SENSORY MARKETING IN CREATING A CLOTHING BRAND

How can a clothing brand attract customers?

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ABSTRACT

The purpose of this thesis is to provide information which can be useful for beginners entering the business sphere of fashion and for designers who want to establish their own clothing brand. The research question of this thesis is "How can a clothing brand attract customers?" To get an answer to this question is extremely important in order to gain a meaningful competitive advantage in building a successful clothing brand.

To solve this problem the author determined the following research objectives: (1) to find necessary theoretical information from the marketing field, in particular, from branding and consumer behavior; (2) to conduct research by interviewing gurus in the sphere of design and marketing, and clothing brand owners, as well as conducting a survey among consumers to know their attitude towards shopping; (3) to analyze received data from the interview and the survey, and compare it to theory; (4) and on the basis of the researched information, give recommendations about how a clothing brand can attract customers.

Among the interview participants were John Boddy, who had a chance to work with Alexander McQueen, and Dr Michelle Lawrence, Professor of Fashion Marketing at Falmouth University, UK.

The research showed that a clothing brand should have an attractive website with an easy navigation system and customer service. The attractiveness of a clothing brand is hidden in its authenticity and can be created with the help of the sensory branding.

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1 INTRODUCTION

Brands have been around people for centuries, being something more than just a mark, they can communicate information about the product, its characteristics and benefits, and even more. Brands' capabilities are vast, but to recognize them and manage in full measure is the skill that every marketer is eager to master.

1.1 Background Information

The author is writing this thesis in order to apply the research results for the future own clothing company which the author is planning to establish in Russia, Saint-Petersburg. The company will produce womenswear, which will be sold online. The produced clothes will be of the own clothing brand, and tailored in Saint-Petersburg. After gaining its clientele, the company will open a store in the city and sell the products also there. The target customer groups will be women of certain age category from Saint-Petersburg and also from abroad, for this purpose the website will be available in several foreign languages.

The future collection will have three different lines. The first line will be clothing of the classical style for women from 27+ years old. The line will contain shirts, jackets, blouses and dresses made from natural materials such as cotton, linen, viscose and wool. The colors prevailing in the collection will be mostly calm and pastel, but it will also include some fabrics with vivid colors and prints for shirts and blouses.

The second line will be clothing of the casual style for girls from 18 to 26 years old. The line will contain t-shirts, denim jackets, dresses, blouses and skirts made from natural cotton and knitted fabrics. Mostly vivid colors will prevail in this line.

The third line will be mostly for women from 18 to 35 years and will be represented by home clothing, pajamas and underwear. It will be made from natural cotton and knitted fabrics of the calm colors.

1.2 Research Question

Before the establishing of the own clothing company that will sell clothing of the own brand, the author needs to find the answer to the following question "How can a clothing brand attract customers?" As the author does not have enough knowledge about the brands, how to create a brand and make it attractive for the potential customers, the research is needed to be made.

The aim of this research is to understand what stands behind a successful brand, what really attracts customers, what are the components that can make a brand attractive and how marketing can help in creation of an attractive clothing brand. Due to the limitations of this thesis, this research does not have the aim to investigate how to build a brand step by step, or how to choose the product, place, price and promotion for the brand (4 P's), or how to make a market entry for the brand, neither how to make a clothing brand visible online. These topics are to be investigated later on. The aim of this research is to find those characteristics, benefits or components that will help to begin the creation of a clothing brand that will give direction in which the future clothing brand should be developed, that will help to create emotional bond with the consumers and give a strong competitive advantage.

1.3   Research Objectives

To answer the research question, the following objectives should be achieved: (1) do a theoretical study in the marketing field; (2) conduct research (interviews and a survey); (3) analyze theoretical information and the research results; (4) give recommendations.

Objective 1

As the author is planning to establish an own clothing brand and has not enough knowledge about that topic, the theoretical study needs conducting in the sphere of marketing, in particular, branding. In the theoretical research, the author needs to give definition to a brand, find out what are the components of a brand, why it is important to create a brand, what is the difference between a brand and a product, and what is a branded product. The basic information about how to build a brand, and some other important theoretical knowledge will also be needed. Besides that, the research in the consumer behavior will be valuable, as it is crucial to know why consumers do value brands, how they do perceive a brand, and how a brand image is being created, and also how marketers can influence consumer purchase decision. As the clothing brand will be sold online, it will need having a website. It means that the theoretical research about online branding, website, and e-marketing is necessary to do in order to know how to make a clothing brand attractive online. As the author is planning to produce and sell clothes, it means that some basic theoretical study in the sphere of fashion is also will be valuable information in order to learn how to make a clothing brand attractive from a fashion perspective.

Objective 2

The second research objective is to collect primary data via interviews and a survey. The interviews should be taken among people who are familiar with the research topic. It can be brand owners, and some gurus in the

sphere of the design and marketing. The interviews with them will help to learn from their experience in building a brand, and interaction with customers. A survey could be conducted among consumers in order to define their attitude towards shopping, famous and new clothing brands.

Objective 3

The third objective is to link received information from the theoretical study and primary data from the interviews and a survey, and make analysis of it. This match will let look at the problem from the three sides: (1) from theoretical perspective, (2) from experienced people perspective, (3) and from consumer perspective. Besides this analysis, it is useful to detect potential competitors and make a competitor analysis, by identifying their strong and weak sides.

Objective 4

On the basis of the conducted analysis, it will be possible to achieve the fourth research objective, to give recommendations about the way how a clothing brand can attract customers.

1.4 Research Methods

To collect information, the author will use exploratory research. The methods of the data collection that can be used during the research, are the secondary data, primary data and online information databases. Secondary data can be extracted from various marketing books, in particular, about brands, online branding and consumer behavior. Primary data can be collected via interviews with the brand owners, marketing and design gurus, and via a survey conducted among consumers. As the clothing brand will be sold online and the website will be available in different languages, it means that potential customers could be international, so it would be useful to conduct the interviews and a survey among people from different countries.

1.5 Research Organization

The thesis consists of six chapters, reference list and three appendices. In Chapter 1, the author gives background information about the future company, explains the need of the research, defines the research question, and tells about the methods chosen to collect the data. The research starts with the theoretical study in Chapter 2. In Chapter 3, there are results from the interviews and a survey, and in Chapter 4 there is research and competitor analysis. In Chapter 5, the author gives recommendations to the research question, and in Chapter 6, the author makes a conclusion,

giving the answer to the research question. In the part of the appendices, there are some pictures, survey questions and received answers.

The results of this research will be used by the author in establishing an own clothing brand in Saint-Petersburg. This research can also be useful for the beginners in the business sphere or for the designers who want to start their own clothing business.

2   THEORETICAL STUDY

In this part the author will develop the theme about what is the brand, when and how it appeared, including what a brand belief, brand image and brand meanings are. The topics about online branding and types of fashion will also be covered in this chapter.

2.1   Brands

Why are the biggest corporations in the world for so many years focused on building a brand? Maybe because a strong brand is the key to their success? In this part of Chapter 2, the author will find out the importance of the phenomenon of a brand.

2.1.1   What is a Brand?

Consumers, or customers, have needs, which they want to satisfy. And products can act as solutions to that customers' problem. To become a problem solution, a product should have certain benefits and attributes, in other words, products have to be able to solve the problem. (Kotler, 180.)

Brand attributes are characteristics of a product (Keller 2008, 56). For example, the attributes of a hotel can be location, price, atmosphere (Kotler 2000, 180). The identical products, in this case hotels, can be evaluated differently if they have different attributes (Keller 2008, 9). The hotels may have different locations, prices and atmosphere. If a consumer thinks that one hotel has a better atmosphere than the other one, it means that the consumer formed a brand belief that this hotel is better in the attribute atmosphere. A number of consumer's beliefs about that hotel will form in the head of the consumer the brand image of this hotel. The consumer's brand image of the hotel is based on his personal thoughts and perceptions about that hotel. In this case, the hotel and its name are the brand. A brand points to who is the seller or maker. (Kotler 2000, 180.)

According to the American Marketing Association, a brand is a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors (Kotler 2000, 404). A name of, for example, a hotel, its symbol or logo can be a brand. The brand does not have expiration dates that is the difference between the brand and patents or copyrights. A brand is not only a name or a logo, it is also a seller's promise to a buyer. Through the brand, a seller promises that his product has certain characteristics and benefits, it also promises quality. (Kotler 2000, 404.) In other words, a brand is a promise of value. Branding creates a unique identity for a product and makes it distinctive in the marketplace (Wells & Burnett & Moriarty, 70, 163, 164.)

A brand contains several meanings. Some of them were already mentioned, they are attributes and benefits. For example, the attribute location of a hotel could have such benefit that the customer does not have to spend a lot of time or money to get to the other hotel. Location and the possibility to save time are the attribute and benefit. (Kotler 2000, 404.) Brand benefits are the personal value that consumers attach to the product attributes (Keller 2008, 56).

The brand's essence forms such meanings of a brand as values, culture and personality. The value of the hotel could be safety or status. This hotel can promise that it is totally safe to stay there. It also can be representative of a certain culture, for example, American culture with high quality. This hotel or the customers who are staying there can be associated with some kind of personality or object, for example, a hotel can be associated with a palace and the customers of the hotel with successful businessmen of a certain age. These are personality and user meanings of the brand. (Kotler 2000, 404.)

It is important for the marketers to take into account that competitors can copy attributes of a brand. There can be several hotels with the same location and price category. Consumers are more interested in benefits. It is better to promote the brand on several benefits, not only on one. (Kotler 2000, 405.)

According to Bembridge (2012), attributes or features and benefits of a brand are the base lines and must haves, but they can be easily copied, the company should offer something more than benefits and features. He believes that a brand needs to have a soul and such values that can resonate with the consumers' souls and also to have emotional connection with customers. Bembridge quoted that people would forget what you said or did, but they would not forget how you made them feel. He is sure that the first step to become more successful in today's environment is to define the brand belief. He says that the company should have a belief with that the consumers will identify themselves. Bembridge brought Steve Jobs as an example, he was telling people that

they were not making great computers, but they were helping their users to change the world.

2.1.2   The Origin of the Brand

In this part the author researches the historical origins of branding. In reality, branding and trademarks exist already for centuries. The word brand is derived from the Old Norse word brandr that means ''to burn by fire,'' as the owners of livestock marked their animals. (Keller 2008, 1, 43.) Ancient Egyptians marked their livestock with hot irons. In the Middle Ages, this process was spread in Europe and, centuries later, in the American West. Such branding helped ranchers to separate cattle in communal ranges and also helped herders with quality livestock to distinguish themselves from ranchers with inferior animals. (Millman 2011, 2.)

Craftsmen put stamps on their handcrafted goods to sign it, for the buyers it meant quality mark and showed who was the producer. Such marks were discovered on early Chinese porcelain, pottery jars from ancient Greece and Rome, and on goods from India dating back to about 1300 B.C. (Keller 2008, 43.) In fine arts, branding began when artists started to sign their works (Kotler 2000, 408).

Brand reputation helped build better business already since ancient times, and since then has continued the role of the brand, a barometer of value. The first trademarked brand in the world is Bass Ale. It happened in 1876, when the United Kingdom passed the Trade Mark Registration Act, and Bass Ale submitted its now quintessential red triangle for trademark status. That act gave businesses the possibility to register and protect a brand marker so that any other company could not use a similar icon. In addition, the trademark number one was innovative in its appearance in Edouard Manet's 1882 masterpiece ''A bar at the Folies-Bergère'' (see Figure 1) and Pablo Picasso's 1912 painting ''Bouteille de Bass et Guitare'' (that can be translated as ''The bottle of Bass and the Guitar'').

Figure 1. Edouard Manet's 1882 masterpiece ''A bar at the Folies-Bergère.''

The time when Bass came in these paintings is not coincidental, as in the late 19th and early 20th centuries brands spread rapidly and became significantly woven into the day-to-day life. The appearance of the faster and more efficient transportations helped a lot in the creation of national and global brands. The Industrial Revolution significantly improved manufacturing and communications. And this caused the first mass-marketing achievements by commercial artists and advertising agencies. And now we are living in a world with more than one hundred brands of bottled water, the United Sates is home to over forty-five thousand shopping malls. (Millman 2011, 2, 3.)

The first documented evidence on the positive effects of branding was published not so long ago, only around sixty years ago, in the 1950s. Consumers were ready to pay more for branded products, even if the non-branded items were of the same quality, appearance, and taste. Most of the knowledge we have today about branding has its roots in the 1950s and 1960s. In the 1970s and 1980s evolved strong orientation toward a building a brand around its ''personality,'' for example, by giving a designer shirt, a car or a computer values, feelings, and associations in order to distinguish it from its competitors. Since that time there have not been any serious changes in how consumers perceive brands. (Lindstrom 2010, 21.)

Scientists and anthropologists agree that humans are pack animals that is why we feel safer in groups, and why we have a drive to telegraph our affiliations and beliefs with symbols, signs, and codes. Such psychologists as Harry Harlow and John Bowlby proved that humans feel happier and better about themselves when our brains resonate with other like-minded humans. And the prospect that the speed of brands' growth and the number of people who buy brands will slow down is remote. Branding is a history of constant movement and where we will be in twenty years is uncertain. It may seem esoteric, but it is certain that our ideas about who we are and how we relate to the universe help us decode between Patagonia or Prada when we shop. (Millman 2011, 4,5.)

2.1.3 Why are Brands Important?

As we can see brands provide a lot of information to the consumers about the producer and quality of a product. Brands help consumers to make a purchase decision, especially if customers had a positive past experience with that brand and they know that the brand can satisfy their needs. Brands are important for the consumers, because they reduce risks and search costs. If consumers trust the brand and are satisfied with it, they do not need to spend time and money for further searching. (Keller 2008, 6.)

The other reason why brands are important for the consumers is that it can help them to create their self-image. Some brands are associated with the certain types of people and can reflect certain values. With the help of those brands consumers can show others what kind of persons they are or want to be. (Keller 2008, 8.)

Brands bring benefits not only to consumers, but also to firms. Brands can help to protect the firm from the competitors by attracting customers and making them loyal. It also can help to segment the market, build good image and be accepted by customers if the firm decides to launch a new product or brand. (Kotler 2000, 408.)

In fact, brands for the firms can become a valuable property, which can influence consumer behavior. Brands are not only symbols of a certain quality for the consumers, but also brands can differentiate the product from the other products, if that product has unique associations and meanings in the mind of the consumer. Unique features of the product such as the brand name, manufacturing processes, packaging and so on can be protected legally, so that for the firm it is worth investing in the brand. (Keller 2008, 9.) According to Malhotra (2015, 56), Madden, Fehle, and Fournier (2006) documented that brands are financially valuable assets that reduce cash flow instability.

2.1.4 The Difference between Products and Brands. How to "Brand" a Product? What is a Strong Brand?

First of all, it is important to answer the question if products and brands are the same things or there is a difference? To answer this question, one needs to know the definition of a product. A product is anything we offer to a market for acquisition, use, or consumption that might satisfy a need or want of a customer. A product may be a physical good (automobile, for example), a service (an airline), a retail outlet (a department store), a person (a political figure), an organization (a nonprofit organization), a place (a city) and an idea (a political idea). (Keller 2008, 3.)

And what is a brand? A brand is more than a product, because it can differentiate the product from other products that satisfy the same need. The difference may be rational and tangible or symbolic, emotional and intangible. A branded product may be (Ford Taurus automobile), a service (United Airlines), a store (Body Shop specialty store), a person (Julia Roberts), a place (the city of London), an idea (freedom of speech). (Keller 2008, 5.)

Why should a firm build a strong brand? The firm should build a strong brand, because it can influence the customer decision-making process, strong brand helps build image and make easier the process of launching a new brand and become accepted by consumers (Kotler 2000, 408).

"The brand is something that resides in the minds of consumers" (Keller 2008, 10). It means that the power of brands also resides there. The power of brand lies in consumers' knowledge about the brand, what customers have learned, felt, seen, and heard about the brands. (Keller 2008, 48.) This is the basic assumption of the customer-based brand equity (CBBE further) model, which helps to answer the question about how to build a strong brand. The brand equity is a marketing concept that arose in the 1980s and elevated the importance of the brand in marketing strategy. Brand equity is a tool to interpret the effect of various brand strategies. Fundamentally, branding is all about how to provide products with the power of brand equity. (Keller 2008, 37.) Brand equity depends on what resides in the minds of consumers (Keller 2008, 49). But there are no common viewpoints about how to measure brand equity. Most observers agree that brand equity consists of the marketing effects uniquely attributed to a brand. (Keller 2008, 37.) In Consumer Based Brand Equity (or Mental brand equity) the large role play emotions (Hansen, Christensen 2010, 156).

To build a strong brand, marketers have to be sure that customers have the right experience with the product and that desired thoughts, feelings, images, beliefs, perceptions and opinions are linked to the brand. According to Malhotra (2015, 84), Keller (1993, 2007) claims that at the heart of building brand equity is creating distinctive, favorable brand meanings. When consumers react favorably to marketing activity for the brand, it means that a brand has a positive customer-based equity, if they react less favorably, a brand has a negative customer-based equity (Keller 2008, 48).

