Department of marketing

BRANDING AND INTERNATIONAL ENTRY MODES.
BAUM UND PFERDGARTEN IN ITALY.

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Executive Summary

The thesis considers the chances of the Danish fashion company Baum und Pferdgarten to enter the Italian market. More specifically, the purpose is to identify the best positioning the company should try to reach in the Italian competitive environment and the possible changes it should make regarding its brand and products in order to be successful.

An analysis of the literature about branding and the fashion industry is presented. Then, the main contributions to the internationalization literature are described. Baum und Pferdgarten brand identity is analysed following Kapferer's prism model from two different perspectives: the brand management point of view and Italian stakeholders' perception. The analysis is carried out using a qualitative approach and basing on the information gained through depth interviews with the company's managers, Italian buyers and press representatives.

The results lead to the conclusion that the best positioning for Baum und Pferdgarten in Italy is in a niche of the medium-high level fashion market. In this way, no fundamental changes to the brand are required, except for a more conscious development of the collections and the strategy. In order to enter the market, it turns out crucial to work together with a good and reliable agent and to have the support of the press.
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Introduction

In order for a company to grow, it has become necessary to expand on an international level. This is even more important in the very competitive fashion industry, where a company has to fight against many other firms in conquering consumers' preference for its brand and where the product category has become much more complex than basic essentials. Clothes, in fact, do not only serve the need for protection and covering up, but also for self-expression and status-show. Especially if the company was born in a small market like the Danish one, it has a limited competitive space and it has the opportunity to exploit its value proposition to satisfy foreign consumers with a similar taste. However, before undertaking such a challenge, the company needs to know its own brand and the markets it aspires to enter and to identify the best strategy and the possible changes it should make in order to succeed.

The Italian fashion market is one of the most difficult to approach, because of its long tradition and high prestige in the industry and its fragmented distribution structure. The entry is even more difficult for a company operating in the medium-high level segment. Therefore, it is relevant to analyse the strategic alternatives a company has and what the crucial steps to go through are. This work aims at covering the gaps in the literature regarding medium-high level fashion brands in the Italian fashion market and combines contribution from both internationalisation, branding and fashion industry studies. The author has chosen as an example the case of the Danish fashion company Baum und Pferdgarten, because it is a rather new company that is slowly developing internationally and has a great potential. Moreover, it comes from an area of the world, Scandinavia, whose
companies are increasing their presence in the international fashion scenery. There are more and more brands born in these countries that have spread all over Europe (and sometimes even further), specialising in casual wear and on medium-high level clothing. Some examples are Cheap Monday, Acne Jeans, J. Lindeberg, Filippa K, By Malene Birger, DAY Birger et Mikkelsen... However, it has always been difficult for them to make a name for themselves in Italy. Therefore, it is interesting to research how a successful entry could be initialized. The research questions are aimed at finding the best way for Baum und Pferdgarten to enter the Italian market and the most suitable positioning to reach. Another objective of this work is to identify the possible changes the company should make to its brand identity and products in order to hit the Italian target. Starting from the hypothesis that it is important to know oneself before knowing the competitors, the Danish brand is analysed following Kapferer’s prism model. The model is helpful in that it considers the different elements composing the brand identity and facilitates the assessment of the consistency among them. The methodology that has been used in order to answer the research questions includes an analysis of the existing literature and semi-structured depth interviews, following a qualitative approach. The academic contributions taken into consideration span branding models, descriptions of fashion industry structure and processes and internationalisation theories. The semi-structured depth interview is done following a predetermined list of areas of interest, but the questions are asked spontaneously, without a strict order. This method was chosen because the elements the author wanted to examine do not have a quantitative nature and they need to be explored thoroughly. Every single word was important in order to control how much
the main concepts about the brand and its future are shared and to hear the
different opinions. The semi-structured interview, moreover, enables to
delve deeper into the most relevant matters or unexpected, interesting
disclosures. The author interviewed two managers of Baum und Pferdgarten:
Søren Kyllebæk, Chief Executive Officer, and Christian Hansen, PR &
Marketing Manager. The first one has been working in the company since
2005 and is among the investors who own a share of it, while the second
one is employed there since 2007. They were chosen for the interview
because the author regarded them as holding determinant offices and
having a complete overview on the company’s essence and results.
Moreover, the author has interviewed some Italian stakeholders, belonging
to professional categories that are likely to be contacted in case of an entry
in the market. This was done in order to verify if their perception was
consistent with the brand identity outlined by the managers. In case of a
relevant disagreement, in fact, it would be appropriate to consider some
changes to the brand before approaching Italy. The people interviewed were
Danilo Flamigni and Angelo Ogliari, store owners and buyers, Francesca
Giorgetti, Monia Ripamonti and Silvia Colombo, fashion editors. All the
interviews have been recorded. The ones to the managers took place in the
company's showroom, where they could show the author the products and
the work environment. The ones to the store owners and the fashion editors
took place in their stores or offices, so that the author could make sure that
the level of the store or the magazine was consistent with Baum und
Pferdgarten target.
The thesis starts by presenting the main theoretical constructs and models
about branding. Then, it considers the role of brands in the fashion industry
and describes the fashion consumption history and the fashion system
functioning, focusing on the different segments (Chapter 1). Chapter 2 moved the attention to the motives below a small-medium company's decision to internationalise, the strategic alternatives that can be implemented and the effects that such a decision can have on the marketing mix and the brand. Chapter 3 starts describing Baum und Pferdgarten case. In particular, a company profile is specified and Kapferer brand identity model is empirically implemented, first from the company's point of view and secondly from Italian stakeholders' perspective. The work comes to an end with some suggestions on the most effective entry modes in the Italian market, based on the analysis of the company and the market (Chapter 4).
Chapter 1 - Branding issues and the relevance of brands in the fashion industry

1.1 - The importance of brands: analysis of the branding literature

The relevance of brands from different perspectives

Today’s world is characterised by an ever increasing complexity, which makes individuals’ and companies’ decisions difficult, because there are a lot of alternatives and short time to evaluate them. In this context, building a strong brand is crucial.

Many scholars have tried to define brands. An exhaustive definition was given by the American Marketing Association: "a brand is a name, term, sign or symbol or drawing or a combination of these elements that identifies the goods or service of one seller or a group of sellers, differentiating it from those of the competitors" (Keller, Busacca, Ostillio, 2005:2). Moreover, Keller (2008:48) argued that "a brand is a set of mental associations, held by the consumer, which adds to the perceived value of a product or service". By the way, "brands are conditional assets, in the sense that, in order to deliver their benefits, their financial value, they need to work in conjunction with other material assets, such as production facilities" (Kapferer, 2004:10). There must be consistency in the brand universe: a clear and unique concept should be embodied in people working in the company and at points of purchase and it should be communicated through the product, the price, the advertising, the places and every action the company takes.

The brand accomplishes important functions for consumers, companies and retailers.

As for the consumer (de Chernatony, McWilliam, 1989; Kapferer, 2004; Keller, Busacca, Ostillio, 2005), it:
- facilitates the decision-making process, because consumers can sense the offer more quickly and identify the producers more easily (Jacoby, Olson, Haddock, 1971; Jacoby, Syzbillo, Busato-Schach, 1977);
- helps reducing the perceived risk and the research costs, because once the consumer has accumulated a certain knowledge and experience of the brand (for example in terms of its quality), he/she can easily retrieve it and use it in the choice. Thus, the likelihood of buying something not appropriate and the time needed to decide are reduced. In some instances, this can lead to identical repurchase and loyalty;
- helps consumers define their expectations towards the alternatives offered: brands guarantee that a consumer will find the same quality wherever and whenever he/she buys the product;
- helps consumers express themselves and show a certain image, because brands have symbolic and emotional meanings;
- can give customers satisfaction, if they value a certain responsible behaviour of the brand in its relationship with the society;
- can create satisfaction, if a relationship of familiarity and intimacy is established between the consumer and the brand, after a repeated purchase through the years;
- can give pleasure and satisfaction to consumers, if they value its image and find it very attractive and aspirational or if it gives great experiential benefits.

As for the producers (de Chernatony, McWilliam, 1989; Keller, Busacca, Ostillio, 2005), brands can simplify the business management, unifying the various divisions under the same principles. They are also very important in order to defend the unique characteristics of the products from a legal point of view. Moreover, brands can be used to establish specific mental and/or
emotional associations to the products: these associations should be unique, different, valuable, important for the individual and positive. In this way, brands can become sources of competitive advantage and financial returns. A brand leader can also benefit from two main leverage effects: first of all, higher volumes lead to economies of scale in development, production and marketing, and secondly the leader can impose a premium price that increases revenues. If properly managed, brands can be considered as intangible assets. If customers, distributors and opinion leaders develop brand awareness, beliefs of exclusivity and superiority of the brand benefits and some kind of emotional bonding to it, they are likely to develop a positive attitude and purchase the products.

From a retailer's perspective, the manufacturer's brand can be seen as a competitor if the retailer has its own brand, or it can be seen as a resource if the retailer earns only through the margins on the manufacturers' brand (Webster, 2000). The manufacturers' brand can attract consumers to the point of sale and provide a certain demand level, because of the strong and effective efforts manufacturers put into establishing a relationship with the end consumers. Consumers can then develop a positive attitude towards the branded products they find in the store and the overall image of the retailer can improve. Thus, the retailer has the chance to gain higher margins from the strongest brands and increase consumers' visits and sales. Moreover, manufacturers can invest in product promotions, which the store can benefit from (Webster, 2000). A manufacturer's brand can also work as a guarantee of product quality, on-time deliveries, good customer service (Ganesan, 1994), that are conditions favouring a good retail performance.
Key concepts in branding literature

It is necessary to distinguish between different concepts concerning brands: brand image, brand identity and brand architecture.

The **brand image** is the way the brand is perceived externally and it has been marketer’s main concern for many years. It depends on how people interpret the signals sent by the company and other actors in the environment and thus it can differ from one person to another (Nandan, 2005). The brand image resides in people’s minds rather than in the product itself: it represents the benefits, expectations, attitudes and beliefs about the brand. Brand image easily and often changes, because it is focused on the brand’s appearance and not on the essence and it can be influenced by many external factors. Recently, the attention has shifted onto the **brand identity**, that describes who the brand is and is the brand’s intrinsic difference, its reason for being, what makes it meaningful and unique. Through its tangible and intangible features, it determines the brand’s positioning, what characterises it and distinguishes it from the other offers on the market, giving the brand the chance to gain a competitive advantage. It should be known throughout the organization, it should be common to all products and guide all actions, in order to maintain consistency and continuity in time everywhere. Considering the elements defined in the brand identity, managers can select what can be changed and what must be kept as it is. To sum up, the concept of brand identity is crucial for three main reasons: "a brand needs to be durable, it needs to send out coherent signs and products and to be realistic. It is thus a defence against the risk of an idealised, fickle or opportunistic brand image” (Kapferer, 2004). Brand identity strongly influences brand image through communication. Communication should not be seen simply as a way to transmit information,
but as a means to stay visible and heard, that is a condition to last over time. Moreover, brands should be able to react to changes and adapt to the evolution of the environment and they should do so remaining harmonious and consistent and keeping on satisfying customers' needs and expectations (Janonis, Dovalienè, Virvilaitè, 2007).

**Brand architecture** concerns the structure of the brand portfolio, specifying the role of each brand and its relationship with the others (D. Aacker, Joachimsthaler, 2000). This concept has become very important in the last years because of the complex and global environment companies have to face: the market is fragmented and approached by many brands, brand extensions, sub-brands and other expedients. It is thus important to clear the addressed markets and the terms of interaction between the brands. There are four main kinds of architecture to chose from (D. Aacker, Joachimsthaler, 2000). The first one is the “house of brands”, in which the company manages several stand-alone brands, specifically targeted to their markets and apparently not linked (this is the case of Procter & Gamble, for example). The second kind of structure is the “branded house” or “umbrella brand”, which is opposite to the first one, in that it uses a single brand name for a large number of products, sometimes adding a descriptive, not distinctive, sub-brand, like Virgin does. The third kind of architecture is the “endorsed brands” one, that is the company has several independent brands, but they are endorsed by a corporate brand and thus their image is easier to establish. For instance, Nestlé endorses its KitKat brand. The fourth kind of architecture consists in “sub-brands”: they are brands closely related to a master corporate brand that can slightly change or add characteristics to the image of the master brand. The link between the sub-brand and the
corporate brand is very strong, as it is in the case of car producers that specify some specific products, like Mercedes A Class.

**Brand management main frameworks: Kapferer, Schultz and Keller**

Several frameworks have been developed in order to represent the concept of brand and facilitate brand management.

*Kapferer* (2004) has tried to depict brands as a three-layer pyramid. At the top there is the brand’s core, the kernel, its vision and purpose. It is the brand identity, as previously described. It corresponds to the common concept of the brand products and the leading values which remain fixed over time. It is important that it is known all over the organization because it helps coherence and consistency in actions. The next level represents the brand stylistic code, which articulates the brand core in terms of the culture it conveys, its personality, its image. Then, the bottom level, the widest one, represents the themes, which are the way the brand communicates through advertising, press releases, packaging and all its actions. They include the brand physical appearance (logo, colours...), its reflection (the spokesperson or customer image used to advertise the brand) and the relationship expressed (for example glamour or prestige or strength). The themes define every single product positioning in its specific segment. Themes, and thus communication, can vary through time, they do not undermine the brand’s consistency as long as they follow its stylistic code. It has been noticed that, on one hand, consumers look at the pyramid from the bottom up, from the tangible elements. For this reason, there should not be too many themes and products, otherwise it might become difficult for the consumer to recognise the common concept and brand essence. On the other hand,
brand managers have to start from the top and define how it is possible to shape the product from the brand’s vision and purpose (Kapferer, 2004).

The pyramid model is linked to another model by Kapferer (2004): the prism model (Fig. 1), that describes brand identity dividing it into six interrelated facets and considering a sender and a receiver perspective.

**Figure 1** *Brand identity prism*

![Brand Identity Prism Diagram](source: Kapferer, 2004:183)

1. **The physique of the brand.** It consists of external attributes, forms and colours. These attributes can be salient and objective, in the sense that they are immediately retrieved in memory when talking about the brand, or they can be emerging, less characterising. The first step in developing the brand is defining what it is, what it looks like and what it does, because every brand must deliver material benefits. Thus, the physical facet consists of the products' style, packaging, name, logo, material and quality and the improvements these features can bring to customer's life.
For example, an orange juice could be confectioned in a space-saving shaped package and it could be made out of organic, healthy fruit.

2. *Personality* of the brand. It is the brand’s soul, it is the representation of how the brand would be if it were a person. It is showed through communication and a good method to make brand’s personality clear is to give it a real or symbolic spokesperson or figurehead. The hypothesis below brand personality is that consumers choose brands the same way they choose friends, that is, preferring the ones they share something with and they would like to be seen and associated with. For example, a BMW driver probably has a strong personality, is daring, likes adventure and likes to be noticed and recognized as powerful. Kapferer's concept of personality is in contrast with J. Aacker's one. Aacker is one of the main scholars who have investigated brand personality and she defined it as "the set of human characteristics associated with a brand" (Aacker, 1997:347). She considers any non-physical attribute of the brand, the ones that do not serve utilitarian functions, but symbolic or self-expression ones. She puts together inner values, physical traits, gender and other brand identity facets that are conceptually different. Through a quantitative research, Aacker (1997) created a brand personality framework, identifying five main dimensions of brand personality: sincerity, excitement, competence, sophistication and ruggedness. These dimensions, however, do not measure brand personality in strict sense, but they measure some intangible and tangible dimensions that are in some way related to it and that correspond to other facets of Kapferer’s brand identity prism, for example culture and physique. Brand identity has more facets than the personality facet alone.
3. The *culture* of the brand. It is the set of values feeding the brand’s inspiration. The products embody the culture and communicate it outside. Every brand has its own culture and thus culture is a very important means of differentiation. This is especially true for fashion brands, because culture refers to their fundamental ideals, their style and values. The country of origin can strongly influence the culture of a brand as in the case of Ikea, which operates following the Nordic countries' principles of attention to design, price, handiness and functionality.

4. Brand as a *relationship*. Brands often entail a relationship because they are part of an exchange between people, especially in the case of services and retail companies. This feature represents the kind of behaviour identified with the brand. For example, if the clerks are nice, expert and efficient, the public will have a positive attitude towards the brand. Moreover, there is a relationship between a brand and its customers. Each brand suggests a certain kind of relationship it would bring the consumer in: it can be a challenging one, a secret and mysterious one, an ostentatious one. A consumer-brand relationship is established also when the consumer uses the brand in order to communicate identity, because they become closer.

5. Consumer *self image*. It deals with the consumers’ inner image of themselves: how they see themselves and feel. Brands can help develop this image, because consumers can use (or refuse to use) some brands in order to establish a certain relationship within themselves. They might decide to use a brand to express a certain characteristic they think they have, even if people around them think they do not have it. For example, some women in their fifties wear teenager brands because they still feel
very young and they feel even younger using those brands, but often the others will not think so. Otherwise, people can decide to use a brand because that particular brand makes them feel in a certain way. For example, a woman might buy Vogue fashion magazine, even if she usually doesn't, because she wants to feel trendy and fashion-conscious.

6. A brand is a customer *reflection*. In fact, people tend to associate a certain brand to the kind of client that use it and the brand itself often builds a reflection of the potential buyers it is addressing. It is important to specify that reflection and target are not the same. The target is a real and exact description of the potential user of the brand, while the reflection is the description of the kind of person the potential user would like to be. It is what the potential users aspires to be when using the brand. Consumers use brands to build their own identity as they would like it to be and brands must help them showing aspirational models.

The link between the pyramid and the prism model concerns, first of all, product physical characteristics, customers’ attitudes or the relationship between them (that is the visible and tangible facets of the prism), because these are the elements advertising and communication themes often refer to. Secondly, there is the stylish code, that expresses, through the messages delivered by the themes, the interior facets of the brand identity, its personality, culture and self-concept. In the end, the brand kernel inspires the whole structure of the brand and all its actions. Thus, there is a strong relationship between stylistic codes and identity (Kapferer, 2004). Brands communicate to the public: in particular, the physique and personality facets characterise the sender and represent it. In communicating, the sender also defines the receiver, because every message is addressing a certain kind of audience and is formulated to
impress it and be relevant to it. The audience is also part of the brand identity and it can be defined by the reflection and self-image facets. The relationship and culture facets, in the end, serve as a link between the sender and the receiver.

The prism can be divided vertically into two parts (see Fig. 1). The left side of the prism (physique, relationship e reflection) is the social and visible one, intended to project outward and externalise the brand, its physique, its relationship and reflection. On the contrary, the right side dimensions (personality, culture and self-image) are those incorporated within the brand itself, within its spirit. According to Kapferer, the sender can control only two dimensions: the brand physical features and the personality.

Olins, in Schultz, Hatch and Larsen (2000), claims that the traditional focus on product brands, and thus mainly on consumers, is no longer suitable for modern companies, since they need to interact homogeneously and coherently with multiple stakeholders, like shareholders, employees, the financial community, suppliers... Moreover, differentiating single products is becoming more difficult and expensive. Thus, establishing and maintaining a relationship between the consumers and the whole organization could be more efficient and effective (Hatch, Schultz, 2003). A corporate brand addresses all stakeholders and involves them in the definition of the brand identity, so that a strong, relevant and dynamic relationship is built and the organization is really perceived as different from the others (Balmer, Gray, 2003). Following Schultz, Antorini, Csaba (2005:24), “a corporate brand is founded on an integrated and cross-disciplinary mindset based on the central ideas of who the organization is”. While classic product branding is a responsibility of the marketing and communication functions, that usually concentrate on the short term objectives of the product life-cycle, the
responsibility for managing a corporate brand can be attributed to all functions, driven by the top management, that should keep in mind the organization life-cycle and the long term in aligning the whole company behind the brand identity (Balmer, Gray, 2003; Hatch, Schultz, 2003).

To be successful in managing a corporate brand, it is important to understand the three interrelated elements it is based on (Hatch, Schultz, 2003; Schultz, Antorini, Csaba, 2005):

1. Strategic vision - it is the central idea behind the company, that represents top management’s plans and objectives for the future;
2. Organizational culture – it is composed of the internal values, beliefs and basic assumptions, that developed during the company’s life, and their manifestation in the employees' everyday work;
3. Stakeholders images – it is the opinion external people (from customers to shareholders, from the media to the public) have about the company. They are not easy to estimate because differing stakeholders have differing opinions of the same corporate brand (Roper, Davies, 2007). Stakeholders images are forged through corporate communication, aimed at gaining their support and generating brand equity. The communication effort should involve several aspects: there should be alignment and congruence of symbolism, behaviour, planned and unplanned communication and any kind of communication between third parties (Gregory, 2007). It is not only the marketing communication mix involved, but the products performance, the organizational policies, the behaviour of the senior managers and of all the employees and also word of mouth (Balmer, Gray, 2003).

The three elements cannot be left aside: in order to realize the strategic vision plans for the future, they need to be consistent with the organizational
culture and the employees need to share the same values and perspectives of the managers. For the corporate brand to be attractive and credible, the image of the company held by the stakeholders needs to be aligned with the organizational culture and thus with the employees attitudes. In the end, the stakeholders images need to be integrated in the strategic vision definition, so that managers have a clearer idea of what the corporation is, where it can get and if the stakeholders will support it (Hatch, Schultz, 2001; 2003).
It is important to identify and bridge any gap between the different dimensions of the corporate brand and this can be done through a continuous and mutual interaction with the external and internal stakeholders (Hatch, Schultz, 1997).
Keller (1993; 2001; 2008) underlined the crucial influence on a company performance of having a strong brand and he developed a framework that suggests how to build brand equity. Brand equity refers to the differential effect of marketing actions that is uniquely attributable to the brand (Keller, 1993; 2008). The model is called Customer Based Brand Equity (CBBE) because it is based on the hypothesis that the value of a brand resides in the customers' minds and in their perceptions about it.
As showed in Fig. 2, there are four necessary and sequential steps to build a strong brand. These steps correspond to the six so called "brand-building blocks", that are elements influencing the transition from one step to the following one. First of all, customers need to understand who the company is, what needs it satisfies and how. It is thus important to create brand salience: consumers should be aware of the existence of the brand and should be able to recognize and recall it easily and in the right way. The brand awareness should be as wide (in terms of number of consumers) and deep (in terms of amount of knowledge about the brand) as possible.
When this is achieved, the consumer needs to establish strong, positive and unique associations to the brand and give it a specific meaning. These associations can be tangible, and hence deal with the product's performance and its ability to satisfy customers' more functional needs, or they can be intangible, regarding brand imagery and the product's ability to satisfy social or psychological needs. The association-making can happen through direct experience or thanks to advertising or other kinds of external information. The meanings will form the brand positioning in consumers mind, establishing points of difference, of advantage compared to other brands, or points of parity with other brands, that negate competitors' points of difference. After the meaning is established, the third step consists in making consumers feel and think positively with regard to the brand. Their responses to the brand basically consist in judgements about brand's quality, credibility, attractiveness of the purchase and superiority of the brand, and in feelings the brand provokes in relation to consumers' themselves and their position in society. Finally, the positive attitude should be converted into loyalty and durable relationship. The kind of relationship is determined by
consumer-brand *resonance*: a relationship might be more or less intense and involving and there can be more or less activity, both in terms of consumption and participation to brand communities and similar initiatives.

1.2 - Brands in the fashion industry

Since clothing is a highly symbolic and visible product category, brands and products are used to communicate one's personality, life-style, position in the society and also as instruments to improve one's self image. Each brand is associated to tangible and intangible attributes, which actually form a specific brand universe. This brand universe or identity is what differentiates one product from another, even if apparently they might have very similar physical features. The identity of a fashion brand consists of three kinds of identity, that must be aligned and developed consistently season after season (Saviolo, 2002; Saviolo, Testa, 2005):

- the stylistic identity, determined by the distinctive product characteristics, maintained for a long time, no matter the evolution of the seasonal collections. These characteristics may concern shapes, materials, colours, details, products categories... It is the focal point of the product and brand system;
- the image identity, outlined by the permanent codes peculiar to the brand's communication, that make it recognizable. These codes transmit the overall brand identity;
- the distribution identity, that is the way the brand is distributed on the market. It depends on choices regarding localization, channel, assortment, service level, in-shop communication... The distribution identity should be unique for each brand.
Consumers often base their purchase choice on the brand's identity, image and fame. A prestigious brand can benefit of a premium price and a higher level of trust compared to a less visible one. In the fashion industry, the products are what the company makes, while the brand is what the consumer buys (Saviolo, Testa, 2005). Kapferer's prism model can be a very useful framework to define or assess a fashion brand's identity, because it focuses both on tangible and intangible features and considers elements that relate both with the inside and the outside of the company. It is important that the six facets of the brand are aligned because in fashion, even more than in other industries, a mistake or an incoherence might compromise the success of the brand. In particular, because of the symbolic value of fashion, the facets concerning the external environment deserve more attention.

1.3 - The fashion industry: evolution, processes and trends

The evolution of fashion consumption

The fashion business has passed through different stages in the centuries and is still changing. Until the middle of the XIX century fashion was a prerogative of aristocracy and wealthy people (Foglio, 2001). They were the only ones who could afford beautiful, elaborate and over-refined garments, hand-made and tailor-made for each client by capable and expensive tailors. Modest and poor people were wearing cast-off clothing from the rich or were making their own clothes (Stephens Frings, 2002). After the Industrial Revolution and mass production, tailor-made garments were used beside the so-called ready-to-wear apparel. The characteristics of ready-to-wear apparel are to be completely made, produced in large quantities and with little or no hand sewing and ready to be worn at the time it is purchased.
(Davis Burns, Bryant, 2007). Fashion became available to all social classes, even if there was a distinction between high, medium and low level fashion, based on production accuracy, fabric quality and price. In spite of all that, ready-to-wear clothing has been quite standardized until the end of the Sixties, because of the World Wars, of the industry structure (there was a limited number of firms, vertically integrated, focusing more on efficiency than on variety and stylistic content) and of people's needs. The strength of the sexual revolution and the conquest of power and recognizability by young people, who were willing to find and express their identity, created a demand for differentiation and clothes able to express tastes and lifestyle of youngsters and women (Saviolo, 2002). The answer to this need was a wider variety of products, a greater attention to the fashion content and a more flexible production.

This evolution shows that fashion combines functional aspects, like being covered and protected, and aspects pertaining to individual identity formation and affirmation. It is hybrid in its nature and it cannot be identified with a pure and free expression of designer's creativity. It reflects “the social, political, economic and artistic forces of any time” (Stephens Frings, 2002:4). Fashion is an industrial product with a cultural content, resulting from a combination of tangible and intangible elements.

Models regarding the fashion system processes: the fashion product life-cycle, adoption and fashion as a cultural meaning conveyor

Fashion can be considered as the most popular styles at a given time (Stephens Frings, 2002). If fashion never changed, people would not buy clothes and accessories so often. This change is led by the industry, the distributors and the communication system, in order to encourage a certain
product turnover, controlling it. In fact, fashion products’ life would be longer, considering their physical characteristics, but companies need to sell new clothes season after season. Since they cannot count only on natural boredom or changes in people’s needs and lifestyle, some kind of “forcing” is helpful (Saviolo, Testa, 2005).

A fashion product life cycle can be described as the time span elapsing from the introduction of a product or look to its substitution with a new one. The new product can be different in terms of its basic characteristics (garment's structure, style, material, prints, accessories…) or just its variants (for example the colour) (Saviolo, Testa, 2005). The fashion products life-cycle follows the classic five stages and bell-shaped curve of a product life-cycle (Foglio, 2001; Saviolo, Testa, 2005; Stephens Frings, 2002):

1. Introduction. Usually new styles are introduced at high price levels, they are produced in small quantities and they are the result of the free creativity of talented designers. They are bought by a small number of wealthy and fashion conscious people, who often are opinion leaders in this field. Opinion leaders can be seen as individuals who exert an unequal amount of influence on the decisions of others, because they are perceived as having expertise and knowledge (Bertrandias, Goldsmith, 2006). Many companies also loan their new styles to celebrities, so that they wear them to public events and the clothes can be seen by many people. This is a very costly stage because the company has to invest in promotion and distribution to show the product, but it does not have any certainty of success and it still has to recover product development costs.

2. Rise in popularity. Not all new styles enter this stage, in which people become interested in the new product and start adopting it, thanks to its
exposure on media and the influence of opinion leaders. Prices are a bit lower than during the introduction stage and the styles are often copied by other manufacturers so that lower quality and price versions can be available to the mass market. In this stage, organization capacity and efforts to achieve the determined objectives are crucial. The initial investments start being paid.

3. Peak of popularity/Maturity. It is reached when a fashion is at the maximum height of popularity, it has been adopted by most of the market in its different variants and price levels. Product profitability is almost constant and communication and promotion are lowered.

4. Decline in popularity. The product is so widespread that fashion-conscious people are tired of it and start looking for something new. Consumers still wear the products but are not willing to buy them at regular prices, so retail stores put them on sale.

5. Rejection. At this stage, some consumers have already turned to new looks, thus beginning a new fashion cycle. The style is obsolete, consumers do not want to be associated with it and stop wearing it.

The fashion products life-cycle is actually very similar to other products' life cycle, but it is necessary to specify that its variability in terms of length is peculiar to this industry. In fact, for clothes more than for other products the success on the market can be enduring or fade rapidly, depending on the kind of product and on the society conditions. Moreover, there are some fashion that reach the peak of popularity quickly and others that are slower. Consumers determine the length of the cycle and, in particular, Foglio (2001) distinguished between:
- Normal cycle: the most common length of a fashion cycle is around two seasons and the product has a decline in popularity from the first season to the second one.
- Short cycle: products spread and disappear very quickly. A small number of consumers buy the product (often young people or innovators) but it is not followed by the rest of the market.
- Long cycle: these products are considered “classic”, they do not get old and people like them for a long time, with almost no need of adaptation or relaunches. These products are often characterised by simple and linear styles.
- Double or recurrent cycle: it happens when a product that has already been seen comes back in fashion after a while. There might be some kind of adaptation, like a change in colour or fabric. A typical example is represented by jeans.

This model is important for people in the fashion business to understand how to treat a certain product: if it is a totally new one, they know that it can last quite long or disappear very rapidly and it will need adaptations or changes for a future relaunch. If it has “ever-green” features, there is the possibility to offer it, as it is, for a very long time.

Stephens Frings (2002) proposed a model to identify the way a fashion product is adopted by consumers and designers. She distinguished between:
- The traditional fashion adoption. It happens when a wide number of manufacturers copies the fashion presented in fashion capitals like Paris, Milan, London and New York and offers it at lower prices to satisfy the desire of the consumers who have seen it on the media. The styles are copied again and again at lower prices until they become spread and common and people get tired of them.
- The reverse adoption. It became popular with the increase of importance of customers and their independence in fashion taste. It consists in designers and retailers paying a lot of attention to people in the streets, to what they wear and how they behave and then using this information for new product or new distribution layout development. This behaviour is now so important that there are persons specifically employed in this, like the cool-hunters.

