



Contemporary fashion brands

The difference in effectivity between social media and traditional marketing regarding the buying behaviour of Dutch youngsters

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Preface

This research dissertation represents the final stage of the four-year European Studies bachelor program at The Hague University of Applied Sciences. The dissertation is written for fashion brands that have an interest in the effective usage of social media and traditional marketing activities in relation to the buying behaviour of Dutch youngsters, for fashion marketers or any other individuals who are interested in the differences in effectivity between social media and traditional marketing regarding youngsters' fashion buying behaviour. The motivation to do research on this topic stemmed from my interest for fashion and social media and the fact that most fashion brands still make use of both marketing methods, without a clear knowledge about which of these methods can be considered to be more effective towards youngsters and as a tool to improve the return on investment of these companies themselves. The thesis process was experienced as an interesting and challenging assignment, as it gave me the opportunity to further develop my analytical skills.

Furthermore, I would like to thank my supervisor Mr. Schröder for giving me the necessary insights during the creation of my dissertation topic and for his support and overall thesis supervision. This helped me to improve my critical research approach and appeared to be of great value. In addition, I would like to thank my parents for their encouragement and support during my thesis process and for being available as my sparring partners to overcome certain difficulties. I am also thankful for the help of Julia Kuchmetzki, CEO of fashion label Yekeke, who gave me insights and useful information about her company during the interview that I had with her. Finally, I express my gratitude to all my friends, family and other participants who were so kind to participate in my survey.

Yoshka Stooker

06-03-2017

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Executive summary

The purpose of this thesis report was to focus on the difference in effectivity between social media and traditional marketing regarding the buying behaviour of Dutch youngsters (16-25) for contemporary fashion brands. The objective of the research was to examine whether there is actually a difference in effectivity between both marketing methods, since most fashion brands are still investing their marketing budgets in both social media and traditional marketing activities, without really knowing which of these platforms generates the highest effect among youngsters and their buying behaviour. Furthermore, this study is intended to give fashion brands a better understanding of their marketing decisions regarding youngsters' buying behaviour and to show what Dutch youngsters do consider as important and effective marketing influences concerning their fashion purchases.

The research was framed in accordance with methods regarding theoretical desk research and field research. The theoretical part of the research was obtained via existing literature, academic articles and books related to fashion, marketing and consumer behaviour. Field research was conducted to obtain new data and consisted of a survey among Dutch youngsters, aged between 16 and 25 years old, and an interview with sportswear fashion label Yekeke. The combination of both quantitative and qualitative research appeared to be valuable for answering the research question.

Based on the results, it was found that social media are effective marketing tools for fashion brands. These tools should therefore be embraced, each within their own specific marketing activities aimed at younger target groups. Social media are widely used among Dutch youngsters. Especially social networks such as Facebook, Instagram and YouTube are considered as effective and important marketing platforms. Moreover, in the thesis survey, social media platforms of fashion brands were ranked as most important influencers regarding the buying behaviour of Dutch youngsters in relation to fashion purchases, followed by word of mouth. Furthermore, social media are instruments which give a voice to many Internet users who can share experiences and opinions. Some 48% of the respondents to the thesis survey admitted that social media advertisements give a voice to the audience and are more interactive than traditional marketing advertisements. The respondents' answers further showed that Dutch youngsters do have an interest to follow a fashion brand to receive fashion product information, get a discount or receive any free products. Though, they have no interest to communicate with a fashion brand. Furthermore, the fact that women are stereotyped to be the group that spends more on fashion products than men is incorrect. The thesis survey showed that men do have higher fashion expenditures than women.

In addition, social media can be used to target smaller group of people, which makes it more accessible and easier to identify the responses and reactions of consumers. Nevertheless, traditional marketing is still being used among a variety of fashion brands. However, for fashion brands it is considered as a less effective and profitable marketing investment than social media. Traditional marketing is mainly considered as an offline media tool that widely spreads information to the masses, requires significant advertising budgets, has a lower measurability due to the limited one-to-many approach and the return on investment generated by the traditional approach is lower. Therefore it can be concluded that social media is perceived as a more effective marketing tool among Dutch youngsters' buying behaviour for contemporary fashion brands than the effectiveness of traditional marketing related activities. Although, traditional marketing has not been completely abandoned by most fashion brands as it still has the potential to influence youngsters' buying behaviour. This is due to the fact that the thesis survey showed that among Dutch youngsters television was considered to be the most important traditional media type.

Finally, for fashion brands it is advised to encourage youngsters to communicate with fashion brands by being attracted by store events, studio insights or any other form of interactive activities offered by the brands. This would be a meaningful method to increase relationships and popularity of the fashion brands. For further research it is advised to obtain a larger variety of information regarding fashion brands and their marketing activities towards younger target groups. It is recommended to have a clear overview of the differences in marketing decisions the fashion brands are making, as it would be interesting to see the differences and usage of effective or less effective marketing methods by various fashion brands. It is also advised to have a closer look at the effectiveness of social media and traditional marketing on a global scale, which will likely help to get a better understanding of marketing decisions by fashion brands on a global scale.

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Chapter 1. Introduction

In today's dynamic world, fashion has become a dominant part of young people's daily lives. Fashion is a tool for youngsters to express their personality and personal preferences. This includes the introduction of dressing styles and to set trends. Moreover, fashion enables youngsters to feel comfortable and increase their self-esteem and confidence in a pluralistic society. With the increasing influence of fashion brands also the role of advertisements and media channels gained importance and grew in size (Dhillon, 2015). Marketing tools are widely used to analyse the on-going information stream, generated by both social media and traditional marketing channels, which have not yet ceased to exist as a relevant information source.

Nowadays, contemporary fashion brands still use social media and traditional marketing to increase brand awareness, to create customer relationships and to influence the buying behaviour of youngsters. Contemporary fashion brands refer to a segment of designer brands, which cannot be regarded as luxury (Simmons, n.d.). It can be compared with bridge, which is a segment that features secondary, lower-priced lines by luxury designers using lower-priced fabrics. The spin-off is the moderate category, which includes lines such as Levi's.

1.1 Problem statement

Many contemporary fashion brands spend their marketing budget on both social media and traditional marketing tools, without really knowing which of these methods is actually more efficient in the approach of Dutch youngsters and their buying decisions. The goal of this research was to find out what is the difference in effectivity between the use of social media and traditional marketing as far as contemporary fashion brands are concerned. It also provided a better insight in the efficiency of both marketing tools and it improves investment decisions aimed at controlling the buying behaviour of youngsters in the Netherlands.

1.2 Objective and justifying research

The objective of the research was to examine if there is a difference in effectivity between social media and traditional marketing regarding the buying behaviour of Dutch youngsters (16-25) in relation to contemporary fashion brands. The purpose of the research was furthermore to establish what drives Dutch youngsters in their purchasing decisions, what are they taking into account while opting for certain fashion brands and which marketing tool has the largest influence, social media or traditional marketing? The defined target group of youngsters between 16 and 25 years old has been chosen as the researcher forms part of this group and is able to identify herself with the group. This group will form an important future target audience

for contemporary fashion brands, since the focus of current marketing methods may show a shift towards real group related consumer needs in the future.

1.3 Research questions

The research consisted of a critical examination of existing academic literature and opinions of Dutch youngsters on the use of social media and traditional marketing in relation to contemporary fashion brands. Moreover, the opinion of an expert in the field of fashion and how brands utilize their marketing activities was taken into account as part of the research.

The central research question was: what is the difference in effectivity between social media and traditional marketing on buying behaviour of Dutch youngsters (16-25) for contemporary fashion brands?

The sub questions were formulated as follow:

1. How does the fashion market look like?
(What types of fashion are involved)
2. What is the difference between social media and traditional marketing?
3. What are the elements of consumer buying behaviour in relation to contemporary fashion brand purchases?
4. How do contemporary fashion brands embrace the use of social media and traditional marketing?
5. Will Dutch youngsters increasingly depend on social media or traditional marketing in their buying decisions towards contemporary fashion brands?

It was the aim of the researcher to obtain more knowledge of social media activities and marketing tools as used by today's fashion brands. The researcher was also interested in discovering how fashion brands and Dutch youngsters perceive their mutual interests. Finally, it was considered important to learn how customer relationship management is embedded in the market approach by the contemporary fashion brands. The researcher has chosen for contemporary fashion brands, as the market of high-end fashion brands is generally perceived as too expensive for the target group of Dutch youngsters. Furthermore, contemporary fashion

brands are more popular to be consumed by the target group, because the brands include designer brands, which have more affordable prices.

Chapter 2. Research and Methodology

2.1 Desk research

Desk research was one of the methods in order to obtain data for the study. This type of research was conducted to identify the components, variables and the changes that social media and traditional marketing have brought to buying processes. Furthermore, existing literature, such as academic articles and books related to fashion, marketing and consumer behaviour were useful to gain knowledge, gather factual data and obtain existing research data to answer the explanatory research questions. Nevertheless, the literature review was a valuable way to prepare the theoretical framework. In addition, social media was a helpful tool in order to determine how often concepts as fashion and behavior were discussed by Dutch youth.

The desk research was structured and conducted in the following sequence:

- Selection of the qualitative keywords
- Research on as many relevant sources for usable information / data
- Critical selection of information that was based relevance and liability to research question
- Processing the gathered information for an optimal research and result (Krul, 2014)

2.2 Field research

The second research method consisted of field research. This was conducted in order to obtain new data. It involved data which was relevant for the researcher's direct observations in 'the field'. A combination of quantitative and qualitative approaches was used during the data analysis and to answer the research questions. By deploying qualitative modes of enquiry, the researcher attempted to emphasize certain data by means of an interview and a survey. Quantitative research was conducted through a survey and with data being gathered from Dutch youngsters via www.surveo.com. This empirical research, where knowledge was gathered by means of an interview and a survey, was both exploratory and interpretative in nature. The survey was used and meant to accurately map the knowledge and opinion among a large group of Dutch youngsters (16-25), whereas the interviews gave a qualitative insight into how contemporary fashion brands embrace the use of social media and traditional marketing towards Dutch youngsters.

2.3 Methodology per sub question

In the following figure the methods were outlined to give an overview of which methods were used per sub question and for the main research question. This gave a better understanding of the research per question that was conducted.



What is the difference in effectivity between social media and traditional marketing on buying decisions of Dutch youngsters for contemporary fashion brands?

• **Q1: How does the fashion market look like?**

- Google Scholar, Haagse Hogeschool online Library
- Published articles from: www.itisnotjustalabel.com
- Journal of Marketing by William H. Reynolds
- Fashion as communication by Malcom Barnard

• **Q2: The difference between social media and traditional marketing**

- Google scholar, Lexisnexis
- Secrets of Social Media Marketing by Paul Gillin
- Handboek Online Marketing by Paul Petersen
- Marketing.com by Wim van der Mark

• **Q3: Elements of consumer behaviour in relation to fashion brand purchases?**

- Google scholar, Haagse Hogeschool online Library
- Consumer Behaviour: Buying, Having, and Being by Michael R. Solomon
- Consumer Behaviour by Leon G. Schiffman & Joseph Wisenblit
- How cool brands stay hot by Joeri van den Bergh & Mattias Behrer
- Consumer Relationship Management by Ruud Verduin

• **Q4: How do contemporary fashion brands embrace the use of social media and traditional marketing?**

- Interview Yekeke with CEO Julia Kuchmetzki

• **Q5: Will Dutch youngsters increasingly depend on social media or traditional marketing in their buying decisions towards contemporary fashion brands?**

- Online survey conducted among Dutch youngsters (16-25) via www.surveymonkey.com which gave opinions of respondents regarding the subject and questions
- The main research question was answered by the found data of the sub questions, conducted via desk research and field research. In the analysis, data of both research was combined and interpreted, and clarified in the conclusions and recommendations.

2.4 Limitations

During the research the researcher experienced different limitations in obtaining information. As for the interviews with contemporary fashion brands, it appeared to be quite difficult to get the cooperation of these companies. Most fashion brands replied that they were not able or not in a position to participate in an interview. Others were not prepared to share specific information because this is considered as confidential marketing information. However, after various attempts to find fashion brands that were willing to participate in the interview, I succeeded in obtaining the participation of the Berlin based sportswear fashion label Yekeke.

Despite the fact that Yekeke contributed to the research, not being able to persuade more brands to participate in the interview was rather disappointing as this would have been very helpful to get a wider variety of information. Although Yekeke did not completely match the target audience which was the subject of the research, the researcher managed to get useful information since the company disclosed that they actually want to attract more younger customers by approaching this target group via platforms such as Instagram.

Chapter 3. Theoretical Framework

This chapter explains in depth the theoretical outline of the report. It clarifies how the fashion industry looks like, the differences between social media and traditional marketing, and which elements of consumer behaviour are involved for youngsters in decisions to buy contemporary fashion brands.

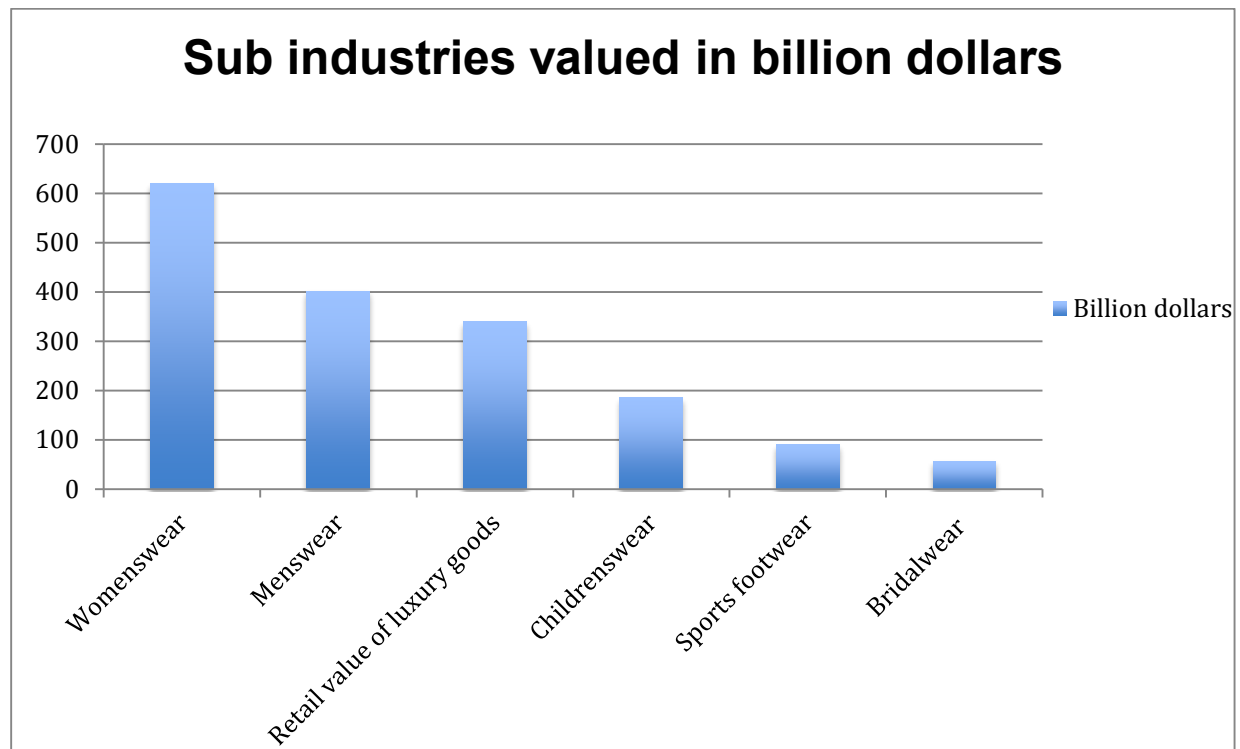
3.1 Fashion industry

The fashion industry is a worldwide business, devoted to the design, production and selling of clothes. There is a distinction between the fashion industry, which makes high-end fashion, and the apparel industry which is involved in the production of more basic clothes, also referred to as mass fashion. During the 1970s the difference between these industries largely disappeared. Fashion can be defined as styles of clothing and accessories which are worn by various groups of individuals. Differences between the luxury designer brands and the mass-produced and widely sold sportswear and street styles sold do exist around the globe. However, the fashion industry includes the design, production, distribution, marketing, advertising and sales of all types of men's, women's, and children's clothes, ranging from haute couture and designer fashion to more accessible low priced day-to-day clothing (Steele & Major, 2015). The general term "fashion industry is often used to refer to the many and different industries and services which provide jobs for millions of people internationally.

Fashion is a product of today's dynamic world. Before the mid-19th century nearly all clothes were homemade for individuals or produced by dressmakers and personal tailors. In the early 20th century new technologies were introduced such as sewing machines. Global capitalism was growing which led to the development of mass production in factories and the expansion of popular department stores. The development of the fashion industry started in Europe and the United States. However, nowadays the industry consists of highly globalized enterprises. New clothes are often designed in one country and manufactured in another. The fashion industry is still one of the largest employers in America although it has shown a considerable decline when production was increasingly moved to other countries, especially in Asia.

In the fashion industry it is possible to distinguish between companies that manufacture the raw materials, the producers of clothes and other articles and finally retail sales and various types of advertising and promotion. These activities can be divided in many separate co-existing sectors, which are all devoted to meet with customers' needs and preferences in such a way that the industry remains profitable.

According to Fashion United, the global fashion market is valued at 3 trillion dollars (3.000 billion) in total and accounts for 2% of the world's Gross Domestic Product (Fashion United, n.d.). The industry is a highly valued and on-going business. In 2014 the fashion market employed 24.8 million people. In the following graph an overview of the most important industry categories is outlined to give an impression of the volume of the industry. Womenswear accounts for nearly 21% of the global fashion market. The percentages for menswear and luxury goods are 13% and 11%.



(Fashion United, n.d.)

3.1.1 Types of fashion

The fashion industry primarily consists of three major types of fashion that structure the overall business. These types can be divided into high-end fashion or haute couture, contemporary fashion and mass-market fashion.

High-end fashion is a generally used term to describe fashion that sets trends and which is both unique and exclusive (Bull, 2010). It is a combination of dressmaking, sewing, needlework and elegance that applies to the exclusive design of garments, made by well-known fashion designers all around the world. The collections are made from the highest and finest quality of materials. Designers create customized designs and deliver valuable service, which makes the products rather expensive. High-end fashion stands for products that are especially made in accordance with the body measurements of the customer. All details are carefully designed

in order to present and create an exclusive piece of garment for the client. These fashionable items are produced by leading fashion houses all around the world.

Paris is still considered as the fashion capital of the world, together with cities like Milan, New York and London along with an increasing number of cities such as Barcelona, Berlin, and Singapore where designers are also claiming a footprint in the landscape of fashion (Bergin, 2016). Despite considerable competition from these cities, fashion remains a very important aspect of the culture and industries in France, reflected in its international profile. Leading fashion houses such as Chanel, Yves Saint Laurent and Louis Vuitton are rooted in Paris, as they all started as exclusive design companies in this city. Nevertheless, Paris has a special commission that is called the *Chambre Syndicale De La Couture*, which decides whether a specific fashion house is eligible to be a high fashion design house. Moreover, twice a year in late January and early June, the city celebrates fashion with the Paris fashion week. Fashion houses show their creations on the catwalk after six months of hard work. The competition in the shows is about originality, elegance and luxurious appearance. The collections consist of fashion where the prices of – for example - a Chanel blouse may vary from 10.000 up to 40.000 euros (Thomas, n.d.). High fashion is an exclusive section within the fashion industry and only obtainable for the wealthiest of customers.

Contemporary fashion is the second type of fashion, following the first category being high-end fashion. Within the contemporary fashion market the young and new designers are always competing with the longer existing brands in this segment. The competition is about targeting young customers who are looking for a complete product range at a more affordable price level than high-end fashion prices (“Contemporary Fashion Line Defined”, n.d.). Contemporary fashion, although often related to designer clothing, is marketed and produced in such a way that it is available in standard sizes. This means that contemporary fashion is sold for prices between approximately 200 and 500 euros (Schaeffer, 2015). The popularity of contemporary fashion is stimulated by an increasing number of fashion bloggers and social media such as Instagram.

Mass-market fashion, also referred to as fast fashion, consists of fashion that is known for its affordable prices and it appeals to a large group of consumers. The mass-market fashion typically lacks characteristics such as sustainability, high quality of materials or excellent customer service. However, this market does fulfil the needs and wants of consumers at low budget prices (Joy, 2013). This type of fashion is usually produced within a short period of time, following new trends and consumer demand, and is designed for a short lifespan. Examples are brands such as Zara, H&M and Forever 21, which can be considered as

companies that respond to the wants and needs of mass-market fashion. In their attempt to do that Zara, for example, was criticized in 2015 for introducing a collection of sweaters which were considered to be copies of Jeremy Scott's Moschino collection (Moerland, 2015). When launched this type of fashion is sold at high prices, quickly followed by price reductions within a period of just a few weeks.

3.1.2 Fashion trends

Fashion trends are the result of all kinds of developments in society. These influences are subsequently adopted by fashion designers and the industry as a whole. Fashion trends can be described as trends, which more often than not are popular for a short period of time and relate to the latest fashion news, styles, colours and catwalk collections that are trendy in a particular season. Fashion trends are based on what marketers have considered and researched to be the key success factors, which determine whether a specific trend can become popular and accepted, by the industry and its customers.

For many companies in the fashion industry it is crucial to understand and embrace trends in order to increase their success (Reynolds, 1968, p. 44). The major fashion platforms, being magazines such as Vogue, Elle and Harper's Bazaar, play an important role in stimulating new fashion trends in today's society. The websites of these magazines showcase the latest fashion trends, outfit ideas, styles and tips in editorial articles and contributions by fashion bloggers and vloggers who are also using these platforms. In addition, social media channels such as Instagram, Snapchat, YouTube and Facebook are helpful in sharing new fashion trends with their followers around the globe.

Apart from the fact that marketers play an important role in the development of fashion trends there are also fashion styles for which celebrities act as a role model. Such examples quite often have a large influence on trend developments as well. As soon as fashion bloggers discover a celebrity with a unique style, it is quickly embraced as the style that a designated target group would like to have (Satenstein, 2016).

Fashion model Bella Hadid for example, has an edgy, rock and cool 90's look style, which rapidly becomes a fashion trend, once it is observed by fashion followers in the world. What people prefer to wear or how their style is perceived by the outside world strongly depends on the latest fashion trends. Styling in accordance with fashion trends typically creates more confidence among younger generations and can increase self-esteem for large groups of individuals.

3.1.3 Conclusion

Regarding the sub question how the fashion market looks like, it can be stated that this question is answered by the provided information. To conclude, the fashion industry can be considered as a worldwide business, devoted to the design, production and selling of clothes. Fashion is seen as a product of today's dynamic world. Furthermore, the fashion industry can be divided into four categories, which consist of raw material production, the production of clothes, retail sales and various types of advertising and promotion. In terms of financial volume, the worldwide business is valued at 3 trillion dollars, which is divided into sub industries including womenswear, menswear, luxury goods, children's wear, sports footwear and bridal wear (Fashion United, n.d.). The fashion industry consists of three major types of fashion such as high-end fashion, contemporary fashion and mass-market fashion. These types of fashion can be further categorized by characteristics such as luxury, quality of materials and production as well as the price. Moreover, recurring new trends play an important role in the fashion industry, as these show the latest styles, collections and tips by fashion bloggers around the globe. Research of marketers determines what members of society value, how they behave and what is considered to be important. Based on these factors, marketers decide whether a specific trend should become a popular and accepted fashion phenomenon.

