

Saimaa University of Applied Sciences
Business Administration, Lappeenranta
Degree Programme in International Business Management

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Visual Marketing
Case: Karhulanlehto Ltd.

Master's Thesis 2015

Abstract

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The retail environment can be regarded the most important marketing communication tool for fashion business, especially because consumer experiences this environment with all his or her senses. Visual merchandising as a part of the visual marketing and communications is possible to define what customer sees and experiences when reaching, entering and passing by in the store. Marketing elements in retail environment must be very important; it is said that even 70 per cent of the purchase decision is made in the fashion store; although it is impossible to say if there has been pushing elements like advertising, PR, friends, or just habits to purchase.

The aim of this thesis was to find out the case company's statement of visual marketing today and clarify development needs for the future. Two stores of the whole chain were under investigation and the results can be exploited in those stores in the near future.

This thesis has been carried out as a functional thesis, and as a case study, due to commissioner's needs. The theoretical framework consists of consumer behavior and customer relationship; things that affect consumer behavior, description of consumer's buying process and customer relationship. Specialties on marketing fashion in retail store environment and visual marketing; description of what is visual marketing, meaning of visual marketing in a retail fashion store environment and definition of the AIDA – model used in successful marketing operations. Empirical part consists of theme interviews of the Karhulanlehto Ltd.'s personnel and a questionnaire for company's customers.

The final conclusions and recommendations for the future are gathered from the study results. Overall, we can say that despite the unit, personnel is considered as professional and the service as high quality. Consumers want to shop in a store where cleanliness and clarity are the main functions. Colors and brands well-presented are those things that attract to consume in the future, too.

Keywords: consumer behavior, visual marketing, retail fashion business

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1 INTRODUCTION

It is said that more and more visual marketing is heading to social media with visual effects; Facebook, Twitter and Pinterest are more and more popular ways to marketing communications among companies. After the real breakthrough in 2012, is there a space for visuality in stores anymore? Consumers can post almost three billion images per week in a social media, but the most powerful for marketing operations today seems to be Pinterest. Companies can benefit using modern marketing ways both locally and internationally, according to their marketing plan, and reach consumers where ever they are. (Campbell 2013.) On the other hand, it is the wholeness that determines.

Visual marketing is an interesting field among marketing plate. And of course, part of very important daily operations within clothing business and stores. I was interested in how much a company can benefit of visual marketing well done and what the measures are that can be done better to reach better results when improving sales and business in whole.

The case company of this thesis, Karhulanlehto Ltd., is a clothing company specialized in quality brands both for men and women. Company has six different stores in Kymenlaakso region located in Kotka, Kouvola, Myllykoski and Lahti.

Trademarks that are bought from their stores are for example Gerry Weber, Armani Jeans, Boss, and Guess. Karhulanlehto Ltd.'s core competence is the unique service. Professional seamstress helps if repairs are needed. As a result of several good feedbacks, it was interesting to know if the company could do something even better and reach better results via successful visual marketing totality.

2 RESEARCH OBJECTIVES AND METHODOLOGY

This chapter is for the research objectives and methodology and it consists of objective of the study, research questions and delimitations concerning the whole process. Theoretical framework of the research is presented and a research method chosen. Structure of the study gathers the whole thesis together.

2.1 Objective, research questions and delimitations

The aim of this thesis is to find out the efficiency of the visual marketing in Karhulanlehto Ltd. at the moment and the key points that need to be developed for the successful future marketing. Result of this thesis will be the recommendations and results of the study for the future actions. The research questions are:

- What is the state of the company's visual marketing in Karhula store and in Pasaati store today
- How visual marketing can be developed in these two stores for the future

This study only considers two stores of total six of the whole chain, so clear picture of the whole chain's state of the visuality cannot be drawn. It is not possible to reach all the customers that may want to answer, so the responses need to be considered as a guideline for the future actions.

2.2 Theoretical framework

Theoretical framework of this thesis consists of three different sections. Number one is about consumer behavior and customer relationship; things that have effect on consumer behavior, description of consumer's buying process and customer relationship. Second section discusses the specialties of marketing fashion in retail store environment. Third part is about visual marketing; description of what is visual marketing, meaning of visual

marketing in a retail fashion store environment and definition of the AIDA – model used in a successful marketing operations.

2.3 Research method

This thesis is a functional thesis. Its aim is to sense the work life by guiding operations, or rationalization. The end product can be, for example, a concrete product or collection, orientation guide, event, or new environmental program for the sponsor or the industry as a whole. Special is that operational thesis always combines the practical implementation and reporting. Essential is, that it is possible to bring together the theory of the field and professional skills. (Vilkka & Airaksinen 2003, 9.)

Functional thesis complies with the steps of project that Scott Berkun (2006) simply divides into three parts: the design, implementation and testing. The larger project consists of several numbers of the three parts of the whole, which is preceded by the early stage of planning and follow up the reporting. (Berkun 2006, 33 – 37.)

Case, a case study approach, is more than the research method that can be implemented in numerous ways; depending on the objectives of the study and on principal. A typical feature of the case study is versatility and flexibility. The aim is to produce intense and detailed information rather than a generalization about the case or the phenomenon. It is based on the strong theory, researcher's inside position, multi-methods and bonds to the previous material. The case study is an innovative way to study, because in the researcher method choices are not limited. The material can be collected both in quantitative and qualitative way. It is essential that the results can be formed into one entity: case. Methods used are usually based on the researcher's own interests, theoretically or practically. More important than generalization, is the analytical comprehensiveness and transferability of results. (Saarela-Kinnunen & Eskola 2001, 159 – 168.)

Theme interview has been one of the most popular ways to gather information during several years. Instead of making questions and getting answers, theme interview gives a possibility to get a qualitative data with a high usability for the research question or explaining a certain phenomenon. Themes for the interview are decided beforehand, but a strict order of the questions is missing. It is the research question that covers the questions asked to whole one entity. Theme interview is always more like a conversation, whose leader is the researcher; all the designed themes must go through and it is a responsibility of the researcher to get the information needed for the study. Theme interview can give rich, versatile and honest information for the study and the researcher can observe reactions at the same time. On the other hand, weaknesses can be seen too; theme can be so hard to understand that interviewee just cannot answer properly, there might be external interferences or maybe the chemistry between the interviewer and the interviewee does not just work and the results can be weak. (Eskola & Vastamäki 2001, 24 – 34.)

With questionnaires, it is possible to gather standardized information of certain phenomena or just get more information about facts, actions, and ways of behaviors, attitudes, beliefs and opinions; as well as arguments and assessments affecting background. It is an efficient and good way to get wide range of information quickly. With a good technique, it is also cost efficient and a quite predictable way to gather information. Negative point of getting information via questionnaires is that there might be high per cent of non-responses, or target group may not want to answer properly at all. The questionnaire may not be as tested as possible beforehand and the key research questions may remain in the dark. (Hirsjärvi & Remes & Sajavaara 2004, 182 – 186.)

2.4 Structure of the study

This study begins with the theory part concerning consumer behavior and customer relationship; inside these chapter things that have an effect on consumer behavior, consumer's buying process and customer relationship are presented. Next step is to create a picture of specialties of marketing fashion

in retail store environment and then, visual marketing is handled. Inside visual marketing chapter, at first, definition of visual marketing is clarified, meaning of the visual marketing is told and successful AIDA –marketing model presented. Empirical part of the study begins with the presentation of the case company, after that, research of the visual marketing is done and finally results are revealed and recommendations for the future given.

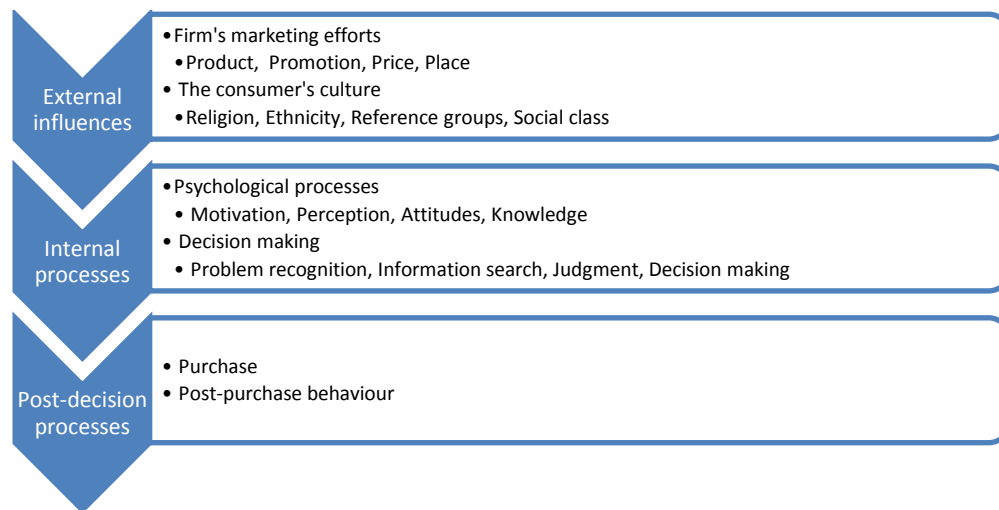
3 CONSUMER BEHAVIOUR AND CUSTOMER RELATIONSHIP

Consumer is usually seen as the person who identifies a need, searches for a purchase to satisfy the need, buys the product and after that, consumes the product. But in many cases different individuals can be involved in this chain. (Noel 2009, 12.)

Consumer behavior tells how individuals acquire, use and dispose of company offerings. Goods and services can be acquired through purchase, leasing or borrowing. (Noel 2009, 13.)

3.1 Things that affect consumer behavior

There are several factors that influence consumer's buying process and decisions. The diagram below shows the various influences and processes that affect a consumer's decisions. Three major factors are external influences, internal processes and post-decision processes. (Noel 2009, 14.)



Picture 1. The model of consumer behavior (Noel 2009, 15)

External influences can be categorized mainly into two different sectors; the efforts of the companies and the various factors that affect the consumer's culture. Marketing mix is used to influence consumers' mind and thoughts, price, place, promotion and product are not affected by the individual needs and consumer's background. Culture has an enormous impact on many aspects of customer behavior; it is a shared and learned symbolic system of values, beliefs and attitudes that influence our behavior. Customers have attitudes and values depending on the group to which they belong, culture can influence the way we perceive and process information given. Religion can provide a structured set of values and beliefs that help individuals make their choices. Age and gender reflect mainly the choices consumers make between different technologies for example. Reference groups have a significant impact when a consumer is processing the buying in his or her mind. Some consumers may want to indicate which social class they belong by consuming only certain type of products, on the other hand, some consumers simply have more wealth and opportunities to buy products and services. (Noel 2009, 16 – 17.)

Internal processes are psychological factors that affect every individual in the process of decision making and consuming. They can be divided into psychological processes and the decision making process itself. Motivation is settled towards achieving the certain goal – getting a certain product for

example. Perception means paying attention to the information given concerning the goal. Knowledge reflects the information the consumer gathers concerning different brands, product categories and companies. Consumers often organize the knowledge into similar object categories. Attitudes towards products do not always mean making purchase, but they may change over time and that is why they are so important when designing marketing. Memories form a great storage of information and knowledge about services, products, shopping and product usage experiences, this information will be used when evaluating different available options. Internal processes also consist of the traditional decision making process that is analyzed deeper later on. (Noel 2009, 18 – 21.)

Once the decision making process has gone through, it is time for post-decision processes. Company's responses to the customer's behavior after consumption have a remarkable role when speaking about the success of the business. One customer with a negative feeling can lead to loss of ten consumers, on average. (Noel 2009, 23.)

Customers can be roughly divided into two categories. The first want ease of doing business, while others seek experiences. The one who turns to the familiar and safe service is rarely comparing or changing opportunities. Commitment to a safe and familiar option can be seen the a meaning of easiness. Well-informed and demanding customers are curious and trend-conscious experience seekers. In them lays the challenge for marketers, because even though the commitment is difficult, it is they who are willing to spend the money when finding a comfortable solution. The role of selection is based on how important the product is to the customer. The more relevant and personalized product is, the more important it is to stand out from other product providers. For the customer is not at all indifferent with whom he visits. (Mattinen & Sierla 2009, 26.)

Companies must go beyond the various influences that affect consumers' buying process and have deep understanding of how consumers actually make their decisions. It is not relevant who makes the buying decision, what

the types of buying decisions are and what the stages of the buying process are. Smart organizations research the process of consuming; it can be asked when the consumer first came acquainted with the product and brand, how involved he or she is and what the beliefs are with the brand, how the consumer makes the choice and how satisfied he was afterwards. (Kotler 2001, 96, 98.)

