



B.S. final project
in business administration

The Brand Persona Vík Prjónsdóttir

Establishing an interactive relationship with a segment
persona via social media

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Instructor: Margrét Sigrún Sigurðardóttir, assistant professor

Faculty of Business Administration

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HÁSKÓLI ÍSLANDS

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This thesis is a final project which counts for 12 ECTS credits towards a B.S. degree in business administration at the Faculty of Business Administration, University of Iceland.

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Foreword

This thesis is a final project which counts for 12 ECTS credits towards a B.S. degree in business administration at the University of Iceland. The project's instructor is Margrét Sigrún Sigurðardóttir, assistant professor at the Faculty of Business Administration at the university. I'm thankful for the motivation and inspiration Margrét Sigrún has given me as my teacher for the past two years and the guidance she gave me regarding this particular project. I want to thank the people behind Vík Þrjónsdóttir for allowing me to write about Vík and introducing me to her character. I would like to especially thank my mother, Lilja Halbjörnsdóttir, who I very much look up to not only as a person but also as a businesswoman; her insight, management skills and experience has helped me since I first started my studies at the University. I would also like to thank my father, Atli Ingvarsson, for his steady guidance and positive influence.

Business, and Marketing in particular, has fascinated me from an early age. I remember establishing little businesses as I grew up, all in which failed to generate any revenues but nonetheless were a great learning experience for me. For example, the convenience store I set up trying to sell candy out of my bedroom window, where I actually ended up eating all the candy myself, and forming a soccer team with players who either were terrible at the game or didn't want to play at all, and then a circus where tickets were free. Business fascinates me because the possibilities are endless, whether it's managing a soccer team, a circus, or running a convenience store. The reason I'm drawn to marketing is the creative side of it, the human factor, and the importance on relying on your intuition and gut feeling. I hope that with this thesis I am able to properly cover these aspects of marketing.

Abstract

The purpose of this thesis is to provide a relatively new and fresh approach to marketing, using ideologies such as brand persona, storytelling, segment persona, gatekeepers and word of mouse, an electronic version of word of mouth. The thesis is based on an analysis of the Icelandic wool design company, Vík Prjónsdóttir, which is then linked to what has been written about online marketing with an emphasis on social media. The nature of the analysis required an in-depth interview with Vík Prjónsdóttir's designers, as information needed to be gathered on both Vík as a person and on Vík Prjónsdóttir's segment persona. Information was also gathered from speaking with Vík's managing director. In addition to the interviews, the latest data on social media was used as a part of the analysis. The main findings from the analysis is that the name Vík Prjónsdóttir already has a strong identity and, in a way, a life of its own, which is very likely linked to its gripping and unique name. Most of what has been written about online marketing and social media in particular indicates that they have become quite an invasive force; marketers and advertisers have realized the benefits of using social media as a marketing tool. Bloggers are now being considered valuable to firms and have become important gate keepers; they have the power to decide if they should withhold knowledge and information or let it run out to the masses through the pipelines they are strategically and consciously building.

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1 Introduction

The idea that a brand can be built on a character has interested me since I first read about a case a few years ago on Coca-Cola, which discussed how much of an impact consumers' emotions and feelings can have towards a brand. New Coke was introduced in 1985 and was to replace the original Coke. Though results from blindfold tests showed that the new coke formula tasted better, it was brutally rejected by consumers. The reason being that Coke had gone too far from its persona. Herskovitz and Crystal (2010) describe the Coke persona as a family member who is all about tradition and belonging. They point out that the "new" part simply did not fit that description; consumers were not ready for a "new mom" or a "new dad;" they wanted their family back because they were who they grew up with.

This thesis is based on an analysis of the Icelandic wool design company, Vík Prjónsdóttir, using what has been written about online marketing with an emphasis on social media. What inspired me to take on a project involving Vík Prjónsdóttir was first and foremost the brand name because I wanted to work with the idea of a brand persona. Vík Prjónsdóttir is a proper name in Icelandic; Vík being the first name and Prjónsdóttir the surname. I first heard of Vík Prjónsdóttir six months ago in one of the classes I took at the university. I was instantly drawn to the name without even knowing what kind of an operation Vík Prjónsdóttir was. I felt as the name alone could have a lot of potential branding wise.

As information on the subject of this thesis was steadily being gathered, it became clear that a certain pattern was forming. There was a link between the key words that were to be used as the main premise for the thesis. 'Relationship' became the core word because it was possible to link it with all the other key words and because a large part of this thesis revolves around the idea of a brand persona, but one of the aspects of that idea is the relationship between a customer, or a "brand fan," and a brand. The other key words are word-of-mouth, trust and opinion leaders. These concepts all connect with each other and will be explained both separately and together from a theoretical point of view. It will also be demonstrated how these concepts could benefit Vík Prjónsdóttir through online marketing of the brand.

I wanted to form both a brand character and a segment persona for Vík. To achieve this goal, it was vital to uncover what information the designers had about their target audience and if they had any opinion of the brand's character. I also wanted to glean how the designers felt about bloggers and if they thought they might benefit from a business relationship with them. In addition to the in-depth interview I took with the designers, I spoke with Vík's managing director and gathered information on the latest data concerning social media to perform the analysis. The theoretical part of the thesis came from scholarly literature, educational books, master's theses, business articles, documentary TV programmes, and both TV and magazine interviews. I was well aware of the risk of my personal opinion affecting my conclusion since I am very passionate about the thesis topic. My goal was therefore to get as broad of a perspective as possible; essentially, I wanted to see if scholars and researchers disagree or view social media and emotional branding differently.

Margrét Sigrún, my instructor for this thesis project, suggested Vík Prjónsdóttir as a brand to analyze and put me in contact with Vík's managing director. After explaining the focus of the project to him, he suggested I speak with the designers as he felt they would be able to provide me with a deeper understanding of the brand and its customers.

Although a departure from traditional research, in a sense, I approached the in-depth interview similar to how I would a qualitative one. For instance, I did not prep the designers by giving them the interview questions beforehand. However, I gave them a short description of the project in an email and began the interview by introducing the ideas behind the project, explaining the main concepts: brand persona and segment persona. I conducted a semi-open interview where six pre-written questions were used as a guideline (see appendix). I then directed the interview towards a conversation, letting the designers discuss the topic at hand and avoided asking yes or no questions. Furthermore, I tried to ask probing questions and used similar phrasing as the designers. I also tried to keep the interview within the framework of the subject due, in part, by the tendency of open or semi-open interview discussions to drift away from the topic focus.

It has long been known that establishing trust among consumers will enhance brand equity, but is social media a strong enough venue to do so? Furthermore, is it possible to establish an interactive relationship with a customer via social media by using the ideology of emotional branding?