3.2 Marketing

Marketing is a market-oriented instrument, involving pricing, promotion and distribution of products, services or ideas and other activities, which generates added value for the companies that are conducting marketing studies (Verhage 2015, p. 16). The essence of marketing consists of satisfying consumers' needs and creating value by retaining customers. Marketing is used in order to encourage planned transactions, to create a reputation and build long term relationships with customers, in which both parties achieve their goals. It includes all activities that bring buyers and sellers together. Market-oriented managers are constantly trying to put themselves in the position of the customer, rather than to focus on their products (Verhage, 2015, p. 16). The main functions of marketing are investigating and analyzing the desires of consumers in order to determine which products and services should be developed and through which distribution and promotion methods the products and services can be marketed and for which price. Marketing is not only about offering a sophisticated product, but also about choosing the right distribution channels, provide a favorable price and use the best promotion campaigns. These factors constitute the marketing mix, involving various types of decisions organizations need to make in the entire procedure of bringing a product or service to the market ("The 4Ps of Marketing," n.d.). If one of the elements is not correct then a product is not sold successfully which means that the company will not achieve its sales and profit

targets in accordance with the marketing plan. In this case the target group remains behind with unsatisfied needs and wants.

The following figure shows the marketing mix including the product, price, promotion, and the place referring to distribution channels. The combination of marketing tools is closely linked. If one of the instruments within the marketing mix changes, then this may influence the overall structure, which often leads to the emergence of a whole new marketing mix.



(“The 4Ps of Marketing,” n.d.)

3.2.1 Social media

Up till now the academic world is yet to obtain a clear definition of social media, due to the fact that the shape and functionality of social media depends on various different factors which are constantly subject to change. Especially technological factors play an important role in social media dynamics as social media development directly depends on the technology and platforms which enable the creation of interactive web content, collaboration and exchange by participants. According to Solis (2010) social media supports a shift in how people discover, read, and share news and information and content. Solis (2010) is furthermore convinced of the fact that social media is a mix of sociology and technology, transforming an information flow from monologue into dialog.

According to Richter & Koch (2007), "Social media are online applications, platforms and media, which aim to facilitate interactions, collaborations and the sharing of content" (p. 7). They appear in a variety of forms such as weblogs, social blogs, micro blogging, wikis, podcasts, pictures and videos. According to Gillin (2009) the traditional one-way stream of marketing messages to a large group of possible new customers is no longer sufficient. This also requires the use of collaborative communication media in order to obtain more effective and competitive communication. Gillin (2009) is of the opinion that social media give a voice to many Internet users who can share experiences and opinions with an international audience for virtually no costs.

Social media is an online tool that has quickly and firmly positioned itself in the online mix. Social media messages can have exemplified more influence than official press releases or online newspapers. Social media is the modern equivalent of public relations which empowers the information receiver whereas the participating readers are taking a dominant position in the media.

The term social media can be regarded as that part of the Internet that is provided with consumer produced content, also referred to as user generated content. Social media is about:

1. Building and maintaining relationships
2. Sharing content
3. Uniting with a group

3.2.2 Social media platforms

The number of users of social media in the Netherlands has slightly increased in 2016. In 2015, for example, 90% of the Dutch people were active on social media. The largest platforms in the year 2016 are WhatsApp (9.8 million users), Facebook (9.6 million users) and YouTube (7.2 million users). Measured by the number of users WhatsApp has the largest social media platform in the Netherlands, closely followed by Facebook. This is concluded in the National Social Media Research in 2016, performed by research firm Newcom Research & Consultancy. The use of Facebook is still growing, especially among people over the age of 65. Instagram certainly belongs to the important group of platforms as well. With 992.000 daily users, it is used more frequently in the Netherlands than Twitter, which has 864.000 daily users (Boekee, 2016). The use of Instagram, Pinterest and smaller platforms continues to grow in 2016. Instagram seems to be indispensable since 2.1 million Dutch people are using the application which is an increase of 0.3 million users, compared with the year 2015. The application is especially popular among teenagers and the group between 20 and 39 year old

(Oosterveer, 2016). Further to profiles and messages about daily activities, people also post millions of photos and videos on social media platforms. This triggers reactions and replies from followers and friends, which often leads to interactive conversations. Facebook provides the possibility to click on a message or picture and reward it with a so-called 'like'. In this way, consumers share positive experiences. Also corporate entities can launch a Facebook page with the same goal since a click on the like button will stay visible in the Facebook network of the user who clicked on it (van der Mark, 2011). This enriches the profile of the person who liked a post and simultaneously creates visibility for the company or brand in the relevant network.

3.2.3 Twitter (micro blogging)

Micro blogging is derived from the word blogging and means that users have the possibility to publish short text messages or photos and videos via an Internet platform, thus sharing this with their environment. Micro blogs are one of the major trends in the Internet landscape. Twitter is considered as the most popular way of micro blogging. The term micro blogging was introduced around 2006, when Twitter launched a service that was a mix between blogging and instant messaging. A tweet is a text message of up to 140 characters, possibly combined with links to articles, photos or videos. Twitter is mainly used to let the world know what matters to the user, what the opinion is about a topic or what the user would like to share with a community. Posts on Twitter are primarily supported by followers and can also be directly placed on other networks such as LinkedIn. Via re-tweets, messages can be quickly disseminated to the masse (van der Mark, 2011, p. 38). Posting a message on a micro blog is often called a status update. Facebook, for instance, is one of the websites which gives users the possibility to share a status update.

3.2.4 Wiki

A wiki is a good example of an educational form of social media where learning is paramount. A wiki is an open and interactive online application where the reader can also be part of a learning community. It can be argued that the wiki has made traditional printed encyclopaedia obsolete. Known examples of wikis are Wikipedia and Wikia. A wiki is a web page or type of document that can be directly edited by any visitor. A visitor can edit online text, add links and create new pages (Petersen, 2010, p. 287). The difference between a wiki and a blog is that a blog has one author who is responsible for writing an article, whereas a wiki may involve multiple contributions from various authors who jointly created a document.

3.2.5 LinkedIn

LinkedIn is generally a free social networking site that primarily focuses on business professionals. It is the largest professional online network in the world and has currently more than 450 million users worldwide, spread over approximately 200 countries. The network is still growing. In the Netherlands there are more than 5 million active LinkedIn profiles. In contrast to Facebook, LinkedIn focuses on the professional market instead of sharing personal content. LinkedIn focuses on real business networks ("About LinkedIn", n.d.). Via LinkedIn users can stay in touch with business contacts, search for peers or even a new job. LinkedIn users maintain contact with work-related relationships such as classmates, colleagues, former colleagues, customers and clients. It is a convenient tool for maintaining contacts with people in the network and for creating new relationships. Subsequently, it is possible to join interest groups and discussion groups within the LinkedIn network (van der Mark, 2011, p. 40). After signing in, creating a link to Twitter is relatively simple which enables the user to let the network know what is considered important and what the user's opinion is about certain issues.

3.2.6 YouTube

YouTube is the largest provider of online videos in the world. YouTube is a website for uploading, viewing and sharing video films by users. The motto of YouTube is, "YouTube Broadcast Yourself." This is what an entrepreneur can do. By using YouTube it is possible to advertise a product or service. YouTube is also used as a search engine. After Google it is the second largest search engine in the world. Worldwide some 100 million videos are viewed per day. YouTube allows individuals and companies to upload videos and to share these with the world. Furthermore, businesses have the possibility to present themselves to the public and to optimize their business profile ("What is YouTube?", n.d.). Since YouTube is widely used as a search engine, a video with an appropriate search definition can also generate a lot of visitors. Moreover, videos on YouTube can easily be shared with others or placed on other websites.

3.2.7 Weblog

A blog, which is derived from the word weblog, is an online media publication about interesting developments, news affairs, business matters, personal issues, politics or any other type of work and theme related topics. Someone who starts a blog usually intends to start an online conversation about the topic. A blog functions as a bridge between a traditional, static web page that only provides information and an Internet forum, which stimulates the interaction between the participants. A blog or weblog is nothing more or less than a website where the administrator posts new messages with regular intervals (Petersen, 2010, p. 284). These messages are not necessarily reality based articles or reports but often consist of short messages which convey the opinion of the author or blogger on a particular subject. The term

weblog is self-explanatory as it is actually a text log on the web. The essential difference between a blog and a forum is that a blog is much more focused on the opinion of one or more individuals while forums are generally focusing on an entire group. Unlike a blog a forum is mainly depending on group interaction.

3.2.8 Vlog

Vlog is the abbreviation for video blog. It is an Internet diary of which the largest part consists of video images. The vlog is a variation on the blog. Vlogging is quickly becoming popular due to the increasing speed and possibilities of the Internet and handheld computer devices. Therefore vlogs can simply be distributed on the Internet. A vlog often comprises video, combined with text and images, to illustrate the movie clip. Vlogging as a video diary is especially popular among youngsters, however also companies can add video blogs to their own YouTube channel. After Google, YouTube has become the largest search engine, which makes it an interesting platform for creating an own channel. Expensive equipment is not always required to start with video blogging. A smartphone can already be a useful device. Movie cameras from any consumer electronics store are equally suitable for this purpose.

3.2.9 Traditional marketing

The rise of online media is impressive. The amount of time that people are spending using online media continues to grow. However, traditional marketing is still being used by businesses as an offline media tool as well. Traditional marketing can be described as a traditional method or a form of one-way communication in which an organization is trying to recruit customers by advertising through radio, television and newspapers ("Traditional marketing versus online marketing", n.d.). According to Solis (2010) traditional media, which is also defined as a type of old media, is a media that was introduced before the emergence of the Internet and digital marketing. Offline media shares widespread information that is not always relevant for all individuals (van der Mark, 2011, p. 53). The idea is to reach the widest possible audience. However, a large part of the audience is not always the right target audience.

In contrast with social media, traditional marketing requires significant budgets for placing advertisements. In addition, it takes more time and effort for the customer to get familiar with the product, ultimately leading to the decision to actually buy the product. Traditional marketing is still widely used, although it has a lower measurability than the use of social media. It is difficult to indicate whether and why marketing has been successful. The consumer's response is not easy to measure. This is due to the fact that there is limited one-to-many approach, an approach in which an entire group can communicate with each other in a way that is considered

to be more direct. Online media marketing on the other hand, is constantly measured and analysed (Walraven, 2011). The effectiveness can be monitored in real time and adjustments can be made immediately as to meet with customers' wants and needs.

Methods of traditional marketing consist of print advertisements and publications, such as newsletters, billboards, flyers and newspaper advertisements. Manufacturers of branded goods, fast moving consumer goods and other retail goods, frequently use radio and television as traditional marketing tools. The messages are usually attractive and informative. A reaction or response from the receiver is not necessary because the decision to purchase a product is a process, which quite often is deferred to another time. For smaller target audiences, it is more difficult to convey a specific message since radio and television are typically mass media and therefore it is harder to distinguish between target sub groups. Traditional advertising in magazines and newspapers is similar to the transfer of messages by radio and television (van der Mark, 2011, p. 54). However, there are specific applications of advertisements that are clearly substituted or have already been substituted by alternative options on the Internet. Traditional advertisements for second hand goods in national newspapers for example, have disappeared as a result of websites like Marktplaats and E-bay.

3.2.10 Conclusion

Social media as well as traditional marketing are both used by companies for marketing purposes. However, there are differences between both concepts. To conclude, social media are online applications, platforms and media, which aim to facilitate interactions, collaborations and the sharing of content (Richter & Koch, 2007). They appear in a variety of forms such as weblogs, social blogs, micro blogging, wikis, podcasts, pictures and videos. Although commercial interactions with consumers do connect with media, events, entertainment, retailers, and digital services it is possible to realize integrated marketing activities with against lower costs than before. Gillin (2009) is of the opinion that social media gave a voice to many Internet users who can share experiences and opinions with an international audience for virtually no costs. Social media is an online tool that has quickly and firmly positioned itself in the online mix. Social media messages can have exemplified more influence than official press releases or online newspapers. Traditional marketing on the contrary, is still being used by businesses as an offline media tool. Traditional marketing can be described as a traditional method or a form of one-way communication in which an organization is trying to recruit customers by advertising through radio, television and newspapers ("Traditional marketing versus online marketing", n.d.). The consumption of online communications is different compared with traditional marketing where the idea is to reach the widest possible audience, which causes that the audience is not always the right target audience. Moreover, traditional

marketing has a lower measurability than social media. Marketing via social media is constantly measured and analysed and can be quickly adapted to the preferences of the target audience.

3.3 Millennials

Millennials refer to the term for young people born between the years 1980 and 1996. It is the first generation that has grown up in the new millennium. Sometimes this generation is also called generation Y, echoing the older generation X. However, there are quite a few other names, such as generation why, generation next, the Internet generation, the digital natives, the dotcom generation, the Einstein generation and the echo boomers. Millennials are children of the large group of baby boomers which explains why there are large numbers of millennials despite declining fertility rates. Parents gave their gen Y children the opportunity to learn and gain diverse experiences in for example sport, music, art and travelling. The result of this education is a generation that is very critical and cynical and hard to impress overall. The group can be considered as excitatory and have a limited attention span (van den Bergh & Behrer, 2014, p. 37). Millennials use their smartphones and social media in order to swiftly and easily obtain the information they are interested in. In the Netherlands there are about 4.4 million millennials. These young people were born after 1980 and totally depend on the Internet. The youngsters have grown up with the rise of Google. Web 2.0 is a guarantee that we now live in a 24/7 information society. Multitasking is a second nature of the millennials. They are used to fast communication and prefer to communicate through sms, WhatsApp or social networks ("Marketing voor een digitale generatie", n.d.). Moreover, millennials are more cosmopolitan than previous generations and also willing to take more risks. They are dreaming about personal and social progress and acceptance and dare to live their dreams and to turn ideas into action.

In April 2012 the Boston Consulting Group released a report entitled *The Millennial Consumer*. It was based on research which compared the opinions, behaviour and responses of 4,000 millennials (aged between 16 and 34 years) with 1,000 non-millennials (aged between 35 and 74 years) in the United States (van den Bergh & Behrer, 2014, p. 40). The Boston Consulting Group concluded that the millennial generation actively consumes and is quite influential. Some important key conclusions of the study read as follow:

1. Millennials and non-millennials spend an equal amount of time online, however millennials are using the Internet more as a platform to share their thoughts and experiences with the world and to contribute user-generated content.

2. Millennials are primarily interested in product and service reviews (60% versus 46% of non-millennials), movies, photos and post blog pictures on the Internet (60% versus 29%).
3. Millennials value speed, convenience, efficiency and comfort in all their buying transactions. For example, they shop twice as much in a convenience store than non-Millennials.
4. Millennials will choose products more quickly if these support a charity.
5. Of all the millennials doing direct donations, nearly 50% do so via their mobile phone, compared to only 5% of non-Millennials.
6. When buying products online, Millennials will sooner choose brands that have a Facebook page and other social networks (33% versus 17%). The vast majority (47% versus 28%) agrees to stay connected with people through social media, which they feel enriches their lives.
7. Millennials are open and willing to use new technologies with less hesitation than non-Millennials. Moreover, they usually have multiple devices such as smartphones, tablets and gaming devices.
8. More Millennials than non-Millennials indicated they are using their mobile devices to read reviews and product information during shopping (50% versus 21%).
9. Millennials will discover brands on social networking sites ahead of any non-Millennials (53% versus 37%).

Millennials or today's youth are the future. Therefore, any type of youngster of this generation is particularly interesting for trend watchers. Worldwide, and certainly in Europe, there are many trend watchers who almost exclusively have a focus on young people. Nearly every day young people are discussed in the media (Rohde, Miriani & Eilander, 2010, p. 33). Quite often media are publishing stories which easily draw the attention of mainstream audiences because of the sensational nature of the coverage.

3.3.1 Consumer behaviour

Consumer behaviour is the behaviour that customer groups such as millennials display in searching for, purchasing, using, evaluating, and disposing of products and services that they

expect will satisfy their needs. Consumer behaviour includes all the decisions a consumer takes when spending time, money and efforts on consumption related items (Solomon, 2013, p. 7). The what, why, when, where, and how of consumer purchases are determined by consumer behaviour. This not only regards individuals, but it also includes households, families, and groups that influence the decisions consumers make. Consumers are individuals who use those products that are made by others. Consumers will purchase, use and subsequently dispose the product. Products are goods and services that are used only once or will last for years. Consumer behaviour is dynamic. It is the result of interactions between mental processes and behaviour of individuals opposed to events in the social environment. In other words, all actions of consumers who cope with the acquisition, usage and disposal of products and services to satisfy consumer needs.

Michael R. Solomon's (2013) study found the following:

In early stages of development, the field of consumer behaviour was often referred to as buyer behaviour, reflecting an emphasis on the interaction between consumers and producers at the time of purchase. Most marketers now recognize that consumer behaviour is an ongoing process, not merely what happens at the moment a consumer hands over money or a credit card and in turn receives some good or service. The exchange, a transaction in which two or more organizations or people give and receive something of value, is an integral part of marketing. Although exchange remains an important part of consumer behaviour, the expanded view emphasizes the entire consumption process, which includes the issues that influence the consumer before, during, and after a purchase. (p. 8)

Nevertheless, consumer behaviour is not only about satisfying consumers' needs. Moreover, the development of consumer behaviour includes a process to determine whether a consumer depends on internal and external influences while considering a purchase. This process is called the consumer decision-making process.

3.3.2 The consumer decision-making model

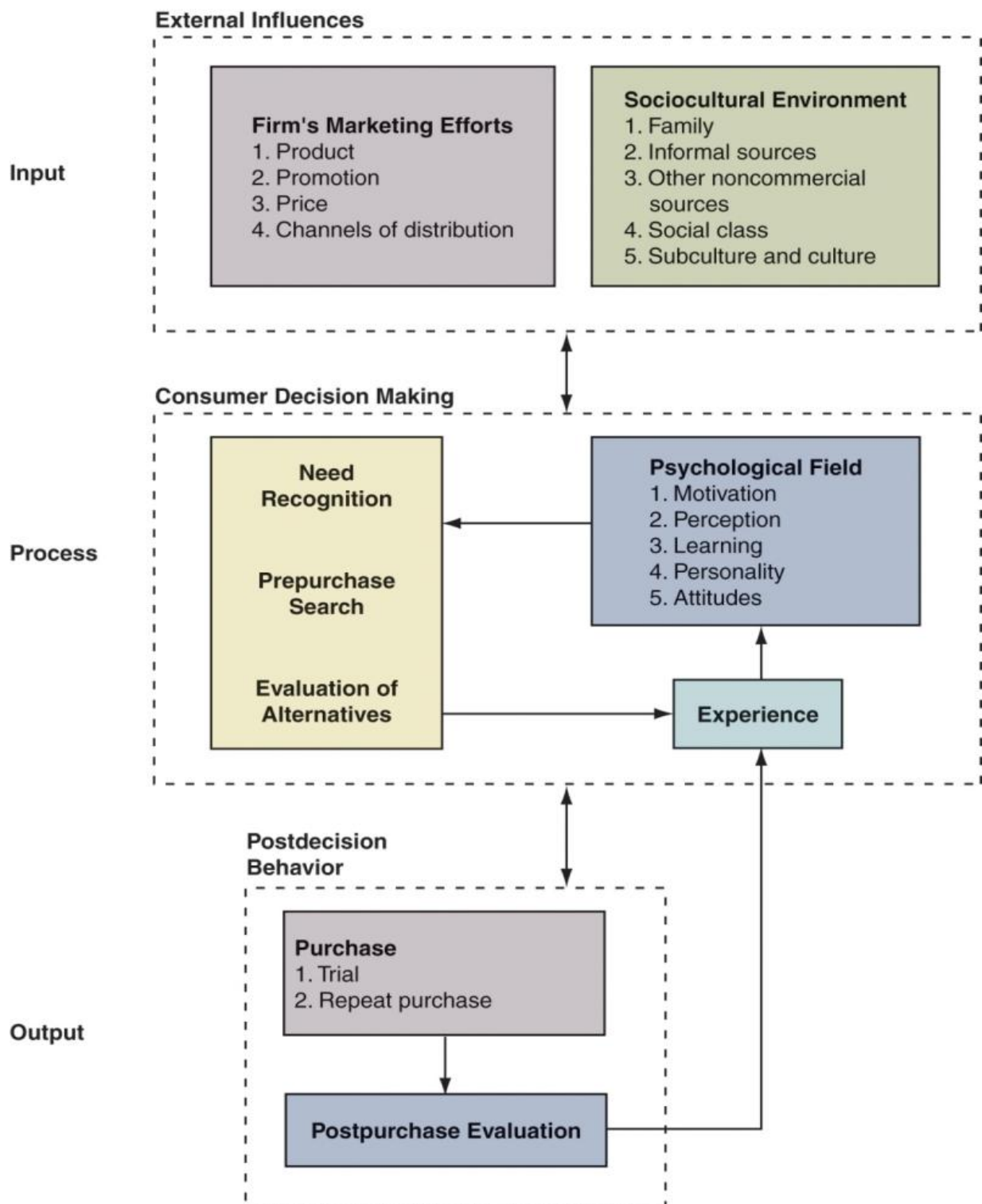
The consumer decision-making process consists of three main stages, which are integrated in the consumer decision-making model. The stages are useful for marketers to identify consumers' wants and needs and to optimize effective communication. It may appear that consumers do not consistently follow the process in a logical order (Lombardo, n.d.). This depends on the type of product or service, the purchasing stage of the consumer and even financial status.

The first stage is the input stage, which influences the consumer's recognition of a product need and consists of two external influences towards the consumer. The first external influence is a company's marketing efforts. This explains the marketing activities, which are aimed at communicating the benefits of products, promotion, price and distribution channels. The second external influence is the sociocultural environment which affects the consumer's purchase decisions. This can be influenced by comments of family members, informal sources, social class and culture (Schiffman & Wisenblit, 2015, p. 15).

The second stage is the process stage and ties to the decision-making process, which the consumer is subject to when considering a purchase. It moves from the inputs to the psychological factors involved in recognizing a need, searching for information, and evaluating alternatives. This process is directed by psychological factors and consumer experiences. Need recognition is the first step and examines when a consumer is confronted with a problem, when a product fails or when a consumer desires something new. The pre-purchase search begins when a consumer perceives a need that might be satisfied by the purchase and consumption of a product. Evaluation of alternatives is a list of brands from which consumers plan to make their selection and the criteria they will use to evaluate each brand. Moreover, the psychological field involves internal influences such as motivation, perception and attitude that affect consumer's decision-making processes.

The output stage involves the actual purchase and the post-purchase evaluation. It analyses how the consumer feels and reacts after they purchase the product (Schiffman & Wisenblit, 2015, p. 16). The objective is to increase the consumer's satisfaction with his or her purchase. The purchase behaviour may be influenced by a manufacturer's extensive sales promotion and may actually be a trial purchase. If the consumer is satisfied, he or she may repeat the purchase. This is the consumers' attempt to evaluate a product through direct use. The post-purchase evaluation ties to the importance of customer loyalty, marketing efficiency and ultimately profitability. Evaluation results may show that the actual performance of a product meets with expectations, exceeds performance expectations or that a performance is below expectations and creates dissatisfaction.