Customer's knowledge about the brand can be created, for example, through such means as past experiences, marketing activity for the brand or word of mouth. Customer's knowledge or impressions about the brand or product can change customer's perceptions of a product. For example, clothes may seem to fit better and the wait in a bank line may seem shorter. (Keller 2008, 49.)

The value and future of a brand depends on consumers and their knowledge about the brand. Brand knowledge consists of two concepts in marketing, they are brand awareness and brand image. Brand awareness is the consumer's ability to identify the brand. Brand image is consumer's perceptions about a brand and brand associations in consumer memory. Associations may reflect characteristics of the product or aspects independent of the product. For example, the first associations that might come to the mind about Apple computers are "user friendly" or "creative." (Keller 2008, 51.) Associations form brand image. For example, Mercedes-Benz managed to create association to "status" (Keller 2008, 53).

In its turn, brand awareness consists of brand recognition and brand

recall performance. Brand recognition is the consumer's ability to recognize the brand in a store. Brand recall is the consumer's ability to restore the brand from the memory when the product category was given. The example could be when consumer thinks what to eat for breakfast, he or she recalls the certain cereal brand name. Brand awareness influences the formation of associations. Associations make up the brand image. (Keller 2008, 54.)

To build a positive brand image, marketers should link strong, favorable and unique associations to the brand in the memory of consumers. Consumers can form brand associations through direct experience, information from other commercial sources and media vehicles, from word of mouth and by assumptions which consumers make about the brand, its name, logo or identification with a country, person, place and so on. (Keller, 56.) According to Malhorta (2015), Aaker (1997), Keller (1998, 2003), Mitchell and Olson (1981) claim that brand associations consist of brand awareness (recognition and recall of the brand), brand attitude (evaluation of a brand), brand image (perception about a brand), and brand personality (a set of human characteristics associated with the brand) (Malhorta 2015, 235). Brand associations should be unique. Uniqueness of associations helps consumers choose the brand. Brand's success depends on the unique associations. (Keller 2008, 59.)

A brand image is a mental image, it is in customer's minds and it reflects how they perceive the product, what they think, feel about the product, how they value it (Wells & Burnett & Moriarty, 163).

Knowledge-building process depends on such factor as leveraging secondary associations. Brand associations can be linked to some other objects that have their own associations. For example, if the brand is linked to a country, the brand becomes identified with that country and consumers may conclude that the brand shares associations with that country. Marketers can borrow associations for the brand and it can help to build brand equity.

Knowledge-building process also depends on choosing brand elements. Brand elements can be: brand names, URLs, logos, symbols, characters, packaging, and slogans. Each of the brand elements has its own advantage that is why marketers can even use all of them. (Keller 2008, 40.)

According to Lavoie (2017), today's consumers look beyond logos, slogans and advertisements. They are buying more than just products, they are buying a company's identity. Nowadays the company's principles are very important for consumers. Buying from a certain brand, consumers support that brand and they see themselves in that brand and they want to be sure that the brand reflects their personal values. The Cone study, the Research on consumers, found that 80 percent of global

consumers would like to buy a product from an unknown brand if it has social and environment commitments. Today consumers are not just buying a product to satisfy their needs, they are searching whom they want to support. The impact of a brand on the world is very important now.

2.1.5   How to Build a Strong Brand

According to the CBBE model, described by Keller in his ''Strategic brand management'' (2008, 60), there are four sequence steps to build a brand. They are brand identity (answers to the question who you are); brand meaning (what you are); brand responses (what a customer thinks about the brand) and brand relationships (it is about customer's associations about the brand and connection between the customer and the brand).

The brand-building process can be illustrated in a form of a pyramid that consists of six blocks or steps and on the top of which there are only the strongest brands (see Figure 2).
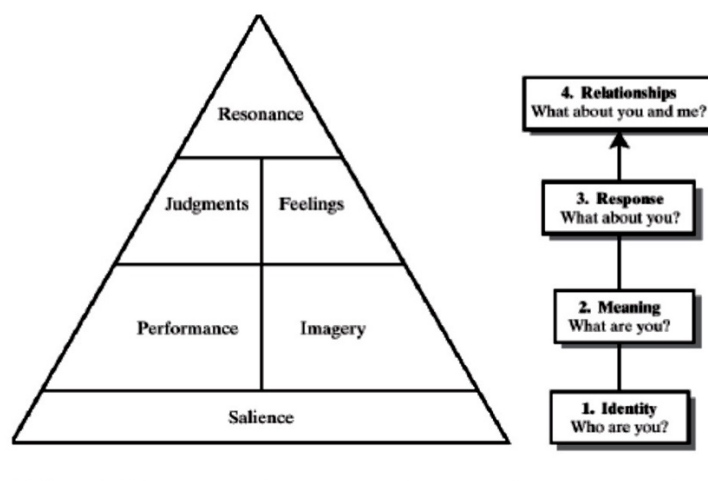

Figure 2. Keller's Consumer Based Brand Equity System (Hansen, Christensen 2010, 157).

The first block or step has the name brand salience. It measures customer's awareness of the brand. It answers the question how easily and often the brand can evoke in the customer's mind under a certain circumstance.

The second block is the brand performance. This block describes how well the product satisfies customer's needs. It answers such questions as how stylish or effective the brand is, or how much a customer likes the product? (Keller 2008, 60.)

The third step of brand building is the brand imaginary. It describes how the brand satisfies customer's psychological or social needs. It is about

intangible side of the brand. Consumers form imagery associations through their experience, advertising, word of mouth and other source of information.

There are four main intangibles that can be linked to a brand. They are user profiles, purchase and usage situations, personality and values, experiences. (Keller 2008, 65.) For example, Nivea skin cream has a rich brand imagery. Its intangible associations can be family experiences, multipurpose, classic. Such demographic factors as gender, age, race and income can become a base for the customer associations of a user. Such products as Venus razor or Secret deodorants have "feminine" associations.

A brand can take in personality traits and, like a person, show itself as a "modern" or "exotic." A brand personality can be formed with the help of advertising, actors in the ad and evoked emotions from the ad. (Keller 2008, 66.) Consumers often choose brands with the brand personality similar to their own or desired image (Keller 2008, 67).

The fourth step is brand judgments. What customers think or feel about the brand is called brand responses. Brand responses that were formed from the customer's "head" are the brand judgments, and brand responses originated from the customer's "heart" are brand feelings. Customers make four types of judgments about the brand. They are judgments about the quality, credibility (or how much customers trust the makers of the brand, for example), consideration (about the possibility that the customer would recommend the brand to others), and superiority (the opinion of a customer about the uniqueness of the brand).

The fifth step is brand feeling. It is about consumer's emotional reaction to the brand. There are six types of brand-building feelings. They are warmth (when the brand makes consumers feel calm, sentimental about the brand), fun (for example, Disney brand is associated with fun, the consumer feels amused and playful), excitement (when consumer feels energized, "being alive" and cool. The example could be MTV for adults), security (feeling of safety), social approval (feeling that a certain appearance can be favorable for other), and self-respect (consumers feel pride). (Keller 2008, 68.)

The final step of the model is brand resonance. It is about the level of identification and psychological bond that a customer has with the brand. Examples for this could be Apple or Harley-Davidson. There are four categories of brand resonance. The first one is behavioral loyalty. It shows how often and how much customers purchase a brand. The second is attitudinal attachment. In this case the brand means something special to a customer, it is more than a product. The third is the sense of community. When a customer identifies himself with other people who

also use this brand, he feels that he belongs to a certain club with other users of this brand. And the last category is active engagement. Here customers become brand ambassadors, they really like to talk about the brand and learn more about it. (Keller 2008, 74.) Customer evangelists are the zealots of the brand, they spread word of mouth about the product and personally invest in the brand (Malhotra 2015, 180). This metaphor was invented by Guy Kawasaki. He worked at Apple in a sales in the 1980s. He is known as the father of customer evangelism. On his business card on the place of his job title it was written "evangelist." He introduced the idea of *customer* evangelism in his work "Selling a Dream." Kawasaki used religious language as a metaphor. (Malhotra 2015, 177.) According to Martin Lindstrom (2010, 5, 6, 116,117,123, 128, 132), the most memorable brands of the future will be those that adopt religious characteristics. Evoking of something similar to religious zeal is one of the objectives of the next generation of products and advertising. He brings China as an example, where the power of "brand religion" seems to be stronger than its thousand-year-old based counterparts. Lindstrom says that "at first glance, religion and brands might seem almost insultingly far apart," but brands can have such religious factors as faith, belief, belonging, community, and sharing of core values. He tells the story about a teenager with the name Will Andries Petrus Booye, who tattooed a bar code with the letter Gucci on his neck. Approximately for five years Will was obsessed with the Gucci brand that, according to his own words, became his one and only religion. Gucci for him was a person, whom he admired and who supported him. Will could explain in detail about the company's designs, colors, textures, as well as the smell of the perfumed Gucci environment. In a Gucci store he felt he was in heaven, the store made him feel at home, and at ease. The atmosphere of luxury, the store design and the music playing overhead took a large part in creation of this feeling. After he got his tattoo, he was constantly approached both by friends and by strangers, who were making him feel like the center of the universe. David Levine, a lecturer in psychology at the University of Illinois is another example of a customer evangelist or the zealot. David believes that Mac users have a common and atypical way of thinking and of doing things. He has a suede Apple jacket adorned with the Macintosh icons, for which he paid 400 dollars. He also has Apple-logo T-shirt, name tags of his suitcases are adorned with the Apple brand. His household is its own Macworld, he owns ten machines, recently he bought a dual-processor G4 for 4,000 dollars and a large flat-panel cinema display for 2,000 dollars. And according to his words, he does not need it, he bought it to support the Mac. David does not deny his belonging to a Mac community and religious connotations of his Apple affiliation. As he says, "Some people say they are a Buddhist or a Catholic … We say we're Mac users, which means we have similar values."

2.1.6   Brand Identification and Brand Attachment

The connections that consumers feel with brands are based on identification and attachment. In consumer-brand relationships these two co-occur and complement each other. (Malhotra 2015, 153,156.)

According to Malhotra (2015, 152-155), Bergami and Bagozzi (2000), Bhattacharya and Sen (2003), Stokburger-Sauer (2012) identify consumer-brand identification, or identity-based relationships between a consumer and a brand, as consumers' sense of accordance between consumers' identity and brand's identity. Consumer-brand identification was based in theories of social identity. The two theories, social identity theory and attachment theory appeared in the same era. Social identity theory appeared after World War II and explained the incident of discrimination and genocide and described intergroup processes such as in-group favoritism and prejudice against out-groups. The initial objective of attachment theory was the promotion of healthy and loving relationships in response to the disruptions of the relationships during World War II. With time, those theories have developed.

Attachment is a bond based on security and personal history with the brand. Attachment is more personally motivated, than identification. (Malhotra 2015, 151.) According to Malhotra (2015, 170), Smith (1999) considers that attachment theory refers to interpersonal relationships and bonding, and social identity theory deals with relationships with groups and their interaction with self-definition. Identification, in comparison with attachment, serves a more social purpose and it is more controllable by marketers. On the other hand, attachment is more personal, strongly linked to consumers' security motives and their more private relation to the brand.

According to Malhotra (2015, 237), Thomas (2005) notes that the fact that consumers form a link and feel attachment to a brand is important, because it predicts committed and loyal customers, and Fournier (1998) suggests that feelings of attachment are the basement of all strong relationships. A complicated phenomenon, the consumer-brand relationship, resembles interpersonal relationships.

In short, brands help consumers fulfill their social and personal, security-related needs (Malhotra 2015, 156).

2.1.7   Brand Authenticity

Brand narratives differentiate brands. Compelling brand stories are important as the narratives help drive sales, position the brands and persuade consumers to select a particular brand. According to Malhotra (2015, 4), Twitchell (2004) defines a brand as a ''story attached to a

manufactured object.'' Compelling stories are the basement of the good brands.

Consumers reward authentic brands. To be considered as authentic, brand narratives do not have to be literally true, historically accurate and entirely factual. The typical consumer knows and accepts that all brand stories are constructed and fictional. In short, in the normal course of interaction with a brand, consumers perceive brand's narrative as authentic, ignoring its invented and commercial aspects unless they get a convincing reason not to do so. (Malhotra 2015, 1-8.)

Consumers evaluate brand's authenticity on the base of brand's narratives. For some reasons consumers consider some brand stories as authentic and others no. Consumers begin to doubt in the authenticity of the brand narrative when there are one or more authenticity disruptors. Disruption can occur when consumers see that the brand is copying a competitor, or when there is a mismatch between the brand narrative and the reality. When these disruptors appear, consumers begin to see the brand as less authentic, their identification with the brand become lower, their assessment of the brand quality and social responsibility diminishes, and they are less eager to join the brand's community. (Malhotra 2015, 1-4.) (See Figure 3).
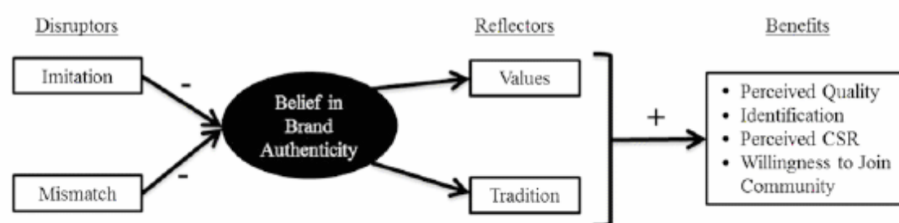

Figure 3. Theoretical Model (Malhotra 2015, 3).

Some consumers shared an opinion that American Eagles clothes were ''just cheaper version of Abercrombie,'' FHM copied Maxim, fashion brand Esprit imitated others. The first disruption is *Imitation*, it occurs when one brand copies another brand or company's actions, such as design, advertising or packaging. The second disruption is *Mismatch*, it occurs when there is a contradiction between the brand story or project image and the real behavior or situation of the brand. It happens when a brand trying to seem prestigious, but actual consumer users did not experience that quality. Or when McDonald's is projecting a healthy image, but consumers know that ''there is no way that eating McDonald's will make you a healthier person.'' Mismatch and Imitation can raise doubts about the brand, encourage skepticism, and make consumers finish believing in the narrative and perceive it as authentic. Both Imitation and Mismatch are disrupters of the brand narrative. (Malhotra 2015, 10, 11.)

The question is how anyone can ever qualify brand narratives as authentic if they are by nature fictional. According to Malhotra (2015, 11), Worth (2004) considers that ''one must not believe that events are really happening, but one should believe that it is possible they could happen.'' Thus, authenticity is not based on truthfulness (to be, actually true) but on ''truthiness'' (that could be true), consumers do not perceive brand narratives as lies but as stories. As long as consumers maintain the belief in a narrative, the brand authenticity rests. One has to also keep in mind that usually people are willingly to read a book or attend a movie, but if remove this choice, by pushing the brand story onto someone who is actively trying to avoid it, encourages lower authenticity. (Malhotra 2015, 11, 20- 21.)

2.1.8 Brand Meaning

The way how consumers perceive and interpret positioning of a brand forms the brand meaning (Malhotra 2015, 235). According to Malhotra (2015, 84), Keller (1993, 2007) claims that creating distinctive and favorable brand meanings is essential in building brand equity.

Consumers value brands for different reasons. One of the reasons is a product's instrumental features or attributes, they provide tangible benefits. Example of this can be cars, they provide transportation, or salt, it adds flavor to food. But sometimes consumers form a special, self-brand connection with brands, as a result, such brands signify more than just the sum of features or instrumental benefits. Consumers add to these brands a special meaning. (Malhotra 2015, 32-33.) According to Malhotra (2015, 33), Levy (1959) asserts that brands take on meaning when they join with, and reinforce what consumers think about themselves.

According to Malhotra (2015, 33), Aaker (1991) claims that brands generate value by providing functional, emotional, and self-expressive benefits. According to the same author, Park, Jaworski, and MacInnis (1986) suggest that brands have functional, symbolic, and experiential meanings.

Brands with a functional meaning solve consumption-related problems, they are related to product performance and they are preferred by consumers who need to satisfy functional needs. Brands with experiential meanings provide sensory pleasure, variety, and cognitive stimulation.

According to Malhotra (2015, 236), Solomon, Zaichkowski, and Polegato (2008) say that brands with symbolic meanings fulfill an internally generated need, for example, self-enhancement, such brands reduce the gap between consumers' actual and desired selves. According to the same author, Aaker (1997), Escalas and Bettman (2005), Fournier (1998),

Klein, Klein, and Allen (1995), Klein, Klein, and Kernan (1993), Walker and Olson (1997) confirm that some consumers choose brand with symbolic meanings that either suit their self-concepts or help them signal the self they want to reveal and if understanding of the brand meaning is shared with others, a brand can be used to communicate some specific messages about a consumer's self-concept to others. Malhotra (2015, 236) also mentions that Griskevicius (2007) adds that these brands help consumers communicate their self-concepts to others through brands' symbolic meanings, and Belk (1988) assures that these brands become part of consumers' extended selves. Consumers appreciate a brand meaning only if it satisfies some specific and personal needs of consumers and that are commonly accepted.