2 Creating a Strong Brand

Brands are made up of brand personality, brand skills and brand relationships (Biel, 1997). Ambler (2000) states that successful organizations do not focus on immediate transactions, but rather strive to build trust and long-term relationships with their customers because that makes them more likely to remain loyal. Simpson (2001) talks about the relationship between a seller and a buyer as a source for creating customer value, and according to Keller, Apéria and Georgson (2008), reaching the pinnacle of the Brand Resonance Pyramid, also known as the Customer – Base Brand Equity Model, is how companies can create brand equity. The pinnacle of the pyramid represents resonance or intense, active loyalty. It is there where a trusting interactive relationship has been established between a brand and a customer (Keller et al., 2008). Herskovitz and Crystal (2010) say that trust and loyalty result from hundreds, sometimes thousands, of small and well-performed acts. They also state that a strong brand persona which keeps to its word will be able to establish an implicit emotional connection with a customer that will form the basis of a long-lasting relationship.

Regarding emotional connections, results from research conducted by professors Craig J. Thompson, Aric Rindfleisch and associate professor Zeynep Arsel in 2006 showed that consumers avoid brands which they feel are inauthentic in their emotional-branding promises. Furthermore, they found out that emotional branding strategies are most successful when they function as an authentic story for consumers' identity projects¹. These results are in line with other research findings that suggest the most valued brands are those which affect how consumers view themselves (Fournier, 1998; Holt, 2002). They are also in line with findings which indicate that consumers tend to have a hard time forgiving brands who they trust when they fail to fulfill their emotional branding promises (Aaker, Fournier, and Brasel, 2004). However, it should be noted that not all brands strive to gain competitive advantage through emotional branding. If those brands lack authenticity, it might not be a barrier they need to overcome (Thompson, Rindfleisch and Arsel, 2006).

¹ Identity projects; when a consumer creates a coherent self through a particular brand.

2.1 Brand Characteristics

A brand can only be as powerful as what the consumer thinks and feels about it (Keller et al., 2008). Strong brands differentiate from their competitors in a way that they are not easily replaced by them. In order for the differentiation to be successful, brands need to possess well defined characteristics that distinguish them from other brands (Fill, 1995). Companies need to be asking themselves what their story is and what kind of persona their brand is to then figure out their points of difference within the market place (S. Hainsworth verbal resource, 25 August 2010). Kapferer (2004) says that brands are made out of a mixture of intrinsic and extrinsic attributes. He came up with a brand identity prism which consists of six facets that represent both an outward expression and an inner expression of a brand. Physique, relationship and customer reflection are a brand's extrinsic expression and the inner expression, which Kapferer refers to as the brand's spirit, is personality, culture and self-image. The facets are interrelated and are to be used not only to build and maintain a brand's identity, but also to manage, develop and extend a brand. An example of a brand identity prism is shown in figure 1.

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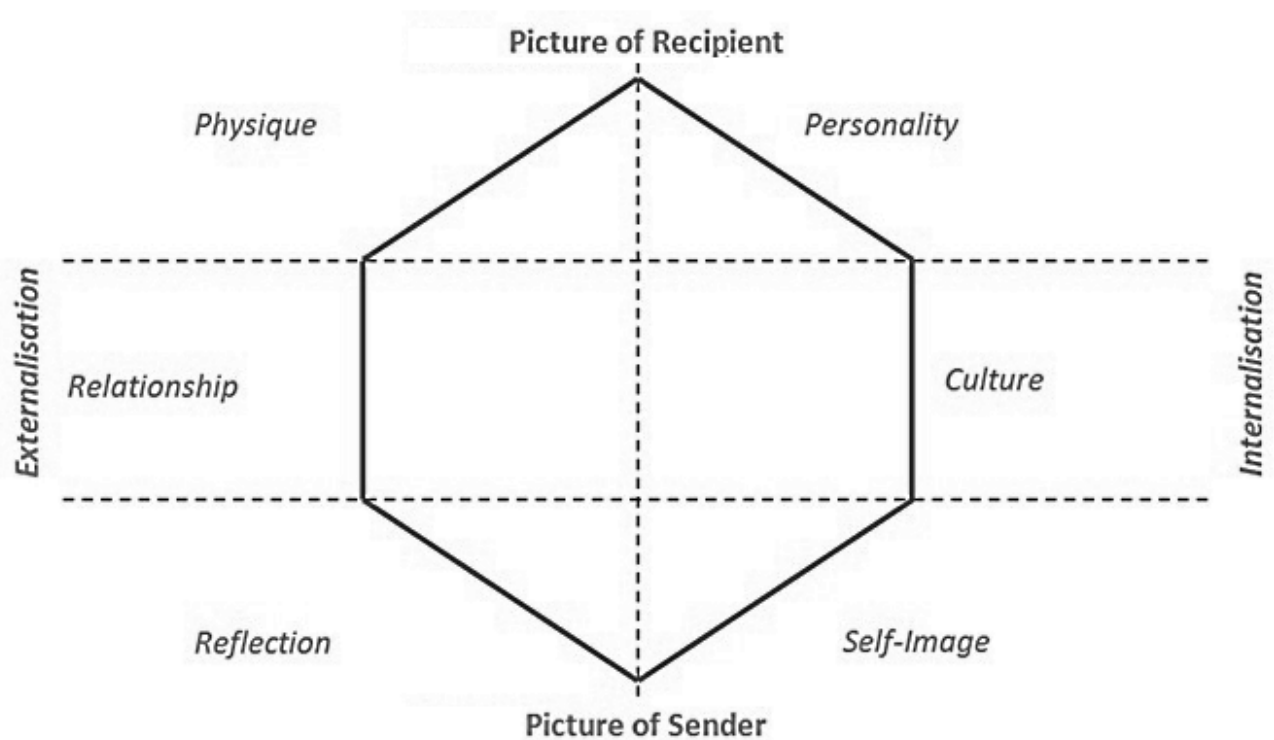


Figure 1 Kapferer's brand identity prism.

Physique is the appearance of a brand, while personality refers to the human characteristics that the brand possesses. Culture represents the set of values that a brand needs in order to communicate and differentiate. Relationship stands for how the brand behaves; Nike, for example, exudes provocation and Apple, friendliness. Customer reflection is how the brand is seen through the eyes of the customer. Finally, self-image explains how a customer feels about himself relative to a brand (Kapferer, 2004).

2.2 Brand Persona

Successful brands have a story behind them, and a well told story will help a brand weather many storms. When a consumer becomes a brand fan of the brand's personality and its story, a certain trust is potentially established which makes it more likely that the consumer will stick with the brand, though the company makes mistakes or the brand is threatened by outside forces (S. Hainsworth verbal resource, 25 August 2010). Herskovitz and Crystal (2010) say that a vital part of branding is persona-focused storytelling. They believe that making a powerful brand starts by creating a personality for it, and then all other elements unfold from there. Creating a brand persona lays a foundation for an emotional bond with the audience in the long-term future. However, that is true only if the brand persona is authentic and consistent so that people can and will naturally connect with it. Great examples of brands that fit these criteria are Nike, Disney, FedEx and McDonald's.

