Standardize or Adapt?
Building a Successful Brand in the Fashion Industry

A Case Study of the Swedish Fashion Company Hunky Dory AB

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Abstract
The brand building process is investigated by looking at the strategy of a small to medium-sized fashion company, Hunky Dory AB. According to the model presented in this thesis, the brand building process consists of five stages; product attributes, brand identity, positioning, marketing communication, and distribution. These stages are investigated separately to see whether standardization, adaptation, or a contingency approach is used at each stage. It is found that Hunky Dory mainly standardize, or aim to standardize, the stages in their strategic brand building process across international markets. However, adaptation is to some extent necessary or inevitable in the stages product attributes, marketing communications and distribution. The only exception is a variable in distribution, the choice of stores, which is adapted to what suits the local market. In conclusion, Hunky Dory pursue a mix of standardization and adaptation, which supports the contingency perspective.

Key words: brand building, standardization, adaptation, contingency perspective, Hunky Dory AB.
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1. Introduction

Branding has grown to become one of the most important tasks for marketers and today almost everything is branded (Kotler et al., 2008). According to Granger and Sterling (2007) branding refers to the process of connecting a name and a reputation to a person or an item. A brand name can be the name of a product or product range, as well as a company or product owner. In today’s marketplace a consumer has a lot of products to choose from and the brand is often what distinguishes one product from another (Granger & Sterling, 2007).

For many brands expansion overseas is necessary to ensure growth, and when expanding internationally companies face various strategic challenges (Kapferer, 2008). In the past decades there has been a debate on whether to standardize the international strategy globally or adapt the strategy to local conditions. One author who triggered the debate was Theodore Levitt (1983) who proposed that the world should be seen as one global market and that companies should look beyond regional and national differences. Technology and globalization are major driving forces and enable companies to pursue a global strategy. Douglas and Wind (1987), on the other hand, argue that while standardization may be favourable for some companies, others will benefit from using a strategy of adaptation. There are significant variations between countries and therefore standardization might be a too simplistic approach (Douglas & Wind, 1987). A third perspective is that standardization and adaptation are two ends on a continuum rather than a dichotomy (Quelch & Hoff, 1986). The debate on standardization and adaption is still ongoing (Merz et al., 2008; Sousa & Lengler, 2009). One part of the international marketing strategy which is affected by the standardization-adaptation debate is the brand building process and development of the brand (Kapferer, 2008).

One industry where many firms tend to seek profits in foreign markets is the fashion industry (Alexander, 1997). This implies that many firms in the fashion industry have to deal with international strategic challenges, such as whether to standardize, adapt to the local conditions, or pursue a mix of the two. In addition, Granger and Sterling (2007) state that branding is critical when it comes to the fashion industry. Consumers engaging in fashion select and buy brands that they identify themselves with to a greater extent than they do with other product categories. The aim is to express who they are or who
they want to become. This is an example of how branding can add value to a product (Granger & Sterling, 2007).

Fernie et al. (1997) argue that high fashion brands, such as Chanel and Versace, are good examples of Levitt’s theory about standardization and global offerings. The authors further state that for high fashion houses it is difficult to adopt brands to local conditions and therefore branding is founded on global and universal appeal. The branding of high fashion is often considered successful, since these brands usually have high customer recognition levels and can charge premium prices (Atkinson, cited in Fernie et al, 1997, p. 151). According to Hauge (2007) many Swedish small and middle-sized fashion companies, such as Filippa K and Acne, are fast-growing, and compared to high fashion brands their clothing lines can be bought by a broader audience since they are more affordable.

Small to medium-sized enterprises (SMEs) often have limited resources and low brand recognition (Krake, 2005; Spence & Hamzaoui Essoussi, 2010). Therefore there are reasons to believe that small to medium-sized fashion companies use a different approach compared to high fashion companies regarding the brand building strategy when expanding to foreign markets. The purpose of this study is to investigate how a small to medium-sized fashion company manages the strategic brand building process across international markets, in terms of standardization and adaptation.

This will be executed by looking at fundamental areas within the brand building process. The process is illustrated in a conceptual framework consisting of five stages: product attributes, brand identity, positioning, marketing communication, and distribution. These stages will be investigated separately to see whether each area has been standardized globally, adapted to local conditions, or if a hybrid of the two is used. This will contribute to the ongoing debate on standardization-adaptation by adding the context of the fashion industry and at the same time using the strategic brand building process as a framework. This will also contribute to research concerning SMEs and brand management, which is fairly unexplored (Krake, 2005; Spence & Hamzaoui Essoussi, 2010), also in the context of the fashion industry and by using the strategic brand building process as a framework.
The outline of this thesis is as follows; in the literature review a background to the standardization-adaptation debate is presented, and discussed in terms of the brand building process. Next, in the methodology section the methods used to perform the study are described, a background to the focal company is given, and it is explained how the five stages are measured. Then, the empirical findings and analysis are presented and discussed simultaneously. Lastly, conclusion and managerial implications are presented, followed by suggestions for further research.
2. The Brand Building Process across International Markets

2.1 Branding and the Standardization-Adaptation Debate

According to the American Marketing Association (2011) the definition of a brand is “a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers.” In the 1980s branding as a marketing strategy was highlighted due to the rise of a new concept called brand equity, which can be described as the financial value of the brand (Kapferer, 2008). Brand equity has been defined in a series of different ways in literature (Gill & Dawra, 2010; Keller, 1998), however according to Keller (1998) most researchers agree on the fact that it is related to the added value that a brand element, such as a brand name, brings to the product or service after it has been marketed with that element. Moreover, researchers also agree on the fact that brand equity contributes to how to measure brand value and interpret marketing strategies (Keller, 1998), but there is no uniformity in exactly how to measure it (Gill & Dawra, 2010; Keller, 1998). The ultimate goal when building a brand is high brand equity (Keller, 1998). Hence, building a strong brand can contribute to the company’s success (Kapferer, 2008).

The fashion industry is often referred to as a cultural industry and during the past decade the cultural industries have received an increased attention in research. These industries are growing and many have developed to become competitive in exports (Hauge, 2007). Since the fashion industry is highly based on culture, and has grown to become a major export industry, it is important for fashion companies to consider the possible differences in consumer culture between countries.

