed og funktion og i og med at de andre sportsbrands ikke laver børnetøj så meget, som vi gør og lige så, ja sjovt, sådan som vi gør, så er det også medvirken til, at vi har fået hul igennem.

K: Jo. Hvordan ser i egentlig fremtiden? Altså, hvis man f.eks. kigger fem år frem? Er det, altså vil i gerne have, at Hummel skal være i denne hér niche fremgang, eller vil i have, at det bliver et, hvad skal man kalde det, mainstream brand i forhold til børn?

C: Altså. Igen, i forhold til børn, kommer vi ind på målgruppen sport med mange forskellige ranges, alle sports ranges, det er noget hvor vi sponsorerer hold: fjerde divisions hold og såvel som superliga hold. Og så noget der er mere, hvad hedder det avant garde f.eks. på sko i øjeblikket og

K: OK. Ja, jeg har en hel masse spørgsmål. Du har svaret på de fleste af dem allerede. I forhold til Hummel generelt. Nu har jeg læst mig lidt til historien. Og hvordan, at det siden 1999 – ja, det fik en hel ændring indenfor Hummel, men jeg tænkte på; Der står ikke så meget om grunden til, hvordan kan det egentlig være, at Hummel gik ned dér i slut 90’erne.


K: OK. Så en hel masse administrativt som bare gik galt

det skal bestemt ikke ringeagtes. Så manglede der lige den der gnist, og det var så det dér, kan man sige, med at starte lanche brandet som mode brand, noget man aldrig har lavet før og begynder at markedsføre brandet på nogle nye måder, ikke? Det er sådan lidt grund historien.

K: Ok. Og så en anden ting, for nu har jeg været i USA nogle gange, og jeg kan huske i midten af 90’erne, hvor at Hummel var der som fodboldtøj. Og så gik der så en hel masse år, og så lige pludselig så var det i butikkerne som fashion. Hvordan har i formået at komme tilbage på det amerikanske marked efter, at det kun var fodbold, det handlede om lige der i midten af 90’erne? Var der en speciel årsag, eller var det bare på grund af, der var en efterspørgsel fra dem?

C: Ja, det er lidt en blanding. Ja, det er et godt spørgsmål, altså, men, altså, først var der en meget begrænset fokusering på sport, som du også helt rigtigt har set, ikke? Og så startede vi det der mode halloj, jeg tager verden rundt og sælger modetøj, drejer det sig om marked i Japan osv. og åbner accounts og key accounts, og nogle af de her top end butikker rundt om i verden og også i USA og så begyndte jeg at sælge til de her top end butikker, så det var mere et tilfælde med de her butikker, at jeg var på messe rundt omkring i verden, og så kom der folk hen og spurte, hov, Hummel, det kan vi godt huske fra gamle dage ligesom du siger ikke? Og nu er det lige pludselig fashion, ej hvor cool, og det er også derede kendte begynder at se tøj og købe tøj osv., ikke? Det startede i princippet ved, at folk henvendte sig til mig, og så begyndte jeg at tage over til dem og solgte til butikken, og så begyndte det at vokse, og så fik jeg henvendelser fra nogle, der gerne ville have distributionen i USA, og så sagde jeg det må i gerne få, og så fik de det, og vi begyndte at vokse i USA. Så blev vi simpelthen for ambitiøse, og så begyndte jeg rigtig, rigtig mange penge derovre ligesom så mange andre danske brands, og det var simpelthen for svært, og nu er vi så gået tilbage til kun at sælge til key-accounts derovre og har druppet vores eget set up, det er simpelthen for dyrt. Det, der er sket i USA er sket i USA som mange forskellige markeder i et. Altså, vi så USA som ét, altså, vi var både i New York og L.A., San Francisco, Dallas øhm, nærmest på en gang, ikke? Du skal se dem som små byer, og jeg havde et kæmpe showroom på 300 M2 i Soho, som nu Pharrell Williams lejer af mig og sådan nogle ting, men altså nu kører vi rent key account, og så kører vi sport. Et sports firma som laver sådan noget post ordre agtigt noget ikke på den fede måde til klubber. Så det er lidt historien Nogle som kom til mig og sagde: OK, det ser feft ud, kan vi ikke prøve det? Og så kom der distributør på, og så blev det endnu mere ambitiøst, og så er den faktisk nedskaleret igen altså en nødløsning altså en ny strategi, ikke?