- The mass dissemination. It is due to the constant presence in today's life of mass media and to continuous communication. Everyone is updated about new fashions coming from all over the world and desires these new products. Manufacturers react quickly to satisfy the demand and offer their products to different market segments at different price points. Thus, new fashion is adopted rapidly by a wide variety of consumers. In the diverse mass market many different styles may co-exist.

These adoption classification reflects recent trends in the fashion industry: the first kind of adoption is actually the most classic, while the second one reflects consumers' attainment of a higher level of autonomy and freedom in dressing. The third kind is a symptom of globalization and increase in the fashion pace, linked to modern communication, that make the public aware of international new styles even before they are in stores.

McCracken (1986) argues that fashion is a means of communicating cultural meanings. Following McCracken, cultural meanings are drawn from a culturally constituted world, that consists in the frame and the codes shared by a social group, which determine how the world is seen and how it will be affected by human actions. These meanings are then transferred and “materialized” into consumer goods that, in the end, communicate cultural meanings to consumers. The flow is activated by designers, producers,
advertisers and consumers. The transfer from the culturally constituted world to goods happens through advertising and the fashion system, while the one from goods to consumers happens through different kinds of rituals. Advertisements explicitly put consumer goods in a representation of the culturally constituted world, suggesting a specific meaning for them. The fashion system also gives goods cultural meanings, or even better, it systematically invests and divests them of meanings, because fashion is always changing. The fashion system works in three ways: in some instances it links new styles of clothing to pre-existing cultural meanings, more or less like advertising does. In some other instances, it creates new cultural meanings, refining the established ones; this activity is usually undertaken by opinion leaders, the upper classes, music and movies stars, that are then imitated by people on a lower social position that aspire to become like their models. The third situation is when some social groups radically change the cultural meanings, creating a major shift in the fashion world. This happens rather frequently in western societies, because these societies do not prevent, but favour individual and social forces movements toward new concepts (Braudel, 1973; Fox, Lears, 1983; McCracken 1985; McKendrick, Brewer, Plumb, 1982). Usually, the promoters of these changes are innovative groups, that live at the margins of society and tend to violate the cultural norms (for example hippies, punks...), therefore imposing new ones in a negative way. Besides the many and dynamic cultural meaning sources there are two main agents of meaning transfer: product designers and fashion journalists and social observers. The role of journalists, in particular, is crucial, because they see aesthetic, social and cultural innovations in advance and then decide, through their review, which ones are going to spread and which are not. Designers are obviously influenced
by this “selection” and translate the new trends into products: they try to express new or established cultural meanings through product design, but it is the consumer that will draw it, basing on the information he/she has. Journalists influence consumers also, thus making the meaning the designer wanted to communicate match with the meaning consumers perceive. This model is particularly relevant because it considers the communicative value of fashion and the fact that clothes have not only functional, but also relational meanings and they reflect the society of a given time. Changes in fashion reflect changes in people’s lifestyle and the impact of current events. Moreover, the model recognizes the crucial role of fashion journalists in trends forecast and definition. There is a mutual exchange of concepts about meanings and styles between designers and the press, they give each other inputs and stimuli. It is a continuous process: journalists express their opinion about what is going to be in fashion, designers try to interpret and realize these ideas, that are then reviewed by the press and serve as new inputs for fashion designers.

A classification of the fashion industry segments and their characteristics in terms of design process, marketing mix and business model

Nowadays, there are several different kinds of offer on the market. The term “fashion” includes several product categories (Saviolo, Testa, 2005; Stephens Frings, 2002). Apparel is the first thing that comes to mind and the category considered in this project, but also other products like footwear, bags, accessories, glasses, lingerie, jewels and fur apparel are subject to fashion and are used in the same way, to convey cultural meanings and express oneself. More and more often fashion companies sell also these clothes-correlated products, in order to address more markets,
diversify and complete the looks they create. This strategy is called cross-
merchandising and it is usually implemented through licensing, because
these products are part of different pipelines, they require a different
amount of time to be designed and manufactured and it would be very
complicated to coordinate everything together (Davis Burns, Bryant, 2007).
Considering the criteria of price, degree of creativity and innovation and
exclusivity of the brand image, five fashion products categories emerge
(Davis Burns, Bryant, 2007; Saviolo, 2002; Saviolo, Testa, 2005; Stephens
Frings, 2002):

1. Haute Couture: these garments are created upon request, they are
tailor-made on the client's body measurements and hand-sewed. Just a
few pieces are produced, using very high quality fabrics and precious
ornaments, they are the most luxurious and expensive items, thus they
are reserved to an international èlite. Today, haute couture has
significantly reduced its size, even if it will always influence fashion
because it is where designers feel free to experiment, no matter the
costs. They let their creativity free and the results are inspiring for
designers at all levels.

2. Designer: these clothes are ready-to-wear and they are created by
successful designers who sometimes originate from couture (for example
Chanel, Ferrè...). They can own their own business or have a “signature
collection” (with their name on the label). Good design, quality fabrics
and accurate mass production allow them to charge high prices. Brand
image, innovativeness, quality and creativity are the most important
variables to be successful.

3. Diffusion: this category includes the second lines of famous designers
(for example See by Chloè, Marc by Marc Jacobs, McQ by Alexander
McQueen, Cheap & Chic by Moschino...), products of industrial brand perceived as designer brands (for example Max Mara) and lines of new designers. It is a step down in price from designer due to a little lower quality level or a different production method. The critical success factors and trade clients are the same as designer brands, since the diffusion category was born as a designers' extension on a wider portion of the market.

4. Bridge: it is situated between the mass market and the designers' first and second lines. These brands usually are high level industrial brands or designers' lowest lines. Brand image, a capillary distribution and the ability to satisfy the market in time and at a reasonable price are more important than the stylistic content.

5. Mass market: it is the biggest part of the clothing market. Brands in this category have a very wide target and they sell at low prices because they usually produce in low cost countries and products are more basic and not particularly differentiated. The key success factors are low prices, a good quality/price ratio, capillary distribution to secure high volumes and communication to make the brand well-known.

It is to be said that the lines between the different categories cannot always be clear. The inclusion of a brand in a certain category, especially if it is positioned in a middle level, depends also on subjective interpretation. Moreover, there are many characteristics common to different categories.

The design process is very similar among the different segments, because the steps to realize a garment cannot be radically changed. The process starts about eight months before the selling season (Stephens Frings, 2002). First of all, the designing team analyses the current fashion and tries to make predictions on future trends, based on its own researches or on trend
reports published by fashion industry trade groups. The forecasts regard colours, fabrics and lines and might affect also trends more distant in time, like a move to less structured garments or performance fabrics. Textile manufacturers begin designing fabrics and patterns, while fashion designers begin to sketch preliminary designs. Designers often use a concept board with sketches, fabrics, pictures from magazines and other sources of inspiration, in order to identify the mood or the “universe” of the collection and to facilitate an understanding by the management (Stephens Frings, 2002). The designers then visit manufacturers and trade shows to chose the fabrics and cooperate with suppliers of smaller parts of a garment (buttons, trimmings...) to realize their ideas. Prototypes of the styles are created and tried on models, to see how they look like and what adjustments need to be made. Then, samples are made and showed to retailers, press and public at fashion and trade shows. While working on samples of the line that is soon going to be presented (for example Autumn Winter 2008), the designers are usually working on the development of a new collection (in the considered instance, Spring Summer 2009). After the shows, about six months before clothes are in the shops, retailers place orders on the desired items, that are then manufactured and distributed.

Despite the similarities, some differences between the categories can be found in the level of innovation, creativity of the design and precision of the cut, that tend to decrease going from haute couture to the mass market. This is due to the fact that lower level brands often need to copy or conform to the most popular trends embodied in designer brands products in order to sell, or they can specialise in basic products, always maintaining quite a low price positioning. The most famous designers, on the other hand, can let their creativity freer, they usually work in team with very capable and
talented partners and they are responsible for all the steps of a garment’s creation. They have the possibility to use the best fabrics and charge higher prices, they can influence fashion, even if they have to follow the general aesthetic trends anyway.

The choice of the marketing mix elements tends to be related to the category a brand belongs:

1. Haute couture products, as previously said, are very exclusive, they combine high quality, superior design and cut, hand-sewing and made-to-measure size. They can be very fancy and wearable just in a few, special occasions, which only the highest social classes participate to. The price is extremely high, due to the product characteristics and very few people can afford it. It is also a matter of image, because haute couture is intended to be selective and a more affordable price would prevent it. There is not a real distribution channel, because the garments are presented in the showroom only to the press and the potential end customers, who can then place orders and after some fittings they will have their personal clothes made. Haute couture is very important for communication, because nowadays most haute couture brands have also ready-to-wear lines, beauty products, accessories and perfumes and, even if the clothes are not available to common consumers, they are reviewed and showed on magazines and newspapers. This increases the brand’s visibility, clarifies the brand identity and essence and makes it more attractive to consumers.

2. Designer products have a very high fashion and qualitative content and focus on garment’s cut and fit, even if they are ready-to-wear. Designers actually make superior and very valuable products. This justifies the high prices, besides the fact that designer brands are
usually well-known and prestigious and thus they have to maintain their status also through the price variable. A low price can trivialize the product and consumers would not consider it fashionable. Consumers, indeed, think that a fashionable product has a greater value as such (Foglio, 2001). The distribution can take place through the company's own shops, selling to multi-brand retailers (directly or through distributors or agents) or through a combination of the two solutions (Foglio, 2001). If the company sells to multi-brand retailers, it usually follows a selected distribution policy, that is the shops carrying the products need to meet specific criteria regarding the store image, the prestige of the other brands it sells, its geographic location (also in terms of centrality in the city), the expected sales volume...(Davis Burns, Bryant, 2007). These criteria are set in order to maintain the brand image and make sure the products are available to the target customers. For these reasons, designer brand retailers are for the most part boutiques, high level department stores and concept stores. Communication costs are much higher than in the other segments, because of the importance of the brand image (Saviolo, Testa, 2005). The main way of communicating consists in the fashion shows, that need to be outstanding and impressive, in order to attract attention, have positive reviews and obtain editorial coverage on magazines and newspapers. Advertising is another important vehicle to communicate brand identity and make it attractive to the public.

3. Diffusion products are on a little lower level than designer clothes in terms of fashion content and quality. They can still be fashionable, avant-garde and innovative, often in terms of fabric treatments, washes and prints. Considering designers' second lines, often clothes are so
good that they also appeal to customers who buy the main collections (Davies, 2008). Despite the good value, prices are lower, because products characteristics and brand name would not justify a price equal to designer brands. Regarding the distribution, the alternatives are the same as designer brands, even if the criteria retailers have to respect might be less strict. As for communication, fashion shows and advertising are important also in this category, but the investments are usually a bit lower. In the case of designers’ second lines, the brand can benefit from the investments and the fame of the main brand. Besides the economic matter, second lines favour the main brand in another way: consumers that would not consider buying a designer product might change their mind if they are satisfied with the second line and at least the main brand awareness increases.

4. Bridge products are on an even lower level than diffusion products, both in terms of style and quality. They are not very differentiated, they are mainly clothes for everyday life, they offer a good quality/price rate and they are a solution for people who cannot invest too much money in clothes but still want to look good and elegant. These products are aimed at filling the gap between expensive and low priced clothes. The distribution alternatives are the same as the previous categories, but obviously the prestige of the retailers is not that important. Bridge products are usually sold in specialist stores and boutiques (Saviolo, Testa, 2005). In terms of communication, the investments are not particularly high, also because of the little differentiation between the products.

5. Mass market products are rather standardized, characterised by low or decent quality and simple production processes. They are produced in
large quantities and commercialized at low prices. Regarding the distribution, mass market brands may be retailers too or they can sell to large retailers, wholesalers or adopt a franchising policy. The important thing is to have high volumes, thus the distribution is open and no selection is made. It is necessary to invest in communication to make the brand and its price attractiveness well-known.

In terms of **business model**, the five segment present some differences. Haute couture usually follows a peculiar business model, that would not work in any other segment. There is an extreme attention to the product, that is almost a piece of art and requires not only a perfect design, but also hours and hours of hand-work, making the price fly extremely high and limiting the number of available items (Elliott, 2008). From design to production, every step is done internally, relying on very expert persons. Apart from this extreme case, the higher level brands tend to focus on design, fabric selection, brand image management, outsourcing production and commercialization. Going to lower levels, companies are more vertically integrated, from design to retail (Saviolo, Testa, 2005). Moreover, due to a highly competitive environment, there is a tendency toward building powerful, complex conglomerates or corporate groups, that often include brands from different countries. This structure can ensure better financial solidity, the access to better human resources and can create synergies.

**Consumer values and behaviour in the fashion industry**

The fashion consumer has undergone major changes in the last years. Women are now more self and fashion conscious and autonomous in their decisions. They want to express their personality through clothes, they feel free to mix garments from different brands, styles and price levels in order
to define their personal image, depending on their identity, values, social position and culture. The identity, however, is “confederate”, in the sense that it is the expression of multiple identities depending on the different life situations (Saviolo, Testa, 2005). People need to be social and individual at the same time, they want to distinguish themselves but inevitably they show their belonging to certain social groups.

In the past, most people bought new clothes only when a need arose, for a very special occasion or because their old clothes were worn out. In western society today, discretionary income (that is the total gross income diminished by the taxes and the expenses for food, lodging and other basic necessities) is larger and people are willing to spend on new clothes. People can now buy clothes just because they like them (Stephen Frings, 2002). Clothes are a pleasure, an object of desire, a self-expression and a way of being more than just a way of looking (Foglio, 2001). Due to this freedom in fashion consumption, the number of motives and values underpinning a certain purchase decision is wide. Following Brock Smith and Colgate (2007), organizations can create four major types of value to motivate purchase: functional/instrumental value, experiential/hedonic value, symbolic/expressive value and cost/sacrifice value. The first one depends on product performance, usefulness and correspondence to desired characteristics. In the case of fashion products, this kind of value is always important, because every garment has to combine good aesthetic with quality and accomplish the basic function it was created for. Experiential/hedonic value is linked to the benefits of the experience, in terms of nice feelings and emotions. Symbolic/expressive value is concerned with the psychological meanings consumers give to products. Clothing is always filled with symbolic meanings, each garment is associated with some
characteristics regarding other aspects of an individual's life, like his/her social position, occupation, taste... Cost/sacrifice value, in the end, is linked to the attempt to reduce costs or other sacrifices involved in the purchase, the ownership and the use of a product. It does not only deal with economic costs, but also with psychological and relational ones, like stress, search and learning costs, psychological switching costs, different kinds of risk... These four kinds of value can derive from five major sources: information, product characteristics, interactions between the organization and the customers, purchase or consumption environment and product ownership.

Breakwell (Breakwell, 1986; Tollin, Carù, 2008), considering the fact that consumption, especially in the case of fashion products, is used to construct and express the individual's identity, argued that there are four main values people rely on in evaluating the different consumption alternatives. These four main values are: self-esteem, continuity, positive distinctiveness and self-efficacy. Self-esteem is considered a choice criteria because inevitably people prefer the alternative that, in their perceptions, confirms the beliefs, values and attitudes they have and that determine their life-goals. They do so in order to feel better and more consistent with their ideas. The continuity principle is applied to maintain an ongoing sense of self over time, by choosing the same products time after time. It was previously outlined that the new consumers want to express their own identity, particularly by focusing on distinctive characteristics. The identity does not need to be totally different from everyone else's, but it can be inserted into subcultures, which unify people with the same specific interests and beliefs. Being different from the mass is often the motive stimulating the purchase of new products, that are not known and spread yet. Self-efficacy, in the end, deals with people's desire to feel competent and effective in solving any problem.
In making a choice, consumers want to select the alternative that makes them feel more knowledgeable and dominant in that particular situation, even if it is not the best, all things considered.

Considering haute couture products, beside the functional value of having a very high quality and perfect fitting garment, the symbolic and expressive values are the main motivation for the purchase, because a garment is a unique and special treat that makes the purchaser feel superior, the most elegant, the richest and different from anyone else. In this way the self esteem also increases. The experiential value is also important because the exclusive fashion show, the visits for the fitting and the overall care given to haute couture customers may increase the pleasure, the sense of prestige and the impatience for the product.

Of course designer and diffusion products provide functional benefits, but their main value is again in terms of symbolism, distinctiveness and self-esteem. In fact, they make customers feel good about themselves, they feel different, because these clothes are not available to everyone, both in terms of price and style. They are innovative, trendy and make the customer be noticed and recognized as tasteful, elegant, in fashion. Moreover, these two kinds of brand are more and more often trying to transmit experiential value too, improving the time spent in the shop and the overall satisfaction from the consumption process. A greater attention is given to stores layout and design, often very famous architects are hired to plan the spaces, like in the case of Prada's boutique in Tokio, planned by Herzog & de Meuron. The music, the smell and personnel competence and kindness are crucial. It often happens to find cafes, restaurants, furniture shops, book stores, art exhibition and other amenities inside the shops, aimed at making the visit pleasant and unique.
Bridge, and even more mass market products, provide cost/sacrifice values, because they are sold at relatively low prices and, due to the product standardization, it is not difficult to find substitutes. It is frequent that consumers find self efficacy value in purchasing a bridge brand, because of the relatively low price and the decency of the products. The ability to provide functional value is a challenge, especially for mass market brands, because it is not easy to make nice and quality products at low prices. In terms of symbolism, lower level products usually do not communicate very positive meanings. Actually, it depends on how they are styled by the end user: if they are combined with more fashionable pieces, their effect can be neutral, in the sense that they just complete the outfit; on the other hand, a total mass market products look might be perceived as cheap, not distinctive and thus transmit a low profile image. Moreover, bridge and especially mass market brands often lack of experiential value, because the shops are generally crowded, untidy, there are long lines for the fitting rooms and the shop assistants are not informed about the stock and the products characteristics.

Basing on the previous considerations, it is possible to insert Baum und Pferdgarten in the Diffusion category, because it represents a new designer brand, that combines good innovation, quality and design levels with a medium-high price. It is not a very well-known brand and, considering a potential entry in the Italian market, there are some issues to raise: what kind of positioning should the company try to reach? Are there any changes in the marketing mix that could be necessary in order to deal with the Italian market?

The next chapter will deal with general internationalisation issues and then an entry strategy proposal will be presented.
Chapter 2 - The choice of internationalisation: motives, strategies and effects

2.1 - Factors affecting a small-medium company’s decision to go international

Globalization, technological advances, easier information flows and changes in the organizational structures are all recent trends facilitating companies' ability to operate on an international scale. Internationalisation is now a common practice, especially for the largest firms, but thanks to the mentioned elements also small-medium enterprises (SME) are able to take this opportunity. According to Hollensen (2004), there can be two kinds of motives below the decision to go international:

- **Proactive motives**, based on the advantages the company might find in changing its strategy. Often the largest companies are the quickest to identify these advantages and exploit them, because they can invest resources in investigating new markets. The main aim is to grow and increase profits, even if most of the times these are low at the beginning. Another aim can be the desire to exploit particularly favourable economic conditions in a certain country or the uniqueness of a product, that might not be available in that market.

- **Reactive motives**, based on the need to react to external pressures. This is most of the time the case of a SME, that might be urged to export by the fact that its competitors are doing so or by the small size of the domestic market. In another instance, the company may receive unsolicited orders by foreign buyers and then start considering a more conscious presence in that country.
There are many benefits a company can obtain internationalising (Wilson, 2007). First of all, when the company enlarges its range of action, the number of potential buyers of its products increases, volumes increase and the company has the chance to exploit economies of scale in all areas of the business system (from research & development to manufacturing and logistics). It is also possible to exploit technical advantages, upgrade technologies and spread fixed costs on more products. Thus, profitability increases in the medium term and, especially if the company was born and operates in a small domestic market, internationalisation can be the only way to grow. Keeping contacts with several countries can give access to more financial resources and can also diversify the risks. Last but not least, being international improves company knowledge and capabilities and allows the access to external competences and technologies, making the company more competitive.

However, there are still several barriers SMEs have to face, both internal and external to the company (Wilson, 2007). The internal ones regard cultural differences with the foreign markets, lack of information or skills, low management commitment, insufficient networks, difficulties with the language and, most frequently, lack of financial resources. Internationalisation costs are quite high indeed and imputable to basic market analysis, translation of documents, travel expenses, legal consulting services, adaptations of products to foreign markets... Furthermore, when a business is in its initial stages, having a clear and explicit strategy is not the rule in a SME and this lack can create problems in action coordination and coherence. As for the external factor, national and international administrative rules and regulations, formal and informal trade barriers, infrastructures and telecommunication channels play an important role.
2.2 - Strategic alternatives in internationalisation: country and entry form choice

There are several strategic alternatives to approach a foreign market. The basic rule to follow is to select the most cost efficient option, the one that gives the highest expected contribution to profit, even if it is not often possible (Albaum, Strandskov, Duerr, 1998; Hollensen, 2004). First of all, it is necessary to select the country/countries in which to expand. SMEs tend to prefer countries within a low physical distance, factor that makes the information research easier and facilitates shipments and contacts, and a low cultural distance, especially in terms of aesthetics, habits and language, so that the brand image perception can be similar. Consequently, SMEs often start with nearby countries and then move to more distant ones or, if they choose further countries, they are very likely to invest a low amount of money and try to be flexible in order to limit the possible damages (Hollensen, 2004). It is also important that the market is big enough, growing and not too competitive or risky, in order to have the chance to find an adequate competitive space and maintain it in the future. The presence of legal or economic barriers might discourage the entrance or allow just the entrance through agreements or partnerships with local firms.

Secondly, the company needs to decide the entry form. The main alternatives are exporting, to create alliances across national borders and to establish at least part of the operations in the foreign country through direct investments. A traditional model by Johanson and Wiedersheim-Paul (1975), the Uppsala model, presents a sequential stage process for internationalising. It starts with intermittent exports, followed by exports via agents, sales via agreements with local firms and, in the end, direct investments in the foreign market. This model aims at minimising the risk
and the investments at each stage, because the passage from one stage to the other is based on acquired experience and knowledge. However, the sequence is not always respected, because the entry form depends also on the company characteristics, like its risk adversity (the higher it is, the more the sequence will be followed), the level of control it wants to maintain and the resources available. If the company makes high direct investments, it will be able to have a wider control, but it will be less flexible and less able to adapt to changes in the market (Hollensen, 2004).

Focusing on the different entry forms, it is necessary to highlight that the two kinds of exports are in some way similar, because both of them consist in the transport to and sale in a foreign country of the company products, that can be manufactured in the home country or in a third one (Hollensen, 2004). They represent the most common way of internationalisation, at least in the first step, because exporting is a relatively fast, easy to implement and flexible way of entering a foreign market, with low commitment and risk. The fundamental distinction between the two kinds of export is linked to the effort made by the company. The intermittent exports, in fact, usually follow unsolicited, irregular orders by foreign buyers, handled directly by the SME, while the exports via agents entail the company researching for the most suitable agent to represent the company and sell to wholesalers and retailers, paying him/her a commission and controlling his/her results. The negative sides of exporting in general regard possible tariffs, while the danger of a lack of alignment between the agent and the company, the little control over the agent’s actions and the low contacts and information concerning the foreign market are peculiar to the indirect exports (Hollensen, 2004).
Strategic alliances and joint ventures to sell abroad allow the SME to access financial resources and share the efforts for research and development, marketing, distribution, depending on the terms of the agreement. SMEs, that are often low in resources and international experience, can benefit from these initiatives, but the choice of the right partner is crucial to be successful (Wilson, 2007).

Foreign direct investments, in the end, allow a deeper penetration and give more chances to grow and increase the knowledge and technical expertise but, due to the high commitment required, it is not common for SMEs to establish subsidiaries abroad. This step can generally be done after successful experiences in exporting and alliances (Wilson, 2007).

2.3 - The effects of internationalisation on the marketing mix and brands

In many industries, creating a global brand is becoming a requisite for success and the choice to go global poses important issues regarding the maintenance/improvement of the brand equity. The crucial decision the company has to face is whether to keep the same marketing mix, making it global, or to adapt to the foreign country's specificities. The positive results of the internationalisation will be strongly influenced by the selected alternative. The more standardized the marketing approach is, the bigger the advantages will be in terms of economies of scale and experience, marketing costs relative to the branding strategy (packaging, advertising, promotion, communication...), brand image coherence, knowledge and skills development, possibility to exploit innovations quickly and efficiently, coordination and control, market power and credibility in consumers' mind. This last consideration is linked to the fact that the company's ability to
serve different markets with the same approach can be seen as an indicator of experience and product value (Batra R., Ramaswamy V., Alden D.L., Steenkamp J.B.E.M. and Ramachander S., 2000; Kapferer, 1992; Keller, Busacca, Ostillio, 2005; Shocker, Srivastava and Ruekert, 1994). Some scholars argue that people's desires are quite homogeneous throughout the world and that there are more or less the same market segments in each country. Following this approach, a company should choose a target and try to satisfy it in the different countries, with a standardized proposal. However, several real-life experiences have showed that consumer behaviour differs from one country to another, even if apparently the segment is the same. For this reason, an exactly alike marketing approach rarely leads to success (Keller, Busacca, Ostillio, 2005). Even the most global brands, like Coca Cola or McDonald's, develop some market-specific actions. While a totally standardized branding strategy would probably fail, due to local differences, a totally diversified one would not seize all the possible advantages of internationalisation.

In order to create a global Customer Based Brand Equity, it is important to identify any difference between the markets in terms of distribution structure, media availability and costs, competition, norms and consumers behaviour and then adapt the branding program, as far as possible. A global brand, indeed, does not need to be identical everywhere, but it needs to be based on a clear and consistent comprehensive strategy, that optimizes brand effectiveness in local, regional and international markets (Keller, Busacca, Ostillio, 2005). One of the most common aspects to modify are the associations and meanings of the brand, because of the differences in image interpretations. In changing this element (but also the other parts of the marketing mix) it is very important to stay coherent with the themes that
characterise the brand. Furthermore, it is important to understand consumers' value perceptions in the different countries, their propensity to spend and their elasticity to price changes. Besides this, the competitive position, taxes and change rates might also justify different price policies (Keller, Busacca, Ostillo, 2005), even if usually it is preferable to limit the difference.

In general, fashion products, especially high level ones, can be marketed with quite a standardized strategy, because their characteristics can be perceived similarly in different cultural contexts. In fact, designer and diffusion clothes have a high quality and prestigious image that can fascinate the same kind of consumers all over the world. Even bridge and mass market products can be similarly perceived to some extent, because their functional and cost benefits can be understood well in different countries (Keller, Busacca, Ostillo, 2005).

Another element that might affect the brand equity is the country of origin effect. It is linked to the fact that consumers can use the information they have about the country they associate the brand to in its evaluation (Jaffe, Nebenzahl, 2001). They might transfer associations or stereotypes about the country to the brands that come from there, increasing or decreasing their liking. Hence, a company coming from a country that stimulates positive associations can chose to use a positioning strategy based on national image, in order to have more chances to be perceived positively, raise attention and create interest in the products (Niss, 1996).
Chapter 3 - The case of Baum und Pferdgarten

3.1 - Company’s presentation

Brief history and structure

Baum und Pferdgarten was founded in January 1999 by Helle Hestehave and Rikke Baumgarten, two Danish designers just graduated at the Royal Danish Academy of Design (Fig. 3). The head office has always been in Copenhagen.

Figure 3 The designer duo Rikke Baumgarten and Helle Hestehave

Source: www.baumundpferdgarten.com
In the first years, the company was really tiny, the capital was basically constituted by grants received from the Government and there were only four multi-tasking persons employed, looking after design, production, distribution, sales, marketing... While from a business point of view they were struggling, from a creative point of view they were evolving, gaining respect and winning several awards. In 2005 the structure of the company changed into an LLC (Limited Liability Company), because a group of investors bought 50% of the company, while Helle Hestehave and Rikke Baumgarten owned the other 50%. Søren Kyllebæk is among the investors and was also hired as a Chief Executive Officer. His previous work experiences were in the advertising industry, but he decided to accept the challenge because the designers positively answered to his main concerns. “The most important thing was if they still had fire in their eyes... Do they really still believe in this? Do they have a loan of creativity still to deliver in the future collections? and that was...a lot of my questions were about that, to dig deeper into this issue...if the designers were really hungry for success...” (Søren Kyllebæk, CEO). After that, the growth stage started: they participated in foreign fairs, they set up an agent network and the profits more than doubled during the first financial year. Now the company has a turnover of around € 4 millions. It presents the collections twice a year during the Copenhagen Fashion Week. The number of full time employees has grown up to 18 and there usually are some interns that help in everyday work. The employees are now specialised in terms of function and they are all working in the same open-space office. In terms of strategy, a clearer direction with long term and short term goals has been agreed upon and most of the objectives for the first two years were accomplished.
International expansion

The main markets of the company are the Scandinavian Countries. However, from the very beginning of the company’s life, the products were also sold in the most important fashion cities, like Paris, London, Tokyo and New York, but only in a couple of stores in each city. The distribution area was wide, but the presence was not condensed in each market. This did not allow high profits nor the development of brand awareness and around 80% of the sales was done in Denmark. Today, the situation is somehow similar, even if the number of markets has strongly increased. The Autumn Winter 2008 collection is retailed in 22 countries: Australia, Austria, Belgium, Denmark, Faroe Islands, Finland, France, Germany, Greece, Hong Kong, Iceland, Ireland, Lebanon, Japan, Netherlands, Norway, Russia, Spain, Sweden, United Arab Emirates, UK and USA.

Most of the contacts with foreign buyers are taken at the fairs Baum und Pferdgarten takes part at in Copenhagen, Berlin, Amsterdam and Paris. Currently, the company has agents in Sweden, Norway, Germany, France and Spain, while in all the other markets the relationships with agents or distributors were interrupted in favour of a more profitable, centralized sales management from Denmark.

The number of countries has been more or less at this level in the last years, but the management’s strategy primarily aims at developing the markets already served, rather than finding new ones. In particular, while at the beginning the focus was mainly on Scandinavia, now the company has as primary objectives Germany, France and Spain. This change is motivated by the fact that these are the countries in which they think they have a greater chance to succeed, because of similarities in the fashion taste and competitive space. Indeed, the distribution in Germany is very good in terms
of image, since the brand is retailed in 25 of the best stores, next to designer brands like Balenciaga, Lanvin, Marc Jacobs, Prada... Anyway, the total amount of profit is not enough and it is to be increased. France is not a much developed market actually, because Baum und Pferdgarten was working with 15 stores but it decided to stop with half of them because their profile was not consistent with the brand. This incoherence problem can easily happen when the shop selection is not carefully made or when a company is approached at fairs by unknown buyers. Recently, a new agent was chosen for France and the agreed short term goal is to try and sell to some good level department stores (like Printemps, Bon Marché...) and then spread the distribution in the rest of France. Regarding Spain, the presence is even lower than in the other two target markets, because currently Baum und Pferdgarten is in only five stores between Madrid and Barcelona, but a new agent has recently been appointed there. Managers are quite optimistic, because the agent looks after other brands in a similar positioning and thus he already has a dialogue with potential buyers.