For decades there has been an ongoing debate on whether consumer demand is becoming more homogenous or not. Those arguing for converging cultures state that due to the development of the marketplace today, including labor mobility, new technology, and cross-border tourism, consumer demand is becoming more similar across the world (Merz et al., 2008). This coincides with the argumentation put forward by Levitt (1983). On the contrary, those who argue that cultures are diverging claim that distinguished features in local cultures make these resist globalization. The fact that companies frequently make adaptations to suit local demand is seen as proof to the notion that the local consumption culture still overshadows a potential global
consumption culture. That a company's success is often based on providing variations in different regions instead of a standardized offering is another argument. It has even been stated that globalization to some extent re-establish local consumer culture rather than making it irrelevant. From this standpoint, consumer demand is considered to be heterogeneous and diverging (Merz et al., 2008).

Interconnected with this discussion is the closely related debate on whether to standardize or adapt a firm's international marketing strategy, or to have a contingency perspective. Advantages of the standardization approach include maintaining consistency across all markets which reduces confusion for consumers who travel regularly (Papavassiliou & Stathakopoulos, 1997) and it is likely to reduce costs due to economies of scale (Cavusgil et al., 1993; Levitt, 1983). On the contrary, those in favor of adaptation argue that providing a product which suit local taste and preference is a better approach (Douglas & Wind, 1987). Moreover, a standardized approach might not be possible due to prevailing differences between countries (Sousa & Lengler, 2009). However, it has been argued that the contingency approach recognizes that standardization and adaptation have both advantages and disadvantages. By using some of both strategies a company can tailor its marketing strategy to maximize the advantages (Lages and Montgomery, cited in Sousa & Lengler, 2009, p. 594). It should be noted that most contemporary literature on international marketing focuses on this perspective (Sousa & Lengler, 2009).

2.2 Model of the Brand Building Process

The conceptual framework below illustrates the strategic brand building process. According to this model, when building a brand across international markets a company needs to decide if each stage of the brand building process – product attributes, brand identity, positioning, marketing communication and distribution – should be adjusted to local market conditions or if the company should have a global approach. The long term goal is to create high brand equity. It is important to note that the choice of standardization-adaptation can vary between the different stages in the model. A review of the stages will follow below.
2.2.1 Product Attributes

The product attributes refer to the tangible value a customer receives when buying a product. The tangible attributes of a product include, for example, labeling, logo, symbols, and color (Melin, 1999). Kapferer (2008) call these tangible attributes for the physique, and argues that the physique represents the core of the brand and adds value to a product, which is fundamental when creating a branding strategy. Therefore, to present and define the physical aspects of a product can be a starting point in the process of brand building. Also, human beings find physical features of a brand easy to remember, recall, and relate to, since they can be experienced with our senses (Upshaw, 1995).

Product adaptation has been defined as the extent to which physical products differ between international markets. Adapting product attributes to fit different markets...
generally result in costs due to the development of alternative variations in terms of for example the product, labeling, and color (Cavusgil et al., 1993). A risk with a global product is, however, that the result is a compromise to fit as many markets as possible and might not render a perfect fit anywhere (Aaker, 2011).

Jackson and Shaw (2009) state that there are significant differences prevailing from country to country in the fashion industry, and therefore color, trends and styles are not easily transferred. In the Mediterranean region bright strong colors are more accepted than in Northern Europe, which means that for an international fashion business even a trend in colors is hard to transfer across Europe (Jackson & Shaw, 2009). This would indicate that fashion products need to be somewhat adapted to the international market.

At least every six months a fashion designer presents a new collection, Spring/Summer or Fall/Winter, and this means that the product life cycle for fashion, e.g. clothing, is very short. Also the seasons across the globe differs, when there is summer in Australia there is winter in Europe and the other way around (Granger & Sterling, 2007; Jackson & Shaw, 2009). Due to the short product life cycle standardization might make management easier, however fashion companies may have to adapt their products because of differences in climate.

2.2.2 Brand Identity

Building a strong brand identity is fundamental for fashion companies that want to differentiate themselves from others (Fernie et al, 1997). According to Upshaw (1995) the identity is what makes a brand distinctive, the author calls it the unique fingerprint. The term brand identity usually refers to intangible attributes which aim to offer the customer added value in an emotional sense (Melin, 1999). A set of brand associations, that the firm aim to create or maintain, make up the brand identity. The associations are directly connected to what the firm wants the brand to stand for and how the firm wants the customers to perceive the brand (Aaker, 2011). The name, origin, and personality of the branded product are some important factors to consider when building a strong identity (Melin, 1999).

Like people, brands can represent personality traits; they can be described by adjectives such as “conservative” or “interesting”, rather illustrating how customers feel about the
brand than of what it is or does (Keller, 1998). A brand that has a personality is, just as with people, more likely to be remembered and better liked than a featureless one (Aaker, 2011). The fundamental idea is that consumers choose brands as they would choose their friends, meaning they will select those which they want to interact with or be seen with (Melin, 1999).

The brand name is a critical element when building a brand identity since it is the brand’s primary distinction and will create certain associations and feelings in the customer’s mind. A good brand name should be simple, unique, suggestive, and possible to protect legally (Melin, 1999). Since the brand name is likely to last for a considerable amount of time it is also important to consider if it will be suitable if the firm decide to internationalize (Kapferer, 2008; Melin, 1999).

Global brands often have a standardized brand identity, which refers to having a high degree of similarity on international markets (Aaker & Joachimsthaler, 2000). According to Papavassiliou and Stathakopoulos (1997) a standardized brand identity provides consistency across international markets and would minimize confusion for consumers that move across international markets. It has been argued that high fashion houses, such as Armani, have built their brand identity on universal appeal (Fernie et al., 1997). Focusing on one clear brand identity across international markets is often easier to handle, rather than managing multiple identities (Aaker, 2011). Keller (1998), however, states that managers have increasingly used a contingency perspective by introducing both global and local aspects. Having a contingency approach means that brand associations must be mapped across international markets, to understand the differences that prevail in different countries. The associations that the firm creates must be overlooked to suit the environment, consumer perceptions and tastes; which means that the firm must adjust to both differences and similarities (Keller, 1998). In the case of standardizing the brand name, economies of scale can enable cost savings, whereas adapting brand name entail less cost savings, in terms of for example distribution and promotion (Alashban et al., 2002).
2.2.3 Positioning

Positioning refers to building and creating a place in the consumer’s mind (Kotler et al., 2008) and should be based on the core values (Melin, 1999). The core values are parts of the product attributes and brand identity that the company choose to communicate to the consumer. It is crucial that the firm is able to communicate a core value to the consumer, whether it is a product attribute or part of the brand identity. If not, the benefits it holds will be lost on the consumer (Melin, 1999).