K: Nå på den måde, OK

C: Altså, jeg vil sige altså grundlæggende, nu har vi kæmpe succes på børn i Danmark og indtil videre, så følger salget der hvor man kender os, dvs det næst største marked, det er Norge, så kommer Sverige, og det er præcis samme rækkefølge alt efter hvor store vores brand er. OK, vi vil gerne ind på et marked, hvor man overhovedet ikke kender os, ligesom vi gør på sko i øjeblikket, hvor vi har godt gang i den f.eks. på et marked, hvor man ikke rigtig kender os. Hvad skulle man så gøre med bornetoj, skulle man slå mere på design, brand historie skal man etablere os som mode brand. Det er også en gammel læring, som ikke behøves at være rigtig. Det er en gammel, en gammel strategi det her med at sige, først skal brandet være etableret inden man fokuserer på sine kernekempeneter og extende brandet. Så kan man begynde at lave solbriller og ure og specielt bornetoj, ikke? Osv., ikke? Og det er også sådan nogle ting som kunne være interessante at kigge på i forhold til brand extension. Det tror jeg også din vejleder synes er spændende, lige at få sådan noget ind. Er det klogt at etablene tøj? Og hvornår er et brand klar til at blive etablenet, hvad er den rigtige måde at gøre det på? Begynde med voksne, begynde med børnene, kan man gøre det
omvendt? Og sådan nogle ting ikke? Og hvad skyldes successen for børnetøj i Danmark, og kan man overføre strategien, som vi også har kigget på, ikke? Sådan nogle ting der.

K: Det var også omkring de ting, som jeg havde overvejet lige i min brainstorm.

C: Ok, det lyder sgu godt.

K: Ja, men øh jeg har faktisk ikke så mange flere spørgsmål. Det var bare lige for ligesom at få et overblik.

C: Det er cool. Nu har jeg nogle ordentlige bad boy udenlandsrejser til Uganda om halvanden uge

K: Nå ok. Sponsorerer i noget dér eller?

C: Nej, jeg skal af sted sammen med DR og sammen med ministeren for at bevidne nogle af de her Danmarks indsamlingsprojekter i Uganda og om det er blevet til noget. Bagefter skal jeg ned med bolde og noget Hummel tøj til dem, og så bagefter det skal jeg til noget forretning i Vancouver, og bagefter til noget forretning i New York, og så er jeg tilbage i slutningen af September, og så kan vi lige stikke hovederne sammen engang i slut September, start Oktober.
Appendix B

Interview 1
Date: 16. March 2010
Place: Copenhagen
Time: 1 p.m.
Interviewers Name: A
Sex: Female
Age: 29
Number of children: 1
Age of child: 2

I: Interviewer
N: Interview person

I: Tak fordi du gerne ville medvirke i interviewet. Det er en stor hjælp.

A: Det var så lidt


I: Lad os tage det sidste halve år. Hvor mange gange har du købt tøj dér?

A: I hvert fald en gang om måneden

I: I hvert fald en gang om måneden. Og når du så køber dette tøj, er det så til dine egne børn eller er det til andre?

A: Det er til mit eget barn

I: Det er til dit eget barn. OK. Kender du Hummel kids?

A: Ja

I: Har du købt det før?
A: Ja jeg har købt det en enkelt gang til min egen datter

I: I hvilken forbindelse?


I: Men hvordan kan det være at du lige faldt over Hummel?

A: Jeg så den i … hvad hedder den der? … Nørgaard børnetøjssbutik, så det var egentlig tilfældigt at det lige var den, for det var jo ikke en Hummel butik. Det ved jeg slet ikke om findes.

I: OK. Nørgaard det er inde i byen ikke?

A: Jo på strøget. Og så synes jeg bare at den var vildt sej. Jeg kunne godt lide det der sports wear. Ja, den minder jo om øh det gamle ikke?


I: Altså hvilken type forhold?

A: Jeg tror der er forskel på om man køber det til sig selv eller til børn. Jeg tror ikke nødvendigvis jeg ville købe det til mig selv men jeg synes det er rigtig fedt til børn

I: Ok. Hvordan kan det være?

A: Jeg går ikke … Jeg kan godt lide sportstøj, men det er ikke sådan noget jeg tager på til arbejdet eller sådan. Jeg kan godt tage et par sneakers på, men jeg ville nok ikke tage en træningsdragt på.

I: Nej Ok. Hvordan kan så være at du ville købe det til børn?

A: De laver nogle rigtig fede ting og det er nogle lækre farver og behageligt at have på

I: Ok. Men tænker du stadig i samme baner med det her træningstøj, at det er federe for børnene at have træningstøj på end det er for dig i hverdagen?

A: Det synes jeg helt sikkert

I: Ok. Kan du forklare hvad forskellen er. Du siger at du ikke har det på, på arbejdet?
A: Jeg kunne godt hvis jeg ville. Der er ikke en dresscode på mit arbejde, men jeg ville ikke have
træningstøj på. Jo, jeg har en løbegruppe på mit arbejde, derved jeg kunne have det på. Købe et
eller andet fra Hummel til at løbe i. Men jeg ville nok ikke gide, at gå rundt i træningstøj på arbejde.

I: Nu siger du træningstøj. Tænker du på den traditionelle med logoet på ærmerne? Mener du
generelt at det Hummel tøj de laver, er karakteriseret som træningstøj?

Sports tasker men også lidt sådan retro også.

I: Hvordan vidste du egentlig at Hummel kids eksisterede. Hvis du nu tænker tilbage?