3.2 Consumer buying process

The consumer buying process' complexity and the length varies according to how important he feels the right choice is and how much of it involves risks. When speaking of a consumer engagement, it is the importance of the buying and a product to the customer. When the risk is low, it is a low-binding product. If, however, the risk is high, it means a high level of commitment to the buying and decision-making process. A customer does not always even notice of undergoing the process, but from a marketing perspective understanding the process is essential for the successful business. (Ylikoski 1999, 92.) Actually, the consumer buying process starts long before the actual purchase happens and has consequences long afterward; that is why it is so important to notice the whole process as a marketer (Kotler 2001, 98.) In picture two, can be seen different stages of customer's buying process.



Picture 2. Five-Stage Model of the Consumer Buying Process (Kotler 2001,98)

Buying process starts when the consumer perceives a lack of, or need for, and wants to satisfy it. The need may be general or very specific. It is essential that the customer is in some way dissatisfied with the current

situation and willing to change it. What is needed is a stimulus to initiate the process. Marketing communication methods can be used to get the consumer more aware of their own situation, awake and understand the current dissatisfaction. Once the customer has identified the needs, he will search information about the available options that might satisfy his or her dissatisfaction. The first thing he will react is the memory trace, which is the so-called "internal" information, possible previous experience. Only when he starts to search for information to support the decision-making process, starts the so-called "external" data exploration. (Ylikoski 1999, 96 – 97.) Internal stimuli can be so simple as feeling hungry or thirsty, external stimuli can be noticed via advertising. By gathering information from the customers, marketers can identify the most frequent stimuli that rises interest in a product category, afterwards marketing strategies can be focused better in order to reach the second stage in the buying process. (Kotler 2001, 98.)

For the effectiveness of the company's marketing communication, it is essential to differentiate between the client's needs, desires, and intentions. After customer's recognition, company needs to blow the customer's need by communicating the company's products and services. The need, therefore, is not enough. The intentions are like New Year's promises, which are, after all, not lead in to anything concrete. The marketer must be able to eliminate and redirect its energy to key processes. (Rissanen 2006, 56.)

The largest number of information the consumer gets, comes through the marketing communication of the enterprises. Information given is especially important in the early stages of information retrieval and prior to making the important decision. Advertisement utility will come up in the form in which it is presented and how much of the essential information has been incorporated. Customer service's role is the most important when speaking about high risk products. (Ylikoski 1999, 99.) In a milder stage of information search a consumer just becomes more receptive to information about a product or service, active searching means surfing the Internet, talking with friends, and visiting stores just to get more information to support the decision. Consumer's information sources include personal, commercial, public and experimental

sources, when gathering information a customer usually becomes more and more aware about the competing companies, brands and services. (Kotler 2001, 98.)

When the consumer has done the information search, how does he or she make the final decision? There can be seen several evaluation processes, that usually are based on rational consciousness. (Kotler 2001, 99.) When processing a product selection, the client estimates the core benefit; how well the chosen product will satisfy the need. The consumer also measures the quality and the price of the chosen product and weighs if he or she is ready to pay the price asked. The selection will be done when the offered product or service characteristics meet the expectations of its customers and benefit criteria. (Ylikoski 1999, 103.) However, the final decision can be made based on different factors; first one is the attitude of others, second one is unanticipated situational factors that may cause to change the purchase decision, and the third one perceived risk that varies with the amount of money at stake (Kotler 2001, 100.)

After purchasing the consumer reaches the final stage of the process – post purchase behavior. At this stage the customer feels satisfaction or dissatisfaction out of the consuming. Companies must monitor post purchase satisfaction, actions and product uses. Marketer's job does not stop on the level of buying, but continues at this stage, in order to keep the customer relationship lively and strong. (Kotler 2001, 101.)

3.3 Customer relationship

Customer relationship is teamwork between a consumer and the service provider. Good customer relationship requires a long-term collaboration, which assumes both parties to benefit from the situation. Creating a customer relationship is always driven by marketing. (Rissanen, 2006, 47 – 48.)

The first step for the company is to find the right customers on the market via marketing operations. Second step is to create customer relationship via

everyday business and building of trust between the company and the customer. In the third stage, the emphasis is on customer maintenance and deepening, which often means the sharing of profit and success with the customer. (Rissanen 2006, 48 – 49.) There are five processes that can be underlined: the economic, technical, social, legal and environmental. In the first stage, the content of communications can be selected depending on the company image wanted to point out for the potential new customers; ecologically can be selected one of the messages. The second phase of economy can be just to get the client to the company. The third step can pay particular attention to the social process in which the customer feels him or herself more than just a consumer for the company. (Rissanen, 2006, 48 – 49.)

The business benefits from a customer orientation. According to research, firm customer orientation is directly related to its profitability. It also contributes to the staff's commitment to the organization and increases customer loyalty. On the other hand, customer orientation needs to be understood as the guiding philosophy of the whole organization and an implementation of the marketing strategy chosen. The starting point is to meet the needs of customers so that the company itself will benefit from it. Successful organization will be able to identify customers' needs and desires, to communicate in their own capacity as well as to satisfy these consumer needs in a competitive manner. (Ylikoski 1999, 33 – 35.)

Customer orientation requires the organization to the following issues:

- information: customer-centric organization to understand their customers' needs and factors affecting purchasing decisions.
- liability: The organization must be able to respond to the needs of customers of the enterprise.
- coordinated decisions and commitment to these decisions: customer focus throughout the organization of a series of processes rather than specific measures.
- knowledge and resources to meet the needs of customers using the best means possible.

- understanding of the broad concept of competition, then the organization itself, as well as customers point of view. (Ylikoski 1999, 38.)

Customer focus needs always be visible to the customer. Client must feel that he is served, and wanted to be served, and his very needs and wishes as well as their implementation meet genuine interest. We can also talk about a culture of service in which the customer's interest is one of the basic assumptions. (Ylikoski 1999, 41, 43.)

4 MARKETING FASHION IN RETAIL STORE ENVIRONMENT

Marketing elements in retail environment must be very important; it is said that even 70 per cent of the purchase decisions are made in the fashion store; although it is impossible to say if there has been pushing elements like advertising, PR, friends, or just habits to purchase. The retail environment can be regarded the most important marketing communication tool for fashion business, especially because consumer experiences this environment with all his or her senses. In the retail environment – the existing marketing mix gives the possibility to immediate purchasing. Visual merchandising as a part of the visual marketing and communications makes it possible to define what customer sees and experiences when reaching, entering and passing by in the store. All stages of the customer buying process are influenced by the marketing communications in or outside the store. (Lea-Greenwood 2012, 90 – 91.)

There are several types of stores and the marketing communication strategy differs with the size and style of the store environment. Stores can be divided into four different categories that are: flagship stores – usually found in capital cities, stand-alone units – found in major locations, concessions – they are shops in a department store, and independent stores – owned by individuals. One brand may have all of these distribution channels to use. It is known that the retail fashion business is extremely competitive and often brand stores

tend to gather together for example in one street via gender of the consumers and target groups. (Lea-Greenwood 2012, 91 – 92.)

Customers tend to be attracted to stores that fit to their style and personality. Consumers decide far away from a distance if they want or enter the store or not; based on a window, entrance and other consumers going in. The store window is a showcase for a company, and creativity seems to play very important role when attracting customers. Even though Lea-Greenwood (2012) notes that *“Visual merchandising (along with other aspects of promotion and communication) is extremely difficult to quantify in terms of its contribution to the bottom line (turnover and profit) and therefore these artistic endeavours tend to be cut out of budgets when there is a general downturn in the market.”* (Lea-Greenwood 2012, 94 – 95.)

Mannequins represent the image and brand of the store and are used both in store windows and in the store, display props are supporting the theme and help to clear the communication wanted, as well as colors chosen and shape of the display (Lea-Greenwood 2012, 96 – 97).

It's very important that promises shown in the store window continue in a visual merchandising when a customer enters the store. The message must be fluent from outside to inside; otherwise the customer might be more than disappointed. Customer needs to be reminded of the theme or advertisement or message very clearly. In most cases visual merchandising is centered to a certain department, group or a trained person, but if not, international display guides are very important help to reach the wanted brand image. (Lea-Greenwood 2012, 96 – 97.)

Hero pieces – garments that are bestsellers – are repeated after window into a store. One good hero piece can be a mass selling product that is worth to customer to haunt. Store layout is a significant point when creating a shopping experience for the customer. There are three main layouts that are usually used; boutique, grid and racetrack layout; all of these can be combined as well. Designed environment must attract consumers, keep the brand promise

and keep the customers inside store as long as possible. (Lea-Greenwood 2012, 97 – 103.)

The powers of senses have been noticed by fashion retailers, too. Visual stimulation is the way environment communicates and that is why it is so important in terms of garment and color design. We react 70 per cent to what we see, instead of 30 per cent to what we hear. By handling a garment, we imagine what it would feel like having it as our own, tables full of products are invitations to touch and buy the product. Music is for keeping customers moving rapidly or just calm down, and are carefully selected to the target. Smells can raise memories and are one of the key issues when speaking about boosting purchasing experience, chain stores all around Europe can smell exactly the same intentionally. (Lea-Greenwood 2012, 103 – 106.)

Store personnel communicates the brand image through their personality and appearance, they can be considered as the personification of the brand; that is why it is so important to hire right persons to serve the certain target market. Despite the professional personnel in chain stores, many brands sell their products in online stores, too. (Lea-Greenwood 2012, 107.) There are consumers who rather spend their time shopping in Internet than entering a retail store environment. There are huge possibilities to reach greater amount of consumers via social media and offering a possibility to shop online twenty-four hours per day. As Lea-Greenwood (2012) says: *“A number of interactive mirrors are in various stages of development. Some simply suggest add-on purchases; others share choices with social media friends, so the customer can get real-time advice from friends who are far away.”*

Visual merchandising becomes visual marketing when all aspects of the visual brand image wanted are reinforced all over the environment. Consumer needs to know what the themes and stories a company wants to tell are – without no doubts where she or he is. Message must be clear all in all, everywhere. (Lea-Greenwood 2012, 98.)

5 VISUAL MARKETING

Our world is visual. We use our eyes to deal with the content that influences our behavior, tempers our reaction, and informs the decisions made. The most effective ways to market products or services are those that grab our attention. (Shain, Campbell & Langton 2011.)

With the exploring growth of the technology, the way of transmitting and consuming information is changing. More and more, companies use social media and different mobile Apps to create a visual relationship with the buying customer and keeping the good contact on. That increases the product sales and enhances brand engagement. Wherever the customer is, companies are with them. (Shain, Campbell & Langton 2011, 9-10, 62.)

5.1 What is visual marketing?

Visual marketing is a part of the company's whole marketing entity, completing the marketing palette with the visual stimulus. The idea of the visual marketing is to illustrate the company's identity and products. Visual merchandising shows as a display and presentation of the products, showing the prices, guiding customers to testing and pushing for the acquisition. At the same time it presents the company's service culture and style, as well as the values contained in the various visual means. (Nieminen 2010, 8-9.)

Visual marketing:

- is based on the company's business idea, image and marketing plan
- follows the annual marketing plan and different theme campaigns planned
- strengthens the company's image by means of a visual language
- strengthens the customer's willingness to purchase with attractive product displays
- is implemented with the same form in different locations and with the same concept (Nieminen 2010, 161).

Visual merchandising can be seen as a part of the whole visual marketing entity. Although, it is a very important and the most showing part of the visualization and daily operations in stores. Tasks of the visual merchandising are:

- visually impressive setting of the products
- visualization of company's values, service culture and identity
- strengthening of the brand, image and awareness of the company and its products
- strengthening the customer's want to purchase via visualization
- increasing the volume of the sales and improving the profitability of the company.

The concept of the visual marketing is very wide; it can be used via product presentations, showcases for advertising, store advertising, promotions, events and fairs, exhibitions and even by filming a product catalog. Use of the visual marketing in the whole entity is very wide and diverse; it can be part of everything in the company's whole marketing palette. (Nieminen 2010, 9.)

5.2 Meaning of a visual marketing in a fashion store

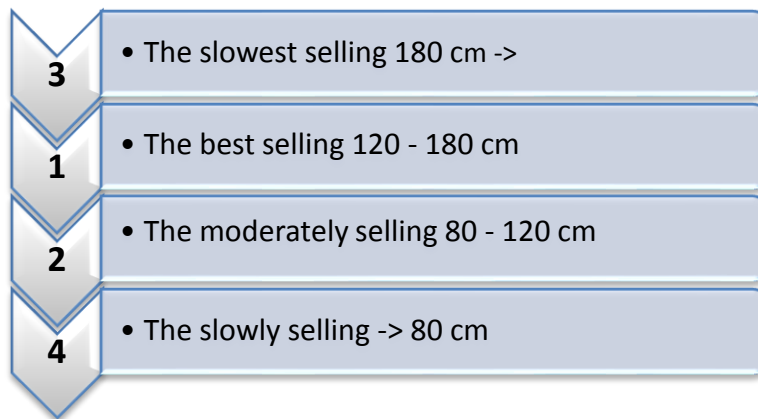
One of the most important visual marketing tools for fashion retailers is a store window. Practically it is a twenty-four hour advertisement for the company and a way to differentiate from the competitors. It gives a quick sample for the consumer what can be expected inside the store and can be a very important part of the street scene. No doubt, store window boost the visual marketing, create an image and increase the sales. (Hirvi & Nyholm 2009, 10.)