People use products and brands to create and show self-images. The relationship between consumers' self-concepts and brand is called as self-brand connections (SBC) as these brands are connected with consumers' mental representations of self. The more closely brand associations are linked to the self the more meaningful they can be. Brand meaning is most often dependent upon the set of brand associations. (Malhotra 2015, 33.)

Malhotra (2015, 236) mentions that Shocker and Srinivasan (1979) think that established brand meaning helps to differentiate a brand from other brands of the same category, protect the brand from competition. The meaning of a brand affects relationship consumers build with that brand.

2.1.9 Alternative Brand Building

It is already a thing of a past to use mass media campaigns. Many European companies use alternative brand-building approach. The use of traditional mass-media like television became outdated in Europe and in the United States too, because it is ineffective and costly. People use new communications channels to shop, for entertainment or to obtain information.

Because of that managers of brands started to communicate with customers through alternative communication channels. For example, the founder and CEO of the Body Shop, Anita Roddick, believes that advertising is a waste of money, she came up with the alternative brand-building methods, which became the basis of her company's strategy. The Body Shop obtained loyalty by supporting of social and environmental causes. Another example is Hugo Boss and Swatch, they supported athletic and cultural events and became associated with those events.

The use of the alternative brand-building approach helps to build a strong brand, it is very important as the brand is the driver of the future growth opportunities. (Harvard Business Review on Brand Management 1999, 1-5.)

2.2 **Consumer Behavior**

Why do consumers buy, prefer one brand but do not except the other? Is it a mystery impossible to reveal, or are there tools that can explain, predict and manipulate consumer behavior? This part of the chapter is going to explore it.

2.2.1 Consumer Motives

In establishing relationships with brands, consumers have different needs, motives, and goals in their minds. Some consumers want to portray their self-concepts, some use relationships with brands as symbols of exclusivity, and some use these brands as they trust their expert nature. There are several different consumer needs, such as need for self-enhancement, need for uniqueness, need for risk avoidance, and need for justice. (Malhotra 2015, 246.)

According to Malhotra (2015, 247), Crocker and Wolfe (2001) assure that when people seek self-enhancement, they are guided by thoughts about what they need to do in order to have value as a person. According to the same author, Crocker, Karpinski, Quinn, and Chase (2003), Crocker, Sommers, and Luhtanen (2002) say that people differ in their beliefs about the spheres on which their self-worth depends, as some people believe that their self-worth depends on their appearances, others may think that it depends on their morality, or professional success.

According to Malhotra (2015, 248), Fromkin and Snyder (1980), Snyder (1992) believe that need for uniqueness is an instinct desire of individuals to be perceived as special and different from others, and Kron (1983) notes that consumers with high need for uniqueness reflect their personal style through purchase of original and unique goods. Individuals with high need for uniqueness form strong relationships with and feel attached to exclusive brands. According to Malhotra (2015, 249), Snyder (1992) explains that the possession of a rare resource such as a limited-edition brand gives differentiation from other people and a sense of self-uniqueness, and Cheema & Kaikati (2010) point out that these consumers are not willing to promote a brand, as if other people use the same brand, it will decrease exclusivity of the brand. Thus, if such a brand changes its marketing strategy and starts to position itself to more and different consumer groups, it will lose its exclusivity and will no longer satisfy the consumers' need for uniqueness. As a result, highly attached consumers of an exclusive brand will react negatively toward the brand.

According to Malhotra (2015, 249), Rao and Bergen (1992), Shimp and Bearden (1982) mention that consumers' need for risk avoidance affects their decision making. Ambiguous or uncertain information about a product will threaten such consumers. They are motivated to look for a trustworthy brand in order to avoid any risks in their purchases.

According to Malhotra (2015, 249), Chaudhuri and Holbrook (2001) note that such consumers trust brands that are experts in their field and rely on their ability to deliver promises they stated.

Individuals with high need for justice are more anxious about what is happening to them and others. That is why they are more attentive to brand's activities and sensitive to information when a brand behaves in an unethical manner. If they get information about irresponsible behavior of the brand, they will be irritated and react negatively toward the brand. (Malhotra 2015, 250.)

2.2.2   Perception

People have five senses, they are seeing, hearing, smelling, tasting and touching (Solomon, Bamossy, Askegaard & Hogg 2006, 35-58). Through these senses we get practically our entire understanding of the world (Lindstrom 2010, 13). We notice something by the help of those senses, by receiving external stimuli, or sensory inputs on these five channels. We receive it with the help of our sensory receptors, such as eyes, ears, nose, mouth, fingers.

The basic stimuli, or physical sensations, such as light, sounds, smells, sights or color make us notice something. If we noticed something, it means that the stimulation has occurred.

After physical sensation came to our attention, we select, organize and interpret them. This is the process of perception, which has three stages, they are selection, organization and interpretation.

On the first stage people notice the stimulus. It can be a sound, smell or feeling. People do not notice everything what is going around them, their brains select to what they shall pay attention and focus, it can be something familiar or new. (Solomon et al. 2006, 35-58.) Our brains are filtering out irrelevant information (Lindstrom 2010, 4).

The second stage is the organization. After people have noticed something, their sensory receptors start to be active. The neural process, or neural activity, has started. The brains start to organize the large amount of information by connecting familiar components with people's past experience. This helps to understand what is happening around. In short, on the second stage brains receive and organize information.

The third stage is interpretation. People interpret information, evaluate it, apply their biases to it, and categorize it. This helps to better understand and react to what is going around. People use their beliefs, values and past experience in order to interpret information. The stage of interpretation is the unconscious process and it happens thousands of

times during the day. The interpretation process helps people to understand the meaning of the event. (Solomon et al. 2006, 35-58.)

2.2.3 Sensory Branding

Martin Lindstrom (2010, 1-4) believes that ''brand has to transform itself into a sensory experience that goes far beyond what we see,'' and that ''brands that create an emotional connection to consumers are much stronger.'' Sensory branding is the use of fragrances, sounds and textures to enhance the appeal of products.

The marketers are able to manipulate real sensory inputs through vision, smell, sound, taste and touch (Solomon et al. 2006, 35-58). Our senses are linked to our memory and emotions and marketers use our emotional connection. For example, people can think that a bright spring day has a particular fresh smell, and marketers use its association to sell their shampoos, soaps, or window cleaners. They try to manipulate our senses because, in reality our sensory reactions are the only ones we rely on when we are making up our decision whether to buy or not to buy. (Lindstrom 2010, 13, 26.)

Branding is about establishing emotional ties between the brand and the consumer. Emotions are based on data we gather from our five senses. A branded stimulus connects emotions to the brand. It also motivates impulsive shopping behavior, but sensory stimulation not only makes us behave in irrational way, but it also helps us differentiate one product from the rest. Sensory stimuli get integrated in our long-term memories, they become part of our decision-making process.

The purpose of sensory branding is to ensure the integration of our five senses in our purchasing decisions. Sensory branding allows consumers to see different dimensions of a brand and it stimulates customer relationship with the brand.

The final goal of a sensory branding is to create a strong, positive and long-lasting bond between a consumer and a brand so that the customer will return frequently to the brand and will barely notice competing products. According to Lindstrom (2010, 111), ''In order to establish this bond, the sensory appeal must have two essential ingredients: it has to be unique to the brand, as well as habitual.''

Sensory branding is the best way to protect a brand's identity from competitors. Lindstrom (2010, 112) assures that ''almost every aspect of a brand's sensory appeal can be trademarked.'' Trademark-able components are known as ''trade dress,'' it is the way how a product smells, sounds, feels, tastes, and is shaped. These components have to be distinct. The creation of a sensory brand is a complex process. (Lindstrom 2010, 13, 18, 26, 38, 107-108, 110, 112.)

Vision / Sight

The first is vision. Marketers can use visual elements in advertising, design, packaging. The example of visual elements can be a color. Marketers know that colors are able to evoke certain feelings. For example, blue colors are relaxing. Red colors are exciting. (Solomon et al. 2006, 35-58.) Such famous brands as Prada or Coca-Cola know that colors have power, so that they use them actively. Prada opened cafeteria with the green-colored design, knowing that green is associated with something ecological and healthy. Coca-Cola released a green-colored bottle, which contains less sugar.

Colors can create associations in our minds, and these associations can bring benefits to the brand. Consumers associate certain colors with certain taste: red and orange are sweet, green and yellow are sour, while white tends to be salty.

Vision is a very powerful sense. According to Lindstrom (2010, 85), Geoff Crook, the head of the sensory design research lab at Central Saint Martins College of Art and Design in London, found out that 83 percent of the information people retain is received visually.

An instantly recognizable visual aspect of any brand is a shape. Theodor Tobler understood the significance of a shape of a product when he designed a triangle shape for his chocolate bar, and it even happened so that its shape stood out more noticeably than its taste. He was afraid that a competitor would duplicate his concept that is how Toblerone became the first chocolate product in the world to be patented.

Lindstrom (2010, 89) gives another example of Coco Chanel. She loved perfume bottles very much, she even collected them and displayed on her vanity table. She associated those bottles with her memories. Chanel stated that "The bottle is the physical manifestation of the scent it contains…" Lindstrom (2010, 90) also provides statistical data according to which 40 percent of all perfume purchase decisions are based on the design of the bottle. Today "the shape of the bottle is the shape of the brand." Particular shapes have become synonymous with certain brands, the bottle of Chanel No. 5 is one of the examples of it.

In the auto industry the shape is also playing a vital role. The doors of a Lamborghini are unique as they open upward instead of outward. This unique feature is trademarked.

In the food and beverage industry the shape is also important. The bottle shapes of Coke or Golden Arches of McDonald's are easily recognizable and associated with the brands.

In the entertainment sphere the example can be two black ears of a well-known mouse that is instantly recognizable as Disney.

"The question is not what you look at, but what you see," as Martin Lindstrom (2010, 85) cites Henry David Thoreau. Vision is linked with light very much. In the fifth century BC, the Greeks recognized the link between the eye and what they were seeing. In the fourth century BC, Aristotle disagreed with the idea of a "visual fire" outgoing from the human eye, he explained that the vision could not be produced by the fire in the eye, otherwise people would be able to see in the dark. In France of the nineteenth century took place one of the most revolutionary art movements in history. A group of artists who came to be known as the Impressionists began seriously to study the effects of light. They studied impressions that the changing light gives to objects. Within the range of the visible light, various wavelengths seem to us as different colors. "The difference between our day and nighttime vision is that our night vision is color-blind." All of us see differently. "Half-full or half-empty. You say orange, I say vermilion." Sight is truly in the eye of the beholder. That is why such companies as Pantone are developing tools to help designers to communicate colors.

Coca-Cola is the example of one of those companies that took its colors extremely seriously. Few people know that Santa Claus traditionally wore green until Coca-Cola began to promote him heavily in the 1950s. Nowadays, in every shopping mall across the world, Santa wears the colors of Coke. (Lindstrom 2010, 26-28, 39, 52, 88, 90, 101.)

Sound

Marketers know that music is able to affect people's mood. Depending on a purpose, music can relax or stimulate consumers. To make a desired customers' mood, marketers use music in cafes, restaurants, bars, shopping malls, hairdressers and other places. (Solomon et al. 2006, 35-58.)

According to Lindstrom (2010, 74), Ronald E. Millman demonstrated in a study published in the *Journal of Consumer Research* "that the pace of music playing in the background of stores and restaurants affected service, spending, and even traffic flow. The slower the music, the more people shop. The faster the music, the less they spend." And Judy Alpert and Mark Albert undertook a study to explore how much the music affected the mood. They concluded that a happy music produced happy moods, and sad music stimulated greater levels of purchase intent and lending credibility, it followed the age-old-saying "When the going gets tough, the tough go shopping."

Lindstrom (2010, 76) makes an example of Victoria's Secret. They play classical music in their stores, it creates an exclusive atmosphere, and gives an atmosphere of prestige to their merchandise.

Sound is fundamental in creating the mood and the atmosphere and is a

powerful tool. ''Sound puts us into the picture, or makes the picture more than an image…,'' as Martin Lindstrom (2010, 73) cites David Rothenberg.

Sound can create mood, feelings and emotions. So that, brands can be built by using a sound, as it is able to contribute to branding and to the overall visual design.

Hearing is passive, and listening is active. The sound of a brand should focus on both the hearer and the listener. Hearing involves receiving auditory information through the ears. Listening is based on the ability to filter, selectively focus, remember, and respond to a sound. So that people use their ears to hear and brains to listen.

Lindstrom (2010, 73) emphasizes that the way a brand sound should not be underestimated, and no sound should be ignored. He encourages that the products that have nothing related to a sound can use music as an addition to their products. The best example of this can be the Intel Inside tune that has been around since 1998. Intel stands out as the company with the most distinct and memorable use of sound in all of the Intel's advertising campaigns.

CNN and the BBC World have both used sound as their brand feature, and according to their feedback, it works. (Lindstrom 2010, 28-29, 59-60.)

Smell

Many big brands also know that odors can affect people's emotions, they can evoke or calm down. Perfume market is huge and successful, that is why the brand Calvin Klein produces not only clothes, but also perfumes, fragrance products, room sprays and scented candles. (Solomon et al. 2006, 35-58.)

Smell can alter our mood. According to sensory branding research carried out by Martin Lindstrom in 2005, a 40 percent improvement in our mood happens when we are exposed to a pleasant fragrance.

There are about 100,000 odors in the world, and our olfactory system is able to identify an endless list of smells that surround us daily. Scents are able to evoke images, sensations, memories, and associations, and they affect us significantly more than we are aware of. But everyone perceives odor differently, because a lot of factors need be taken into consideration, including age, race, and gender.

The power of scents is very well known to the fragrance brand Demeter Fragrance Library. They believe that our strongest emotional responses are to scents. Their Fragrance Library consists of over 300 different fragrances. It seems that they have scents of almost everything in their assortments. Among the most popular and unusual options you can find

fragrances with such names as ''Rain,'' ''Sunshine,'' ''Grass,'' ''Dirt,'' ''Mountain Air,'' ''Snow,'' ''Pistachio Ice Cream,'' ''Moonbeam,'' ''Salt Air,'' ''Clean Skin,'' ''Christmas in New York,'' and many others. (Demeter Fragrance Library n.d.)

Smell can affect our consumer behavior. According to Lindstrom (2010, 102), psychologists Pieter Aarts and J.Stephan Jellinek have studied how people's feelings, judgments, and behavior are subconsciously shaped by odor. They support assumption that fragrance is a decisive factor when a consumer buys, collects, or uses a product. Lindstrom makes an example of Victoria's Secret, they have their own blend of potpourri, giving their lingerie an instantly recognizable scent. Some other chain stores have also started to introduce branded smells. For example, Thomas Pink, also known as Pink, a British store that produces fine shirts, has introduced sensors in their stores that emit a smell of freshly laundered cotton. And they say that it makes an extremely positive effect. One kitchen equipment chain pumped out the fragrance of a just-baked apple pie and sales have raised up to 33 percent. A do-it-yourself store in Germany spread the aroma of fresh cut grass and the customers' impression of the place and positive response increased by around 50 percent.

Dr. Gemma Calvet, a neuroscience expert from Oxford, UK, carried out a research study on cinnamon. She scanned the brains of a group of volunteers by using a fMRI and found out that the fragrance of cinnamon was the number one aroma in evoking a joyful Christmas mood.

''Smell is a potent wizard that transports us across thousands of miles and all the years we have lived,'' as Lindstrom (2010, 96) quotes Hellen Keller.

A mothball can evoke a warm and cuddly feelings for grandparents. Bygone associations are named as the Proust phenomenon after Marcel Proust, the great French novelist of the end of the nineteenth early twentieth century, who is famous for his memoirs. Smell is extraordinary powerful in evoking memory.

Lindstrom (2010, 102) concludes in his research that odor plays a very important role in consumers' acceptance of a brand and aroma is increasingly becoming a highly effective brand ''plus.'' (Lindstrom 2010, 18, 31, 64, 96, 101-102, 103-104.)

Taste

To influence customers' opinion about food products, the food companies spend a lot of money to be sure that their products taste as they should. Food companies are eager to discover consumers' preferences and how consumers rate their product. So that they conduct special studies in order to get that information. (Solomon et al. 2006, 35-58.)

"Taste is detected by special structures called taste buds." Human beings have about ten thousand taste buds. Everyone perceives taste differently, but it is generally believed that girls are more sensitive to taste than boys are. That is true, because in fact, girls do have more taste buds than boys do.