The other countries in which the products are retailed are not the main concern at the moment, because they are more competitive markets and they do not have a good basis to start from. Regarding Italy, the company has some irregular relations with a few stores but currently it is not actively trying to develop sales. In five-ten years' time, the intention is to move the focus to the UK and Italy and then to the USA. This will be possible after the brand is better known in the rest of Europe and thus interests more consumers and stakeholders.

A recent and unexpected development is linked to the proposal the company received from a group of venture capitalists who are interested in opening Baum und Pferdgarten franchising mono-brand stores in the Middle-East. A
contract has been signed and the first store will open in Dubai in November 2008. It will be followed by two additional stores in February and in the next two years they should end up having 16 stores in that region.

Johanson and Vahlne (1977) formulated a model that represents the internationalisation process of the firm as an interplay between knowledge development and increasing foreign market commitment. It is based on four interrelated concepts: commitment decisions and current activities, both of which regard change and how internationalisation occurs, and market knowledge and market commitment (in terms of invested resources) in the current situation. Following this model, each step depends on the existing level of internationalisation of the firms in terms of knowledge and commitment. Moreover, each step the company takes affects the starting point of the next one. This happens also for Baum und Pferdgarten. The initial steps of its internationalisation process were based on a limited knowledge and the development was almost unintentional. However, each of these steps inevitably brought new knowledge to the firm, developed through the interaction with different cultures and with different market contexts, that served as a basis for following actions and helped recognise new opportunities. The model stresses the importance of experiential knowledge, that according to Penrose (1959) is developed through personal experience and cannot be taught. He further distinguishes between market experiential knowledge that concerns customers, suppliers, retailers etcetera and firm experiential knowledge that is linked to the awareness of the company's capabilities and resources and is crucial in deciding which actions to undertake. When Baum und Pferdgarten started entering foreign markets, the experiential knowledge of both kinds was quite low, because the company was small and there was not a specific person looking after the
sales function. When the investors entered the company, a Sales Department was created, people with previous experience were hired, so that they already had some market knowledge and they acquired firm knowledge. First of all, they gained experience regarding the Scandinavian market, that is very similar to the Danish one. They developed skills that allow them to deal with people in a friendly, but at the same professional way, like people usually do in Northern countries. Besides, they learnt how important it is to be precise and punctual in the deliveries and in every other activity. Secondly, they were contacted by more international buyers, coming from all over the world. In dealing with them, they could count on the capabilities previously developed and made the most out of them. They had contacts with and learned something about the oriental culture. Through time they directly experienced that, for the time being, it was better to handle the relationships with Eastern countries from the head office rather than through agents or distributors. The same was for the USA, Middle East and Russia. Regarding Europe, the company has tried to succeed in the UK market through two different agents, but what it could learn is that there is too much competition and apparently buyers are not receptive for the brand yet. So it decided to keep the presence, without hardly working on it in the very near future. The latest strategic developments regard the company focusing mainly on three markets: Germany, France and Spain. While working harder on these countries, the company will maintain its presence in the other countries. It will keep on learning about the secondary countries, but more slowly, and at the same time it will increase the domestic market knowledge. De Clercq, Sapienza and Crijns (2005) in fact have showed that learning activities regarding foreign and domestic markets can be
successfully carried on at the same time and they mutually benefit from each other.

The choice of the strategy was basically motivated by management’s experience, because the company had no resources to invest in research. This experience consists also in the information coming from several business relationships, for example with agents, suppliers, buyers and the like (Blankenburg Holm and Johanson, 1992; Blomstermo, Eriksson, Lindstrand and Sharma, 2004; Håkansson and Snehota, 1995; Lindstrand, 2003). Baum und Pferdgarten is part of a network and gains a lot of its knowledge from the interaction with its counterparts. The increase in market commitment will lead to more activities and interactions and, consequently, to more knowledge.

The company has showed that it has developed the ability to “learn by doing” and take advantage of mistakes to improve. It has used failures in selecting the most promising countries. Baum und Pferdgarten, however, has developed mostly market-specific knowledge, that is relevant in a certain country or in very similar ones. Due to market peculiarities, the firm will not be able to exploit this knowledge in many sceneries other than the one it was acquired about. Nevertheless, it was argued that there are two different sources of previous experiences that firms learn from (Barkema, Bell and Pennings, 1996; Chetty, Eriksson, 2003): the depth of knowledge of foreign customers and the diversity of countries the firm operates in. The first one helps the company more in expanding in the same country, while the second one in entering unfamiliar countries and recognising new opportunities. If the firm operates in various kinds of setting, it has a higher internationalisation knowledge that helps it handle different businesses and institutional situations, thus lowering internationalisation costs (Blomstermo,
Eriksson, Lindstrand and Sharma, 2004; Eriksson, Johanson, Majkgård and Sharma, 2000). Baum und Pferdgarten does not have a deep knowledge in any of the markets in which it operates, except from the Scandinavian countries and, on a lower level, Germany, that are its main markets. However, the decision of the company to focus on Germany, Spain and France is justified by the fact that there is a high potential there and it would be superficial not to exploit it. The focus on those countries will increase the knowledge about them, thus increasing the likelihood of success of future actions. The broad knowledge of realities and cultures will anyway allow the company to see potential new opportunities.

Baum und Pferdgarten did not make any change to the brand in its internationalisation process. The style of the brand, its personality and values remained the same. The only clever device that was introduced is a higher attention to clothes saleability, in order to increase the sales volumes. However, the company was successful in not compromising creativity and the brand distinctive style.

**The products and their positioning**

The collections have changed from the first years, when the designers were mostly working in a spontaneous way, following their “guts feelings” and their inspiration. Now they have a commercial and strategic direction, they have a target customer in mind and, as previously said, they think more of clothes saleability.

The collection structure has recently changed, it has been divided into three “moods”, that are taken into consideration when the clothes are designed, sold and distributed. They are called *formal, profile* and *luxury* (Fig. 4 and 5). The *formal* part of the collection is mostly “office wear”, comfortable but
elegant, the *luxury* part is party and evening wear and the *profile* part can branch almost every occasion. The *profile* represents more or less 60% of the collection items, while the other two “moods” represent 20% each. The scope of this structure is basically to control the distribution and offer different products according to the buyer profile. The reason for this strategy is that, broadening the distribution, it is not always possible to be retailed in the highest level stores, especially in the Scandinavian countries, where the most prestigious international brands are retailed just in a few shops in the capital and in no more than a couple of other cities. Baum und Pferdgarten is likely to be sold in diffusion brand shops of different levels: in some stores it

**Figure 4 (left)** Campaign image of the Formal part of SS 09 collection

**Figure 5 (right)** Campaign image of the Profile part of SS 09 collection

Source: www.baumundpferdgarten.com
will be the most fashionable brand and in others it will be the least fashionable brand. The product assortment can thus be personalised on the buyer. If the store has a very high image, it might have an exclusive on the *luxury* part of the collection, besides the other parts. On the other hand, if it has a lower profile, it would mainly get the *formal* part of the collection, with free access to the *profile* part, but not to the *luxury* part.

Moreover, from Spring Summer 2009 there will be two more annual collections for some markets, one for the high summer and one for the festive seasons, like Christmas and New Years Eve periods. This decision represents an answer to the increasing speed of fashion cycles and a means to improve sales, especially in Scandinavia and in the new Middle-East market. The mid-season collections will be available only in these markets, because of their priority in the company's strategy and because of budget constraints.

Except from this exclusive on the mid-season collections, the products are not differentiated in the various countries, because the potential customer has a similar taste and lifestyle. The company has experienced that the best selling products are the same all over the world.

There are also plans for launching Baum und Pferdgarten's shoes and bags, manufactured in Italy and designed by a collaborator designer, following Helle Hestehave's and Rikke Baumgarten's guidelines.

The company's international competitors are brands like Marc by Marc Jacobs, Vanessa Bruno, Isabel Marant, See by Chloë, MiuMiu, Patrizia Pepe, Paul & Joe, Cacharel etcetera, that are diffusion brands and designer brand second lines. In Scandinavia, however, the brand has also to compete with popular local brands in its positioning, like By Malene Birger, Munthe plus Simonsen, Day Birger et Mikkelsen, even if management generally use
international brands as a benchmark, because the other Danish brands are considered worse in terms of design and quality. For this reason, the prices are generally about 10% above the Danish competitors, so that Baum und Pferdgarten is positioned at the high end of the middle-priced designer brands in Denmark. On the other hand, the products are cheaper than international competitors, so that the total value offer can be attractive: good design, very good quality and a little lower prices. Prices are also adapted to country's specificities: for example, the prices on the USA market are a bit higher because there are extra costs to pay and they are discharged on American buyers. It would not be convenient to raise the price in the other countries to align them.

Baum und Pferdgarten's management tends to identify the brand target market more in terms of lifestyle and psychographic characteristics than in terms of demographic characteristics. The age range is quite wide. In fact they would like to be bought, for example, both by the young woman in her twenties, with quite a low income, that prioritizes Baum und Pferdgarten's good design clothes and wants to be stylish, and by a 50 year old woman who is wealthy, does not prioritize Baum und Pferdgarten's products but likes to dress in a young way and thus she sometimes buys the brand. In terms of taste and lifestyle, Baum und Pferdgarten's target customer is an independent woman, fashion oriented, with an urban lifestyle: even if she does not necessarily live in big cities, she should somehow be linked to big city-life, through work or cultural interests. She is interested in the design, the originality and the quality of the garments she buys, more than in the brand itself, she is not a “fashion victim”. In order to afford the brand products, she needs to be willing and able to pay their price, but she knows she will get value for money.
3.2 - Brand identity analysis following Kapferer's prism model

The results emerged from the interviews show that the managers have an extremely aligned view of the brand, even if their answers were not based on a previous discussion or agreement. The common approach they have to the brand is based on a naturally shared mindset and not on a formal document. Each facet of Kapferer's prism model is now analysed on Baum und Pferdgarten's case.

1. Regarding the products' physique, Søren Kyllebæk talked about “craftsmanship put into industrial production”, to underline the fact that the products have a very good fitting, they are developed on living models, with a great attention to details. In terms of style, the distinctive characteristic of Baum und Pferdgarten is a durable design, that can last for more than a couple of seasons. The clothes are harmonious, classic, but with a twist and a touch of quirkiness, expressed through the more complex details. The way the items are put together might be daring, they mix dots and stripes and squares, but the result is considered good and edgy by the managers. The qualitative standards are high, both in terms of fabrics and materials and in terms of manufacturing. The best selling pieces are usually dresses and blouses (Fig. 6 and 7), because, in Christian Hansens's words, "...our aesthetics and our design is very and always interesting, so to speak, it's never basic, so it will never be our core product to do jeans or trousers or basic knit or basic jerseys, something like that. It’s very obvious that the dresses and the blouses, which is where people often want to be more extravagant, is where we do best...". Søren Kyllebæk, on the other hand, thinks that prints are a key element of the design.
There are not particular details or shapes that are deliberately kept in all the collections. The cuts, the silhouettes and the fabrics can be totally different from one season to another. There is always a bit of purple, but, following Christian Hansen, it is not due to a strategy, it is just because the designers like the colour. The rule-breaking prints and colour combinations can also be seen as part of the brand DNA, but the elements vary from time to time. In terms of usage occasion, the collection contains garments for any kind of event.
Another part of the physical facet is the brand name and logo. The name was chosen by the two designers when they were still in the fashion school and it is a joke with their surnames, a funny and nonsense translation of their surnames in German.

However, most of the people do not understand the joke and the managers said the name is long and difficult to pronounce and spell, so it can be a problem, especially when approaching a new market or a new client. The positive thing about it is that, being so tricky, once it is understood and remembered, it is not easy to forget and it can raise curiosity, especially in journalists. It helps expressing the unique identity of the brand and is consistent with the special kind of clothes it makes.

Regarding the logo, it was not designed with a specific communication intent, but rather spontaneously. It consists of a quite big square containing the brand name turned upside down several times (see Fig. 8). The main objective was to make a beautiful logo, able to last over time and always be modern. In the managers' opinion, it fits the personality and the style of the designers and of the clothes, because it is playful and cool. It can also help people to remember the brand, because it has a strong visual effect.

![Baum und Pferdgarten label](image)

**Figure 8 Baum und Pferdgarten label**
The company has a wide range of marketing material: shows DVDs, postcards, look books, catwalk catalogues, stickers, sales books... Actually, they are not different from the kind of material created by the competitors, but they are developed consistently with the universe of the collection, within the limited budget that is available. The aim is always to make something that emphasizes the brand identity and the image it wants to communicate, beside the collection characteristics. Thus, the aesthetic of the promotional products is always beautiful, more sensuous than sexy, glamorous, but in an understated way, and it stresses the diversity and uniqueness of the products.

2. If Baum und Pferdgarten was a person, her personality would be very similar to Helle Hestehave's and Rikke Baumgarten's. In fact, it was a shared opinion among the managers that they are "the spirit of the company" (Christian Hansen, PR and Marketing Manager). They have many things in common, but they are not the same. They are both very nice, sweet, easy-going, enthusiastic, with a good sense of humour, approachable and they have a positive attitude towards people. They behave in the same, friendly way with everyone and they think everyone is equally important. They have a very good taste and a strong sense of fashion. At the same time, they have very strong wills, they know what they want and they try to get it without compromises. They are independent, determined, confident, straightforward, with a strong personality, they have an opinion about what is going on around them and are willing to express it and discuss with others. They are eclectic, with many cultural interests, spanning from music to literature, from politics to art. However, these characteristics can be expressed in different ways. The sense of humour can be more understated or more
Theatrical and flamboyant, one person might be more into classical music, while the other might be more into jazz. In the manager's opinion, the brand's customer would have a personality similar to the person Baum und Pferdgarten, according to what Kapferer says, and they would develop a relationship based on their common traits and on their constructive exchange of opinions.

The models appearing in the shows, in the campaign images and in the books somehow give an idea of Baum und Pferdgarten as a person, they are the brand figureheads, following Kapferer. Both the managers said that the choice of the models is made thinking more about the collection...
universe than about the overall brand personality. However, since the choice is made by the two designers, like most of the choices regarding the visual elements, it reflects their taste and their personality and there are some constant traits. For example, they prefer not to have too young girls, because Baum und Pferdgarten is not a teenage brand, but not even too old. Moreover, they tend to choose models representing quite a classic beauty, but with a twist, with a strong image. They also prefer relatively big girls: they are not too skinny, they are healthily slim and tall, because this kind of silhouette is the most harmonious and is the one that best fits the brand clothes.

Celebrity endorsement is a very popular marketing tool in fashion and the personality of the public figures wearing the brand can influence the perception of the brand personality. For this reason, the management would not like to be associated to any random famous woman, but it is important for them to be seen on someone who has the same personality traits described above and the same integrity as the brand. The celebrities that wear Baum und Pferdgarten are mostly Danish, because Denmark is the country where the brand is best known and appreciated. Some examples are the actresses Stine Stengade and Sonja Richter, the world-wide known top model Helena Christensen and several TV journalists. They are women unanimously considered chic, intelligent, tasteful, passionate and capable in their jobs, and friendly at the same time. Last but not least, Danish Princess Mary spontaneously wears Baum und Pferdgarten and she is one of the best testimonials the brand could have, because she is greatly appreciated and loved in Denmark, she is an international figure and she combines Baum und Pferdgarten personality characteristics. She is serious and committed to social,
cultural and political matters, but she has a very nice and friendly approach to people.

3. The brand _culture_ is based on the shared values of professionalism, creativity, originality, energy and sharing (Company's presentation, June 2008). The focus is on nurturing the designers' ability to make different, beautiful and fanciful clothes through a serious, professional carrying out and development of the business activities. The aim is to achieve the best results and transform Baum und Pferdgarten in a leading international fashion house. These objectives are shared by all the employees, that are thoroughly motivated and committed to the company. They all feel the energy, the enthusiasm spread by the two designers and they are all on the same wavelength, without even having a formal or written agreement. The work environment is very positive, people are easy going, helpful, playful and friendly. Nevertheless, this atmosphere causes the tendency to sometimes lose the focus, "...sometimes it is two steps forward and one step back..." (Christian Hansen, PR and Marketing Manager), even if in Christian Hansen's opinion, the company is improving and getting better in making realistic plans and carrying them out.

On one side, the company is linked to the Danish culture, in particular for what concerns the flat structure and the democratic approach to running business. On the other side, the main characteristics of Baum und Pferdgarten culture, like the interest in each other's life and feelings, the sense of humour and the quirkiness, are peculiar to the company and not common in the other Danish companies. The Danish identity is not a core element in the corporate culture. Baum und Pferdgarten people identify themselves more with the Scandinavian culture and lean to being
friendly and easy going. They do not stress their Danish origin if it is not explicitly required by the situation.

4. Regarding the relationship Baum und Pferdgarten wants to establish with the consumers, the goal is to establish a long-term relationship and this is what actually seems to happen. Once a woman buys one of Baum und Pferdgarten clothes, she tends to like it and wear it for a long time and this is exactly the purpose of the designers. Their ambition is to offer the consumer's favourite dress or coat or whatever other garment. In this way, it is very likely that the next time she wants to buy something, Baum und Pferdgarten is among the first brands that come up in her mind and she becomes closer to the brand, according to Kapferer. The company also takes some informal information from this relationship, listening to agents' and buyers' feedbacks regarding the sales and consumers' comments.

5. Considering consumers' self-image when they buy and wear Baum und Pferdgarten, both of the managers stressed the fact that the brand clothes help women express their personality and their individuality. They are special items that can be interpreted in a myriad of manners, depending on the occasion and the kind of personality. Thus, women see themselves as unique and special, they know they wear something different from everyone else in terms of design and quality and they make it even more different because they personalise it. The brand clothes cannot be worn as a uniform, a woman cannot help being noticed in these clothes and thus her self-image should be strong. In Søren Kyllebæk's opinion, a woman who wears Baum und Pferdgarten also needs to be “courageous”, she needs to feel comfortable in stepping out of the crowd and she needs to like it. She should also see herself as
strong and independent as to be able to confirm the image she gives through her clothes.

6. The reflection of the brand customer responds to the characteristics of the brand's personality, but of course they are presented in their highest form. The company consumers aspire to have these characteristics and consider the kind of woman represented by Baum und Pferdgarten as a model. This woman has a strong integrity, is more independent, special, intelligent and active, than the average woman. She has an interesting lifestyle and she does everything while looking good and cool.

The analysis has showed a good balance among the six facets of the prism, it is thus likely that the brand will be perceived consistently by the public.

3.3 - Italian stakeholders perception of Baum und Pferdgarten

In order to assess Baum und Pferdgarten chances to be successful in Italy, some representative Italian stakeholders were interviewed. The results of the interviews showed that Baum und Pferdgarten is generally perceived consistently to the image the company wants to deliver, even if there were some differences between retailers and press representatives. The perception analysis will follow Kapferer's prism model, so as to facilitate the comparison between the opinion of the company's managers and the Italian stakeholders’ one.

1. Physique. The people interviewed generally liked Baum und Pferdgarten products. They all appreciated the qualitative content, that they could see in particular from the fabrics, the seams and the cut-fabric combination. The interviewees noted the strong attention paid to details, the high level of research in cuts and shapes and a desire to be original. They recognised that nothing was made at random, but very
consciously. The folds, the curls and the volumes were the most impressing details, but they were always considered in good taste, not exaggerate, not too romantic or aggressive, not too flighty, but still innovative. One of the fashion editors noted that the designers like to play with the shoulders shapes and the proportions between the top and the bottom of the figure. The retailers found some of the garments particularly interesting, but they underlined that a careful selection would be necessary in case of a potential purchase. This is due to the fact that the most common distribution structure in Italy is the small store, with a precise target and an own image. The store buyers, therefore, tend to pick up some pieces from different brands and buy more items from the brands that best represent the store and its clients. The interviewees noted that the kind of products the company makes does not move away too much from the ones some Italian and international companies do, both in terms of quality and originality. Baum und Pferdgarten follows an existing style. Thus, Italian stores might prefer establishing a relationship with similar Italian companies rather than with Baum und Pferdgarten, because they are closer and it is easier to solve possible problems.

The style was considered strong and distinctive and thus not suitable and pleasant-looking for everyone, both because of the physical characteristics one should have to look good in these clothes and because of the Italian taste about clothes. Press representatives said the products are wearable, people can use them in their everyday life, they are not too forward and not only good to make impressive photo
sessions on magazines. However, they agreed with the managers about the kind of woman that looks better in Baum und Pferdgarten: she would better be tall and not too small, in order not to “disappear” inside the clothes.

Regarding the collection structure, one of the interviewees thought that they were missing "those simple pieces that fit in every kind of collection and make it more complete and harmonious” (Danilo Flamigni). Two of the fashion editors thought that sometimes the styling is not very accurate and that the brand is mixing the items in a way that does not let them emerge and be appreciated. This refers to the company's rule-breaking and edgy mix of colours, shapes and prints, that is not very popular in Italy. People are more careful in the colour combinations and the total look is in general rationally and harmoniously thought. For this reason, especially in Italy, the clothes would work well as staples to add to simpler items, like jeans or basic skirts, in order to enrich the outfit. There were different opinions about the femininity of the shapes. One of the interviewees argued that sometimes the shapes are not very feminine, they might be a bit too wide and rigorous for Italian women. On the other side, the others found that the fabric textures, the proportions and some details (like the belts that emphasize the waist or the high heels) made the outfit feminine and up-to-date. It was also noted that the collections are consistent but they could be made even more consistent. Two directions were identified: one is more sophisticated, romantic, “retro” and the other one is more graphic, geometric and minimalist.

The marketing material has always been judged positively and consistent with the collections and the brand image.
The name was regarded as particularly difficult to pronounce for Italians, so it can limit the opportunities of being remembered. However, it was acknowledged that it is too late now to change the brand and that it can work anyway, since it is not the first strange name in the history of fashion.

The label was considered aesthetically nice by most of the interviewees and it was immediately noticed, even if there were some objections regarding its effectiveness. First of all, it was found hard to read. The name is already difficult to spell and the continuous repetition and turnover does not facilitate the comprehension and might prevent customers from concentrating on it. From a more practical point of view, it was argued that since it is so big, it could be annoying once the item is worn, so it is important to sew it properly.

Regarding the physical facet, there was a certain level of accordance between the Italian stakeholders and the managers, even if the interviewees expressed some small critics to some aspects. These critics are definitely influenced by their personal taste and by the requirements they have to meet in their everyday work, for example the ones linked to the store's customers or the magazine's readers. Basically, the products and the brand characteristics were regarded as innovative but not as outstanding as the company considers them, but of course the managers were also trying to “promote” and highlight the most positive sides of their brand.

2. Personality. The characteristics of a person who embodies the brand were deduced by the interviewees from the style of the clothes, the marketing material and the kind of person they would see as a purchaser of the products. Baum und Pferdgarten is seen as a young
women, somewhere in her thirties, but every interviewee said she could also be 25 or 45. She is a woman who likes to be noticed and to be liked, even if she does not necessarily have a very strong personality (the opinions were dissenting about the strength of her personality) and she does not need to constantly be attention-getting. She is definitely someone who cares about fashion and aesthetics, not only about the brand and thus she can shop in different kinds of store: she can buy something from Zara, something else from Gucci and something else from independent, multi brand boutiques. She appreciates innovation and she likes to distinguish herself from the mass without being extreme and totally breaking with the tradition. She is not aggressive or cheekily sexy, but polished and image-conscious. She is able to interpret the clothes in her personal style and express herself in this way. She likes to play with clothes, she does not use them in a boring way, she is creative, versatile and ironic. The interviewees acknowledged that Baum und Pferdgarten woman is more likely to be emancipated, autonomous, a worker rather than a housewife, with a certain cultural background, especially in terms of fashion: "She knows what a godet skirt or a Fifties style coat is" (Monia Ripamonti). Therefore, she can recognize the value Baum und Pferdgarten offers.

Regarding the personality facet, Italians' perception was very similar to the Danish one. The only aspect that might be a bit different regards the strength of Baum und Pferdgarten woman, that is not necessarily as high as the one depicted by the company's managers. This is probably linked to the less outstanding and quirky perception of the products the interviewees had.
3. **Culture.** The interviewees deduced from the products and the material they saw that the company must be driven by a culture based on creativity and freedom. The precision and attention to details is another characteristic that was supposed to belong to the company. It was argued that these traits could make the work environment either screwed up or relaxed and positive. From the interviews to the management it had emerged that the atmosphere is positive but that sometimes there is a lack of focus, so it actually is a mixture between the two extremes imagined by the interviewees. The will to propose the brand's own style is considered well balanced with an attention to clothes saleability. Some of the interviewees said that one could see the brand is Nordic, but not Danish in particular. It is inferred mainly from the wideness of the volumes and sometimes from the lines, even if, as previously said, these features fall within a specific kind of style. Some other interviewees, on the contrary, did not see any sign of a Nordic culture in the brand. This confirms the low relevance the Danish culture and identity has in Baum und Pferdgarten brand.

4. **Relationship.** All the interviewees agreed that the relationship between the brand and consumers can have various natures. It could easily be a long-term one, because if a woman likes the style of the brand, she can find something interesting season after season. The reason for this is that the style is maintained and carried on well. However, this long term relationship with the brand can be translated just into an occasional purchase because a woman might not have the economic resources necessary to buy Baum und Pferdgarten clothes regularly or she might not need to buy fashion statements that often. There could even be a one-time relationship, for example in case a woman falls in
love with a specific item but does not identify herself with the brand and does not like the rest of the collection. In this situation, she would buy the item without inserting the brand among her favourite or the ones she considers when she needs something new.

The interviewees considered possible the long-term relationship the company aims at, confirming management opinion that Baum und Pferdgarten can become a woman's favourite brand.

5. **Self-image.** The interviewees thought that a woman wearing Baum und Pferdgarten must feel a bit different from people around her, because the products are quite unique. This does not mean that she feels inappropriate or weird, just special and edgy. One of the interviewees argued that since these are the emotional benefits a potential buyers looks for, she must also be independent and determined, because otherwise she would prefer to conform to the mass. This is in accordance with the management opinion, just on a little lower level.

6. **Reflection.** The kind of customer reflected by the company in its communication has of course very similar characteristics to the brand personality, because they were both inferred by the interviewees from the products and the material the author showed during the interviews. They did not know the brand before, they do not see it on people around them. Therefore they answered that the aspirational model the company presents is that of a strong woman, who is creative, active, eclectic, stylish and who expresses herself through clothes. This description reflects quite well the one outlined by the managers. Moreover, they argued that many Italian women can potentially identify in this model, but not all of them may choose Baum und Pferdgarten clothes to communicate it.
The whole brand identity perception of the Italian stakeholders is positive and quite in accordance with what the company wants to transmit. Despite the good opinion they had about design and quality, they did not regard it as particularly innovative. This compromises part of the value the company wants to deliver but favours the brand saleability.

**3.4 - Review of Kapferer's brand identity analysis**

To sum up and reflect on the results of the interviews, it is worth focusing on the most critical aspects of Baum und Pferdgarten brand identity. The physical facet presents some weaknesses regarding the clothes styling and the name. They are basically due to taste and language differences between the Danish and the Italian scenery. They are to be improved, but they can not be considered insurmountable obstacles in approaching Italy.

The personality of the brand is very present and can be understood and shared by Italian women. It represents the values that are spreading at the moment, because it promotes independence and individualism, but in a funny and happy way. Most of Italian women are emancipated, they do not totally depend on men and they need to express this through clothes.

The culture is potentially one of the most positive aspects of the brand identity, because it is inspired by professionalism and reliability, but the work environment is so positive that following those values is pleasant and not heavy. The problem is that sometimes the pleasant part prevails on the concentration on the objectives. Even if this fall might create difficulties in implementing the plans, Baum und Pferdgarten culture is in general quite in accordance with the Italian one, so it is likely to be perceived positively. In any case, the company should keep in mind that business relationships tend to be more formal in Italy than in Denmark and a respectful behaviour is
required. They already know it from their previous experiences in Italy and in other countries like France or Germany, that tend to be more hierarchical and formal, and they are likely to behave appropriately.

The relationship facet is probably the one that management needs to develop more. In fact, the shared opinion was that the company aims at creating a long-term relationship with customers through the creation of fashion statements and clothes that can become a woman's favourite. Nevertheless, it was not clear how this objective is going to be pursued. One of the main issues in fashion marketing regards the kind of relationship consumers have with fashion brands and how this relationship can be established and maintained. People use consumption in order to express themselves, brands are used to communicate messages and identify with certain social groups. Consumer's relationship with fashion brands are very complex and unstable. In order for a woman to establish a relationship with a brand, she needs to identify in the image the brand conveys, to share its values and, most of all, she needs to feel comfortable, self-confident and beautiful in the clothes it makes. A fashion brand needs also to satisfy a woman's need for approval by other people. Certain brands automatically provide this benefit, for example, a business woman knows that she will look, feel and be perceived well wearing an Armani tailleur. A fashion brand should communicate its message clearly and through every activity (every kind of advertising, shopping experience, celebrity endorsement...) in order to be relevant to women and engage them emotionally. The messages should be expressed in a way that is easily understandable by consumers. The company has to maintain its main characteristics, because if it betrays consumer's trust, losing consistency and failing in meeting the expectations, it is not easy to enjoy it again. Besides, in order not to make consumer's
interest fall, it is important to be flexible, to be one step ahead the others in satisfying her needs, to surprise her, researching and thinking of the company's target in the product development. These are the strategic moves Baum und Pferdgarten should make and it is actually implementing most of them, enhancing its chances to build a long term relationship with its customers. Clothes are high quality and good design, they make women feel good. The designers like to innovate and research and are able to offer innovative products season after season. The communication area is not very strong, because the company does not advertise, but it has emerged from the analysis that the marketing material and the messages sent to the public are consistent with the brand and perceived correctly.