Designing of the window always starts from the products; the most actual and interesting products are involved, if there is a certain campaign planned in a marketing strategy, it must be taken into consideration. The idea must be clear and well identified, as well as cost efficient and quickly built. A professional visualist collects the ideas from all over the environment; a good idea can arise from everywhere. Products can be selected via planned campaign, certain brand, specific quality, color or size, or connected products that can be

used and look good together. Composition and grouping can be done with several techniques, depending on the products and the wanted atmosphere. (Hirvi, Nyholm 2009, 13 – 32.)

Light and lighting is one of the important points when speaking of visual marketing. Creating an impressive and efficient lighting environment for the whole store usually needs a professional planning and needs to be done by professionals as well. Positive light creates positive shopping environment and the entirety must be connected. Entrance must be well lighted to attract customers in; inside the store the need and the nature of the light varies depending of the wanted atmosphere. Colors are important part of the physical and mental world we are living. It is possible to increase sales via colors and create pleasure of the shopping environment. Cool colors give smooth and relaxed atmosphere, warm colors increase the intensity and energy. (Hirvi & Nyholm 2009, 33 – 53.)

Presentation of the products is one of the most important visual marketing efforts stores can do in their daily operations. The purpose of the product presentation is to bring up the products so impressively that they can sell themselves. Planned presentation eases customer to buy, gives visual stimulus, makes trademarks well known, improves the service and increases the sales. After entrance, customer arrives at frontline; new arrivals and campaign products are well presented. Basic selection can be located in central space and walls are for those products that can be put impressively out. Sales table can be created via some theme or actual holiday season; products are grouped by colors, shapes and mixed presentations. Cleanliness of the tables is essential. When visualizing the most selling heights; categories are shown in the picture below. (Hirvi & Nyholm 2009, 58 – 70.)



Picture 3. The selling stages (Hirvi & Nyholm 2009, 70)

When planning the presentation, it must be remembered that those products that are on the same level with eyes and hands, are the most selling ones. When changing the positions, sales change too. Vertical presentation is the most used and seen the most clear when speaking about visuality; for example all colors of one product can be settled vertically side by side on the shells and then the whole selection can be seen with only one look. (Hirvi& Nyholm 2009, 70 – 74.)

5.3 AIDA –model

Company's marketing strategy should always be efficient and targeted to reach the goals settled. Different elements should be well-known, so that they can be used the right way. Good communication should be

- identifiable
- creating a positive image
- standing out from the competitors
- unique
- attracting attention
- interesting
- creating the buying willingness
- activating

When planning and setting the goals, AIDA –model should be remembered. It includes the most important elements of successful communication. Depending on the way of the communication, it is very important to carefully think how AIDA is exploited the most efficient way. Picture below shows what AIDA consists of. (Nieminen 2010, 87-88.)



Picture 4. AIDA –model (Nieminen 2010, 88)

Attention (attention value factors): size and shape of the outside commercials and magazine commercials, colors, fonts and pictures. When speaking about radio and voice commercials; differentiation of the voice and music, timing and length of the commerce. On TV and websites: movement of the pictures and 3D –technique, and in the store or in the events and fairs: size, structures, colors and presentation of the products.

Interest (factors that grow interest): in written text: title and informative subtitles; in e-communication: words and the meaning and a promise for the targeted segment.

Desire (factors that push to purchase): benefit of the product or a service, how the product or service is argumented, its economy, value, quality, use- or price justification.

Action (factors that activate the consumer): competitions, free samples, lotteries, testing and limited amount of the products or limited time of the offer. (Nieminen 2010, 88.)

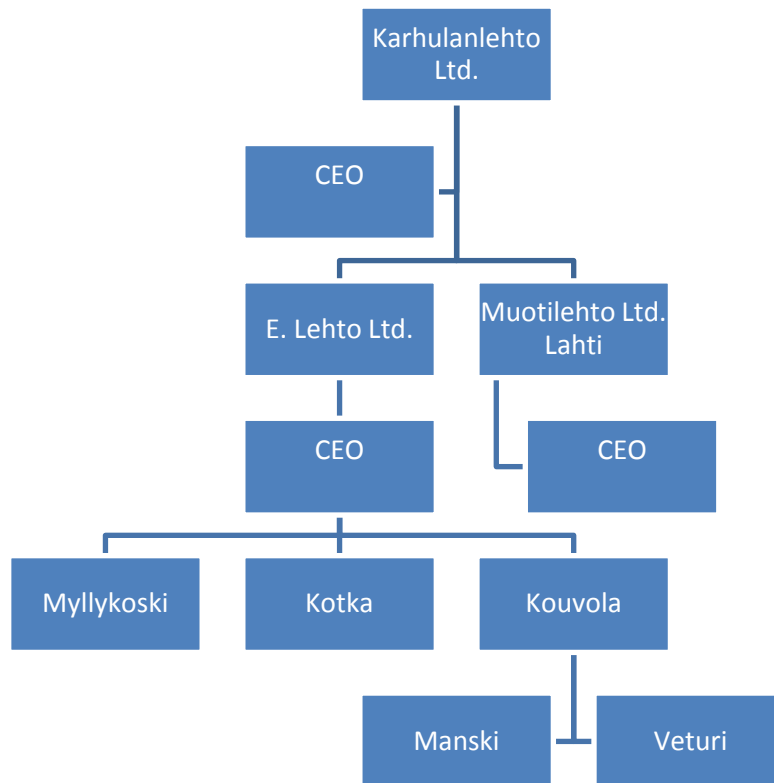
6 VISUAL MARKETING IN KARHULANLEHTO LTD.

6.1 Presentation of the case company

Karhulanlehto Ltd. is a clothing company, specialized in quality brands both for men and women. Company has six different stores in Kymenlaakso region located in Kotka, Kouvola, Myllykoski and Lahti. Organization was originally founded in Myllykoski, Finland in 1954. Kotka store was founded in 2002, Karhula store (located in Kotka) in 1992, Kouvola town center store "Manski" in 1994, Shopping center Veturi store in 2012, and Lahti store in 1998. (Karhulanlehto Ltd. 2014.)

Trademarks that are bought from their stores are for example Gerry Weber, Masai, Steilmann, Hajo, Frank Lyman, Nanso, Esprit, Desigual, Samoon, Taifun, 2 Biz, Joutsen, Soya Concept, Christa Probst, Skovhus, Triumph, Armani Jeans, Boss, Guess, Vila, Only, Vero Moda, Pieces, Jack&Jones, Tommy Hilfiger and Hilfiger Denim, Turo Tailor, Para Jumpers, and Lebek. (Karhulanlehto Ltd. 2014.)

Karhulanlehto Ltd.'s core competence is the unique service. Professional seamstress helps if repairs are needed. Seamstress offices are located in Karhula store, Lahti store and Myllykoski store. Inside Karhula store, there is located chain's central warehouse with four workers. From the central warehouse, clothes and accessories are delivered to other locations. Financial management and accounting are located in Karhula position. Picture of the organization can be seen below. (Karhulanlehto Ltd. 2014.)



Picture 4. Organization of Karhulanlehto Ltd. (Karhulanlehto Ltd. 2014)

As the picture shows, Karhulanlehto Ltd. is a family owned company. Structure of the organization is very low, and there is no hierarchy between different levels.

6.2 Visual marketing research via AIDA- model

Empirical part of this thesis concerns visual marketing in Muotitalo Lehto Karhula store and Pasaati store. We wanted to know how personnel experiences and creates the best possible visual appearance and what the opinions of their customers are. We wanted to find out what is good and if there is something we could do better to please the customers and consumers more in the future. Visual marketing is essential daily routine in a fashion store and a very important part of the selling and customer relationship. It is one of the most important competition tools today and that is why it is so important to manage it successfully, continuously.

6.2.1 Description of the process

Idea of this thesis came up to authors during spring 2014. Visual marketing is one of the most important daily routines in retail fashion stores and a very important competitive advantage when speaking of attracting customers to consume with a very little usage of marketing money. I was interested in what was the company's status in the opinion of our personnel and on the other hand how customers see company's activities; I was interested in how effective company are now, how effective company could be in the future and what actions it might need. My idea got an approval of the executive team, and we were ready and excited to find it out.

The process was started with the visual marketing interviews of the personnel, both in Karhula store and Pasaati store. Personnel was asked to freely answer the questions, and all the questions were given beforehand to the respondents, so that they had time to think about answers.

The questions were divided into four categories: entrance, store overall, table next to cashpoint and wall space; we also wanted to know the overall appearance and what is the impression that personnel believes the store gives to the customers. Questions were concerning these different peak points of the visual marketing and how personnel create AIDA –affection – or how they believe that they do that. Visualist was answering questions concerning the showcases in both stores; how employee creates AIDA –affection when visualizing showcase. Both questionnaires can be seen attached in the end of this thesis.

In Karhula store, five members of the personnel were interviewed and in Pasaati store two of the personnel were willing to answer questions. All the answers given in personnel interviews were moved to response alternatives of the questionnaire that was directed to both stores' customers later on. In this way, opinions of the personnel and customers were connected for the final result.

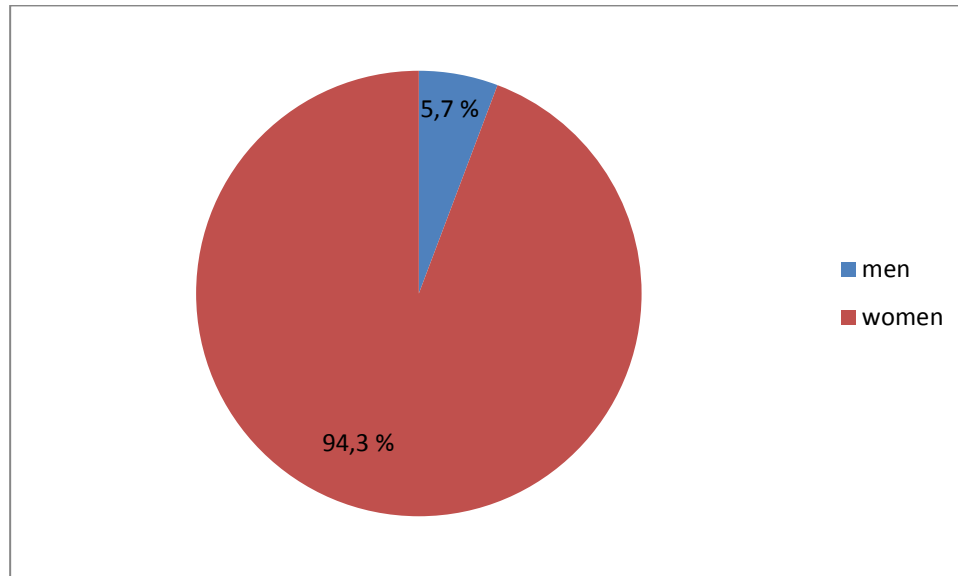
After getting answers from the personnel, a questionnaire for the customers was created. This questionnaire followed the same frame that personnel answered. The questions with the response alternatives given by the staff were repeated. The basic idea was to get to know the statement of the visual marketing of the stores now, and how to act the best way in the future; of course we also wanted to know if there is something the company could do better to reach customers and give the best possible visual experience in stores in the future.

The questionnaire was designed on the basis of the answers from the personnel, quick enough to answer, easy to understand and it did not contained only structured response options, but also an open question in the end for the precious open feedback. After designing the questionnaire, it was tested to several trusted persons beforehand, just to make sure that there were no incorrect facts, spelling mistakes or small wrong details that could affect the final result. This questionnaire can be seen attached in the end of this thesis.

This questionnaire was launched in both stores for one week, and the results from the consumers were obtained during this time. The idea was to offer the possibility to answer in a cashpoint while waiting for the salesperson to get the products ready for payment. Karhula store got 87 answers during the week and Pasaati store 64 answers. This was 23 per cent of the week's paid customers in Karhula store and 16. 4 per cent in Pasaati store. Differences between willingness of respondents was clear; in Karhula store customers were glad to answer – in Pasaati store customers usually refused to answer and the work was much, much harder. This also explains the differences between the stand alone stores and a store located in a shopping center. After getting answers, the results were analyzed for the overall picture.