The value proposition made through positioning is a promise to consistently deliver value and satisfaction to the brand’s target market and must therefore be made in a simple and honest way to attract customers (Kotler et al., 2008). According to Aaker (1996, p. 176) “Brand position is the part of the brand identity and value proposition that is to be actively communicated to the target audience and that demonstrates an advantage over competing brands.” This means that brand elements need to be chosen from the brand identity to build the brand position (Aaker, 1996).

Interconnected with positioning is segmentation, which is based on demographics, purchasing behavior, geography and psycho-graphics. In the fashion industry essential demographic factors include age and gender, as well as education and occupation. Segmentation based on purchasing behavior can relate to buying garments for special occasions, as well as to satisfy physical needs or to show social standing. Geographical segmentation in turn is based on the consumer’s location. Lastly psycho- graphic segmentation refers to the consumer’s personality and lifestyle (Jackson & Shaw, 2009).

According to Keller et al. (2002) a brand can be positioned through points of difference and points of parity, but first a frame of reference must be established, which can be described as the firm’s position in the marketplace in relation to competition. It serves as a reference point for what the customer can expect to accomplish by utilizing the brand. Points of difference aim at differentiating the brand from others by carrying strong, distinctive associations (Keller, 1998). Points of parity refer to the similarities of companies within a branch that make the business legitimate and credible (Keller et al., 2002).

Many global brands have a standardized brand position, which refers to having a high degree of similarity on international markets (Aaker & Joachimsthaler, 2000). To
implement a standardized strategy for a brand it is fundamental to find a position that works in all international markets (Aaker, 2011; Aaker & Joachimsthaler, 2000). A big issue in creating a brand position is the development of a differential advantage by stressing points of difference. However what is considered a differentiator may vary between countries, and for example using a standardized brand message might cause problems, since consumers value brand elements differently. For instance, quality is seen as an important factor of differentiation in the United States, while in Japan that is not the case (Aaker, 2011).

Levitt (1983) argues in favor of standardization by stating that equivalents of small local segments can be found across the globe. These segments can together create a big target market and thereby can provide a basis for global competition.

2.2.4 Marketing Communication
After having decided on how to position the brand, it should be communicated to the target audience through a brand message (Melin, 1999). As marketing to a large extent is based on value, the purpose of marketing communication is to influence the consumer’s perception of value (Holm, 2006). In other words the communication plays a major part in creating brand awareness, which is the pre-condition to brand loyalty, and is therefore a crucial factor in building a brand strategy (Melin, 1999).

Melin (1999) argues that the quantity of communication matters to create attention, a position in the consumers mind, and to increase the share of the market, however in regards to brand building the quality is also important. The quality refers to the ability to create unique and distinctive communication. Communication aimed at building brands should enhance the brands competitive advantage and the brand message needs to be consistent to create synergy effects. All verbal, thematic, visual and audio elements used in the marketing communication need to be connected to become an integrated entity, which if done well creates a competitive advantage. One element might be more prominent than others, but all elements supply the brand with added value (Melin, 1999).
Marketing communication encompasses many channels, such as advertising, PR and visual merchandizing (Jackson & Shaw, 2009). Marketing communication refers to how the company communicate to or with the end-customer and through which marketing channels. For example, the Internet can be a powerful promotional tool to reach consumers directly, according to Aaker and Joachimsthaler (2000), and is therefore essential in brand-building. In addition, companies are given the opportunity to supply consumers with a lot of current information. Another example is advertising, where ad campaigns can be created to portray and communicate the brand personality (Keller, 1998).

According to Cavusgil et al. (1993) promotion adaptation is the extent to which the promotional program differs across international markets. In turn, Papavassiliou and Stathakopoulos (1997) argues that international advertising standardization means that a product is promoted by a universal advertising approach, for example, having the same brand message promoted globally. Moreover, if using a standardized approach a company can use the same campaign worldwide and this would cut costs. However, language alternations might be necessary. An adapted advertising approach would instead be having separate campaigns across international markets and a contingency approach indicates that there are different degrees of adaptation, where adaptation is adjusted to different situations (Papavassiliou & Stathakopoulos, 1997).

2.2.5 Distribution

Which intermediaries a firm uses to distribute its products is a choice of great importance as it is part of the marketing strategy, and thereby a part of brand building (Kotler et al., 2008; Mallen, 1996). Intermediaries exist on different levels and can include, for example, distributors, agents, and retailers (Kotler et al., 2008). Using the right channels, such as specialty department stores, is of particular weight for fashionable goods and can help build a strong brand. The intermediary must match the company's overall marketing strategy. The competitive and complementary products carried by the intermediary, selling and promotional actions, and the inventory policy and service must concur with those of the company. Fashionable goods tend to be sold through selective channels as they often have a high unit value and contain a style element (Mallen, 1996).
Aside from financial considerations, channel goodwill and channel control are two aspects that need to be taken into account when choosing intermediaries. Channel goodwill concerns whether an intermediary will collaborate and push for the firm's products in relation to those of the competitors, whereas channel control refers to the degree to which the company can control if their marketing practices and policies are being followed, for example regarding advertising and selling efforts (Mallen, 1996).

It may be difficult for a company to standardize the way they distribute their products due to differences between countries or regions. This can be due to variations in national laws and customs, and regional buying habits (Aaker, 2011). When it comes to choosing intermediaries to work with a precondition is that the wish to do business together is mutual, as the company does not always have complete freedom of choice (Mallen, 1996). This indicates that even if a company wishes to standardize the criteria for selecting intermediaries this may not be possible on all international markets because an intermediary that suits the criteria may be impossible to find or unavailable.

High fashion houses tend to standardize the location of their shops, meaning that they search for similar settings in all cities and markets (Fernie et al., 1997). Also, the store environment is an essential part of the positioning of high fashion brands (Moore & Leroy, 1995, in Fernie et al., 1997).