The following figure shows the entire decision-making model and the stages involved in the process such as the input stage, process stage and output stage:



(Schiffman & Wisenblit, 2015, p. 16)

3.3.3 Customer relationship management

Changes in the market are developing faster than ever before. Fragmentation of markets, rapidly changing customer needs, new distribution channels, the emergence of new competitors and declining customer loyalty all makes it necessary for organizations to critically review their marketing process. Companies that are able to attract, develop and maintain the right customers create a significant competitive advantage. This requires a complete reconsideration of the marketing process (Verduin, 1999, p. 11). Customer relationship management (CRM) deals with the principles, practices and guidelines which are used by an organization when it interacts with customers. This relationship includes direct interaction with customers, for example sales and service processes, forecasting and interpretation of trends. Customer relationship management generally intends to improve a customer's perception of a brand.

According to Verduin (1999), "Customer relationship management is entering continuously and systematically developing relationships with individual customers to identify and create mutual benefits" (p. 11). It can be considered as a combination of relationship marketing and a sales management system. In customer relationship management, managing the relationship is the first priority. This must be done with a thorough understanding of the own marketing objectives and the value that is delivered to the customer. Companies that are able to create customer added value, require essential in-depth knowledge of the characteristics, needs and preferences of the customer. It is important to focus on the needs of the customer and to fulfil their needs in the widest possible sense. This requires the ability to have empathy with the situation of the customer, a better understanding of customer needs than the customer's own ideas about this and the creation of solutions to make things more convenient for the customer (Verduin, 1999, p. 11).

Key words in the definition of customer relationship management are continuity and systematics. Customer relationship management is a process, not a project, a system or a method. It is the constant adaption of the organization to the needs of the customer and the management of the relationship with the customer. Managing customer relationships involves making judgments and taking essential decisions (Verduin, 1999, p. 15). It is important to identify which relationships can be created in order to reach a mutual benefit. The more added value the relationship generates, the more there is to share which expands the interest of both parties to maintain the relationship even further.

3.3.4 Conclusion

Regarding the third key question, it can be concluded that consumer behaviour, consumer decision-making model and customer relationship management also play a vital role in the buying behaviour of youngsters. To conclude, millennials refer to the term for young people born between the years 1980 and 1996. It is the first generation that has grown up in the new millennium. The group can be considered as excitatory and have a limited attention span (van den Bergh & Behrer, 2014, p. 37). Millennials use their smartphones and social media in order to swiftly and easily obtain the information they are interested in. Moreover, millennials are more cosmopolitan than previous generations and also willing to take more risks. Consumer behaviour is the behaviour that consumers display in searching for, purchasing, using, evaluating, and disposing of products and services that consumers expect will satisfy their needs. Consumer behaviour includes all the decisions a consumer makes when spending their time, money and effort on consumption related items (Solomon, 2013, p. 7). Consumer behaviour is closely linked with the consumer decision-making model, which consists of three main stages that are integrated in the consumer decision-making model. The input stage, the process stage and the output stage constitute the framework of this model. The stages are useful for marketers to indicate consumers' wants and need and to optimize effective communication. In addition, customer relationship management is connected with these concepts as it is about creating, developing and maintaining relationships with customers. Companies optimize customer relationship management to increase customer added value.

The first part of the theory was outlined as the framework of the research. The concepts which were mentioned were applied as key principles for the second part of the theory, where a more in depth explanation is given of the fashion industry, combined with the effectiveness of marketing activities as well as youngsters and their buying behaviour. Furthermore, the effectiveness of social media and traditional marketing were addressed and how social media has changed the consumption of fashion.

3.4 Marketing according to youngsters

Young fashion buyers are using a wide variety of digital media in order to obtain information about new trends, to discuss experiences or to compare price levels. When youngsters go shopping to buy new products, social media play an important role. Research from McKinsey (2014) indicates that up to 35 % of consumers confirm that they take recommendations from social networks into account for their purchases. For example, the Adidas brand NEO has installed interactive mirrors in some of its European concept stores. These mirrors give customers the possibility to take pictures while fitting new clothes. These pictures can be

posted on networks such as Facebook in order to get instant feedback from friends before actually buying the product.

In 2012 the Youth Insight Report showed the result of research on the future of marketing according to youth. The research was especially focused on the group of youngsters between 16 and 24 years old in the United Kingdom. According to trend consultant Sean Pillot de Chenecey as written by Mitchell (2012), "Marketing professionals have invested a lot of thought over the years in understanding how they can make their messages relevant to today's youth audience by completely understanding their lives, habits and attitudes". Young consumers are of significant importance to different markets, ranging from mobile phones, fashion, new gadgets to alcoholic beverages, snacks and entertainment. This target group is eager to spend money. Students in the United Kingdom contribute approximately GBP 20 billion to the British economy each year. Youngsters in the United Kingdom are widely using social media. The research shows that 97% is using Facebook whereas 45% is on Twitter, although little is known about the expectations of youngsters in relation to brands and their use of social media platforms. Nearly 50% of the youngsters who participated in the survey clearly indicated that they have no interest in talking to brands by means of social media (Mitchell, 2012). One third does not even follow a single brand. Questions about brand value were met with indifference. On the contrary, youngsters that do keep track of brands have clear expectations. They either want to have free products, a percentage discount or simply want to be entertained. Conversations with brand representatives are not popular. The research group prefers brands which provide convenience rather than having conversations (Mitchell, 2012). It is this simplicity which is appreciated and what the majority likes about online web shops. Another conclusion of the research was that the price of a product remains the driving aspect when deciding to buy something online.

The generation of millennials can be considered as a target of vital importance for fashion marketers due to the fact that an increasing number of brands are reviewing their strategies in order to create more enthusiasm among the segment. If fashion brands want to stay in business they need to reconsider their strategy and future marketing activities to stay tuned with modern times and attract new customers. According to Rony Zeidan, president and creative director of RO New York, as written by Shea (2013), "In order for a brand to survive for the long term, it needs to grow with its existing customer base, while simultaneously attracting the younger audience to have this generation embrace the brand with time". With time going by and consumers growing older, brands need to realize that their target group will not always be around the corner. Luxury marketers cannot afford to waste time when it comes to targeting millennial consumers and persuade them to become loyal customers

when they are young. According to Zeidan as written by Shea (2013), appealing to young customers is not as difficult than getting the attention of older customers. As a rule older customers already have a preference for existing brands they are familiar with, whereas youngsters are more open to accept and embrace new suppliers. Before deciding which young age groups to target fashion marketers should be aware of the fact where the target group actually makes use of different types of media. Millennials are active consumers of media, which means that luxury brands are obliged to use many different methods to convey their message to the young age groups. This is confirmed by Shea (2013) who states that the collection of information by millennials is a pluriform activity, so if brands want to be recognized by that target group, they must have a presence in all those media. Videos are important, regardless if they are shown on television, YouTube or Facebook. Luxury brands have recently been seen to reinvent their profile for a younger generation of luxury consumers. In order to succeed, brands used various strategies such as hiring young designers, developing digital content, getting linked to brand adepts via social media and launching new products. Zeidan furthermore stated as written by Shea (2013), "Millennials eventually grow up, so money spent on building a brand with younger people is not wasted even though younger consumers today might not purchase many of a company's products".

3.4.1 The beauty industry and marketing customers

MAC Cosmetics, an artist-driven makeup brand which became part of Estée Lauder in 1998 was a niche player, driven by word-of-mouth marketing which helped to build it into a worldwide authority. The president of MAC, John Demsey, refused to invest a lot of money in printed or televised advertisements. He decided to focus on more direct-to-consumer retail stores. Demsey, who also became executive group president of the Estée Lauder Companies, explained that this direct approach helped to create brand presence. Under Demsey's guidance the distribution of MAC products increased to more than 75 markets. According to Demsey as written by Sherman (2015), "Establishing community connections has actually become the new marketing". Chris Haines, an e-commerce consultant at Fluid, states that youngsters do not read magazines from the first to the last page. They will not rip out advertisement pages to take these to Sephora. He further explains that youngsters are influenced by encountering products on Instagram (Sherman, 2015). However, luxury accessories and expensive jewellery brands still depend on traditional media to help them in establishing a strong brand message. This is due to that beauty products are more affordable, which makes it is easier and more effective to convert a reader to a buyer online. Niche and lower priced brands both find that product reviews by vloggers, customer replies and editorial articles across their own online platforms are more efficient tools for marketing their brands, which stimulates sales and improves financial results.

In February 2015 L'Oreal CEO Jean-Paul Agon informed the financial press that brands that do not have any media are often quite successful by the use of word of mouth. Marketers agree that this has become an even more powerful tool during the last decade. According to Chris Gilbert, social media manager at digital agency Kettle as written by Sherman (2015), "Mobile has changed the conversation. If people are sitting down over a drink or brunch and are talking about the latest brands, the difference now is that everyone has their phone and become looped in instantly." A study by Reevoo, an agency in the field of rating and review services for retailers, concludes that more than 50 reviews per individual product may imply an increase in conversion rates of 4.6%. In order to optimize their products, many brands use online customer comments. Recommendations by influencers such as bloggers and vloggers can be even more persuasive, especially because of the large scope of their audiences. Michelle Phan is a popular and powerful beauty blogger and vlogger. She has 8.2 million subscribers on her YouTube channel, whereas another important blogger such as Zoë Sugg even has 10 million subscribers. Periscope users, for example, have extremely motivated groups of followers who really trust them. Some major groups of bloggers are now considered to be effective media channels. They create and provide a direct first step to connect with the customer. Brands increasingly decide to spend more money on their communication channels, ranging from their presence on social media to website editorial content. Advertising can be seen as a one-to-many approach, whereas social media is primarily a one-to-one concept (Sherman, 2015). This sudden word-of-mouth asset is much more effective. When it comes to less fast growing companies, abandoning national advertisements will not create any value. Those companies that still do use this tactic intend to reach retailers and wholesalers. Digital content is valuable when a company attempts to build a brand or sell a product. It is not expensive, targetable and when it does not work there will not really be a loss of invested money. According to Demsey as written by Sherman (2015), "There is no arguing that for some brands, traditional marketing will always be a part of the allocation. But the shift is real. We have gone from the world of broadcasting to narrowcasting. Now, the consumer talks back to you."

3.4.2 Effectivity of social media and traditional marketing

The measurement of the effectiveness of social media should begin by putting the usual ROI approach upside down (ROI is return on investment; it measures the profits or losses which have been generated by an investment and is expressed as a percentage). This means that, instead of putting emphasis on marketing investments and calculating the returns in terms of customer response, the company should start to consider consumer motivations for the use of social media (Hoffman & Fodor, 2010). Subsequently, the social media investments by customers can be measured when these customers get in touch with the marketers' brands.

Hoffman (2010) states that it is a known fact that the use of social media can actually lead to cost savings. For example, when customers themselves act as a company's call center by means of FAQs (frequently asked questions) on user forums. Moreover, it is clear that social media improve the revenues of market research efforts. This may happen when marketers create online prediction markets whereby new ideas are crowd sourced, thus allowing customers to respond to product concepts and share product improvement tips with the marketer. Managers must realize that there are two major facts in the world of social media when launching social media campaigns, aimed at maximizing the efficiency of social media efforts.

The first fact is that consumers have more control over their experiences on the Internet whereas managers should have sufficient control over the rules and frameworks, used to make brands available for participation in social media. This can be illustrated by the example of a manager who is able to control which individual posts content to a blog, devoted to a company's brand. As a rule, managers have at least a certain level of control over the rules and the participation framework, used by consumers to engage with a brand on social media. The second fact is that managers must understand that social media is a highly dynamic and rapidly developing environment. While this may seem self-evident, it is quite often ignored when campaigns are designed and launched (Hoffman & Fodor, 2010). Many managers still believe that social media as an instrument can be used to analyze consumer behaviour as a phenomenon that is largely fixed. Social media-savvy managers understand that this is not correct. Unfortunately, old-fashioned ideas about certain ways to reach consumers are difficult to eradicate.

Social media efforts, developed in conjunction with the 4c's, being connections, creation, consumption and control that support consumer motivation to respond, leads to an increased ROI (Hoffman & Fodor, 2010). The marketing investments of an enterprise can influence the efforts of customers as they make contact with a company brand. These customer reactions manifest itself as blog input, registration and active participation which leads to being a member of a brand related group. This type of communication facilitates consumers to contact digital platforms in various ways. At the same time consumers are more in control regarding decisions to discover, contact and develop affinity with fashion brands.

In addition, social media content can be measured by adding UTM codes (Urching Tracking Module) to website URL's. This facilitates that a company can direct website visitors to the content which has been published. By adding an UTM code, additional information is added to the URL. When a visitor clicks on the link, Google Analytics stores the information of the URL in a cookie. This allows a company to monitor a visitor's activities and keep track of this

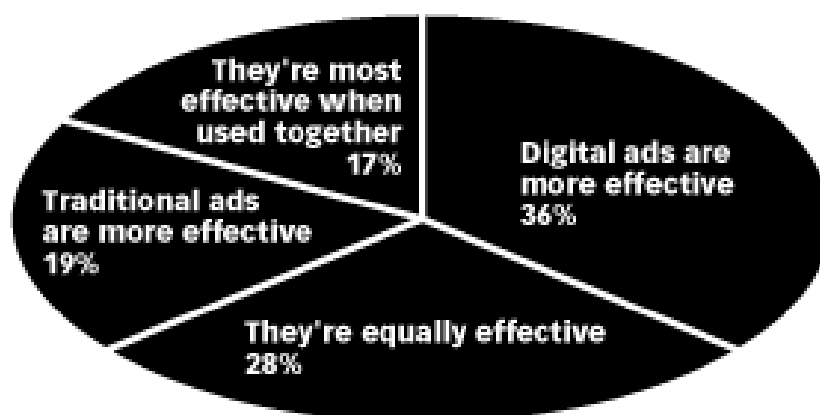
person's Internet behaviour (Dietz, 2015). The UTM generator adds a question mark and short texts to the URL. The program makes it possible to analyse web statistics - for example, Google Analytics - and recognizes these pieces of text and highlights the particular source, medium and campaign of the visitor. It is possible to instantly see what content will lead to the highest number of visits and the behaviour that individuals display on a company's website. If a company has also defined goals in its web analytics tool, they can even see if the visitor who comes via a tweet on the site actually achieves the desired target, such as a conversion.

Furthermore, social media can be compared with traditional marketing or outbound marketing as a traditional approach to marketers. The outbound philosophy as approached from the perspective of a product or company. The company's added value is sacred and its views are communicated to the masses (Vet, 2015). The word mass is perhaps too strong, because the traditional marketing approach was also segmented. However, traditional segmentation is fairly superficial. Outbound strategy is less suitable for taking into account the individual needs of the customer. Traditional marketing is sometimes described as interruption marketing. A large group of people experience mass communication content as irrelevant and distracting. Traditional marketing is seen as a push strategy, whereas inbound use of social media is seen as a pull strategy (Vet, 2015). Moreover, due to the high costs, a lower level of target marketing and the difficulty to identify responses and reactions of consumers' the return on investment generated by the traditional approach is lower. The outbound method seems obsolete, although this approach does have effective advantages. Increasing brand awareness and generating leads are the benefits of this marketing strategy.

3.4.3 The effectivity of digital advertising and traditional marketing according to millennials

Millennials are considered as a digitally proficient group. According to market research, conducted by Adroit Digital in January 2014, most millennials do not believe that traditional advertising is less powerful ("Traditional Ads or Digital Ads", 2014). When US millennial smartphone users were asked to give their opinion about the effectiveness of digital advertising compared to traditional advertising, a total of 36% indicated that digital advertisements were seen as more effective. A slightly smaller percentage of 28% of the interviewed millennials said they believed that both methods were equally effective.

**Effectiveness of Digital vs. Traditional Advertising
According to US Millennial Smartphone Users,
Jan 2014***% of total*



*Note: ages 18-33**Source: Adroit Digital, "Millennials: The New Age of Brand Loyalty,"
March 18, 2014*

171136

www.eMarketer.com

("Traditional Ads or Digital Ads", 2014)

Regardless what millennials will say, digital advertising may turn out to be the winner of the competition. Adroit Digital though, established that traditional television advertisements had the highest score (70% of interviewed millennials) when it comes to the question what is perceived as the most influential method to advertise a brand.

Although millennials may believe that digital advertisements have the highest impact, it takes an outstanding type of advertisement to really get their attention. In January 2014 Goo Technologies asked Harris Interactive to conduct a research. It was found that millennials between 18 and 34 years old were more inclined to disregard online advertisements such as banners and commercials on social media and search engines than, for example, they were with regards to television, radio and newspaper advertisements ("Traditional Ads or Digital Ads", 2014). Most male and female millennials explained that they ignore online banners. Approximately 40% of the men and 50% of the women were not attracted by social media or search engine advertisements. Millennials do pay attention to television advertisements, with roughly 25% of males and females doing so. Nearly anything that is digital, mobile or online is an absolute must for the millennial generation. They are heading in the direction of a digital media consumption society. About 40% of the millennials in the United States stated that their most used streaming video source, when heading for the year 2020, will be an Internet connected television with providers such as Netflix or Amazon Prime ("Statistics and facts on marketing and media usage among Millennials in the U.S. (n.d.). Social media and online news

consumption among youngsters continues to grow. In August 2014, digital newspapers counted 85% of this target group as their readers. The data indicates that in this age group the balance is leaning towards access to news on mobile devices. While 48% still had a preference for receiving product information from family and friends. The next step in line would be social media. The effectiveness of repeated banner advertising within this target group may become less due to the increased use of ad blocking software ("Statistics and facts on marketing and media usage among Millennials in the U.S. (n.d.). In 2014 millennials were still used to focus on well-known environments. This is why most millennials chose Facebook to look for special offers, which was considered as the most effective marketing method.

Moreover, the researcher focused on the difference in effectivity of social media and traditional marketing globally. A research of smart insights by Dave Chaffey did provide information about global social media and leading social networks, such as Facebook and WhatsApp (Chaffey, 2016). However, this research did not provide information about the difference in effectivity of social media and traditional marketing between countries globally. Therefore, the researcher chose to have a closer look at how social media for example changed the consumption of fashion. This will be further explained in the next paragraph.

3.4.4 Social media and the change of fashion consumption

Social media makes it possible to instantly connect the public with designers and brands. It also enables the public to engage with the latest fashion trends at any preferred time or place and on any platform. This is a drastic game changer for our fashion dialogue. ("How Fashion Trends are Being Dictated by Social Media Trends", 2012). According to Strugatz (2013), "Twitter, Facebook, Tumblr, Instagram, Pinterest and every other form of social media have been inundated with live-streams, tweets, posts and pins and not just from the brands or designers themselves". According to Schneier (2014), "This is fashion in the age of Instagram, a heady era in which digital media is changing the way clothes are presented and even the way they are designed".

It is clear that with the rise of social media also fashion was revived. If the effects of social media are regarded as consumer behaviour, then the fashion industry can be regarded as another business entity that is using social media to advertise for target groups who have the interest to respond (Dhillon, 2015). In the absence of any difference between lifestyle and marketing, social media is now completely present in people's daily lives. Although modern marketing techniques do not appear to be too complicated, they can still be regarded as very intense physical processes, whereby the marketer relies on powerful data centers and a significant amount of relevant resources. Advertisements certainly push people to buy more

products. It is the attractiveness of social media and their huge social impact which leads to an entire generation being dependent on social media (Dhillon, 2015). These platforms are places to share, organize and polish people's lives. According to Dhillon (2015), "What we share is always being looked at, 'liked' and aggregated in #hashtag solidarity with other micro-communities of like-minded friends and strangers who share a particular aesthetic affinity or niche sensibility".

Camille Charriere is a 27-year-old fashion blogger. She exploits the website Camille Over The Rainbow. In an interview with The Independent she indicated that she had noticed a change on social media, quite some time ago, of people starting to share style photos on Facebook. According to Camille Charriere as written by Dhillon (2015), "From the moment that people started uploading pictures of themselves or having people tag pictures of them, they started to pay more attention. There is a trend of people thinking I do not want to wear this, because I have already been seen in that." In a modern network society, the high fashion industry was forced to deal with the rapid development of fast fashion. In general, this industry has become entirely dependent on forecasting trends and to recognize these as soon as possible. This is why photo-sharing platforms such as Instagram are very useful (Dhillon, 2015). Instagram is the place where famous brands, new designers, trendsetters and other fashion adepts share fashion styles and popular details of everyday life. Rather than leading consumers to buy by means of written messages this type of visual advertisements can be regarded as a more aggressive way of seducing consumers to buy, especially when photos have a sense of exclusiveness and luxury.

According to research, conducted by Forrester, social media have the highest number of consumer connections with brands. In 2015 Instagram boasted almost 60 times the engagement of Facebook. Real-time images of street style fashion and upcoming trends, posted by a trendy public, enable big brand decision makers to quickly react and manufacture new street trends and have these available in shops within a short period of time. In the selfie era, 39% of women are more willing to connect with fashion brands via social media. This means that these young women are experiencing a lot of pressure to adapt to social media trends to show themselves in fashionable clothes in which they have not been seen in before (Dhillon, 2015). If advanced social media totally depend on the requirements of new and now, then more youngsters have to compose a wardrobe which deals with the problem of being overexposed in the Instagram era.

Chapter 4. Research results

In the following chapter the field research results will be explained. The first results were acquired via an interview with Julia Kuchmetzki, the CEO of a sportswear fashion label called Yekeke. This sportswear fashion label is mainly focused on people between 25 and 30 years old. This means that the target group of Yekeke did not entirely match the chosen target audience of the research of youngsters between 16 and 25 years old. However, the Yekeke target group still belongs to millennials as a group and has similarities with the group of youngsters when it comes to marketing activities. The second part of the results was obtained by a survey conducted among 100 Dutch youngsters between 16 and 25 years old. The actual outcome of respondents was 103, however three respondent answers were removed from the survey, as they did not match the age of Dutch youngsters between 16 and 25 years old. The survey was held via a survey tool called Survio. The survey link was mainly shared via Facebook and a direct link via WhatsApp and could be shared with others by all respondents to even further increase participation. The duration of the survey was nine days from the third until the eleventh of December. The researcher terminated the survey at the eleventh of December, because in the last two days there were only two more respondents added to the survey. In addition, the researcher concluded that a total of 100 respondents were eventually sufficient to complete and analyse results. It was noted that the survey was mostly answered by women. This was due to the fact that the researcher had a broader network of women to approach.

4.1 Interview Yekeke: How do contemporary fashion brands embrace the use of social media and traditional marketing?

Yekeke is a small Berlin based sportswear fashion label and active since 2009 with six permanent employees. This means that the company is now beyond the phase of a start-up, however they are still young and have the goal to grow even more. The label is managed by Julia Kuchmetzki who is the CEO of the company and head of design and buying. Miss Kuchmetzki studied fashion design in Berlin and obtained a lot of experience in the fashion industry as she worked for various fashion labels before starting her own business. Yekeke focuses on customers, who are sporty, have an open mind-set, like to travel, have an active live and are aware of conscious consumerism. Once a year the company launches an edgy and combinable collection for men, women and kids. As a sportswear fashion label the company acquired remarkable popularity in the beach volleyball scene in Germany as well as in the Netherlands, Denmark and Austria (Kuchmetzki, personal communication, 2016). The company feels that their collections and products are well received. However, they want to

improve popularity and put an emphasis on the so-called sports fashionistas. Moreover, miss Kuchmetzki explained that Yekeke is not a fast fashion company and focuses on the main target group of people over 25. Women are considered as the purchase decision makers of this segment and therefore the company specifically targets this group. In order to be accepted by a younger target audience, Yekeke makes use of platforms such as Instagram. The company gets in contact with younger sport teams and furthermore delivers products to trainers who train the younger groups.