6.2.2 Visual marketing in Karhula store, results and conclusions

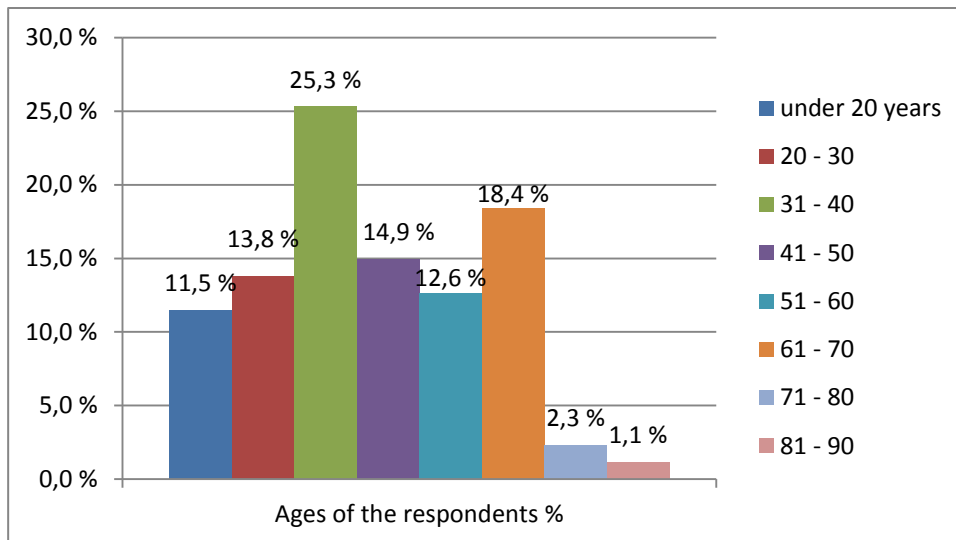
Question one was concerning basic information of the respondent. The Company wanted to know if the answers were from a male or from a female. Of course, the customer structure of the store was wanted to know.



Picture 5. Structure of the respondents.

Respondents were mainly females. 94.3 per cent of the questionnaires were filled by a female and only 5.7 per cent by a male. All together the response per cent was 23 per cent of the paid customers of the week.

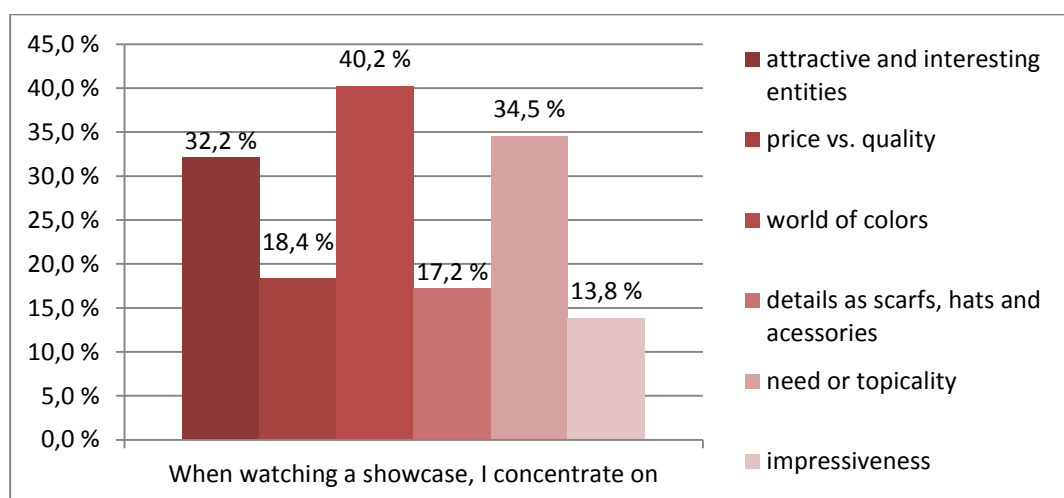
Question number two was asking about the age of the respondent. It was wanted to know something about the main genre of our customers. To be more aware of what to offer consumer, it is necessary to know about the main ages of our target groups. Picture number six shows the ages of the respondents.



Picture 6. Ages of the respondents.

Question two was about the ages of the respondents. The main groups were in between 31 and 40 years; or in between 61 and 70 years. 25.3 per cent of the customers were between 31 and 40 years and the second largest group with 18.4 per cent was consumers between 61 and 70 years.

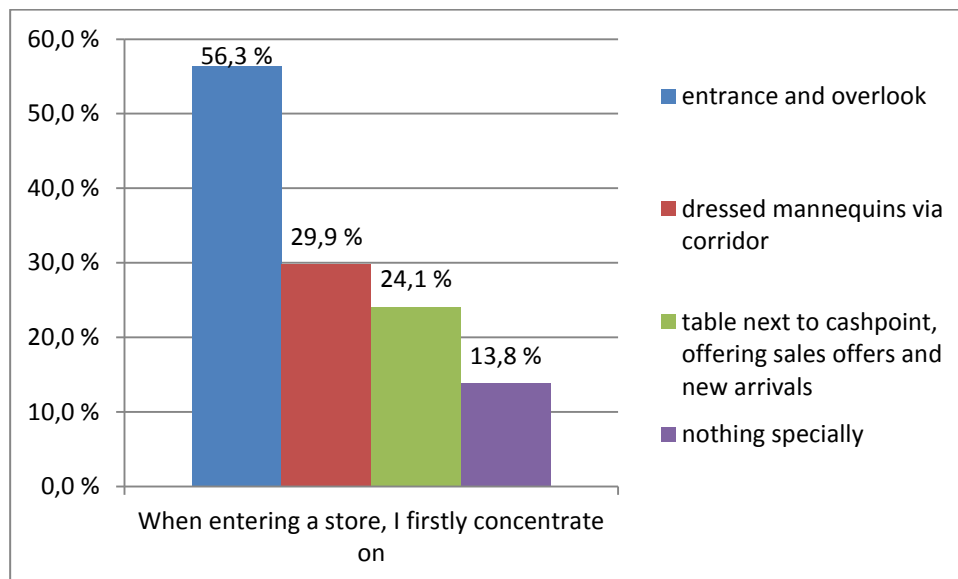
After the basic questions, question number three was concerning the showcase of the Karhula store. The company wanted to know what the main things are that come to the front, when speaking about visual marketing in a showcase. All the customer response options were collected based on the answers of visualist. Picture number seven shows the answers.



Picture 7. Showcase attractions.

It was found out that the customers mainly concentrated on colors, topicality of the clothes and accessories, and interesting ensembles when watching the showcase. They did not pay so much attention to prices, impressiveness, or details when watching garments in a showcase. There were also answers to point “other, what?”; some respondents watched brands, others did not watch at all, and some wanted to change the showcase so that more teen brands would be presented.

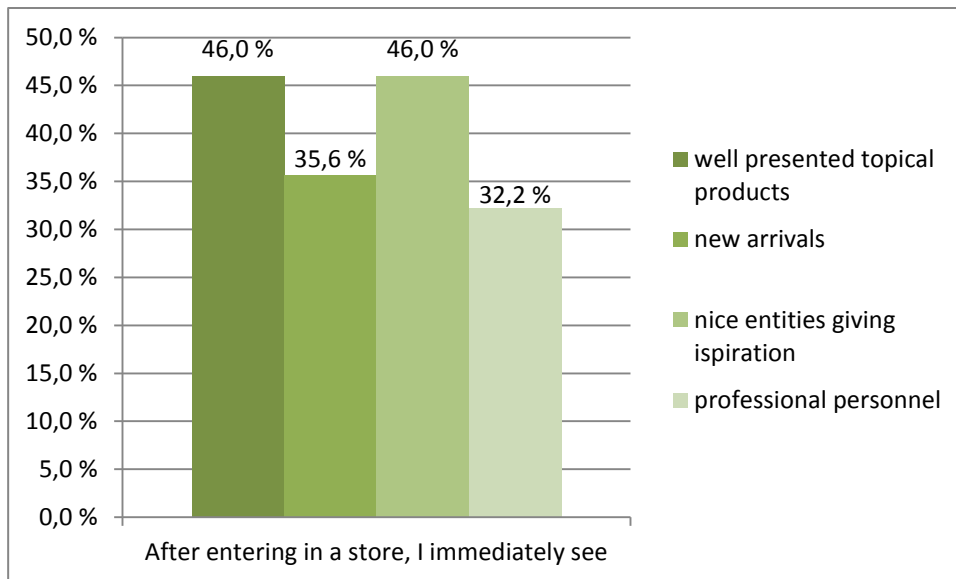
Question number four was concerning about the peak points of the visual marketing in Karhula store, which gave information on what point or points to put the most efforts in the future. Picture number eight tells the answer.



Picture 8. Peak points of the store.

It became very clear that the main peak point of the visual marketing is the entrance and the view of the store overall; 56.3 per cent of the answers were put on to this. 29.9 per cent was checking the mannequins with clothes via corridor, 24.1 per cent checked the table next to the cashpoint and 13.8 per cent did not especially notice anything when entering a store.

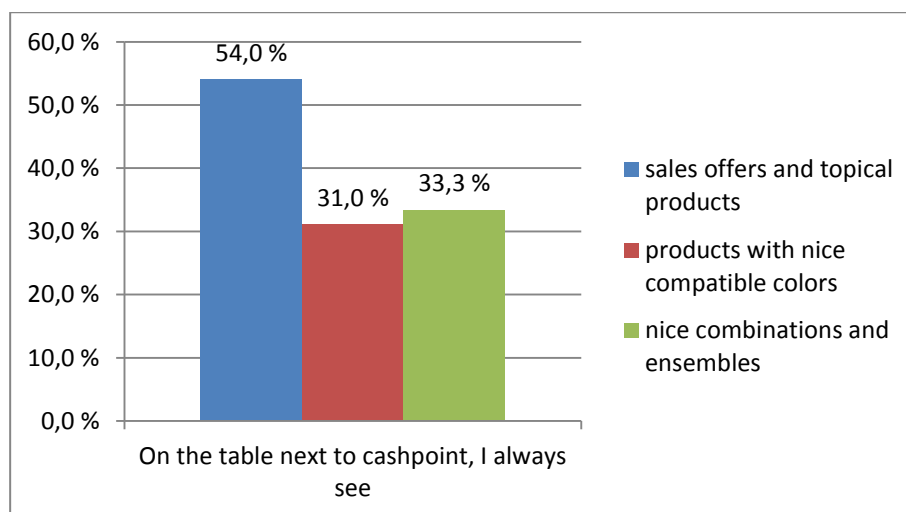
Next question was about the entrance. The company wanted to know how to attract customers just after entering the store. Picture number nine shows the results.



Picture 9. Entrance.

The results were quite uniform, with 46 per cent of well-presented seasonal products and nice entities offering inspiration. Changing arrivals and professional sales personnel were appreciated, too; with only ten or a bit over ten per cent behind.

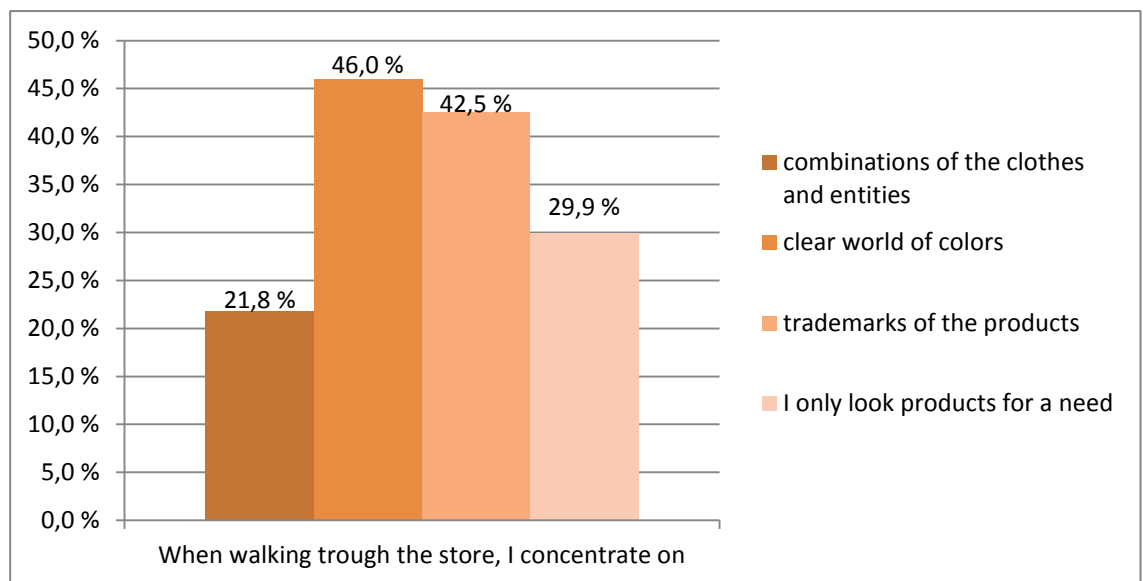
Next question was about the table next to cashpoint. The company wanted to know how to attract the customers with one of the best marketing points in the store. What products to put up and how to push consumers to buy. Picture number ten shows the results.