2.3 Summary of the Brand Building Process across International Markets

For decades there has been an ongoing debate on whether companies should standardize, adapt, or use a contingency approach, in regards to their international marketing strategy. From a contingency perspective, standardization and adaptation are two ends on a continuum and if pursuing a mix of the two strategies a company can draw from the advantages of both approaches. A part of the marketing strategy that has received increased attention in contemporary literature is branding, since building a strong brand can contribute to a company’s success. It has been argued that in the fashion industry branding plays an important role. Moreover, many fashion companies go international, implying that they need an international marketing strategy. In this
thesis, brand building is illustrated as a process consisting of five stages: product attributes, brand identity, positioning, marketing communication and distribution. Each of these stages can be either standardized, adapted, or a hybrid of the two can be used.
3. Methodology

3.1 Data Collection

The purpose of this study is to investigate how a small to medium-sized fashion company manages the strategic brand building process across international markets, in terms of standardization and adaptation. Since the brand building process is of a dynamic nature (Melin, 1999) and the debate over whether to standardize or adapt is unresolved (Merz et al., 2008) a qualitative study has been done to gain a holistic understanding of the relationship between the two phenomena. Moreover, a case study has been performed on one single company, which gives the opportunity to investigate a phenomenon which is rather unexplored (Saunders et al., 2009).

As this study is exploratory, in-depth semi-structured interviews were conducted with three employees at the fashion company Hunky Dory AB, which offers products under the brand name Hunkydory. A more detailed description of the company will be presented in the next section. The three employees were selected because they work actively with one or several parts of the brand building process. The persons interviewed were Madeleine Ameln, Visual Marketing Manager, Lina Sebö, Project and Web Responsible, and Fredrik Wastenson, Business Development Manager. The interviews were conducted with one employee at a time and lasted for approximately one hour each.

Themes and some questions were developed beforehand and also sent to the interviewees, however additional questions were also asked during the interviews. The questions were to a large extent open-ended to encourage the interviewees to elaborate on the different themes, and to eliminate the risk of influencing their answers. The questions were to some degree varied among the interviewees depending on their line of work. Ameln was asked questions regarding product attributes, brand identity, positioning and marketing communication. Sebö answered questions about product attributes, brand identity, positioning and marketing communication. Wastenson was...
asked about product attributes, brand identity, positioning and distribution (see Appendix).

The interviews were performed face-to-face to establish a personal contact. However, meeting in person requires interaction which in turn will affect the data collected (Saunders et al., 2009). The interviews were performed at Hunky Dory's headquarters in Stockholm, a familiar and convenient location for the interviewees which provided a quiet and comfortable place for a private conversation. The interviews were audio-recorded, additional notes were taken, and soon after the interviews complete transcripts were made, to make sure that no information was lost. It should be noted that the empirical findings presented in this thesis are based on the answers and reflections made by the interviewees, and therefore are likely to subjective. In addition to the interviews, other sources of information regarding Hunky Dory and its brand were studied to ensure a richer and more multilateral picture of the company. These include the Hunky Dory AB Annual Report 2010, the Hunky Dory website and articles from business magazines and the daily press.

It should be noted that the brand building process is to some extent evolutionary (Melin, 1999) and thereby is subject to change. Hence, this case study provides an insight to how Hunkydory builds their brand, Hunkydory, in the present. The interviews were held during a short period of time, which enables a snapshot of the phenomena studied; this is called a cross-sectional study (Saunders et al., 2009). The implication is that the data collected describes the situation at the time the study was made, and repeating the research would not necessarily render the same results. However, findings obtained through non-standardized research methods are not always meant to be repeatable (Saunders et al., 2009).

As this is a single case study it can be difficult to generalize from the results. The results are specific to one particular company, implying that other small to medium-sized fashion companies may use different strategies. However, as the study relates to existing theory regarding the standardization-adaptation debate and brand building it will contribute to contemporary research by demonstrating a practical example in a context-specific setting.
3.2 Hunky Dory

The Swedish company Hunky Dory AB was established in 1996 by Ulrika and Christopher Bjercke (Hunkydory A, 2011). The company offers women's clothing and accessories under the brand name Hunkydory (Hunky Dory AB Annual Report, 2010). The products are currently available in 15 countries: Australia, Belgium, Denmark, England, Finland, Germany, Holland, Ireland, Luxembourg, Norway, Poland, Switzerland, Spain, Sweden, and United States (Wastenson, 2011). The company has 13 employees which are based at the headquarters in Stockholm (Habit, 2011). For 2010 the turnover exceeded SEK 100 million, and the export represented 32 percent of the turnover. Also, the balance sheet total exceeded SEK 34 million (Hunky Dory AB Annual Report, 2010). From these numbers it can be established that Hunky Dory is a SME according to the definition by the European Commission\(^2\) (2003). In 2010 Hunky Dory’s website was nominated to the “Swedish Design Prize” the category “Identity Web”\(^3\) (Svenska Designpriset, 2011). They were also recognized as a “Super Business”\(^4\) 2010, a title awarded to companies that have rendered great success compared to their competitors (Veckans affärer, 2011).

Hunky Dory was chosen as the focus of this case study because of three main reasons: Hunky Dory is a small to medium-sized fashion company, expansion overseas is a major part of their business strategy, and during the past years they have grown to become very successful. Since the company profile match the desired context of this study, and the success of the brand imply that they are doing something right, it is interesting to explore Hunky Dory’s brand building across international markets.

3.3 Operationalization

In the brand building literature there are several concepts that reoccur and are frequently discussed. Melin (1999) developed “The Strategic Brand Platform”\(^5\), a model that captures the brand building process from the company’s point of view. Our

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\(^2\) To qualify as an SME a company must not have more than 250 employees. Also, the financial ceiling is either a turnover of maximum € 50 million or a balance sheet total of maximum € 43 million, but not necessarily both. (European Commission, 2003)

\(^3\) Our translation of “Svenska Designpriset” and “Identitet Webb”

\(^4\) Our translation of “Superföretag”

\(^5\) Our translation of “Den strategiska varumärkesplattformen”
A conceptual framework is partly based on this model, as well as on contemporary literature on brand building. Our model also includes the issue of standardization-adaptation. The standardization-adaptation debate has had its focus on the marketing mix (Cavusgil et al., 1993; Douglas & Wind, 1987; Levitt, 1983; Papavassiliou & Stathakopoulos, 1997; Quelch & Hoff, 1986; Sousa & Lengler, 2009), but the focus of this thesis is on standardization-adaptation in relation to brand building. A model was created to portray that brand building is a process containing several stages, rather than different concepts developed in isolation. According to the model, the aim of brand building is to create brand equity, which is included in the model to illustrate what the company strives for when building a brand. However, brand equity will not be investigated due to the limited scope of this thesis. It should be noted that in reality companies might not build brands in stages, but rather in a more implicit fashion. Also the order of the stages may vary; a company might skip a stage or work with a few stages simultaneously. Additional stages may exist which could be added to the framework. Hence, in reality the process may look different for some companies. Next in this section it will be explained how the five stages in the brand building process were defined, and based on the definitions variables that measure the stages are provided.