A: Ja. Det har jeg set i butikker når jeg køber.

I: I butikker. Ja. I København kun?

A: Nu kommer jeg ikke så tit uden for København, så det er der jeg har set det. Så ser jeg en gang
imellem en reklame i et børnemagasins: Vi forældre eller Vores børn eller hvad de hedder de der
blade

stifrede bekendtskab med Hummel. Kan du forklare noget om det?

A: Altså til mig selv, eller?

I: Altså hvordan så du Hummel da du var ung?

A: Jamen ligesom jeg så Adidas tror jeg. For mig minder Adidas og Hummel ret meget om
hinanden. Old School look og sådan noget. Og jeg havde en periode da jeg var teenager hvor jeg
synes at det var rigtig fedt at gå i sådan noget tøj og jeg kan huske at jeg var hjemme og kigge …

I: Hvad betyder Old school for dig?

A: Sådan gammelt 70’er look tror jeg


A: Ja noget af det er. Jeg kan huske jeg var i min morfars skab for at finde hans tøj frem fra
dengang. Det var jo det originale. Ja. Så det var nok noget af det første jeg har stiftet bekendtskab
med. Jeg ved ikke om jeg har haft det selv da jeg var barn. Jeg ved slet ikke om de lavede til børn
dengang.

Altså hvad står de for?

A: (Grin)

I: Kvalitet. Er de sporty eller?
A: Klart sporty. Nok også kvalitet på det sportsmæssige. Hvis jeg så et par Hummel Cowboybukser til voksne så ved jeg ikke hvad jeg ville tænke.

I: Træningstøjet, der er det kvalitet?

A: Ja, og også moderigtigt træningstøj

I: Ja. Men du tænker ikke kvalitet når du ser deres fashion linie?

A: Jeg ved slet ikke om jeg har set deres fashion linie

I: Nå. Ok. Men er der andre ting som du lige kommer på. Som de står for?

A: Ja så ved jeg at de støtter forskellige, hvad hedder det idræts hold eller hvad man siger. Bl.a. det Tibetanske tror jeg, jeg har hört og sådan noget. Og de sponsorerede det Danske landshold i gamle dage. Det synes jeg er meget sjovt.

I: Er det positivt for dig at de gør det eller er det negativt?

A: Det er positivt. Det er lidt sjovt at det er det Tibetanske landshold. Det er ikke lige det jeg tænker så meget på.

I: Hvorfor synes du at det er sjovt at det er det Tibetanske og ikke f.eks. det Svenske?


I: Ok. Er det så. Er det en eller anden national følelse?

A: Ja måske. Man synes at det er meget godt gået. Det kommer længere ud end Danmark

I: Ok. Kan du huske hvordan du fandt ud af at det Tibetanske landshold var sponsoreret af Hummel?

A: Jeg kan faktisk ikke huske hvor jeg ved det fra men måske er det min kæreste der har fortalt mig det ellers har jeg læst det. Det kan jeg ikke huske

I: Når du køber Hummel, føler du dig så som en bedre forælder end hvis du har købt andre mærker?

A: Det hænger ikke sammen synes jeg. Ikke for mig i hvert fald. Jeg sidder ikke og tænker over at købe noget frem for noget andet fordi når jeg køber børnetøj kigger jeg nok mest på kvalitet og pris, design hvis man kan sige det sådan

I: Det er de tre ting du lægger vægt på når du køber børnetøj. Nu må jeg lige høre. Hvilken type ser du dig selv som?
A: Hvad mener du?

I: Jamen er du en type som er Københavner, mode orienteret, sporty type. Kan du sige hvad dine interesser er, hvad du står for?


I: Så du er faktisk mode orienteret?

A: Ja det vil jeg sige. Jeg er da sådan lidt med og har venner der arbejder i mode branchen. Ja jeg synes det er meget sjovt at følge med i. Jeg er ikke den der hopper allerførst med på moden, hvis man kan sige det sådan. Jeg er nok lidt den der skal se tingene lidt an inden jeg selv tager det på.

I: Du var inde på noget med det her med at du godt kan lide at Hummel kommer ud i verden. De her danske mærker. Men hvad, hvis du selv skulle sætte ord på hvad Danskhed er?


I: Men er det det for dig?


I: Hvordan kan det være at du siger design i forhold til Landbrug f.eks.?


I: Mit næste spørgsmål. Tror du at udlandet opfatter Danmark positivt eller negativt, når der står made in Denmark?

A: Hvis der ikke havde været denne her Muhammed krisen, så tror jeg generelt det ville blive opfattet positivt. Men man kan sige at denne Muhammed krisen er jo mest i de mellemøstlige lande. Måske kan der være noget der bliver opfattet negativt, men jeg tror generelt at det bliver opfattet positivt og for godt design og kvalitet. Så forbinder jeg Danmark med demokrati og ytringsfrihed.