Picture 10. Marketing possibilities next to cashpoint

As the results show, it is obvious to put sales offers and seasonal new arrivals onto the table next to cashpoint. Consumers are willing to see those, rather than colorful mixtures and nice entities. 54 per cent has paid attention to sales offers and seasonal products in the probably most important marketing point next to cash. We got some answers to the point “other, what?” and the respondents wanted to see accessories and impulses near to cash desk. Some did not want to see anything for the impulse and some did not have any opinion about this question.

Next question was about the store look overall and how to pay consumer’s attention and again willingness to buy when they are walking through the store between the shelves; what are the key points to pay attention. Picture number eleven shows the results.

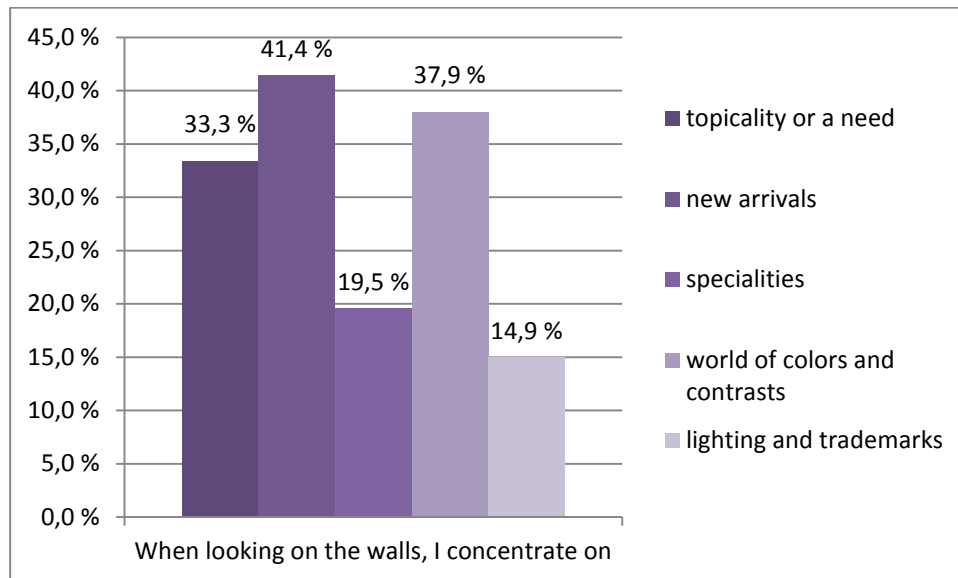


Picture 11. Walking through the store, I am paying attention

The two clearest winners were world of colors (46 per cent) and shops built up by trademarks (42.5 per cent). Those two were the things consumer most likely pays attention to when walking through the store. Also the point “other, what?” was commented and said that often time sales offers attract.

Next question was for the wall interior and how to attract customers with the products put up to the wall. The company wanted to know what would be the

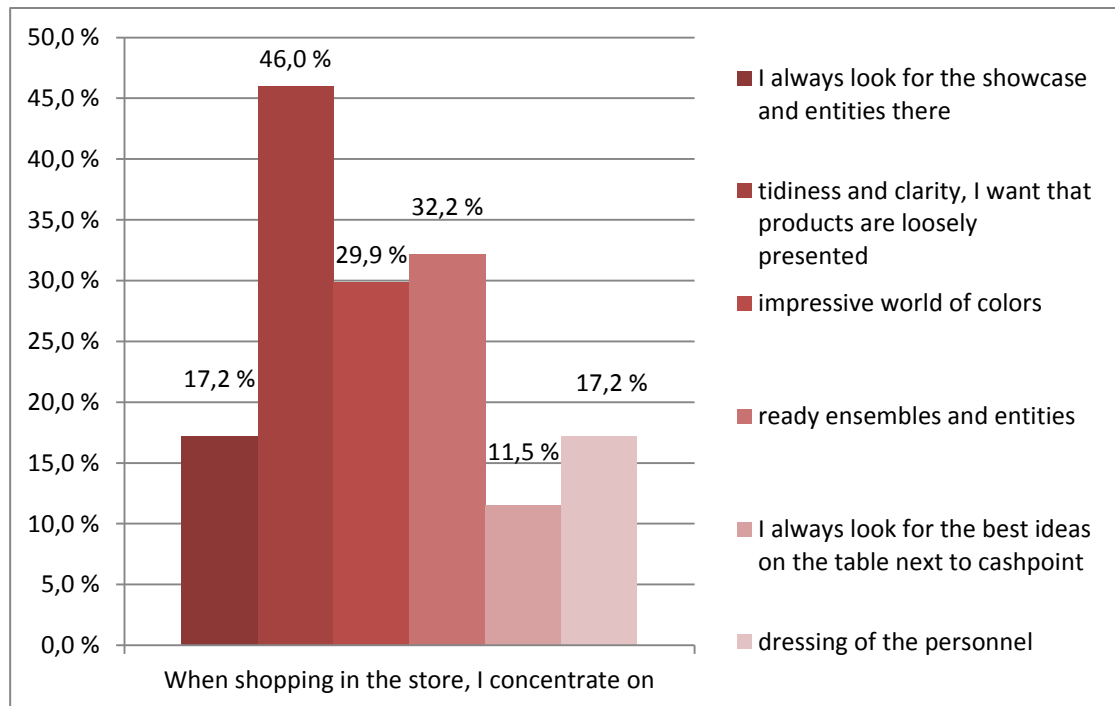
most effective way to pay attention to the products using wall space. Picture number twelve shows the results.



Picture 12. Products on a wall

New arrivals with 41.4 per cent and world of colors with 37.9 per cent were the most popular interest grabbers in a wall space, also need and topicality of the products rise above all the others with 33.3 per cent of the answers. Point “other, what?” got answers like impressively presented products.

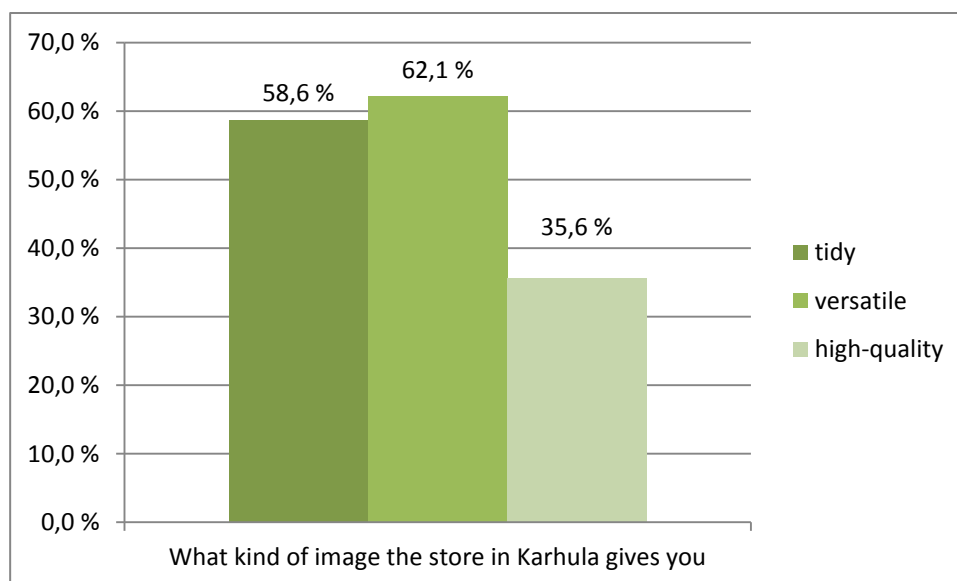
Next question was about overall store look. It was wanted to know how consumers see the store and how it is possible to make customer experience better with visual effects. Picture number thirteen shows the results.



Picture 13. Overall store look

The clear result we got was the tidiness and cleanliness of the store with 46 per cent of answers. Consumers want to do their shopping in a clean and clear store; products need to be settled loosely so that they can be easily found. Also ready mixtures of products and cross mixing with the accessories got answers with 32.2 per cent. World of colors rose up, too, with 29.9 per cent of answers. Also point “other, what?” was commented and said that overlook is one of the most important things to pay attention to.

Nest question was about the final opinion of the store. The company wanted to know how consumers see the chain and what its value in their eyes is. Picture number fourteen gives the answer.



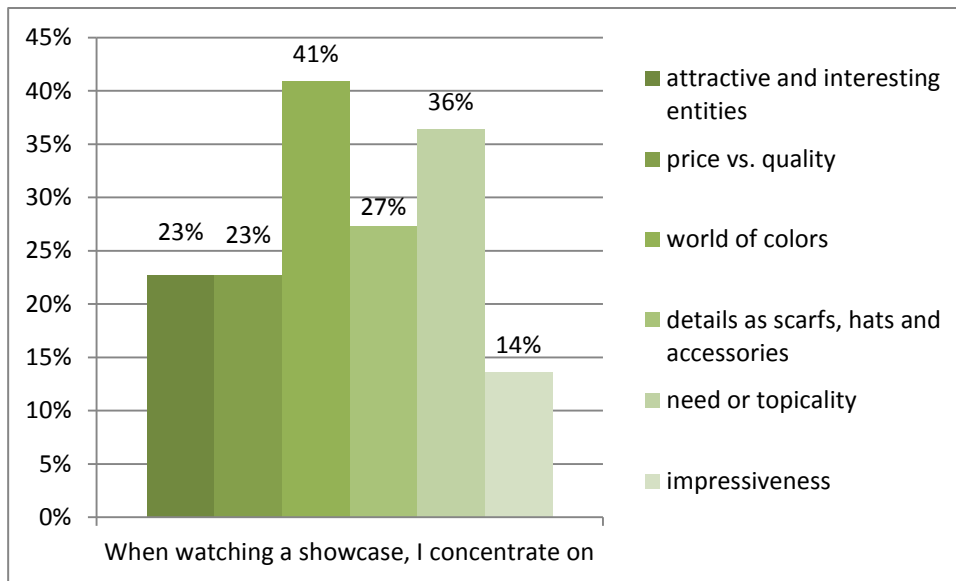
Picture 14. Value of the store

The result was not surprising; 62.1 per cent of answers was telling “versatile store” and 58.6 per cent of answers telling “tidy store”. The only surprising per centage was “high quality store” that was left behind with only 35.6 per cent of answers. Some answers were got to the point “Other what?” and they were pleased with the nice personnel; on the other hand there were few answers concerning the problem that there are too many clothes and accessories in a too small space – they experienced that there is too full in the store.

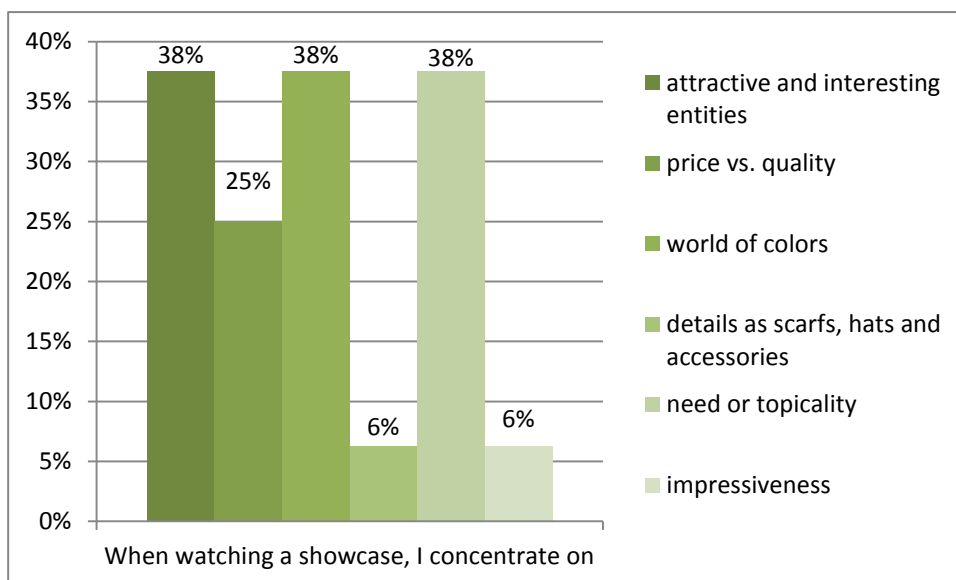
Final question was for open greetings and the company got them too, customers were pleased with good service and personnel.

Above all, three different questions need to be emphasized, namely number three, number nine and number ten. The answers of the two biggest groups of respondents were compared in to know opinions of the respondents under twenty years old. In Karhula store, there is a special department for youngsters, so of course the company was also very keen on results concerning this target group.