When a brand persona remains true to its core, people are more likely to think of it as a family member or a beloved character in a favorite novel. They begin to establish an on-going friendship with someone familiar that they've grown to know and love. However, although it is important that the persona remains consistent, it is possible for a brand persona to grow and develop as time passes and situations change (Herskovitz and Crystal, 2010). The brand persona Vík Prjónsdóttir, for example, has developed into a more experienced and worldly persona through her travels and adventures abroad, yet she has managed to grow without stepping too far from her core.

In his BBC programme, *Secrets of the Superbrands*, Alex Riley discovers, with the help of brain scientists, just how much emotional impact brands can have on consumers. In the programme, professor Gemma Calvert demonstrates a very interesting discovery; photos of certain mega brands have the same effect on the brain as photos of close family members. Calvert then states that mega brands can, in a way, be a part of our family because in some cases they can be perceived in the same way we recognize the people closest to us (G. Calvert verbal resource, February 1 2013).

Emotional branding is an ideology based on a relational and story-driven approach which enables brands to form deep and enduring bonds with customers (Roberts, 2004). Contrary to popular belief, emotional branding is seldom, if not at all,

about tangible or symbolic benefits, such as increased self-esteem or status (Gobe, 2001). Rather, it is about getting through to customers by using narratives that relate to customers' aspirations, inspirations and life circumstances and that generate warm feelings of belonging among brand users (Atkin, 2004; Cova and Cova, 2002; Fournier, 1998; Muniz and Schau, 2005).

Herskovitz and Crystal (2010) explain that a successfully formed brand persona will evoke strong emotions from customers, such as trust and devotion. Also, a persona's actions are compelling when people can easily relate to them, care about them and develop a relationship with them. Here we can reflect back on the branding pyramid where the ultimate goal is to establish an interactive and trusting relationship between a brand and a customer.

Finally, Herskovitz and Crystal (2010) have found it helpful to map the brand's characteristics in order to clarify who the brand persona is and possibly pin point its strengths and weaknesses. A map of Vík Prjónsdóttir will be illustrated in the next chapter.

2.3 Vík Prjónsdóttir as a Brand Persona

In order to create a brand persona, there was need for an in-depth interview with the brand's designers. In addition to designing the products, all three of the brand designers are co-founders and owners of the brand. In my analysis, I refer to them as both owners and designers. Vík Prjónsdóttir's persona has not been formally analyzed but the owners of the brand as well as the managing director all have an idea of who she is. What's interesting is that, in a way, Vík Prjónsdóttir has already come alive without the owners intentionally trying to make it happen. The media has for example contacted the owners and requested to speak with Vík Prjónsdóttir herself. On this matter one of the designers said: *"[...] but what about Vík, can we speak to her? Yes, do you work for Vík? Are you an employee of Vík's?"* Vík has developed organically through the designers' working process; they have not paused and really thought about the character. One of the designers described it like bringing up a child: *"The child becomes the character of both its father and mother. The parents are not always pausing and speculating if the child's character is too much like this or that. It just happens."* The designers sometimes

talk about Vík in third person and by that distinguishing themselves from her, which they find very liberating. One designer puts it this way; *“Vík can have opinions and thoughts that I personally don’t agree with, though of course it’s likely that I do [...] she is some kind of an alter ego for the three of us.”* Therefore, in a way, Vík is an independent “person” but nevertheless controlled by the designers. One of the designers states that Vík is a mixture of all of them and that they are inspired by her just as she is inspired by them.

All three of them have similar ideas about Vík’s character. According to them, Vík is an independent, mysterious, passionate woman with integrity, which is a very important and dominant feature in her personality. She is also a curious traveler, and the fact that she is made out of wool makes her warm and natural. Vík is experimental, mature, and modern, and because she is inspired by Icelandic myths, she is also ancient.

An interesting point to comment on is that the designers claim Vík has many layers to her. A thought crossed my mind when hearing this, that the blanket Vík is wearing (see figure 2) is also layered. This could be an example of how the facets of the brand identity prism covered in chapter (2.1) are interrelated, here the personality and the physique facet being linked together.

My view of Vík was very similar to those of the designers. I feel this indicates that the brand’s identity is strong. Before the process of this project began, I wrote down the characteristics that first came to mind which I felt were associated with the brand; strong power woman, Icelandic, grey hair, smart, wise, mother-like, warm, direct, independent, layered.



Figure 2 Vík Prjónsdóttir

3 Market Segmentation and Segment Persona

As the business environment is becoming increasingly competitive, both locally and globally, there is a need to distinguish between different customer groups in order to successfully meet their stated and unstated demands (Wood, 2007). By using market analysis as a foundation for planned strategies, companies can use their resources in more efficient ways as it can, potentially, lead the way to markets that hold greater value than other markets (Fill, 1995). Market segmentation is a strategy where consumers in a target market are arranged in a particular subset based on similarities in needs, attitude or behavior. Marketers then use this analysis of the market to implement marketing strategies to target the needs of the consumers (Wood, 2007). Segmentation is a necessary marketing tool because it's highly unlikely that the needs of all customers in a mass market can be served by a single product (Fill, 1995). When segmenting a market there are three steps to consider; first, a market has to be chosen, then the segments have to be evaluated by applying segmentation variables, and thirdly, a decision has to be made regarding what coverage approach to use in targeting the chosen segment. These three steps all depend on an understanding of the company's mission and long-term goals (Wood, 2007). In analyzing customers in consumer markets, there are four common bases upon which markets can be segmented (see figure 3).

<p>Demographic</p> <ul style="list-style-type: none"> • Age • Family size • Marital status • Gender 	<p>Socioeconomic</p> <ul style="list-style-type: none"> • Income • Class • Vocation • Education • Religion • Ethnicity
<p>Geographic</p> <ul style="list-style-type: none"> • Global, hemispheric, national, state, city, postal code • Climate • Rural vs. urban 	<p>Lifestyle/personality</p> <ul style="list-style-type: none"> • Attitudes/opinions • Interests • Avocations • Tastes and preferences

Figure 3 Bases for segmenting consumer markets. Page 75 Source: Adapted from FLEISHER, CRAIG S.; BENSOUSSAN, BABETTE, STRATEGIC AND COMPETITIVE ANALYSIS: METHODS AND TECHNIQUES FOR ANALYZING BUSINESS COMPETITION, 1st, ©2003. Prentice Hall, p.173. Reproduced by permission of Pearson Education, Inc., Upper Saddle River, New Jersey.