Italian customers tend to build strong relationships with high level fashion brands and have more fluctuating relationships regarding medium and low level brands. This can represent and obstacle for Baum und Pferdgarten, but if the company focuses on a niche of the market, it can become relevant for people in that niche and then maybe spread out when the available resources increase. As long as the brand cannot afford advertising, it is difficult to build a strong relationship with a wide portion of the market. Considering the self-image facet, there are no objections to arise, because the traits underlined by the managers and the Italian stakeholders match and, considering the kind of products the company offers, they are likely to be the benefits Italian customers look for when they buy the brand. The reflection facet, in the end, can easily fit the Italian market, due to the same reasons that support the adaptability of the personality facet.
Chapter 4 - Baum und Pferdgarten chances to expand in Italy

4.1 - Danish and Italian fashion markets

The Danish and the Italian fashion markets present several differences. While the first one is known for its general good design (furniture, hi-fi, furnishing accessories, household and gift items, more than fashion), the second one is famous for its tradition in high quality fashion, concerning both design and manufacturing. However, fashion is a growing business in Denmark: the Copenhagen Fashion Week is Northern Europe's largest fashion fair and the turnover for the apparel industry was about € 2.6 billion in 2005, almost 90% derived from exports (Design Denmark, 2007). Fashion is the fourth largest Danish export business and the exports are directed mostly to Germany and Scandinavia. Production is increasingly outsourced to foreign countries and people employed in fashion production were about 3,100 in 2003 (A Mapping of Danish Fashion Industry, 2005). However, productivity levels in 2004 in the apparel segment (the value added per employee) were very high compared to the other European countries and they were almost double the Italian levels (Institut Français de la Mode, Report, 2007). This might be in part ascribed to the fact that Danish fashion employees work mostly on the value generating activities, like design, retail and branding, while a large number Italian fashion employees works also on manufacturing. It is very likely that the fashion business will keep on growing, thanks to the investments and the support of the Government. The main obstacle to growth is the low awareness and ability to recognize and exploit its potential, the frequent shortage of commercial capacities, besides the fact that the industry is made up of very small, and thus vulnerable, companies. The Danish retail system is rather concentrated, it is dominated
by big department stores that sell clothes belonging to different categories and even different product categories, like make-up, food, table-wear...

Danish consumers are independent in their choices, they tend to personalise their outfits, paying attention to the current trends but, most of all, to their identity. They want to distinguish themselves from others through the use of original items, personally styled, rather than through the use of conspicuously branded products. Price is an important variable in the purchase choice and they tend to prefer low or middle priced clothes with a good design content. High level designer brands are infrequent and special purchase for most of the people.

Italy is a leader in the global fashion business and holds about 20% of the international fashion export market, overcoming any other Country, while Denmark holds about 2.8% (www.danishfashioninstitute.dk). Among European Union countries, in 2006 Italy had the highest turnover in the textile-fashion segment, following SMI data it was about 25.5% of the European turnover, that means about € 52,8 billion. Women's wear is one of the most contributing and growing segments, it has represented 24.5% of the textile-fashion segment turnover in 2007. Production relocation in foreign markets is quite common because of the cost savings it involves, but there are still many people employed in the fashion industry (around 516,700 in 2006, following SMI data), because it still pays to have a “Made in Italy” label, that is a guarantee of higher qualitative level. The Italian fashion industry has a peculiar organizational structure. It is very fragmented and flexible, based on decentralization within the national boundaries. There are many small and specialized manufacturing companies, concentrated in districts, that produce clothes for the best-know brands, share knowledge and sometimes investments (Berra, Piatti, Vitali, 1995;
A study conducted by the French Fashion Institute has showed that Italy displays the highest number of firms in the apparel sector (27% of the European Union's apparel firms), but each firm has a production value in 2004 of approximately € 0.6 million. Italy is the country with the highest per-capita apparel and footwear retail spend in Europe, with more than € 1,100 per year in 2001, against € 802 per person of Denmark (Bernstein Research), even if the growth rate of the clothing final consumption per household in Denmark between 2000 and 2004 was more than three times the Italian one (Institut Français de la Mode, Report, 2007). Italian consumers are quite discriminating, they want value for money and they are not easy to please, not only regarding high level products, but also mid-low level ones. They make much of luxury brands and, especially in small town contexts, they want to show off logos and designers' distinctive items. People who want to distinguish from the mass end up following the latest trends and buying the most celebrated items of the designers like Gucci, Prada... These very expensive items are often mixed with lower priced, basic clothes, because there are a few people who can buy mostly designer clothes. The result of this behaviour is that the competitive space for middle and middle-high level brands is not very wide, because anonymous and not recognizable clothes, even if they are distinguishing, are less valued.

The Italian distribution system is in general fragmented, there are many small multi-brand shops that often target a specific market segment. They offer products and services that are different from the competitors' ones, in order to better satisfy customers' needs and build a strong relationship with them. Large retailers are spread especially in the biggest cities and they sometimes compromise small shops survival. Up to now, they have not
drastically changed the typical Italian fashion retail system, but they represent a threat for the future. The market share of the so called concentrated distribution (that includes department stores, general stores, chain stores, mail order, hypermarkets and supermarkets) in terms of total clothing expenditures was about 35% in 2004 in Italy (Institut Français de la Mode, Report, 2007).

4.2 - Baum und Pferdgarten SWOT analysis

In order to suggest an appropriate entry strategy in the Italian market, it can be useful to use a SWOT (Strengths – Weaknesses – Opportunities – Threats) analysis (see Fig. 11). Through this model, in fact, it is possible to identify the main obstacles the company has to face, the tools it has to overcome them and the characteristics that can favour its success.

The strengths the company can count on regard, first of all, the product development. The designers follow an accurate method in the clothes creation. They research in terms of cuts, shapes and materials and are willing to continuously innovate, exploiting their still fruitful creativity. The resulting products are trendy, up-to-date, but durable at the same time, because they do not automatically follow all fads.

The products they offer are objectively high quality, both in terms of fabrics and manufacturing, and have a reasonable price for their value. This price positioning can make the brand attractive, without compromising its image. The recent more strategic focus on increasing sales and on consumers' needs will help Baum und Pferdgarten exploit its potential and increase revenues. Secondly, the positive work environment favours employees' commitment in their everyday job towards the company's goals. When the employees are professional, kind and qualified, stakeholders' perception of
the brand can only improve. The company enjoys a good reputation in the Scandinavian countries and has contacts with Scandinavian fashion organizations, that can help it approach other markets.

Regarding the products, the weaknesses Baum und Pferdgarten has to deal with concern the styling, that does not always emphasize the single items. This daring styling can prevent some consumers from considering the brand products, because they might not like the overall image they get. As it has

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<tr>
<th>STRENGTHS</th>
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<tr>
<td>- Product development process</td>
<td>- Styling to be improved</td>
</tr>
<tr>
<td>- High qualitative and design content</td>
<td>- Difficult company name</td>
</tr>
<tr>
<td>- Reasonable price</td>
<td>- Lack of financial resources</td>
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<tr>
<td>- Positive work environment and commitment</td>
<td>- Low bargaining power</td>
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<tr>
<td>- Contacts with Scandinavian fashion organizations</td>
<td>- Initial lack of strategic direction</td>
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<tr>
<th>OPPORTUNITIES</th>
<th>THREATS</th>
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<td>- Mono brand stores opening in the Middle East</td>
<td>- High competition</td>
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<td>- International expansion</td>
<td>- Frequent changes in trends</td>
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<td>- Support by the Danish Government</td>
<td>- In Italy, limited competitive space for medium-high level fashion companies</td>
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<td>- Participation in Scandinavian fashion organizations</td>
<td>- Very fragmented distribution in Italy</td>
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<td>- Worldwide crisis</td>
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<td></td>
<td>- Different product categories competition</td>
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<td>- Increasing fashion pace</td>
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Figure 11 Baum und Pferdgarten SWOT analysis
emerged from the interviews, this could be the case of the Italian ones. Moreover, even if the logo and the label are quite distinctive, the company's name is difficult to pronounce and remember. This can represent an obstacle in entering a new market. The other weaknesses of the company are basically linked to its SME nature. One of the limits to the company's fame, for example, derives from the lack of financial resources. Of course this element strongly influences all the activities, from the choice of the location and the models for the show, to the realization of new product lines. It also prevents Baum und Pferdgarten from investing in an advertising campaign both in Scandinavia and in the rest of the world. The possibility of communicating the brand image, showing the products and reminding the brand name is limited and based only on uncontrollable exposure. Due to the low knowledge people have of the brand and the little size, the company cannot count on a high bargaining power on suppliers and distributors. It can thus be hard to agree on the most favourable contractual conditions. Finally, the company has some internal shortcomings. It made some mistakes in the choice of the agents for the foreign countries, for example in Germany and in the UK, so that the entry was not successful and the brand was not presented or distributed in an appropriate way. The choice and the alignment of interests and views with the partners is crucial to obtain the desired results. Moreover, the strategic direction was not clear and managers did not have all the necessary competences from the beginning. For example the sales department has recently interrupted the relationship with some French stores, because they were not considered any more suitable to the brand image. Even if it is good that the right way has been found and the lesson has been learnt, these kinds of changes risk to confuse retailers and consumers, compromising the company's consistency. The
strategic problem, together with the financial and the knowledge one, has been recognized as one of the most common difficulties SMEs have to face by Wilson too (2007). Moreover, the employees sometimes lack of focus and concentration and set unrealistic plans. The plans need to be changed when the work has already been started and this can create frustration because of the necessary arrangements and the time wasted.

Baum und Pferdgarten has also some good opportunities in the near future. In particular, thanks to the franchising contract signed in the Middle East, the revenues are very likely to increase. Thus, the company will have more resources available for investments and mono brand stores will improve and spread the brand image. If the focus on the German, Spanish and French markets produces the desired results, the brand will also benefit from the more international image it acquires. In the last years, the Danish Government has been trying to support the design industry in general and it has predisposed some funds specifically for the fashion companies. Moreover, the participation in some Scandinavia fashion organizations can help the company contact other interlocutors in the fashion system and be better-known.

In the fashion business there are many threats to a company's survival and success. It is a highly competitive environment, because of the continuous change in trends and consumers' preferences and because of the huge number of competitors. Moreover, competing in the medium-high level is particularly hard in Italy, where the segment is not very developed and appreciated and where people give a lot of importance to brands prestige. Thus, they tend to prefer famous designers' second lines rather than new companies, because they are more recognizable. In Italy, national established brands can still enjoy the favour of the public. Still focusing on
Italy, the very fragmented distribution structure represents a threat. It is difficult to enter on a large scale, because shops are mostly small and independent and they tend not to purchase high quantities. Thus, it is even harder for the company to spread and to make the entrance efforts worth it.

It is also to be underlined that the market is going through a general stagnation and crisis. Consumers are being more conservative in light of the recent worldwide financial breakdown, they have a lower propensity to spend and to purchase fashion products. Fashion products have also to face the competition of other product categories, that are more and more often becoming purchase alternative. Some examples are mobile phones, digital cameras and other technological devices, beside leisure activities like travelling, sports and well-being. Finally, Baum und Pferdgarten has to face the increase of the fashion pace, following the trend started by multinational retail brands like Zara and H&M, that release new garments at low prices almost every three weeks. The seasonal logic has been exasperated, the product life cycle is shortening and it is now important to create more than two collections during the year, addressing, for example, different usage occasions. There are lines thought for Christmas and New Year's Eve holidays, others for people travelling to warm Countries during Winter... As a consequence, the time for designing, producing, selling and delivering is shorter and the holding and processing costs and the inventory risk are lower. Baum und Pferdgarten has tried to react this trend creating mid-season collections, but it is experiencing difficulties in the implementation on a large scale and this effort might not be enough if the trend becomes extreme.
4.3 - Suggestions for entering the Italian market

As previously said, the Italian market is very competitive and there are several companies positioned on different price levels and style characteristics. Figure 12 shows the positioning of some of the main Italian and international competitors in the apparel segment. They have been distinguished considering high, medium-high and low price levels and the kind of style that marks them: classic, contemporary or trendy.

The positioning suggested for Baum und Pferdgarten is consistent with the one it has in the other countries. It has a trendy and innovative style and medium-high price. Its main competitors would be brands like Patrizia Pepe and Paul & Joe, that have started as simple clothes manufacturers and have grown through the years in terms of image and price, and designers' second lines, that have started already having quite a good image positioning, thanks to the prestige of the main designer brand.

Figure 12 Positioning map of the main Italian and international competitors
In order to pursue this positioning, the price level should be kept medium-high. It should be slightly lower than the most established brands and designers' second lines, like Paul & Joe, Marc by Marc Jacobs and See by Chloë, because it does not have a strong brand yet, but it can be a bit higher than brands that are well known but do not have such a good quality-design combination, like Patrizia Pepe and Isabel Marant. In this way, it is more likely that it will be accepted by consumers and that they will recognise its value. If the brand becomes more popular, the price can be slowly raised, because consumers will be attracted not only by quality and design, but also by the brand name. It can thus be convenient for the company to exploit its prestige charging prices similar to the best medium-high level brands.

In terms of style, the company's products are innovative and trendy but at the same time functional and easy to wear. They do not stray from the general trends but they interpret them in a quirky and special way. This kind of style, however, does not suit to every kind of woman and it is not liked by a wide number of consumers. Thus, the company needs to remember that in Italy its target should be a niche of the market, made by independent, emancipated women, with a good aesthetic and fashion culture, who are able to appreciate the value of Baum und Pferdgarten clothes and are willing to look different and stylish. Having this in mind, there are no radical changes to introduce in the collections, because they are quite complete in terms of product categories (dresses, blouses, trousers, jerseys, accessories...) and usage occasion (luxury, formal, profile). Despite this, the styling for the look books could be improved and maybe made a bit more “traditional”, without upsetting the brand identity, because Italian consumers tend to be less rule-breaking in the garment combination than Scandinavian women. If they see the different pieces combined in a more
harmonious and “wearable” way, it is more likely that they will give them
attention. This harmony could be achieved introducing a few more basic
items, maybe plain coloured, to balance the other more extravagant and
patterned items.

The company is now in the first stage of Johanson’s and Wiedersheim-Paul's
model of internationalisation (1975), that is intermittent exports. To improve
its presence in Italy, it should study the best way of reaching its target
market. A selective distribution strategy is the best choice, since Baum und
Pferdgarten is not a mass-market brand at all. Thus, it suits better to
medium-high level boutiques, that retail brands with an established image,
but also do research and are interested in new talents. The kinds of client
patronizing these boutiques are likely to be fashion experts and opinion
leaders, who can notice the brand, buy it and start making it known.

An alternative that should be considered is the high level department store,
even if it is not very wide-spread in Italy. The most representative store is
La Rinascente, that is based in Milan, but has points of sale also in other
Italian cities. It sells several medium-high and high level brands in many
product categories, like apparel, bags, shoes, accessories, make-up,
perfumes, food, household and gifts items. Each brand in the apparel
department has its own corner and customers can freely move from one
brand to the other, like it happens in department stores like Harrods,
Galeries Lafayette or the Danish Illum or Magasin du Nord. Being sold in this
kind of store, facilitates brand knowledge. In fact, people might not go there
with the intent to find Baum und Pferdgarten clothes, but they can notice the
brand's corner, become curious and then visit the corner the next time and/
or talk about it to other people. Even if this kind of retailer is not extremely
exclusive, it would not compromise the brand image, because it is famous and perceived as good quality.

In any case, a planned entry should first focus on the biggest cities and on cities with a high number of people passing through, like Milan, Rome, Florence, Bologna or Venice. Here people are more likely to be open-minded, cosmopolitan, looking for new brands and styles.

Even if at the moment the company's resources are not sufficient for investing in promotion, as soon as the company has some more means it should consider advertising and improving the PR. Since the brand aims at a niche of the market, the advertising efforts should be selective rather than wide, that is, they should concentrate on the most influential magazines. For example, the company should buy a page per month on Vogue or Marie Claire rather than more pages on lower level magazines.

Even if it can be an initial obstacle in reaching Italian consumers, the company name can not be changed now. In fact, the company is already known in many countries under the name Baum und Pferdgarten and changing it for the Italian market means renouncing to the benefits of an international image and to the brand awareness already established in the fashion business. Moreover, this difficult name may support the niche positioning, since it is not likely that it will become popular and ordinary in the mass market. However, an alternative option that can be used to approach Italians could be to regularly add an abbreviation, like “BuP – Baum und Pferdgarten” on the label and in the brand communication. It stands for the original name and states it, while making it easier to pronounce and remember.

This quite standardized marking mix gives advantages in terms of economies of scale and experience, marketing costs for press and promotional
materials, brand image coherence and recognizability, development of new knowledge relative to the foreign markets, coordination and control of the different activities and market power. At the same time it allows the company to become relevant for its target market and to spread.

The company's culture should be developed following the way it is already going through, that is maintaining it friendly, easy going and open-minded, but at the same time professional. All the characteristics that make the work environment positive should be exploited to increase efficiency and effectiveness, to make people work more and better, to set and achieve the strategic objectives, without losing focus.

In order to have chances to succeed, Baum und Pferdgarten should be supported and guided by someone who knows the Italian market. The company has to pass to the export via agents stage (Johanson, Wiedersheim-Paul, 1975). It is crucial to contact an agent, whose role is to show retailers the products, communicating not only their technical and physical characteristics, but also the image of the brand and the collection.

In the case of Baum und Pferdgarten, it would be better to chose an agent who is already working with other medium-high level brands, because he/she is more likely to know that specific market segment and to have a relationship with retailers interested in that kind of brand. These retailers would start knowing the brand little by little, through their regular contacts with the agent, and they might introduce it in their assortment. It is very important that the agent chooses the right stores to propose the brand to, because Baum und Pferdgarten needs to be distributed selectively, with no style falls, in order to be perceived as an innovative, special and valuable brand. The agent should also understand the messages the company wants to deliver and the kind of woman it addresses in order to be able to
communicate these concepts effectively. Clear agreements should be done regarding the sales objectives in the short and long term. Moreover, the agent has to be able to regularly refer retailers' feedbacks regarding the state of the sales of the company and the competitors and regarding the achievement of the objectives and any improvement that could be done. Baum und Pferdgarten, on its side, has to be open and willing to listen to the recommendations, like it is with all its stakeholders.

For all these reasons, the selection of the right agent is a delicate process that should not be underestimated. Many information are required and an accurate discussion with potential partners should be done before signing a contract. It is important to develop a mutual trust and that all the interlocutors respect the agreements.

In case the agent is not already managing the relation with the press, it is crucial for the company to find a press agency. In fact, as previously said, journalists are very powerful in the fashion industry and they can strongly influence consumers purchase choices and the general fashion trends. They are even more important for Baum und Pferdgarten, because the company cannot invest in a relevant advertising campaign, so magazines are the main way to impress end consumers. The choice of the press agency should follow the same criteria as the choice of the agent. The agency should work with brands on a similar level as Baum und Pferdgarten and it should have contacts with the most important Italian fashion magazines, the ones who pay more attention to innovation and new talents, like Vogue, Flair or Glamour.

In any case, before entering the Italian market, the company should be sure to be able to deliver all the potential orders on time and in the right amount and quality, because it needs to conquer the agent's and the retailers' favour
from the beginning and it needs to be perceived positively by the people who are going to interact with the final consumers.
Conclusions

What is the best way for Baum und Pferdgarten to enter the Italian market? What kind of positioning should the company try to reach? What changes should be made to the brand and/or to the products in order to enhance the chances of success? These are the research questions this work has tried to answer. The objective of the thesis was to analyse Baum und Pferdgarten brand and to give some well-founded suggestions on a possible entry in Italy, using the results emerged from the analysis and information about the market.

The methodology used in pursuing this objective consists, first of all, in a review of the existing literature about branding, the fashion system and internationalisation. This step was considered useful to understand and define the area of research. The literature review highlighted one fundamental model about branding that was considered more relevant for the purpose of the paper: Kapferer's prism model. Secondly, semi-structured depth interviews were held with two managers of the company, in order to have a deeper understanding of the company's history and characteristics and to gain the appropriate information for the models. Thirdly, semi-structured depth interviews were held also with five Italian stakeholders, in order to understand their perception of the brand. Then, an analysis of the information gained through the interviews, the implementation of the model, a comparison between the Danish and the Italian fashion market and a SWOT analysis of the company were the support in formulating suggestions for entering the Italian market.

It has emerged that the brand identity is well defined and shared in the company. Moreover, it was consistently perceived by Italian stakeholders and thus only marginal changes are necessary. In order to make a quality
leap in the presence in Italy, it is considered necessary to rely on an agent who has an appropriate knowledge of the market. In any case, the company should consider as its target a niche composed by fashion experts and people involved in fashion. Consequently, Baum und Pferdgartne should use a selective distribution strategy to reach these people. In terms of price, entering at a medium-high level and then trying to raise it slightly once the brand is better known can be a good strategy, because of the high value Italian consumers give to brand names and their low propensity to medium level fashion. If the agent is not already looking after the relationships with the press, a press agency should be contacted and, as soon as some resources are available, the company should invest in promotion and advertising. Regarding the products, it is crucial to improve the styling of the collection to make it more appealing and interesting for an Italian taste.

The author considers as a limit of the project the impossibility of interviewing more members of the company, in particular the designers and the Sales Director. This was due to their lack of time and very stressful working pace. Moreover, it would have been interesting to interview some Italian customers in order to have feedbacks on their perception of the brand.

The literature about fashion and internationalisation is scanty as the one about small-medium fashion companies. Therefore, it would be interesting to further research these issues, since small-medium fashion companies are very spread and they often lack of the managerial knowledge necessary to go international.
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Attachments

Attachment 1 – Guide for the interview to Italian store owners

- Shop's target market
- Price levels
- Criteria followed in the choice of the brands
- Which fashion shows/fairs do you attend?
- Do you prefer to change your assortment often or to keep more or less the same brands for many seasons?
- Do you prefer to have a diversified assortment or to propose similar styles?
- Do you know anything about Danish fashion? Do you know any Danish fashion brand? What do you think about it?

Physique
- What do you think about the products? What are the most distinctive features of the collections in you opinion?
- What do you think about the quality of the garments? And about the design?
- What do you think about the marketing material? Do you think it is consistent with the clothes and the brand image?
- What do you think about the logo?
- What do you think about the brand name? Do you think it would be an obstacle in approaching the Italian market?

Personality
- What kind of women would buy and wear Baum und Pferdgarten in your opinion?
- If the brand was a person, what kind of personality would she have?

Culture
- What kind of corporate culture might underpin the creation of these products?
• Do you think the company's product and image highlight that it is Danish?

Relationship
• What kind of relationship does the brand try to establish with the customers in your opinion?

Self-image
• Why would a woman buy Baum und Pferdgarten products? How does a woman see herself wearing Baum und Pferdgarten?

Reflection
• Do you think the image offered to the market can be attractive for the target market? Do you think the target market identifies with it?
• Do you think Baum und Pferdgarten could be successful in the Italian market?
• What are the main obstacles it could encounter?

Attachment 2 – Guide for the interview to Italian fashion editors
• Target market of the magazine/website
• Criteria used in the choice of the brands and products to show
• Do you know anything about Danish fashion? Do you know any Danish fashion brand? What do you think about it?

Physique
• What do you think about the products? What are the most distinctive features of the collections in you opinion?
• What do you think about the quality of the garments? And about the design?
• What do you think about the marketing material? Do you think it is consistent with the clothes and the brand image?
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Attachment 3 – Interview to Danilo Flamigni, store owner and buyer

Danilo Flamigni owns a shop called Flamigni in Forlì. It has medium-high level brands and deals mostly with day-wear. The target market of the store is composed both by women and men and regarding the women segment the age range is quite wide, it goes from young girls to 60 years old women who like the store style. The store has a very distinctive style that, in the owner's opinion, is more important than the brands. This style is minimal, quite basic and simple, but it includes also some more fashionable pieces to make the others more personal. It has both Italian and foreign brands, but especially in the last years Mr Flamigni prefers to buy Italian brands because he finds it easier to maintain a business relationship and the products are very high both in terms of quality and design.

He liked Baum und Pferdgarten and he thought that a selection of items could fit in his shop and that the brand could be appreciated also in the Italian market. He noticed the good quality of the products and could see a Nordic style in the design. He said the Brand had a strong personality and that the clothes are likely to be liked by mostly by women who want to be noticed and do not care of the brand. Consumers are more likely to have a long term relationship with the brand but there can even be irregular purchases. He thinks the values and the culture of the company combine creativity and attention to saleability. Mr Flamigni believed women can identify in the image proposed by the brand and that they are likely to feel special, independent and different when wearing the brand.

- Qual è la sua prima impressione?
- Dunque...secondo me il mercato italiano e in particolare il mercato Emilia Romagna, perché l'Emilia Romagna in questo momento, anzi, già da un po', è un mondo a sé, o comunque non è uguale al resto d'Italia, è qui che nascono tipologie di negozi, un genere più raffinato, la ricerca di un prodotto anche semplice, minimale però di gran gusto.
Per cui i prodotti esteri possono entrare in questo mercato ma se hanno quella tipologia e quelle caratteristiche e non è facile, infatti noi abbiamo avuto molte aziende straniere. Una che si è affermata da noi e c’è quasi da 9 anni è proprio un'azienda danese, di proprietà danese, la produzione guarda caso è italiana. È partita da un gusto minimalista assoluto poi si è evoluta, devo dire che per noi adesso è meno importante perché ha spostato l'obiettivo su tessuti preziosissimi, cachemire, sete...prima era un pochino più alla portata...prima di proponeva al pubblico ad un prezzo medio-alto ma comunque appetibile da tanti, cosa che non è più.

Io guardando questo mucchietto di cose, penso già che sia...perché comunque lo stile nordico, danese, olandese, belga...quegli stilisti di quella zona, che hanno fatto nomi importantissimi...però è un gusto che è molto minimal ma anche quasi rigoroso, un po' monacale, mentre qui da noi c’è il gusto per il minimal ma la donna è femminile, mentre lì sono quasi donne vestite da uomini e quindi il mercato di questi prodotti fa fatica, è una nicchia, poi è chiaro che quel gusto incontra persone che si riconoscono in quello stile, però è poca cosa rispetto al totale. Questa è una considerazione...

- Sì...loro fanno cose un po’ diverse, divertenti...i loro vestiti evidenziano molto meno la figura...
- Sì, sono più ampi, lunghi...
- Diciamo che quello che cercano di fare loro è ottenere dei prodotti diversi dal resto, innovativi, di buona qualità perché comunque producono anche in Italia, hanno fornitori di buona qualità, e cercano di proporlo a un prezzo medio, medio-alto...
Sì, io comunque identifico lo stile con una zona che comprende anche Danimarca, Belgio e Olanda...ho avuto contatti con certe aziende e si assomigliano un po' tutti...hanno più o meno quello stile...ci sono i famosissimi, Margiela, Van Otten che hanno primeggiato e poi c'è tutta una parte che discende da questi e sono un po'...non dico l'imitazione di...però propongono cose con un gusto simile, con una qualità diversa da quella che è il top, con un posizionamento medio...tra l'altro le cose sono sempre in evoluzione, c'è stato un momento, 7-8 anni fa in cui questo ha sfondato nel nostro panorama, adesso un po' meno...noi abbiamo sempre avuto attenzione verso questa tipologia minimalista che comunque viene prodotta anche in Italia...ci sono bravissimi produttori! Il problema dei rapporti con l'estero è che un partner in zona, nel raggio di 100 km più o meno puoi gestire le cose, puoi cambiare, con un partner straniero, una volta acquistati i capi non puoi più metterti in contatto per cambiare, contestare una cosa, è più difficile...ultimamente lavoriamo meno con l'estero, cosa che facevamo di più 7-8 anni fa...noi abbiamo portato tutto a rapporti più vicini a noi per evitare questi problemi, per avere un'elasticità che riguarda le consegne...ecco, dall'estero...non riguarda l'azienda danese con cui abbiamo avuto rapporti perché spediva dall'Italia, quindi le consegne erano 100%, sempre molto precise, però altri rapporti che abbiamo avuto con la Francia per esempio, compravi S, M e L di taglia e la M non ti arrivava mai per cui è anche più difficile costruire la vendita...non sempre sono precisi e attenti, poi io credo che per molti nord europei il mercato italiano non è proprio nel primo interesse. Vedo anche questo Khristensen, quest'azienda danese con cui abbiamo
rapporti, ecco, Stati uniti, Giappone, i volumi grossi li fanno fuori, non certamente da noi.

- Anche loro infatti...loro hanno venduto in passato in qualche negozio, a Roma, ma adesso hanno lasciato perdere...se qualcuno li contatta in fiera, ben venga, però non sono attivi...

- Sì, in fiera sono sempre quegli ordini di aggiustamento, nel senso che uno ha comprato, non so, da 30 aziende, poi va in fiera e vede la chicca, la cosa che mi piace e dice: “Ah, mi piace, ne compro 20 pezzi e li metto là...” più che altro è per far vedere che sei attento alle cose nuove, ma non si fa business con queste cose. Lo zoccolo più importante è fatto con le aziende più vicine a noi.

- Qual è la clientela a cui si rivolge il suo negozio? In termini di età, di gusto, di stile...

- L'età va dai 16 ai 60 anni, perché interpretando questo stile pulito e lineare, comprende tanti. Noi curiamo molto la maglieria e la maglieria, il cardigan, la t-shirt, il girocollo o scollo a V è mettibile da quella che ne ha 16 a quella che ne ha 60. Ovviamente ci vuole una sessantenne che abbia questo gusto, la voglia di vestire in maniera minima e semplice, poi è chiaro che ci sono persone che sono un po' in là con gli anni che magari tendono a vestire in maniera assolutamente classica, ma quelli non ci appartengono.

- E come posizionamento di prezzo?

- Noi facciamo attenzione perché non avendo prime linee, perché non sono interessato alle prime linee, diciamo che quando ci avviciniamo a un prodotto, a meno che non sia super o eccezionale, guardiamo molto che abbia un minimo e un massimo dove noi possiamo stare. Oltre ad una certa cifra, anche se un capo è molto bello non lo compro perché
comunque messo in questo contenitore diventerebbe sproporzionato rispetto al resto. Magari un prodotto che in un negozio che fa le prime linee avrebbe un buon prezzo, messo da noi è esagerato. Abbiamo fatto qualche prova e abbiamo visto che comunque dobbiamo stare in una fascia prezzo che sia medio alta, non sforare nell’alto perché non ci compete.

- Per la scelta dei brand da proporre segue particolari criteri?
- Intanto ci sono marchi acquisiti da diversi anni che riconfermiamo, sempre che ci siano le basi per riprendere il prodotto. Ora ci sono quei 10 marchi che fan parte un po’ della storia e sono nel negozio da diverso tempo, però comunque c’è un turnover, si cambia spesso…ad esempio per la primavera estate prossima ci sono 7-8 new entry e ne sono uscite altrettante, perché magari c’è un po’ di fiacca o non ci è piaciuta la collezione. A noi piace avere questa libertà, di non essere vincolati a marchi molto forti, molto presenti nel tuo negozio e ti impongono i ritmi, ti possono imporre i ritmi, ma io preferisco avere il controllo sempre della situazione. Succede che per arrivare a certi marchi devi spendere quella cifra che loro chiedono, se ritieni che sia importante per il tuo negozio lo fai, però da lì a mantenere il passo che vogliono loro per sempre ce ne passa. Per dire, la Dondup che è entrata da noi 5 anni fa e che si vende bene, perché non è che lo faccio per simpatia, si vende bene, e va premiato. E magari ho rallentato l’acquisto di altri che erano concorrenti di quel prodotto per far risaltare di più quella.