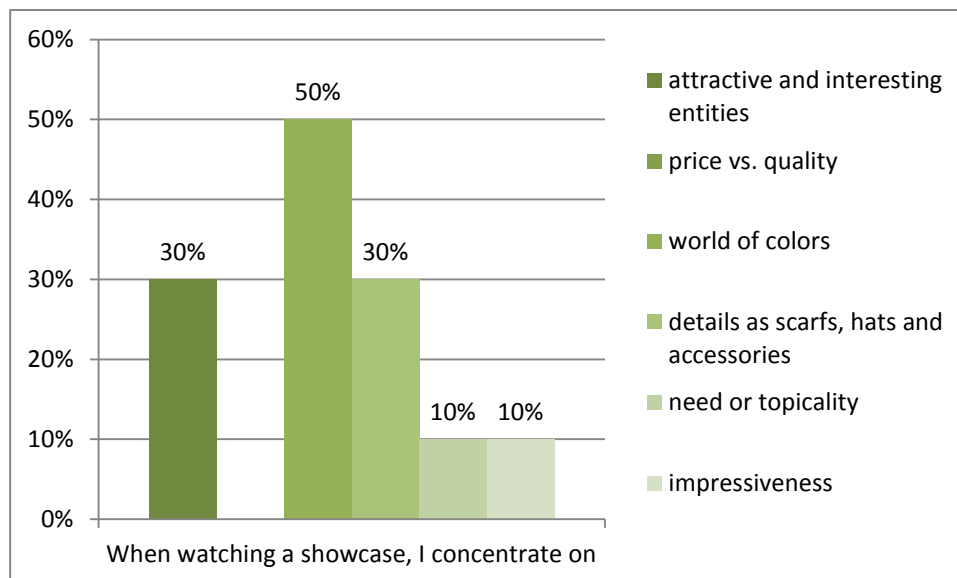
Question number three was concerning of the showcase; pictures below show the results in three different target groups.



Picture 15. Target group between 31-40 years



Picture 16. Target group between 61-70 years



Picture 17. Target group under 20 years

It is obvious that the most important thing attracting all these three most important target groups in the showcase is the world of colors. But when speaking about price versus quality, the difference between youngsters and the older target groups is enormous. Our target group under twenty years does not seek clothes and accessories so much for need or topicality, but are keener on details. When watching the results of two older target groups, it seems clear that they are seeking their products for topicality and are very aware of price versus quality. When planning a showcase, the meaning of entities and ready combinations become more important for the customers in target group between 61 and 70 years. All this information can be very useful for our visualist when trying to build up an attractive and interesting showcase for the different target groups of our customers.

Next, there was a question number nine; results between these three different target groups was wanted to compare to, when thinking about the planning of the overlook of the whole store. Pictures below reveal the results.



Picture 18. Target group between 31-40 years



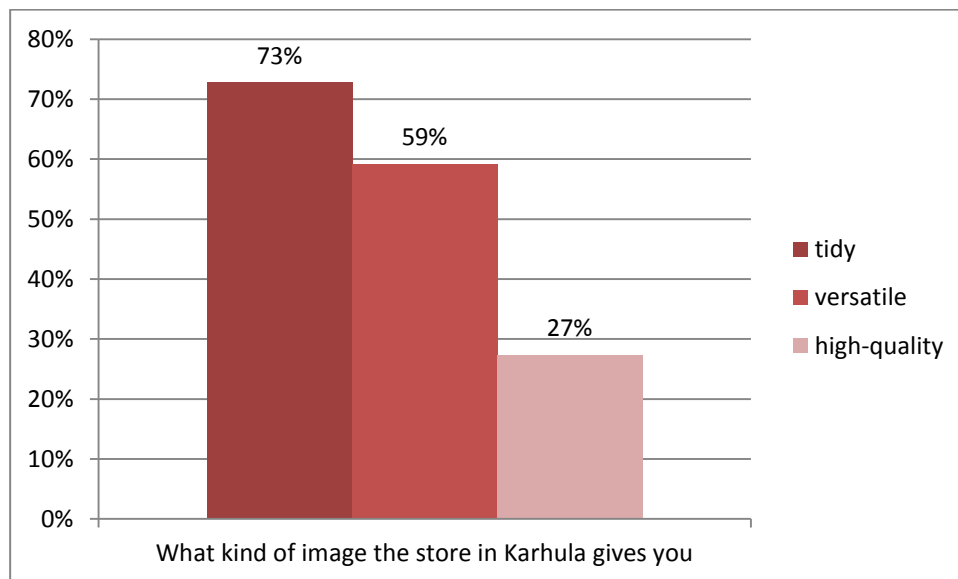
Picture 19. Target group between 61-70 years



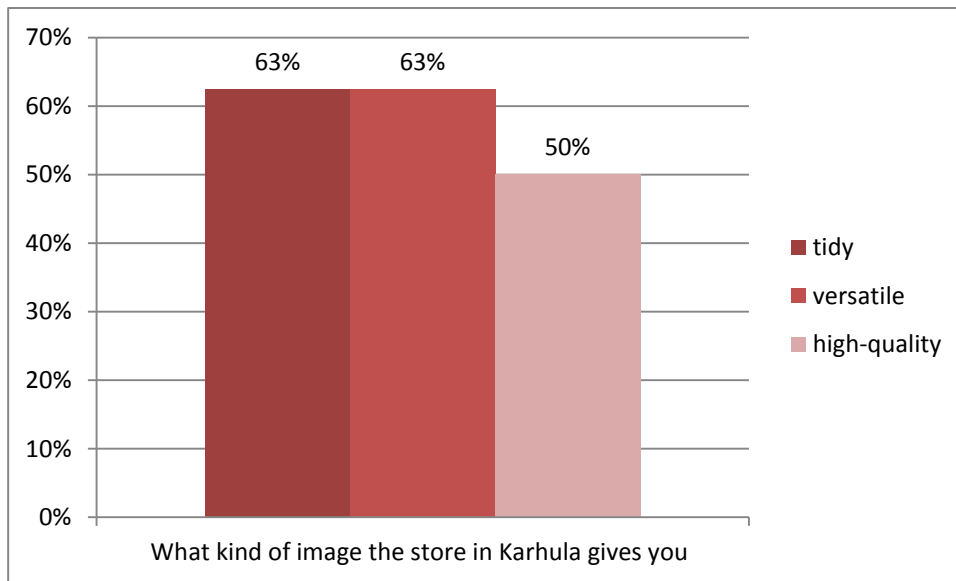
Picture 20. Target group under 20 years

The basic and the most enormous difference between the target groups is that only customers between 61 and 70 years seek ideas from the showcase. Youngsters are looking at the dressing of the personnel and getting ideas from there, too. Ready combinations seem to be very important to young customers, but for consumers between 31 and 40 years, as well. Tidiness and clarity of the store clearly rose to be one of the peak points for all the target groups, not forgetting the world of colors.

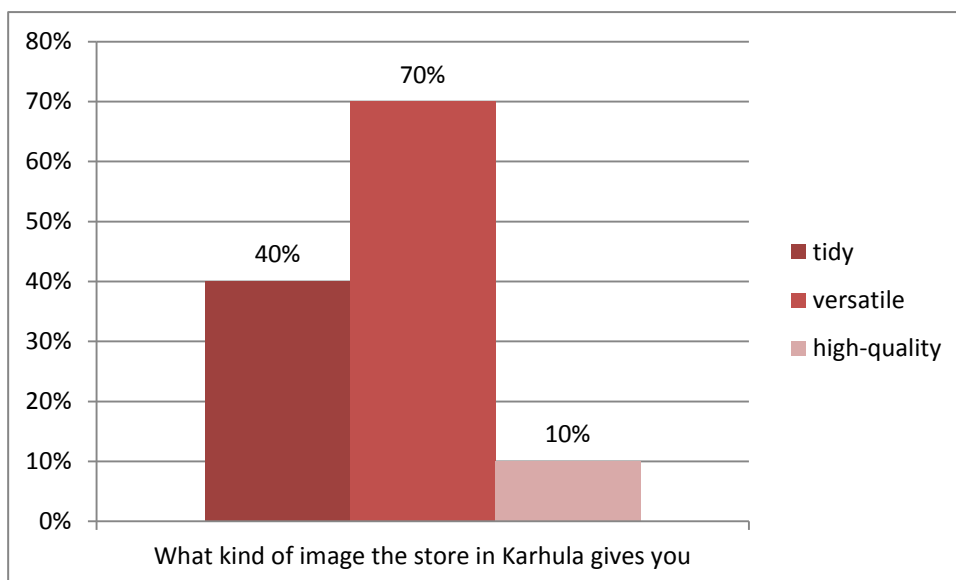
Finally, question number ten was compared between the target groups. We wanted to know if there were any differences in how these consumers see the store in Karhula. Pictures below reveal the results.



Picture 21. Target group between 31-40 years



Picture 22. Target group between 61-70 years



Picture 23. target group under 20 years

The most important difference between these target groups seems to be that youngsters and younger consumers does not see image of Karhula store as a high-quality store, compared to target group between ages 61-70. All target groups mentioned the store to be tidy and versatile. The huge difference of the high-quality –image between the consumers of different ages might be the trademarks of the store; younger consumers does not see the same brands as quality brands compared to older customers. Representing different

trademarks to different consumers is one of the very important key success points in the future, too.

Conclusions and recommendations

These results tell that customers in Karhula store are mainly females; on the other hand it might be so that women wanted to participate to fill in the questionnaire and men did not. We can say that the main target marketing groups are women between the ages of 30 and 40 and on the other hand between 60 and 70 years.

For the future the company needs to be on time, use great ensembles and delicious colors when building important business card towards street view. It was clear that the entrance and overlook of the store were the most important peak points of the store when speaking about visual impressiveness; it must be ensured that the visuality comes out in the very moment when the customers arrive at the store and put all efforts on that. It was found out that topicality and nice ensembles are the key words to attract customers in the entrance, new arrivals must be put on stage and keep mannequins well dressed for the future as well. It was important to know that customers think that the personnel is professional and wanted to underline that, too.

It was not a surprise that the table next to cashpoint was seen as a place of new arrivals or good sales offers; and that is how it must be kept in the future, too. These two groups sell the most from that point of the store. When thinking about the store overall, we need to create clear world of colors with clear shops of brands. Customers wanted to find out their products by searching for certain colors but in the same time they were looking for certain brands.

It was wanted to know what sells the best from the wall, and found out that new arrivals and peak colors are the things that customers are looking for on the eye level of the store. So, these two things can be found from the walls in the future. The company also wanted to know how consumers see the store and how it is possible to make customer experience better with visual effects;

customers wanted to shop in a clean and tidy store where clothes and accessories are loosely presented and easily found. They wanted to see clear color combinations and ensembles that can give inspiration and push to buy. The store must be kept tidy and loose, and we need to pay special attention to colors and ready to go entities for the customers to buy.

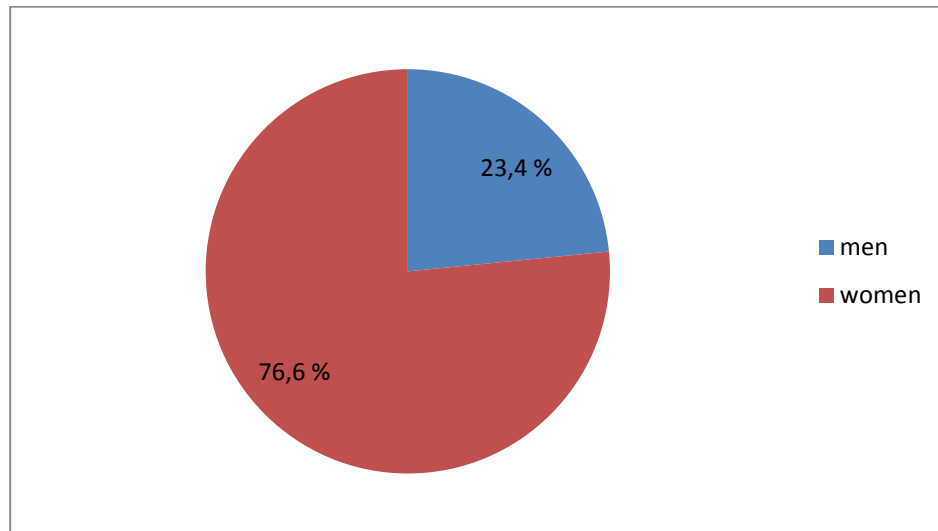
The company wanted to value the store with clear definitions from customers and found out that they thought that Karhula store is versatile and clean. There were also got comments where customers were pleased with the nice personnel, but on the other hand there were few answers concerning the problem that there are too many clothes and accessories in a too small space in the store. This gives a question, why the customers do not think that the store is a high quality store? Do they probably perceive only stores with high quality brands as a high quality store? The company sells quality products with fine brand names, but still customers do not think that Karhula store is a high quality store. On the other hand, it might be so, that when consumers think that basic brands are sold for basic people it makes the company successful.

Final question was for open comments and there was feedback about nice and professional personnel. Customers commented that it is always nice to visit this store. It seems that personnel is the heart of this store and customers rely a lot on their visual recommendations and professional visual eye. Overall, there were quite few surprises on the results of this store's visual outlook; Good results confirmed the present spirit of the store.