There are some marketers who have been adding a human dimension to targeting. They do so by making up fictional but yet realistic personas. The profile of a persona represents customers in a specific targeted segment. This is done to help identify a typical customer behavior of that segment, how customers within that subset usually buy, behave and react in a marketing situation. This approach provides marketers with a better and deeper understanding of how the customers really interact with both their product and competing products. By using this method, marketers can realize what influences and motivates the customers, and what needs and preferences affect their consumption behavior (Wood, 2007).

3.1 Numerical Data

There has not been any form of market research on Vík Prjónsdóttir. However, Facebook provides statistical data for business pages and the distribution of 'likes'. The data on Vík's profile page was received from, Vík's managing director, on the 13th of June 2013. Numbers may have shifted since then, though it is highly unlikely as it has only been about three months since the data was gathered, and since then, there has not been any different social activity or large change in the number of likes on Vík Prjónsdóttir's page. The time period this data is based on spans from the 13th of May until the 9th of June. These numbers are to be used as a guideline rather than an accurate measure to give an idea of who the costumers are. They should be interpreted with caution as they do not present Vík's customers as a whole, possibly just a portion, because Facebook users are the only ones being taken into account. Also important to note is that although an audience may like a page, that does not guarantee that he or she is or will be a customer. The data covers those who talk about the brand, those who have liked the brand's page, and the reach success of links on the page, broken down by age, gender and location. According to the data, the ones talking about Vík Prjónsdóttir on Facebook are mostly females. They account for 82.1% of the whole. Out of these 82.1%, 35.5% were in the age group 25-34, which indicates that the ones who spread information through word of mouse are mainly females around that age. Right after them are females in the age group 35-44, at 21% of the whole. Most of the people talking about Vík Prjónsdóttir were located in Iceland, 200 people of the total 478, and 140 of those were located in Iceland's capital, Reykjavík. People not situated in Iceland were located in the United States of America, Denmark, Sweden, United Kingdom, Netherlands and Norway, in that order of decreasing number. Males talking about Vík on Facebook were mostly within the age group 25-34. Since English was seen on their page as the most common language spoken, Vík should consider communicating through the like page in English to a greater extent.

The reach² covers 10.229 people, 8.103 located in Iceland, 578 in Denmark and 419 in the United States of America. Sweden, Germany and Norway then follow, in that order. Reykjavík, Iceland has the highest count, with 5.519 being reached and English is the

² Here reach is referred to as the percentage of people exposed to Vík's page and Facebook activity.

most common language spoken, with 4.408 of those reached with English as their Facebook language. Here females are still in the lead, being 70.7% of the overall reach and the majority of them in the age group of 25-34 or 29%.

Females between the ages of 25 to 43 have the highest percentage of those who 'like' Vík's Facebook page. Women account for 76% of the whole audience and 33.5% of them are in the age group 25-43. English is the most common language spoken with 1.738 people, and Reykjavík, Iceland is the most common location for those who have pressed the like button. It's interesting to see that France has popped onto the list but that's the only country not shown in the previous data regarding who is talking about Vík Prjónsdóttir and who was reached.

Although there is a distinction between an audience member and a customer, since an audience member can like a page but this does not guarantee that a purchase has or will be made, results from a study made by Gissur Örn Hákonarson in 2010 showed that consumers are more likely to purchase from companies that they have become friends with on Facebook rather than other companies they are not friends with. Also, the most common incentive behind consumers becoming friends with companies on Facebook is to find good offers and keep updated on their latest promotions.

3.2 Vík's Segment Persona

All the owners have an opinion on who Vík Prjónsdóttir's customers are. Vík's brand fans are those who like design, follow design, and are progressive. There are also those who are not necessarily following design, but like the concept of the brand; the story, the mythology and the humor behind the *The Beardcap* for instance. One of the designers puts it this way: *"They see The Beardcap and think that's a perfect item for a wedding gift, and buy two of them. It could be my aunt who knows nothing about design [...] but then it's maybe just more about the concept."* Often the customers are people who think outside of the box, who are not afraid of making a statement in their homes, and are well ahead of others with regards to design and/or fashion. With this description, these people could very well be opinion leaders in their social network, just as women are often dominant within certain social networks and also dominate the

customer base. In the beginning, the costumers were in their thirties, but then there were also those who maybe wanted to buy a particular item but could not afford it then. The development has been that the customer base has grown as middle aged consumers who have more money are emerging. One designer reflects on this: *“Brynhildur’s [one of the designers] mom is a stereotype of women who shop [...] and then there are women around her.”*

The customer base has also changed regarding area code in Iceland. In 2010, consumers from Garðabær and Grafarholt, areas a little bit away from central Reykjavík, were joining the customer base. Thus, the demographic of the customer base has been changing, both in age and residence. The designers have found that age and motivation make a difference in the buying process, for example, in the instance of scarves and blankets. Younger customers are buying scarves, but the older ones are buying blankets. One of the designers reflects on this: *“The tradition here in Iceland is that people buy relatively big wedding- and graduation gifts, a blanket is an item generally bought for those kinds of gifts. Scarfs are being bought when people want to tread themselves.”*

Although I did not want to rely too much on the numerical data gathered by Facebook, the statistics from the social networking site and the results from the interview were in harmony. Therefore, it is safe to say that the segment person is a woman in her thirties. It could be Laura, a 36-year-old creative director living in central Reykjavík who follows and very much likes design. She frequently uses Pinterest to follow the latest trends and gets inspired when updating her closet or redecorating her home, and she isn’t afraid to think outside of the box. She is actually the most progressive out of her friends, always way ahead regarding the latest trends in design. Laura sometimes shares photos of items she likes in Vík’s collection; sending others within her social circle Facebook messages or posting on their wall or her own. She has both bought items from Vík for personal use and to give as gifts.

Laura was created by using the statistical data from Facebook, the designers’ thoughts and from the bases for segmenting consumer markets covered in chapter 3 (see figure 2). If a qualitative study would be made to gather information on the segment, it would be interesting to see how the segment persona would develop even further.

4 Social Media

The benefits of intergrating social media plans into marketing strategies can not be ignored; it seems that social media is a necessary tool to survive in today's fast moving marketplace and it is long known that having an ordinary website is not enough for a company to compete and survive on the Internet. Traditional media, such as radio and television, is constrained by the fact that it can only provide one way communication. What makes social media so valuable to companies is that it enables two-way communication; a company can provide their customers with information and customers can interact with the company and their associates. Another distinction that enables social media to be so powerful is that almost every demographic group is using it. Although social media sites hold a relatively large number of users, the level of engagement that takes place within them is their most fundamental metric (Shum, 2010)

Social media is a good venue for companies to promote their brands and interact with consumers, which extends the possibility of creating long-lasting relationships with their consumers. Lui (2010) states that social media has and will revolutionize the economy, changing the way people communicate and interact with the world. He also predicts that the digital divide will widen between those who have access to social media and those who don't, he believes that it will be about social inclusion and exclusion within our society (Lui, 2010). There are analysts that have gone so far as to assert that social media is the biggest shift since the industrial revolution. In 2010, 96% of generation Y had joined an online social network side and by year, 2010 generation Y had outnumbered the baby boomers (Li and Bernoff, 2008).