- E come prende i contatti con queste marche? Va a fiere, sfilate…
- Allora, abbiamo frequentato delle fiere: Parigi, Milano…noi poi facciamo queste, poi c’è chi parla di New York, Barcellona…ma…siamo
a Forlì!...no, per comprare vestiti posso andare a New York se voglio tirarmela un po' però ci vado magari se voglio fare un viaggio...ma per comprare vestiti...sarebbe già sufficiente l'Italia, ma comunque un'attenzione verso prodotti stranieri c'è stata e c'è, meno rispetto al passato. Comunque la fiera e i contatti con gli show room che rappresentano le aziende. Per cui Milano molto e poi Bologna, che si è rivalutata molto per noi, una volta si andava solo a Parigi e Milano, ultimamente Bologna è diventata forte, perché hanno avuto il mandato da diversi show room che prima erano prodotti che vendevano solo da Milano. Ora sono stati messi anche a Bologna. Per cui andiamo molto a Bologna, poi a Milano e quasi per niente a Parigi.

- Di marchi danesi diceva che ha Khristensen du Nord...
- Noi abbiamo avuto Khristensen du Nord, che fra l'altro ha venduto, è venuto l'altro giorno qui a trovarci e ha detto che ha venduto sempre a persone danesi per cui...la storia continua...sì...lui...poi un'azienda belga che si chiama Just in Case e l'abbiamo avuta un paio d'anni. L'abbiamo vista su al White a Milano ma poi non ci è piaciuta più, quindi abbiamo lasciato perdere. Abbiamo avuto qualche francese, dall'Inghilterra delle cose assolutamente basiche...diciamo che pizzichiamo qua e là.
- Di marchi danesi solo quello?
- Sì, noi siamo andati in Danimarca perché c'era una fiera, per sentito dire, sembrava bella, importante...in pratica erano show room danesi che vendevano i prodotti danesi, era presentata abbastanza bene ma...si è dimostrata una cosa senza fondamento, infatti non siamo più tornati in Danimarca, non è stata una gran fiera...
- Cosa ne pensa dei prodotti di Baum und Pferdgarten?
• Ci sono sicuramente alcune cose interessanti, nel totale no, perché è un gusto nel quale non m riconosco più di tanto...

• Dal punto di vista qualitativo?
  Mi sembrano prodotti di buona qualità come materiale di base, però abbiamo già qui in Italia questo genere qua, per cui prendere contatti con un’azienda così lontana potrebbe creare problemi.

• Che tipo di donna potrebbe acquistare questi prodotti secondo lei?
  Come immagine è una donna che può andare dai 25 ai 40 anni, la ragazza più giovane, anzi, forse anche più di 25, comunque, la ragazza più giovane, a meno che non sia un cardigan, che lo porta anche una di 16 anni, comunque in generale, la fascia di età è questa perché da noi, quella che va dai 18 ai 25 o veste più femminile, accentuandolo anche molto, oppure veste in jeans e maglietta, anche la sera, e poi comunque non conosco bene la realtà di quello che è l'abbigliamento sera o per l'occasione. Noi curiamo molto il quotidiano, anche io ho l'abito con la bretellina, con la rouches, però è una nicchia come proposta, il grosso riguarda il giorno, jeans, maglia, camicia, abito ma non particolarmente frivolo.

• E come tipo di personalità? Del cliente e quindi anche della marca se fosse una persona...
  Il cliente potrebbe essere lo stesso che frequenta il negozio...è che non proponendolo, il cliente non lo sa, ma se proponessimo questo articolo, il nostro cliente potrebbe comprarlo, anche quelli che vestono in jeans e maglietta. Non deve essere per forza una persona che ama particolarmente distinguersi...perché secondo me chi ha le potenzialità per poterlo fare e chi vuole distinguersi, a livello locale è molto forte, chi vuole farsi vedere, compra qualcosa di riconoscibile, per cui un
Gucci, Prada o quello che è...devono capire che ho speso soldi, che posso permettermelo, che compro l'abito importante. Un abito di altro genere, pur estroso o che si vede, se è anonimo, però non sono riconoscibile, non lo compra...chi può spendere, spende anche 2000 euro ma si compra una cosa riconoscibile, nel senso non tanto "io", ma "l'abito". È l'abito che mi rappresenta, faccio vedere l'abito, che primeggia rispetto alla persona. Questo succede...però in questa collezione ci sono cose più vistose che sono forti ma sarebbero comunque appetibili da un pubblico che non è quello che vuole vestirsi in quel modo...ci vuole una personalità spiccata, forte che sa vestire e magari non bada alla firma. Tutti questi prodotti qua sono per persone che non hanno bisogno del marchio...io vedo il fenomeno Dondup, che è un po' simile a quello là, sempre ai Prada e ai Gucci, nel senso che chi compra un jeans vuole che si vede, infatti come si staccano le D in metallo, torna e gliela mettiamo a posto...ok, non si devono staccare ed è giusto...però per alcuni è impensabile che ho speso 200 euro in un jeans, si è staccata la D e che non si veda, anche se è riconoscibile lo stesso dai dettagli. C'è bisogno di essere riconosciuti nel gruppo...è così!

- Ha ritrovato caratteristiche distintive dei prodotti nelle diverse collezioni? Un taglio, un colore, un tessuto...

- La ricerca del taglio c'è...essendo noi votati al minimal, non è importante il taglio, invece qua c'è proprio una ricerca nel taglio, nelle forme, al di là del fatto che siano larghi, lenti ma neanche tanto, ho visto cose strizzate con la cintura in vita! C'è una ricerca di stile, è forte. Io non potrei comprarlo, non lo comprerei perché comunque all'interno di minimal c'è poco, a parte il maglione, o il cardiganino che
hanno messo con la cintura in vita, tutto il resto ha forza, può piacere o no ma ha forza, non è pulita, che so la camicia con le rouches, la gonna con le rouches. Si vede forza di uno che vuole proporre qualcosa, che non sia la cosa semplice.

- Per quanto riguarda il materiale di marketing?
- Sì, io ho il mio punto di vista... vedo che molte aziende mandano i book, i DVD con la sfilata e tutto... non mi soffermo molto, molte volte quando mi arrivano i book io li butto via. Spiego perché: perché quando vado a comprare, quello che è il nostro gusto non è mai quello... nei book c'è, che so il 30% della collezione, e non è mai quello che compriamo noi! Quindi per evitare di tenerlo sul banco e che la gente sfogliando veda qualcosa che piace e che noi non abbiamo... di sopra non abbiamo cartelli, perché comunque il negozio deve avere una sua personalità e io non posso mettere i cartelli di tutte le aziende che ho... è un punto di vista... però è questo negozio che vende questo prodotto, al di là che si chiami Gucci o quel che è...

- Quindi prevale personalità del negozio...
- Sì sì, tentiamo di fare questo... è una mia scelta, devo credere in quello che faccio, non posso mettere in discussione quello che faccio. Devo pensare che nel momento in cui faccio una cosa, io sono il migliore! Non deve dipendere da quello che mi dicono gli altri! Se il venditore viene e mi dice: “Faccia questo acquisto che è andato tanto, l'hanno comprato tutti!”... già se l’hanno comprato tutti, potrebbe andare bene ma non sono sicuro, devo affermare il mio punto di vista, quando faccio una scelta devo essere convinto di quello che faccio, devo essere il più bravo, il più furbo e il più capace, poi non è vero, posso fare degli errori. È il cliente che entra a comprare che decide se tu hai
fatto la scelta giusta, tu puoi essere un grandissimo artista ma se non

ti compra nessuno, qualcosa c'è che non va. Bisogna credere in sé
stessi in maniera molto forte, non per essere spacconi, ma per fare le
cose al meglio, quando scegli non puoi fare la scelta senza essere
convinto, rinunciando alla tua convinzione.

- Tornando ancora alla sfilata e al materiale di marketing, trova che sia coerente con l'immagine del brand?
- Sì, in generale. Ha una sua forza, potrebbe star bene dentro a un negozio. Ho visto tante cose, tanti prodotti e ho detto: “Ciao e grazie!” però appena ha aperto la valigia ho pensato: “No grazie!”. Invece in questo caso, ci sarebbe da lavorare...
- E pensa che una potenziale cliente del brand potrebbe riconoscersi nell'immagine offerta?
- Mah, mi sembra che l'immagine vari abbastanza di stagione in stagione...però tendenzialmente sì, le caratteristiche di base sono quelle...non sono prodotti per donne comuni...non tutti almeno!
- Per quello che riguarda il nome Baum und Pferdgarten, cosa ne pensa?
- Diciamo che tutto quello che è nordico ha nomi difficili da ricordare. Dimmi il significato di questa cosa perché avrà un senso..
- Il nome in realtà è nato per caso, è un gioco, è la traduzione in tedesco dei cognomi delle due stiliste. Vuol dire tipo bosco e campo di cavalli...
- Ah, ok. Per noi italiani è abbastanza difficile da scrivere, da ricordare e da pronunciare. Al nord è pane quotidiano...anche sul nome si vanno a cercare significati filosofici, fa parte del creativo, però un nome secco e facile viene memorizzato e il cliente che ha comprato quel prodotto e
lo vuole ricomprare, se ha a che fare con una sigla semplice, breve, facile, riconoscibile è aiutato, però questo non toglie...

- Pensa che il logo possa essere riconoscibile?
- L'etichetta è bella da vedere però difficilmente uno si metterà a leggere, esteticamente è bella ma incomprensibile, un italiano non legge niente, va in crisi. Io mi ricordo una ditta francese che a Parigi mi aveva colpito e si chiamava Mer du Nord, è facile, me lo ricordo dopo 10 anni e probabilmente se tornassi lo riguarderei...è un nome che ha una sua poesia, ma è immediato. L'immediatezza aiuta, i nomi complicati sono più difficili, perché non essendo di cultura nordica, un italiano non lo ricorda, tu hai già detto più volte come si chiama e io non mi ricordo! Dovrei dirlo molto molto e me lo ricorderei.
- Per quanto riguarda la compagnia, secondo lei quali valori e quale cultura potrebbero sottostare alla creazione di questi prodotti? L'attenzione ai dettagli, dare libero sfogo alla creatività o piuttosto un'attenzione alle tendenze di mercato...
- Diciamo che se uno è creativo lo deve esprimere, non c'è dubbio. Poi dovendo vendere...è chiaro che se tu puoi dare libero sfogo alla tua creatività e non devi vendere fai quello che ti pare. Un pittore dipinge quello che vuole. Ma nell'abbigliamento bisogna conciliare creatività con vendibilità. Anche attenzione ai dettagli magari una cosa puoi ripetere qualche stagione a fila, cambiando un piccolo particolare, ma se è una cosa che vende non la puoi togliere dal campionario se è andata benissimo. Puoi aver fatto un cardigan che è andato bene e magari lo fai con 4 bottoni invece che 4 oppure a V, però non puoi smettere di farlo. Se un cardigan è andato benissimo non puoi fare la felpa col cappuccio. Tu hai dato sfogo alla tua creatività ma non hai
fatto i conti col mercato che magari chiedeva ancora quel cardigan, rinnovato, rivisitato, ma è così...e così mi sembra che facciano loro...

- Secondo lei si nota che il brand è danese? Ha un'identità danese o comunque Scandinava?
- Sì, si nota. Non tanto Khristensen che fa cose diverse, quanto Just in Case, quello belga che abbiamo avuto era simile, il filone è un po' quello. Altre aziende che abbiamo avuto modo di contattare e vedere erano comunque su questo filone qua. Si vede. Poi è chiaro che anche in Italia ho visto alcuni fare cose che si rifanno a quello stile, quindi potrebbe essere anche un italiano che però si rifa a quello stile.
- E quali sono i dettagli da cui lo nota di più?
- Non lo saprei dire...le ampiezze, i volumi, un certo rigore nelle linee al di là di frappe e volant, a colpo d'occhio direi che è quello stile.
- E secondo lei la relazione che cercano di stabilire con i consumatori di che tipo è? Secondo lei è un consumatore che compra spesso e molto Baum und Pferdgarten o fa un acquisto più saltuario?
- Può essere l'uno e l'altro. Secondo me può essere un prodotto per una donna che vuole quella cosa perché l'ha colpita in quel momento poi magari non la ricomprerà mai più, o invece può essere uno stile, un modo di vestire nordico e uno che si riconosce in questo tipo di abbigliamento e può essere un affezionato cliente. Può essere però anche un acquisto casuale, perché mi piace quella cosa lì...anche se uno veste in jeans e maglietta normalmente. Una tantum ci sta, però per me è un gusto, uno stile.
- Secondo lei come si sente una donna quando compra e indossa Baum und Pferdgarten?
• Si sente sicuramente diversa...e quindi indipendente...ma per me è una donna che si piace e che è comunque sicura indipendentemente da quello che indossa...

• Staccandosi un attimo dal contesto del negozio e anche di Forlì, pensa che Baum und Pferdgarten possa avere successo in Italia?

• Secondo me è una diversa...in Italia, nella zona che conosco, c'è molto frazionamento, ci sono negozi magari attenti e bravi ma piccoli, quindi il prodotto, se viene scelto, viene scelto in poca quantità e secondo me rimane un prodotto da piccola quantità, da pizzicata e fuga. Entrando invece in circuiti in cui ci sono negozi molto grandi, distribuiti su vari livelli, con tutti i corner, quello che è più una proposta del nord Europa, di Francia, Germania, che hanno queste catene dove dentro c'è merce di ottimo e anche di altissimo livello però messa in contenitori molto grandi dove c'è un passaggio giornaliero di tantissima gente...lì magari può essere sviluppat o un corner anche con una buona quantità. La realtà nostra secondo me ha soltanto come sbocco quello del tirar fuori i 10 capi a 3 pezzi, x cui 30-40 pezzi...la mia storia sarebbe quella. Però comunque se tutti fanno come me...30-40 pezzi, è comunque un lavoro...diverso è entrare in strutture molto grandi e convincenti, che magari te ne comprano 500 di pezzi. È proprio il tipo di mercato, di come sono strutturati i negozi soprattutto in Emilia Romagna, sono molti e piccoli, diverso è nelle grandi città, ci sono anche i piccolini che però sono cose minime e poi ci sono queste strutture più grandi e importanti, che hanno di tutto, gli stilisti, livello medio, seconde linee. Quindi quelli supportano anche una presenza più forte.

• Quindi il principale ostacolo è la struttura della distribuzione.
Sì, sì, in Italia non ci sono grandissimi...ci sono negozi da 50, 100, 200, mq, comunque non è mai una cosa enorme, su vari piani.
Ok, direi che questo è tutto! Grazie mille per il tempo che mi ha dedicato!
Grazie a te!

Attachment 4 – Interview to Angelo Ogliari, store owner and buyer
Angelo Ogliari owns, together with his brother a store called Ogliari Fashion, located close to Milan. The store is positioned on a medium-high level and combines classic and more innovative brands both for men and women. The age range of the target customer goes from 25 to 55 more or less. The brands are mostly Italian, but there are also some international ones. The owner looks for brands that offer very high quality at medium-high price and that deliver on time and are reliable. He has a very long experience in this segment and his clients trust him and his suggestions when they go shopping.
He liked Baum und Pferdgarten, especially its knitwear and trousers, even if he thought that not all the items could fit his shop and customers. He stressed very much the importance of the price variable. Mr Ogliari believed that Baum und Pferdgarten personality does not need to be particularly strong, but Baum und Pferdgarten woman is someone who likes to be noticed. She is well represented in the marketing material and the potential client should easily reflect in that image. Moreover, he regarded the relationship between the brand and its customers to be a long-term one. In the end, he thought that a women wearing the brand probably feels
comfortable and she likes herself but she does not necessarily wants to be noticed.

- Qual è la sua prima impressione?
- Qualcosa di carino c'è...poi se mi dici che il rapporto qualità prezzo è giusto...l'immagine non è male. C'è attenzione anche ai materiali.
- Sì, c'è molta attenzione anche al taglio, alle forme...
- Sì sì, hai ragione! Dimmi pure!
- Vorrei sapere intanto qualcosa sul negozio, a che tipo di clientela si rivolge?
- Il livello della clientela è medio-alto, teniamo sia uomo che donna, per quanto riguarda l'età...io ho ragazze dai 25 a donne di 55 anni e uomini uguale, perché parto dai jeans a arrivo fino a vestire un uomo, un professionista...
- E come livello di prezzo?
- Sempre prezzo medio-alto.
- Mi può dare qualche esempio di marche che tiene nel suo negozio?
- Allora, da donna ho Max Mara, Aspesi, Mason's, Alpha, Allegri, Calvin Klein...ne ho parecchie...ne ho 3 o 4 di maglieria molto valide...Tangram. Da uomo ho Baglioli, che secondo me è il top della moda maschile in questo momento. Poi ho un'azienda barese che mi fa un buon prezzo su merce molto buona. Poi ho Calvin Klein, ho Mason's uomo, sempre Aspesi uomo, Energy nello sports wear, Bagutta camiceria...
- E che criteri segue più o meno nella scelta dei brand?
- Beh, siccome sono 40 anni che faccio il "bottegaio" come dico io, il polso della clientela l'abbiamo in mano...noi facciamo gli acquisti in base a quello che possiamo vendere...oggigiorno bisognava fare i
farmacisti anche nel nostro settore...non riesci più a...se no sfori e
toggiorno fare le rimanenze è una cosa molto molto pericolosa, per
cui noi cerchiamo di acquistare ciò che realmente possiamo vendere.
Devi essere bravo a fare acquisti equilibrati, meno avanza, meglio stai.
Perché se la stagione come tempo ti segue allora riesci, se no ci sono
stagioni come la primavera scorsa che è partita in ritardo...allora c’è
un po’ più di sofferenza...
• Tendenzialmente le marche che vendete sono più o meno le stesse o
vengono cambiate?
• Sì, le marche sono più o meno le stesse, ogni tanto inseriamo qualcosa
di nuovo, ad esempio adesso abbiamo inserito una linea da ragazza,
che per me va molto bene, è una bella azienda, che fa un prodotto
molto carino, giovane, da ragazza...e poi un’altra napoletana che però
sta partendo adesso come immagine. Fa un buon prodotto ma ancora
non è conosciuta.
• Cercate di avere uno stile omogeneo per il negozio o proponete capi
variegati come gusti?
• Beh no...la mia clientela sa cosa gli propongo quasi tutte le stagioni.
Bene o male siamo alla ricerca del prodotto ottimo, fatto bene, aziende
serie e che consegnino. Poi per il resto...a volte ti fai incantare da
qualche poesia ma rimane solo la poesia...
• Conosce marchi o stilisti danesi?
• No, io avevo nei primi anni una ditta danese o olandese, adesso non
mi ricordo...non mi ricordo più neanche il nome...faceva un buon
prodotto, vendeva bene. Faceva tipo queste cosine qui, svelte,
sfizioso, carine, soprattutto per l'estate. L'unica azienda danese che ho
avuto...poi nella mia storia di negozio ho avuto, come aziende estere,
ho avuto Hugo Boss, Thierry Mugler, 2 o 3 francesi che non ci sono più perché sono arrivate a prezzi altissimi...

- In generale della moda danese sa qualche cosa?
- No, no...sono un profano!
- E di questi prodotti cosa ne pensa?
- Visti così, l'immagine che danno sembra un prodotto...adesso io non so i prezzi precisi però ci sono delle cose molto carine, dipende da rapporto qualità-prezzo...perché ci sono delle cosine che a me piacciono...non tutto mi piace di quello che c'è sul catalogo, c'è da scegliere, ma penso possa entrare anche nel nostro negozio. Ad esempio, questa è una maglia che venderei stra-bene, nelle maglie lo vedo che sono bravissime, anche nei pantaloni, gli abitini bisognerebbe vederli sullo stand e provarli. Anche le giacchine sono carine, i pantaloni mi piacciono pure, gli abiti non tutti mi piacciono, mi piacciono molto le maglie e i pantaloni...sì, è carino anche questo abitino però bisogna vedere...
- E dal punto di vista qualitativo cosa ne pensa?
- Dal punto di vista qualitativo mi sembra, a livello tattile, ottima, poi dipende dal prezzo...
- Il nome della compagnia è Baum und Pferdgarten...
- Il nome è un po' difficile, un nome un po' più snello sarebbe meglio.
- E del logo che cosa ne pensa?
- Questo qui? L'etichetta secondo me è molto grande...conoscendo poi le donne...io ho 2 figlie e una moglie, come portano a casa i capi la prima cosa che fanno è togliere l'etichetta perché dà fastidio...quindi potrebbe essere fastidiosa, forse un pochettino più snella, più piccola sarebbe meglio...
• Trova che risalti all’occhio, che colpisca e sia facile da ricordare? Perché magari visto che il nome pensa sia difficile, quella potrebbe compensare...
• Il nome è un po’ difficile, sì...da ricordare, si ricorda più per la grandezza del logo che per il nome che si legge, perché si legge poco, si fa fatica a capire.
• Secondo lei che tipo di donna potrebbe indossare questo tipo di prodotto?
• Ma queste cose qui secondo me una donna che va...ci sono dei capi anche giovanili vedo...dalla ragazza di 20 anni a una donna di 35-40 anni, questo potrebbe essere da quello che vedo...non di più...è abbastanza giovane come linea.
• E in termini di personalità?
• Mah, non penso debba avere una personalità particolare...
• Pensa che debba essere particolarmente forte e indipendente per indossare questi capi?
• No, non credo...non è che deve essere una persona forte, deve essere una ragazza che vuole apparire un pochino, un po’ fighettina, perché è giusto che lo sia...femminile. Qui faranno penso dalla 38 alla 44 no?
• Sì...
• Perché veste una donna giovane, deve essere in linea perfetta!
• Vede nei prodotti delle caratteristiche diverse da quelle degli altri?
• No, beh, no...ci sono delle cose ma non è che siano molto diversi dalle altre marche, perché queste maglie le ho anche io, però è un prodotto che è carino, adesso io non so i prezzi, però visto sul catalogo ci sono delle cose carine...
Vede delle caratteristiche distintive nei prodotti che vengono mantenute nelle diverse collezioni e che fanno parte dello stile?

Sì, sono carini...non so chi vuol sembrare...diciamo che io vedo differenze nelle varie collezioni, però lo stile è quello, hanno una continuità senza ripetersi...questo è uno splendido abitino con una bellissima giacca, belle anche le gonne e le camicie, nell'invernale è molto carino però veste una donna giovane...io dico che un posto qui da noi lo può trovare tranquillamente...inserto anche nel mercato italiano, limato in qualche punto, potrebbe entrare tranquillamente...però i prezzi non li so...

Quali pensa che potrebbero essere eventuali ostacoli all'entrata?

Nessun ostacolo...dipende tutto dal rapporto qualità prezzo...ad esempio questo pantalone, i pantaloni dovrebbero andare a massimo 120-130 euro...questo pinocchietto dovrebbe costare attorno ai 35-40 euro...

No, il prezzo è più alto allora...

Più alto di tanto?

Non più di tanto...

Allora il prezzo più o meno c'è...

Quindi pensa che potrebbe entrare?

È pura lana questa maglia?

Lana misto cachemire...

Ah caspita, allora è un buon prezzo! Loro a cosa la vendono?

Loro non hanno negozi propri, apriranno dei franchising in Medio Oriente però in Europa e negli Stati Uniti e negli altri paesi vendono tramite altri negozi.
• Ho capito...non possono snellire il nome? Perché è un po' difficile, soprattutto in Italia, perché immagino che là sia un suono più normale...
• Eh a questo punto è un po' tardi per farlo forse...ma pensa che dai prodotti sia evidente che il brand è danese?
• Mah, io purtroppo collezioni danesi non ne ho mai conosciute molto...però come prodotto penso che abbia dei numeri per entrare in Italia, poi le cose se piacciono, non importa che siano danesi, francesi, olandesi o quello che è...io non conosco molto della moda danese però così a vedere i prodotti non direi che sono nordici, potrebbero anche essere francesi o italiani...l'importante è che i prodotti ti dicano qualcosa...io venditore, che sono al pubblico dalla mattina alla sera, ho la sensazione della piazza, le donne che vengono da me si fidano di quello che io gli propongo...perché vedo collezioni su collezioni, e cerco di estrapolare il meglio di ognuna...e questa ha dei numeri, è carino! Come sono tutte magre queste (guardando le immagini della sfilata, ndr)...
• E in teoria loro cercano di non sceglierle troppo magre!
• Sì ma io ne ho viste di modelle e negli anni 70 o 80 non erano così, erano un bel 42, con le cose al loro posto, distribuite giuste...però è anche vero che per vestire questo tipo di abiti ci vuole una certa figura...
• Che cosa ne pensa del materiale di marketing? Ovvero dei book, della sfilata, del sito, delle immagini della campagna...
• Sono carini! Sì sì! Ogni tanto un po' ambigui, nel senso che non si capisce molto dove vogliono arrivare, però sono ben fatti!
• Li trova coerenti con l'immagine del brand?
• Sì certo, quello di sicuro...
• E pensa che la cliente target si possa identificare nell'immagine proposta?
• Direi di sì...una trentenne che vede una cosa del genere per me si sente attratta, le piace...se si riconosce con lo stile...è accattivante e incuriosisce...
• Secondo lei che tipo di cultura aziendale potrebbe sottostare alla realizzazione di questi prodotti?
• Mi sembra che, giustamente, loro diano libero sfogo alla loro creatività, poi gli altri scelgono. Se una cosa ti piace la compri e la vendi, se la senti tua...l'importante è che tu sia convinto di quello che compri e se lo sei poi riesci anche a venderlo. Se sei dubbiosso è meglio evitare di comprarlo! Se una cosa ti convince e ti piace, anche se è nuova, la proponi e hai la grinta per proporla e venderla.
• Secondo lei una cliente o un negozio che compra questi prodotti tende a fare un acquisto una tantum, saltuario oppure regolare?
• Secondo me se la cosa interessa e piace si compra con continuità. Ci si deve riconoscere in questo stile, è chiaro, però sono cose mettibili comunque, anche la cliente può comprare i prodotti in ogni stagione, con continuità.
• Quindi c'è modo di trovare qualcosa in ogni stagione...
• Sì, assolutamente! Sono cose che si vendono bene...poi magari non tutte...per esempio, questa camicia da noi la vorrebbero più sciancrata, questa è una camicia che è carina, però è diritta, una ragazza nostra la vorrebbe più femminile e aderente...poi si vede quando si ha il prodotto in negozio...una nostra una cosa così (abito con scollo sulla schiena, ndr) non la metterebbe mai...c'è da scegliere,
c’è del buono e del cattivo in tutto, comunque l’azienda mi sembra valida, completa se non altro, guarda anche i dettagli.

- Come pensa che si senta una donna che indossa Baum und Pferdgarten? Perché pensa che acquisti i prodotti e cosa potrebbe spingerla a farlo?
- Beh il solito...una acquista un capo perché le piace e le sta bene...si deve sentire bene in quello che indossa e deve piacere a sé stessa e anche agli altri...quando la cliente viene col marito o con l’amica, chiede sempre consiglio e quello è importante, perché vuole piacere anche agli altri...
- Quindi non pensa che una donna si voglia distinguere indossando questi capi?
- No, non per forza...poi dipende da quello che compra...
- Allora siamo a posto, la ringrazio!
- Di niente e auguri!

Attachment 5 – Interview to Francesca Giorgetti, fashion editor

Francesca Giorgetti is the fashion editor of the website www.style.it. It is the website of three of the most important Italian fashion magazines: Vogue, Glamour and Vanity Fair. The website users are mostly women from 25 to 40, they like fashion, shopping and they visit the website in order to gain information about the latest trends and the “must-have” items of the season. Moreover, the website is used by fashion industry insiders, because it is possible to find reviews and images of the shows of the most important fashion weeks 5 hours after the show is finished.
Francesca Giorgetti liked the brand, she noted the high qualitative level of the products and appreciated the versatile and wearable design. She thought the brand personality is not particularly strong but the woman it represents is fashion conscious, she wants to look nice and elegant and she does not stick to the latest trends. Thus, he regards the brand to fit niche, high level boutiques. In her opinion, the relationship with the brand is likely to be irregular because the clothes are fashion statements that a woman might want to buy from time to time. Moreover, most of the women can not afford to buy that kind of brand very often. Miss Giorgetti thought the main values of the corporate culture were attention to quality, creativity and will to propose the company’s style, balanced with an attention to saleability. She believed that a woman who wear Baum und Pferdgarten wants to feel special without being extreme and she wants to express herself through clothes. Thus, she is very likely to identify with the distinctive image proposed by the brand.

- Può descrivermi un attimo il tipo di utente a cui si rivolge il sito style.it?
- Dunque, Style.it è il sito di tre riviste Condè Nast, in particolare Vogue, che è una delle testate più prestigiose in ogni stato, Glamour e Vanity Fair. Direi che in termini di età, le nostre utenti, più o meno, vanno dai 25 ai 40...ovviamente poi ci sono anche quelle più giovani e quelle più mature...comunque più o meno è così, questo è il target principale! Sono donne appassionate di moda, che amano fare shopping e sono quindi golose di avere suggerimenti sia in termini di tendenze, che di must have, che pratici. Quindi le sezioni più guardate sono quelle degli accessori e del guardaroba che stagione per stagione contengono più
di 1000 proposte per ogni categoria, con foto, prezzo eccetera e sono anche catalogate per stile...le nostre utenti guardano quello che possono trovare in boutique, quello che va di più e poi possono andare a comprarlo...poi ovviamente seguono i suggerimenti della redazione per avere direttive sui pezzi migliori. Tra gli articoli più visti direi che ci sono must have e tendenze, le borse cult di stagione, le scarpe cult e cose del genere. Anche i quiz che ti mettono alla prova e ti insegnano qualcosa sulla moda piacciono molto, perché l'appassionata di moda lo è a 360 gradi e vuole sempre qualcosa di nuovo. Tra gli utenti ci sono anche gli addetti al settore, che ci seguono soprattutto durante i periodi di sfilate perché le seguiamo da vicinissimo, abbiamo inviato a New York, Londra, Milano, Parigi, e mettiamo su giorno per giorno i video, le immagini e i commenti sulla sfilata, si possono trovare già 5 ore dopo la sfilata fisica. In questo modo tutti possono essere aggiornati a livello quotidiano. Poi...l'utente appassionata di moda dicono essere alto-spendente...ma secondo me dipende...noi cerchiamo sempre di dare un range molto ampio, si va dagli accessori e abbigliamento a meno di 50 euro fino a 500 o 1000...comunque l'utente è conscia di essere sul sito di Vogue Italia, a livello di moda, e Glamour e Vanity Fair a seguire e pretende che siano presentati prodotti di un certo livello, selezionati. Quindi chi si affeziona al nostro sito apprezza i nostri standard di qualità, che sono alti sia a livello di testi, che di immagini e di offerta, di prodotti offerti.