"Smell and taste are in fact but a single composite sense, whose laboratory is the mouth and its chimney the nose …," as Lindstrom (2010, 36) cites Jean-Antheleme Brillat-Savarin. Taste goes hand-in-hand with smell, they are closely related. When the nose fails, for example from a strong cold, taste suffers an 80 percent loss. "Loss of taste without loss of smell is pretty uncommon. Smell is estimated to be ten thousand times more sensitive than taste - rendering taste the weakest of our five senses."

One of those few companies that apply a distinct taste to their product is Colgate. By doing that, Colgate created a potent third dimension to their product. Colgate, as one of the few exceptions, has patented its distinct toothpaste taste. (Lindstrom 2010, 35-36.)

Touch

Marketers can also affect consumer behavior through tactile stimulation. When consumers touch the product, they get association and connections between the texture of fabrics, how does it feel with quality of it. For example, smooth fabric such as silk can be linked with luxury, denim with something practical. Women value delicate and light textures, while men often prefer rough ones. (Solomon et al. 2006, 35-58.) The sort of quality we attribute to the product is strongly linked to the way how a brand feels.

"Joy has a texture," as Lindstrom (2010, 90) cites Oprah Winfrey.

The skin is the largest organ of the body. "Experts estimate that there are fifty receptors per 100 square millimeters each containing 640,000 micro receptors in our brains dedicated to the senses." (Lindstrom 2010, 33, 90-91.)

Stimulus Adaptation

It can happen that consumers will stop paying attention to a stimulus. This process is called stimulus adaptation, or neural adaptation. It happens when consumers get used to a stimulus over a time, become habituated. Several factors can lead to this process.

One of them is exposure. When stimulus is constant, exposed constantly, people's sensory system diminishes sensitivity to that stimulus, but it does not mean that people will totally ignore the stimulus. There are a lot of stimuli in our everyday life, such as sounds, images or smells that

we gradually ignore or even forget. For example, after we get dressed we do not feel our clothes anymore. After some time, we usually stop noticing the sound of passing cars or that somebody is cutting the grass. Smoking people do not notice the odor of cigarette smoke.

Another factor is intensity. Soft sounds, dim colors are less intense stimuli and people easily become habituated to them. When they come to a restaurant, they notice the music, but after some time they talk to each other without noticing the music on the background. (Solomon et al. 2006, 35-58.)

Repetition

Marketers also know how to increase the likelihood that consumers will learn about their brand. For this purpose, they use repetition. (Solomon et al. 2006, 35-58.) Advertisers use this technique to ensure that consumers understand and remember a given message (Lindstrom 2010, 22). They want consumers to see their ad at least three times. After the first exposure of an ad, consumers get awareness of the product. The second exposure shows that the product is relevant to consumer. The third exposure reminds of the product's benefits. (Solomon et al. 2006, 35-58.) Incidentally, it does not matter where, in a bedroom, a kitchen, or airport a consumer will see or hear a TV campaign, on average, three times. Marketers believe that the more often a message is repeated, the better consumers remember it. (Lindstrom 2010, 22.) But consumers can demonstrate negative reactions if an ad was demonstrated too much. So that an excessive exposure can cause advertising wear-out.

Conclusion

When customers make a decision to purchase, they are responding not only to influences, but also to their interpretations of them. That is why for the marketers it is important to appeal to customer's perceptions and emotions. The way how the marketers present a marketing stimulus, depends whether consumers will make sense of it or even notice it. (Solomon et al. 2006, 35-58.)

All the communication techniques that are in use nowadays have one thing in common, as they are all based on two senses - sight and sound, ignoring the three additional senses that can be addressed (Lindstrom 2010, 22). According to Lindstrom (2010, 17), ''Brands that appeal to as many senses as possible make, well, sense.''

2.3   Online Branding

This part is going to answer the question why a clothing brand needs a website, what a good website is, if there is a difference between a customer and online customer, and how to promote online.

2.3.1 Online Branding

According to Steffano and Ellis (2001, 42), online branding is wholly interactive. Every element of a website — its look, content, services — contributes to its branding online.

The aim of good online branding is that the customer will have a positive and unique experience on the site. It is very important because disappointed visitors and customers will not complain, they will just leave.

Some forms of marketing and branding may be less expensive than selling in the traditional retail marketplace.

There are three steps in establishing a strong brand. The first is to know your customers. Marketers should not apply the same branding techniques to both the traditional and online aspects of the business. It is important to remember that the best customers may not be the best online customers. The second step is to keep the brand convenient through a simple designed site that allows to navigate easily. And the third is to use technology, add functionality such as customer service, personalized website and so on.

It is important to make the site a convenient tool that can add value. The success of e-commerce depends on efficiency. The goal here is to get as many people as possible to the site at least once. After they arrive, the good impression of the site, its content and design will help to convince them to make a purchase.

After the initial purchase, it is better to focus on the customer service channels that will help to make them return and buy again. When the goal of creating a popular site is achieved, the word-of-mouth will increase sales and the revenue can be increased by selling other sites' ads. (Steffano, Ellis 2001, 63-64, 68.)

2.3.2 Internet and Website Quality

According to Wood, Solomon & Solomon (2009, 64), Brand Strategy reported ("Consumer Trust" 2007) that 78 percent of global consumers trust more in other people's recommendations for products and services higher than in any other medium, such as newspapers conventional, and online advertising. Because of this the word-of-mouth (WOM) and web-based word-of-mouth (eWOM) communication are the most trustworthy sources of information for consumers. A study by Komiak, Wang, and Benbasat (2004) investigated that, on average, customers trust a virtual salesperson more than a human salesperson. (Wood, Solomon & Solomon 2009, 65.)

Many consumers use the Internet as a search tool before making a purchase. According to Wood et al. (2009, 93), Hallerman (2006) states that more than 93 percent of consumers will seek information on the Internet before buying electronic equipment, and CEFRIO (2006) notes that 39 percent of consumers confirm that the Internet influenced their purchasing decisions.

According to Wood et al. (2009, 95), Bressolles and Nantel (2007) identify five dimensions related to perceive website quality, they are loyalty, information, easy to use, security/privacy, and reliability. According to the same authors (2009, 95), Norman (2004) asserts, because attractive things are believed to work better, aesthetics should command a higher priority in design.

The Internet influences sales in offline channels, strengthening traditional store brands. Because of the importance of the relation between consumers and websites, many companies want their websites to be as attractive as possible in order to attract, retain, and sell products to consumers.

According to Wood et al. (2009, 96), Oxley and Miller (2000) warn that consumers are free to surf the Internet as they please, and are never more than a click away from exiting the site and not coming back.

To measure the performance of websites, many specialists use the term "stickiness." According to Wood et al. (2009, 96), Bhat, Bevans, and Sengupta (2002) define this concept as the retention of consumers on the website or the ability to attract and hold a visitor's interest. According to the same authors (2009, 96), Guenther (2004) assures that stickiness can be measured by the average time a user spends on a site, the number of pages visited, and the frequency of his to her visits to the site. These indicators provide a good insight into the performance of the site, and its evaluation by consumers. According to Wood et al. (2009, 96), Bhat, Bevans, and Sengupta (2002) say that the more attractive the site is, the more time people will spend there, hence the more the opportunity for companies to deliver messages to users and to encourage consumers to buy products.

It is possible to increase the probability that each consumer will find a product that meets her/his needs by offering a wide variety of products or items. And the Internet provides a platform for every firm for whom assortments and variety are part of the business. Assortments are a strategic positioning tool to attract and retain customers, as they provide several benefits to consumers. According to Wood et al. (2009, 97), Betancourt and Gautschi (1990) note that assortments allow consumers to find the products they are looking for at a relatively low search cost, and Babin, Darden, and Griffin (1994) mention that assortments can also enhance the enjoyment of shopping. However, this strategy can have a

"dark" side, as the large assortments and complexity can increase consumer dissatisfaction and frustration. According to Wood et al. (2009, 97), Chernev (2006) asserts that consumers are often less confident in choices made from larger rather than smaller assortments.

Due to the growth of Internet purchases and the strong competition between retailers, it is important to determine what factors attract and retain consumers, motivate their purchases, and favor their loyalty. According to Wood et al. (2009, 103), Zeithaml, Parasuraman, and Malhotra (2002) say that the major component in the influence of consumers' online behavior is the quality of online service delivery, and Norman (2004) asserts that an interface that is more aesthetically pleasing will leave customers with a better impression and can increase customer retention and loyalty. It is important to remember that if the consumers do not perceive the information provided on this site in a positive way, they are likely to favor other websites or traditional stores.

Customization of a website is also very important. According to Wood et al. (2009, 143), Alpert (2003) talks about customization as about "adaptive interfaces" that enable people to modify something based on their *individual* needs, and Sundar (2008) clarifies that users can customize their web pages by changing colors, fonts, or content. This feature allows each user to be unique and distinct, highlighting his/her sense of self. According to the same authors (2009, 143), Petty, Barden, and Wheeler (2002) assert that customization reflects some aspect of one's self by displaying the emotional tone that is consistent with one's personality and by catering to the user's specific cognitive needs and processing styles, and Sundar (2008) mentions that customization emphasizes the role of the self as a "creator" and "source" for filtering individual needs and connecting the technological affordances (interactivity, modality, and navigability) underlying customization and the resulting psychological outcomes (i.e. cognitive, affective, and behavioral). In addition, the various forms of modalities, such as text, audio, and video, allow users to represent their selves in a richer way and navigability contributes to the feeling of self-as-source by allowing users to individually and idiosyncratically explore the system, be it a customized portal or a virtual world (Wood et al. 2009, 144).

2.3.3 E-Marketing / Video-Marketing

Videos can be powerful marketing tool, as they can create emotional effect on viewers. Funny, inspirational and amazing videos are very popular among viewers nowadays. People watch videos to get information or for entertainment. They search for music videos, funny clips, reviews, how-to's, movie trailers and exciting commercials. Video content can help brands to connect with their audience. Brands communicate their messages via videos, by using video-sharing platforms, such as YouTube. Videos help brands to show the brand's

personality, tone and communication style.

Many people still believe that it is very expensive and difficult to create online videos, but this is not true anymore, as many home video bloggers (vloggers) and marketers proved the opposite. Web video content is not like content made for TV, it can be filmed with the help of available home video equipment with low cost. Affordable high-quality cameras and basic video editing software make it easy for everybody to create quality video content.

To start making video marketing content, one needs a camera, microphone and video editing software. Some cameras have already a built-in microphone, but such microphones catch background noise, so it is better to invest in a proper microphone to get a better sound quality. Video editing software will be needed cutting, editing and finishing videos, there are some free built-in software, such as iMovie for Mac and Movie Maker for Windows, and some professional, but more costly, such as Final Cup Pro or Adobe AfterEffects. It is also possible to use YouTube online video editing tool.

Video marketing has two approaches. They are video content and video ads. The first is about videos that were made to inform or entertain the viewer, such videos provide content that gives value to the viewer and can be shared, for example, educational lectures, product reviews and advices, video presentations, tutorials and entertainments. Video ads are adverts that were filmed for online use, these can be commercials made for TV, but shared online, or custom advertisements made for the web. If a brand wants to create a content video, it should think first about the format and approach. (Stokes 2008, 344-346.)

A brand also can measure success of its videos by using various available measurement options, such as a free tool YouTube Analytics, which makes it possible for owners of a YouTube account to see detailed statistics about the brand's videos, for example, how often the videos were viewed, in which geographic regions and how popular they are. It can help to understand what a brand can do better going forward. (Stokes 2008, 355.) (See Figure 4.)
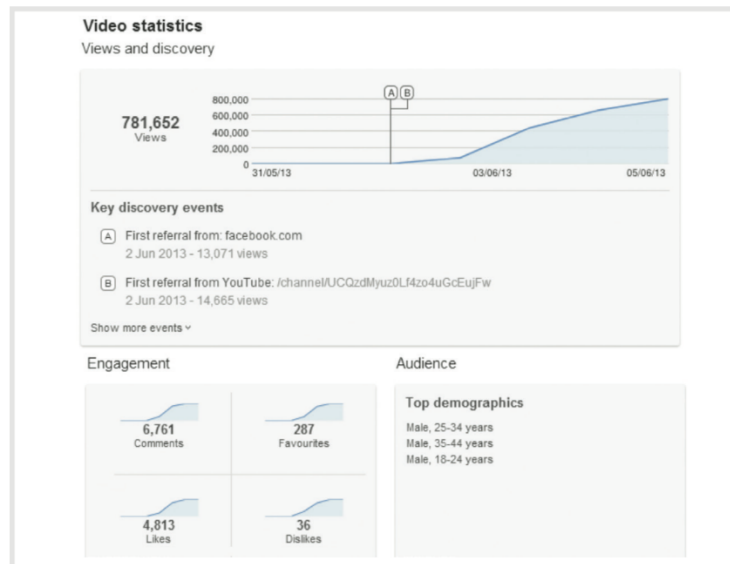
Figure 4. Analytics information from YouTube (Stokes 2008, 355).

Brand can also pay to promote its video on YouTube. Paid video promotion is targeted, cost-effective and a quick way to promote a video. For a brand, it is an opportunity to create a brand awareness and the costs can be low. A brand pays for InStream only if a user watches more than 30 seconds of the brand's video. For InSearch or InDisplay, a brand pays per click on their video. The negative side of the paid video promotion is that some users find this form of advertising very annoying and some ad blockers can block YouTube advertising. (Stokes 2008, 358.)

2.4   Fashion

Fashion had always a strong connection with the modern capitalism, which is true to the motto: ''Only wastefulness brings you prestige.'' Already at the beginning of the 20th century, the Marxist cultural philosopher Eduard Fuchs anticipated the interrelation of a nonstop changes of fashion and the capitalist profit motive: ''If changes of fashion were in the past the exclusive privilege of the wealthy, and the process of copying new fashions only operated at a very slow pace, the engine of modern capitalism, based as it is on mass production, must systematically strive towards a situation where not only restricted circles follow fashion, but to the greatest extent possible the whole society…'' (Banz 2015, 13.)

2.4.1   Fast Fashion

Fast Fashion is synonymous with a mass-produced fashion, which frequently copies high-end designs, and has a particular system of production and marketing. Fast Fashion occupies the lower end of the scale in the hierarchy of fashion, it goes after Haute Couture, Prêt-à-Porter and off-the-peg fashion in the medium price segment.

Fast Fashion speeds everything up, including globalization of the mainstream fashion, the use phase of clothes and their wearing out, production and trade. Within only two weeks, it is possible to go from the design to delivery of the finished garments. The Fast Consumer is a new figure in fashion that was generated by the Fast Fashion. The appearance of the Fast Fashion is a real economic success story, which has been rising upwards since the 1990s. The price of the Fast Fashion clothing is dropping, but the quality is dropping too. With the help of various marketing strategies, the Fast Fashion succeeds in continually encouraging the consumers to buy more and more. As many lifestyle and glossy magazines show the exciting world of the stars and starlets, the Fashion brands are using a so-called successful "celebrity seeding" technique: they give away their products free of charge, and this makes the stars to become walking advertisements. And Fast Fashion, in its turn, transforms those "star outfits" into affordable for everyone variants. The policy of low prices appeals to human's subconscious instincts, it gives consumers the feeling of saving money. The pleasure from derived by purchases can become an addiction, as shopping addicts are not seeking to possess a thing, they are searching for the euphoric feeling they get when they buy what interests them. "Shopping works like a drug influencing the reward system in the limbic system of our brain." For some reasons today, it is possible that a T-shirt costs less than an XL coffee. 90% of our clothes are produced in low-wage countries, mainly in Asia, and have to be transported around the globe before they will get into our shops. Only from one to two percent from the price of a clothing is accounted for by the wages of the textile workers. It provokes the question about who are the real fashion victims. (Banz 2015, 6, 14-15.)

2.4.2   Slow Fashion

Slow Fashion stands for sustainable, aware and ethical fashion, but it is not simply the opposite of Fast Fashion, it is much more than that. Slow Fashion is about a change in people's way of thinking, reaction to mass market goods, the uncontrolled consumption, and the catastrophic conditions under which many textile workers must work. Slow Fashion is about the careful thinking about the materials, transparency, responsibility, treatment of people, animals and environment. Slow Fashion is about the quality and individuality, what people value. It is a new way forward for the fashion industry. The producers of the Slow Fashion do not rush from one fashion cycle to the next, like the big fashion chains, in order to put as many low-price clothes on the market as possible. Designers of the Slow Fashion create timeless fashion, customized, multifunctional, individual and of high quality. Consumers of the Slow Fashion buy less and more consciously, they do not throw away the garment, but mend it. The goal of the Slow Fashion is not quantity, but quality. (Banz 2015, 18-19.)

Haute Couture

Haute Couture is the opposite of Fast Fashion, as it implies the premium segment of Parisian luxury women's fashion. The models of Haute Couture are hand-made in Paris for an elite clientele and are extremely expensive. Haute Couture fashion shows take place twice a year, in January for the Spring/Summer collection and in July for the Autumn/Winter collection. For example, in January 2015 participated around 25 fashion houses, among which the best-known names were Chanel and Christian Dior. Parisian Haute Couture has a long tradition, during about 130 years it is proving its adaptability and maintaining the reputation of France of being the world's location of the luxury fashion. (Banz 2015, 59.)