I: Ytringsfrihed og demokrati siger du. Er det noget som du også forbinder med Hummel. Altså at de repræsenterer de ting som du lige har sagt i forbindelse med danskhed. Er der sammenhænge i deres måde at være på?
A: Det er ikke noget jeg lige ville have tænkt på, at koble alle de her ting på Hummel, men når man remser sådan op som du gør nu kan jeg måske godt se at Hummel opfylder mange eller ligger sig tæt op ad de ting der lige er blevet sagt

I: Hvordan mest?

A: Det her med, at de støtter det Tibetanske landshold kunne jeg forestille mig. Der har jo været meget med undertrykkelse.

I: Ja der har jo været denne her konflikt med Kina

A: Ja det med munkene og så tænker jeg at det også er et signal de sender. Så tænker jeg kvalitet, noget der er god kvalitet som jeg synes at Danmark står før og de går meget op i designet. På den måde kan man sige at det kobler sammen ikke?

I: Tror du folk i udlandet ved at Hummel er Dansk?

A: Ja det ved jeg faktisk ikke. Det er jeg egentlig ikke klar over om de ved. Ja det ved jeg ikke om folk ved hvor de forskellige mærker kommer fra

I: Så lad mig spørge på en anden måde. Normalt når du køber mærker i tøj ved du hvor de kommer fra?

A: I forhold til børnetøj eller

I: Bare generelt?

A: Bare generelt. Som regel ved jeg egentlig godt hvor mærkerne kommer fra. Det gør jeg faktisk

I: Hvordan kan det være du ved det. Har du undersøgt det eller?

A: Det er nok fordi jeg læser, det er jo i blade en gang imellem, der bliver det jo tit eksponeret. Man hører tit om danske designere og så i fjernsynet også ikke? Der er der danske designere der bliver interviewet. Når jeg tænker over det og mit eget tøj så kan jeg faktisk rigtig godt lide dansk design. Der er rigtig mange dygtige designere


I: Tror du at du ville kunne skille dansk tøjdesign ud. F.eks. hvis der hænger en rack?

A: Ja det tror jeg næsten godt jeg kunne

I: Og hvordan tror du at du ville kunne spotte det?
A: Hm. Det er svært at sige, jeg synes bare det har en speciel stil. Ja, jeg kan ikke lige præcisere det. Det er sådan meget skandinavisk, jeg kan ikke rigtig forklare det. Det er meget stilrent

I: Meget stilrent, ja.

A: Og så er det dyrt også. (grin)

I: Ja. Synes du at Hummel er for dyrt?


I: Ok. Dvs. du vil ikke rigtig betale de penge det koster. Du synes ikke du får nok ud af varen?

A: Nej.

I: Hvor mange gange har du egentlig købt Hummel kids?

A: Jeg har faktisk kun købt det én gang til min datter og så har jeg. Vi har arvet noget tøj og lånt noget tøj fra veninder hvor der også var noget Hummel tøj imellem

I: Ja. Kunne du finde på at købe Hummel til andre?

A: Ja, det kunne jeg godt

I: Hvem ville du købe det til?

A: Så ville jeg nok købe børnetøj. Det ville være til venners børn?

I: Til venners børn. Kunne du finde på at købe det til. Lad os lige forestille os at du kommer til en fødselsdag, hvor du faktisk ikke kender nogen. Kunne du finde på at købe et stykke Hummel tøj til en fødselsdag der?

A: Ja. Det kunne jeg sagtens. Hummel er noget der falder i god smag for de fleste

I: Hvorfor tror du det?

A: Det er fordi folk ved hvad det er og som jeg også sagde tidligere så er det noget fedt design

I: Og de farver som du snakker om. Er der et kendetegn ved dem?

A: Det er som Regel mange pang farver. Det kan jeg godt lide til børn, at der er farver på. I stedet for at det hele er sort. Jeg synes ikke børn skal have sort tøj på. Jeg kan godt lide at de har farver på
I: Men, hvorfor det?

A: Det ved jeg ikke. Jeg synes bare at det er fedt til børn med farver, altså det er sådan glæde og lækker med farver.


A: Ikke som nødvendigvis er sponseret af?

I: Nej som ikke er sponseret af dem.


I: Det gør Adidas.


I: Det her. Nu er du inde på Christian Stadil og hans Buddhisme er der noget. Forbinder du Hummel som et Buddhistisk firma?


I: Men du ved hvem han er og at han er Buddhist. Er der andre ting som du ved om ham, andet end at han har været i medierne og fortælle?

A: Ellers så ved jeg ikke så meget om ham på den måde.

I: Hvad tænker du når du ser ham?

A: Det ved jeg ikke. (stilhed)

I: Ok. Nu skal du høre, der er ikke så mange flere spørgsmål. Jeg ved godt at denne her kan være lidt svær at svare på, når man lige sidder og ikke er forberedt, men hvis du nu skulle skrive en stil om Hummel, hvad ville den så indeholde?

I: Hvad vil han så med Hummel. Tror du?