• E che criteri seguite per la scelta dei prodotti da proporre?
• La scelta viene fatta in base a tendenze più in voga in un certo momento...noi le facciamo ma le seguiamo anche...e poi è una scelta editoriale, in realtà la faccio io fondamentalmente e ci sono una serie
di componenti che tengo in considerazione: intanto bisogna avere in mente le tendenze, conoscerle e saperle interpretare...poi è chiaro che una componente di gusto personale, un'impronta redazionale c'è sempre, mettiamo le cose che ci piacciono di più...ma cerchiamo anche di pensare a quello che può piacere a chi ha un gusto diverso dal nostro, ma che rientri sempre negli standard, nel gusto, nel modo di affrontare la moda di Condè Nast.

- Conosce già dei brand danesi?
- Ovviamente conosco delle marche del nord, che però non saprei identificare come danesi o svedesi o cose del genere...
- E che cosa ne pensa?
- Hanno uno stile che non sempre corrisponde a quello italiano, però adesso il gusto si sta molto uniformando per cui può funzionare anche qua...
- Che cosa ne pensa dei prodotti di Baum und Pferdgarten?
- Mi sembra che sia un prodotto ottimo dal punto di vista qualitativo, della scelta dei tessuti...e sono costruiti con in un certo modo, con una certa attenzione ai dettagli, anche nel modo in cui sono cuciti...sono fatti molto bene...adesso io non sono una tecnica però un vestito come è fatto si vede e si sente subito, non ci sono fili che pendono, sono dei bei materiali, morbidi, sono belle le stampe, i dettagli, come le fodere...hanno considerato tutto diciamo. A livello di styling, non mi dispiace, mi sembrano abiti che possono essere tranquillamente venduti in Italia, anche se è più probabile che siano apprezzati da un certo tipo di clientela, con un gusto specifico e abbastanza raffinato...dovrebbero rientrare in boutique di alto livello, neanche di medio, di alto o di nicchia, che propongono collezioni di nicchia, oppure
boutique che scelgono cose che non seguono miseramente le tendenze, quello che si vede ovunque, ma che offrono cose che sono belle in quanto tali, quasi indipendentemente dalla moda, solo per come sono fatte, cucite...e che potrebbero piacere comunque a ragazze/donne dai 30 ai 45, direi non di più. Cos'altro...i tagli mi sembrano comodi, non mi sembrano collezioni che vadano bene solo alle taglie 42, mi sembra che l'intento sia di vestire anche delle donne che sono un po' più in carne, ma comunque bellissime. Sono cose che possono tranquillamente essere indossate da una 46/48 perché i tagli sono non dico larghi ma neanche attillatissimi...mi sembra che abbia un'ottima vestibilità. Poi è chiaro che ogni donna personalizza come preferisce...magari una magra magra preferisce mettere qualcosa di stretto sopra certi vestiti, o una cintura...per far vedere un po' di più il corpo e non scomparire...comunque direi che in generale l'impressione è ottima. Per quello che ho visto in sfilata, dovrebbero pensare un po' di più allo styling del look intero, perché i pezzi presi singolarmente sembrano molto interessanti, però abbinati o enfatizzati in un altro modo rispetto a quello che han fatto potrebbero avere più appeal.

- E che personalità pensa che potrebbe avere un potenziale cliente?
- Direi che come età potrebbe andare dai 30 ai 45, perché sono capi giovani ma non giovanissimi, sono comunque eleganti e non comuni...spesso quelle molto giovani tendono a seguire più fedelmente la moda...
- E in termini di carattere? Pensa che debba essere una donna particolarmente forte?
- Non direi...non penso debba avere un carattere particolarmente forte o determinato, perché ogni tanto ci sono anche abiti quasi romantici o
comunque molto femminili, non in modo aggressivo...sono abiti che possono piacere a donne di vario genere, sicuramente sono donne attente a come si vestono, non dico le modaiole spinte, non quelle che devono essere vestite di griffe dalla testa ai piedi, cosa che non si usa più, anzi, è bene non fare...ma sono donne che cercano il pezzo carino, magari da abbinare a un paio di jeans o alla gonna semplice, ma quel pezzo che faccia il look, che le renda un po' diverse. Ma non sono donne che vogliono uscire dagli schemi, vogliono avere uno stile particolare, di moda ma carino, curato e personale, che possa adattarsi alla loro personalità. Non mi sembrano donne particolarmente aggressive, che vogliono essere particolarmente sexy ma che tengono molto alla loro immagine. Mi sembrano pezzi di una certa raffinatezza e che possono essere anche versatili. Possono essere resi più o meno eleganti o formali. Non mi vestirei dalla testa ai piedi ma magari il pezzo modaiolo, carino, magari a un prezzo che non sia fuori da ogni range accessibile, mi sembra che si possa trovare all'interno delle collezioni.

- Sì, comunque loro hanno un posizionamento di prezzo medio o medio-alto, che non è inavvicinabile...
- Quindi direi che va bene...è una valida combinazione.
- Nota delle caratteristiche distinctive nei prodotti, che li rendono diversi dagli altri o che comunque caratterizzano il brand stagione dopo stagione?
- Non saprei...non mi sembra, non noto una cosa in particolare...è una collezione che può piacere a Milano secondo me, anche alle francesi perché non è uno stile troppo aggressivo, è femminile ma senza scadere nel romantico, minimal in certi pezzi ma invece caratterizzato
da dettagli che colpiscono in altri, è inaspettato quasi...vedo le giacchine, arricciature, plissettature, ma senza esagerare, il che è sempre un bene.

- Pensa che si noti che il brand è danese o comunque scandinavo?
- No, non avrei mai detto che è scandinavo o danese. Secondo me è un brand che potrebbe sfilare a Parigi...è un po' Prada sotto certi aspetti...e comunque secondo me dovrebbero insistere di più su certe cose...la collezione dovrebbe essere ancora più coerente di quello che è. C'è coerenza ma fino a un certo punto, dovrebbero instradarsi, scegliere una via precisa perché ogni tanto hanno qualche caduta, cioè, più che caduta, si mescolano stili diversi in modo non sempre opportuno. Però sono collezioni carine, poi certe cose possono piacere di più, altre di meno. Non direi che è un brand che viene da chi sa dove, sconosciuto.

- E che cosa ne pensa del nome Baum und Pferdgarten?
- Mah, secondo me possono tenersi quello che hanno...ci sono dei nomi così strani tra gli stilisti che sfilano che si possono tenere quello, anche se è un po' difficile...non è particolarmente difficile da ricordare. È più difficile da pronunciare e per questo uno fa fatica, però non ha senso a cambiare il brand a questo punto...devono ancora farsi strada, sono all'inizio, confonderebbe le idee e basta!

- E cosa ne pensa del logo, dell'etichetta?
- Mi è piaciuto subito, l'avevo notata, anche perché è bella grande...infatti magari sarebbe meglio cercare di cucirla, per tenerla ferma, essendo così grande, perché potrebbe dare fastidio. Però la trovo carina, pulita, distintiva, si nota subito!
• Che tipo di relazione pensa che il brand possa instaurare con i consumatori finali? Nel senso, pensa che possa diventare un brand che una donna acquista regolarmente, per lungo tempo, o che sia un acquisto più saltuario?

• Secondo me potrebbe essere un tipo di acquisto più saltuario, nel senso che sono pezzi che possono interessare a chi cerca qualcosa di particolare...non dico di estremo, però che si scosti un po' da quello che si può trovare da Zara. Però è difficile che una donna si faccia tutto un guardaroba con queste cose, non sono pezzi basici. Sono cose carine, di un certo livello, ma che magari non tutti si possono permettere ad ogni stagione, anche se il prezzo è medio-alto...diciamo che sono investimenti, non grandissimi, ma comunque investimenti, che vanno pesati...e non è detto che questi prodotti vincano sempre su pezzi più basici, perché in un guardaroba servono anche quelli...però sono pezzi che possono tirare su qualsiasi look, anche le cose più normali, quindi ogni tanto sono utili e vale la pena.

• Secondo lei quale tipo di cultura aziendale potrebbe sottostare alla creazione di questi prodotti? Un forte orientamento alla creatività e alla libertà o un'attenzione ai dettagli o ancora alla vendibilità dei prodotti...

• Secondo me qui c'è il giusto mix di attenzione alla qualità, proposta del proprio stile e occhio a quello che poi si può vendere. C'è un buon equilibrio tra questi elementi, che rendono il risultato, il prodotto, appetibile. Poi se mi chiedi dei valori o cose simili non saprei...l'attenzione ai dettagli c'è...ma non saprei dire altro...

• E cosa ne pensa del materiale di marketing? Lo trova coerente?
• Sì sì, per quello sì...è coerente, è adatto all'immagine che vuole proporre il brand e mi sembra di buona qualità ma non si discosta particolarmente da quello che fa la maggior parte dei brand...non comunica niente di particolare, però è fatto secondo le idee della singola collezione, è carino...

• Pensa che la cliente target del brand possa riconoscersi nella comunicazione che la compagnia fa?

• Più o meno sì...sono donne abbastanza decise queste, però allo stesso tempo femminili, sono donne che pensano, non sembrano le modelline o quelle belline e basta...

• Come pensa che si senta una donna che acquista e indossa Baum und Pferdgarten?

• Mah, sicuramente come ho detto prima si sente un po' diversa, senza essere estrema, ma comunque particolare, anche speciale forse...e vuole esprimere se stessa, il proprio gusto...

• Vede possibile quindi un ingresso di Baum und Pferdgarten sulla scena italiana?

• Sicuramente sì, però dovrebbe essere una scelta ben ponderata e ben fatta... dovrebbero presentare bene i prodotti e il brand al mercato, non basta andare alle fiere estere... dovrebbero, più che essere in fiera qui o sfilare qui, cosa che vedo molto dura, non tanto per il brand in sé ma per le trasformazioni che si stanno attuando nella settimana della moda milanese, dovrebbero per lo meno affidarsi a un ufficio stampa e fare una presentazione, quando pensano che sia il momento opportuno e sono pronti ad impegnarsi. Per cercare di avere un contatto diretto con la stampa in primis, anche perché le persone hanno bisogno di toccare le cose, di vederle, di essere sollecitate dagli uffici stampa.
Come posizionamento comunque lo vedo o in boutique di alto livello, dove si fa un po' di ricerca, o in negozi mono marca, ma è difficile arrivare ad averli...una volta che hai quelli vuol dire che sei già affermato...non li vedo da grande distribuzione, o comunque da distribuzione capillare, perché hanno dei prodotti particolari, che non possono essere capiti dalla massa.

- Perfetto, io sono a posto così, grazie mille per il tempo che mi ha dedicato!
- Figurati e in bocca al lupo per tutto!

**Attachment 6 – Interview to Monia Ripamonti and Silvia Colombo, fashion editors**

Monia Ripamonti and Silvia Colombo work together for a magazine called Chi. The magazine deals with lifestyle and fashion and it is bought by women between 25 and 55 more or less. Both of the fashion editors have experience in the fashion industry.

- Camilla Cancellieri – Comincio subito col mostrarvi la sfilata
- Silvia Colombo – La sfilata è molto carina!
- Monia Ripamonti – E' un'azienda che si compone di? Più o meno quante persone?
- CC – Ci sono due stiliste e poi 17-18 persone che lavorano a tempo indeterminato, poi stagisti che vanno e vengono...è piccolina...
- MR – E producono là?
- CC – No, producono in diverse parti del mondo...la seta in oriente, però le pellicce e altri capi anche in Italia...dipende...
• SC – E da quanto esistono?
• CC – Dal 2005 ha cominciato a crescere sensibilmente, però esiste dal 1999, solo che inizialmente erano solo le due stiliste e pochi collaboratori, hanno cominciato piano piano...
• MR – Ma non vendono in Italia?
• CC – In Italia vendono in qualche negozio, ma non in maniera regolare e poi saranno un paio di negozi...
• MR – Perché ci sono delle cose veramente molto carine e interessanti! Il marchio si chiama?
• CC – Baum und Pferdgarten si chiama.
• SC – Ci sono delle cose molto interessanti, sì! Ma come va? Stanno decollando un po’?
• CC – Adesso vendono in diversi paesi, in Europa ma anche negli Stati Uniti, in Giappone, Medio Oriente, ma è difficile imporsi...
• MR – Il modo per farsi conoscere sarebbe poter avere un ufficio stampa a Milano, sarebbe fondamentale per loro. Perché comunque con le riviste di moda sarebbe un grande lancio. Posso capire che non abbiano la possibilità di fare l’investimento però anche senza investire, visto che hanno pezzi interessanti anche senza investire possono ottenere qualcosa, poi certo è che qualora possano avere due soldi, l’investimento va mirato per una testata che può essere Vogue, piuttosto che...
• SC - Io so che la Condè Nast da questo punto di vista è molto attenta agli emergenti, ai nuovi brand…ovvio, anche lì ci sono diverse cose e accordi dietro però…potrebbe essere un inizio!
• CC – Per che rivista lavorate?
• MR – Io lavoro a Chi, che è una rivista di informazione e costume che chiaramente ha anche una sezione moda, però ho avuto esperienza in altre redazioni sempre qui alla Mondadori. E poi lavoro anche a Men’s Health, però quello è per l'uomo...
• SC – Io invece seguo una rivista sul luxury che viene distribuita solo nella zona di Milano e sul lago d'Iseo e poi lavoro con lei qui per Chi.
• CC – E qual è il target delle riviste per cui lavorate?
• MR – Dunque, Chi si rivolge a donne che vanno dai 25 in su...fino ai 55 più o meno...sono donne che vogliono essere informate su quello che accade nella società italiana ma un po' anche all'estero...non è una rivist di pettegolezzi spiccioli, ma cerca anche di approfondire sulla vita dei personaggi pubblici di diversi livelli...diciamo che il focus non è sui tronisti, ma su attori, presentatori, personaggi importanti dell'industria, sono persone che si distinguono in qualche modo per quello che fanno. Ovviamente c'è una parte di moda essendo il target femminile...e diciamo che in questa parte si vuole un po' far sognare le donne ma proponendo anche pezzi mettibili e non inarrivabili...è un mix...
• SC – Direi che per quanto riguarda Chi non posso che concordare con Monia, mentre per quanto riguarda la rivista di cui mi occupo io, il target è sia maschile che femminile, dai 35 anni in su e la rivista si occupa, oltre che di moda, anche di auto, cibo, enologia, arte eccetera...considera però sempre la fascia più alta dei diversi mercati, sono persone ad alto reddito, informate, di successo.
• CC – Quali sono i criteri che seguite nella scelta dei brand da proporre?
• SC – Per quanto riguarda la rivista di luxury, ovviamente scegliamo i brand più prestigiosi ed elitari, ma non quelli che fanno prodotti
importabili o fuori di testa, perché le nostre lettrici sono persone eleganti, di un certo status, che spesso hanno realmente la possibilità di vestire Gucci, Prada, Lanvin eccetera... Per quanto riguarda chi, invece, scegliamo brand di diversi livelli, ci sono i grandi ma anche altri brand con posizionamento medio, che anche la gente normale si può permettere...in ogni caso non sono prodotti di basso livello, prodotti da centro commerciale, questo no!

- Sapete qualcosa della moda danese?
- MR – Assolutamente no, per noi è una novità...possiamo conoscere qualche nome ma lavoriamo per lo più con aziende affermate e non ce ne sono di danesi...
- SC – In realtà nemmeno io ne so molto...
- MR – Ma fa anche uomo?
- CC – No, solo donna!
- MR – E perché qui c’è un ragazzo?
- CC – Così...perché le modelle erano abbastanza androgine, la sfilata era così, allora hanno inserito un uomo, che però indossava i modelli da donna, ovviamente adattati su di lui, ma sono pezzi della collezione donna.
- SC – Bello l’interno di questo cappotto...
- MR – Sono fatti molto bene...Costo? Più o meno...
- CC – Come posizionamento di prezzo è medio alto, poi il prezzo esatto varia da paese a paese...
- MR – Sono troppo carini...sono veramente brave! Anche i tessuti sono molto belli, fanno ricerca, si vede che non sono buttati lì.
- CC – Quindi il giudizio è positivo per quanto riguarda la qualità?
• SC – A livello qualitativo non si può dire niente, c'è ricerca nei materiali e nei tessuti...

• MR – E si vede! Al di là di vederlo nei tagli, perché quando un prodotto è tagliato bene, poi deve avere anche il tessuto che dà la sua valenza, è un binomio che deve funzionare. Per cui quello assolutamente...dal punto di vista del design ci sono dei capi molto interessanti e sicuramente in linea con lo stile e le tendenze di adesso. Non c'è niente di casuale, ovviamente ci sono pezzi e potrebbero essere rivisti in altro modo però non ho una critica pesante da fare. C'è da rivedere lo styling all'interno della parte pubblicitaria e look book.

• SC – Sì, lo styling non è tanto curato, non vengono valorizzati i singoli pezzi, che sono molto carini presi singolarmente, si vede, sono anche fatti bene, curati...

• MR – A livello qualitativo non c'è niente carini, però già questo...questo golf qui sopra non c'entra niente...c'è una linea e poi, improvvisamente, c'è qualcosa che cade! Però ci può anche stare...succede anche nelle grandi marche...È in linea con il mercato, è una moda portabile, non è una moda che va bene solo per fare servizi, le persone possono essere portate a comprarla, perché uno andrebbe in giro con queste cose, ci sono cose più di tendenza, altre più classiche ma funzionano benissimo.

• SC – Ovviamente mentre nel commerciale, questo lo vedranno anche loro, venderanno di più certe cose, altre sono più utili per la pubblicità e la stampa per farsi conoscere, ma ci sta! Fa parte di tutto un meccanismo che funziona così...però trovo che sia studiata bene e disegnata bene, poi magari van fatti dei piccoli accorgimenti qua e là, ma non ci sono delle cose così trascendentali da dire: "Madonna, aiuto!
Cos'è sta roba!”. E questa può andare sicuramente su un mercato europeo...

- CC – Anche in Italia?
- SC – Sì, certo.
- MR – Sì, anche secondo me! Io lo vedo più europeo che americano, io, nel mio gusto…in Italia secondo me può funzionare, anche perché ricorda dei brand che ci sono già, è per quello che ti dico che va in linea con uno stile che esiste. Non sta facendo cose che non ci sono ma neanche sta proponendo cose che sono troppo per il momento. Questo è un po' il quadro generale…la manifattura è veramente fatta bene, per quello anche prima ti ho chiesto dove veniva prodotto…adesso io non so se loro si avvalgono particolarmente di mercati come quello cinese, giapponese, Taiwan eccetera…
- CC – Dipende dai prodotti…loro cercano di curare molto la qualità dei capi e quindi di scegliere i fornitori e i produttori migliori in diversi paesi…
- MR – Ma infatti la qualità si vede, si vede anche solo dalle cuciture, dalle fodere, il fatto che non ci sono fili che penzolano o cose strane, che poi magari questi sono i prototipi tra virgolette…
- CC – Sì, questi sono i campioni…
- MR – Però se già nel campione questa è la qualità, sicuramente quando entrano in produzione, la qualità non può che migliorare, questo senza dubbio…secondo me merita e vale la pena che si faccia conoscere. Ti ripeto, magari non è quel marchio che dici ha inventato chi sa cosa e dal punto di vista pubblicitario, redazionale, può fare dei numeri pazzeschi…però è comunque un marchio che può, dal punto di vista commerciale, può funzionare molto di più. Perché è
portabilissima, non è troppo estroso, non è troppo esagerato, però ti dà comunque l'innovazione, è comunque un marchio nuovo. Loro come si posizionano come fascia di età?

- **CC** – Non hanno un vero e proprio posizionamento, vanno dai 25 ai 50...
- **MR** – Sì, infatti è piuttosto libero, è un marchio che non è giovanissimo, non è la fascia dai 15 ai 22, si sposta di più dai 25 in su, la cinquantenne lo può portare, dev'essere una cinquantenne modaiola...
- **SC** – Non è sicuramente una signora, ma anche per me trentenni e quarantenni che comunque sono attente alla moda funziona, lo possono portare ed è piacevole. Lo trovo anche molto femminile, nei volumi nelle forme, nelle proporzioni, nei dettagli.
- **MR** – A me piacciono tantissimo questo cappotto e il giubbino di jeans.
- Che tipo di personalità potrebbe avere una donna che compra questo marchio?
- **MR** – Sicuramente una donna che si distingue, perché comunque c'è della tendenza, si vede che c'è il senso della moda, il senso della tendenza, non può essere la casalinga della situazione...sicuramente è una donna che innanzitutto è emancipata, per cui lavora, secondo me non è una donna che sta a casa una che si veste così. Poi può essere manager di un'azienda farmacologica, può essere una donna che lavora nella moda, la titolare di un centro estetico di un certo tipo...funziona...però è una donna che ha una cultura ben determinata, non è una donna che non sa cos'è il cappotto anni 50 piuttosto che la gonna a godet, è una donna che ha una cultura del valore estetico. Poi una si può innamorare del pezzo, ma se cerchi il riferimento di un
cliente che può durare nel tempo e si può affezionare al marchio, è perché capisce determinate cose, si accorge che c’è uno studio, una manifattura di un certo tipo e lo ricerca, sicuramente non è quella che va a fare shopping e dice: “Mi serve la camicia! Che sia di tizio caio o sempronio va bene...no! Io voglio la camicia che sia fatta in quel modo, con quel tessuto, con l'asola fatta in un certo modo, col bottone in un altro” questo senza dubbio...non è una che non sa nulla.

• SC – Esatto, anche perché questo capi uno se li gode, tra virgolette, molto di più se si accorge di come sono fatti bene, se li sa apprezzare...queste cuciture che rendono l’abito così, a uovo, le rouches fatte in un certo modo...bisogna apprezzare queste cose, questi dettagli, non sono cose da tutte...anche da Zara trovi la camicetta o il vestito con le rouches ma non è come queste...

• CC – Quindi in generale, pensate che la marca possa essere oggetto di acquisto continuato, che il consumatore possa affezionarsi?

• MR – Secondo me sì...no Silvia?

• SC – Sì assolutamente!

• MR - Perché questo genere qua è un genere che se ti piace lo segui. Non saprei neanche al momento farti un paragone...poi vabeh, ad esempio, questa Primavera Estate (2008, ndr), non la trovo così forte come altre cose che ho visto là...ci sono dei pezzettini carini, altri magari sono un po' più difficili eccetera però...fammi vedere...secondo me questo gusto qua è molto curato, molto ricercato ed è legato ad una donna, se vogliamo dirlo, anche un po' romantica, che è comunque sicura, segue secondo me la linea del giubbino, quella del cappotto, è una donna raffinata eccetera. Poi anche il fatto che loro utilizzino questi abitini in sete stampate...qua come genere, anche gli
abitini come questo, potrebbe essere un po' il mondo della Ferretti, come idea. Poi si mischia con la parte dei volumi e di queste cose, a me ricorda per esempio il Narciso Rodriguez della situazione...

- **SC** – Ha qualcosa anche di Grifoni...ci sono dei capi che sono sicuramente più basici e più insignificanti, che possono funzionare su un panorama commerciale più ampio, per cui puoi essere chiunque, può essere la casalinga o la manager. Ce ne sono degli altri che vanno più capiti, cioè, una giacca così, un cappotto come questo, li prende una persona che si vuole vestire in un certo modo perché si vuole distinguere, perché vuole avere il capo di tendenza, non vuole avere il classico giubbino di jeans che ce l'abbiamo tutti che è di moda e va bene però ce l'abbiamo un po' tutti. Questa è la storia secondo me...

- **MR** – È sicuramente un brand di nicchia, non è un marchio che viene venduto a tutti, perché questo gusto qui può piacere o non piacere. È un'immagine pulita, non crea grandi sconvolgimenti, però comunque te lo devi sentire e lo devi saper portare, anche dal punto di vista fisico. Non può essere alta 1.50 perché comunque ci sono capi che proprio per costruzione vogliono una certa altezza, poi magari se lo mettono lo stesso, però non sta al meglio...piuttosto che non può essere una che pesa 80 kg, questo non vuol dire che deve essere 38...però una figura normale, una donna che può essere tra 1.65-1.70 o anche 1.80 e con una misura che può essere anche una 44, tranquillamente, magari anche...però secondo me già una 44 è un po' il limite...poi magari c'è il pantalone lo può prendere anche quella che ha la 46, però è talmente ricercato e sfizioso su certe cose che ti devi piacere per metterti queste cose.

- **CC** – E in che tipo di negozio lo vedreste?
• SC – In una grande distribuzione tipo Rinascente può funzionare perché dentro c’è una miriade di corner e dentro funziona perché è marchio nuovo, nascente, che si deve far conoscere, è giusto che incamerato in uno spazio come quello della Rinascente, ti dà visibilità. Nel senso che se tu non lo conosci o lo senti solo così non lo vai a cercare, però se ti trovi in un posto che lo vende ti può incuriosire, quindi c’è un discorso di conoscenza, diffusione del marchio.

• MR – Io comunque lo vedrei meglio in negozi di nicchia, può funzionare meglio.

• SC – Sicuramente se l'obiettivo è la grande distribuzione dev'essere una grande distribuzione tipo Rinascente, in un centro commerciale un marchio così non va bene, non funziona, perché chi va al centro commerciale non cerca queste cose, chi cerca questo prodotto ha un livello culturale, per carità, anche solo di moda, non voglio entrare in altri ambiti, quello che non lo cerca non vuol dire che non ha una cultura, no, ha una cultura ma non è la cultura della tendenza, dell'estetica...

• MR – Ha una cultura televisiva!

• SC – Esatto!

• MR – A me adesso viene in mente un negozio, che per te sarà arabo, che c’è a Iseo, che vende tra l’altro la seconda linea di Antonio Marras, I'm Isola Marras, ecco, secondo me potrebbe avere un'identificazione simile...

• SC – Qui comunque le cose funzionano, potrei fare una cernita delle poche cose che non funzionano, mentre di solito è il contrario, nel senso che tendi su una collezione ampia, anche di nomi affermati
eccetera, a scegliere quei 4 o 5 pezzi che funzionano...invece qua è il contrario, devo togliere quei 10 pezzi che magari non funzionano...

- **MR** – Direi di sì...comunque io trovo l'Inverno molto più forte, più distintivo! E secondo me è un peccato non sfruttare il panorama italiano...ma loro non vogliono perché non gli interessa?

- **CC** – Loro fanno una gran fatica perché in Italia ci sono già gli stilisti italiani che sono bravi, apprezzati, famosi eccetera e un brand totalmente nuovo fa fatica a farsi un nome e a venire fuori...

- **MR** – Certo, il discorso è che non devono pensare di porsi sul panorama degli stilisti al momento. Possono però andare ad abbracciare quel mercato della confezione che poi ha fatto evoluzione nel tempo. Per cui, la Patrizia Pepe della situazione 15-20 anni fa non era nessuno, quando è nata era un confezionista normale. Oggi comunque è un brand che vende e anche a un costo non tanto contenuto e funziona, Pinko funziona...secondo me loro dovrebbero cominciare a posizionarsi in quella direzione, ovvio che se trovano un mercato in cui possono posizionarsi già come grandi stilisti ci mancherebbe! Però è anche un peccato negarsi una fetta di mercato che è, come dici tu, la medio-alta. Non devono avere l'ambizione di dire, voglio diventare il signor Versace o il signor Armani ma posizionarmi in un'altra sfera, leggermente più bassa.

- **CC** – Loro comunque come competizione guardano a quel genere lì, Patrizia Pepe, alle seconde linee degli stilisti eccetera...

- **SC** – Ma certo! Poi un primo passo potrebbe essere trovare un ufficio stampa che gli dà un minimo di spazio. Lì devi trovare uffici stampa che hanno 8000 marchi, per cui la gente va a vedere il resto perché questo non lo conosce, poi impara a conoscerne e apprezzare questo.
Comunque la pubblicità, noi lo sappiamo meglio di tutti, è il veicolo per funzionare. Anche se è un momento che la carta stampata è in crisi però…questo è un altro discorso!

- **CC** – Questo è quello che stanno cercando di fare anche negli altri mercati, in alcuni paesi hanno agenti che seguono anche le relazioni con la stampa...
- **MR** – Tanto possono comunque fare una prova, non è che lo devono fare tutta la vira, fanno un contratto di sei mesi, no, sei mesi è un po' poco, di un anno, perché sei mesi non riesci, almeno devi dare l'annualità per vedere tutte e due le collezioni e vedono che ritorno hanno. Poi l'ufficio stampa che sa fare meglio di me quel mestiere, perché non mi compete, nel momento in cui conosce il marchio, ha contatti con l'azienda, capisce dove si vuole posizionare eccetera, all'interno degli uffici stampa con le palle c'è chi ti può dire: “Ok, questo tipo di prodotto può andar bene nel corner della Rinascente, oppure, nella boutique tal dei tali in via Brera o in via Solferino o non so cosa…”...a piccoli passi...però in Italia un po' di valore ce l'abbiamo ancora nella moda, speriamo di tenercelo un pochino stretto!
- **CC** – Per quanto riguarda il materiale di marketing, cosa ne pensate?
- **MR** – No, questi vanno bene! Te l'abbiamo detto, magari c'è da curare un po' di più lo styling.
- **SC** – Adesso i look book in generale li fanno sempre meno curati...
- **MR** – Il materiale comunque va bene...
- **CC** – E lo trovate coerente con le collezioni?
- **MR** – Sì sì, assolutamente!
- **SC** – Sì, sì! Questo book qui mi piace un sacco, proprio come è stato pensato e costruito, la carta!
MR – No no, funziona...e almeno le modelle non sono anoressiche!
CC – Sì, anche loro si rendono conto che io loro vestiti stanno meglio su donne più o meno normali, con un minimo di carne!
MR – Ma meglio, le altre ormai non si possono più guardare!
CC – Pensate che il mercato target, la donna che corrisponde alla personalità del brand, possa riconoscersi facilmente nell'immagine proposta dal materiale e in generale nei vestiti?
SC – Sicuramente, si vede che le modelle nelle immagini della campagna sono donne forti, eclettiche...nella sfilata un po' meno, risultano più giocose in certi casi ma comunque penso di sì...
MR – E poi è una donna attiva, le modelle non sembravano imbambolate...e anche nelle campagne, c'è sempre un senso di movimento...
CC – E del nome cosa ne pensate?
SC – Ma cosa significa?
MR – Sono i cognomi?
CC – Sono le traduzioni dei cognomi in tedesco!
MR – La traduzione dei cognomi in tedesco! Già questa cosa mi sembra strana! Ma com'è possibile tradurre?
SC – Ma come mai questa scelta?
CC – Significa giardino e campo di cavalli...o qualcosa del genere...e è stato sviluppato quando ancora studiavano insieme, in occasione di un progetto ispirato alla Germania...è qualcosa di ironico...e poi è stato mantenuto...
SC – Beh è particolare, non è male...
MR – Sì, li identifica, nel senso che è il loro percorso, cioè, loro sono partiti da lì ed è giusto che mantengano il nome, anche perché quando
sei in corsa, non ti puoi più permettere di cambiarlo, puoi cambiare la grafica e puoi ipotizzare di fare un cambiamento dal punto di vista dell'immagine ma non ti puoi permettere di cambiare il marchio...soprattutto in un momento come questo dove loro si devono affermare e far conoscere, diventerebbe troppo...confonderebbe le idee...