Prêt'-à-Porter

If Haute Couture is about individually made-to-measure garments, the Prêt'-à-Porter is a very fashionable and expensive clothing off the peg (tailored according to size tables), designed by couturiers and fashion designers, and industrially manufactured. Prêt'-à-Porter differs from the middle market segment and Fast Fashion in the following: it is designed by a named designer, high quality of the materials, a small production at production locations in relatively high-wage countries. Italy is the place where is produced the most part of the European designer fashion. Prêt'-à-Porter took from Haute Couture the concept of seasonal collections. The principle venues at the fashion weeks are in New York, London, Milan and Paris. Fashion shows of Prêt'-à-Porter take place every year in February/March (autumn/winter collection of the same year) and September/October (spring/summer collection of the following year). Many labels have added two further collections: Resort at the beginning of the year and Prefall for the late summer. (Banz 2015, 62.)

Quality

"Quality in the context of fashion stands for a product and its material, its functional properties and how it is produced, as well as its aesthetic and cultural character in the light of changing ideas through the ages, and also includes the impacts of producing, using and disposing of it at the end of its useful life."

A product can be aesthetically attractive and have an excellent design, but it has no design quality if it is made with child labor or if it provokes negative health effects or ecological impacts either during the production or usage, or even if it was never used because it does not satisfy any needs. (Banz 2015, 69, 71.)

Conclusion

The Slow Fashion movement is continually gaining in importance. Producers and consumers have to develop a new attitude of personality and respect towards people, environment and products. So that consumption today is no longer a question of self-fulfillment, it is a question of responsibility, consumers have the power, and it depends on them whether they will make a right decision about what to buy. There are many ethically acceptable alternatives to the unstoppable consumption of fashion, for example, new fibers, innovative technologies and individual design approaches. Everyone, from producers to designers and consumers, can contribute to a more sustainable society. Resources are not endless, and the population is growing, and in the future it will not permit us to continue the same amount and speed of the production. According to a forecast for 2050, a global population will increase to 9.5 billion people, 50% of them will belong to the middle class with a demand for a Western lifestyle. To be able to feed and dress these people, a radical change in the system of fashion is needed. Fashion has the potential to provoke cultural change. And today everyone, from producers to designers and consumers, can make a contribution to a more sustainable society and to a better future. (Banz 2015, 6, 15, 20, 69.) According to "Down to Earth. France 24," Fast Fashion is clothing produced in a hurry to feed customers with the never-ending appetite. The textile business is the second most polluting in the world, after oil. 80 billion garments are made each year. It is 11 times more than the global population.

3 RESEARCH RESULTS AND METHODS

In this chapter the author is presenting research results derived from interviews and the survey. The interviews and the survey were held among people from different countries, as the author is planning to sell clothes online around the world, it is important to know the opinion and experience of people from various spots on the globe.

3.1 Current Situation

The author is planning to establish the own womenswear clothing brand in Saint-Petersburg, Russia. At the beginning, the clothes for women will be sold only online. The clothes will be tailored according to size tables and produced in Saint-Petersburg. Although the main customers will be from Saint-Petersburg, the website will be available in foreign languages so that people from all over the world can make an order. Then after gaining the clientele, the author is planning to open a store in Saint-Petersburg. Before starting up the production process, the author needs to research the following question "How can a clothing brand attract customers?" To

answer this question, the author investigated theory about the brand and customer behavior (in Chapter 2). As the author is planning to sell clothes online, the topic about online branding was included. To create a clothing brand, some basic information about the Fashion, and in particular about the Fast and Slow Fashion, was also mentioned in the theory part.

3.2   Interview Results

To make an empirical research the author had three interviews with five people from Finland, Brazil and the United Kingdom. Among the respondents there were professional designers, marketers and brand owners. In this part, the author introduces the persons with whom the interviews were conducted and demonstrates the essence from the answers received from the interviews. The author used person-administered surveys for the interviews, the author met with some respondents in face-to-face, but some respondents gave the answers to the interview online.

3.2.1   Designer John Boddy and Marketer Dr Michelle Lawrence, UK

The first interview was held with the designer John Boddy and marketer Dr Michelle Lawrence from the Falmouth University, UK. The Interview consisted of eight questions and was aiming to investigate their opinion about what makes a clothing brand and a website attractive. Additional questions about the choice of social media channels, fashion photography and video were made. As a result, the author got answers from the design and marketing perspectives.

John Boddy and Dr Michelle Lawrence are the two gurus in their spheres. John Boddy is a specialist in womenswear, he studied fashion design at Central Saint Martins College of Art and Design, where he gained a first-class honors degree, after that he assisted Alexander McQueen on the collection. John also developed his own fashion label, worked for theater, TV and film, including the National Theater and the BBC. Nowadays he teaches fashion design at Falmouth University, UK. (Falmouth University, n.d.)

Dr Michelle Lawrence is a teacher of Fashion Marketing in the Falmouth University, UK. She is also a member of Chartered Institute of Marketing (MCIM) and a marketer with ten years' experience. Her doctoral research was about the role of web-based information system in global marketing. (Falmouth University, n.d.)

Brand Attractiveness

According to their opinion, authenticity, originality and newness make a clothing brand attractive. It is about the new alternative and new proposal

of clothing, a new idea of how to represent clothes. From the marketing point of view, brand reduces barriers to purchase, so that the trust is very important. Customers trust in a brand, as they are expecting that it is going to deliver something to them and brands make them feel safe. It is connected with human anthropology. Dr Michelle thinks that it is more important than ever nowadays. Because customers have too much choice and information, it became more confused to decide. A brand has become more important than ever was in terms of the consistency of the story and of the brand. So that the consistency is also very important to make a brand attractive. If a brand has promised something and not delivered, that is not an attractive brand. Another thing that makes a brand attractive is the willingness to take a risk. The example of this can be Adidas, because they always "go", they are going in collaboration with Kanye West or with somebody else. And they offer something completely new, they attract different groups of people, it may disengage some other people, but John believes that the idea of fashion is in its constant movement forward and to reflect the time, and a brand should always do it and take a risk.

Website Attractiveness

In the attractiveness of a website, the most important is usability, accessibility and navigation. Stylish photography and design will not help unless a brand does not have a good delivery, usability, accessibility and quick downloads. Customers are very impatient when websites do not function properly.

The sense of what clothes might look like on the customer is also very important. Customers can be attracted by stylized pictures but then they want to have ability to zoom it and see how the clothes are in movement. It is "in shop" experience online for the customers. As well as a description to the products is very important, because it reduces returns.

From the business perspective, one of the biggest expenses is shipping. A business owner usually ships to a hundred of addresses. So that the more information a brand owner can give the better it will be.

Another challenge is the colors, because from the different platforms the colors seem differently, it is difficult to make authentic colors on a website. So, it is better to test how the image is looking from the different platforms, such as from Android, Apple, and to check if a website performs the same way from a laptop and on a phone.

Social Media Channels

If the brand owners do not know which social media channels to choose to promote their brand, they should not base their decision on somebody's opinion, but it is better to use analytics and a hard data, because how we think people behave and how they actually behave can be different. The

choice of the social media depends on the age, as not everybody uses social media, has Facebook or Instagram account and they do not want to be bombarded by the advertisement.

3.2.2 Clothing Brand ''Ô'', Brazil

The author conducted online interview with Priscila Amorim, one of the owner of the Brazilian clothing brand ''Ô''. The interview consisted of 17 questions translated to the Portuguese language, and asked online with the help of the Google Forms. The Brazilian clothing brand ''Ô'' exists already for five years since July 2012. Priscila is the designer and she is working in cooperation with her mother Cristina Amorim, who is the art director. They produce womenswear, such as dresses, shirts, skirts, shorts and blouses. The average price for their clothes is 67 euros. They produce clothes for women from thirty to seventy years old, who value quality, comfort and modern cut.

They promote their brand in Instagram and Facebook, they also have a website. It is possible to buy their clothes online or in their brick and mortar shop, which is located in Leblon, prestigious region in Rio de Janeiro, Brazil. They believe that the cuts and mixes make their clothes stand out among all other products. They collect customers' opinions by talking with them every day.

To promote their brand, they use Instagram, where they dispose advertisement. They believe that the most important in working with social media and website is to place there beautiful and attractive images of their product to show how the outfits look on the body. To make their website and social media account attractive, they try to use only one aesthetic design, so that clients after looking their Instagram can immediately understand their style.

They say that when they started their branding, they made a mistake, as they thought that their clothes were for everyone, but later they understood, that their main clients were women of forty to fifty years old, and they started to adjust their clothes, making changes.

To make a strong brand one has to be consistent, know what he or she wants to achieve and follow it. Their brand values originality, comfort and quality.

They have some competitors, for example Mara Mac and Uma. But they say that they do not researching thoroughly what they are undertaking, they are only looking at their prices and advertisements. They advise those who are planning to create their own brand to do a business plan first, research the market, to know the obstacles, they believe that for a designer the most difficult part is the administrative, but this part is crucial in making a brand.

3.2.3 PIHKA Collection, Finland

PIHKA collection is the Finnish brand that was established in May 2013 and is located in the city center of Tampere. It is co-owned by Roosa Mattsson. They produce handmade shoes and bags, and also it is a shoe and bag making workshops. The average price for their product is 200 - 250 euros. They divided their customers into two groups, they call them "design customers" and "comfort customers."

Design customers are urban women of about 25-39 years old, whose income level varies from 1200 to 2500 euros per month. They value unique style, ethical production, sustainable choices and long-lasting products.

Comfort customers are men and women of 45-70 years old with income from 2000 to 4000 euros per month. Most of all, they value comfort. These customers usually have problems with feet.

To promote their product, they use Facebook and Instagram. They also have a website, but at the moment it is only in Finnish. They believe that the most important in working with the social media or a website is to be who you are and always respect your customers. They say that customers want to see what is behind the brand, they need an interesting content in the social media. To make their account in social media or the website attractive, they add beautiful and interesting pictures.

Their product is standing out thanks to the fact that about 30% of their production is made-to-measure products, they are made to the measures of their clients. Also, they stand out thanks to the high quality, their products are long-lasting, both in trends and in use, as a material leather has a strong duration. They have a contemporary design, it is at the same time simple, classic and colorful. They collect customers' feedbacks by talking with them, and in their workshops, they collect written feedbacks.

They believe that the most important in creating a brand is focusing on details, but not forgetting to keep the big picture clear in the mind.

Their brand values unique customer service, transparency and ethical production. They have some competitors, they are Terhi Pölkki and Moi Moi. And they research what their competitors are doing through social media, websites, same retailers and different kind of markets.

Their advice for those who want to create a brand is to learn as much as possible about your business area before you start.

3.3 **Survey Results**

To conduct the survey the author used Google forms, a software program available online. The questionnaire was made up of 25 questions, including open-ended questions (where respondents were invited to name their favorite brands and why they like them), labeled scale-responses (where they evaluated their attitude towards the quality, design, atmosphere of a store etc.), and multiple category closed-ended questions (where they were offered to choose the most appropriate answer to the question about their attitude towards shopping, or their purchase preferences). The questions for the survey are available in Appendix 1 and the answers are in Appendix 3.

36 women from different countries participated in the survey. The participants were from Finland, Brazil, Russia, Check Republic, Germany, Kosovo, Portugal, Vietnam, and the USA.

The majority of the respondents were girls from 20 to 24 years old, they count 47.2% of the total respondents. 13.9% were girls from 25 to 29 ages, the same number of women was older than 55. Six girls were younger than 20 years old, also there participated women from 35 to 39, from 40 to 44, and from 45 to 49 years old.

The majority of the respondents like shopping (44.4%). 30.6% of respondents really adore shopping. The minority were indifferent or hated shopping. Two people said they hated shopping, seven were indifferent to shopping.

The majority are interested in fashion and fashion trends (55.6%). Only one person told that she was not interested in fashion. The rest divided into groups who were indifferent towards fashion, and those who were really interested, they count as 13.9% each.

The majority buy mostly clothes (72.2%). On the second place were those who were buying shoes, on the third were those who were buying accessories, the minority were those who were buying mostly lingerie.

Among favorite clothing brands, the respondents named Adidas, Nike, Puma, Gap, Michael Kors, DKNY, Armani, Versace, Dior, Marc O'Polo, Tom Tailor, Tommy Hilfiger, Massimo Dutti, Zara, H&M, Cos, Mango, also Bershka, Pull&Bear, Reserved, Forever 21, Agent Provocateur and some others.

The most frequent favorite brands were named H&M, Zara, Tommy Hilfiger, Adidas, Massimo Dutti. Those who do not have their favorite clothing brand, named the first that came to their mind, the most frequent answers were H&M and Zara.

The most frequent reasons why they like those clothing brands were mentioned as style, quality, design, price and comfort.

The majority of the respondents said that they had interest towards new clothing brands, they counted as 72.2%. The rest of the respondents prefer well known clothing brands.

The majority of the respondents use Facebook (83.3%), on the second place was Instagram (72.2%), on the third place was Twitter (30.6%). The minority of the respondents use Pinterest, Vkontakte, Tumblr, Snapchat and Chinese social channels WeChat, QQ and Weibo.

Only one of the respondents said that she always bought clothes online. The majority buy clothes online rarely (30%), around 28% never buy clothes online, the same amount buys clothes sometimes, and about 11% buy clothes online quite frequently.

For the majority of the respondents the quality of clothes is very important (44.4%). On the second place were those who thought that the quality was the most important for them. Only one person said that the quality did not matter to her. In total, the quality is very important for the respondents.

Design of clothes is also very important, no one said that it did not matter.

More than 50% of the respondents prefer casual style. On the second place was the classic style, also was mentioned sportive and thrifted styles.

More than 50% of the respondents have preferences in color of the clothes, but if they like clothes, they will buy it without mattering the color. The rest of the respondents usually buy clothes of their preferable colors.

The majority of the respondents think that the interior and the atmosphere of the clothing shop is very important. Some women told that it was the most important; the minority think that it is not important.

More than 80% of the responding women believe that a clothing brand should have a website. The minority think that it is not important and the appearance of the brand in the social media is enough.

The visual attractiveness of a website and the appearance of beautiful pictures and videos on there are very important for the majority of the respondents. Only one woman thinks it is not important.

The majority of women who answered the survey are not subscribed to any clothing brand online. Those who are subscribed are divided into two

groups of those who check the news on there frequently and those who check it quite rare.

The respondents who have some subscriptions online named such brands as Zara, H&M, Tommy Hilfiger, Marimekko, Puma, Dior, Dolce&Gabbana, Balenciaga, Bershka, Viktoria Secret and some others.

About 70% of the respondents are not subscribed to any fashion blogger, but only about 40% believe that the opinion of a fashion blogger is not important to them. To the rest of the respondents, the opinion of a fashion blogger is important in some degree.

The environmental and labor aspect of a clothing brand, their impact on the environment, if they recycle clothes or not, their attitude toward employees is very important to the majority of the respondents. About 30% said that they would buy clothes if they liked it, in any case. 25% do not usually think about that aspect while they are buying clothes, and only one person said that this aspect was absolutely out of interest to her.

4 RESEARCH ANALYSIS

The aim of this chapter is to analyze all the information gathered from the theory part, and interviews and survey results, and match them together in order to be able to answer to the research question ''How can a clothing brand attract customers?''

In this chapter the author also makes the SWOT analysis of the potential competitors located in Saint-Petersburg in order to find weak and strong sides of the competitors. Plus to this, the author investigates advantages and disadvantages of the big fashion corporations in order to find out their weak sides, it is also important to investigate as they influence considerably the fashion trends and the mass market. The finding of the weak sides of the competitors will help the author to develop the strengths of the own company and define what kind of challenges and problems may appear in front of the author during the process of establishing the own clothing brand.

4.1 Analysis of Competitors in Saint-Petersburg / SWOT

The author determined competitors among womenswear brands located in Saint-Petersburg on the basis of the following criteria: the location of the production, the level of quality, the choice of fabrics, price, customer segmentation, and distribution. On the basis of this, the following competitors were identified: Comme la Nature, ANESTESKA, ATELIER

NO.1, GATE31. All of them do not position themselves as a mass market, their collection is limited, hand-made from the natural materials; first of all, they value quality accessible for everyone. They do not rush for quickly changeable trends, but stick to the timeless style. They offer off the peg clothes (tailored accordingly to size tables) and made-to-measure. They are selling clothes online and in stores. The author examined their websites and made SWOT analysis in order to find out their strengths (S), weaknesses (W), opportunities (O), and threats (T). (See Table 1.)

Table 1. SWOT Analysis of the Potential Competitors in Saint-Petersburg

Strengths	Weaknesses
High quality (as they promise). Well organized production & distribution process. Have their clientele. Possible to buy online. Located in the center of the city.	Not so famous as big fashion brands. No detailed information about their products. Websites are accessible only for Russian speakers. Prices are higher than of the Mass market.
Opportunities	Threats
Interest of the respondents towards new and unknown clothing brands.	Entry of new competitors. Harder to differentiate.