The product attributes are the tangible value a customer receives when buying a product and include labeling, logo, symbols and color (Melin, 1999). Moreover product adaptation is the extent to which the physical product differs between international markets (Cavusgil et al., 1993). On the contrary, standardization refers to having the same product offering across international markets. Therefore questions were asked about to which extent the design, labeling, logo, symbols and color were adapted or standardized across international markets (see Appendix).

Brand identity is the intangible attributes that offer the customer an added value in an emotional sense (Melin, 1999). The intangible attributes are a set of associations based on what the firm want the brand to stand for and what the firm wants customer to think of in relation to the brand (Aaker, 2011). The brand name, the brand origin, and the brand personality are variables that signal what the association set by the firm (Melin, 1999). A standardized brand identity refers to having a high degree of similarity on international markets (Aaker & Joachimsthaler, 2000), meaning that adaptation is customizing the brand identity to suit different international markets. Hence, questions
were asked about what the company wants the brand to stand for, what associations the company wants customers to make in relation to the brand, and the meaning and importance of the brand name. Also, to what extent these variables were adapted or standardized to international markets (see Appendix).

Positioning is building a place for the brand in the consumers mind (Kotler et al., 2008) and is based on the core values (Melin, 1999). The core values are the parts of the product attributes and brand identity that the company choose to enhance (Melin, 1999). Segmentation is defining the firm’s consumer and is the starting point in positioning the brand (Jackson & Shaw, 2009). The position is part of the brand identity and the product attributes that should be communicated to consumers (Aaker, 1996). The position should include points of difference, the advantages of the brand in relation to competing brand, and points of parity, the similarities of companies within a branch that make the business legitimate and credible (Keller et al., 2002). Standardization of positioning is to have the same brand position across all international market, while adaptation is having multiple positioning strategies to suit different markets. Questions were asked about the core values, their target group, their position, their points of parity and their points of difference. Also the measurements will be looked at through the standardization-adaptation lens, by asking to which extent the variables have been adapted or standardized across international markets (see Appendix).

Marketing communication is how the firm tries to influence the consumer’s perception of value (Holm, 2006) and it is what creates brand awareness among consumers (Melin, 1999). In most cases marketing communication aims at being consistent in all elements communicated, such as verbal, thematic, visual and audio elements (Melin, 1999). Marketing communication can include for example advertizing, PR and visual merchandizing (Jackson & Shaw, 2009) and it refers to how the company communicate to or with the end-customer and through which marketing channels. Pursuing a standardization approach means that the marketing communication strategy is the same across all international markets, while adaptation would be to customize the marketing communication to local markets. The investigation of marketing communication will therefore include which marketing channels are used, as well as how they are used and whether the communication is integrated. In addition, the questions will include the
aspect of to what extent the variables have been standardized across international markets or adapted to local conditions (see Appendix).

Distribution channels refer to how a company gets the products to the customer. Products can be sold directly to the customer or through interconnected intermediaries, such as agents and retailers (Kotler et al., 2008). Two important issues when selecting intermediaries are channel goodwill, which is whether an intermediary will collaborate and push for the firm’s products in relation to those of the competitors, and channel control, which is the degree to which the company can influence or control their intermediaries (Mallen, 1996). Standardization is to pursue the same strategy of distribution across international markets, whereas adaptation is to use different strategies across international markets. Questions were asked about what distribution channels are used, criteria for choosing intermediaries, channel control, and choice of stores, and to what extent these variables are standardized or adapted to international markets (see Appendix).

A table will follow below which summarizes the stages and which variables that are measured in relation to each stage, in terms of standardization and adaptation.

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<td>Brand Identity</td>
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<td>• Choice of stores</td>
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Table 3.1 Summary of stages and variables
4. Empirical Findings and Analysis

4.1 Product attributes

4.1.1 Empirical Findings
Hunky Dory do not have their own stores, but distributes through agents that in turn sell the products to retailers. The products that are offered are the same across all international markets. The agent offers the complete collection to the retailer; however the retailer is free to choose which products to buy. Hence, the products that reach the end-customer in stores can vary, since the materials, sizes and colors on clothing offered by the retailers may differ (Ameln, 2011; Wastenson, 2011). For example the summer in Scandinavia is shorter and colder than in Southern Europe, and therefore Scandinavian retailers may order warmer clothing from the Spring/Summer collection than retailers in Southern Europe (Wastenson, 2011). Also, the same collection is sold on the southern hemisphere, in Australia, as on the northern hemisphere, but it is introduced approximately six months later to suit the opposite seasons (Wastenson, 2011). Logo, symbols and labeling of the products are the same for all markets (Ameln, 2011; Sebö, 2011).

4.1.2 Analysis
These findings show that the Hunkydory collection is standardized, as well as logo, symbols, and labeling. This is something that the company can control. However, since retailers are free to choose which items to order, the offering to the end-customer in stores differs across international markets. Plausible explanations are that the retailers try to suit local consumer taste, and also that the climate differs between markets which results in different needs. This is in line with Jackson & Shaw’s (2009) statement regarding the difficulties of transferring styles due to prevailing differences between countries. Moreover, Cavusgil et al. (1993) state that adapting product attributes usually results in additional costs. Hunk Dory avoid these costs by standardizing the product attributes. In sum, Hunk Dory’s strategy is standardization in regards to product attributes, but adaptation does unintentionally occur.
4.2 Brand Identity

4.2.1 Empirical Findings

When asked about what associations Hunky Dory want the customer to think of in relation to the brand, Ameln (2011) said that it is important that the brand has a history and signals quality. Moreover being genuine and having credibility is something Hunkydory strives for (Ameln, 2011). Wastenson (2011) mentioned words such as young, on-the-go, modern, and innovative. In turn, Sebō (2011) stated lifestyle as a key association. The same words were mentioned in relation to what Hunky Dory want the brand to stand for. The identity is something Hunky Dory want to be the same across international markets, and they continuously work at making it consistent (Ameln, 2011; Sebō, 2011; Wastenson, 2011).

The brand name, Hunkydory, was chosen based on the album by David Bowie carrying the same name (Ameln, 2011; Hunkydory B, 2011) and it is also slang for that everything is cool and calm (Hunkydory B, 2011). Sebō (2011) states that the brand name could help build the brand, since it communicates the feeling of the brand, but a precondition is that the consumer knows the meaning behind it. The same name is used on all international markets (Ameln, 2011, Sebō, 2011, Wastenson, 2011).