I: Ok, men det var faktisk alt, jeg siger tusind tak for at du ville være med.

A: Selv tak.
Appendix C

Interview 2
Date: 17. May 2010
Place: Copenhagen
Time: 2 p.m.
Interviewers Name: M
Sex: Female
Age: 32
Number of children: 1
Age of child: 7 months

I: Interviewer
M: Interviewperson

I: Jeg vil bare gerne sige tak for du gerne vil være med i interviewet og du hedder M som sagt og har en søn som er født i september?

M: Ja. Det er korrekt


M: I hvert fald hver anden måned. Måske lidt mere

I: Ja. Og hvor stor en procent af tojet køber du i forhold til din mand?

M: 100 procent (grin)

I: 100 procent. Ok. Er det så til dine egne børn, eller køber du også til andre børn tit?

M: Jeg køber til min niece.


M: Nu er han en dreng og det er piger jeg køber til, men det er samme butikker, det er det.

I: Ok. Hvor mange butikker plejer du at gå i, når det er, ca.?

M: Ikke så mange, jeg handler mest på nettet og køber næsten kun i Føtex og H&M
I: Ja. Hvordan finder du frem til de butikker på nettet?

M: I starten af min barsel lavede jeg ikke så meget andet end at sidde i sofaen. Det var så der hvor jeg kiggede rigtig meget. Der var en masse bogmærkede nyhedsbreve, hvor jeg fik besked om der var udsalg.

I: Så du tilmeldte dig nyhedsbreve?

M: Ja. Og så var jeg på lagersalg.

I: På den måde. Ok. Hvordan får du egentlig at vide når der er lagersalg?

M: Enten min søster som også var på barsel, ellers på lagersalg.dk

I: Ok. Så der er en hjemmeside og fra din søster?

M: Ja

I: Ok. Hvilken type tøj køber du så mest af.?

M: Body’er og ting man skal bruge hver dag

I: Så det er ikke sådan at du er ude og købe specielle ting eller udstyr. Er det sådan at du går ud og køber et specielt mærke, eller?

M: Nej. Altså, jeg kigger kun hvad der er billigt

I: Så det er mest priserne som du går efter?

M: Og så hvad vi mangler. Altså, hvis han skal have et eller andet. Ny størrelse, så skal man skifte helt ud.

I: Ja. Hummel. Jeg har allerede spurgt dig en gang?

M: Altså, jeg har købt en bluse som var på tilbud i Føtex. Jeg syntes ikke den var så god. Den var helt stiv når han fik den på, så det må være irriterende for ham at have den på og derfor ville jeg ikke bruge den. Mærkeligt

I: Nå. Men du købte den og tog den med hjem?

M: Ja, jeg har den stadigvæk fordi jeg havde vasket den (grin)

I: Ok (grin). Så du kunne ikke bytte den. Hvad var grunden til at du købte den?

M: Jamen det var fordi det var Hummel og det kunne sejt ud hvis han havde en lille Hummel trøje (grin)
I: Det var en trøje siger du?
M: Ja, altså en lille en med lynlås.
I: Ok. En træningstrøje?

*M henter trøje i andet værelse...*

I: Sådan en der ja ja.
M: Fine farver og det er rimelig cool.
I: Så stivheden var den eneste grund, hvis den ikke havde været stiv i stoffet?
I: Har du egentlig selv gået i Hummel?
M: Nej (grin)
I: Hvad med din mand, har han gået i Hummel?
M: Nej. Vi går ikke op i sådan noget. Det var fordi jeg synes at det var sjovt
I: Ok. Hvis du skal sige noget om Hummel. Hvad står de for?
M: Det første jeg kommer til at tænke på, det er ham der Christian Stadil fordi han er så prominent altså han er virkelig en der skiller sig ud. Han læste en masse om Buddhisme og det er fint. Nu er det jo nogle fine farver. Hov jeg har for resten noget ski undertøj fra Hummel. (grin)
I: Ja. Ok så du kan godt lide farverne?
M: Ja. Jeg synes det ser meget fint ud
I: Du har noget ski undertøj fra Hummel. Er det noget du selv har købt?
M: Nej. Det var en gave jeg har fået.
I: Nå Ok det er noget du har ønsket dig?
M: Ja
I: Ok. Så du har tidligere stiftet bekendtskab med Hummel uden at du faktisk selv har købt det?
I: Ok. Den trøje du har, kan du huske om det er en du har købt efter 1999, eller?

I: Du var ude i Føtex og købe denne hér (Anders’ trøje) på tilbud. Når du normalt gå ud for at købe børnetøj. Hvordan forløber det?


I: Ok. Så det er det der med: om to måneder så er han vokset ud af denne her. Så køber jeg en ny trøje.

M: Hvis der er noget tøj som jeg er glad for så vil jeg gerne have noget som kan erstatte det.

I: Ok. Plejer det så at være noget som er tilsvarende i en større størrelse?

M: Ja. Også fordi jeg køber det i H&M så er det sådan.