Strengths of the Competitors

The main strengths of the potential competitors are that they already have a well-organized production and distribution process, have their clientele, and they promise clothes of a high quality. It is possible to buy their product online or in a store in the center of the city.

Weaknesses of the Competitors

In comparison with the well-known Mass market, these companies are not so famous, and their prices are higher. They do not have detailed information about their products on their websites. And their websites are available only in the Russian language.

Opportunities of the Competitors

> According to the survey results, the majority of the respondents have interest towards new and unknown clothing brands.

Threats of the Competitors

> Every year new designers and business people enter the market, and that makes it difficult to differentiate themselves from competitors.

4.2 Advantages and Disadvantages of the Big Fashion Corporations

Advantages

> The advantages of big fashion brands can be those that all strong brands have. As it was already mentioned earlier, brands, especially strong brands, help customers to make a purchase decision, as they reduce risks and search costs. Due to the fact that brands can influence customer behavior, they become a valuable property for the firms. Strong brands can easier launch a new brand or product and be accepted by consumers, as they react favorably to the marketing activity of a strong brand.

Disadvantages

> According to the video film ''Conspiracy against women'' (2014) and the results from the interview with Dr. Michelle Laurence and John Boddy from Falmouth University, UK, the author makes a conclusion that the biggest disadvantage of the big fashion corporations is that they create an unhealthy standard of the image for modern women.

> Such big well-known fashion brands as Givenchy, Luis Vuitton, Versace, Dolce&Gabbana have been for a long-time part of the three global corporations, they are: Luis Vuitton Moët Hennessy (LVMH), PPG Group, and Condé Nast. The majority of the largest fashion houses belongs to LVMH and PPR. Condé Nast publishes the major glossy magazines as Vogue, Glamour and Tatler, which are trying to impose on people not only products, but the lifestyles. The aim of the industry is to make people feel a failure if he or she do not buy certain products. The beauty in the modern world is the same sign of a success as watches and cars. A number of standards exist for women in order to be considered popular. Due to those standards, women should be pathologically thin, appropriate proportions of the body, distant from the standard women's proportions and more similar to the men's proportions. To achieve those standards, women reduce their food intake to the minimum, models faint before the photo shootings. To become considered beautiful, it is not enough to buy certain clothes, women have to change their body and face. And of course, it will leave a negative impact on their health. Unfortunately, the standards

dictated by the big fashion corporations, have an impact on the young girls and adults too. For some reasons, models on the fashion photography are represented as tall and thin dolls with the blank stare and unnatural poses, as if they are mentally disabled or do not have strength to sit. The makeup offered to them makes young girls look older and unnatural. Usual, standard women are no longer in demand thanks to the big fashion corporations. The largest disadvantage of the big fashion corporations is that they generate an unhealthy image of women that reflects negatively on the women's health and happiness, and also influence the natural way of looking of women turning them into men or dolls. (If you look at the pictures in Appendix 2, you will see how the appearance and the style of ones of the most famous movie and fashion representatives was changed over time. Apparently, in 2017 they have lost their femininity and look more masculine than they used to look earlier. And there are also the pictures showing how women models look like dolls).

4.3   ZARA and H&M

According to the survey results, H&M and Zara were mentioned by the respondents most frequently, either because they are the most favorite clothing brands or in cases when respondents do not have a favorite clothing brand, the first that came to their minds were H&M and Zara.

According to Sheila Shayon (2017), Zara is the biggest apparel-maker and retailer on the planet and H&M is on the second place. H&M (Hannes & Mauritz) is the Swedish fast-fashion retailer. It occupies the 23 place in the best global brands rankings in 2017. The H&M is trying hard to improve its image of being a Fast Fashion producer by making global commitment using 100% renewable electricity, it is also the first textile company that joined the WWF International Climate Savers Initiative.

Zara, as the world's largest apparel retailer, manages around 20 clothing collections a year. Zara delivers new products to store twice a week, it takes ten to fifteen days to reach stores. Zara produces more than 450 million items each year. Zara has broken the traditional fashion cycle, creating seasonless apparel, because customers do not want to wait months. Another barrier that Zara broke is that it is promoting age inclusivity with its Timeless campaign showing such models as Malgosia Bela, 40 and Kristina de Coninck, 53, among others. Amancio Ortega, the founder of the Inditex (Zara is the flagship brand of Spain's Inditex group), is the richest man in the world. (See Figure 5 showing the growth of H&M and Zara). Today fashion giants have introduced more ethical collections with promise to improve standards. It is a progress, because people are becoming aware of it, at least they draw attention to this problem, and that is positive. They also bring the idea of recycling clothes, which is another big issue of an ethical fashion.
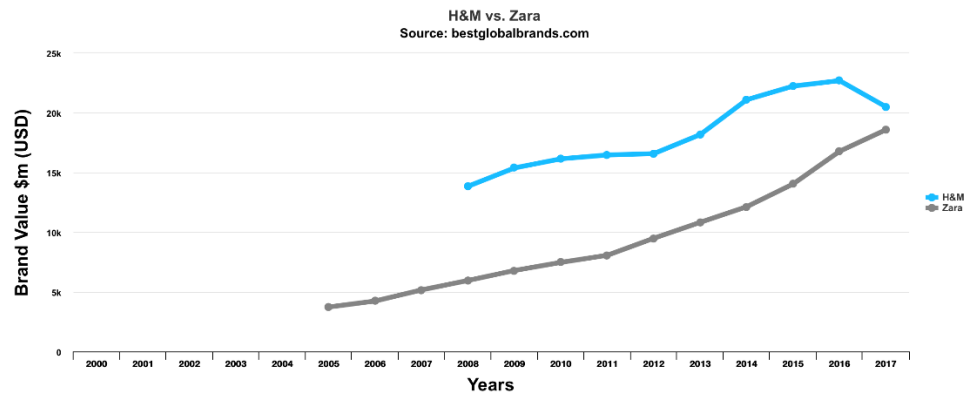
Figure 5. Growth History. H&M vs. Zara (Interbrand, 2017).

4.4   Challenges and Strengths

It will be hard to compete with the brands, located in Saint-Petersburg, as they have already had a well-organized production, distribution, and gained some clientele, and had a good location in the city center. But, due to the fact that their websites are available only in one language, it means that they are not oriented on foreign customers.

Despite the fact that the big fashion corporations such as Luis Vuitton, Givenchy, Versace and others have the big advantages that a strong brand has, they create for themselves a negative image by generating a negative physiological impact on the women's attitude towards her beauty and health. The author considers that this fact diminishes a lot the value of the big fashion corporations even though they are producing less than the Mass Market and pollute less the environment, they still have a considerable disadvantage.

Fast Fashion, or a mass-produced fashion, as Zara and H&M, have relatively low prices, but the quality is also quite low. These brands are very popular, but they produce too much, as it was shown in the theory part (Chapter 2), it pollutes the environment, as the textile industry is the second most polluting in the world, after oil, and in the future the radical change in the system of fashion is needed. It will not be possible to produce and pollute the planet in the same way. So that new technologies and an individual design approach is needed.

4.5   Results Analysis

In this part the author will match the theory and research findings to find out what is needed to develop in order to become stronger than competitors.

Models promoting the clothing brand should not be extremely thin, they should look more naturally.

A clothing brand should not produce for the quantity, but for the quality. A clothing brand should respect environment and contribute to a sustainable society. Not to provoke negative health and ecological impacts.

A clothing brand should have certain number of characteristics (attributes) in order to solve the customers' problems. The attributes of a clothing brand could be price, location of a store, atmosphere in the store. A brand image is formed in the consumers' heads. If a consumer thinks that the brand is better because it has a better location, it means that the customer forms a brand image of this store.

A clothing brand is not only a logo, name, symbol or a design, it is also a promise that the brand makes, for example, the promise to deliver a certain quality.

Brand's meanings are the brand's attributes and benefits. The benefit of a clothing brand could be the possibility to save time, because the location of the store is closer than of the other one.

A value of a clothing brand can be, for example, status.

A clothing brand should have a soul and have emotional connection with the customers, share the brand belief with which the customers will identify themselves. For example, saying that if they choose this brand, they will help to change the world and stop pollution of the atmosphere.

A clothing brand can help customers to create their self-image. Consumption today is no longer just a self-fulfillment, but a question of the responsibility. It depends on the consumers what choice they make, what to buy. According to the survey results, for the majority of the respondents, the environmental and labor aspects of the brand are important aspect in choosing a brand.

Many consumers use the Internet to search for information and opinions before they make a decision to purchase. 78 percent of the global consumers trust more the other people's recommendations for products and services than any other medium. Internet influences consumers' purchase decision. And the survey results showed that the fashion blogger opinion was quite important for the consumers (30.6%), although the majority of the respondents (69.4%) did not follow any fashion blogger.

The more attractive the website, the more time people will spend there, that increases the opportunity that the consumer will buy a product. The survey showed that for the majority of the respondents (33.3%) the visual attractiveness of the website was very important.

The Internet influences sales in offline channels, strengthening traditional store brands. And a majority of the respondents (86.1%) think that a clothing brand should have a website.

Sound is able to create mood, feelings and emotions, music can relax or stimulate. Music can also influence service, spending and traffic flow. It means that music can influence our purchase decision. The slower the music, the more people shop, the faster the music, the less they spend. Sad music stimulates greater levels of purchase intent and lending credibility. Sound is a powerful tool. According to the survey results, the interior and the atmosphere of a clothing store are very important for the majority of the respondents (36.1%).

Colors are able to evoke certain feelings. Blue colors are relaxing, red is exciting. Colors are able to create associations in our minds. Red and orange are associated with sweet, yellow with sour, white with salty. Green is associated with something healthy and ecological. The majority of the respondents (66.7%) have their favorite colors, but they are ready to buy clothes if they like it. No one answered that they did not think about the colors at the moment of a purchasing.

The majority of the respondents prefer to buy the Casual style and to buy clothes (72.2%). The most frequent names of the brands in the answers to the questions of the respondents' favorite clothing brands or the brands to which they are subscribed, were named Zara and H&M, which are the representatives of the Fast Fashion, that is generated the Fast Consumer, who does not want to wait long for a new collection. The respondents like these brands for the style and design, as the majority of the total respondents (55.6%) are interested in fashion and fashion trends, and like shopping (44.4%).

Despite the fact that Zara and H&M are very popular among the respondents, the majority of them (72,2%) have interest in the new and unknown brands.

5   RECOMMENDATIONS

In this chapter the author is answering the research question ''How can a clothing brand attract customers?'' by giving recommendations on the basis of the researched theory and the results from the interviews and the survey. As it was investigated in the theory part, it is very important to create a brand, a strong brand, as brands help customers to make a purchase decision, create their self-image, to show who they are or would like to become. And also, brands help firms to protect themselves from competition, differentiate the product from other products that satisfy the

same needs. The author found out that in order to be perceived as an attractive clothing brand, a brand or a brand owner should:

1. Answer the question who you are and what customer needs you are going to satisfy (including psychological or social needs). You can divide your customers into several groups, according to their age, needs and values.
– Some customers have need for self-enhancement, they want to portray their self-concepts, to have value as a person. Customers want that a brand would help them to create their self-image, and show the others what kind of persons they are or want to be.
– Some customers have need for uniqueness, they want the symbol of exclusivity. They want to be perceived as special and different from others. So that they want to buy original and unique goods. They are searching for the exclusive, limited-edition brands.
– Some customers have need for risk avoidance, they want brand's expertise, they are searching for the trustworthy brand.
– Some customers have need for justice.

2. A business owner should link desired thoughts, feelings, images, beliefs, perceptions and opinions to the clothing brand.

3. Should establish brand meanings (attributes and several benefits).

A brand meaning should be distinctive and favourable. Brands take on meaning when they join with and reinforce what consumers think about themselves. Brands have functional, symbolic and experiential meanings:
– Consumers who need to satisfy functional needs prefer brands with functional meaning, they solve consumption-related problems.
– Consumers who need to satisfy internally generated need (self-enhancement) prefer brands with symbolic meanings. These brands reduce the gap between the actual and desired selves.
– Brands with experiential meanings provide sensory pleasure, variety, cognitive stimulation.

4. Try to provide clothes of the brand with the brand equity.

Brand equity depends on what is in the mind of the consumers. Emotions here play the large role.

5. Develop customer's knowledge about the brand.

It can be created through past experience, marketing activity, word of mouth, brand associations.

6. Develop brand associations in customers' minds.

Brand associations can reflect characteristics of the clothes or aspects independent of them. Associations linked to the brand should be strong, favorable and unique. Brand associations can be formed by the consumers through direct experience, information (from commercial sources, media channels), word of mouth, and assumptions (about the brand, brand's name, logo, identifications with place, person, country). The more closely brand associations are linked to the self the more meaningful they can be.

Associations can be secondary. Secondary associations are linked to some other objects (a country). A brand can take in personality traits (be "modern", "exotic"). It can be formed with the help of advertising, actors. A brand can be associated with the events it is supporting (athletic, cultural events).

7. Choose carefully brands elements.

Brand elements can be a brand name, URL, logo symbol, packaging, slogan. Brand elements have to be able to stand alone for the brand and be associated with the brand by the consumers.

8. Determine company's principle.

Company's principles should reflect customer's personal values (for example, social and environmental commitments of the brand).

9. Be an authentic brand.

Create a compelling brand story that does not have to be literally true. Do not copy or imitate a competitor. Try to avoid a mismatch between the brand story (or a project image) and the reality. Consumers should believe that it is possible that the story could happen, could be true. If promised some characteristics, benefits, quality, then should deliver it. Otherwise, do not promise what you cannot deliver. The brand should be trustworthy, make customers feel safe. Do not push the brand story onto customers if they are trying to avoid it.

10. Develop emotional connection with customers. Appeal to customers' perception and emotions. Try to integrate all five senses in the purchase decision.

Identify a brand belief with which consumers will identify themselves.

Our senses are linked to our emotions and memory. The components knowns as "trade dress" (the way how the product smells, sounds, feels, tastes, and is shaped) have to be distinct.
– Visions. Use visual elements (colors, shape) in design, packaging and advertising. Blue colors are relaxing, red colors are exciting. Red and orange colors are associated with sweet, green and yellow with sour,

white with salty. The companies like Pantone develop tools to help designers to communicate colors.

– Sound. Use music to effect customers' mood. The slower the music, the more people shop. The faster the music, the less they spend. Sad music stimulates greater levels of purchase intent and lending credibility. Classic music can create an exclusive and prestige atmosphere.

– Smell. Odors can evoke or calm down. Introduce a branded smell or sensors in the store that emit a smell. The fragrance of cinnamon is evoking a joyful Christmas mood.

– Taste. Taste is closely related with smell.

– Touch. When consumers touch the product, they get associations and connections between the texture of fabrics with the quality. Silk is linked with luxury, denim with something practical. Women value delicate and light textures.

To avoid stimulus adaptation, do not expose a stimulus constantly. People easily become habituated to dim colors and soft sounds.

11. A clothing brand should have a website.

A website should be easy to navigate, personalized, usable, accessible, have a good customer service channels, have a good delivery, quick downloads. A customized website allows customers to modify something according to their needs, for example, to change colors.

The website has to be visually attractive. The more attractive the site is, the more time consumers will spend there, it increases the possibility that they will buy a product and will be eager to return.

Besides that, a website should be able to give an "in shop" online experience for the customers, the ability to zoom the picture and see how the clothes are in movement. And also pictures with clothes must have detailed description to the products.

A website should show authentic colors, for this purpose a marketer should test how the image is looking from different platforms, such as Android, Apple, and how does it look from a laptop and on a phone.

12. Create video promotion.

A clothing brand should use videos to promote its product and to communicate its messages. To create a video a business owner should have an affordable high-quality camera, a proper microphone for a better sound quality, and a basic video editing software, for example, iMovie for Mac or Movie Maker for Windows. Also, it is possible and easy to use YouTube online video editing tool. To measure success of its videos, a brand owner can use a free tool YouTube Analytics. A brand owner should

not forget that some users find paid video promotion annoying.

13. Have assortments.

Assortments allow customers to find the product they are looking for, and can enhance the enjoyment of shopping. The smaller assortments are better than large, as the large assortments and complexity increase consumer dissatisfaction and frustration.

14. Have design quality.

A product with the design quality does not provoke negative health effects or ecological impact, it is not made with the child labor. It was not made without a need for this product. It means that the brand is ethically responsible, it respects people, environment, products and resources.

15. Create timeless fashion.

An ethically attractive brand creates timeless fashion, it means that the brand is not aiming to produce as much as possible, as the goal is not the quantity, but the quality.

16. Be new.

It means that a clothing brand should offer a new, alternative proposal of clothing, the way how to represent clothes. It is possible to achieve it with the help of cuts and mixes, and made-to-measure products. Also, high quality, longevity can make clothes stand out among all other products.