With regards to marketing, Yekeke's work is mostly active on social media platforms, such as Facebook, Pinterest and Instagram. According to miss Kuchmetzki (2016), "The marketing activities have not been very calculated as we found less homogeneity in the beach volleyball scene as expected. Being personally involved and known in the above mentioned scene makes some things easier, some more complicated." She furthermore explained that, because of well-received feedback on their work and the creation of an image, their marketing is currently based on credibility, trends and sporty news instead of following a marketing schedule. In addition, the company does not directly measure the effectiveness of its marketing efforts with - for example - ROI or Google Analytics. The marketing strategies and budgets of Yekeke are not fixed or measured. Despite the fact that Yekeke does not measure any of its marketing efforts, the company does feel that social media marketing is a tool that helps to target customers more exactly and therefore controls comments and activities of customers on the Facebook page of the company (Kuchmetzki, personal communication, 2016). Miss Kuchmetzki explained that the use of marketing in a traditional way, with for example sponsoring and events, requires more input and costs with an effect that cannot be calculated beforehand. According to miss Kuchmetzki (2016), "With social media we see the chance of providing content to customers who are really interested and (the chance to check this content whenever they like), and create an undisturbed image by giving studio insights, sharing our work, pictures and ideas." Miss Kuchmetzki stated that Yekeke does not want to push its customers or give the idea that the company tries to be intrusive. Yekeke wants customers to be long termed satisfied and considers their work as something to offer, as yet positively inevitable. According to miss Kuchmetzki (2016), "Social media also in contrast allows to create something like a helpful group dynamic instead of forcing one-on-one buying decisions. As we still seem to be in a scene or community with certain influencers, to take care of this is important, as customers give recommendations to each other. We see this as a chance." Regarding these marketing activities Yekeke feels that other smaller fashion labels have the same settings and act similarly.

The feedback that Yekeke receives through their platforms is thoroughly processed. Yekeke directly discusses feedback of customers. The feedback of customers has an influence on the decisions and the planning the company makes (Kuchmetzki, personal communication, 2016). Yekeke is an open fashion label and therefore also embraces the communication between the company and customer as this method helps to come closer to the customer and better identifies customers' wants and needs regarding marketing activities. Moreover, the company regularly opens its studio for Yekeke customers to give them an impression of where the products are made, to show the production process and therefore tries to increase the customer relationship with the brand.

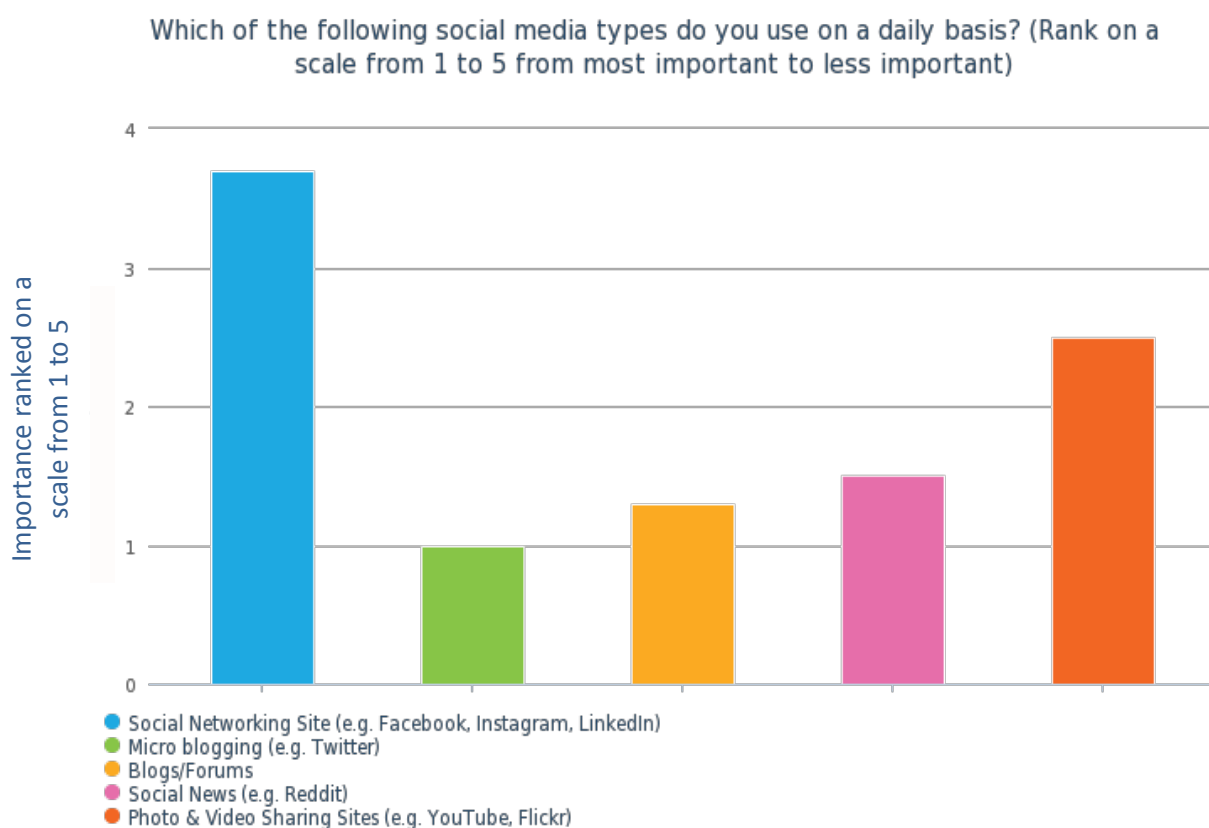
Furthermore, Yekeke participates in an event called Alternative Fashion Week to attract a group of target customers. According to Miss Kuchmetzki (2016), "For us, an event called Alternative Fashion Week seems to be interesting. In general, in fashion, a widespread saturation and information overflow of customers can be seen as a setting. Nobody in the western world 'needs' fashion." In addition the company has a plan to change the mix of their marketing activities to influence the buying behaviour of its customers. Yekeke plans to get more attention by making use of media such as blogs and more printed advertisements in magazines. Miss Kuchmetzki stated that there is a development of bloggers who are replacing journalists which appears to occur with the development of printed media. Moreover, she explained that magazines with relevant content could help the company to reach and approach the group of sporty fashionistas. Miss Kuchmetzki feels that the combination of both social media activities and various forms of traditional media, such as the advertisements in magazines, works best for the company and their target group.

Reviewing the expectation of the company regarding the future development of the buying behaviour and purchasing power of youngsters Miss Kuchmetzki explained that the company sees the generation of youngsters as a group influenced by information and an overflow of connectivity (Kuchmetzki, personal communication, 2016). According to Miss Kuchmetzki (2016), "Being aware of maybe the largest crisis of mankind life with all its decisions will be consequently questioned. As a reaction, we expect to see both: hedonism, optimism, cocooning, fast fashion on one side, sustainability, carefully choosing, owning less, sharing on the other side." Yekeke sees the group of youngsters as a target audience that cannot be ignored and therefore the company is working on their social media platforms as the company feels that these marketing activities work better to reach younger customers.

4.2 Survey results: Will Dutch youngsters increasingly depend on social media or traditional marketing in their buying decisions towards contemporary fashion brands?

A survey conducted among 100 respondents showed various results regarding the research. A vast majority of nearly 80% of the respondents were students. 14% was employed. 4% was unemployed and 3% were secondary school students. The number of participants in the survey among men and women ranked 34% and 66% respectively.

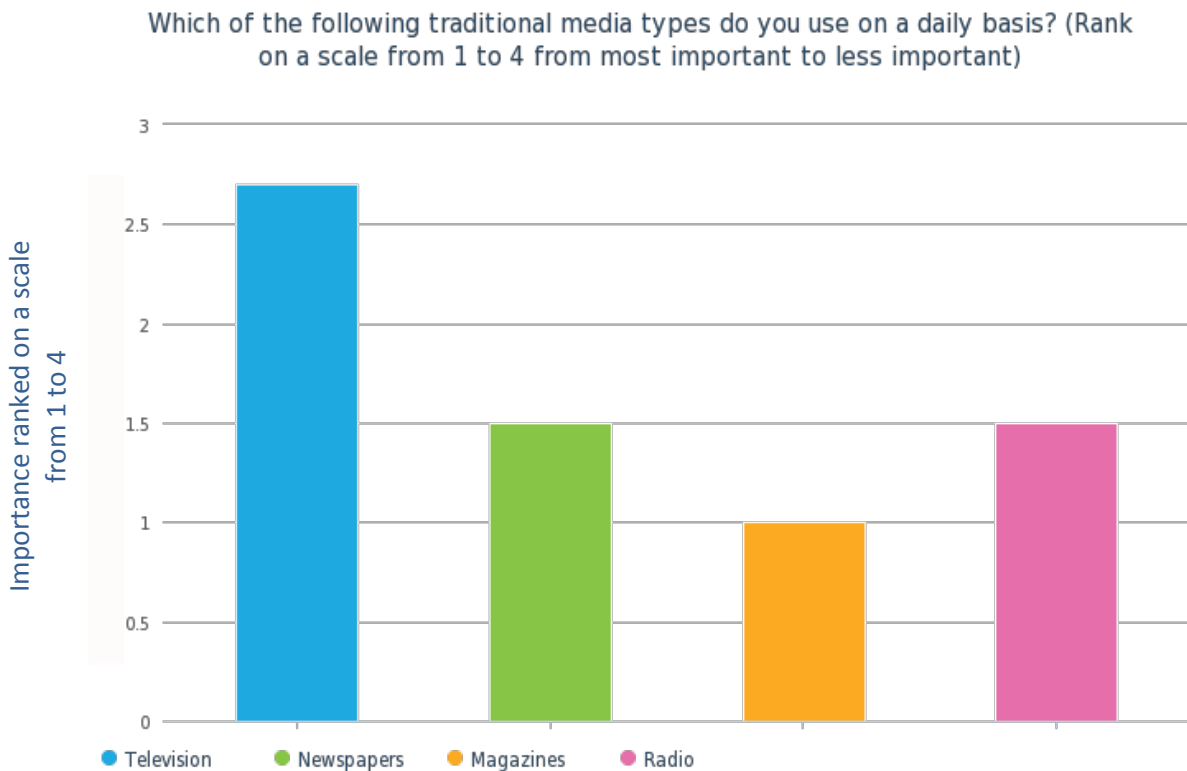
In the first graph below it can be seen that the majority of Dutch youngsters considered social networking sites and photo and video sharing sites as most important types of social media, followed by social news, blogs and micro blogging.



(Graph 1)

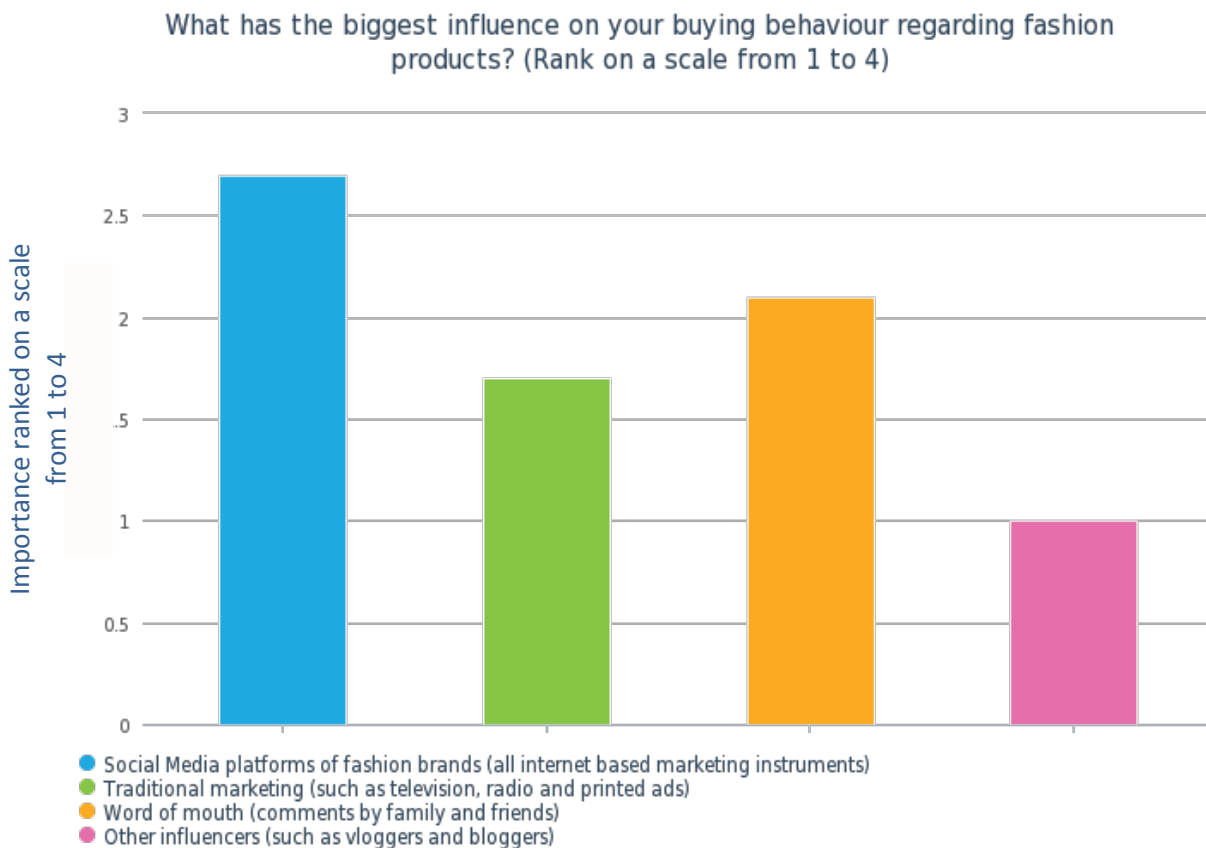
In addition to the first graph, the research of the survey also found that 50% out of all respondents, do feel that social media provides an effective and powerful platform for consumers to communicate with each other or with fashion brands. Furthermore, 48% out of all respondents feel that an advertisement message on social media gives a voice to the audience and is therefore more interactive compared to a traditional advertisement.

In the second graph, the 100 respondents were asked to rank the importance of traditional media types. Television turned out to be the most important type of traditional media, which is used on a daily basis. Newspapers and radio were equally ranked, whereas the use of magazines was considered as less important.



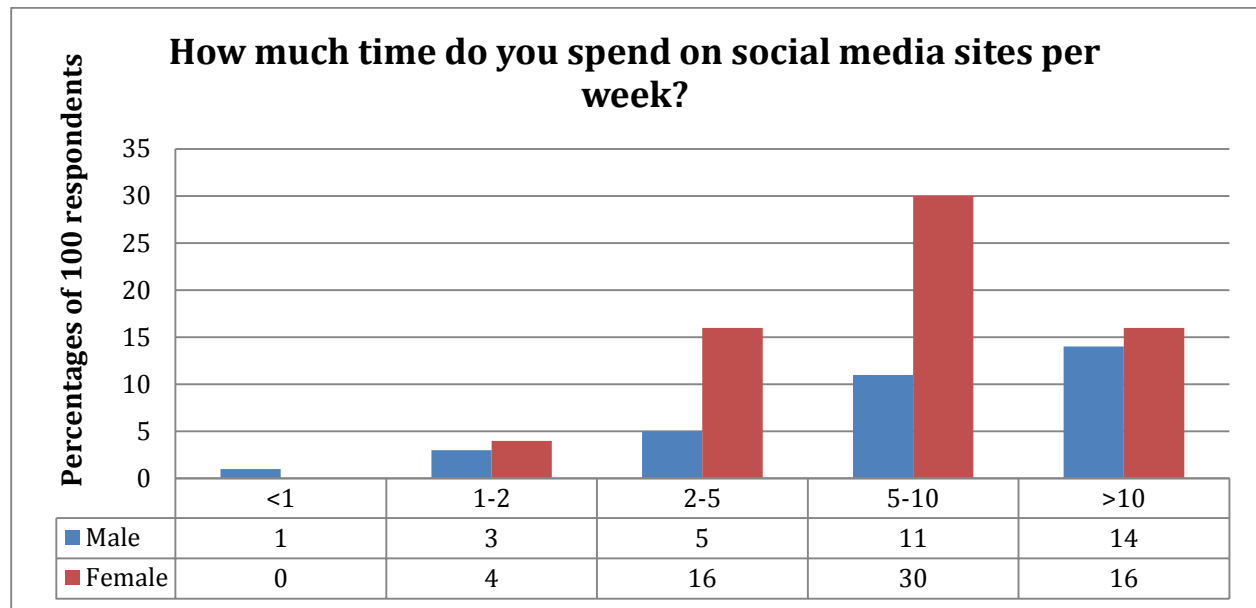
(Graph 2)

In the third graph below, the respondents were asked to rank what has the biggest influence on their buying behaviour regarding fashion products. The majority of youngsters ranked social media platforms of fashion brands as a marketing instrument that influences most. However, word of mouth is also favoured to have an influence considering a fashion purchase. Traditional marketing is ranked between these two. Moreover, the influence of other influencers such as vloggers and bloggers has the least influence on the buying behaviour of Dutch youngsters.



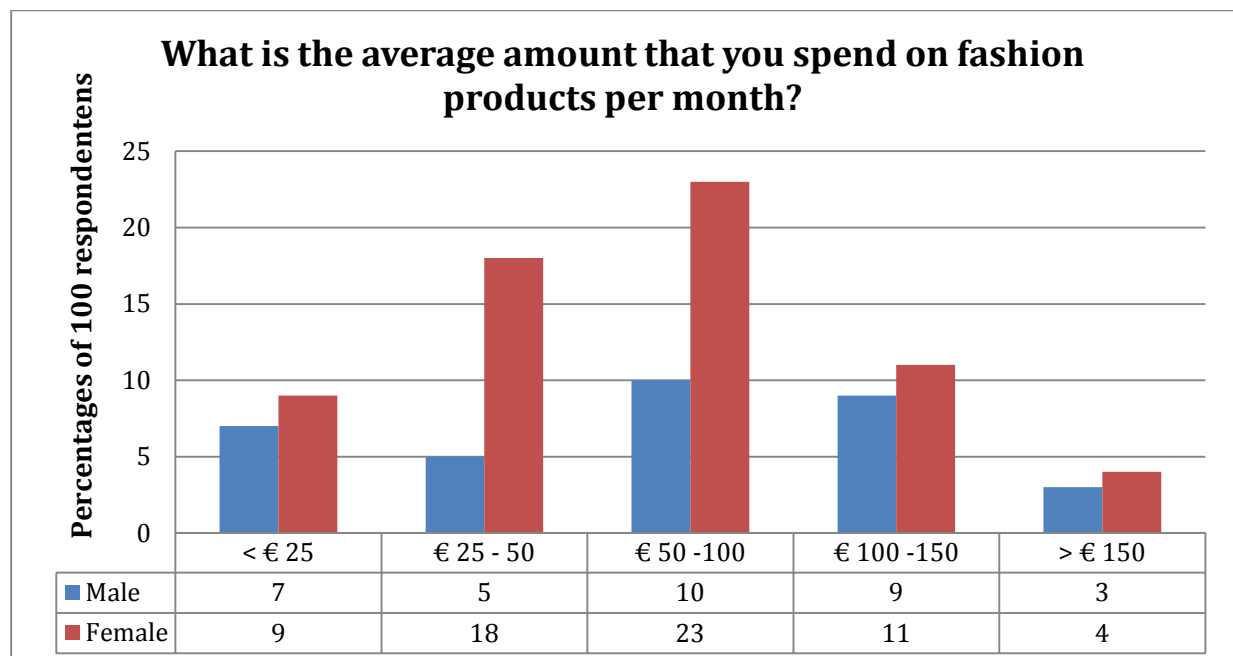
(Graph 3)

The fourth graph shows how much time Dutch youngsters spend on social media sites per week. In this graph a distinction between men and women is made. With 30%, most women spend between five and ten hours per week on social media sites. Furthermore, it can be stated that most men spend more than ten hours per week on social media sites. In addition, out of 41% of all respondents, most time on social media sites are spent between five and ten hours per week.



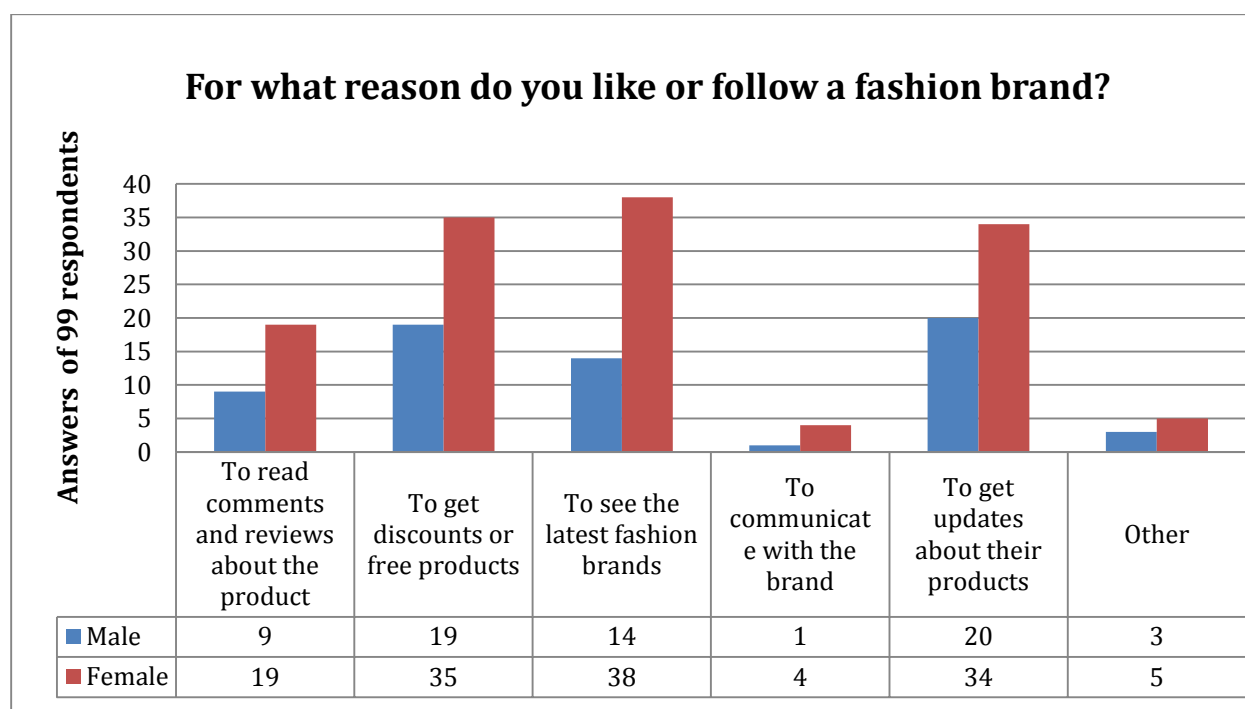
(Graph 4)

In the fifth graph Dutch youngsters were asked to answer the average amount which is spent on fashion products per month. In the graph below it can be seen that both men and women with 33% spend between 50 and 100 euro's on fashion products per month, followed by 23% of the amount between 25 and 50 euro's per month.