Social media may seem like an easy and accessible marketing and communication tool for companies, but the reality is that they need to be careful not to take it lightly. It does take a lot of work to be done correctly and in the most effective way, or as David Henderson puts it: *"Managing an organization's social media is a critical part of brand management. Do not relegate it to junior staff and summer interns who lack the experience and nuance to know that a brand is merely a perception that can be damaged with one wrong word. Besides, it's a fallacy to believe that young interns know more about social media"* (Henderson, 2012). Also, promoting brands

using social networks has to be taken seriously because some social network users do not like too much commercial activity on social network pages (Fill, 1995). Therefore, companies have been trying to figure out what works and what doesn't by experimenting with different ideas. The social networking site Bebo made an experiment with a project called the "KateModern." KateModern was an online soap opera targeted at young teenagers, based on a fictional character, an art student named Kate, and her video diary. Audiences were able to become co-creators by interacting with the characters and even help shape the script. The KateModern site does not get any revenues from advertisers, since advertisements are a turn-off for the target audience. Revenues come from companies like Procter & Gamble, MSN, Orange Mobile, Paramount and Disney/Buena Vista, who each paid £250.000 for six months of name-checking and product placement opportunities in KateModern. When promoting their film, *Hallam Foe*, Buena Vista used the online opera to promote it. Jamie Bell, the film's star, made an appearance in the KateModern drama and audiences were given the chance to interact with his character and post messages about his involvement in the plot. Not only was this a promotion opportunity for Buena Vista but also a way to attract visitors and raise the reputation of both Bebo and KateModern (Fill, 1995). KateModern is an example of how it's possible to profit from word of mouse communications. If the soap is a success, then people will talk and spread the word, which of course means more revenue possibilities in the form of attracting commercial money and advertisers. Furthermore, because the audiences are getting involved in Kate's life by reading her blog, posting messages and pictures on her pages, suggesting story lines and interacting with the personas, their engagement with and stickiness to the site will be prolonged (Beale, 2007).

4.1 Facebook and Pinterest

I decided to cover Pinterest and Facebook because of their popularity, since these two sites would be most suitable of all the social networks for Vík, mostly taking into account the target audience. Pinterest was particularly of interest because of the huge emphasis on photography, and Vík has a large number of quality photos that have strong potential to be re-pinned. Also, Vík already has pictures in circulation on

Pinterest but what's interesting is that they are not posted by the company itself, since they have yet to create a Pinterest account, but other people and companies are willingly posting and repinning Vík's photographs through their personal accounts. It's then safe to say that Vík already has promoters on Pinterest. To have people willingly promoting a brand without any payment of some sort should, according to Hainsworth (verbal resource, 25 August 2010), be the goal of every brand. Facebook was chosen because recent data (Taylor, 2012) shows that, similar to Pinterest, the majority of users are women and women are Vík's target audience. Also, Pinterest has a feature that allows pinners to share their pins on Facebook (Gilbert, Bakhshi, Chang and Terveen, 2013), therefore allowing these two sites to work together as a marketing tool. Another reason for using Facebook is that Vík Prjónsdóttir already has an up and running Facebook page with 4.575 likes as of August 27th 2013. In the fall of 2013, more emphasis will be put on Vík's online shop, www.vikprjonsdottir.com. I believe linking Facebook, Pinterest and the online shop would be beneficial for Vík.

It is no surprise that much research attention has gone into finding out what makes content interesting to members in an online community (Gilbert et al., 2013). Facebook is the largest social network site in the world with more than 1.5 million pieces of content being posted every day, such as pictures, notes, links, news stories and blog posts. The site has 1 billion registered users (Gilbert et al., 2013); if it were a country it would be the 4th largest country in the world (Lui, 2010). Putting this in context with other social media sites, it has been recorded that Google+, Twitter, and LinkedIn have around 100 million users. In the last couple of years, Pinterest has grown the fastest of all social network sites. In 2011 alone it grew by 4000%, reaching 10 million users (Gilbert et al., 2013).

Pinterest works like a giant "pin board". Users "pin" pictures they find on the site that interest them onto appropriate boards they have created. Pinterest users are referred to as *pinners*; they can follow one another, "re-pin", "like" and leave comments on each other's pins. It is a common pattern in social networks that people tend to connect with those holding similar interests (Gilbert et al., 2013). The nature of Pinterest makes me wonder if it could be considered as a form of word of mouse because the fundamental idea behind Pinterest is to connect people with similar tastes and preferences.

A study made on Pinterest in 2013 by students from the University of Minnesota and Georgia Institute of Technology illustrates that women, no matter where they were located in the world, pin more than men but have fewer followers. Women also make up for 80% of pinners but they are four times as many as men (Gilbert et al., 2013). Further results from their study indicate that the average pinner has about 86 pinner following him and has created over 1.000 pins. The results also show that repinning is the primary activity and pinners with more followers get more repins, however when a pinner creates a pin himself by uploading a picture from his computer, it decreases the likelihood of repining. Furthermore, there is a strong correlation between likes, comments and the probability of repining. The researchers found that four verbs can be used to describe Pinterest: use, look, want and need while also underlining that “things” is the core of Pinterest (Gilbert et al., 2013).

Pinterest’s mission statement is to *“connect everyone in the world through “things” they find interesting”*. The emphasis on “things” is what has drawn online retailers and marketers to Pinterest. A recent study shows that Pinterest users are more likely to click through to e-commerce sites than Facebook- and Twitter users, and spend more money on these sites as well (Gilbert et al., 2013).

4.2 The Right Time to Post

A hot topic amongst marketers today is when the best time to post is. They know the beneficial sides of social media but wonder about the timing, or if there is such a thing as an ideal time to post. David Henderson is an Emmy Award winner and former CBS Network News correspondent who has been specializing in online technology communication strategies for nearly two decades. In his opinion, social media networks are among the most appealing and economical methods for engaging with people online. However, he thinks it’s only a tool for sharing information, a tactic and not a communications or marketing strategy or strategic approach. On his blog he posted an infographic showing the best and worst time slot to be posting on social networking sites, the best times being the highest traffic hours and the worst times being the least seen posts. The infographic was compiled from five different sources. According to his sources, the best time to be posting on Facebook is from 1pm to 4 pm on weekdays,

peak time is on Wednesdays at 3pm. Traffic builds after 9 am and fades after 4pm. Worst time to be posting on Facebook is from 8pm to 8am on weekdays and companies should avoid posting on weekends. The best time to be posting on Pinterest is from 2pm to 4pm and 8pm to 1am. Traffic builds after 12 pm and peak time is on Saturday mornings. The worst time to be posting on Pinterest is from 5pm to 7pm, since traffic fades after 5pm and posting in the later afternoon is not ideal. However, he points out that the infographic is missing an intelligent analysis into the fact that that social media is 24/7 due to the fundamental nature of the Internet, which is not constrained by time zones. He therefore thinks that the 'best' or 'worst' time slot does not fit for social media (Henderson, 2013).