I: Ja. Hummel kids. Hvordan vidste du at det eksisterede?

M: Jamen det vidste jeg ikke faktisk. Min kærestes søster havde snakket om at de ville have en dragt til deres baby.

I: På den måde.

M: Og så købte jeg også en til dem.

I: Du købte også en til dem. Så det er faktisk en henvisning fra en i dit netværk?

M: Ja. Netværk

I: Jeg skal lige høre. Hummel’s image. De vil jo gerne stå for nogle specielle ting. Du var inde på noget med Christian Stadil?

M: Ja, men det er vel ikke med selve tøjmærket. Altså, det ved jeg ikke hvad de gerne vil stå for, det er mest retro med Michael Laudrup numre. Det er det som jeg forbinder.

I: Men ser du det mest som et sportsmærke, eller som et mode mærke?

M: Jeg tror det er begge dele. Primært, altså jeg vil sige at man både kan bruge det til sportstøj, men også hvis man ikke dyrker sport. Man kan sagtens have det på selvom man aldrig dyrker sport. De skulle vælge nogle andre materialer hvis man skulle dyrke sport i det.

I: Så det er ikke så meget performance baseret?

M: Nej det synes jeg ikke

M: Meget trendy og sådan meget med det sidste nye og så de her briller (grin).

I: Ja.

M: Sådan meget trendagtig.

I: Lad os nu lige sige, at hvis nu den passede, den her trøje.


I: Fin? er det sporty, moderigtigt?

M: Ja, mere sådan modeagtig. Jeg synes at det er fedt til børn at de ser sådan lidt seje ud, i stedet for lyseblåt hele tiden.


M: Måske at de har sponsoreret tøj til landsholdet og sådan noget. Altså, vi havde selv klubdragterne da jeg var lille og spillede fodbold

I: I Hummel?

M: Ja. Vi havde nogle overtæksdragter til

I: Og var det da du var barn?

M: Ja.

I: Ok. Så det var sportsdelen af det. Synes du dengang at det var et moderigtigt mærke?


I: Ja ja. Skal lige høre en anden ting, det er noget helt andet. Hvis jeg siger danskhed, indgår Hummel i dine tanker?

M: Altså ja, fordi de lavede landsholdets drakt i hvid og rød. Men nu er det bare fordi at vi snakker om Hummel, men hvis du bare sagde danskehed en anden dag, så ville jeg ikke tænke på det først

I: Hvad ville du så tænke på?

M: H.C. Andersen og det. Der er mange der kender ham. Men så danske værdier ved jeg ikke om sådan om de har i Danmark

I: Synes du, at når du tager en Hummel trøje på i udlandet repræsenterer du noget dansk?
M: Jeg tror ikke folk ved at det kommer fra Danmark. Så det tror jeg ikke, nej. Så er det måske mere noget med, at som andre ikke har. Ikke at det er dansk

I: Nej ok.

M: Men det kunne måske være meget fedt at sige til folk, at det er noget der er lavet i Danmark. Så ville man da være glad for at det er produceret i sit eget land.

I: Jamen det var faktisk det. Jeg vil gerne sige tusind tak.


Appendix D

Interview 3

Date: 18. May 2010
Place: Copenhagen
Time: 1 p.m.
Interviewers Name: N
Sex: Female
Age: 32
Number of children: 2
Age of children: 3 years, and 5 months

I: Interviewer
N: Interview person


N: Ja.

I: Som sagt, du har to børn. Har du købt Hummel til begge to, eller?

N: Kun til den store, som nu er tre år

I: Ok. Hvor gammel var han da du købte Hummel tøj?

N: Det er en pige og hun var lige to år

I: Ok. Sådan generelt, hvor tit køber du tøj til børnene?

N: Hver måned

I: Hver måned. Er det flere gange om måneden, eller?

N: En gang om måneden

I: Ok. Og i forhold til dig og din mand, hvem køber så mest af tøjet?

N: Jeg køber det hele (grin). Han har engang købt et par vanter fordi hun havde smidt dem væk.

I: Ok. (grin). Køber du nogle gange gaver til andre børn også?
N: Ja

I: Køber du så de samme ting som til dine egne børn?

N: Ja jeg køber nok det som jeg har været glad for ved mine egne børn. Det som har god kvalitet, eller som har holdt længe som ungerne har været glade for.

I: Er det mærkebaseret, eller er det mest sådan kategori baseret?

N: Det er mest mærkebaseret

I: Det er mest mærkebaseret

N: Ja

I: Har du nogle specielle præferencer til tøj. Hvis der f.eks. var en garderobe fyldt med en masse forskellige mærker?

N: Hvilke mærker jeg ville foretrække, eller hvad?

I: Ja

N: Jeg har nok købt mest Molo og Katvig og så har jeg købt noget Småfolk, men det er jeg holdt op med fordi det er så dårlig kvalitet.

I: Hvad var der med det?

N: Det mister farven i vask.