(Graph 5)

In the sixth graph the respondents were asked to answer for what reason they do like or follow a fashion brand. For this question it was noticed that one answer was not completed by one of the respondents, which means that the question got answers from 99 of the respondents. The respondents had the opportunity to choose more answers. Out of all respondents, with almost 55 answers, the discounts or free products and updates about fashion products are equally chosen. These answers are followed, with 52 answers, by seeing the latest fashion brands. The communication with the brand only accounts for five answers and is hardly chosen. Moreover, the other category with eight answers provides answers of respondents who are not interested in following any fashion brands.



(Graph 6)

In addition on graph 6, the respondents were also asked if they were interested to like or follow any fashion brands on social media. Out of the answers, 24% of the respondents chose Scotch and Soda, whereas 22% chose Tommy Hilfiger as a fashion brand to follow. However, 29% of the respondents answered with other and provided answers of respondents who did not follow any fashion brands or mentioned other brand names, such as Sandro, All Saints, Lacoste and Ralph Lauren.

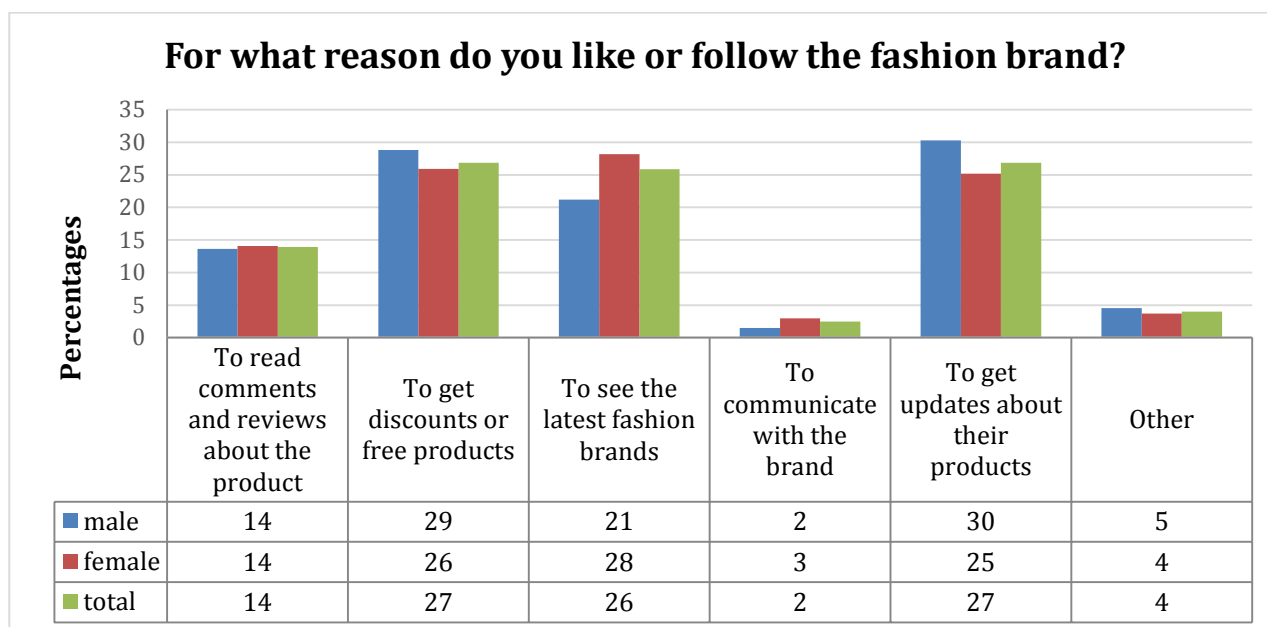
Chapter 5. Analysis

This chapter will discuss and analyse the significant results of desk and field research in relation to the effectiveness of social media and traditional marketing on the buying behaviour of youngsters regarding contemporary fashion brands. The interview and the thesis survey added valuable information to this analysis. Some remarkable findings were analysed, including various similarities and differences, which were identified among the acquired research results.

Research conducted in 2012 by the Youth Insight Report showed results on the future of marketing according to youth. The research was focused on a group of youngsters between 16 and 24 years old in the United Kingdom. The research found that this group of youngsters is widely using social media. It also showed that 97% is using Facebook, whereas 45% of these youngsters is active on Twitter (Mitchell, 2012). Graph 1 of the survey indicated that also for Dutch youngsters social networking sites such as Facebook are ranked as the most important type of social media. However, it is interesting to see that, compared to youngsters in the United Kingdom, Dutch youngsters ranked micro blogging such as Twitter as least important. This difference might be visible due to the fact that the survey described in the Youth Insight Report was conducted in 2012. This means that probably in nearly five years Twitter has become a less interesting social media type among youngsters. This conclusion is supported by research of the National Social Media Research in 2016. The conclusion of this research in the Netherlands was that platforms such as WhatsApp (9.8 million users), Facebook (9.6 million users) and YouTube (7.2 million users) were considered to be the largest platforms in 2016. With 992.000 daily users Instagram also belongs to the important groups of platforms and is currently more used than Twitter (Boekee, 2016). Instagram is now particularly popular among teenagers and the group between 20 and 39 years old (Oosterveer, 2016). This means that Instagram can be considered as one of the most important platforms among teenagers and millennials.

The research conducted among Dutch youngsters for this thesis shows in graph 6 that communication with fashion brands received the lowest score. Both men and women did not directly choose for communication with a fashion brand. The Youth Insight Report similarly showed that nearly 50% of youngsters that participated in their survey admitted that they have no interest in talking to brands by means of social media. The youngsters in the research in the Youth Insight report wanted to have free products, a percentage discount or simply wanted to be entertained (Mitchell, 2012). This also applies to Dutch youngsters. In graph 6 both men and women indicated that getting discounts or free products is a major reason for following a

fashion brand. This is further confirmed in graph 7 which shows that getting discounts or free products and getting updates about fashion brand products are both chosen by 27% of the respondents as an important reason to like or follow any fashion brand. However, out of all women, 28% stated that they value most to see the latest fashion brands. Graph 7, which reflects the data from graph 6 in percentages, also shows that only 2% of the respondents is interested in direct communication with fashion brands as a possibility to follow a fashion brand. It is remarkable that the outcome of the survey showed that the group of Dutch youngsters actually does follow fashion brands such as Scotch and Soda, Tommy Hilfiger or any other brands of their choice. However, they do not have any interest in communication with brands. One would think though, that this gives youngsters the opportunity to become more intimate with their favourite brands. Graph 7 shows that receiving product information, getting a discount and seeing the latest information on fashion brands has higher scores. These answers explain the choices, which were made by youngsters because it does not require any particular effort to get what they want. This means that communication with a fashion brand asks for input from youngsters themselves. Regarding these results a possible reason could be that youngsters prefer convenience and are more attracted by fashion brands when they present something new or when the brands have something to offer, instead of making an effort to communicate with a fashion brand.



(Graph 7)

In the interview with sportswear fashion label Yekeke, it became clear that the company is predominantly active on social media platforms. The company feels that social media marketing is a tool that helps to target customers more accurately and therefore also has more control over comments, experiences and activities of customers on the Facebook page (Kuchmetzki, personal communication, 2016). Despite the fact that Yekeke has a target group of people over the age of 25, this group still belongs to the category of millennials. Furthermore, Yekeke is using the same marketing activities for this target group as they do for youngsters, which group is the subject of an increased focus for Yekeke. The company does feel that the combination of both social media activities and various forms of traditional media, such as advertisements in magazines, works best for the company and their target group. However, Yekeke sees traditional marketing as a marketing method that requires more input and more costs compared to social media (Kuchmetzki, personal communication, 2016). This perception is confirmed by research of Hoffman, who stated that it is a known fact that the use of social media can actually lead to cost savings compared to traditional media forms. Social media facilitate consumers to contact digital platforms in various ways. At the same time consumers are more in control regarding decisions to discover, contact and develop affinity with fashion brands (Hoffman, 2010). The research by Hoffman is similar to the opinion of Gillin, who explained that social media give a voice to many Internet users who can share experiences and opinions with an International audience at virtually no costs. However, Gillen, regarding the use of traditional marketing, stated that the traditional one-way stream of marketing messages to a large group of possible new customers is actually no longer sufficient (Gillin, 2009). Moreover, the representative of Yekeke explained that social media makes it easier to analyse and control the customers, an argument also used by Hoffman and Fodor who stated that social media can be used as an instrument to analyse consumer behaviour as a phenomenon that is largely fixed (Hoffman & Fodor, 2010). In addition, research conducted by Forrester explained that social media have the highest number of consumer connections with brands (Dhillon, 2015). This means, following all of the above, that social media is an inevitable marketing tool for fashion brands to connect with their customers and to increase sales revenues.

Yekeke embraces communication between the company and its customers as this method helps to come closer to the customer and better identifies customers' wants and needs (Kuchmetzki, personal communication, 2016). Having determined that youngsters have less interest in communication with fashion brands, these brands should better first connect via their social media platforms, since graph 7 clearly shows that youngsters do have an interest in following the latest fashion brands or to get updates about their products. Graph 7 shows that 30% of the men are a little more interested in updates about products, compared to 21%

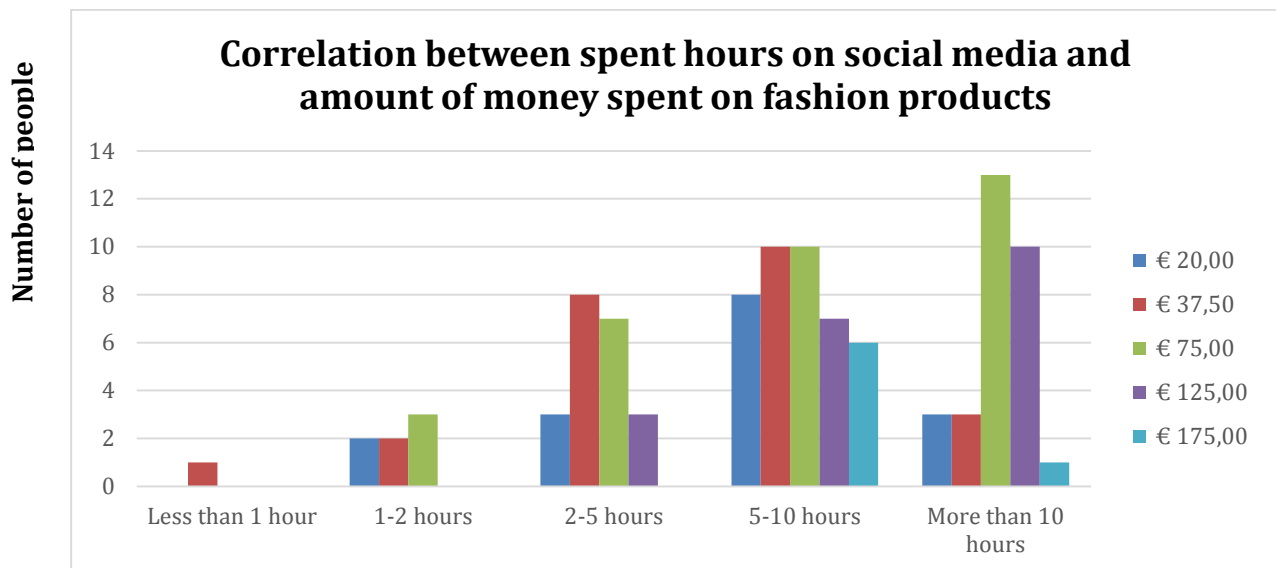
of the men who want to receive information about the latest fashion brands. Moreover, Yekeke's idea to invite customers to visit the studio and become familiar with the design process and the products, being the so called studio insights, would be helpful to create relationships with customers. It would probably be a more acceptable approach towards youngsters, as they do not directly have an interest to talk to brands first. Yekeke considers youngsters as an important target group, which cannot be ignored. This is why Yekeke works on its social media platforms as the company feels that these marketing activities work best to reach a younger group of customers. Especially Instagram is a social media platform, which the company also uses in order to be accepted by a younger target audience (Kuchmetzki, personal communication, 2016). Research of Forester also explained that in 2015 Instagram boasted almost 60 times the engagement of Facebook (Dhillon, 2015). Real-time images of street style fashion and upcoming trends, posted by a trendy public, enable fashion brands to connect with younger customers.

Regarding the fashion industry a comparison with the beauty industry can be made. Chris Haines, an e-commerce consultant at Fluid, stated that youngsters do not read magazines from the first to the last page. They will not rip out advertisement pages to take these to Sephora (Sherman, 2015). According to John Demsey, president of MAC make-up, as written by Sherman (2015), "Establishing community connections has actually become the new marketing". Also for the beauty industry digital social media content can be valuable when a beauty company attempts to build a brand or sell a product. It is affordable, targetable and when it does not work there will not really be a major loss of money (Sherman, 2015). Haines further explained that youngsters are influenced by encountering products on Instagram. Niche and lower priced beauty brands both stated that product reviews by vloggers, customer replies and editorial articles across their own online platforms are more efficient tools for marketing their brands, which stimulates sales and improves financial results. Moreover, during a study by Reevo it was found that recommendations by influencers such as bloggers and vloggers can be even more persuasive, especially because of the large scope of their audiences (Sherman, 2015). However, in the thesis survey conducted among Dutch youngsters, graph 3 shows that other influencers such as vloggers and bloggers have the least influence on the buying behaviour of Dutch youngsters. It is possible that for the beauty industry vloggers and bloggers are more valuable for the audience of beauty brands as for fashion brands. A beauty vlogger such as Zoë Sugg has 10 million subscribers and some major bloggers are now considered to be effective media channels for several beauty brands.

In graph 4, it can be seen that the respondents were asked how much time they spend on social media sites per week. Regarding the genders, it is noticeable that considering the

percentages, out of all men, this group actually does spend more time on social media than women. In the category more than ten hours per week, men have a percentage of 41%, whereas women count for 24%. With 45%, most women spend between five to ten hours per week on social media sites. Concerning graph 5, an interesting conclusion could be made as well. In graph 5, the results of all respondents about the amount that they spend of fashion products per month were taken into account. It seems that, due to the majority of women, this group also spends more on fashion products. Furthermore, people usually stereotype that women do spend more on fashion. However, when considering the percentages of both genders, it is remarkable to see that also for this question men do spend more on fashion products than women. In the category between 50 and 100 euros per month both genders spend most on fashion products. Men count for 29% and women for 35%. In the category between 100 and 150 euros per month men count for 26%, whereas women only count for 17%. In the highest category, above 150 euros per month, men count for 9% and women for 6%. These results show that the expenditure on fashion products by men is clearly more. This outcome is in contradiction with the research of Fashion United that showed the volume of the fashion industry and stated that womenswear with 621 billion dollar accounts for nearly 21% of the fashion industry, whereas menswear with 402 billion dollar accounts for 13% (Fashion United, n.d.). Out of these results a difference is visible.

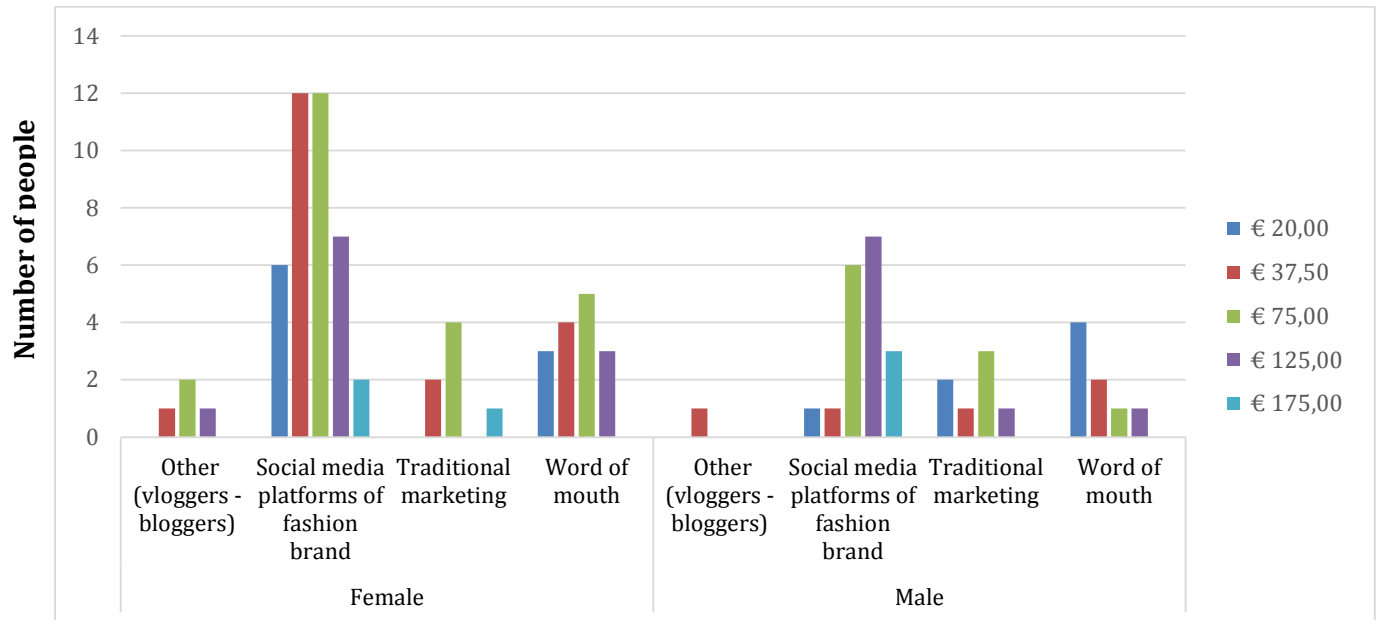
Furthermore, graph 8 analyses if there is a correlation between the time spent on social media and the amount of money spent on fashion products per month. Overall it can be said that out of all respondents most time on social media sites is spent between five and ten hours per week. However, there is not a strong correlation between the hours spent on social media and the amount of money Dutch youngsters spent on fashion products per month. Nevertheless, there is a moderate connection between the category of five to ten hours per week and more than ten hours per week. Here, it can be seen that out of these answers the respondents spend on average between 75 and 125 euros per month, which is slightly more than the average expenditure. Despite this observation it cannot be confirmed that both results directly correlate.



(Graph 8)

In graph 9, the amount spent on fashion products per month was compared with the largest influence on the buying behaviour of Dutch youngsters regarding fashion products. Previously, it could already be seen in graph 3 that social media platforms of fashion brands were ranked as the largest influence. Also for graph 9, it can be noted that for both genders social media platforms of fashion brands are considered as most influenced. For women, it is not possible to see that this answer has a connection with the amount of money that women spent on fashion products. It is apparent that women spend between 37.50 and 75.00 euros per month, which means that social media platforms of fashion brands do not have a direct influence on women's monthly fashion expenditures. For men, it can be stated that the answer indicated a slightly higher expenditure, although a direct correlation cannot be made. In the category of social media platforms of fashion brands, men spend the most with a range between 75.00 up to 125.00 euros per month. It is noticed that there is a slight difference compared to women. However, this result combination does not clearly show that the factors, which influence youngsters' fashion buying behaviour, will also result in higher fashion expenditures.

Correlation between amounts of money spent on fashion products and the influence on the buying behaviour of Dutch youngsters regarding fashion products



(Graph 9)

According to market research, conducted by Adroit Digital in January 2014, most millennials did not believe that traditional advertising is less powerful. The research conducted among United States millennial smartphone users (aged between 18 and 33 years old) showed the results of the effectiveness of digital advertising compared to traditional advertising. A total of 36% indicated that digital advertisements were seen as more effective, however a smaller percentage of 28% said they believed that both methods were equally effective ("Traditional Ads or Digital Ads", 2014). Another group of 19% stated that they consider traditional advertisements as more effective. Overall, digital advertising is considered to be more important. Despite these results, Adroit Digital did establish that traditional television advertisements had the highest score of 70% among millennials regarding the question what is perceived as the most influential method to advertise a brand ("Traditional Ads or Digital Ads", 2014). Referring to the survey conducted among Dutch youngsters a similarity was visible. According to most respondents, television appeared to be the most important traditional media type, whereas magazines had the lowest score. In the interview with sportswear fashion brand Yekeke it became clear that, besides social media activities, the use of advertisements in magazines is still part of their marketing as this actually does work best for the company and its target group. Following the above mentioned results, it is remarkable that there is still a difference between what youngsters or millennials consider as important, compared to what fashion brands use as effective marketing. Nevertheless, the traditional marketing approach

of Yekeke is still mainly devoted to the older target group of people between 25 and 30 years old, although the company is developing an increased focus on youngsters in the future (Kuchmetzki, personal communication, 2016). According to research by van der Mark it is found that for smaller target audiences it is more difficult to convey a specific message since traditional advertising types, such as magazines or newspapers are typically mass media types and therefore it is harder to distinguish between target sub groups (van der Mark, 2011, p. 54). As Yekeke is a smaller company with a smaller target audience, they should consider whether, besides social media activities, their traditional media marketing has a future for a younger target audience, which the company is trying to focus on.

Compared to the research of Adroit Digital, the research of Goo Technologies in January 2014, conducted among millennials between 18 and 34 years old, showed a difference. It was found that millennials were more inclined to disregard online advertisements such as banners and commercials on social media search engines than, for example, they were with regards to television, radio and newspapers advertisements. Most millennials explained that they ignore online banners. Approximately 40% of the men and 50% of the women were not attracted by social media or search engine advertisements ("Traditional Ads or Digital Ads", 2014). However, 48% of all respondents of the thesis survey feel that an advertisement on social media gives a voice to the audience and is therefore more interactive compared to a traditional advertisement. Millennials of the Goo Technology research do pay attention to television advertisements, with roughly 25% of the males and females doing so ("Traditional Ads or Digital Ads", 2014). This is also confirmed in the thesis survey, where the respondents ranked television as most important traditional media type. It becomes clear that from the research of Goo Technologies the millennial respondents prefer traditional media types to receive advertisements, instead of digital content, which was mainly preferred by the respondents of Adroit Digital.

In contrast with the outcome of the research of Goo Technologies, research by Walraven noticed that, concerning traditional marketing, it takes more time and effort for the customer to get familiar with the product. He mentioned that traditional marketing is still widely used, although it has a lower measurability for companies than the use of social media. It is difficult for a company to indicate whether and why marketing has been successful, which can have an effect on the return of investment (Walraven, 2011). The consumer's response is also difficult to measure, as there is a limited one-to-many approach. Walraven explained that online media marketing is constantly measured and analysed. The effectiveness can be monitored in real time and adjustments can be made immediately as to meet with customers' wants and needs (Walraven, 2011). This information is confirmed by Vet who stated that

people consider the mass communication content of traditional marketing as irrelevant or distracting (Vet, 2015). Moreover, Vet explained that, due to high costs, a lower level of target marketing and the difficulty to identify responses and reactions of consumers, the return on investment generated by a traditional marketing approach is lower (Vet, 2015). Yekeke also sees traditional marketing as a marketing method that requires more input and more costs compared to social media (Kuchmetzki, personal communication, 2016). Furthermore, also the research of Dietz is quite similar to the research of Walraven since Dietz explained that social media is an effective tool because content can be measured by adding UTM codes to website URL's (Dietz, 2016). In addition, the use of Google Analytics is an option to measure the effectiveness of marketing efforts.