17. A clothing brand should take a risk, reflect the time, and be in a constant movement forward.

This means not to be afraid to go in different collaborations, and offer something completely new.

18. Use social media.

Use social media (Instagram, Facebook, Website) in order to upload there beautiful and attractive images of the product, dispose there advertisement, show how the outfits look on the body. Use only one aesthetic design, so that clients after looking at the account could immediately understand the style of the brand. The content in the social media should be interesting.

19. Look at what your competitors are doing, at least check their prices and advertisements.

6   CONCLUSION

In this part the author will specify the main findings from each chapter and make a conclusion by answering the research question "How can a clothing brand attract customers?" in a way that it would be clear how the author came to this conclusion.

In Chapter 1, the background information about the future fashion brand was given. The author has made this research in order to apply results for the own purposes, as she is planning to establish a clothing brand in Saint-Petersburg and first sell it online, and then open a store in the city. Before the start of the elaboration of the own brand, the author needed to find out what could make a clothing brand attractive.

To realize this research and find the answer to the research question, the author made a theoretical study and collected primary data through interviews and a survey. The theoretical study was made in the marketing sphere, in particular, branding and consumer behavior, and was described in Chapter 2. First of all, the author has defined what the brand is, historical origin of the brand, answered the question why brands are important, and why it is important to build a strong brand, and how to do it. As brands and products are not the same thing, the author explained the difference between them.

Then, in the part dedicated to the consumer behavior, the author explained the purchase motives of consumers. It is very important to understand that consumers do not notice everything what is going around them, because the brains are working so that they are selecting and filtering all the irrelevant information, and then organize the information and interpret it. And as the people get information and notice something through their five senses, such as seeing, hearing, smelling, tasting and touching, it is very important for the marketers to know how to manipulate those five senses in order to make consumers notice the products, and to influence their purchase decision. For this purpose, marketers use sensory branding, which is able to integrate five senses of the consumers in their purchasing decision. Sensory branding helps to differentiate one product from the rest and protect a brand from competitors. For example, vision is a very powerful tool, as 83 percent of the information people retain is received visually. The examples of the visual elements can be colors and shapes. Colors are able to evoke certain feelings and associations. But it is important to remember that all of us see differently, that is why exist such companies as Pantone, that help people to communicate colors. Shapes can help a product to stand out, as today the shape of a product is the shape of the brand. Music is able to stimulate customers and effect spending. The slow and sad music stimulates people to shop. Scents affect people significantly more than they are aware of and can affect our consumer behavior. Knowing this, some chain stores have already started

to introduce branded smells. It is important to keep in mind that everyone perceives odors differently, but the fact is that today aroma is becoming a highly effective brand "plus." Taste is closely related with the smell, it is in fact a single composite sense. Consumers connect the texture of fabrics with their perception of the quality of the product, that is why marketers are seeking to effect consumer behavior through tactile stimulation. Customers' perceptions and emotions are the main thing to which marketers should appeal. Building a sensory brand is a complex process, on which depends whether customers will even notice the product. And it is important not to forget that the constant exposure of a stimulus, such as a certain image, smell or sound, and also the intensity of it, such as soft sound and dim colors, will lead to an adaptation to that stimulus. To be sure that consumers got the message and learned about the product, it is enough to repeat the message at least three times, but if the message is being demonstrated too much, the customers can show a negative reaction.

As the author is planning to start with selling clothes online, it was useful to collect theoretical information about the online branding. As the Internet influences sales in offline channels and is able to strengthen a store brand, the presence on the Internet is important for a brand so that a website is a tool that can add value. Online branding is wholly interactive, the elements of a website, its content, look or design, and a customer service, contribute to the online branding. The aim of the online branding is that a customer will get a positive and unique experience of the site. Although on average, customers trust more a virtual salesperson than a human, it is important to keep in mind that disappointed customers do not complain, they just leave, and that the best customer may not be the best online customer. To attract a customer, a website should be visually attractive, designed so that it will be easy to navigate, be personalized, have an interesting content, have a good customer service and have assortments. All these things will help to attract and retain customers, and to sell them products. It is important to remember that the large assortments and complexity can cause consumer dissatisfaction and frustration. Videos are a powerful e-marketing tool that can help brands to connect with their audience and communicate their messages. Nowadays to create a video is not very expensive or difficult. Web video content can be created with the help of available home equipment, such as affordable high-quality camera and basic video editing software. And it is also possible to measure the success of the made video with a help of, for example, a free tool YouTube Analytics. Brands can also pay to promote their videos on YouTube, but it is important to remember, that paid video promotion can annoy some users and they can block YouTube advertising.

As the idea of building a clothing brand is also related to the fashion sphere, some theoretical information about the fashion was also collected in Chapter 2. There are two kinds of fashion, they are the Fast Fashion and the Slow Fashion. Fast Fashion has fast production, trade, the short use

phase of clothes and their wearing out. Fast Fashion is able to finish garments within two weeks. The prices of the Fast Fashion are dropping, and it encourages consumers to buy more and more, what generated a new figure in fashion, the Fast Consumer. The goal of Fast Fashion is quantity. Slow Fashion is trying to change people's way of thinking about the uncontrolled consumption encouraging consumers to buy less and more consciously. Slow Fashion produces timeless fashion. The goal of Slow Fashion is quality. The examples of Slow Fashion are Haute Couture and Prêt'-à-Porter. The models of Haute Couture are individually hand-made in Paris for an elite clientele and are extremely expensive. The models of Prêt'-à-Porter are tailored according to a size tables, designed by a named designer, manufactured industrially in a small production in relatively high-wage countries, like Italy. Due to the fact that the textile industry is the second most polluting in the world, after oil, and that resources are not endless, the Slow Fashion movement is continually gaining in importance.

Chapter 3 was dedicated to the research results and methods used to get those results. The author used secondary, primary data, and online information databases. It was useful to conduct the interviews and the survey among people from different countries, as the future clothing brand is aiming to be available internationally. The interviews results showed that to be perceived as an attractive, a brand should be authentic, have a consistent story, and a new way of representing clothes, be trustworthy, be ready to take a risk, be in a constant movement forward and reflect the time. The website of the clothing brand should be usable, accessible, easy in navigation, have a good delivery system. The website should give customers the "in shop" experience online, have detailed descriptions of the products. It is very important as it will help to reduce returns of the products. Modern cuts, mixes, made-to-measure clothes and a high quality can help a clothing brand stand out. Beautiful pictures in Instagram, Facebook or website can help to show the product look. The survey results showed that the majority of women participated in the questionnaire liked shopping, were interested in fashion and fashion trends, they mostly bought clothes and preferred a Casual style. The most frequently named clothing brands were Zara, H&M, Tommy Hilfiger, Adidas and Massimo Dutti, they liked their favorite brands for the style, design, quality, price and comfort, but they also had an interest for a new yet unknown clothing brands. They used mostly Facebook, Instagram and Twitter, thought that a clothing brand should have a website, but bought clothes online rarely. They valued quality and the design of clothes very much, had preferences in colors but were ready to buy clothes of another color if they liked it. It was important for them that a shop had a pleasant interior and atmosphere, attractive website with beautiful pictures and videos. The majority listened to the opinion of the fashion bloggers, and the environmental and labor aspect was important for them in their choice of a clothing brand.

In chapter 4 the author made an analysis of the gained results from the theoretical study and from interviews with the survey. The match of the secondary and primary data was needed to answer the research question "How can a clothing brand attract customers?" Additionally, in chapter 4, the author defined the possible competitor of the future own clothing brand, and made a competitor analysis. It was needed to identify strong and weak sides of the competitors in order to gain a better competitive advantage for the future own brand. The author discovered three types of the competitors: (1) the ones that had the same location, estimated prices and quality levels. These competitors were the representatives of Slow Fashion and were located in Saint-Petersburg; (2) the ones that were named more times in the survey, they were the Zara and H&M, those brands were representatives of Fast Fashion and were also presented in Saint-Petersburg; (3) the ones that represented big fashion corporations, although they were not the closest competitors, and were not of the same price or quality category, but they were representatives of Slow Fashion, some of them were presented in Saint-Petersburg.

The competitor analysis showed that it would be hard to compete with the competitors of the first type, located in Saint Petersburg, as they already had a well-organized production and distribution process, clientele, and location, but their websites showed that they were oriented only on selling in Saint-Petersburg and for Russian speakers, and not selling abroad. Competitors of the second and the third types were the strong brands, but they had a negative image by producing too much and polluting the environment or by generating a negative model for the women's beauty and image.

In chapter 5, on the basis of the collected and analyzed information, the author gave recommendations about how to build an attractive clothing brand. Some of the main recommendations were the following: first of all, an attractive clothing brand should know its customers and their needs; attractive clothing brand should have a special meaning for the customers; customers should have an emotional bond with the brand they perceive to be attractive; customers should have a strong, favorable and unique associations in their minds about the clothing brand; clothing brands elements (its name, logo, design, packaging etc.) should be able to stand alone and be associated with that clothing brand; clothing brand's principles should reflect customers' principles; the clothing brand should be perceived by customers as authentic (customers believe that the clothing brand story could happen); an attractive clothing brand should be trustworthy, and deliver what is promising; a clothing brand should have a website (visually attractive, easy in navigation, accessible, personalized, with a good customer service).

In this chapter, Chapter 6, the author answers the research question, what can make a clothing brand attractive or how can a clothing brand attract customers. The theoretical study in Chapter 2 has shown that an attractive

clothing brand nowadays is, first of all, the representative of the Slow Fashion. It means that it does not produce for the quantity but for the quality, and it respects people and the environment. And the survey results in Chapter 3 have confirmed it as the majority of the respondents answered that the environmental and the labor aspects were important for them in their choice of a clothing brand. This can be achieved if a clothing brand will elaborate an individual design approach, if it will produce only needed amount of clothes. For example, it can be a store with the atelier characteristics, that will offer clothes off the peg, but also made-to-measure, like some potential competitors in Saint-Petersburg do, as the competitor analysis showed. The choice of the natural materials that can be recycled will help to prevent a negative impact on the environment.

An attractive clothing brand should have an attractive personalized website with the easy navigation and a good customer service system, and also have detailed description of the product. This conclusion came from the survey results that showed that a clothing brand should have a website, and the theory study and the interview results that showed that a website should be accessible and provide an ''in shop'' online experience.

The Thesis results have shown that there are a lot of ways how to make a clothing brand attractive for the customers, but an attractive clothing brand is the brand that is able to integrate all five senses by using a sensory branding. The research has shown that a sensory branding is not only a powerful tool in creating attractiveness of a clothing brand, but also can differentiate the brand and protect it from competitors, and moreover is not so much used by the brands, at least the majority of those brands that are applying sensory branding, they integrate only two senses, the vision and the sound. And those brands that will integrate all five senses, will have more competitive advantages and will be more successful in the future.

What can make a clothing brand attractive is the brand meaning and what stands behind the brand, favorable, strong and unique associations linked to the brand. All in all, it is the emotional bond between the brand and a consumer. And this is what can be made with the help of the sensory branding.

As a result, the need, problem and objectives of the research were defined, data collection methods were decided, interviews and the survey were designed, the data were collected from the respondents and analyzed. Objectives were achieved, and recommendations given.

Due to the limitations of the thesis, there were not covered and are still needed investigating further the following topics: establishing the price, place to sell and the way of promotion (4 P's), and how to make a clothing brand visible online (Digitalization of the clothing brand).

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F12%2F04%2F23%2F770645%2Fc617765427be43b517656e3bf2adbfefc
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WOMEN'S ATTITUDE TOWARDS CLOTHING BRANDS, FASHION AND SHOPPING (SURVEY)

Please indicate your gender.
1) Female
2) Male

1. **Country** (Where are you from?): _____

2. **Please indicate you age**:

1) 15 - 19   6) 40 - 44
2) 20 - 24   7) 45 - 49
3) 25 - 29   8) 50 - 54
4) 30 - 34   9) 55 or more
5) 35 - 39

3. **Do you like shopping**?

 1) No, I hate it!!   2) I'm indifferent   3) Yes, I like   4) I really adore!

4. **Are you interested in fashion and fashion trends**?

 1) Absolutely not!!   2) No   3) I'm indifferent   4) Yes   5) Yes, very much!

5. **What do you prefer to buy MOST**? (choose 1 answer)

 1) Clothing   2) Underwear, lingerie   3) Shoes   4) Accessories (including bags, jewelry etc.)

6. **Your favorite clothing brand(s)**? _____

7. **Why do you like that brand(s)**? _____

8. **If you do not have your favorite clothing brand, name the first that comes to your mind:**

_____

9. **What do you think when you see a new clothing brand?**?

1) I'm not interested, I prefer well-known brands.   2) I have interest.

10. **Which social networks do you use?** (you can select all that you have; If you choose "other" please specify)

1.   Instagram   4. Twitter
2.   Facebook   5. Vkontakte
3.   Pinterest   6. Other: _____

11. **Do you buy clothes online?**?

 1) Never   2) Rarely   3) Sometimes   4) Quite often   5) Always

12. **How much is the quality of clothes important for you**?

1) No matter   2) Quite important   3) Important   4) Very important   5) The most important!

13. **How much is the design of clothes interesting and important for you**?

 1) No matter   2) Quite important   3) Important   4) Very important   5) The most important!

14. **Clothes of what style do you most often buy?** (choose only 1 answer) Specify if you choose "other".

    1. Casual   3. Classic
    2. Sportive   4. Other: _____

15. **Do you have preferences in colors of the clothes**?

1) No, I do not think about colors when I am buying clothes.

2) Yes, I have preferable colors, but if I like clothes I will buy it no matter the color.

3) Yes, I have preferences in colors and usually I buy clothes in those colors.

16. **How much is the interior and the atmosphere of a clothing shop important to you**?

1) No matter   2) Quite important   3) Important   4) Very important   5) The most important!

17. **Do you think that a clothing brand should have a website**?

1) No, it is not important.

2) No, the presence in a social network (like Instagram) is enough.

3) Yes, a clothing brand should have a website.

18. **How much is important to you the visual attractiveness of the web-site of a brand**? (beautiful pictures, video etc.)

1) No matter   2) Quite important   3) Important   4) Very important   5) The most important!

19. **Do you follow any clothing brand in a social network**?

1) No, I do not have any subscriptions.

2) Yes, I follow, but rarely check the news there.

3) Yes, I follow and check it quite often

20. **Could you name a clothing brand/brands that you follow in a social network** (if you follow):

   _____

21. **Do you follow any fashion blogger**?

1. No, I don't follow.   2. Yes, I follow.

22. **Could you name the fashion blogger that you follow or subscribed to**? (if you have)

   _____

23. **How much do you value the opinion of a fashion blogger**?

1. No matter   2. Quite important   3. Important   4. Very important   5. The most important!

24. **How much is important to you the environmental and labor aspect of a clothing brands**? (Their impact on the environment, if they recycle clothes, their attitude toward their employees and their rights)

1 - I absolutely don't care

2 - Usually I don't think about it when I'm buying clothes

3 - I think it's quite important, but no matter what I will buy clothes if I like them

4 - It's important aspect for me in choosing a brand

5 - It's the most important aspect for me, I will never ever buy from a brand which does not care about the environment and the rights of its employee

THE TENDENCY OF LOSING FEMININITY IN 2017

Figure 6. Kristen Stewart some years ago before 2017 (the first picture). Kristen Stewart as a Chanel fashion representative in 2017 (in the middle). Kristen Stewart in 2017 on the Harper's Bazaar cover.

Figure 7. Cara Delevingne in 2013 as a DKNY representative (the left picture). Cara Delevingne as a Chanel representative with the Chanel necklace in 2017 (the right picture).
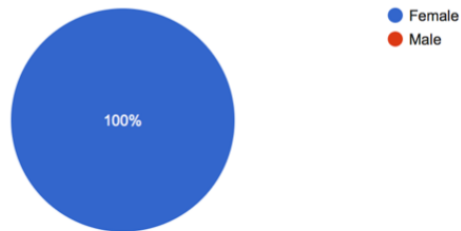

Figure 8. Marc Jacobs fashion advertising campaign 2013.

Figure 9. Mulberry fashion advertising campaign (before 2017).