Steve Olenski (2011) posted completely different findings on Social Media Today. He discusses a study made by a social enterprise software company called Buddy Media. The study revealed that engagement rates increased by 20% when marketers posted after regular business hours on Facebook. Note that according to Henderson's sources, the best time for companies to communicate with their audience is between 1pm and 4pm. However, the study also showed that marketers are mostly posting between 10am and 4pm. These results are more in line with Henderson's sources. Therefore one might speculate that brands in general are posting at regular business hours though it might not be the most effective time to be doing so. As for Vík Prjónsdóttir, it's interesting to see what results came from the study on the retail industry. Apparently retailers are most active on Fridays, but should be looking to increasing posts on Sundays, since those days have the highest engagement rate but notably the lowest number of posts (Olenski, 2011).

No wonder the ideal posting time is such a hot topic as it is, like Henderson (2013) states, since it is so difficult to find the perfect time to post. Take for instance both the infographic and the study. The infographic refers to traffic while the study refers to engagement. Now traffic and engagement are two different variables.

In the light of these inconsistencies, I made an informal test, posting similar things on Facebook at different times of day and at different weekdays over a three week period. I then also followed companies and celebrities who have a large number of Facebook friends and usually get a lot of likes and comments on pictures and status updates. The same was done with Pinterest. The findings were very similar to the ones

the infographic showed. Weekends were absolutely the worst time to be posting on Facebook, with the exception of Sunday nights, and Thursday and Wednesday evenings were a rather good time. However, it also seemed to matter what content was being posted and how long it had been since the last post. What really stood out was that posts on Pinterest. There seemed to be a lot of action in the late evening and around midnight just as Henderson's infographic indicated.

4.3 Gatekeepers

Opinion leaders, also known as gatekeepers, are people who are especially admired within their social group. These gatekeepers have special skills that allow them to influence purchasing decisions of their followers (Wood 2007). Marketers have realized the benefits of combining the power of both opinion leaders and social media. They then often get opinion leaders to promote their brands in exchange for pay or products (Fill 1994).

Huage (2006) talks about gatekeepers as builders of pipelines where information runs through to reach the masses. These pipelines are communication channels that are built consciously, with strategically hard work. The gatekeepers then have the power to decide what does and what doesn't go through the pipes. Pagett (2010) applies Huage's theory to fashion blogging where she argues that "successful fashion bloggers have become the gatekeepers, and their blogs, the pipelines." Grant (2006) says that a distinctive feature of an opinion leader is his or her propensity to blog. He also refers to an opinion leader as a strong opinionated person who is capable of shaping the opinion of others.

One example of gatekeepers are critics. Butler (2000) says that critics have a great deal of influence on the creative industries and that marketers need to be well aware of that. He states that the world of art relies on what critics have to say just as other industries rely on word-of-mouth marketing. Contrary to what Butler believes, the opinions of critics do not seem to matter as much as he states. The reason being that social media now plays a bigger role in influencing consumers (Gíslína Petra Þórarinsdóttir, 2013).

Wood (2010) refers to celebrities as opinion leaders. Basuroy, Chatterjee and Ravid (2003) investigated how much impact critical reviews have on the box office

performance of films . An interesting pattern in their findings is that critical reviews, bad or good, affect the success of newly released movies and their box office revenues. Furthermore, celebrities affect critical reviews, and stars have the power to reduce the negative impact of bad reviews to a large extent. There is a significant correlation between box office revenues and the published reviews of a movie, and what is interesting is that in the first weeks of a film's release, negative reviews reduce revenue much more than positive reviews can increase revenues. Basuroy et al. (2003) therefore conclude that critics can both influence and predict box office revenues, since critics have the ability to sway consumers' tastes and influence and determine their behavior. Although their research only covers the film industry, they are convinced that these results can be applied to other industries as well.

4.4 Fashion Bloggers and Their Impact

Here I will cover what has been written about bloggers in general, but since there has been a considerable amount of research done on fashion bloggers, I will put an emphasis on that group of bloggers.

According to Technorati Inc., a research firm that specializes in tracking blogs, the numbers of fashion blogs are growing rapidly. They account for about two million or almost 10% of the 2.7 billion blogs that Technorati Inc. tracks. Technorati Inc. also estimates that around 70.000 new blogs are created every day. A study made by the Tides Center, the Pew Internet & American Life Project, shows that about 11% of Internet users read blogs on a regular basis (Corcoran, 2006).

Pagett (2010) states that fashion bloggers are now being viewed as innovators and are considered to be of economic value to firms. According to Norval, a senior analyst at Konector, the top 50 fashion blogs attract over 14 million visitors a month. Not only is this a considerably large number of people, but the majority of them have made an independent decision to view a particular blog; there is no advertising, but readers are simply genuinely interested in the content. Norval refers to this as decided views. He also discusses how this is an opportunity for firms to put their brands in front of the target audience, which enables them to gather information and feedback by monitoring conversations on these blog sites (Pagett, 2010). Constance White, style director of eBay and former fashion journalist, goes as far as to say that in five to ten

years, fashion bloggers will have the power to make unknown fashion designers into celebrities (Corcoran 2006).

Like so many others in the retail industry, Vík's designers have realized the benefits of working with bloggers. They believe blogs have so much power because of the speed; everything happens at a much faster pace than with the magazines, enabling bloggers to be way ahead of them with regards to content. Lesley Scott, a freelance stylist and the owner of Fashiontribes, says that although she loves magazines, she feels they can be too corporate; fashion bloggers, on the other hand, offer a more personal point of view and at a faster pace than magazines (Corcoran, 2006).

The designers at Vík believe that fashion bloggers and bloggers in general are the future of marketing, and express keen interest in working with bloggers to market Vík's online shop. The most desirable situation for them would be to exchange products for coverage. In their opinion, bloggers do not want to post old news because a blogger is usually a trendsetter; he or she wants to blog about something new and fresh, and to be the first one to do it. A problem for Vík in this context is the nature of its products. There is not much renewal; the same products tend to be on the market for a long period of time though fashion is always changing and changing fast.