Despite the fact that the research of Goo Technologies generated results about millennials who were more interested in traditional media advertisements, research further revealed that nearly anything that is digital, mobile or online is an absolute must for the millennial generation ("Statistics and facts on marketing and media usage among Millennials in the U.S. (n.d.). This is confirmed by research of the Boston Consulting Group, conducted among millennials aged between 16 and 34 years old. The research of the Boston Consulting Group explained that 50% of millennials use their mobile devices to read reviews and product information during shopping. Moreover, the research found that millennials would sooner choose brands that have a Facebook page or other social networks to discover a brand (van den Bergh & Behrer, 2014, p. 40). This is quite similar to the outcome of the thesis survey. In graph 3, the respondents ranked social media platforms of fashion brands as an instrument that has the largest influence on youngsters' fashion buying behaviour. In addition, research of Goo Technologies indicated that social media and online news consumption among youngsters continues to grow. In August 2014, digital newspapers counted 85% of this target group as their readers. The data indicates that in this age group the balance is leaning towards access to news on mobile devices, whereas 48% still had a preference for receiving product information by family and friends. The next step in line was social media ("Statistics and facts on marketing and media usage among Millennials in the U.S. (n.d.). In graph 3, it is also visible that word of mouth is ranked as the second most important influence on Dutch youngsters' fashion buying behaviour. The research of Goo Technologies concluded that in 2014 millennials were still used to focus on well-known environments ("Traditional Ads or Digital Ads", 2014). Therefore Facebook was mostly chosen to search for special brand offers and also considered as the most effective marketing platform.

These research results show that social media and digital content are rather important and effective for fashion brands, their younger target groups and their marketing activities.

However, traditional marketing is still not completely abandoned and should only be considered by fashion brands that experience effective results from traditional marketing, which also leads to an increase of the return of investment. These are crucial considerations, as most of the thesis research showed the effectiveness of social media on youngsters. On the other hand, the disadvantages of traditional marketing, such as higher costs and the ineffective measurability of traditional media types, generate a lower return of investment.

Chapter 6. Conclusion and Recommendations

6.1 Conclusion

The purpose of this research was to establish if there are any differences in effectivity between social media and traditional marketing regarding the buying behaviour of Dutch youngsters (16-25) in relation to contemporary fashion brands. This research question was examined with information which was acquired by means of desk research, an interview with a fashion label and a survey conducted among Dutch youngsters. The research showed that social media as a marketing tool can be quite effective for fashion brands, provided it is embraced when conducting marketing activities aimed at younger target groups. Social media are widely used among Dutch youngsters. Especially social networks such as Facebook, Instagram and YouTube are therefore the main platforms which are considered to be effective marketing platforms. Furthermore, social media as an instrument gives a voice to many Internet users who can share experiences and opinions. Consumers have more control over their experiences on the Internet. Social media content is able to measure the results of fashion brands' marketing efforts by adding UTM codes (Urching Tracking Module) or making use of Google Analytics. This does not require large investments and the information can quickly be adapted and utilized to the benefit of the target audiences. Since social media can be used to target smaller group of people it is a valuable tool to increase fashion brand awareness among younger target groups. Moreover, social network platforms such as Facebook make it easier to identify responses and reactions of consumers. Nevertheless, traditional marketing is still used by among various fashion brands as they feel that this marketing tool, combined with social media activities, still has an influence on their target audience and the return on investment. However, from an investment point of view traditional marketing is considered to be a less effective marketing method for fashion brands than social media because traditional marketing can only be used as an offline media tool that widely spreads information to a mass audience, instead of focusing on a specific target audience. In addition, traditional marketing requires significant advertising budgets, it has a lower measurability due to the limited one-to-many approach and the return on investment generated by the traditional approach is lower. Of the respondents to the thesis survey around 48% indicated that social media advertisements give a voice to the audience and are therefore more interactive than traditional marketing advertisements. Moreover, social media platforms of fashion brands were ranked as most important influencers regarding the buying behaviour of Dutch youngsters in relation to fashion purchases, followed by word of mouth. Of all traditional marketing methods, television was ranked with the highest score of importance. It is further noticed that among Dutch youngsters of the survey, the fashion expenditure of men is higher than women. Dutch youngsters do follow various fashion brands of their choice, however the possibility to

communicate with these brands is not perceived as an important reason to follow a fashion brand. They do follow fashion brands for the purpose to receive fashion product updates, get any interesting discounts or free products.

These findings are key insights of this thesis and it can therefore be concluded that social media can be considered as a more effective marketing tool among Dutch youngsters concerning contemporary fashion brands than traditional marketing related activities. Although, traditional marketing is not completely abandoned by all fashion brands, as it still has potential to a certain degree to have an influence on youngsters' buying behaviour. This means that traditional marketing can only be an effective marketing tool though up to the point where fashion brands still do experience and realize positive results which contribute to companies' return of investment.

6.2 Recommendations

Since research has revealed that youngsters are not interested in direct communication with fashion brands, it would be helpful for fashion brands if they would first connect with their customers via their social media platforms, as these are considered to be effective instruments to reach youngsters. Moreover, the possibility to attract youngsters with so called studio insights and persuade them to visit their companies and stores would be a meaningful method to increase relationships and the popularity of fashion brands among youngsters, which could eventually lead to a more communicative attitude by younger customers. Youngsters generally follow fashion brands for receiving interesting fashion updates or getting discounts. However, they actually should be subtly encouraged to communicate with the brands by being attracted by store events, studio insights or any other form of interactive activities offered by the fashion brands.

For subsequent research on this dissertation topic, the researcher of the thesis would like to advise any further researchers to try to obtain more detailed information about various fashion brands to get familiar with their recent marketing activities and to get the possibility to make a clearer distinction between the approach of different fashion brands towards youngsters and their fashion buying behaviour. The researcher of the thesis hoped that she would have had the chance to receive more information and participation from fashion brands, as it would have been even more interesting to see the differences and usage of effective or less effective marketing methods by various fashion brands. For further research it would be advisable to both take a closer look at the effectiveness of social media and traditional marketing globally and the usage between different countries because currently available research does not provide any clear or specific information.

This thesis research was focused on the effectiveness between social media and traditional marketing regarding Dutch youngsters' buying behaviour in relation to contemporary fashion brands, nonetheless it would certainly be interesting to also establish if there are clear differences to be found on this topic globally.

6.3 Research limitations

As for the limitations, which were encountered during the research, it can be stated that the unwillingness of various fashion brands to participate in an interview was a restriction. This resulted in a situation where the researcher only had the possibility to compare one interview of fashion label Yekeke with the remaining research which was carried out for the thesis. If more fashion brands would have been prepared to participate in an interview, the thesis research could have been even more interesting with a clear overview of similarities and differences between current marketing methods of fashion brands to reach youngsters. Nevertheless, the thesis survey resulted in the receipt of input from 100 respondents, which was eventually sufficient to identify the required information for the thesis topic. However, in retrospect it would have been preferable to obtain the input from even more participants in order to give the research more weight.

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Appendices

a. List of fashion brands and public relation agencies that were approached for an interview

1. Not just a label
2. Denham the jeans maker
3. G-STAR Raw
4. Haenska
5. Urbanara
6. GSUS industries
7. Supertrash
8. Tommy Hilfiger
9. Omoda
10. Acne studios
11. COS
12. Diesel
13. French Connection
14. Josh V
15. NIKKI
16. Liebeskind
17. Zalando
18. ETQ Amsterdam
19. Maison PR
20. Triangle PR
21. Ivy Lee
22. UPR
23. FS Agency
24. Spice PR
25. Spijkers & Spijkers
26. Circle of Trust
27. Dept.
28. Ibana
29. Maison Scotch
30. American vintage
31. Filippa K

- 32. Daniel Willington
- 33. Sandro
- 34. Shabbies Amsterdam
- 35. Selected femme

b. Interview with Yekeke

My name is Yoshka Stooker and I am a fourth-year European studies student at The Hague University of Applied Sciences. I am currently writing my thesis about the following: **What is the difference in effectivity between social media and traditional marketing regarding the buying behaviour of (Dutch) youngsters (16-25) in relation to contemporary fashion brands?**

For this interview there is an emphasis on the key question: How do contemporary fashion brands embrace the use of social media and traditional marketing regarding youngsters?

INTERVIEW QUESTIONS:

1. What is your role in the company (function/job title/activities)? CEO/Owner

Head of Design & Buying

2. What are the activities and goals of the company?

(About Yekeke, what they do, products, segments, global presence, market strategy etc.)

Yekeke is a seven years old independent Berlin based sportswear label, designing and producing in Berlin. Due to a constantly changing (apart from CEO) team of interns and apprentices it has the character of a „learning company“, seen in equality of team members, open communication, experimental approach, lean structures. We see us more as a “cool crafting studio“. Yekeke focuses on overall sporty customers who are open minded, like to travel, live actively, and know about conscious consumerism. Once a year a combinable, but edgy collection for men, women and kids is being launched, then manufactured and shipped only after order. The goals are to grow until we are a team of about ten coworkers (which means that in the future people would stay longer) who can make a living from the turnovers of Yekeke. As for now we have gained popularity in the beach volleyball scene (Germany, but also a in the Netherlands, Denmark, Austria), it is now the goal to reach more customers. Currently we see that our collections and products are good but we want to improve popularity and find more customers who really fancy our products (sports fashionistas).

3. What is the main target group of the company and why?

As our price range is not fast-fashion or discount comparable, we aim on customers over 25 with a certain income. As we see women as the buying decision maker in this segment, we aim a bit more on them. The designs work best for people who are under 40 probably, but more important than age is the way of life here.

4. Does the company provide products to any other target groups that the company focuses on and are they approached differently?

Basically not. (We can divide our sales in e-commerce and direct sales. The e-commerce happens via our online shop and sometimes after getting in touch personally (if people want to come by to try stuff on etc.) As we collaborate with several beach volleyball camps they also sell our styles “on the beach”. This way to approach is obviously very different, yet the reached customers are similar to our recent ones.)

5. Which marketing tools are currently being used by the company?

From the beginning, Yekeke documented their work in social media (Facebook). By sponsoring professional tournaments and pro players we tried to get in sight of our targeted customers. The marketing activities have not been very calculated as we found less homogeneity in the beach volleyball scene as expected. Being personally involved and known in the above-mentioned scene makes some things easier, some more complicated. As we get good feedback on our work and also managed to create an image, currently marketing is done here not with a straight schedule, instead it is based on credibility, trends, sporty news.

6. How does the company tailor its marketing activities to the above mentioned target audience? (Youngsters 16-25)

To be accepted by that audience, we do Instagram, we keep contact with young pro teams, we provide outfits to trainers who train (also) this age group. Moreover, from next year on we will work together with a young team of sports men who will show our products during tournaments.

7. How does the company measure the effectiveness of its marketing efforts? (For example with ROI and Google Analytics)

As something like marketing strategies and budgets are not fixed here, we do not measure them by now.

8. Does the company experience a difference in effectivity between traditional marketing activities and marketing through social media? Please explain. (Higher or lower costs? Identify responses of customers etc.)

We sense that social media marketing can target customers more exactly. Being present in a traditional way (by sponsoring, events) seems to be a higher input and asks more costs with an effect that cannot be calculated upfront. With social media we see the chance of 1) providing content to customers who are really interested (and the chance to check this content whenever they like) and 2) create an undisturbed image by giving studio insights, sharing our work, pictures, design process and ideas. Also, we do not want to be intrusive to customers. We want to leave customers long termed happy and see our work as an offer, yet a hopefully irresistible one. Social media also in contrast allows creating something like a helpful group dynamic instead of forcing one-on-one buying decisions. As we still seem to be in a "scene"/community with certain influencers, to take care of this is important, as customers give recommendations to each other. We see this as a chance.

9. Does the company have the impression that other companies are acting in a similar way?

It seems many smaller fashion labels have the same settings and act similarly.

10. Which social media platforms are used by the company?

Instagram, Pinterest, Facebook

11. What is done with the feedback that the company receives through these platforms?

This is being discussed directly and influences our decisions & planning. As an open fashion label, we really like communication between the company and our customers as this also helps us to better identify needs and wants and which marketing activities work best. Sometimes we also invite Yekeke customers to our studio to give an insight of our work, the process and products to get a closer relationship with the customer.

12. Which marketing activities does the company undertake (are important for the company) to increase market share among the target group of youngsters?

Instagram, but not close defined yet, see question 6

13. Does the company participate in any events, shows, trade fairs etc. to attract young customers? (Bread and Butter for instance)

Traditional trade fairs cannot help to attract young customers, as they are events for

buyers/shop owners meaning wholesale. For us, an event called Alternative Fashion Week seems to be interesting. In general, in fashion a wide spread saturation and information overflow of customers can be seen as a setting. Nobody in the western world „needs“ fashion.

14. Are there any plans to change the mix of marketing activities to influence buying behaviour, and if so, how?

Our next plan is to get more attention and public by getting into media like blogs but more like printed magazines. The development of bloggers replacing journalists seems to come with a development of print media, working out and celebrating individualism and nerdism. By getting more and more specialized and becoming a means of distinction, these magazines close a gap between consumerism, advertising and art. Finding the magazines with the relevant content could be a way to reach the „sporty fashionistas“.

15. What is the expectation of the company regarding the future development of the buying behavior and purchasing power of youngsters?

We see the generation of youngsters defined by information and connectivity overflow. Being aware of maybe the hugest crisis's of mankind life with all it's decisions will be consequently questioned. As a reaction, we expect to see both: hedonism, optimism, cocooning, fast fashion on one side, sustainability, carefully choosing, owning less, sharing on the other side. We do feel that the group of youngsters is a target group, which is also very important for the future, and this is the reason why Yekeke also would like to focus more on this group besides the current target audience. By making improvements in our social media activities we could increase and attract a younger group of people as we feel that social media marketing works best for them.

c. Reactions of fashion brands which declined to participate in an interview

Dominique Lap <dominique@fsagency.nl> 31 oktober 2016 16:53
 Aan: Yoshka Stoker <yoshka_stoker@hotmail.com>
 RE: Interview FS Agency betreffende Scriptie onderzoek Inkomend - Hotmail

Hoi Yoshka, leuk dat je aan ons denkt, maar we zijn te druk. Succes met afstuderen! Gr. Dominique

Dominique Lap

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Van: Yoshka Stoker [mailto:yoshka_stoker@hotmail.com]
 Verzonden: maandag 31 oktober 2016 16:50
 Aan: Dominique Lap <dominique@fsagency.nl>
 Onderwerp: Interview FS Agency betreffende Scriptie onderzoek

Geachte heer/mevrouw,
 Mijn naam is Yoshka Stoker en ik ben een vierdejaars European Studies student aan de Haagse Hogeschool. Ik schrijf u in verband met mijn scriptie-onderzoek, waarvoor ik research doe naar de verschillen in effectiviteit van social media en traditional marketing op het koopgedrag van Nederlandse jongeren (16-25) in relatie tot hedendaagse modemerken.
 Graag zou ik in de gelegenheid worden gesteld om voor mijn onderzoek een interview af te nemen bij Fs Agency, omdat PR bureau's een belangrijke invloed hebben in relatie tot "contemporary fashion brands". Fs

Hi Yoshka Stoker,

Vivian Waskowskij, 20 okt 17:34

Dank je wel voor jouw email.

Ik heb jouw email doorgestuurd naar onze marketingafdeling.

Succes met je scriptie!

Yoshka Stoker, 20 okt 17:27

Geachte heer/mevrouw,

Mijn naam is Yoshka Stoker en ik ben een vierdejaars European Studies student aan de Haagse Hogeschool en tevens zus van oud marketing stagiair Leon Stoker. Ik schrijf u in verband met mijn scriptie-onderzoek, waarvoor ik research doe naar de verschillen in effectiviteit van social media en traditional marketing op het koopgedrag van Nederlandse jongeren (16-25) in relatie tot hedendaagse modemerken.

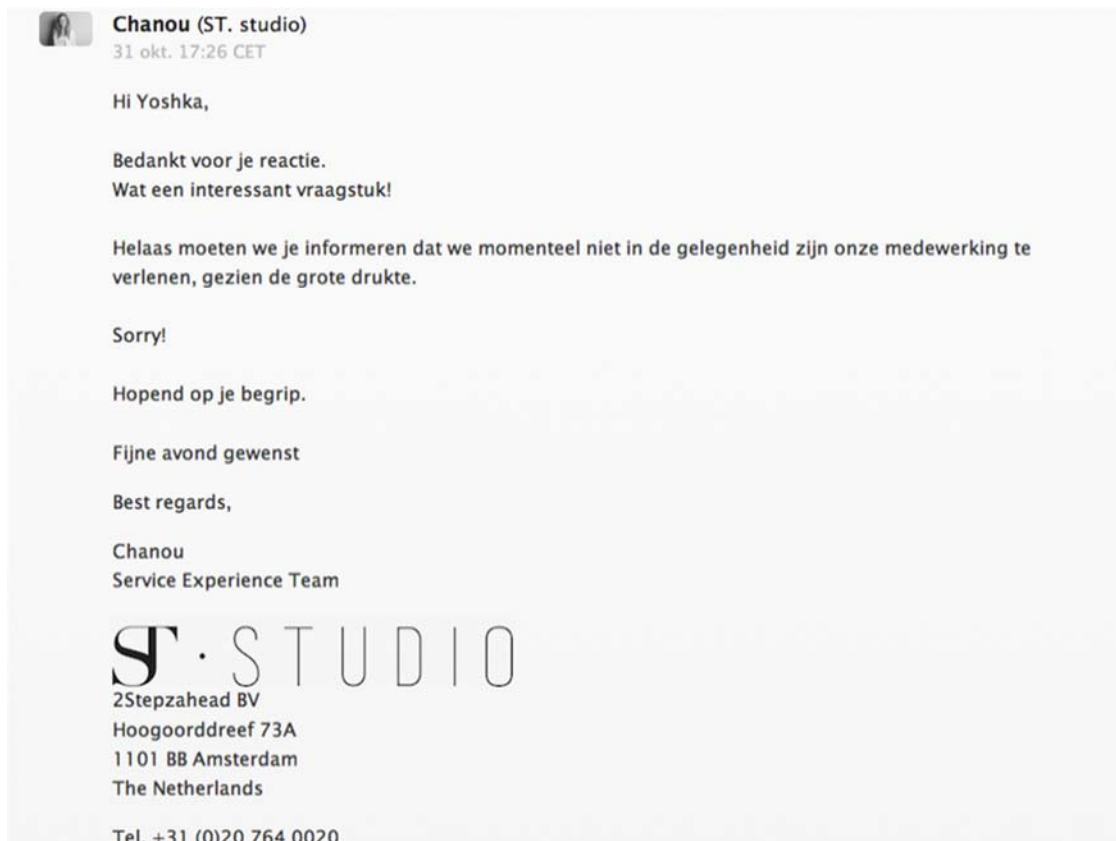
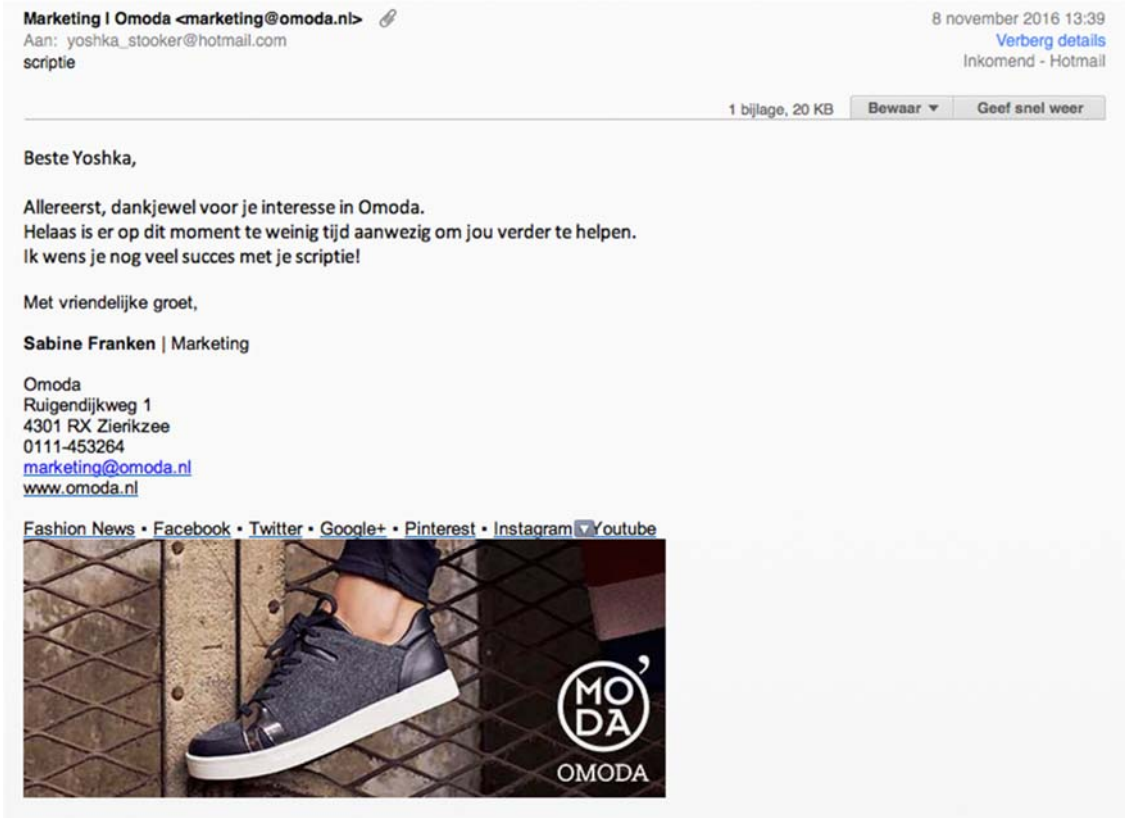
Graag zou ik in de gelegenheid worden gesteld om voor mijn onderzoek een interview af te nemen bij GSUS, omdat dit een brand is die als onderdeel van "contemporary fashion brands" een van de belangrijkste merken is binnen mijn onderzoek. Ik ben o.a. op zoek naar antwoorden op vragen zoals:

- hoe stemt GSUS haar marketingactiviteiten af op bovengenoemde doelgroep?
- ervaart GSUS verschil in effectiviteit tussen traditionele marketing-activiteiten en marketing via social media?
- zijn er plannen om de mix van marketing-activiteiten te veranderen om koopgedrag te beïnvloeden, en zo ja, op welke wijze?

Op dit moment verkeer ik nog in de beginfase van mijn scriptie, maar ik ben nu reeds op zoek naar mode bedrijven die mijn onderzoek middels interview vragen zouden kunnen ondersteunen. Derhalve mijn vraag of het mogelijk is om medio november een interview bij GSUS af te nemen betreffende mijn onderzoek. Mocht dit onverhoopt niet mogelijk zijn, dan zou ik mijn interview vragen ook via e-mail kunnen doorsturen.

Ik zie u reactie met belangstelling tegemoet.

Met vriendelijke groeten,
 Yoshka Stoker
 0622762861



TOMMY HILFIGER

DAMES HEREN KIDS STORE LOCATOR

Beste mevrouw Stooker,

Hartelijk dank voor uw e-mail.

Wij stellen je interesse in Tommy Hilfiger op prijs en horen altijd graag van leerlingen en studenten die Tommy Hilfiger hebben gekozen bij ondersteuning van hun klassenproject/evenement.