I: Nå det mister farven i vask.

N: Det er fint nok når man har en baby der vokser ud af tøjet på to måneder, men vi har én der bruger det et halvt år og så er det helt forvasket efter en måned så er det lidt irriterende når man bruger så mange penge på det. Men jeg kigger i virkeligheden egentlig mest efter mønstre eller farver og søde prints.

I: De farver dér. Nu siger du at nogle gange så ryger farven ud af tøjet når du vasker det i netop et mærke. Men er der nogle specielle farver der går igennem, hvor du bare tænker at kombinationen af farverne er fede?

N: Altså, til den store der har jeg købt mest lyserød og lilla fordi jeg har arvet en hel bunke drengetøj fra min nevø.

N: Jeg har købt ret meget pigetøj som en dreng nu skal arve. Der er ret meget pigetøj i bunkerne, så det er lidt styret af det. Og så synes jeg at det er fedt med nogle andre kombinationer som f.eks. lilla og orange. Sådan lidt retro farver.

I: Ja ok. Hvilken type børnetøj, hvis du selv skulle sige det køber du mest af. Er det sådan sporty, eller?


I: Så skal det være praktisk. er det det du kigger mest efter, når du kigger efter tøj?

N: Det skal se pænt ud og så skal det være praktisk

I: Ja ja. Hvad er pænt for dig?


I: Ok. Dét Hummel du har købt. I hvilken forbindelse købte du det?

N: Det var bare fordi det hang i en butik. Jeg havde kigget på det før, det var sådan et trænings sæt og så synes jeg at det var lidt dyrt og så var jeg i butikken et par uger efter, hvor hun havde fødselsdagstilbud hvor det var sat ned med 20-30 %.

I: Var det en butik du plejede at handle i?

N: Ja en lokal butik her på bryggen.

I: Ok. Den butik, er Hummel dominerende, eller?


I: Ok. Nu har du købt børnetøj fra Hummel, der ikke har eksisteret så lang tid. Hvordan fandt du ud af at de havde en børnetøjsslinie?

N: Det så jeg i butikkerne, da jeg kiggede efter andet tøj. Og da der var udsalg ville jeg købe sådan en sparkedragt med korte ben og korte ærmer til sommer, sådan en med logo på, blå og orange.

I: Sådan lidt skæve farver?

N: (nik)

I: Hvis nu du kigger på dem, der normalt køber Hummel, hvem er så det?

N: Altså af børnetøj?

I: Af børnetøj, ja. Eller forældre.
N: Mine venners børn og de børn som hun går i vuggestue med, de er alle sammen ligesom mig. Der er ikke så meget variation selvom det er i København.

I: Ok. Før i tiden var det sådan, at der var mange der gik ud fra, når man købte Hummel dengang er man sportsfikseret med gamle træningsdragter og er i en sportshal hele dagen. Der er ikke en speciel kategori for dem der køber det nu?

N: Nej. Det er nogle der går ud og bruger lidt penge på deres børnetøj, ikke?

I: Ja. Men tror du at det er mode baserede?


I: Hvad med, har du selv noget Hummel tøj?


I: Kan du huske om det var før 1999 du fik det, eller var det efter?

N: Det er fem, seks år siden.

I: Ok. Det var efter. Kan du huske hvordan du fik Hummel tøj?


I: Købte du det i Madrid?

N: Ja. Det er meget fedt.

I: Hvordan kan det være?

N: Jeg boede der i et halvt år.

I: Ok. Var det bare i en butik, eller?

N: Ja.

I: Og, hvordan kan det være at du købte det så?

N: Jeg var ude og købe nye løbesko og så var det der.

I: Nå ok, skulle du bruge det til træning?

N: Ja. Noget til at træne i.
I: Hummel vil gerne stå for nogle specielle ting og jeg ved ikke om du kender ham Christian Stadil, som er deres ejer.

N: Ja måske.

I: De vil i hvert fald gerne stå for nogle forskellige ting, hvad synes du de står for?

N: Jeg tænker nok sådan retrotøj og så tænker jeg, at det har været sådan meget folk fra forstæderne i en lang periode og det retrotøj som de har lanceret syntes jeg var lidt spændende. Men hvad de står for som mærke, det ved jeg ikke så meget om.

I: Ok. Men det der er ved Hummel, det er, at de har ændret deres identitet fra det gamle træningstøj til et mode orienteret mærke. Tror du det er de samme mennesker der købte det dengang der køber det nu?


I: Har du en ide om at det er bedre komfort end andre brands fordi de er et sportsbrand?


I: Ja. Er det noget som indgår i din beslutningsproces?

N: Ja. Altså, jeg ville ikke købe noget tøj til mine børn som ikke var rart at have på.

I: Er komfort. Nu snakkede du før om farver osv. Men hvordan ligger komfort for dig?

N: Komfort ligger nummer et.

I: Ok. Så komfort er.