To solve this problem, the designers came up with the idea of contacting the most popular bloggers when they have a new item and offer them to be the first ones to blog about it, since they believe one of the biggest motivations for bloggers is to be ahead of others in displaying a new item, trend or a product. Thus they could focus on using the main bloggers to promote a new item instead of just letting any blogger pick up on it in order to have a greater trend-setting impact.

There are bloggers who have written about Vík in their blogs but Vík has not done any business with bloggers; there has not yet been any exchange of products or money for coverage. The designers assume that firms are contacting fashion bloggers so they will blog about their products, and in some cases, basically fighting to get coverage and blog exposure. One of the designers speculated what would be the best way of approaching and getting attention from popular bloggers; she wonders if the best way to make them feel the need to blog about an item is by displaying it at a show, or if sending an email would be sufficient. According to Patel (2013), the process of

approaching and working with fashion bloggers has developed into the same procedure used with regular journalists. Part of the process is, for example, only to contact them if and when they want to be contacted, respecting their schedules, reading their material, and getting to know their interests.

One of the designers says that blogging has developed in a way that Pinterest is now serving the needs of some bloggers. These bloggers have quit their blogs and are now pinning and repinning on Pinterest. She also mentions that there are bloggers who have joined forces, combining their material on one blog site alone. One designer has been following a South-African blogger and finds it interesting that the items being written about come from all around the world, including Paris, New York, London, and Finland. Another designer mentions that she had already been following that particular blog for a year when she realized that the blogger was located in South-Africa. Therefore, it may be that the location of a blog is irrelevant.

4.5 Authenticity

Vík has some experience with bloggers. For instance, Hollywood gossip blogger, Perez Hilton, posted a fake version of Vík's Beardcap on his blog. A sister of one of the designers saw it and decided to send him an e-mail. To their surprise, Perez responded and corrected his mistake by posting another blog where he apologized and referred to Vík Prjónsdóttir as the original designer of the cap. The designers were surprised by his reaction; that he actually read the email, reacted, owned up to his mistake, and gave due recognition to Vík's design.

Some blogs have lost credibility from their readers and damaged their potential to be useful marketing avenues for designers. One designer uses the word 'bribery' to explain this problem, since she feels the audience can sense when bloggers are being bribed to say something instead of authentically promoting a product. She adds that there is a fine line the blogger cannot cross to maintain a blog's credibility. One designer mentions blogger Garance Doré, who posts only about what she sees out on the streets; *"Nothing has been pushed at her. It is just her discovering and taking pictures, that is her credibility."* In fact Garance Doré's credibility and photographic skills have given her the

opportunity to shoot editorial photos for Glamour Italy and guest blogs for online French Vogue (Pagett, 2010). She has even written articles for The Wall Street Journal. One designer takes the South-African blog as another example. The blogger once wrote about popular handbags from Brooklyn. The designer felt she lost a bit of her credibility by becoming too commercial because she made the blog about a 'give-away,' asking readers to comment on the post and then she would draw a winner to receive one of the bags. Although the designer believes the blogger lost a bit of her credibility by doing so, she still feels that this blogger has the ability to sell products because of her powers of persuasion; *"She is selling everything from a bag to a blusher."* The designer also refers to a personal connection; *"You just start to believe her [...] I completely trust her."*

One of the designers assumes that the most successful bloggers are probably receiving a lot of products from companies. Then, they can pick out which products they like to write about and are thus more likely to be authentic; they are not wasting their time by posting something about each product they receive, but instead look after their own reputation by expressing which products they like best. Pagett talks about reputation filters as a way for the blogosphere³ to identify good bloggers from bad. The definition of a good blogger would then be someone that gains the respect of readers for accuracy and relevance, becoming someone who readers can trust (Pagett, 2010).

Hookway (2008) discusses impression management and trustworthiness of blogging and applies it to Goffman's (1972) theory of 'face-work;' Hookway refers to blogging as a way of self-representation and potential self-promotion. Hookway then argues that bloggers might be strategically deciding what to write and post about themselves in order to make it look like they possess desired qualities. In his opinion, this scenario can be compared to what Goffman refers to as 'the very obligation and profitability of appearing always in a steady moral light' (Goffman, 1972).

³ The world of weblogs.

4.6 Word of Mouse

Word of mouth is a well know term within the marketing sector. In 1986, Berkman and Gilson stated that compared to advertising, word of mouth is considerably more robust. An interesting development of word of mouth is the electronic version of it, word of mouse (Wood, 2010). It is extremely relevant today because current interaction between people happens a lot on social networking sites, and public opinion seems to count more than the truth (Lui, 2010). Word of mouse is generally more credible than paid promotions and therefore more and more firms are looking at the cultural and social implications of social media (Wood, 2010). Linking this to blogs; blogging fits well within the theories of word of mouth because the essence of blogging is sharing opinions and ideas with likeminded people (Pagett, 2010). Hookway (2008) points out that blogs are usually targeted at a specific audience and can enable bloggers and their audience to have a dialogue, and in some cases, even co-create.

Wood (2010) refers to buzz marketing as an intense form of word of mouth where marketers target opinion leaders in order to get them to be active in spreading information about a brand. By using buzz marketing, information spreads exceptionally fast, but the buzz fades just as quickly as it builds. Results from a study made in 1971 by Lawrence G. Corey suggest that a small segment of opinion leaders exists in nearly every social group. His data indicates that opinion leaders are almost demographically indistinguishable from other consumers within the target market. The only difference seems to be that opinion leaders have higher incomes and positions within the labor market. Corey states that companies can benefit from identifying opinion leaders as a market segment, and companies may be able to reach the target audience in a more effective way by using the power of persuasion and influence generated from opinion leaders. Fill (1994) agrees and states that the target might not be the entire target market, but rather the ones within the target market who voluntarily spread information about the brand in a positive way, or those who are likely to shape other peoples' opinion. Fill refers to these volunteers as opinion leaders, formers and followers.

According to Herskovitz and Crystal (2010), many companies are monitoring forums and chat rooms to see if consumers are commenting on their brands. They are doing so

to see what the target audience truly thinks about the brand persona, since negative reviews are much more damaging than a company's attempt to boost positive image. Just as Basuroy et al. (2003) found that positive reviews from film critics have lesser impact than negative reviews on box office revenues, so might negative discussion about a brand affect product sales.

Monitoring chat rooms may give designers a chance to figure out the criticisms consumers have, and then improve their products to avoid further negative impact on their public image. Being able to improve a brand persona by following chat room discussions may be more productive, since the opinions of more than just one blogger would be shared and designers themselves also have a chance to say something.