4.2.2 Analysis

The interviewees mentioned various associations which they wish the consumer to make. It is interesting to note that none of the answers were the same, however the words were not contradicting. It could be that the interviewees emphasized different associations, and when put together they make up the identity. At the same time, all interviewees stated that the brand identity should be the same across all international markets. Although the strategy is to standardize the brand identity, the findings show that the overall identity is somewhat indistinct, at least when communicated in words.

The goal, however, is a standardized brand identity, which according to Aaker (2011) is more easily managed than multiple identities. It also provides consistency and minimizes confusion for travellers (Papavassiliou & Stathakpolous, 1997). It should also be noted that Hunky Dory’s strategy of a standardized brand identity with an
international appeal to some extent coincide with the strategy of many high fashion houses, which, as stated by Fernie et al. (1997) are based on a universal appeal.

Some of the words used to describe the brand can be seen as personality traits, such as “genuine” and “innovative”. According to Aaker (2011) a brand which is given a personality is easier for consumers to remember and like than a featureless one. However these words were mentioned randomly and not in relation to brand personality, which indicates that no brand personality has been created. Since the strategy is to standardize the brand identity it is however likely that the brand personality would be standardized as well, if one was created.

The brand name is suggestive which Melin (1999) states is an important characteristic. He also argues that companies need to consider if the name would be suitable on an international basis. In relation to Sebö’s (2011) argument about understanding the meaning of the phrase Hunkydory, the name may actually be better understood on English speaking markets than in Sweden. Hunkydory has recently entered Australia, UK and USA, and on these new markets the suggestiveness and brand identity might be more easily communicated.

4.3 Positioning

4.3.1 Empirical Findings
At the present, Ameln (2011) and Wastenson (2011) could not express any exact words related to the core values since the company is currently working on a project where the brand is defined, which will be put in print. Sebö (2011), however, mentioned folklore, military and romantic as watchwords in relation to the design.

The target group is young women in the age of 20-35 who like to travel and experience new things (Ameln, 2011; Sebō, 2011), and also like to spend time on the countryside. They care about what they are wearing and the clothes should be modern, yet of high quality and functionality (Ameln, 2011). In addition, the women in the target group have an active lifestyle and dress in a casual and individual way (Sebō, 2011). According to Hunky Dory AB’s Annual Report (2010) the brand is positioned in the medium price segment.
Ameln (2011) states that to some extent the company must follow the fashion cycle and take trends into consideration regarding fit, material and color. One must know what other companies are doing and constantly work towards improvement or at least measure up (Ameln, 2011). In addition, Sebö (2011) states that even though the company must follow trends it must do so while staying true to the brand’s identity. If Hunkydory suddenly designed something totally different it would lose its credibility. Hence to be credible it is important to keep in mind what the brand stands for (Sebö, 2011). Hunkydory position themselves as having a new take on knitwear and being an alternative to mainstream brands (Hunkydory A, 2011). Furthermore both Ameln (2011) and Wastenson (2011) state that Hunkydory do not want to be too closely associated with other Swedish brands, such as Filippa K, which is more minimalistic.

The word “Stockholm” was added to the logo a few years ago, below the brand name Hunkydory, which shows the country-of-origin. It has been positive in the sense that Swedish design is known internationally and is associated with good quality; however it might be negative since Hunkydory try to stand out amongst other Swedish fashion brands (Ameln, 2011; Wastenson, 2011). According to Ameln (2011) Hunkydory had previously been associated with Danish design and wanted to clear this misunderstanding.

Something that makes Hunkydory stand out from its competitors, such as Odd Molly, according to Sebö (2011), is that the company is more selective in their promotion to put forward their identity in a clear and consistent way, and prefer growing slowly rather than risk being seen in the wrong context. The brand is positioned in the same way across all international markets (Sebö, 2011).

4.3.2 Analysis

It is hard to assess what Hunkydory’s core values are at this point in time, and therefore also whether the core values are standardized or adapted. However, considering that the core values consists of parts from the product attributes and brand identity that the company has chosen to communicate (Melin, 1999), and that Hunkydory’s strategy regarding product attributes and brand identity is standardized, it is likely that the core values would be standardized as well.
The findings on segmentation show that Hunk Dory focuses on a specific segment across international markets, and Levitt (1983) argues that standardizing segments is a successful approach, as comparable local segments put together can create a big market. Whether this is the case for Hunk Dory might be too soon to tell since they are in the middle of their expansion process, but that the company is continuously expanding indicates that the strategy is successful.

As stated earlier, Hunkydory’s position is standardized across international markets. Hunkydory's points of parity are that they to some extent follow the fashion cycle and that they stay true to their brand identity. In regards to points of difference they try to communicate that unlike many Swedish fashion brands, such as Filippa K, Hunkydory’s style is not minimalistic. Also, they consider their promotion to be more selective than many of their competitors. When Hunk Dory has expanded abroad is has been an advantage to be associated with Swedish fashion as it is internationally known. Having “Stockholm” on the logo is likely to enhance this. However, trying to stress that Hunkydory is different from other Swedish fashion brands could be a risky strategy, since it is hard to predict how consumers across international markets value this position. Also, it might be seen as contradictory to render success, intentionally or not, based on being a Swedish fashion brand and then trying to differentiate the brand from this.

4.4 Marketing Communication

4.4.1 Empirical Findings
The company mainly promote their brand through the Internet, PR agencies, advertising in magazines, and by having events in stores. The same images and themes are communicated through all marketing channels and across international markets (Sebö, 2011).

Hunk Dory has a website which aims to express the feeling of the current collection. The website is in English and there are no customizations to specific markets. It also has an online store, but to date it is not available for all European markets, nor Australia or the USA. However, it is fairly new and will expand to additional markets. The company also offer an iPhone Application, and a Facebook page with updates and news. Both
channels are available for consumers globally and communicate the same images (Sebö, 2011).

The company only advertize in the magazines that specifically reach their target group and is very selective in where the ads are displayed. It is important that the magazines have a focus on the latest fashion (Ameln, 2011; Sebö, 2011). The magazines are therefore similar across international markets. ELLE is one example of a magazine that is often used across international markets, since it exists in many national editions (Ameln, 2011). However, the company does not advertize on all international markets since some markets are too small. Every season an advertizing plan is put together concerning in which countries ads should be placed, and hence the choice of countries in which to advertize is subject to change (Sebö, 2011).