Three different questions were raised above all and the results were compared between the most important target groups of this store especially. Differences that came up among the answers help personnel and management plan actions and marketing, especially for the needs of the different consumers.

6.2.3 Visual marketing in Pasaati store, results and conclusions

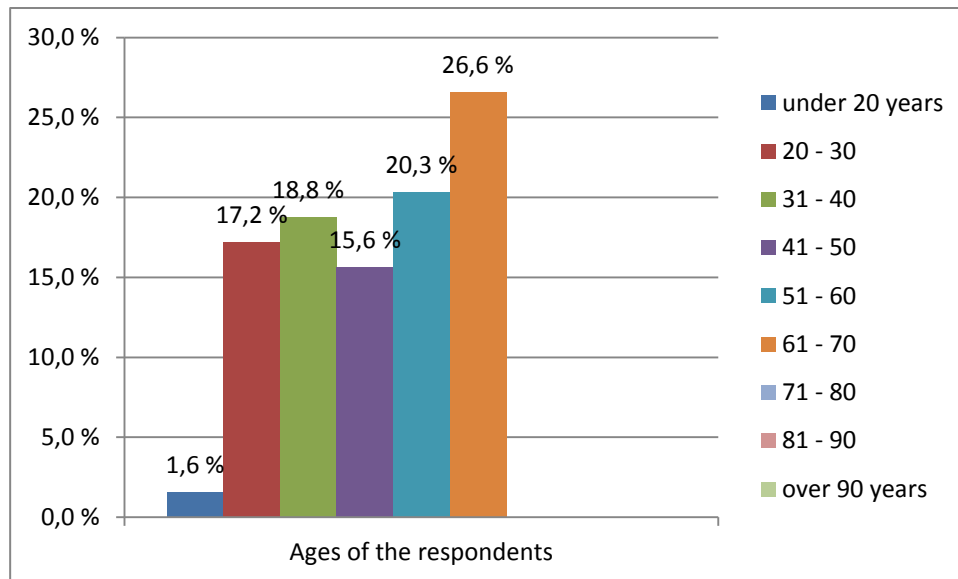
Structure of the answers in Pasaati store was a little bit different than in Karhula store. Structure of the customers changes a bit, depending on the store and it can be seen in the results. Picture number twenty-four shows the meaning.



Picture 24. Structure of the respondents

Most of the respondents were females, but also males answered. 23.4 per cent of the answers was from men, 76.6 per cent was from women. All together the response per cent was 16.5 per cent of the paid customers of the week.

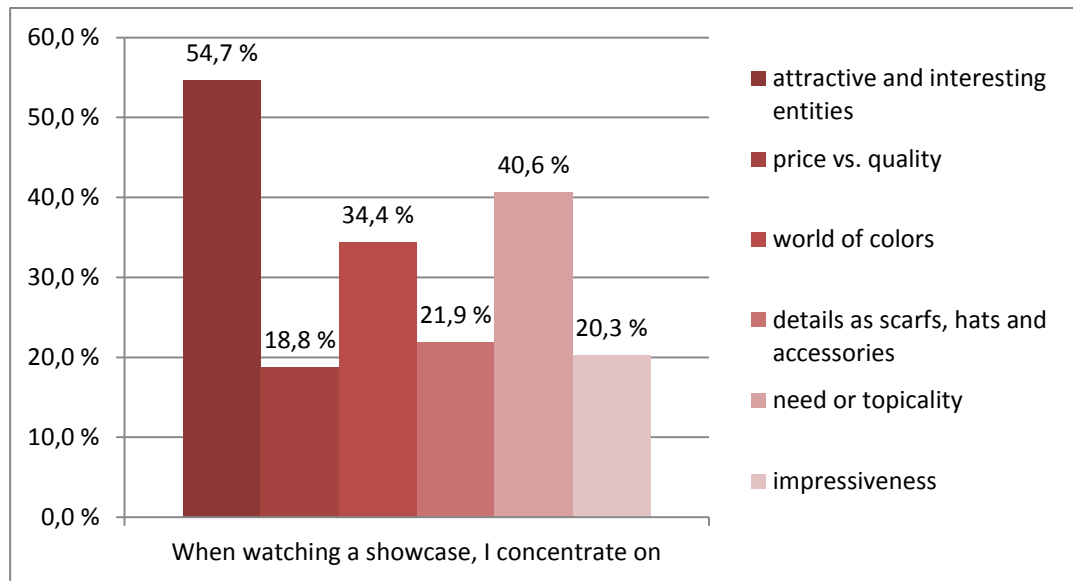
Question number two was again about the age of the respondent. The company wanted to know something about the main target groups, and how much the target groups differ from each other when speaking about traditional store and a store located in a shopping center. Picture number twenty five shows the ages of the respondents.



Picture 25. Ages of the respondents

We found out that the main target groups were customers in between 61 and 70 years (26.6 per cent) and in between 51 and 60 years (20.3 per cent). Third main group was customers in between 31 and 40 years (18.8 per cent). That tells something about the customer structure of the store and the difference with the Karhula store.

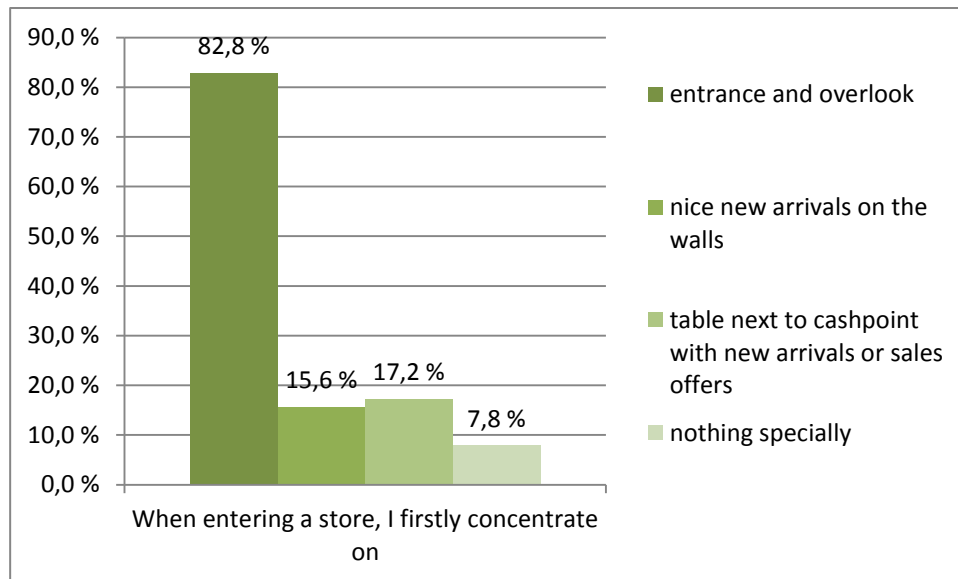
Question number three was exactly the same as in Karhula store. It was wanted to know if there is a difference how consumers see the showcase of the Pasaati store and the Karhula store. Picture number twenty-six shows the results.



Picture 26. Showcase attractions

The results show that the main attraction in Pasaati store showcase was interesting entities with 54.7 per cent. Second most consumers wanted to see present garments or future most wanted clothes with 40.6 per cent. Also world of colors rise up with 34.4 per cent of answers. Point “other, what?” got also answers: the brands were checked in the showcase.

Question number four was again concerning about the peak points of the visual marketing in Pasaati store. After successful renovation in autumn 2014, it was interesting to know on what point or points to put the most efforts in the future. Picture number twenty-seven tells the answer.



Picture 27. Peak points of the store

Definitely the peak point of the visual marketing in Pasaati store is the entrance with an overlook with 82.2 per cent of the answers. Other choices did not rise up at all with only very low answer percentage. Point “other, what?” got answers and some paid attention to the personnel and the tidiness of the store. Some checked the favorite brands; some told that the store was way too full of clothes and accessories.

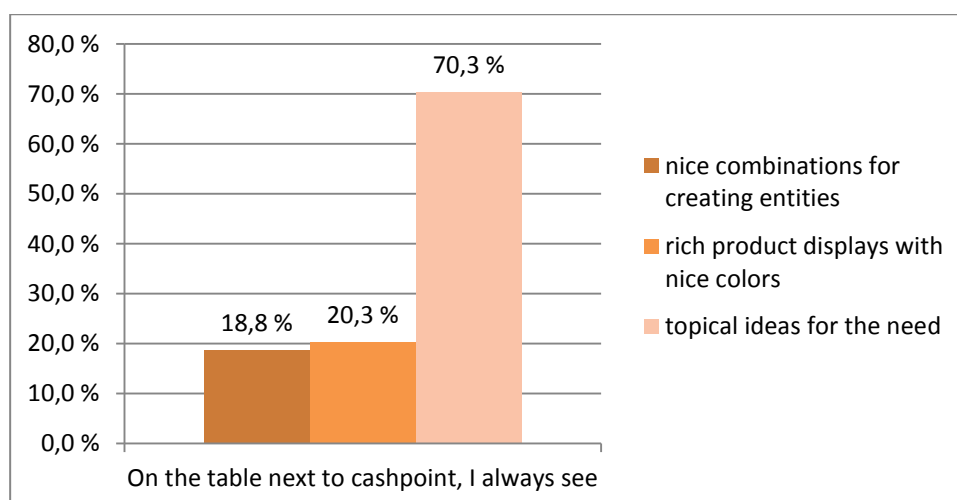
After peak points, next question was about the entrance of the Pasaati store. It was wanted to know how to attract customers just after entering the store. Picture number twenty-eight shows the results.



Picture 28. Entrance

The results show that the most popular options were well-presented and interesting brands with 56.3 per cent of answers and professional salesperson with the exactly same 56.3 per cent. Other options were not quite noticed at all with only low per cent of answers. Point “other, what?” told comments that the store is too full.

Next question was about the tables next to cashpoint. There was a need to know what products to put up and how to attract consumers to buy. Picture number twenty-nine shows the results.



Picture 29. Marketing possibilities next to cashpoint

The picture shows that next to cashpoint 70.3 per cent of the customers want to see current ideas for the current needs. Other possibilities were not noticed that much. This can be seen for a good tip for the seasonal visual marketing in this store. Point “other, what?” got answers where customers were wondering “what table?” and told us that they had not ever even paid attention to the table near cashpoint. Some answers mixed the table and the basket cart next to cashpoint.

Question number seven was asked exactly in the same way both in Karhula store and in Pasaati store. It was wanted to know how the customers see these two different stores when walking through, and is there any difference when they come to a traditional store and then into a store located in a shopping center – is there a difference to where they pay their attention. Picture number thirty shows the results.

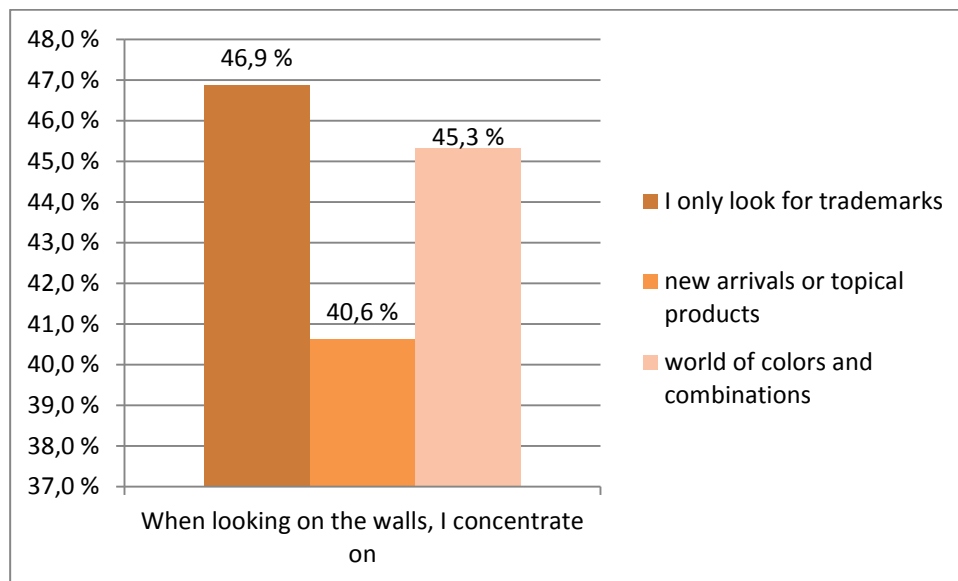


Picture 30. Walking through the store, I’m paying attention to

Results of this question were quite uniform. Looking for a certain brand was a popular way to navigate through this store with 45.3 per cent of answers; with exactly the same per cent of answers, customers were looking for products for their needs. 39.1 per cent of consumers were looking for clear world of colors to reach the clothes for their own needs. 21.9 per cent of customers was

looking for ready sets and ideas for themselves. Again, there was answers to the point “other, what?” and they told that the store is too full.