Wij ontvangen talloze verzoeken om informatie over Tommy Hilfiger als bedrijf en de producten van Tommy Hilfiger in het algemeen. Alhoewel we de academische waarde van het zoeken naar informatie erkennen, kunnen we helaas geen vragen direct beantwoorden of ingaan op specifieke verzoeken om materialen op papier of monsters. Daarnaast kunnen wij doorgaans niet ingaan op verzoeken om interviews met specifiek personeel van Tommy Hilfiger of onze hogere managers. Zij of werknemers van Tommy kunnen helaas ook niet aanwezig zijn bij evenementen van leerlingen of studenten.

We proberen zoveel mogelijk informatie over het merk Tommy Hilfiger te geven op onze website, zie <http://global.tommy.com/int/en/About/overview>.

Specifieke informatie over onze mening met betrekking tot marketing en andere informatie is eigendom van het bedrijf en niet beschikbaar voor het publiek.

Ik hoop dat de informatie die je online kunt vinden, van pas zal komen bij je project.


We stellen het op prijs dat je aan Tommy Hilfiger hebt gedacht en wensen je veel succes.

Met vriendelijke groet,

Ghyli Kirshner
uw online klantenservice Tommy Hilfiger

Vind een winkel **BIJ JOU IN DE BUURT**

GRATIS LEVERING Op alle bestellingen boven 50 €	RETOURNEREN Gratis en gemakkelijk retourneren	TRACEER JE PAKKET Traceer je pakket online	HULP NODIG? Persoonlijke klantenservice
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Acne Studios <customer@acnestudios.com> 
Aan: yoshka_stooker@hotmail.com
Re: Other

3 november 2016 18:59
[Verberg details](#)
[Inkomend - Hotmail](#)

1 bijlage, 9 KB [Bewaar](#) [Geef snel weer](#)

Hello Yoshka,

Thank you for contacting our online shop customer care team. I'm terribly sorry but we're unable to assist with your inquiry. I would recommend contacting the front desk of our head office in Stockholm via telephone during regular business hours and they should be able to direct you to the appropriate party, but I can't guarantee someone will be able to respond or help you. They can be reached at +46 8 522 996 00 or contact@acnestudios.com.

Have a lovely day and best of luck with your research.

Acne Studios

Kind regards,
Thomas, acnestudios.com

If we can provide further assistance, please contact us via email or phone at the following numbers:

USA: 1 888 272 7210.
Canada: 1 800 276 6416

Our customer care team is available:
Monday to Friday from 6 AM - 8 PM EST
Saturday to Sunday 6 AM - 11 AM EST.

www.acnestudios.com

Contact <contact@acnestudios.com>

Aan: Yoshka Stooker <yoshka_stooker@hotmail.com>

RE: Interview with Acne Studios for thesis research

4 november 2016 10:31

[Inkomend - Hotmail](#) 1

Dear Yoshka,

Thank you so much for your mail and your interest in Acne Studios.
At the moment we don't have time to participate.

Wish you good luck with everything!

Best,
Marie

-----Original Message-----

From: Yoshka Stooker [mailto:yoshka_stooker@hotmail.com]

Sent: den 3 november 2016 19:04

To: Contact <contact@acnestudios.com>

Subject: Interview with Acne Studios for thesis research

d. The Effectivity of Social Media & Traditional Marketing on the Buying Behaviour of Dutch Youngsters



www.survio.com

Algemeen

	Enquête naam	The Effectivity of Social Media & Traditional Marketing on the Buying Behaviour of Dutch Youngsters
	Auteur	Yoshka Stooker
	Taal	 Nederlands
	Enquête URL	http://www.survio.com/survey/d/Q9H9B2U6J5Q4R4Z4E
	Eerste antwoord	03-12-2016
	Laatste antwoord	11-12-2016
	Duur	9 dagen

Enquête bezoeken

349

Totaal
bezoeken

100

Afgewerkte
antwoorden

14

Onafgedane
antwoorden

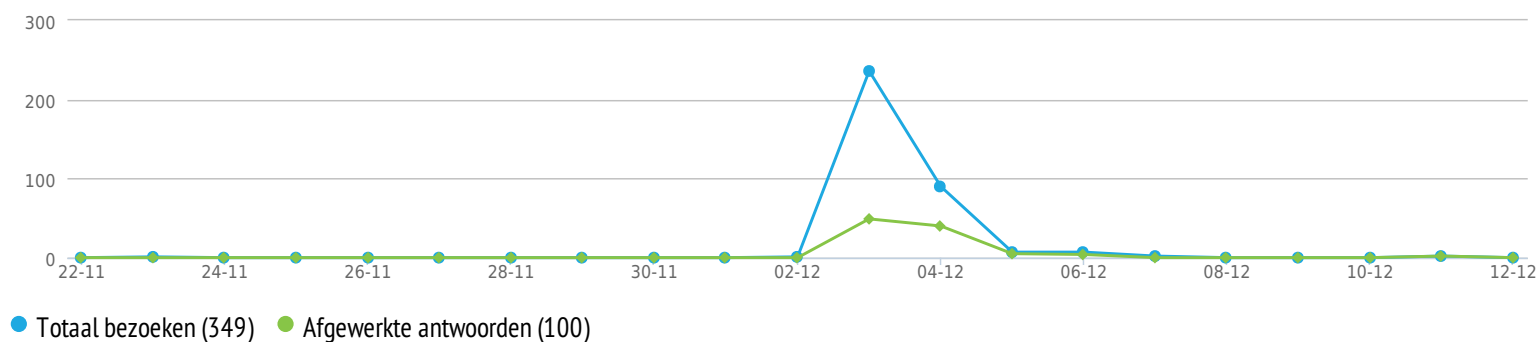
232

Slechts toont

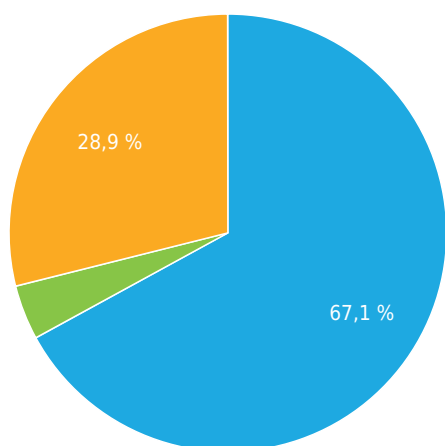
28,7 %

Totale
succespercentage

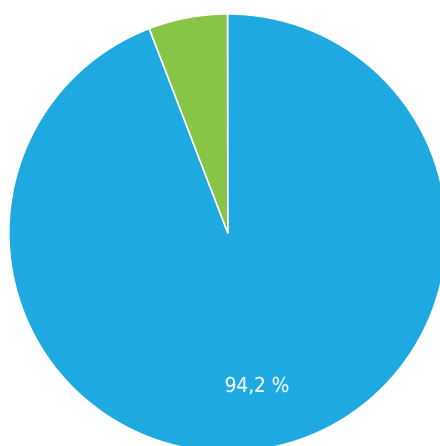
Bezoek Geschiedenis (03-12-2016 – 11-12-2016)



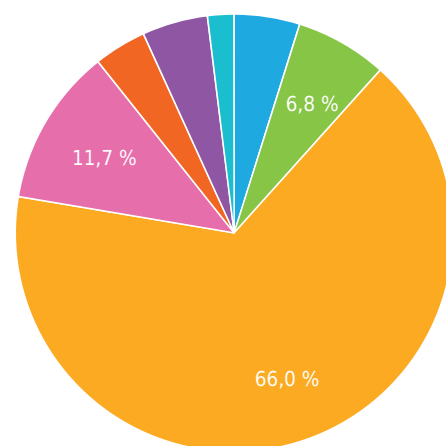
Totaal Bezoeken



Bezoek bronnen



Gemiddelde tijd voor voltooiing



- Slechts toont (66,5 %)
- Onvolledig (4,0 %)
- Voltooid (29,5 %)

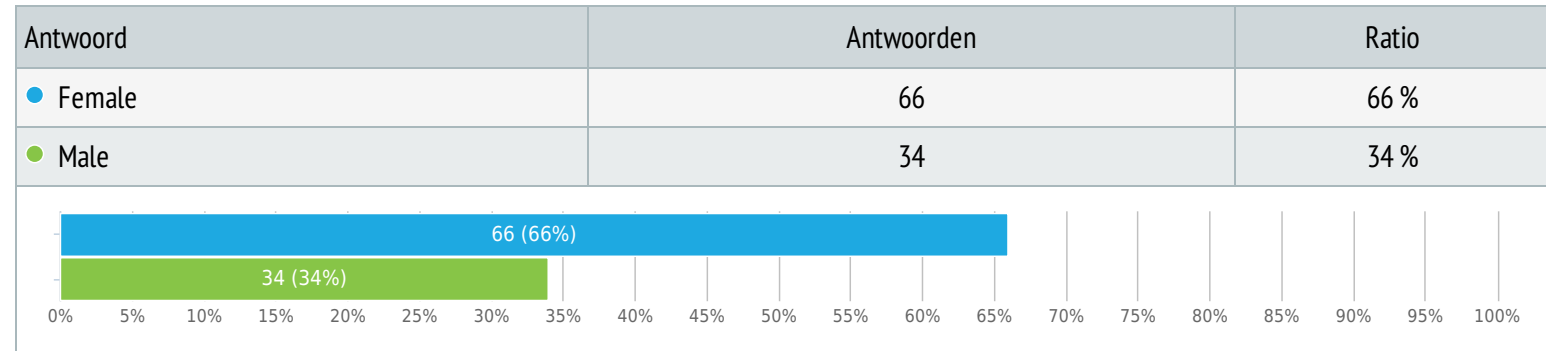
- Facebook (94,2 %)
- Directe link (5,8 %)

- <1 min. (4,9 %)
- 1-2 min. (6,8 %)
- 2-5 min. (66,0 %)
- 5-10 min. (11,7 %)
- 10-30 min. (3,9 %)
- 30-60 min. (4,9 %)
- >60 min. (1,9 %)

Resultaten

What is your gender?

Enkele keuze, Antwoorden 100x, onbeantwoord 0x



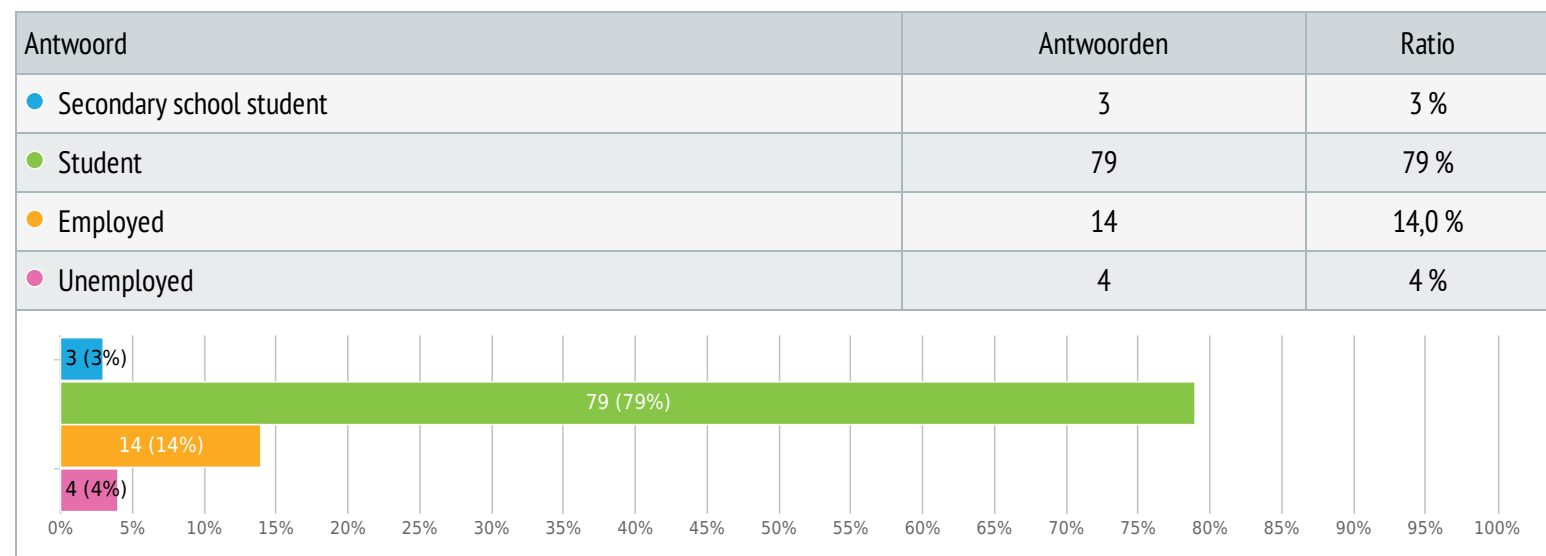
What is your age?

Tekst antwoord, Antwoorden 100x, onbeantwoord 0x



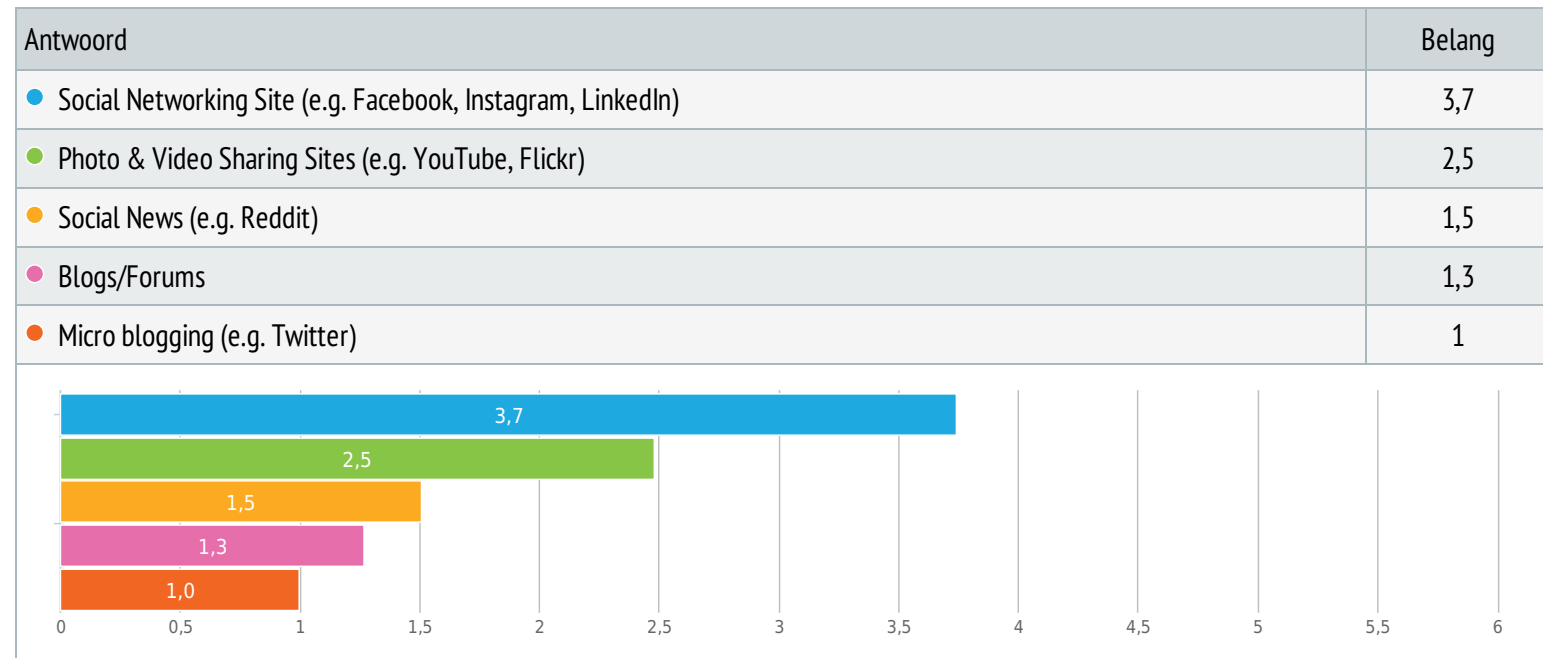
What is your occupation?

Enkele keuze, Antwoorden 100x, onbeantwoord 0x



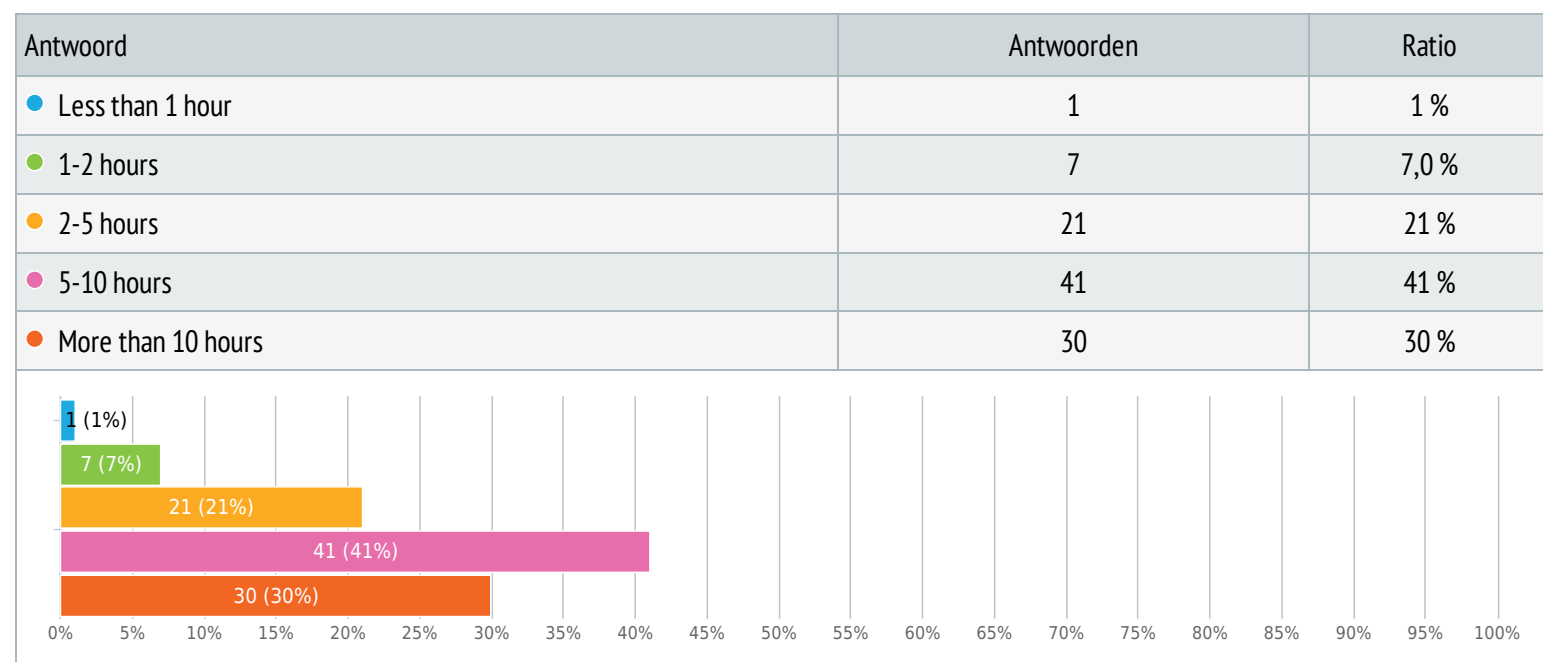
Which of the following social media types do you use on a daily basis? (Rank on a scale from 1 to 5 from most important to less important)

Keuzes sorteren op volgorde of belang, Antwoorden 100x, onbeantwoord 0x



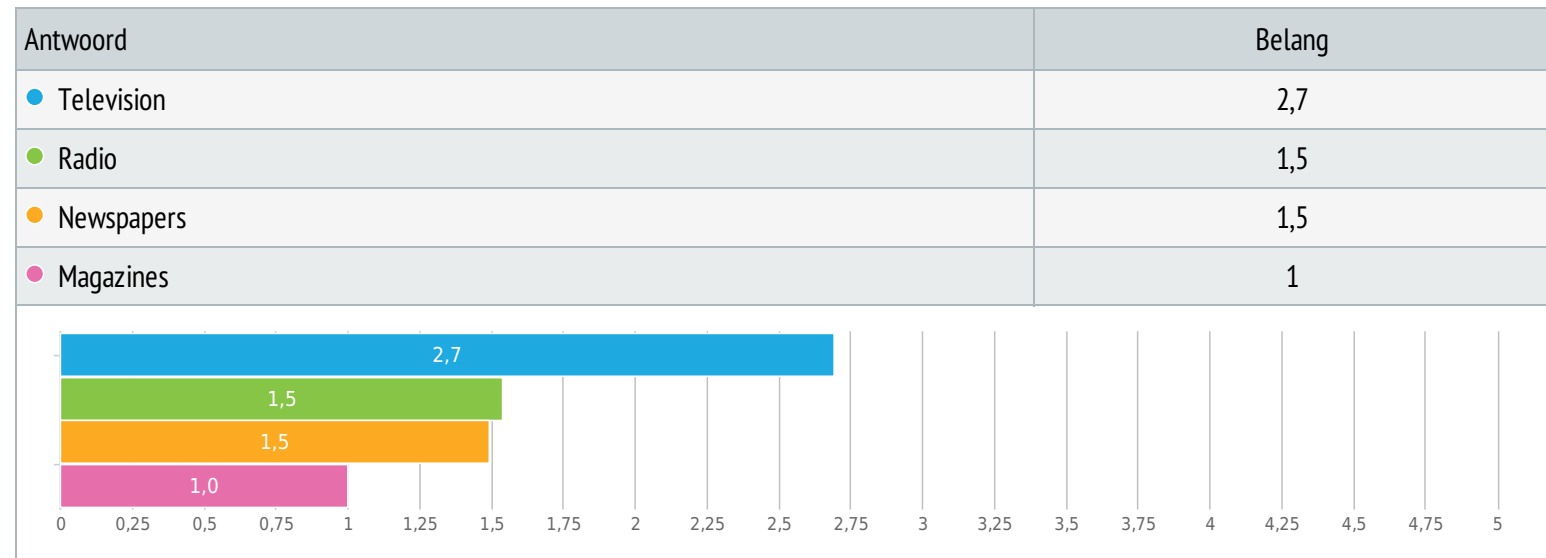
How much time do you spend on social media sites per week?