- CC – E pensate che sia difficile il nome?
- SC – Non è di sicuro facile da ricordare, questo senza dubbio...
- MR – Io già adesso faccio fatica a ricordarmelo!
- SC – Però è così, se ti vuoi far conoscere da tutti non puoi usare un nome del genere ma se ti rivolgì a un mercato di nicchia, il mercato di nicchia si ricorderà di te. È come chi si mette le cose di Azzedine Alaia, è difficile da pronunciare però la gente che sa che cos’è se se le mette e se lo ricorda e lo pronuncia correttamente. Dipende sempre da come ti vuoi posizionare, da quello che vuoi essere, a volte il punto forte se uno non si vuole identificare in un mercato di massa, come nel loro caso, non hanno questa ambizione loro per quello che io vedo dai materiali e dalle cose...e avere un nome del genere è forse anche un bene, e non chiamarti “CiaoCiao”, che non andrebbe bene perché sarebbe sulla bocca di tutti ma in maniera troppo commerciale. Va in due direzioni diverse...

- CC – E il logo così? Cosa ne pensate?
- SC – E’ bellissima questa etichetta no?
- MR – Sì, è bella l’etichetta, l’unica cosa è che...sai che cos’è Silvia? Mi ricorda subito quelle con le indicazioni su lavaggio ecc...di impressione mi dà un po’ quella...

- CC – La trova un po’ troppo grande?
MR – Mah, la dimensione non è necessariamente un problema, perché ci sono altri marchi che hanno le etichette di dimensioni grosse, ma la ripetizione non è un granché.

SC – Sì, anche secondo me andrebbe un po' rivisto il fatto della ripetizione, cioè, vanno bene il carattere e la dimensione, però così fa un po' etichetta delle istruzioni! È poco efficace...La maggior parte delle etichette è più stringata...

CC – Pensate che sia evidente che la compagnia è Scandinava?

SC – Un pochino lo stile ce l'ha, sì! A me certe cose ricordano proprio lo stile del nord, un po' ampio...

MR – Però non è che uno pensa subito che sia danese...però è anche giusto che sia così, che ci sia un ricordo delle proprie origini, della propria terra, è giusto che sia così!

SC – Se vedi un marchio con una patacca qua capisci subito che è italiano!

MR – Esatto!

CC – E avete ritrovato delle caratteristiche distintive nelle varie collezioni?

MR – Ma ti ho detto che io ho visto che loro giocano molto sulle spalle...

SC – Sì, sulle spalle e sui rapporti di proporzioni e di volumi tra l'alto e il basso.

MR – Ci sono proporzioni che si ripetono. Comunque si vede che la collezione è identificata, che hanno capito in che direzione vogliono andare e hanno dei criteri di base che seguono, non è che saltano di palo in frasca, che una cosa non c'entra niente con l'altra e cambia tutto da una collezione all'altra. Sono molto identificate, sanno cosa
stanno facendo. Non sono delle sprovvedute secondo me...poi ci sono
delle piccole cose da aggiustare ma è inutile dire che ci sono ovunque,
la collezione perfetta non ci sarà mai...perché è un percorso che segue
una sua direzione ed è giusto anche che ci siano degli errori! Però si
vede che hanno preso una linea e quella vogliono seguire...poi magari
la collezione della Primavera Estate 2008 era un po' più debole, quella
nuova già si vede che è più loro...l'altro faccio fatica a ricondurlo a
loro, mentre l'inverno è più distintivo...

- CC – Ci sono dei cambiamenti che vedete necessari per avvicinarsi al
  mercato italiano?

- SC – Questa strada va bene per me perché comunque nella loro
  originalità, non è forzata, e comunque mettono cose portabilissime,
icò, la gonna a tubo, questa è una gonna a tubo semplicissima, ma il
fatto di giocarla con questo movimento, la tasca tagliata in un certo
modo, che fa queste pieghe...è la gonna a tubo che tutti si mettono
però la persona che la vuole ricercata la prende così e non prende il
tubino del centro commerciale. Il giubbino di jeans è bello, te
l'abbiamo già detto prima ed è lo stesso discorso, la giacca della
campagna idem, è molto bella, merita veramente!

- MR – Ecco, queste cose qua però io non le farei...cos'è? Sembra un
  pantaloncino da boxer con la giacca da college che non c'entra niente.
Gli abitini sono carini, funzionano e vanno. Ad oggi sono attuali, tutti li
fanno, da Zara agli stilisti, alla Ferretti della situazione...

- SC – Il jeans così nì (Autunno Inverno 2008-2009), nel senso che
  secondo me è caduta di stile, con la proposta di stile che mi danno nel
cappotto e nel giubbino, questo boh, sembra quasi che l'abbiano preso
per fare lo shooting e che sia di qualcun altro...Il pantalone così va
benissimo, la vita si è alzata ed è perfetto...e poi quello che ti dicevamo prima è che è femminile...

• MR – Ha le giuste proporzioni, c’è sempre attenzione sulla vita, sono tutti volumi che funzionano. Questo sì, è un po' copiato, Prada di 2 o 3 collezioni fa, però va bene, gira e rigira copiano tutti! Anche la tuta l'hanno fatta tutti... Diciamo che in certe parti sono un po' più geometriche, attente ai volumi, e allora mi viene in mente Narciso Rodriguez, in altre invece, tipo la giacca della campagna, mi ricorda più Philosophy della Ferretti... diciamo che sono un po' due strade diverse, nel senso che a volte è una donna più sofisticata, romantica, ricercata, un po' retrò, a volte, altre volte invece è una donna un po' più moderna... non mi viene la parola... dalle linee essenziali inteso come rigore minimal. Per cui sono un po' due strade diverse. Devono capire se vogliono incanalarsi in una o le possono anche, volendo, tenere tutte e due perché comunque coprono due panorami diversi, sono due direzioni. Però magari proprio all'interno di questo vengono fuori le due anime! Sono due persone, probabilmente un'anima è quella storia lì e l'altra invece è quell'altra... io non le conosco e non posso giudicare...

• CC – E secondo voi che tipo di cultura potrebbe sottostare alla creazione di questi prodotti?

• MR – Mah, non so se ho capito bene quello che intendi...

• CC – Nel senso, che tipo di ambiente potrebbe esserci in ufficio, quali valori potrebbero guidare lo svolgimento dei compiti?

• MR – Secondo me di sicuro sono professionali, perché lavorano bene e con attenzione... poi non so se questo si rifletta anche nei rapporti che hanno con fornitori e clienti, però per quanto riguarda la produzione
direi che sono attenti... poi vabeh, hanno anche una precisa direzione a livello commerciale, nel senso che, come dicevamo, non sono cose fatte a caso, ma seguono un certo stile e interpretano le tendenze...

- **SC** – Secondo me invece da molti particolari emerge una forza, una creatività e una gioia che possono essere un po' incontrollabili... per cui attenzione alla qualità, sì, ma non direi con certezza che sono per forza persone precise o ordinata, anzi, secondo me sono l'ambiente deve essere molto libero e rilassato... e quindi può essere anche rischioso per un business...

- **CC** – E come pensate che una donna si senta quando indossa Baum und Pferdgarten?

- **SC** – Di sicuro diversa! O sente di trasmettere un'immagine positiva, di persona curata e attenta ai dettagli... o almeno lo trasmette a se stessa perché lei conosce quello che indossa... ma se ne accorgono anche gli altri.

- **MR** – E sentendosi così a posto con se stessa penso si senta anche più sicura di sé in generale! Penso si piaccia e le piaccia piacere agli altri... e comunque se cerca questo tipo di vestiti, che sono oggettivamente particolari, penso che come persona debba essere abbastanza forte e indipendente, determinata, se no si uniformerebbe agli altri, non vorrebbe distinguerisi...

- **CC** – Ok, io sono a posto, siete state gentilissime!

- **SC** – Ma va', grazie a te, è stato interessante!

- **MR** – Sì, figurati!
Attachment 7 – Interview to Søren Kyllebæk, Baum und Pferdgarten CEO

- So if we want to start with a brief history of the company... When was it founded, how did it grow and so on...
- Well it’s founded in 1999 by Helle and Rikke and you can find something about the background, about the story in presentation I gave you and in the website. I joined in the late 2005. Helle and Rikke were out looking for investors and they were brought up as a business case in a venture group and one of these ventures called me up and said: “Well, we have have this little fashion house, we don’t know anything about creativity, the figures in the company, you know, which is the basis for our evaluation of that company... It's missing a lot, it's not good, there’s a lot of holes in the financial materials, what should we look about?” As you know I’ve been working with advertising for many years and then I came in and I worked out a questionnaire, as you have done here, but I said, the main, the most important argument for getting in and invest in this company is if the designers, in spite of that have been working very hard for the last 7-8 years, they haven’t done a lot of no good financial results. The most important thing is if they have still fire in their eyes. Do they really still believe in this? Do they have a loan of creativity still to deliver in the future collections etcetera? And that was...a lot of my question was circuling around that, to dig deeper into this issue... If the designers really were hungry for success and nothing was if they were open minded for, so speaking, a more commercial direction, strategic direction of this company, because until then it was really more of a
hot shot, it was designed from their guts feelings and what they really wanted to express and not a lot in terms of: how is our consumers? What is it they expect from us? What is our brand value? Brand position? Etcetera...All of these things was not something that was really specifically written down and it wasn’t something that the girls were working on the basis of. It was more spontaneous, design wishes of how they would like to create their clothes and in that sense they were perhaps more of artists then so called fashion designers. But they were very keen in learning these things, taking the company to a more commercial direction, so we ended up investing in this company. Originally I was supposed to be just like Matt and Peter, a venture investor who was also helping with other competences and not only money, but in my report I wrote, the analysis of the company was that they needed to have a commercial director and I ended up taking that job. I wasn’t doing anything at that time and I liked the girls and they asked me if I would take up that job and I said: “Well, it would be a pleasure!” and...because I think they are some of the best designers there are here in Denmark, really. So I was very flattered when they asked me and...yeah...ever since we have tried to work out the strategy, we have done short term goals and I think we have met most of everything that we have set up for the first two years of this company’s life and now we are working on a new strategy for the next face of the company we can say.

• OK... When you joined the company, were they working only in Denmark and then you expanded into other countries or were they already selling abroad?
• They were already selling abroad in some hot designer shops in some big cities...in New York, London, Tokyo, Paris etcetera...but most of the sales was still coming from Denmark, that was perhaps 75 to 80% of the sales.
• And do you know how they got to contact those shops abroad and how they could expand since they were, I mean, not very focused on the sales?
• The two designers was mainly concentrated on designing and production and not a lot about sales and there was a part time sales representative in here and that was something we really changed from the beginning, we employed two new sales representatives, we were joining some fairs around in Europe and we were setting up our agent network to really push the international sales and I think that our version 1.0 of this work has proven its success because we expanded the sales 5-6 times in less that 2 years. So I think that was quite good.
• Of course! But Denmark is still your main market, isn’t it?
• It’s still our main market, yes.
• OK... And then there is Germany and the Scandinavian countries...
• The Scandinavian countries is what we define as our primary market, Norway and Sweden too is with Denmark where we have our biggest sales.
• OK and how did you contact for example the middle east and the Chinese and Japanese markets? Through agents?
• Yes. We had a distributor. Actually when I came in we had a distributor, there was a new cooperation that was just set up, a distributor in Japan, but it wasn’t selling a lot...and in connection with a EU paid export campaign...I was out there, I spoke with our business
partner out there, trying to work out a plan and they came here for the sales meeting for the first time but it wasn’t a success and the sales were too low and I think that the sales that we could actually do in Japan from fairs in Paris for instance would be much bigger than what the distributor could offer us. So it wasn’t a good deal so we didn’t resign that cooperation.

- And did you change and chose someone else?
- No, not in Japan, now we are selling directly to the shops in Japan and we have a lot of buyers from Japan at the fairs for instance the one that is in Paris, Tranoi. Then we have buyers from some of the big department stores, short chains and we can get much higher sales directly than through this distributor. It's our experience.

- And what about Italy?
- We haven’t done a lot about Italy. Italy is, after what I hear, a different kind of market to work in, they have different kinds of sales conditions, payment conditions especially, we can say that the competition is also very tough down there because Italy has a lot of good Italian brands and it’s really difficult to get in there and really can offer something that they don’t have at the moment.

- And so, what are your plans for the future?
- Yeah. We have some shops in Italy but we are not doing anything. It’s mainly shops that come to us at the fairs in Paris and say they would like to buy our clothes and sell in Italy, but we’re not doing something actively to really try to develop that market.

- Would you like to do it in the future?
- It’s not our first priority, we can say.

- Do you differentiate your products in the different countries?
• No, it’s the same.
• And what about the price level?
• Well...the price level...we try to have a price about 10% above our Danish competitors, so that we are at the high end of the middle priced designer brands in Denmark. And at the same time we want to keep a lower price than other, so to speak, middle priced international designer brands. We compare ourselves with Isabel Marant, Vanessa Bruno, See by Chloë, MiuMiu, and more expensive brands...Marc by Marc Jacobs etcetera. These are the brands we are following and then we look at their price level and if we want to sell abroad and get international success we believe that we can not be more expensive than these brands, on the contrary, we should be a little cheaper, so that we can offer a valid design, a better quality for a little less money than what these big brands offer. So that the individual oriented, independent woman, that really is fashion oriented, that she would rather go for Baum und Pferdgarten than for some of these other international brands.
• So this could be seen as your target market: fashion conscious women, who pay attention to innovativeness and design...
• Yes, and she’s not buying brand designer clothes on the basis of the brand, but on the basis of the design and the quality, and especially the design brands capability of stressing their individuality and individual look, so to speak. They don’t want to be perceived and seen like a group of women, they much more want to be seen as a person themselves.
• So not the fashion victims!
• No, no.
What about your competitors here in Denmark and in Scandinavia? Which are the brands that you consider your competitors?

Normally we say that we don’t have a lot of Danish competitors because we benchmark ourselves much more to international brands, but of course we are competing for space in the Scandinavian shops with, if we take some of the Danish brands, Malene Birger, Rutzou, Munthe plus Simmonsen, even Stine Goya is becoming more in now... she is having this little bit quirky style that we have and in which we have been very strong on up to now. But of course Malene Birger, Rutzou, Munthe plus Simmonsen and DAY Birger and Mikkelsen, when you take their design look and compare it to ours, there is a big difference but we are comparing and competing even for space in the shops.

And what to you think you can offer more? Which could be some of the reasons why consumers should buy your products rather than the ones by the competitors? The added value that you can give them...

It’s mainly the design, but also the brand itself. If you wear Baum und Pferdgarten you are being perceived, I think, as an independent woman with your own will, you are not a fashion victim, you have your own will, you actively choose to wear Baum und Pferdgarten, because we offer, compared to some of our competitors, a product that better stresses your personality, your individual personality. We normally say that the brand essence of Baum und Pferdgarten is harmoniously hot, it is this quirky thing, the quirkiness that you find in Baum und Pferdgarten design and cut. And this quirkiness is not as strong in our competitors.
And how do you choose the retailers, the shops in which to sell and your agents, the people through which you communicate and you reach the end user?

When we try to open a new market we always go for the top ten shops, the shops that are constantly looking for new designers that, so to speak, break with tradition. And if we can get into three to four of these ten shops, we then try to get into the more volume seeking shops. But it is important for our brand, in our brand perception, of being perceived as a designer brand, that really cracks a number of those top ten shops in that country. Because if we don’t get in there we won’t never be perceived as a hot designer brand.

So you first focus on the elite and then on the mass market...

Yes, it is because we want to build the brand hype. You can only do that if you enter those shops. Because our target group goes to those shops, and they look for new designs, new designer brands, and if they see Baum und Pferdgarten in those shops you can say they start a new trend. But again it’s not only...when we want to crack those top ten shops is not only because of the consumer, it is as much for the sake for the entire retail sector. Because if you are in there and you are accepted there, it is much easier to sell to other retailers.

And what are your long term objectives at the moment?

The long term objective is really to expand the markets that we are already at. It is not about adding new markets. We have now some opportunities in the Middle East with some business partners down there and we are exploring that even though it was not in our strategic plan originally but it’s more of an opportunity that came up and it was too good to say no, because the investment we have to make into this
compared to the potential in that business partnership is so big, it would be stupid not to say yes.

• So it’s more about expanding in the existing markets that trying to find new ones.

• It is about selling more to those clients and get more clients in the markets that we are already presents and with the agents that we already have in those markets. And one way of doing that is also starting up with middle collections and accessories etcetera and this is something that we plan for the near future.

• Which fairs do you usually go to?

• To Tranoi in Paris, to the one here in Copenhagen…and…we are at the fairs in the markets that we are present at. It’s Copenhagen, Modefabriek in the Netherlands, Who’s next and Tranoi in Paris and Berlin in Germany.

• Focusing more on the products, which ones do you think are the most important characteristics of the products? The ones that distinguish them from all the others?

• The distinctive characteristics of our products is this quirkiness of the products that you see also in the details, well, harmoniously hot and quirkiness and a lot of these things in the details, I think we have a fantastic fitting. You know the story about how we develop our products, you know the fit we make on living models and all these things, so that we have a good fitting and a very good quality. Normally we talk about craftsmanship put into industrial production, this is how we perceive ourselves. And I think that the customers can really see that in the products.
• Do you think about a specific usage occasion when you develop the product? For example, is the collection designed thinking more about free time or formal events...

• It is mixed now, but when I started here two years ago, the designers were not even thinking about this, they just wanted to make good looking clothes, but we have talked much more about the Baum und Pferdgarten girl and the occasion that she would wear Baum und Pferdgarten in and how the Baum und Pferdgarten classic with a twist or an edge, the quirkiness, how this should be worked into the design, for these specific occasions. We are working much more market driven, design wise, today than we did two years ago.

• OK. And are there symbols or for example some details that you try to keep in all the collections?

• I would like to say that but not. But I think we are very good at prints, we have a special print, we have the squares in this collection and the dots and these stripes that I am so fond of. This, in the looks we are making is, so to speak, harmoniously hot, we put together stripes and dots and squares in a way that, even though many designers would say: “You can’t do that because it will look crazy”. But I think we end up being quite good at mixing these things and still get our own look and I think this is perhaps a lot of Baum und Pferdgarten DNA.

• And what about Baum und Pferdgarten name and logo. How were they chosen?

• As you know it is a play with the two designers names. As for the logo, the squared logo, I don’t know...I think it was, as a lot of other things in this company, as it is in many start ups, I think it was kind of spontaneous and it was just occasionally that it came up. But they
have kept it now and when you speak with both shop owners and end customers, they like it a lot. It’s special and the play with the name Baum und Pferdgarten, where it’s turned up and side down and up all, this is spell and stuff like that, this very well fits to the culture and the personality of the clothes. It is cool although very easy going.

- Do you think it might be a bit difficult to remember, because of the pronunciation of the name?

- Maybe the name Baum und Pferdgarten is very difficult to remember, but I think that you only need to look at the neck label once and then it has a very strong visual effect. Then afterwards, if you put something up on the same thing, you don’t even need to write the letters, you will immediately recognise it and say: I’ve see this before! Even though you perhaps have many difficulties in expressing Baum und Pferdgarten.

- What about the models or the testimonials, the people that are associated to the brand? How do you choose them?

- I don’t know exactly what you mean but...

- Because for example in the campaign images or during the show, the choice of the models influences the image of the brand...

- OK. A lot of times it is first of all a question about money, when you are a small start up company many times you can’t choose the models that you would like. But again, the models should have a strong look and I think express independence and strong will more than sweetness and kindness and good look etcetera. I think it’s more important that they express some kind of power.

- So you prefer someone with a strong personality. And if you could choose a celebrity to associate to the brand who would you go for?
- Again it should be a person who express her own will, strong power, independent and it’s quite of an individual character. But I would say with an empathy, a social heart. That would be the characteristics of what I call a Baum und Pferdgarten icon person. We have talked a lot about names of persons that express those values without coming up to one woman name who captures all of these things...
- So you couldn’t find her...
- It would be my own personal favourite, but I know there are various attitudes about these things...
- Can I ask you who your favourite is?
- I don’t think I would bring it forward here.
- OK... What about the factors that influence the marketing material layout, the things you use to communicate externally? Because even the look books or the show books, they always say something about your company
- Yeah, again, it is very important that the marketing materials and the look of the marketing material stress our brand essence, which is harmoniously hot, this quirkiness, a little bit special way of doing things, not only in the look but also in the way we are doing things. The last couple of seasons we have been quite traditional with the look book, we had a catwalk catalogue, we had some postcards etcetera. You know, a lot of the stuff that our competitors or other Danish fashion houses have, they have the same things and now we are doing it a little bit different from this season, the SS09, but I think it’s important not only in the materials that we are producing that we are making things a little bit different, but also in the look. And again, the look of the material should stress our brand essence, our core values
and I think that we have some of the things that we have done before that is really expressing those things. Attitude, more than perhaps fashion and glamour.

- So the material is developed consistently to the collection...
- Yes.
- And if the brand was a person, what kind of personality do you think she would have?
- I think that we have some of these things already in our brand essence and if you look at these slides, we talk about the values of Baum und Pferdgarten, that is originality, professionalism, creativity, shared spirit and drive. And I think that if you take a target group, I guess you are looking for a typical Baum und Pferdgarten buyer...
- In some way... Assuming that consumers choose the brands they use as if they were persons, they perceive the brand as having some human characteristics, for example being strong or being social, rather than being a bit more shy or not very outgoing or more intellectual...
- I think that when you are a small company like we are, of course you should have an opinion about this, perhaps you should also write it down, but we haven’t done it up to now. This personality of the brand and the customers is something that we haven’t worked a lot with. But my own expression is that it is, as you say, Baum und Pferdgarten expresses and attracts persons that are professional, intellectual in many ways, they are not the ones that watch the commercials at TV channels, they take more channels that give real information about what’s going on in the world, they have a global view, they are very passionate about what they are doing, they believe a lot in global humanity, meaning that we have responsibility for the environment
and also that people in other places on earth, that they live and have a good life. But we are not “blue eyed” in that approach. We know that and all the persons know that there are limits in what you can actually help with. I think that’s some of the phrases that encapsulates both the personality of the brand and the personality of the customers.

- Do you think Helle and Rikke express their personality in their products and designs so that the way that they are friendly and very open and the way they communicate could be associated to the personality of the brand?
- Yeah I think so. But even though Helle and Rikke is sweet and communicate open-mindedness, they have very strong wills, don’t underestimate that. They know what they want to do and what they don’t want to do and I think that that is very built into the values of Baum und Pferdgarten. I think that is the same thing with the Baum und Pferdgarten girls, the ones that buy our clothes, they know it’s well designer, they know it’s special in the design, it has a good fitting, good quality, but also a bit higher price than what you can get elsewhere, but the special design and the values of the brand is really that helps again underline those persons' independence and individuality.

- And talking about values and the company’s culture, what do you think are the main characteristics of the culture of the company and the values that guide your work, that are shared by all the people working in the company?
- I think originality is one of them, we try to do things differently from what you see at our competitors’ place and also the way that we design and market our products and again high degree of
professionalism, we really try to set the standards of this business. You have been here quite a while now and I think you can see that the professional standards of the people in our little fashion house is very high.

- Yeah. And there is a very high commitment I think!
- Yes, and commitment, because we are really determined in making something unique and be the best, and again without creativity and a creative spirit nothing would flow from a fashion house. So we need to nurse this creativity. And this is very much Helle and Rikke that influence the creative spirit of the company. And again you can say that creativity is a shared spirit and also being the best. I think that everybody, without even things are written down, work on the same basis. We really want to bring up this company and be famous and be well known for our creativity and design and get to the top. This is really a shared spirit. But also again, being open-minded, helpful, not only with our colleagues, but also competitors and the business.
- What about your Danish identity? Do you think it’s very strong? Are there for example particular Danish values or things you give a lot of importance to, because you are Danish comparing to other countries?
- You can say that the name Baum und Pferdgarten itself is not very Danish. So everybody asked me when I was speaking of Baum und Pferdgarten: is that German originally? So I don’t think that we particularly focus on our Danish roots, I think that we try to build an international fashion brand.
- So you do not try to associate to the Scandinavian image?
- No.
• What kind of relationship would you like to establish with your consumers?
• We want to establish a relevant design relationship, where the design and the quality we deliver to them fit into as many occasions in their daily lives as we can. And that means that the collection will grow, will cover more occasions, for varying...specific kind of clothes, and be relevant for them. So as long as we can be relevant in a Baum und Pferdgarten design way, I think that we will try to develop products for them, but don’t think that we will ever produce very cheap products or products that don’t live up to the high quality standards that we deliver here.
• So you would like always to be among the alternative brands that a consumer has in her mind for every need she might have, right?
• We want to be a relevant, hot designer brand, so if you are a girl and you want to have a very different look than your friends, we want to be among the relevant brands for that. We will ensure that we will never be a mass distributed brand, because the second we become that, our relevance for our present consumers and expectations of Baum und Pferdgarten being something special, that not all wear, that would be gone and we would become a different kind of company and there would be a lot of pressure on the prices.
• How much is the collection development driven by the users? Do you try to gain information from the buyers and the customers and then use it for the product development?
• Yeah, we use a lot of the information we get from our agents when they speak with our customers which is the retail shops and they are coming directly from customers, but we don’t have any formal survey
that we carry out one, two or three times a year to get an understanding of how our end consumers perceive Baum und Pferdgarten brand, design, products, prices etcetera...we don’t have the money for that!

- How do you think your customers feel and see themselves while they are buying and using your products? What do you think they can find in the products? Is still the focus on the uniqueness and being different from everyone else?

- I think that the last thing you say there, that with our products they get something that can make them special and unique and the product of course can only help them becoming special and unique. I think that our customers and end consumers, they are already special themselves. They are independent, strong will women with high spending power etcetera. And they take this brand because I think it expresses some of these values and by that stress their own uniqueness. The end consumers also, because the design is a little special, it demands a lot of courage from the buyers to buy it and wear it. I meet girls that are not very comfortable in Baum und Pferdgarten because they feel that when they wear Baum und Pferdgarten they step out from the crowd and they don’t like it a lot. So this is why I say it takes courage from the end consumer to buy the products and also to take on the Baum und Pferdgarten look because you look a little bit different from what you see generally and that’s where the strong personality comes out. But it’s not the product that gives that because if there is nothing underneath people would say: “Hey, now it’s more funny than nice and cool!”
And I think also that the products can be personalised a lot. For example the same product can be worn in many different ways and be adapted to many different personalities. It’s very versatile.

But again it takes a very confident personality for a consumer to buy this. You have to be confident to buy it...

And be ready to style it and use it in a cool way... If we suppose that, in general, the target consumers do not want to see themselves the way they are, they do not want to be portrayed in advertising, campaigns an so on the way they actually are, but they unconsciously want to receive an image of what they would like to be, what it this aspirational image you try to communicate them?

They want to be special. And I think that our design is in many ways different from our competitors so if you wear this you will immediately get special.

So the way you try to attract your target market is by giving them a special feeling.

A special feeling, yes.

I think this is all. Is there anything else you would like to say?

No, it's fine. Thank you.

Thank you.
Can you outline a brief history of the company please?

Rikke and Helle graduated from the Royal Danish Academy of Design in 1998, in January 1999 they founded Baum und Pferdgarten, they had already worked under the name Baum und Pferdgarten also at the school of design. There they were given different project an in some of them they were working together and some of them were inspired by a German vibe or whatever. So, they were doing a press release and they needed a name, so they created the name Baum und Pferdgarten inspired, as you know, by their two family names. For the first seven years it was a tiny tiny company. They were working on the design, but also on administration, financing and so on. I think the company was from a business point of view really struggling and from a creative point of view they evolved tremendously and gained respect, won several types of awards. Relatively fast they had distribution in places like Paris, London, New York, but it never went beyond that, because you don't get reach in having two stores in Paris and one store in London and one store in New York, you need to broaden it out if you actually want to make money.

Anyway, two and half years ago we changed the structure of the company, as result of a dialogue that had been going on for close to a year between Helle and Rikke and a group of investors that were interested in us, because Helle and Rikke, through that dialogue, wanted to make sure that that people really appreciated what they could do and how they wanted to run the things, how the spirit of the
company already was. They did not want the money for the money. One of the investors was Soren, who initially was approached and asked if he wanted to work as a part time managing director and through that dialogue he expressed an interest in becoming an investor himself and taking on the job as full time managing director. Rikke and Helle from then on owned between the two of them 50% and Soren together with the other investors has the 50%. And I don’t know the technical terms but we were turned in APS, that means something like “privately owned” and now we are AS, that is like a stock holding company, but the stocks are not traded at the national stock...yet! But you can definitely look it up... It basically has to do with the amount of cash invested in the company. You need to have a bigger amount of cash in order to be an AS that what you need to be and APS. But we are still small obviously. Within the last 2-3 years a lot has happened in terms of growth, from a financial and a staff point of view. The first financial year after the change of the structure we had a growth of 200% I think and the year after we had a growth of additionally 50%, which was last year. This year we are hoping to have a growth of around 50% again. In terms of staff when the structure of the company changed there were four people here, including Helle and Rikke, so basically everyone here was very multi-tasking and being involved in design, production, distribution, sales, marketing. Everyone was involved in everything. And now that we are 18 people full time plus a number of interns, we can be more specialised in terms of me only working with, for instance, PR and Marketing, Sales only with Sales and so on.
The collections also have changed through the years, not just in terms of aesthetics but also the sizing structure of the collection, the most recent thing is that we have restructured the collections so that when they are designed, sold and distributed, they have been divided into three moods or stories, but it's still one collection and one brand. The first time we are doing it is for Spring Summer 09, where the main story that captures the whole collection would be neo-hippy and the sub-stories would be...one story, this is not a seasonal name, we have a formal story, a profile story and a luxury story. The formal story would be very in the spirit of Charlotte Gainsbourg, something like that, the profile story would be very much in the spirit of Sienna Miller and the luxury story would be just the expensive version...So that's a new way of working both in terms of design and obviously also in terms of distribution...

In terms of distribution and sales we can approach different types of stores and say: “You would be an A+ store so you would get for your market an exclusive on the luxury part of the collection...or if you are a very bread-and-butter type of store you would get mainly the formal part of the collection with free access to the profile part of the collection, but we aren't interested in you purchasing the luxury part of the collection”. So it's a way for us to control the distribution and try to spreaden it out and get more stores by offering different products according to their profile

- Is it also to address different usage occasion for end users?
- Slightly yes. Because the formal part of the collection will be very much office wear and luxury will be party wear, while profile is branching everything. Profile will be more or less 60% of the collection
and distribution, while formal and luxury will be 20 and 20. So the
core is within the profile part of the collection, but then it is like: “Is
your store a formal/profile or a profile/formal or a profile/luxury? You
can distinguish according to what kind of store we sell to and
personalise according to the store. Because some stores are very high
fashion and others more accessible. I think this is the short version of
the story so far...