5 Discussion

Ferguson (2008) doubts that viral marketing will forever alter the way businesses connect and build relationships with customers. Shum (2010), on the other hand, believes that social media has revolutionized business communication and has had a profound impact on the way companies execute their marketing strategies. She also states that companies are actually being encouraged to make social media a part of their marketing strategies. Fashion bloggers have already put their mark on the fashion industry with the help of social media and Pagett (2010) is convinced they will rise to even greater heights. They are now considered to be of economic value to firms and hold an important power position as gate keepers (Pagett, 2010). Social media offers companies an efficient and inexpensive approach to connect with their customers and establish relationships with them built on trust. Companies who are using social media as a marketing tool are now connecting with their costumers at a much faster pace than ever before. Not only is social media a two-way communication model but it can also provide companies with valuable information regarding their customers because social networks gather information about each connected user (Shum, 2010).

Herskovitz and Crystal (2010) suggest that strong emotions typically occur subconsciously and therefore cannot be measured in standard surveys that tend to measure “top of mind” thoughts. They state that loyalty and trust are not found in the “top of mind” recollection of logos or slogans. However, a narrative based on a brand persona allows marketers to get closer to the consumer’s attitudes and emotions. The reason why mega brands such as Coca-Cola, Starbucks, Nike and Apple have become so successful is that they are triggering deep emotions with consumers, in some cases cravings, which are very hard to control (G. Calvert verbal resource, February 1 2013). Furthermore, with neuroscience research, professor Gemma Calvert (resource, February 1 2013) has found that mega brands can evoke strong emotions with consumers similar to those evoked by family and friends. Other studies show that storytelling can strengthen the bond between a brand and its consumer to a great extent. A brand story based on a well-defined, authentic and consistent brand persona lays a foundation for a long-term emotional bond with the customer (Herskovitz and Crystal, 2010).

It is possible to create a brand persona that has a life of its own, such as super brand Coca-Cola. Vík Prjónsdóttir has, in a sense and notably not intentionally, a life of its own. Since Vík's character has not been formally analyzed, the designers felt they did not have a very distinct perception of her. However, when I interviewed the designers, they described her rather precisely and more importantly, they described her in almost the exact same way that I perceive her. It would be interesting to see what further analysis on Vík's brand persona show or if findings from a quantitative research will display Vík in another light than this analysis does. For example, if Vík's owners decide to use the brand persona as a marketing tool it would be exciting to see if it leads to increased brand equity.

Recently, there have been debates about when the ideal time is to post on social network sites or whether there is even such a thing as a right time to post. Henderson (2013) thinks not, due to the fact that social media is not bound by a particular time zone, as it is running 24/7. Inconsistencies in data underpin Henderson's statements. One might also speculate about other factors at hand that make it complicated to pin down a specific time such as cultural elements. For example, the Chinese might be arriving at work early in the morning and browsing social network sites before starting their workday. Americans might do the opposite, going online in the evening. Another consideration is the possibility that many companies are already monitoring this data, and therefore logical to assume their posting at the same time is generating an increased information flood that lessens the exposure opportunities for competing companies. I also noted that some of the studies I encountered were inconsistent with their methods of measurement. For example, in gaging the most efficient time to post, one study referred to the term "traffic" while another referred to it as "engagement"; although a discrepancy in terms, both studies were attempting to reach a conclusion on the same matter.

Olenski (2011) points out that in this race whereby one is trying to uncover when the best time to post is, companies should not forget the fundamental component of social media: people. In the end, social media revolves around people and people are different. He recommends that companies simply listen to their brand fans. For instance, a retailer should not stop posting on Fridays if past experience shows that brand fans are most active then, although the overall data indicates a low engagement

rate on Fridays.

I came across a study made by Applum, the developer of Page tool EdgeRank Checker, which indicated that marketers should avoid using third party apps such as Social RSS (94% reduction), twitterfeed (90% reduction) and RSS Graffiti (81% reduction) to schedule their Facebook posts for them. The reason being that, when compared to posting the dated manual way, third party apps reduce likes and comments by 70% on average (Olenski, 2011). It would be interesting to conduct further research into this aspect of social media to determine the verity of this claim as companies using third party apps are probably unaware of these possible implications.

Though a lot has been written on the topic of segmentation, there is a paucity of material available on the idea of segment personas. Nowadays segmentation establishes an important foundation for marketing strategies (Wood, 2007). Since the marketing environment is highly competitive, it is important for companies to segment their target market. There are marketers who have seen the potential benefits of segmenting in more detail by creating fictional yet realistic personas who represent a particular segment group. They do this to get a better understanding of the customer and his consumption behavior with the hope of gaining a competitive advantage. It would be interesting to see if more marketers will take up this approach.

There is an inherent risk in remaining objective when writing about a subject you are passionate about. Nonetheless, putting my personal opinions aside, both empirical and theoretical research indicates that social media, together with emotional branding, could be an efficient marketing approach. Social media should be of interest to marketers and advertisers because advertising on social network sites actually works due to the fact that it is a form of modest advertising (Shum, 2010). Results from a study made in 2008 by Razorfish showed that out of the 1.006 people within the sample, 76% did not mind seeing advertisement on social network sites and 40% said they made purchases after seeing the advertisements. These results indicate that social media is a marketing tool that enables companies to target their segment groups (Shum, 2010).

While gathering information from multiple sources for my research, it came as a surprise to discover the abundance of content available on emotional branding and social media. I would definitely like to cover more material regarding these two areas

and I think further research is needed to link social media and emotional branding. A worthwhile aspect of emotional branding is the idea of consumers literally regarding brands as a religion. Examining Apple in this context would be interesting as the brand has been referred to as a form of religion with Steve Jobs as a religious leader.

This thesis provides arguments as to why it is beneficial for companies to integrate social media and emotional branding into their marketing strategy. It has been repeatedly suggested that there is a profound connection between both strategies and that they can be combined and used together. For a company like Vík Prjónsdóttir that is not large in scale, social media is a good alternative as it provides an inexpensive and efficient marketing approach. Also, as Vík Prjónsdóttir will be putting more emphasis on its online shop this Fall, it would be a great opportunity to utilize the power and popularity of Facebook and Pinterest. The brand's name gives the company a certain advantage regarding the creation of a brand character and has demonstrated that the ideology of a brand persona is a large component of emotional branding. Also, using the power of the brand's name will help them to communicate the vision and direction of the brand. Additionally, having an idea of who the segment persona is will also benefit Vík; identifying the customer is one of the fundamentals of marketing. These findings and my analysis of the in-depth interview I conducted with Vík's designers confirm my initial expectations; it is possible to establish an interactive relationship with a customer via social media by using the ideology of emotional branding.

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Appendix Question Frame

Who is Vík Prjónsdóttir in your opinion?

- age
- residence
- marital status
- personality/character traits

Segment persona

How can your customer be described?

How does the segment persona use the product?

Fashion bloggers

Have you worked with fashion bloggers?

How would you feel working with fashion bloggers?

What's your opinion on them? Are they the future?