Hunky Dory work together with PR agencies in Sweden, Denmark, Norway, Finland and Holland. The agencies hold the collection and lend pieces to magazines and events. In particular, they try to place the products in the magazines where Hunky Dory want to be displayed. Also, press releases and promotional material are distributed to press through the agencies, and all material is written in English. In addition, sometimes Hunky Dory organize events in the stores. These events are done mostly in Sweden, but do occur on other markets as well (Sebö, 2011).

### 4.4.2 Analysis

The findings show that Hunky Dory’s marketing communication is integrated since all their promotion is based on the same images and themes in all marketing channels, and additionally across international markets. According to Melin (1999) having a consistent brand message could create synergy effects. Also, English is the language used for all written communication across all markets.

As Hunky Dory has only one version of the website this communication channel is completely standardized. A standardization strategy is likely to save time and cut costs for the company, and moreover it helps keeping the consistency of the brand, both in terms of identity and communication. On the other hand, since companies can reach consumers directly through the Internet it is a powerful promotional tool (Aaker & Joachimsthaler, 2000) and the website could be more accessible to consumers if
translated into several languages. Hunky Dory only advertise in magazines, and the company choose magazines where they reach their target group. It should be noted that the target group is the same across all international markets. In addition, the advertisements used are exactly the same, with the same images and themes used as in the rest of the marketing communication. Hence, a standardization strategy is used in regards to advertising. Using the same campaign worldwide will cut costs and provides consistency (Papavassiliou & Stathakopoulos, 1997).

The marketing communication differs between markets in regards to what marketing channels are used. Since some markets are, at least yet, too small, Hunky Dory does not have advertisements, work with PR agencies, and have events on all markets. One explanation could be that it is not profitable to use all channels. If these markets grow larger the same marketing channels would be used as on the other markets, implying that the company aim to use a strategy of standardization. On the other hand, only using for example one channel in smaller markets can be seen as adaptation. What further supports that they pursue a strategy of standardization is, however, that no alternatives to these channels are used on these markets.

4.5 Distribution

4.5.1 Empirical Findings

According to Wastenson (2011) Hunky Dory distribute their clothing through approximately ten agents and one distributor. A distributor is used in Australia, since the long distance makes it difficult with logistics and the opposite seasons. The distributor chooses the retailers, meaning the distributor has the control over in which stores the Hunkydory products are sold to the end-customer. In Europe the company has chosen to work solely with agents, also on their home market, Sweden. The agents find the retailers, but Hunky Dory is involved in the decision of who will carry their products. For this reason, Wastenson (2011) says that they prefer working with agents since they can control the choice of retailers, hence can control where the clothes are sold. Wastenson (2011) further states that these choices are very important parts of building the Hunkydory brand. It is extremely important that the products are sold at
the right place, since the store is the greatest opportunity to communicate Hunkydory’s brand values to the end-customer (Wastenson, 2011).

Wastenson (2011) brings up four criteria for the choice of agents: the agent’s brand portfolio, the agent’s history, the agent’s distribution channels, and what role Hunkydory would get in the agent’s brand portfolio. In some cases the choice may stand between a few potential agents, and then how the relationship can progress becomes important, for example a common view on Hunkydory’s brand development can become critical. These criteria are the same across all international markets (Wastenson, 2011). In turn, the arrangement with the distributor in Australia is largely based on unique circumstances and the fact that a suitable partner was found, according to Wastenson (2011), and no particular criteria were mentioned.

When Hunky Dory enters a new market the choice of the type of store, and its location, can differ across international markets, depending on where the target group shops. According to Wastenson (2011) department stores are of greater importance in some countries because they are a good way to create a position on the market and help build the brand, for example in England. On the contrary, in other countries small independent retailers may be a better choice, such as in Holland.

4.5.2 Analysis
The findings show that Hunky Dory prefer to work with agents, as opposed to other kinds of intermediaries, to be able to control where the Hunkydory products are sold. Therefore they have chosen to solely work with agents in Europe, which could be argued to be a strategy of standardization in the choice of distribution channels in this region. However, at the moment it is not possible to fully standardize the distribution channels across the globe to only include agents. Factors such as distance and opposite seasons create difficulties, hence distributing to Australia using a distributor is the only option, at least while it is still a small market.

In terms of choosing a specific agent to handle a certain market the company has the same criteria for all markets. This would imply a strategy of standardization, and also that the agents they work with are similar to some extent. The last criterion regarding what
role the Hunkydory brand will get in the agent’s portfolio is connected to channel goodwill which according to Mallen (1996) can be important for the brand’s success.

The agents distribute to retailers that sell the Hunkydory products in their stores. Wastenson (2011) states that choosing the right retailers to carry their products, and the stores to be present in, is of importance to build the brand. This coincide with Mallen’s (1996) statement that when distributing fashionable goods it is very important to choose the right channels, since it can build the brand. The different retailers which the company work with can have different kinds of stores, such as department stores or independent retailers, and at different locations, since it depends on what is most suitable on a particular market. Hunk Dory find department stores of greater importance in the UK, while independent retailers are preferred in Holland. This would indicate that Hunky Dory adapt to the particular market to some extent. What is also noteworthy is that for high fashion brands the store environment is an important part in positioning the brand (Moore and Leroy, in Fernie et al., 1997, p. 152), and this is of great importance for Hunkydory as well, since the store is a place where Hunkydory’s brand values can be communicated. However the location of stores for high fashion brands are usually standardized (Fernie et al., 1997) and this is not the case for Hunky Dory.
6. Conclusion

This study shows that Hunky Dory standardize their product attributes across all international markets, however since retailers may buy different pieces from the collection to suit local demand variations can occur, but this is not Hunky Dory’s intention and out of their control. From a contingency perspective this would indicate full standardization of Hunky Dory’s offering to agents and retailers, but what is offered to the end-customer in stores might be slightly adapted. As for the brand identity the strategy is standardization. However, exactly what the brand stands for may need to be clarified so that all employees are aware of what should be communicated. Otherwise, there is a risk that the identity is too vast for the consumer to grasp. Regarding the positioning, it is standardized across all international markets. However, as with the brand identity, defining core values might be necessary to know what the core of the brand really is, and to know what should be communicated.

The marketing communication of Hunky Dory is integrated and the aim is to standardize the marketing communication across all markets, even in regards to language. As some markets are fairly small at the present, not all marketing channels are used on these markets. Only using a few channels on specific markets could be seen as adaptation, as it is a strategic choice to use one particular channel and not another. On the other hand, the choice not to use all channels used on larger markets is probably due to limited resources, rather than a wish to adapt the marketing communication. Whereas high fashion houses may be able to use various channels on all markets, small to medium-sized fashion companies may have to be more selective. From a contingency perspective, Hunky Dory’s marketing communication is currently slightly adapted. The long-term goal, however, is to standardize the marketing communication.