As you know we have now also plans of getting a bigger offer in terms
of launching shoes and bags, manufactured in Italy, we still don't know
it is going to happen from SS 09 or from AW 09, but it is in the vary
near future. And furthermore, from SS 09 we'll be launching two more
annual collection, because right now we have a Spring Summer and an
Autumn Winter, but in addition we will get a high summer collection
and a festive seasons collection, so like Christmas, New Years and so
on. One of the reasons why this is so important is that we'll be soon
opening our first mono-brand store in Dubai in November and
hopefully it will be followed by additional more mono-brand stores.
From what I know the contract has been finalised and it's a franchise
project, but it hasn't been signed, but it should happen soon. So there
will be the first store opening in November, two additional store
openings also in the middle east in February and then in the next two
years we should end up having 16 stores in that region. I guess it will
mainly be Dubai, but maybe also Kuwait, Saudi Arabia, Lebanon...that
part of the world. Obviously, we need more than two annual
collections if we have mono-brand stores because you can't really keep
a flow of customers if you don't have a flow of products so I guess a
minimum of annual collections to have a mono-brand store would be
four. So that at least four times a year you have a new offer for the customers.

- How was the company's internationalization process?
- We've always been very focused on Denmark, Copenhagen and Scandinavia, but it was from the very beginning that Helle and Rikke started selling in Paris, New York, London, Tokyo etcetera. From the very beginning the brand became interesting for the big fashion capitals of the world, but maybe only one or two stores in each city. We had a very spread out distribution but not a very condensed distribution in each market. Now we have 21 countries that we sell our products in and I think that number has been that level for quite a while, but it is not a main objective in our strategy to get additional countries, it's more important for us to develop the markets we have a presence in. Denmark, is our main market and we want to make more money in Denmark, which is something we can do by launching shoes and bags and two more annual collections, that should give us the possibility to improve our results in Denmark. Sweden and Norway are the two next best markets but still we have quite a way before they are on the level of Denmark so there's a good potential there and we are very much focusing on Scandinavia as a whole. The launch of the four annual collections will be at the beginning for Scandinavia and the Middle East. So they won't be available in the other markets. For the first year or so...Then we are very much focused on Germany, France and Spain. We already have from an image point of view a very good distribution in Germany, from a business of financial point of view we want to spreaden it out. Germany we have around 25 retailers and of those 25, if you make a hierarchy of the stores, you can point out the
30 best best stores in Germany and we are in 25 of them, so in Germany we are hanging next to Balenciaga, Lanvin, Marc Jacobs, Prada...which is great for creating an image but still we are not making a lot of money from that market. So the next step for that market will be, through the luxury part of the collection, try and hold on to these particular stores, but then with the other parts of the collection try to get a bigger distribution to less important stores.

France is a relatively undeveloped market, we have around 15 stores and we recently decided to stop working with half of them because we don't think they have a profile that suits our brand. We recently got a new agent in France and we hope France can get to the level of Germany. I don't think we'll soon be retailed in Colette in Paris, that would be too ambitious, but hopefully we can go to Printemps, Bon Marchè, some of the good department stores and spread out the distribution in the rest of France from there. In Spain right now we only have five stores altogether in Madrid and Barcelona. We have a new agent now, who is the same agent looking after Paul&Joe and Sonia Rykiel and maybe also Cacharel, anyway, brands which are in the same price positioning as we are and they already have a dialogue with all the potential buyers in Spain, so we are quite optimistic with the possibilities in Spain. So these markets will be our focus for the next years: Scandinavia, Germany, France, Spain and the Middle East.

• Why did you decide to focus on those markets?
• Because we have a chance in those markets. For a while we have been wanting to crack in the UK but we have never been able to make the nod there, we've had two different agents within four years but we don't make money. So we decided to keep the presence, we have
maybe 14 clients in the UK, maybe five are in Ireland and the rest spread around, mainly in London. We're gonna try to keep those clients but handling them from Copenhagen and not really focus on growing there. We used to have a distributor in Japan and for a while it was a market that developed very well but then it went down the drain for a while and now we are not really focusing on that market either. We are retailed all together in 21 countries but some of the countries aren't really focus yet. Like America, I think we have something like 15 stores all over America. Most of them are in New York, L.A., Chicago, Seattle, one in Boston, one in Miami, we are a bit everywhere but it's such a gigantic market that the presence is non existent at the end of the day. That's not gonna be a focus for quite a while because the strategy is basically to grow from Denmark and Europe. It doesn't make sense to try and grow in Japan when you aren't established in Europe. So, I think once we have established in the markets I have just mentioned, Scandinavia and so on, then we can maybe move on establishing in the UK and Italy and once we have established in Europe, maybe in 5-10 years, then we can focus on America, the Far East and so on.

- And what about Italy? Are you present there?
- It's a bit the same situation as in Spain until recently, we are in something like...between three and five stores, I don't know exactly where but in the big cities and I guess within a few years we'll have the same interest in Italy as we have for Spain now. I won't be in the long term...within the next two years or so. I know we have a dialogue with a potential agent, but it is a matter of finding the right agent, where our interest and profile match theirs. One of the main matters is
to verify if we have the same ambitions as the agents, in terms of distribution and sales.

• So is this how you chose the agents? Focusing on the ambitions and maybe also on the other brands they have?

• Yes...on the profile...it gives an indication of the level of ambition. For example in Spain, let's say that agent has 40 stores for Paul&Joe and maybe 40 stores for Sonia Rikyel and maybe there is an overlap of 20, that means they have a great dialogue with 60 stores for those two brands. And those 60 stores are potential clients for us and if they can promote those two brands up to that they might be able to do the same with our brand and they might be able to get us in 30 of the 80...you know what I mean! Of course it is also a matter of profile and image. But some of the agents we have, in Germany for instance, I wouldn't say they have really brands with a higher image than Baum und Pferdgarten, but they have for example a brand that does costume jewellery, one brand that only does various kinds of cachemire and knit and they have a jersey brand...so they have an offer so that when they approach a store they can say: “You should consider buying one of our brands!”...cachemire, knit and Baum und Pferdgarten!

• In which kind of shop would you like to be sold?

• We have a slightly uneven profile of the stores in which we want Baum und Pferdgarten to be retailed. In Germany we are with the best brands, Prada, Balenciaga and so on...while in Norway for example, we have a totally different scenario, because there are not 20 stores retailing Balenciaga etcetera. In Norway especially as soon as you get outside of Oslo the profile of the stores is less high and that's one of
the good points in having these 3 parts of the collection, we can deliberately choose which part of the offer should be retailed in your store. If your store has a very high profile you get the very high end of the collection and if your store has a more down-to-earth type of profile, you get the other part of the collection. It's all about price positioning at the end of the day, but we regard some of our competitors to be Paul&Joe, Patrizia Pepe, MiuMiu, Cacharel, See by Chloe, it's that type of segment and we have some kind of stores in which we'll be the most fashionable brand and some others in which we are the least fashionable brand. We are trying to keep some of the very high profile stores within the markets we are in and get on board additional stores with a less exclusive profile, obviously we are not interested in being in any random store but in Denmark for instance if you go to the furthest part of Denmark, you might easily find Baum und Pferdgarten in stores where they have a few other Danish brands like maybe Bruuns Bazaar, Mads Norregard, and a few Swedish brands like Tiger of Sweden or Filippa K, and then they have Marc by Marc Jacobs, See by Chloe, something like that and we fit in that kind offer and in that kind of offer we may be one of the most fashionable brands, because a lot of the other brands may be more basic. But then, once you are in Copenhagen or Paris, we might be in a store amongst other very trendy, fashionable brands where we are at the bottom of the pyramid.

• What is your target market? Who are your potential clients?
• Women! I think they way we visualize our key consumer is in terms of life style...we have a vague idea of how old she is, where she lives, how much money she has, but within that categories there might be
differences. She can make a lot of money without prioritizing our brand, or she can be a student prioritizing our clothes. You can argue that she is 20 years old and like to dress with style or that she is 50 and like to dress in a young way. With traditional demographic parameters is difficult to make one key consumer profile. We are more concentrated on her lifestyle. We have a very strong belief that our key consumer is prioritizing design, originality, quality. These three parameters are parameters in which we have a claim to fame, so to speak, because the design, we always try to do our best to come up with an original design and a collection in which we haven't compromised in terms of design, where we have came up with an idea and made it happen. In terms of quality, we may be a bit expensive according to some people's opinion but when you compare our prices to other products or brands on the same price positioning, our quality is quite competitive, both in terms of fabrics and trimmings (buttons, zippers...) and in terms of manufacturing. In terms of design and quality you can actually argue that you get more value for money when you purchase our products as opposed to some of the competitors I just mentioned. Because let's face it if you purchase MiuMiu or Paul&Joe, and you purchase a dress at the same price of our dress you pay more money for the brand. Our brand name is not as established, so you actually pay for the product you get. Obviously you pay a bit for the brand as well but out brand is not as valuable as the others. She would have an urban lifestyle even if she doesn't live in the big cities, she would maybe live out of the city but she would have a connection to the city, either through work or participation in cultural activities...
Do you differentiate the products in the different countries?

Yes and no. The collection is the same collection in all markets, the collection that is hanging right next to us is the same collection that we are showing in the markets where we have an agent and they have the full collection to show to their clients and their press. When we go to trade fairs out of Copenhagen, packing out everything, it's same collection, sometimes we might cut it down, so that we have every style but not in every fabric. But is is a matter of space. So it is the same collection in all markets, but as I said, when we are launching the high summer and festive season collections, they will initially be only in Scandinavia and in the Middle East. So in this sense the offer is slightly different, but ideally it's the same collection for all markets.

Why did you decide not to differentiate? Because you think that your target market or potential customer has more or less the same taste and lifestyle?

Yes. I think when our design department designs, it might have an idea of where something will do good, due to climate or shape, if it's a fur coat or a cotton coat... but it's very interesting to see that the best selling styles in Denmark will be the best selling in America and in the other countries. I think the aesthetic or taste of the buyers, who are the ones we have a dialogue with, rather than the end consumers, is the same. It's the same pieces that sell well all over the world.

What about the price positioning? Are the prices more or less the same?

No, they are not the same in all markets, in America and for instance in Scandinavia. We are doing our best to keep them the same but it is impossible. We could always do higher prices in §Scandinavia, but we
would lose clients. We always make very good quality, production, design and it is not the cheapest solution that we chose, but we always try to make it as cheap within that framework as possible. Our wholesale price and retail price we try and adjust it as much as we can and lower it as much as we can, while still making money of course. The price positioning in for instance America is higher than in Europe in general, but I mean, as far as I know it’s very common for European brands that they are more expensive in America, because you have to pay extra taxes, there are just certain expense involved when you export to America for instance. And at the end of the day the consumer in America has to pay for those expenses. Because if we wanted to keep the same prices all over the world, we could just increase the prices in Europe but we wouldn’t be able to sell so well if we did that.

• It wouldn’t be convenient for you
• No, no. I think then you would need to have a very very strong brand name. As you know, I used to work for Louis Vuitton, and it’s very much part of their strategy that they wanna flatten up the prices all over the world, which at the end of the day means that they will increase the prices in Europe but they have such a strong brand name that people would buy their products regardless whether it is 1000 € or 12000 €. It doesn’t really matter. Which t does in our case. So different prices for different regions of the world.
• Focusing on the products, which ones do you think are the most important and distinctive characteristics of the products?
• In terms of sort of product category, we have always been strongest when it comes to dresses and blouses. And I think it is very much
because our aesthetics and our design is very and always interesting, so to speak, it’s never basic, so it will never be our core product to do jeans or trousers or basic knit or basic jerseys, something like that. It’s very obvious that the dresses and the blouses, which is where people often want to be more extravagant, is where we do best. So, blouses and dresses in terms of product category, in terms of aesthetics it is also clear that we also do very well when we do have an original design and we do have something slightly theatrical or flamboyant or eccentric.

- Are there particular features that you try to maintain in all the collections? Like a special cut, or a special colour or shapes...

- Not really, obviously we do have certain signatures, so to speak, the A shaped dress for instance, which we call the artist dress, we have done that silhouette for every single collection basically and currently it’s not a key silhouette but we still do it like a basic style in jersey for instance, but when we first launched it 8 years ago, it was a very key silhouette and we were very much ahead of time, then eventually everyone was doing that so it became less interesting for us to do it. I mean, the way we work in terms of what we always need to have is in terms of categories, when the designers make the collection they have like a schedule more or less, saying: “We need so many dresses, so many pair of trousers, so many different skirts, blouses, shirts...coats, jackets, denim, jersey, knitwear...” I think that’s more the focus we have, that every single collection we need to have knitwear and every single collection we need to have dresses and so on. But then, how the dresses look can be totally different season to season in terms of cut and silhouettes and fabrics and colours... Rikke and Helle, they always
have a bit of purple, they’ve never done a collection without purple, but I think that’s just because they like the colour. It’s not a strategy, it’s not some kind of superstition, it’s just because they like the colour. I mean, this collection, Autumn Winter, is not a very present colour, but still you have the purple colour there and in every collection, we’ve always had something in purple.

• What about the brand’s logo and name? You told me that the name was chosen at the very beginning so without a real purpose.
• It was more like a joke.
• And what about the logo, how was it developed?
• It was designed by the company right next to us, called Spild af Tid. Back then we were sharing offices.
• Was it chosen with a specific communication objective? In order to represent some specific characteristics of the brand?
• Not as far as I know. I mean, obviously I wasn’t here back then so I wasn’t part of the process but I haven’t been informed about any sort of underlying intentions. Think the main objective was basically to make a beautiful logo. Obviously, whenever you make a logo it’s important that it’s classical in a way, that it doesn’t go out of fashion within a year, because you don’t wanna change your logo every single season, so I can easily imagine that it was an objective to make something that could last for a while and which signifies good taste and fashion.
• And what about the name, the sound of the name? Was it difficult to make it known?
• It still is...I mean, in Scandinavia we are quite well establish and everyone who needs to know the name knows it, in Germany we have
a slight advantage in regards to the fact that it is a German pronunciation. But I’d say that whenever we do communicate the people in a new market or in a relatively un-established market, it’s tricky, because obviously it’s sometimes difficult to pronounce and it’s a long name. I mean, even in terms of how many syllabus you have it’s quite a few, Baum und Pferdgarten...

- And the spelling is also tricky...

- And as you also know, whenever you communicate with someone in America or Italy, and you call them and you say I’m calling from Baum und Pferdgarten, and they don’t know the company they’re like: “Where are you calling from???” ...If they approach you and they wanna send you an email it takes 5 minutes to spell your address. But I think the positive thing about having a weird name as we do is that once people register and once people remember they never forget, because it’s so unique and so different and if nothing else, we can always talk to people about the name! cause obviously I participated in quite a few interviews with Helle and Rikke, and I’ve never seen an interview by someone outside of Denmark who has never asked what about the name!

- So somehow it helps to establish the identity of the brand in terms of uniqueness...and it states that the brand is different from all the others...

- Exactly, first of all it’s a relatively unique name, which makes perfectly sense when we wanna try and make unique fashion and position ourselves as a unique brand, but also if you have a little of German knowledge, you can see that there is a touch of humour in the brand name and once you look at the clothes you can notice the touch of
humour relatively fast I think. So in many ways there is a good link between the products and the brand. It’s also a weird and bizarre and quirky name, which also makes sense when you know Rikke and Helle because they are weird and quirky and funny in the same way as the brand name.

• And how do you choose your models or testimonials or people in the campaign images or the models in the show? Do you have a specific kind of woman in your mind?

• It changes season by season because obviously right now I’m involved in the third show and third campaign, because I’ve been here a little more than one year. In a way I can see that it’s Helle's and Rikke’s aesthetics that determine everything in our company in terms of visual design or whatever and it’s easy to see that in terms of models, they have a particular taste and obviously that taste is constant in a way and also I think it’s important for us that when we do choose model for the show and for the campaign, we don’t want girls that are too young because it’s not a teenage brand and we don’t want girls that are too old because it’s not a brand for old women. So there are some sort of constant ideals for the way our ambassadors are looking in terms of age. In general Helle and Rikke, when we do book models, they go for a beautiful look if you understand what I mean...some models don’t look beautiful, they look interesting or...you have all those different types but in general you could say they prefer beautiful girls. You can say classic beauties with a twist. But then season by season it changes because there is a certain emotion or a certain feeling embedded within a collection and next season we may have an idea that this ambience is best expressed through that type of look, or this is best
expressed through that type of look. So we have some constant ideals and then we have seasonal ideals. Maybe one season it’s important for us that all the girls have a very similar look, maybe we want them to be not clones but to have a very calm flow in the way they look, next season it might be very important for us to have dramatic changes, to have different races, different lengths of hair, different types of girls, I think it depends a lot on what is the mood of the collection and we do express that though the choice of models. Of course in our case economy is part of it as well, because we don’t have the luxury of just choosing whomever we want to, we also have to make it work within the budget we have. So that is quite often a very key element when doing the casting: “Can we actually afford this particular model?”

• And what about other physical objects, for example the marketing material, the look books or campaign images or the press releases? How do you choose the layout and the content? Is there something you would like to communicate? Something that is linked to the brand or is it just dependent on the style of the collection? Do you have some common features?

• Yeah, we do. Can I add another thing about the models? We always go for relatively big girls, they are anyway skinny, but never too much. Relatively tall and not too skinny girls, within their field of work. Because it works really well with the silhouettes that we do. If you are 165 cm tall and very skinny you can't really carry one of our dresses, because quite often it's a dramatic silhouette, where you would disappear if your body is too small.

• Is it motivated by the anorexia problems?
• Not really, to be honest...of course we don't wanna promote disease or unhealthy life styles, but it's not a mission for us to fight it. It's very natural that we chose beautiful girls and often you don't look very beautiful if you have anorexia. We like beautiful hair and skin. And also if you have an eating disorder you would not have type of body that works with our clothes. It's fundamentally Helle and Rikke ideal woman does not have an eating disorder...it's very natural and organic when we chose models that are healthy.

Rikke Baumgarten interrupts the interview to ask if we want some cookies and we both accept.

• Speaking of anorexia...that was actually very good PR! (laughing) I think it's very much their ideal of woman, she is healthily thin, she is not overweight, but you do enjoy life...in a modest way, it's the way we automatically chose beauty as a healthy state of being. We have had some girls on our shows that were incredibly skinny. I remember once we had booked a girls and when she came to the show she was a lot skinnier than she used to be...and Helle and Rikke were concerned about this and the day after the show they ended up calling the agency and expressing their concerns. She did so the show, me made sure she was wearing things that were not showing how skinny she was, because it's not part of our deal to be that skinny. In order to try and help this person Helle and Rikke called the agency saying that they had a feeling that this person might have some kind of eating disorder and they hoped the agency could look after her and help her if she actually had that problem.

Going back to look books and material...It's very linked to the season. Whenever we do something it should always promote the present
collection and the universe. What is constant is, within our framework and budgets, we are always aiming at making something beautiful. In our brand identity aesthetic is always beautiful, if you can say that, and glamorous in an understated way, not in Versace, Cavalli way, with long wavy hair, colours, sequins and big breasts everywhere etcetera...we are more sensuous than sexy and glamour in a chic way as opposed to sexy way. But of course the mood changes accordingly to the feel of the collection.

- Is there a celebrity that you would like to associate with the brand?
- We are already working with local celebrities...with Her Royal Highness the Princess of Denmark, who is worldwide known and recognized as a style icon, we are so lucky that she likes our clothes and she wears our clothes spontaneously, she is a very good person for us to be associated with, whenever she's wearing a dress, people notice it. And then we are working with celebrities in Denmark, local. When we chose the celebrities it's not just a matter of being famous, it's important for us that the women we associate the brand with has the same kind of integrity as the brand. The ones that we are associated with in Denmark would be someone like Stine Stengade, that is a beautiful, mid thirties actress, she does films and theatre, she is very tasteful, but in general in public opinion she is a chic person with a friendly approach to other people. Another actress called Sonjia Richter, very much the same profile of women, but they are different in how they look. Stine Stengade is very curvy, with dark hair and eyes, she is very sensual, while Sonja Richter is very skinny, but in a natural way, and she has a more sort of funky, edgy look about her. We work with a few news presenters on TV, women known for being
intelligent, serious, we have an owner of an art gallery that we work with...it is very important for us that the women we work with have a very strong integrity as a person and that they are known for something serious, we do not want to be associated with a porn star or a pop singer, who's just known for being sexy. We love if women are good looking and glamorous and beautiful and so on, but we prefer them if they are also stylish and chic and tasteful and ideally...through their work or interests they are involved in culture or politics, something they do with passion, not only to make money. Because we have a feeling they would be great role models for our ideal consumer. If we had to dream...it's not something we really discuss about because there are no resources available, but if I had to pinpoint some international celebrities it would be someone like Sofia Coppola, Charlotte Gainsbourg, Maggie Gyllenhal, Liv Tyler, Kirsten Dunst, luckily Helena Christensen is already wearing our things. They are women that are already known for being beautiful and having good taste but in a stylist way, with a strong personal integrity, it's that kind of woman that we are looking up to and that we aspire to promote.

- If Baum und Pferdgarten was a women, what kind of personality do you think she would have?
- She would be a mix of Helle and Rikke, it's those two women who founded the company and still own part of it and they design the clothes and they are very much involved in key decisions, the whole spirit of the company is the spirit of Helle and Rikke. They are very different in some way and in some way they are alike. From my point of view they are both very nice people, friendly, both of them have a sense of humour and they do not take themselves very seriously, they
are easy to be around. I've experienced them when we are together with the Crown Princess and when we are together with you and they act in the same way. They are equally friendly and approachable with everyone, they think everyone they meet is important. They are friendly, they have a positive attitude towards the world and other people. If our company was this persona, she would definitely have a great sense of humour, because Helle and Rikke both have it and I think it's very evident in the way they design, hopefully she would have a great sense of fashion and taste. She would have an interest and she would take part in cultural activities, theatre, music, literature, politics, art, she would be a person with certain view and opinions about certain issues and she would be interested in expressing that point of view.

• If a potential customer would chose Baum und Pferdgarten considering it as a friend, would she have the same characteristics in terms of personality?

• I think so...because I think it would be more or less the same kind of friendship as Helle and Rikke! There are some characteristics they share but obviously there are some shades in which they differ. Maybe the way you have a sense of humour may be expressed in different ways, it can be very dry and understated or it can be more flamboyant, which is the case with Rikke and Helle, Helle is more sort of understated and Rikke is more theatrical and flamboyant in they way she expresses herself, but both of them does it in a playful way, with a sort of a little twist sometimes. So I think it would be the same scenario between the person Baum und Pferdgarten and the purchaser, they would have a great sense of humour and sense of
playfulness but it might be expressed in different ways, they would both have friendly way of dealing with other people but in their own individual personal way, they would both take part in politics, literature bla bla, but it might not be the exact same book that they read, the exact same key interest that they have. They would be slightly different but they would have the same key approach to life, to other people, to society and being part of it all.

• So she is also the kind of person who likes to discuss, to compare...

• ...To communicate! I think the person Baum und Pferdgarten and the friend of that persona they would both be very interested in listening to other people, trying to see things from other point of view, open-minded, while also having an urge to express their own opinion. At the end of the day, I don't think you would be a designer if you didn't have a need to express certain issues.

• What do you think the main values and culture of the company are? The ones that inspire the whole work, that are shared...

• Within our corporate culture we have positive and negative aspects, some of them are very strongly linked and they stem from Rikke and Helle, its their spirit that runs through the entire organization. Some of the good things about the spirit of the company is that, for example, when they hire people, they look at qualifications and so on, but it is also important that they hire sympathetic people. In general the whole atmosphere is very friendly, people the share sense of humour, playfulness, urge for dialogue, I think it's a very friendly, easy going, positive environment. What is sometimes the negative aspect of the corporate culture we have is that we can have the tendency sometimes to lose focus, because we crack jokes, something happens,
we wanna take part in everything that's going on, someone comes in and it's funny, we forget about doing a certain thing, we interrupt. Sometimes it's two steps forward and one step back, sometimes it's as if we aren't so consistent in the way we run the company. We are improving and professionalising the company and we are getting better and better at staying focused and so on, while still keeping the funny and playful and quirky element. I believe the company will develop like this, we'll be better at sticking to the plan, keeping the focus and making realistic plans while still having a friendly and funny and positive environment. I have never experienced a work environment that had so much love in it, there are a lot of positive vibes within this company I think and it's very important for us to hold on to that.

- Do you think these characteristics are linked to the Danish culture?
- Some of it is. The Danish culture is quite often characterised by flat structure, democratic approach to running business, solving problems...that is part of our culture as well, we have a more democratic structure than in France or Italy or the UK, where they a more hierarchic structure. But some of it is unique for this company. In other Danish companies I didn't enjoy going to work as much as I do here. From my point of view we have a Scandinavian plus version, we have a flat structure and we are easy going but in addition we have the actual human interest between people, I know it sounds strange but we have the actual love between people, and the actual sense of humour as opposed to a more formal environment.
- How important is your Danish identity? Do you immediately say that you are a Danish company when you meet new people?
It's not a big part of our strategy to promote Baum und Pferdgarten as a Danish brand. It depends on the situation, sometimes we take parts in certain project because we are Danish...at certain other occasions, like plans we have in the Middle East, it might be less relevant to stress the fact that we are Danish because of the difficult political situation, there is some kind of hostility or negative feelings from certain groups in the Middle East towards Denmark. It's not a key selling point in general. It's more a matter of being Scandinavian, because I think the Danish aesthetic tradition is very much characterised by bohemian influences, whereas the Scandinavian is more influenced by easy going. Do you understand my way of different shading the two of them? We are no way a bohemian brand or approach to life style, but we do share the Scandinavian way of being easy going. We have a certain life style which affects our aesthetics and our way of designing clothes...compared to French etcetera...they might do pencil skirts or tailored jackets...they create fashion for a lifestyle that is different, we create fashion for a lifestyle where you use your bike on your way to work, the way you interact with other people is less formal, and I think you can see that in the aesthetic of our company.

Which kind of relationship do you try to establish with customers?

We prefer to have long time relationships with consumers that purchase us and I think it is very much the case. Because quite often we have comments that people have a favourite dress from Baum und Pferdgarten and they bought it five years ago. Baum und Pferdgarten consumers cherish the product of Baum und Pferdgarten for more than just one season. Rikke and Helle, when doing the design, they actually
want a product to have a lasting value, they do not want it to go out of fashion within a season. They prefer people to buy this coat and have it for a while and use it for certain occasions. It's an ambition for our designers to try and offer the favourite dress or coat or whatever, so that when the consumer purchases a dress or whatever from Baum und Pferdgarten they are so in love with it that the next time they want to purchase something they will go and see what's available from Baum und Pferdgarten.

- How much do you consider the customers in the product development?
- It's difficult to say how much...it's mainly Helle and Rikke and their aesthetics and creative development that decide how a certain collection will look. The aesthetic of our collection is very much based on them. Maybe one season, this AW season, it's very monochrome, it's very basic colours, it's beige, navy, grey...it's very muted tones and it's focused on understated detailing and the silhouette and the construction of the garment and patterns, structure and drapings and so on...and that's the kind of development they've had in the last three seasons. Then what automatically happens is that they've been following that path for a while, refining their creativity so to speak, and then all of a sudden for SS 09 they are fed up and they need colours, prints...something totally different. So I think it's mainly their creative development and their aesthetic that decide how the collection will look like. Then the composition of the collection, how many dresses, skirts etcetera, that is very much linked to the sales, because if we see that we sell dresses very well, we will always do a lot of dresses. I think the reason why we sell dresses so well is that Rikke and Helle love dresses, they like to design them, it's a very organic thing: we
sell well because we design them well, we design them well because Helle and Rikke like them. But of course what we do is when the collection has been designed, it's presented to the sales department and they comment on it and sometimes we end up cancelling some styles, some colours. In that way we do have a commercial focus in how the collection ends up being. For example last season a blouse sold insanely well so this season we are trying to make something on the same line to try and see if we can still make money. It's a very basic blouse and if we can sell some of them again it's fine. There are some commercial priorities

- How do you try to maintain the relationships you have with your customers, not only end users but also retailers?
- That's more a job of the sales department but I think it is a matter of keeping a balance of professionalism and personal relationship. When we have a certain store that we've been working with for a while of course we develop some kind of personal relationship, but still it's mainly a professional relationship. So I think it's important to keep balance from the very beginning between being friendly, personal and professional, without making them think you are their best friend, because you are their best business partner. And of course it is important to help them as much as possible, servicing them, within the framework we have and try and sell as much as possible!
- Going back to the target market, if we assume that people do not really want to see themselves the way they are in a company's communication, but they would rather see an aspiring identity, what kind of image do you try to communicate in order to make your target market identify and associate with it?
• I think it's the archetype if the person I have already described. It's a slightly better looking woman of the good looking woman, a woman with a slightly stronger integrity that the woman described, who is slightly more involved in arts etcetera. At the end of the day, we also sell our products to average women, who may not look as model, who may not have a career as an actress, who may not be cool, funky, participate in cultural activity and so on. I think most of these women have an actual lifestyle and a dream life style and we communicate the ideal lifestyle, which would be a condensed version of their actual lifestyle, of course we promote the interesting aspects, not the boring, practical sides. We don't consider practical things like: “Are you heterosexual or gay? Are you married or in a relationship or single? Do you have children? Do you have a career or not?”...you know, all those things, because we now we have customers within all those groups. We have different consumer, but what they all have in common is the aspiration to being independent, have a strong personal integrity, participate in cultural activities, and doing all while looking good.

• How do you think your customers see themselves and feel while buying or wearing Baum und Pferdgarten?

• I think they all have an idea that Baum und Pferdgarten helps them expressing their personal identity, our consumers don't wear Baum und Pferdgarten as a uniform, they don't buy a fixed identity, they personalise, they use our products as part of the overall expression of their personality. It's very obvious when you see the way the women on our office dress, because they all wear Baum und Pferdgarten, but they mix it with so many different brands and three women might wear the same dress and look completely different, because they
personalise it through accessories, a vest, trousers, shoes and so on...they can look so different with the same dress. And I have a strong belief that that's how our end consumer wears Baum und Pferdgarten, as part of their expression of the personality.

- That's it, thank you! Is there anything else you would like to say?
- I'd like to ask you if there were inconsistencies in what Soren said...
- Not really, they were not completely different, maybe you expressed it in slightly different ways...
- Well, speaking about negative and positive sides of the company, we don't have one fixed way of expressing, articulating, because we aren't corporate in the sense that we have been brain-washed, we are all in the same mindset of the Baum und Pferdgarten woman, we express individually, but there is a core agreement in our perceptions. It's both good and bad, because we agree without even discussing it, but maybe it would be beneficial to discuss it! It would be good to have a common way of approaching it. I think 95% of people working here would be in agreement on most of the issues you posed and I think it would be beneficial to discover and discuss the disagreements. But the positive thing is that even without discussing we have an agreement for part of it. That's what I wanted to say.
- Thank you.