N: Jeg har ikke noget tøj som ikke er rart at have på. Altså mange kjoler og nederdele har hun ikke haft på fordi hun ikke kan lege i det. Bukser der ryger ned om numsen f.eks., ikke?

I: Nej det går ikke. Ok. Nu skifter vi lige emne igen. De er meget ude med det hér med at have nogle bestemte berømmheder til at endorse deres brand. Hvis du selv skulle bestemme for Hummel, hvem ville du tage?

N: Det er lidt svært for det netop er sådan lidt 60-70’er. Så hvis jeg ville lave en reklame for Hummel, ville jeg lave noget som foregik for 30 år siden og i stedet for en nutidig stjerne ville jeg bruge en gammel, vise nogle gamle billeder eller noget.

I: Er der nogle specielle du tænker på?
N: Nej.

I: Ikke sådan rigtig. Ville det være en sportsbaseret eller en modebaseret?

N: Sport. Jeg ville helt klart sætte fokus på at det er retroagtigt og farverne og sådan, for det er det jeg synes er fedt.

I: Retro. Hvad synes du det signalerer om en person?

N: (grin)

I: Er det at man er på forkant med en eller anden modebølge eller at man synes at 70’erne var fede, eller?

N: For mig har jeg altid syntes at 70’er tøj var fedt og det har ikke noget at gøre med hvordan jeg tænkte eller hvad mine politiske holdninger var på det tidspunkt. Det var et rent modefænomen. Jeg gik meget lang tid i brede ben og kassebukser og sådan noget. Det har ikke særlig meget at gøre med hvordan folk tænker, men helt klart, at det var et modefænomen jeg ville vælge. Jeg går heller ikke særlig meget i 80’er tøj, meget af det har været populært i lang tid.

I: Men Hummel har en lang historie. Lad os sige at der var et tøjmærke som ville lave retro tøj, men som lige er startet. Ville det være det samme for dig?

N: Nej.

I: Hvorfor?

N: Måske fordi nogle af de ting, som jeg har kigget på, er ting som jeg har set tidligere og har tænkt: det er bare fedt og så kan man købe noget man har set i en genbrugsforretning eller på nogle andre mennesker og har tænkt: Tænk hvis man kunne få fat på det. Og så er der nogle som har lavet en relancering som gamle lamper og sådan noget. Nu producerer de Panton lamperne og kan købe dem som nye men det er ikke helt det samme som at finde dem i en genbrugsbutik, men det er stadig rig fedt. Så derfor tror jeg, at det ville være svært at komme ind på markedet som et nyt mærke med den stil tøj.

I: Dvs. når det er Hummel laver 70’er retro tøj. Ser du det lidt med deres lange årrække de har været på markedet?


I: Ja ok.

N: Jeg overvejede om kun skulle gå over i H&M og Name it, men man falder for noget andet.

I: Øhm. Hvilke børnetøjsmærker har du egentlig købt mest af?

N: Det tror jeg nok er H&M eller Molo. Og det er fordi Molo har nogle fantastiske lager salg, så køber jeg ind for flere tusind kroner ad gangen.
I: Det var det sidste spørgsmål, jeg skal lige høre. Inspirationen til Hummel normalt. Du siger, at der var en butik dernede. Er der andre steder du søger, går du på nettet eller i andre butikker?

N: Nej. Jo, jeg var tilfældigvis i Magasin hvor der var noget Hummel, men det var helt tilfældigt at jeg så det.

I: Ok. Den butik du snakkede om før, er det den primære butik du bruger til at købe ind?

N: Ja

I: Ok. Og den er i lokalområdet?

N: Ja. Og så er der en til som også er i lokalområdet.

**Appendix E**

**Mail from Amalie Ramsby**

Hej Kweku,

Det lyder som en spændende opgave.

Diskussionen kunne fordelagtigt begrænse eller opdele alt efter hvilke segmenter der rettes fokus mod.
Det er klart at udviklingen fra den tidligere massive brug af celebrity endorsements til brug af designeren som stjerne har fordret nogle betydninger for produkterne.

Massen rammes ikke på samme måde ved brug af ”almindelige” stjerner; der skal mere i dag til end blot blikfang for at købe produkter. At der i stigende grad er flere og flere tøjfirmaer, der følger denne tendens, tillægger nye dimensioner til det brandede produkt. Foruden at der – for den vidende forbruger – tilføres en designeridentitet til et populært og bredt mærke som eksempelvis Adidas, så kvalitetsstemples produkterne.

En anden opstilling du kan kigge på, for at belyse din problemstilling, er den stigende tendens i interessen for mode- og som følge heraf forbrugerens forhold til kendte/berømte designere. Gennem blogs, modemagasiner og modeuger, der åbner branchen for forbruger – er mode i allerhøjeste graf ”it”. Hvorfor det netop er relevant for et mærke som Adidas, at brande sig med en celeb-designer.

At brands co-brander sig i dag har selvfølgelig flere forklaringer end disse.

Held og lykke med opgaven
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