The company would like to standardize the type of distribution channels they use to only include agents, but at the moment it is too difficult on the southern hemisphere. The ad hoc solution in Australia was created to suit the specific circumstances, resulting in adaptation for this market. For the rest of the markets Hunky Dory use agents. On a continuum this would indicate that the distribution of Hunkydory products is slightly adapted. In the choice of which agents to work with, the criteria are standardized. Hunky Dory do not have their own stores, but take part in the decision of through which
retailers their products are sold. When Hunky Dory enters a new market they consider in what type of store they can find the target group, and this can differ across international markets. Therefore it is a strategic choice to adapt to suit a specific market in the case of the choice of stores. On a continuum this would indicate that the choice of stores is closer to adaptation than standardization. This is noteworthy since Hunky Dory for the most part follow a strategy of standardization.

From this study it is clear that Hunky Dory mainly standardize, or aim to standardize, the stages in their strategic brand building process across international markets. Slight deviations from the strategy of standardization prevail in three of the stages: product attributes, marketing communications and distribution. These deviations, however, are necessary and sometimes inevitable. The only exception from the standardization strategy is the choice of stores, which is adapted to what suits the local market. In sum, the results from this study support the contingency perspective, since Hunky Dory pursue a mix of standardization and adaptation and thereby create a tailored marketing strategy aimed at maximizing the advantages for the company.

Since Hunky Dory is a successful company in relation to their size, they could function as a benchmark for how other small to medium-sized fashion companies develop their strategic brand building process. The implication for managers of small to medium-sized fashion companies is that pursuing a standardized brand building strategy creates consistency across international markets. Being consistent and staying true to the brand identity is likely to result in credibility, which is important when building a strong brand. Moreover the approach makes management of the brand easier and may be financially beneficial. In addition, this study shows that managers must keep in mind that a desired strategy cannot always be implemented. This might be particularly true for SMEs, since they have limited resources, which may call for adjustments of the strategy. Hence, managers must be flexible and open-minded to be able to handle the challenges the company face when pursuing an international strategy. In the case of Hunky Dory this can be illustrated by the decision to use a distributor in Australia, although they prefer working with agents. Even though this study shows that standardization can be a successful strategy, it also shows that adaptation sometimes is an advantageous approach. Hunky Dory base their choice of stores on where the target group shops, which means that they adapt to some extent. By not ruling out adaptation
the company have greater possibilities of reaching the target group and could thereby increase sales. In other words, it might be more advantageous to acknowledge that at times it is better to be flexible and adjust to local conditions, rather than to strictly follow a standardized strategy.
7. Limitations and Suggestions for Further Research

This study has some limitations and with these in mind propositions for future research can be made. First, since this is a single case study it is difficult to generalize on the results. Hence, more research is needed to further investigate how small to medium-sized fashion companies manage the brand building process across international markets. Conducting similar studies on other fashion companies would show if the brand building strategy of Hunky Dory is unique or if others use a similar approach.

Second, this study does not take into account what effect the origin of the company may have on the findings. Since Hunky Dory is a Swedish fashion company the findings might not be applicable to fashion companies from other countries. It would be interesting to investigate if there are differences in brand building between countries by conducting a study on several small to medium-sized fashion companies of different origin.

Third, it has been noted that brand management in SMEs is rather unexplored (Krake, 2005; Spence & Hamzaoui Essoussi, 2010) and this study adds to the existing research. However, the context of this study is the fashion industry and therefore it is difficult to tell if the results would be the same in another context. This means that investigating SMEs in other industries would provide a more comprehensive picture of brand building in SMEs.

Forth, this study portrays brand building as a process containing several stages, but the possible interdependence between the stages is not investigated. More research is therefore needed to further explore the relationship between the stages.

Finally, the aim of building a strong brand is to create high brand equity. Brand equity is a complex issue and there is no uniform way of how to measure it (Gill & Dawra, 2010). This study does not measure brand equity, but focuses solely on the brand building process. An interesting approach for future research would be the attempt to include measurements of brand equity in the model.
References


Appendix: Interview Questions

Questions asked during the interviews will follow, divided into the five stages.

Product Attributes

Could you tell us about the Hunkydory products?
- What is sold under the brand name Hunkydory?
- How often do Hunky Dory produce new collections?

Are the products the same across all international markets? To what extent?
- Colors
- Design
- Logo
- Labeling
- Symbols

To what degree are Hunkydory products adjustable to the demand on international markets?
- Can you order parts of one collection?
- How do you handle when seasons differ across international markets? E.g. Australia vs. Europe.

Brand Identity

What do you want the brand Hunkydory to stand for? Does it apply to all international markets?

What do you want the customer to associate with the brand Hunkydory? Does it apply to all international markets?

Is the name Hunkydory used for all international markets?

Is there any thought behind the brand name Hunkydory?

Do you think the brand name Hunkydory contributes to building Hunkydory as a brand? How?
On the logo, below the brand, it says “Stockholm”. Does it apply to all international markets? Is there any thought behind this? What? Has it had any effect on international markets? How?

**Positioning**

Does Hunkydory have any core values? If so, which?

What is Hunkydory’s target group? Does it apply to all international markets? To what extent?

How do you position Hunkydory? Does it apply to all international markets? Please elaborate.

What makes Hunkydory different from its competitors? What makes Hunkydory unique? Does this apply to all international markets? How?

How is Hunkydory similar to its competitors? Are there any conditions or requirements that a fashion business must follow to be seen as legitimate?

To what extent does Hunkydory follow trends? Design, color, etc.

**Market Communication**

What marketing channels does Hunkydory use? How? Does it apply to all international markets? To what extent?

Is the marketing of Hunkydory integrated, e.g. conveys the same message in all media? Does it apply to all international markets? To what extent?

What language(s) is/are used in Hunkydory’s marketing communication?

**Distribution**

What distribution channels does Hunkydory use? Does it apply to all international markets? To what extent?
How does Hunky Dory choose their intermediaries? Specific criteria? Has it had any effect on Hunkydory as a brand? Does it apply to all international markets? To what extent?

Do you think the intermediaries help to build Hunkydory as a brand? How?

What kind of retailers are Hunkydory products distributed to? Does it apply to all international markets? To what extent?

To what extent is Hunky Dory able to control or influence the intermediaries? How?