SURVEY RESULTS

1. Please indicate your gender

36 responses

- Female
- Male

100%

2. Country (Where are you from?)

36 responses
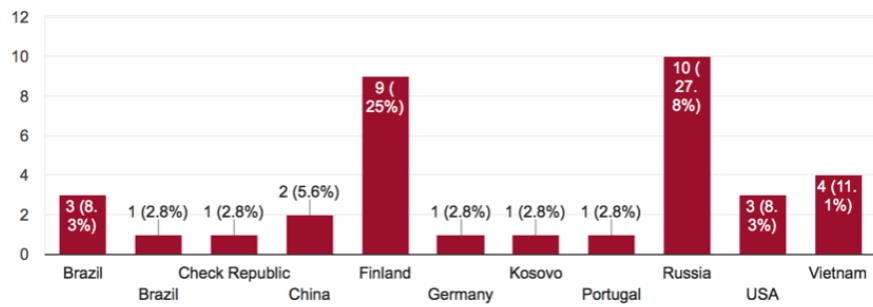
3. Please indicate your age

36 responses

- 15-19
- 20-24
- 25-29
- 30-34
- 35-39
- 40-44
- 45-49
- 50-54
- more than 55
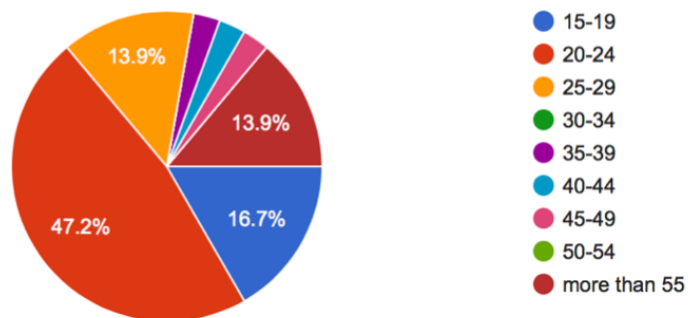
4. Do you like shopping?

36 responses

- No, I hate it!
- I'm indifferent to shopping.
- Yes, I like shopping!
- Yes, I really adore shopping!
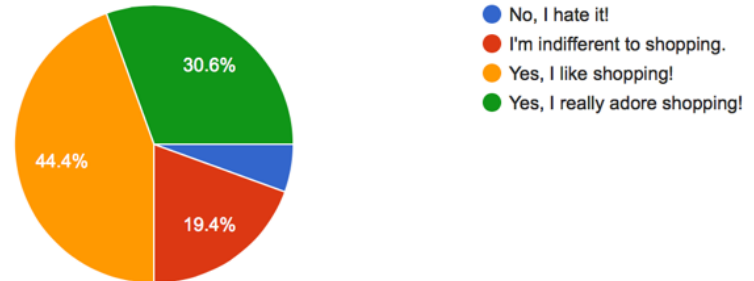
5. Are you interested in fashion and fashion trends?

36 responses

- No, absolutely not!
- No.
- I'm indifferent to this.
- Yes.
- Yes, very much!
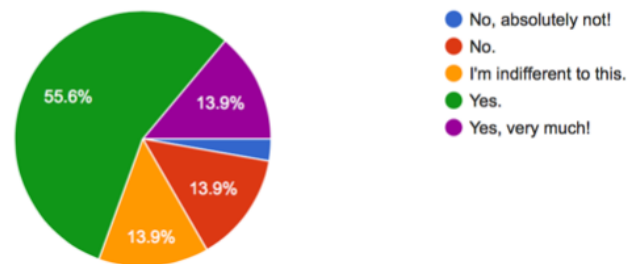
6. What do you prefer to buy MOST (choose only 1 answer)

36 responses

- Clothing
- Underwear, lingerie
- Shoes
- Accessories (including bags, jewelry etc.)
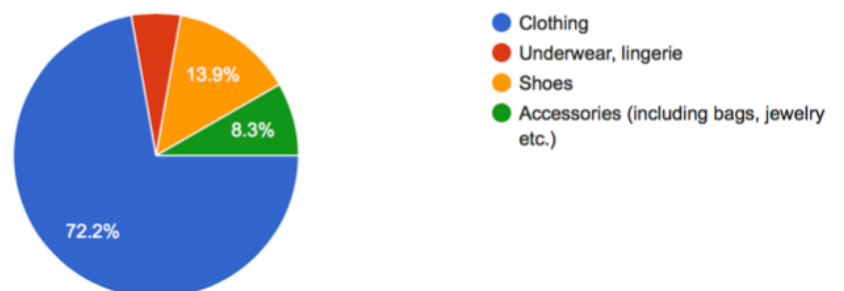
7. What is the name of your favorite clothing brand or brands? (if you have)

26 responses

Adidas (2)	Niyama Sol, Lululemon, Aloyoga
Gap	Nike, Adidas, H&M, Puma, Basic House
Michael Kors, DKNY	Marc O'Polo, Tom Tailor, Tommy Hilfiger
H&M, Bershka, Pull&Bear, Reserved, Cencept Club, Chinese brands	Massimo Dutti
Betsy	Zara
Zara, Monki, H&M	rather favorite shops (Orsay, H&M etc.)
Armani	Tommy Hilfiger
Hering, carmim, coca cola	Tommi Hilfiger
Chico's Brand called Zenergy	Tommy Hilfiger, Zara, Cos
Gregory	Agent Provocateur
Eileen Fisher	Zara, Massimo Dutti, H&M, Versace, Dior
Mango	H&M
Forever 21	

8. Why do you like that brand or brands?

26 responses

| |
|---|
| мой стиль |
| style |
| up to date, in time with fashion, good price/quality |
| comfortable, fit me |
| nice |
| sporty, comfortable, not so expansive |
| Confortáveis e versáteis |
| They look best on me and the style is what I love. |
| Tem roupas bem cortadas, com bons tecidos e que ficam bem para mim. |
| they are classic and wear well |
| Identifico-me com as roupas |
| Because they sell different things than the traditional activewear brands, although the products have the same quality. |
| I love sporty clothes. I also like Korean style. |
| Элегантная, качественная одежда, предлагают ассортимент в разных ценовых категориях |
| Classy |
| Cool stuff |
| They're simple but different |
| Style, much choice |
| quality |
| Stylish |
| Quality and design |
| Sexy lingerie, high-end |
| Reasonable price towards quality and the logo is cool. |
| Zara, H&M and Massimo Dutti offer great quality, quantity of clothing in a very good price range |
| Versace and Dior have best items which are so high-end, so fashionable and fabulous |
| Cheap, fasionable and simple |
| Their clothes are so easy to wear, I don"t see much bold and heavy items there so when I buy from them I know for sure I can wear it outside |

9. If you do not have your favorite clothing brand, name the first that comes to your mind.

18 responses

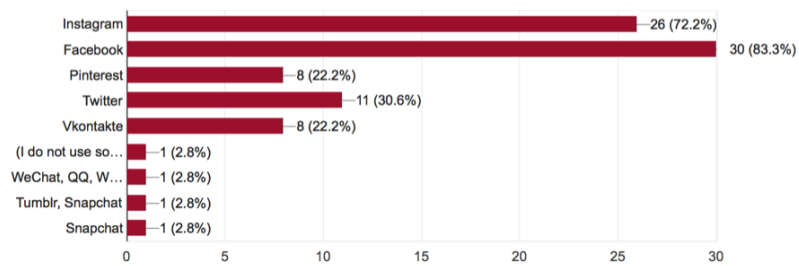| |
|---|
| H&M (6) |
| Zara (3) |
| Chanel |
| Hugo Boss |
| Ellus |
| Karen Kane |
| Amisu |
| - |
| Zara, H&M |
| Nike |
| Some Korean brands, they have good prices for clothing but the variety of styles (from minimalism to aestheticism) is huge |

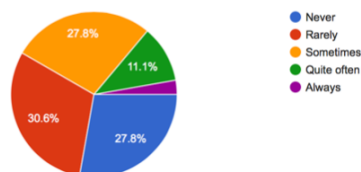10. What do you think when you see a new clothing brand? (choose only 1 answer)

36 responses

- I'm not interested, I prefer well known brands.
- I have interest.

72.2%

27.8%
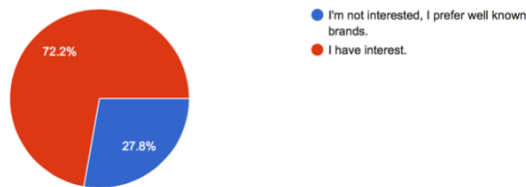
11. Which social networks do you use? (you can select all that you have; If you choose 'other' please specify)

36 responses

Instagram	26 (72.2%)
Facebook	30 (83.3%)
Pinterest	8 (22.2%)
Twitter	11 (30.6%)
Vkontakte	8 (22.2%)
(I do not use so…	1 (2.8%)
WeChat, QQ, W…	1 (2.8%)
Tumblr, Snapchat	1 (2.8%)
Snapchat	1 (2.8%)

12. Do you buy clothes online? (choose only 1 answer)

36 responses

- Never
- Rarely
- Sometimes
- Quite often
- Always

27.8%

11.1%

30.6%

27.8%
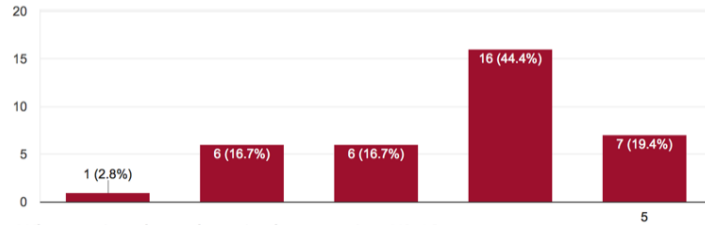
13. How much is the quality of clothes important for you? (choose only 1 answer)

36 responses

What optional numbers in the question № 13 mean:

1 - No matter, I don't care much about the quality
2 - It's quite important
3 - It's important
4 - It's very important
5 - It's the most important

14. How much is the design of clothes interesting and important for you? (choose only 1 answer)
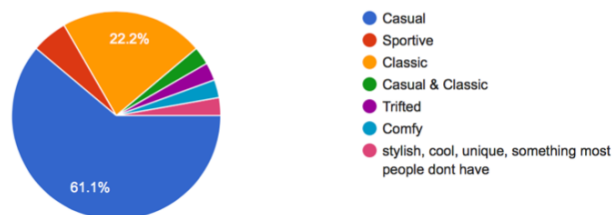
36 responses
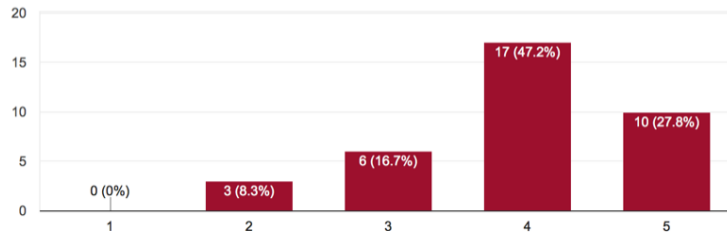
What optional numbers in the question № 14 mean:

1 - It's not important
2 - It's quite interesting and important
3 - It's interesting and important
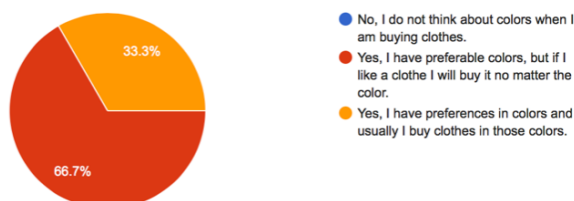4 - It's very interesting and important
5 - It's the most important

15. Clothes of what style do you most often buy? (choose only 1 answer) Specify if you choose 'other'.

36 responses

- Casual
- Sportive
- Classic
- Casual & Classic
- Trifted
- Comfy
- stylish, cool, unique, something most people dont have

16. Do you have preferences in colors of the clothes? (choose only 1 answer)

36 responses

- No, I do not think about colors when I am buying clothes.
- Yes, I have preferable colors, but if I like a clothe I will buy it no matter the color.
- Yes, I have preferences in colors and usually I buy clothes in those colors.
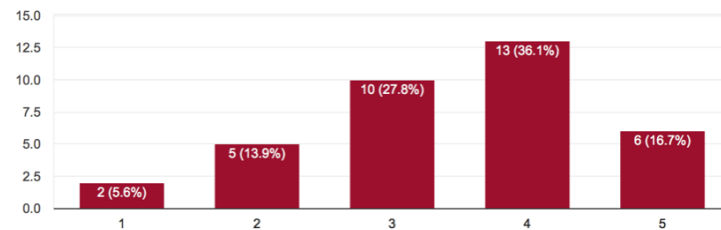
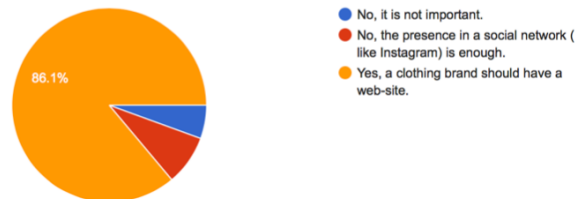17. How much is the interior and the atmosphere of a clothing shop important to you?

36 responses

What optional numbers in the question № 17 mean:

1 - It is not important
2 - It is quite important
3 - It is important
4 - It is very important
5 - It is the most important

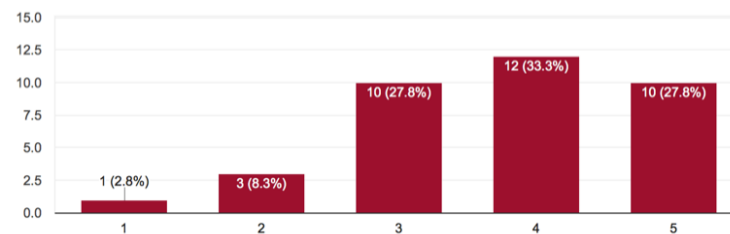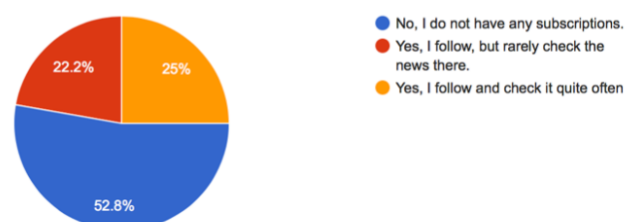18. Do you think that a clothing brand should have a web-site?

36 responses

- No, it is not important.
- No, the presence in a social network (like Instagram) is enough.
- Yes, a clothing brand should have a web-site.

19. How much is important to you the visual attractiveness of the web-site of a brand? (beautiful pictures, video etc.)

36 responses

What optional numbers in the question № 19 mean:

1 - It is not important
2 - It is quite important
3 - It is important
4 - It is very important
5 - It is the most important in web-sites of a brand

20. Do you follow any clothing brand in a social network?

36 responses

- No, I do not have any subscriptions.
- Yes, I follow, but rarely check the news there.
- Yes, I follow and check it quite often

21. Could you name a clothing brand/brands that you follow in a social network (if you follow).

15 responses

Zara
Balenciaga
Fashionnov
Gucci, Dolce&Gabbana, Bershka
Coca cola
Lululemon
Puma
Marimekko
-
BikBok
Tommy Hilfiger
Zara, H&M
Dior, Charlotte Tilbury, H&M
Victoria secret
EGGIE (By Jenn Im)

22. Do you follow any fashion blogger?

36 responses

- No, I don't follow.
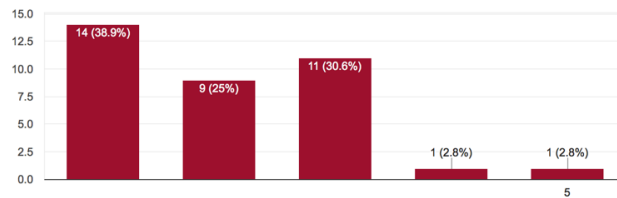- Yes, I follow.

30.6%

69.4%
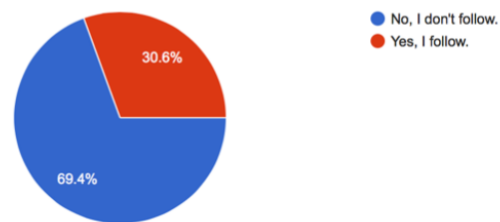
23. Could you name the fashion blogger that you follow or subscribed to?

12 responses

Kiara Firanji, song of style
Bul.la; Tammyhembrow; maryleest, sonyaesman.
Nina secrets
MK
Negin mirsalehi etc
Tickle your fancy
-
Mungolife
Savannah Montano
Chloe Nguyen
metti forssell
Jenn Im

24. How much do you value the opinion of a fashion blogger?

36 responses

What optional numbers in the question № 24 mean:

1 - It is not important
2 - It is quite important
3 - It is important
4 - It is very important
5 - It is the most important

25. How much is important to you the environmental and labour aspect of a clothing brands? (Their impact on the environment, if they recycle clothes, their attitude toward their employees and their rights)

36 responses
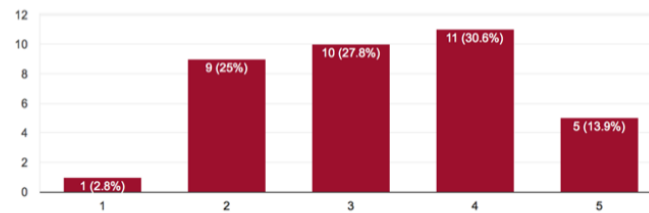
What optional numbers in the question № 25 mean:

1 - I absolutely don't care
2 - Usually I don't think about it when I'm buying clothes
3 - I think it's quite important, but no matter what I will buy clothes if I like them
4 - It's important aspect for me in choosing a brand
5 - It's the most important aspect for me, I will never ever buy from a brand which does not care about environment and the rights of its employees