Enkele keuze, Antwoorden 100x, onbeantwoord 0x



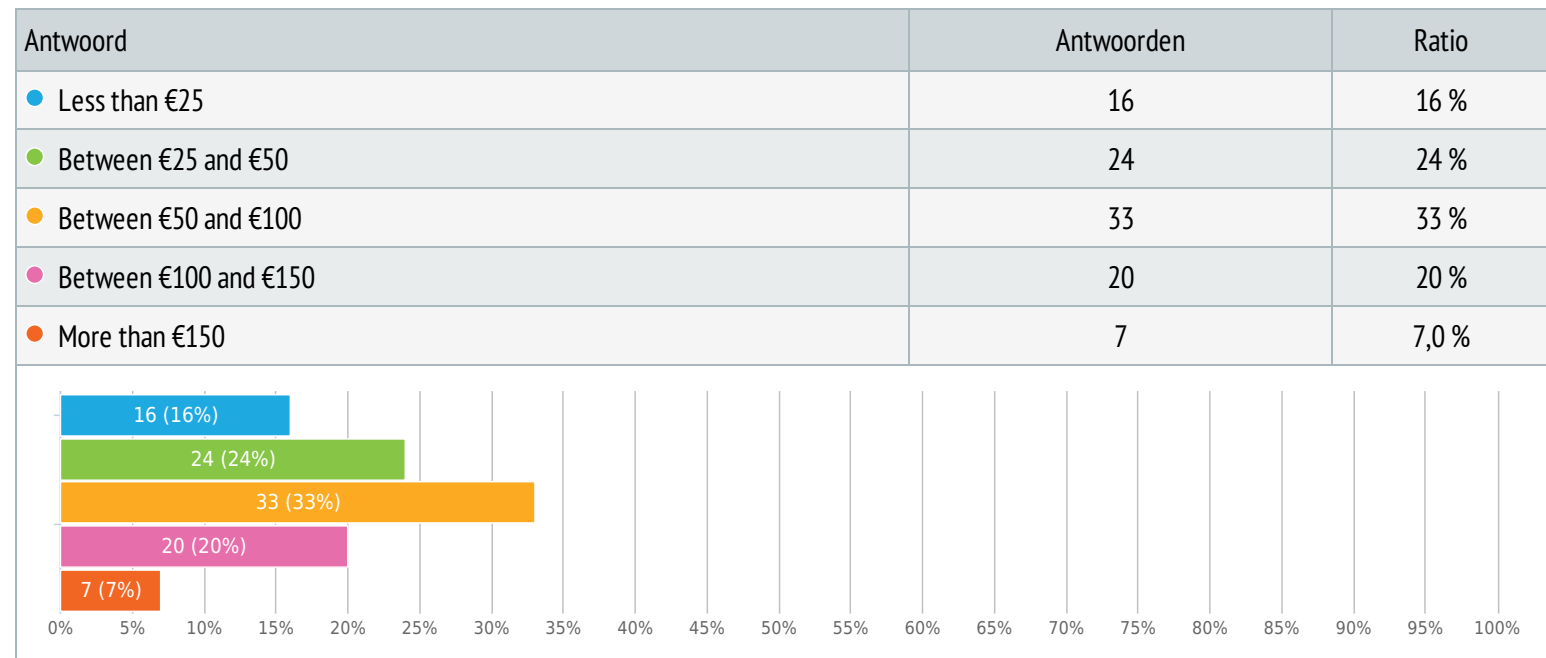
Which of the following traditional media types do you use on a daily basis? (Rank on a scale from 1 to 4 from most important to less important)

Keuzes sorteren op volgorde of belang, Antwoorden 100x, onbeantwoord 0x



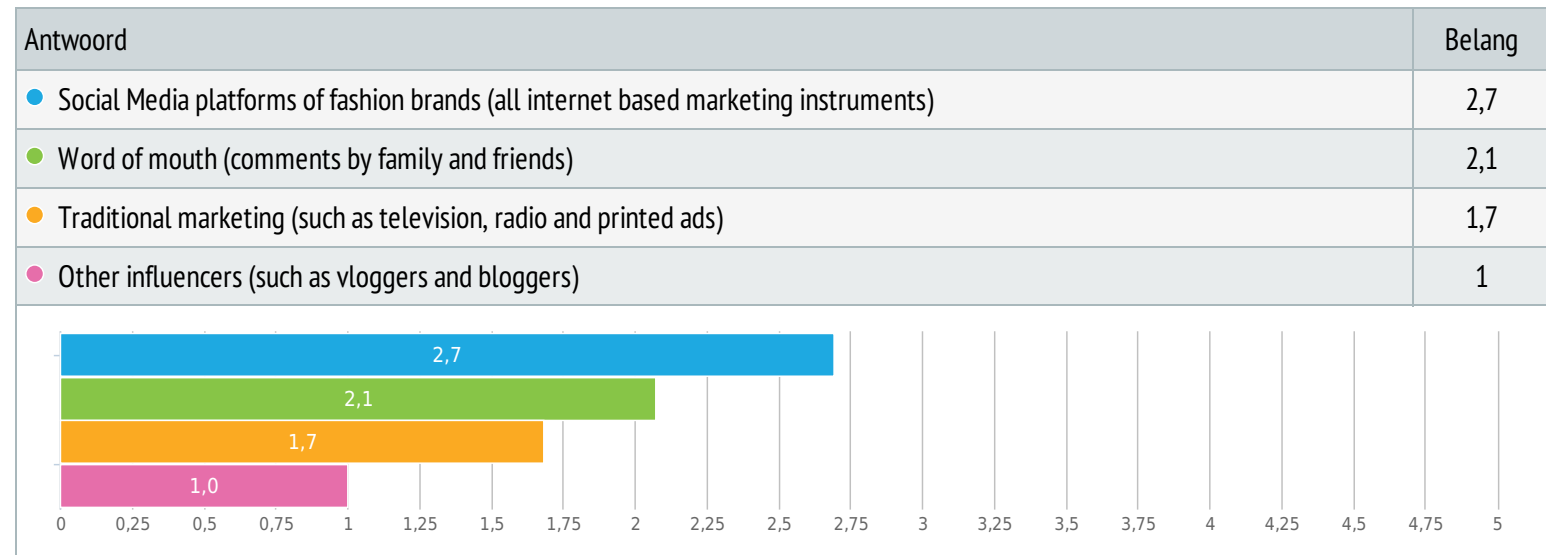
What is the average amount that you spend on fashion products per month?

Enkele keuze, Antwoorden 100x, onbeantwoord 0x



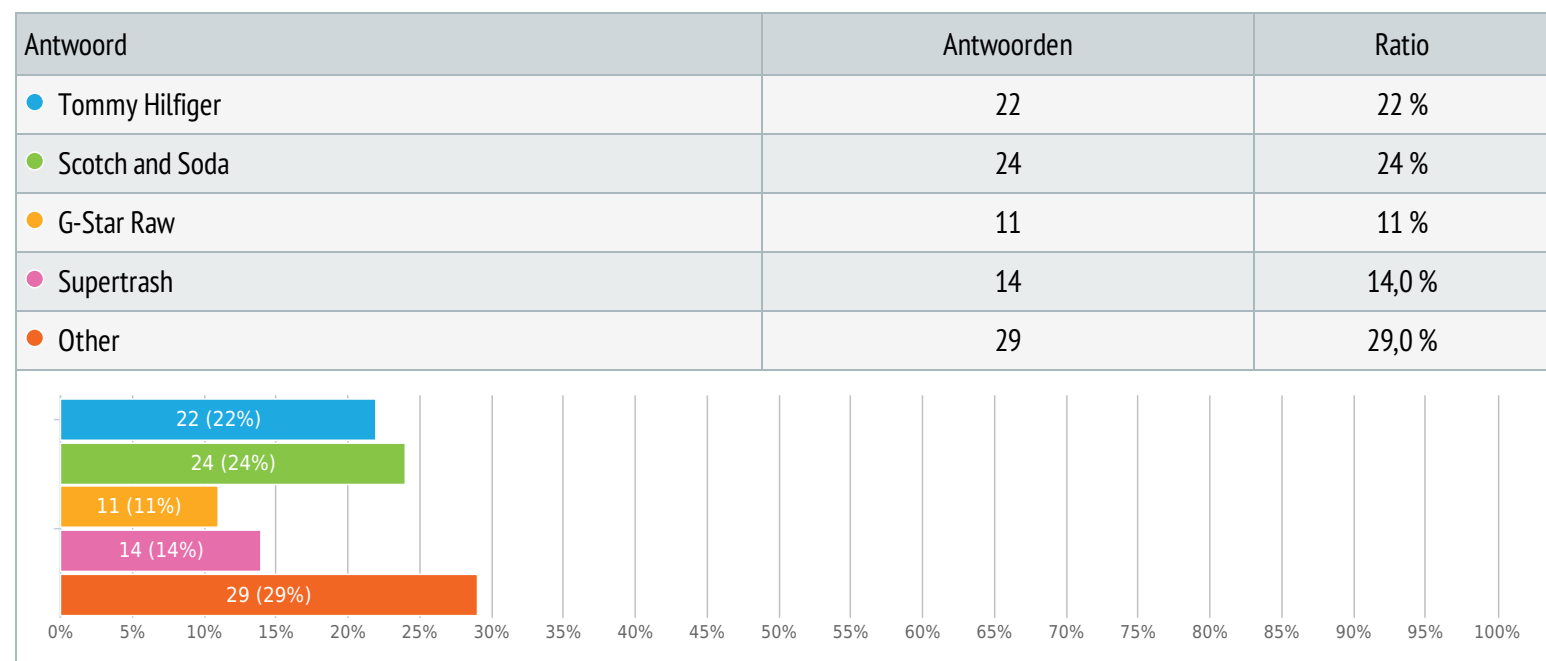
What has the biggest influence on your buying behaviour regarding fashion products? (Rank on a scale from 1 to 4)

Keuzes sorteren op volgorde of belang, Antwoorden 100x, onbeantwoord 0x



Which of the following fashion brands would you be interested to like/follow on social media?

Enkele keuze, Antwoorden 100x, onbeantwoord 0x

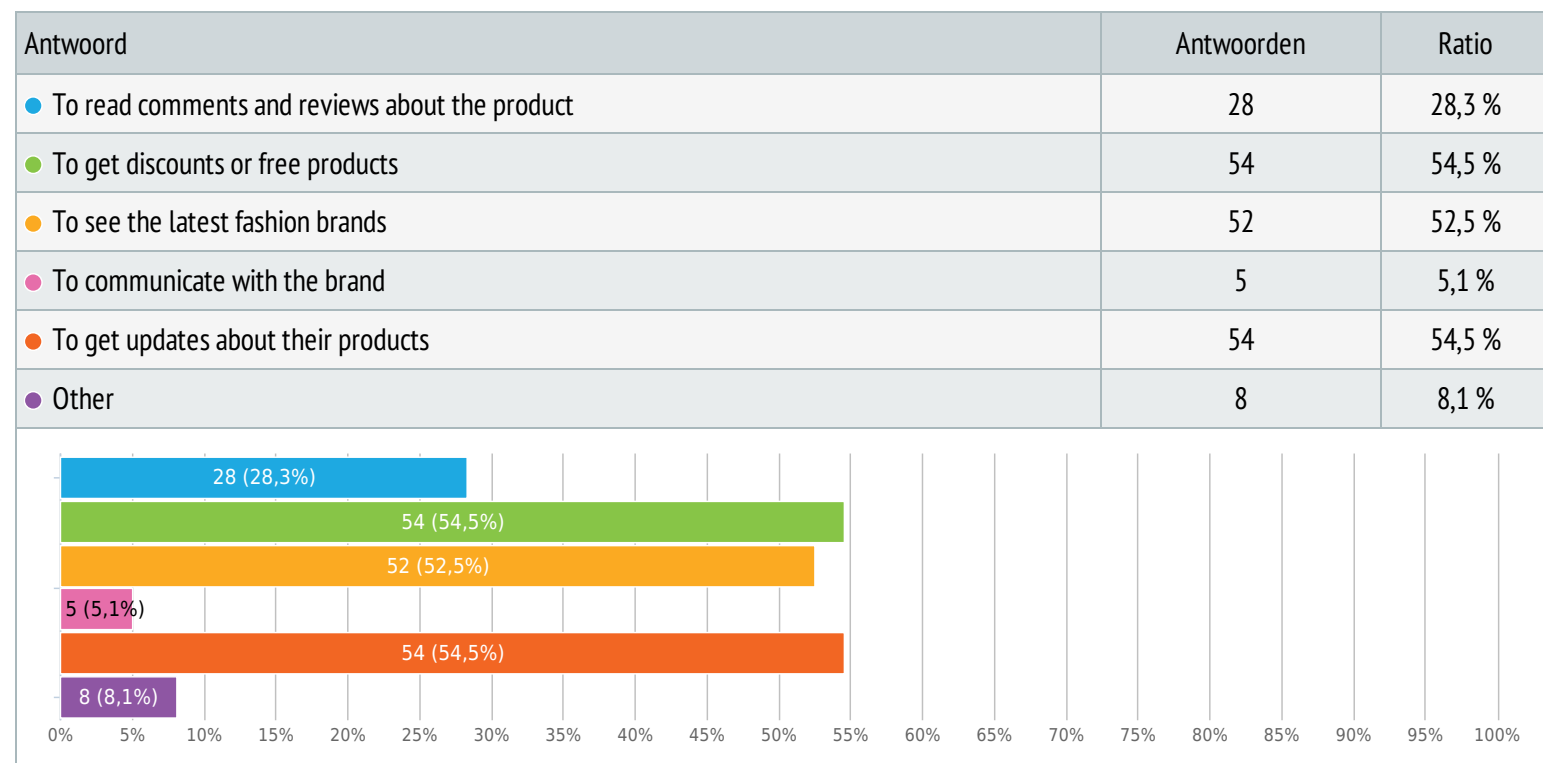


- River Island
- (4x) None
- (2x) H&M

- (2x) Zara
- (2x) none
- none of the above
- I don't follow any, nor do I want to do so
- ldk
- (2x) Adidas
- Dubtrip Events
- (2x) Nike
- Sandro, maje, the kooples, All Saints
- Dolce&Gabbana
- Trasher
- Lacoste
- Puma
- Ralph Lauren
- Elephant pants
- Nike, Reebok
- Loreal
- Eleven Paris

For what reason do you like or follow the fashion brand? (You can provide more than one answer)

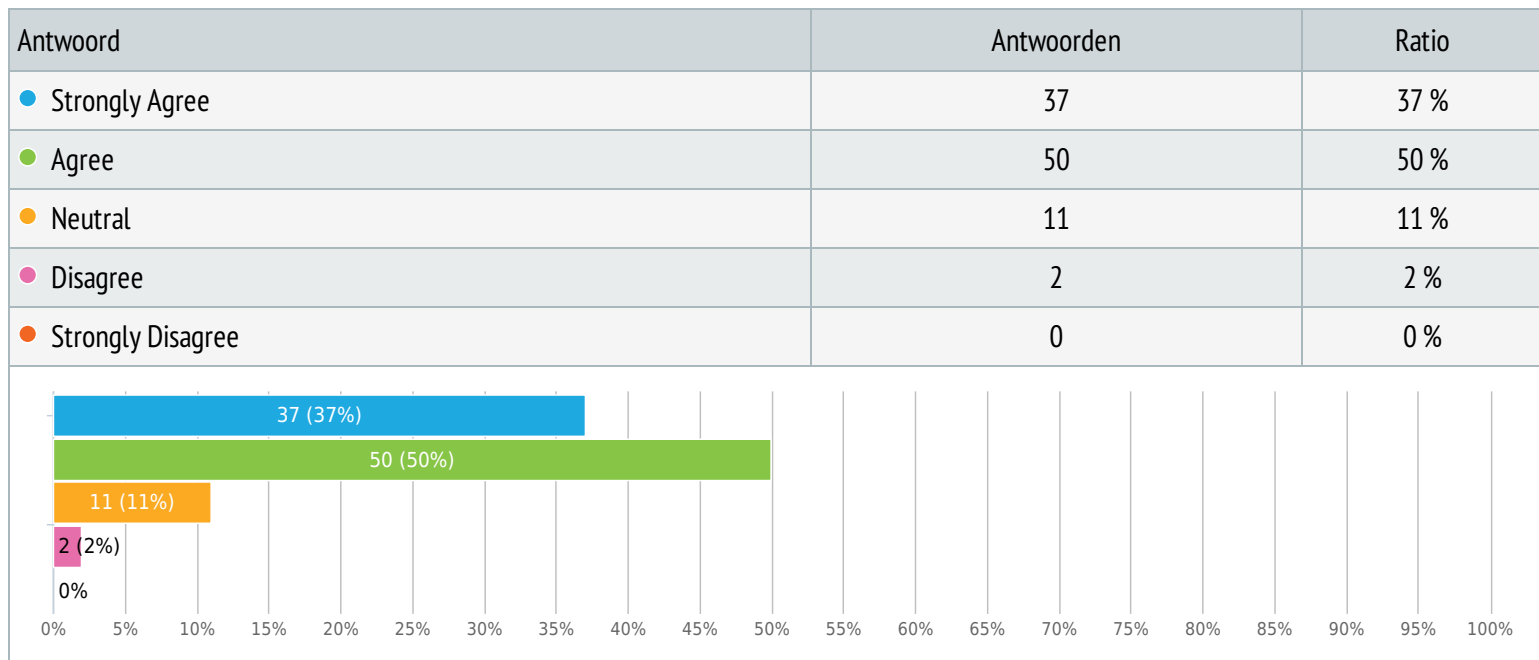
Meerkeuze, Antwoorden 99x, onbeantwoord 1x



- Not interested in following fashion brands
- I don't follow any
- Not relevant
- i don't
- Because their sick events
- I don't
- To see their event
- Not interested

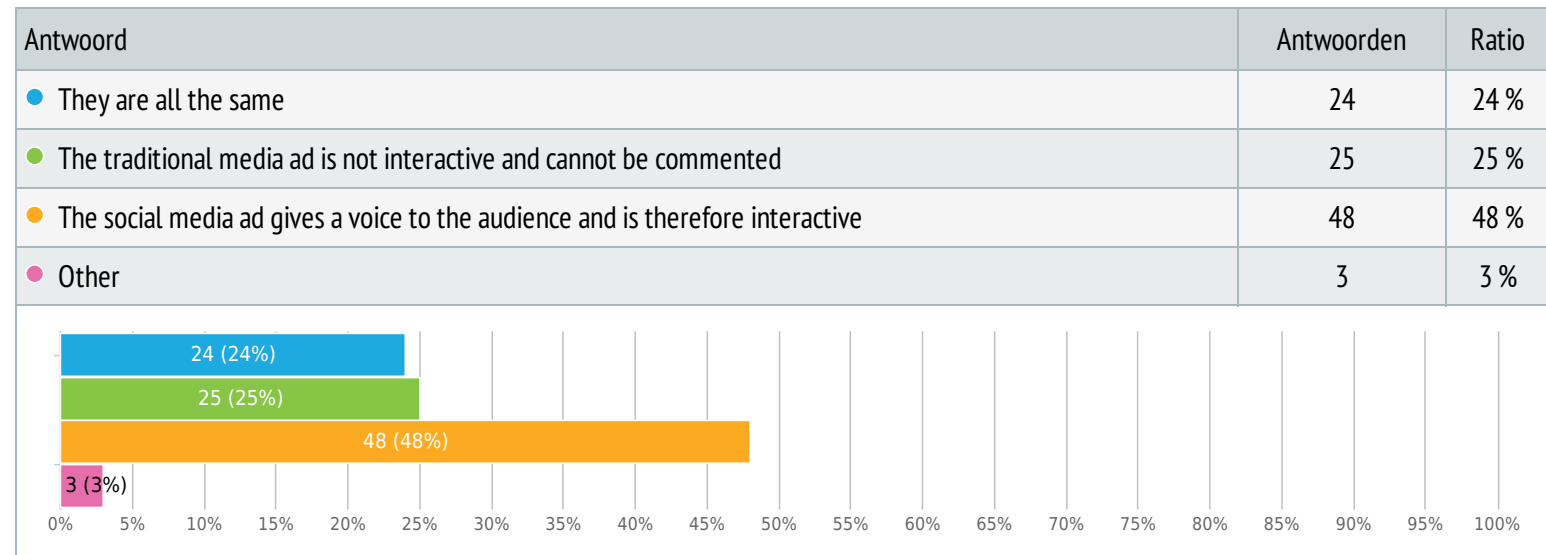
Do you think that social media provides an effective and powerful platform for consumers to communicate with each other and with fashion brands?

Enkele keuze, Antwoorden 100x, onbeantwoord 0x



How do you compare an advertisement message on a social media site such as YouTube, Facebook with traditional media?

Enkele keuze, Antwoorden 100x, onbeantwoord 0x



- People spend more time on social media, therefore traditional media is not reaching as many people
- On sm tge there is usually a link so you can buy it immediately
- Both the second and the third option

Instellen de enquête

	Vragen per pagina	Meerdere
	Laat meerdere indieningen toe?	✓
	Laat terug op eerdere vragen?	✓
	Vraagnummers weergeven?	
	Willekeurige vraag volgorde?	
	Toon voortgangsbalk?	✓
	Notificaties ontvangen per e-mail?	
	Wachtwoordbeveiliging?	
	IP restrictie?	

Laatste antwoord

The Effectivity of Social Media & Traditional Marketing on the Buying Behaviour of Dutch Youngsters

Dear participant,

My name is Yoshka Stooker and I am a fourth-year European studies student at The Hague University of Applied Sciences. I am conducting a research on the question whether there is a difference in effectivity between social media and traditional marketing as to the buying behaviour of Dutch youngsters (16-25) concerning contemporary fashion brands. The purpose of this research is to establish which of these marketing methods is the most effective for contemporary fashion brands in relation to the buying behaviour of Dutch youngsters. I would be thankful for your help and contribution to this survey. This survey was created for an undergraduate degree dissertation in which your contribution is very valuable for the thesis.

Several questions will be presented to you throughout this survey, all in the field of social media and traditional marketing related, to the buying behaviour of Dutch youngsters (16-25) for contemporary fashion brands. Everyone aged between 16 and 25 years old can participate in the survey.

This survey should only take about 2 minutes to complete. All answers which will be provided will solely be used for my dissertation and treated with the highest confidentiality. Furthermore, you are kindly requested to share the survey (link) among friends, family members and other suitable participants. Thank you in advance.

What is your gender?

- ☐ Female
☐ Male

What is your age?

What is your occupation?

- ☐ Secondary school student
☐ Student
☐ Employed
☐ Unemployed

Which of the following social media types do you use on a daily basis? (Rank on a scale from 1 to 5 from most important to less important)

Social Networking Site (e.g. Facebook, Instagram, LinkedIn)

Micro blogging (e.g. Twitter)

Blogs/Forums

Social News (e.g. Reddit)

Photo & Video Sharing Sites (e.g. YouTube, Flickr)

How much time do you spend on social media sites per week?

- ☐ Less than 1 hour
- ☐ 1-2 hours
- ☐ 2-5 hours
- ☐ 5-10 hours
- ☐ More than 10 hours

Which of the following traditional media types do you use on a daily basis? (Rank on a scale from 1 to 4 from most important to less important)

Television

Newspapers

Magazines

Radio

What is the average amount that you spend on fashion products per month?

- ☐ Less than €25
- ☐ Between €25 and €50
- ☐ Between €50 and €100
- ☐ Between €100 and €150
- ☐ More than €150

What has the biggest influence on your buying behaviour regarding fashion products? (Rank on a scale from 1 to 4)

Social Media platforms of fashion brands (all internet based marketing instruments)

Traditional marketing (such as television, radio and printed ads)

Word of mouth (comments by family and friends)

Other influencers (such as vloggers and bloggers)

Which of the following fashion brands would you be interested to like/follow on social media?

☐ Tommy Hilfiger

☐ Scotch and Soda

☐ G-Star Raw

☐ Supertrash

☐ Other

For what reason do you like or follow the fashion brand? (You can provide more than one answer)

☐ To read comments and reviews about the product

☐ To get discounts or free products

☐ To see the latest fashion brands

☐ To communicate with the brand

☐ To get updates about their products

☐ Other

Do you think that social media provides an effective and powerful platform for consumers to communicate with each other and with fashion brands?

☐ Strongly Agree

☐ Agree

☐ Neutral

☐ Disagree

☐ Strongly Disagree

How do you compare an advertisement message on a social media site such as YouTube, Facebook with traditional media?

☐ They are all the same

☐ The traditional media ad is not interactive and cannot be commented

☐ The social media ad gives a voice to the audience and is therefore interactive

☐ Other