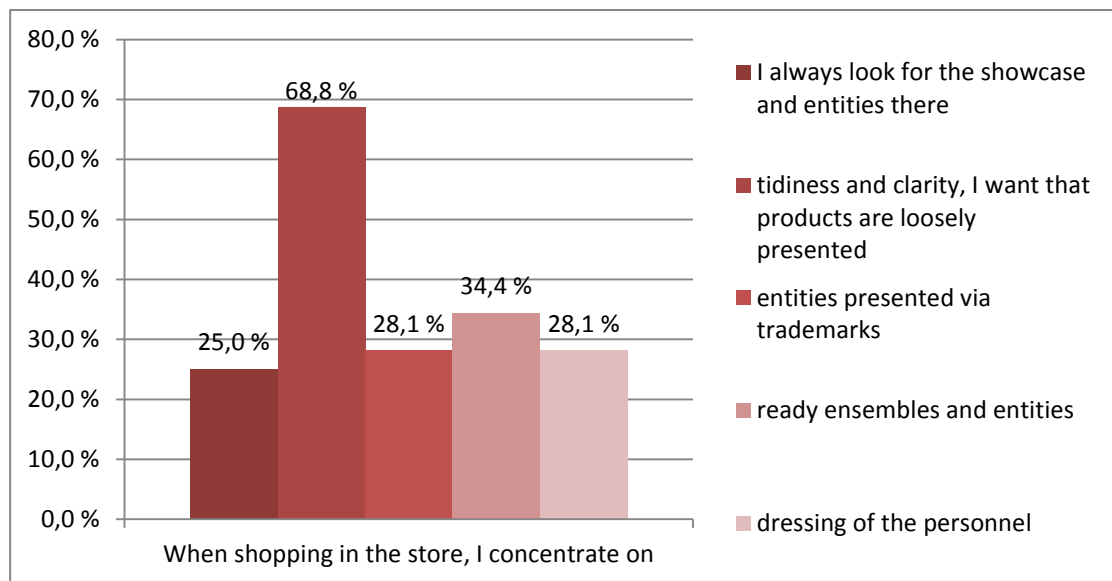
Next question was about the fact that there is a lot of wall space in this store; what would be the most effective way to pay attention to the products using wall space, and how to attract customers with the products put up on the wall. Picture number thirty-one shows the results.



Picture 31. Products on a wall

The most important way to attract customers in this store was the brand name. 46.9 per cent of customers was looking for a certain brand and paid their attention to walls with certain shops with certain products. On the other hand 45.3 per cent of customers was looking for a certain world of colors and combinations. 40.6 per cent of consumers were paying attention to new arrivals and current products. Point “other, what?” got answers for quality versus price products.

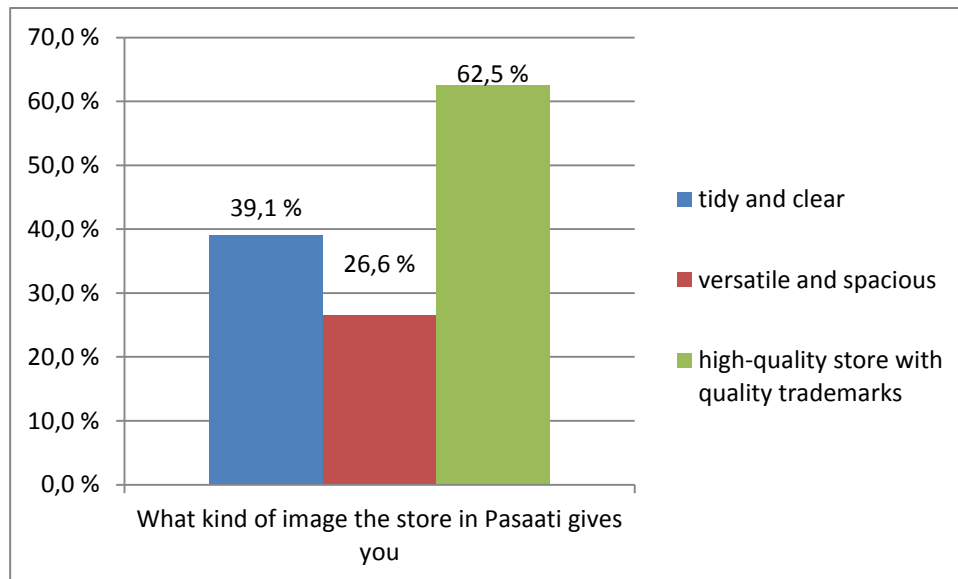
Question number nine was about the store overlook. It was interesting to know how the customers see the store that was just renovated in the autumn 2014. Picture number thirty-two reveals the results.



Picture 32. Overall store look

The results show that the most important point with 68.8 per cent of answers is the fact of how clean and clear the store is. Products must be loosely presented to attract customers. The second point that rose up was the ready sets and mixed combinations of clothes and accessories with 34.4 per cent of answers. Point “other, what?” got answers for the service orientation of the personnel.

Question number ten was about the value of the store. It was wanted to know how consumers see this store and what its value in their eyes is. Picture number thirty-three reveals the results.



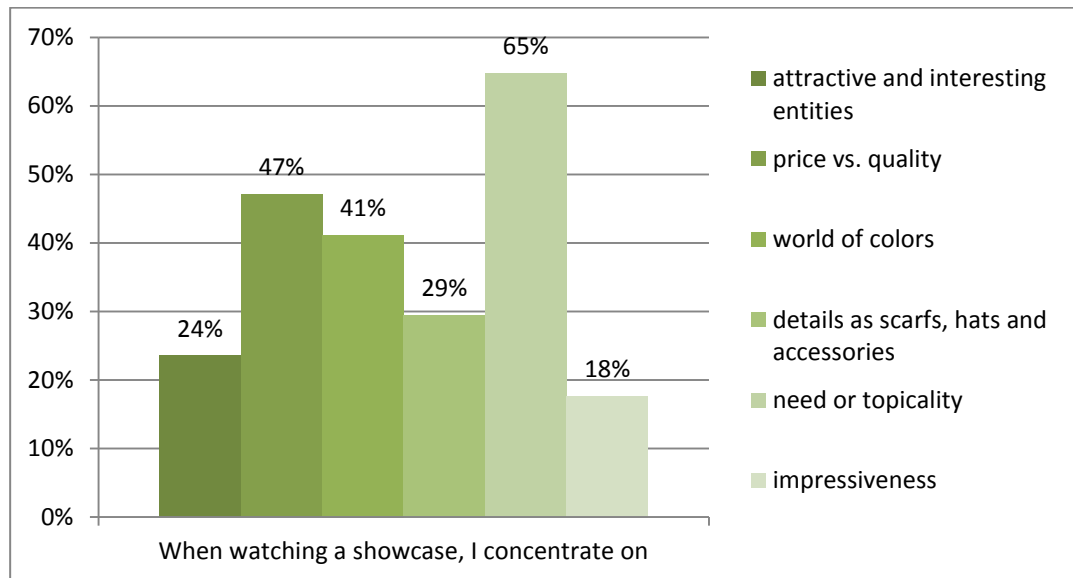
Picture 33. Value of the store

The final question reveals that Pasaati store customers perceived the store as a high quality brand store with 62.5 per cent of answers. 39.1 per cent of customers thought that the store is clean and clear; 26.6 per cent of answers said that the store is spacious and versatile. Point “other, what?” got a lot of answers telling that there were too many clothes filling in the small space in the store, customers said that the store is clean and versatile but still feeling messy because of many clothes and accessories.

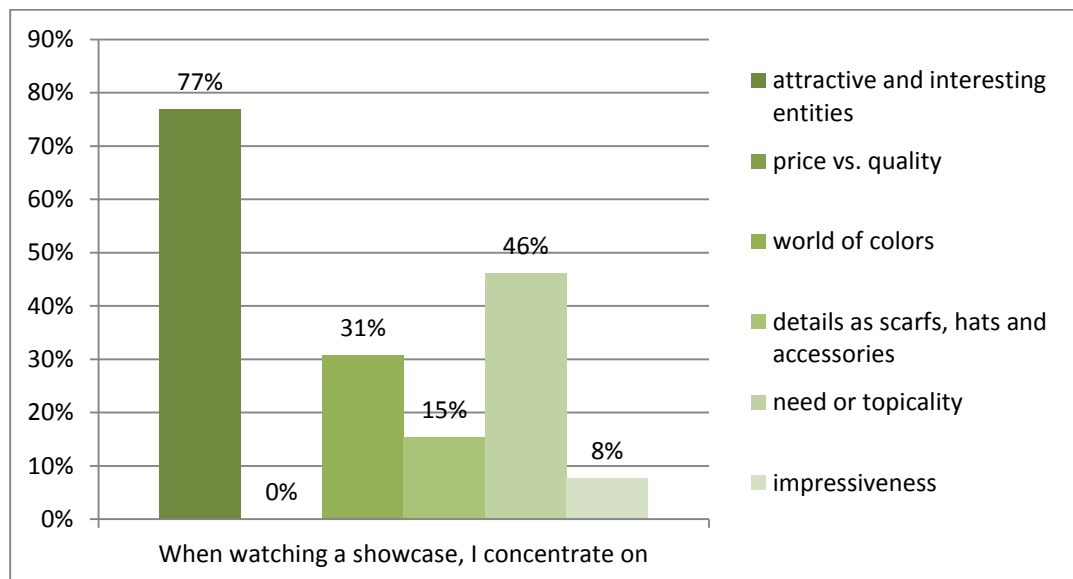
The final question got lot of answers. Customers told that there is always good service in this store and it is a pleasure to shop in this store because of the nice personnel. They told that the store is the only label clothing house in Kotka where it is nice to visit. On the other hand there were again comments that the store is way too full, and that is why it is not easy to find products in the store, when nothing really pop up from the mass – and that might be the reason why customer does not want to visit the store too often.

As with the Karhula store results, three different questions were study a bit closer with Pasaati store, too. With Pasaati store results, a closer look at was chosen two of the most important target groups and possible differences between them. Questions were exactly the same as with the Karhula store.

First the question number three was studied: the planning of a showcase of the Pasaati store. Pictures below reveal the results.



Picture 34. Target group between 61-70 years



Picture 35. Target group between 51-60 years

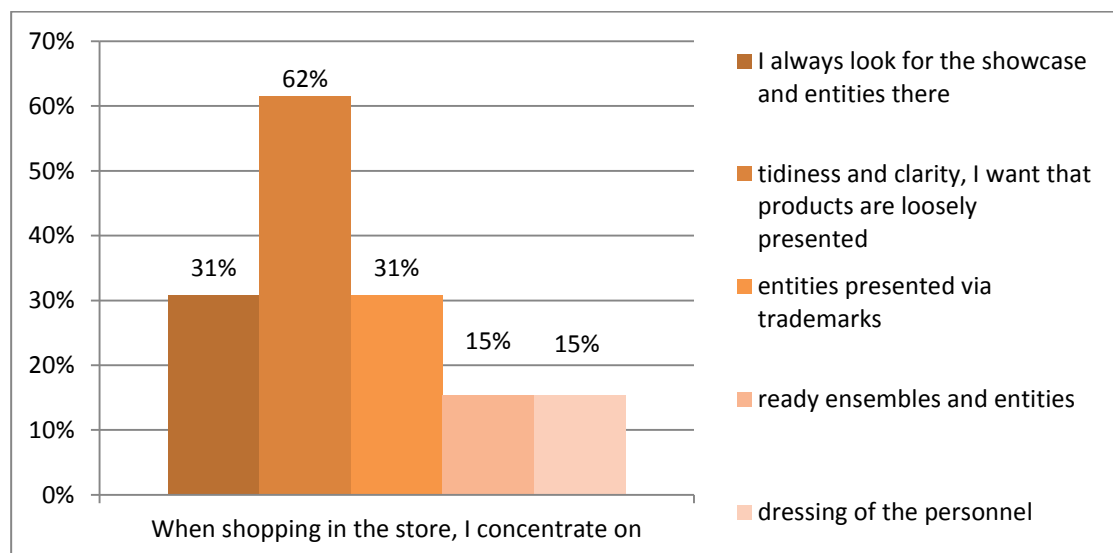
Interesting comparison of these two target groups reveals that customers between ages 51-60 are seeking for attractive entities but not really looking for price versus quality products, as consumers between ages 61-70 do. World of colors seems to be quite important for both as well as need and topicality of the products. When planning a showcase of the Pasaati store, it seems to be

very important to bring out especially attractive and well-colored combinations with good price versus quality features. Of course, topicality in mind.

Question number nine was concerning the overlook of the store again, It was wanted to find out the peak points of the store with the eyes of the most consuming two target groups. Pictures below show the results.



Picture 36. Target group between 61-70 years

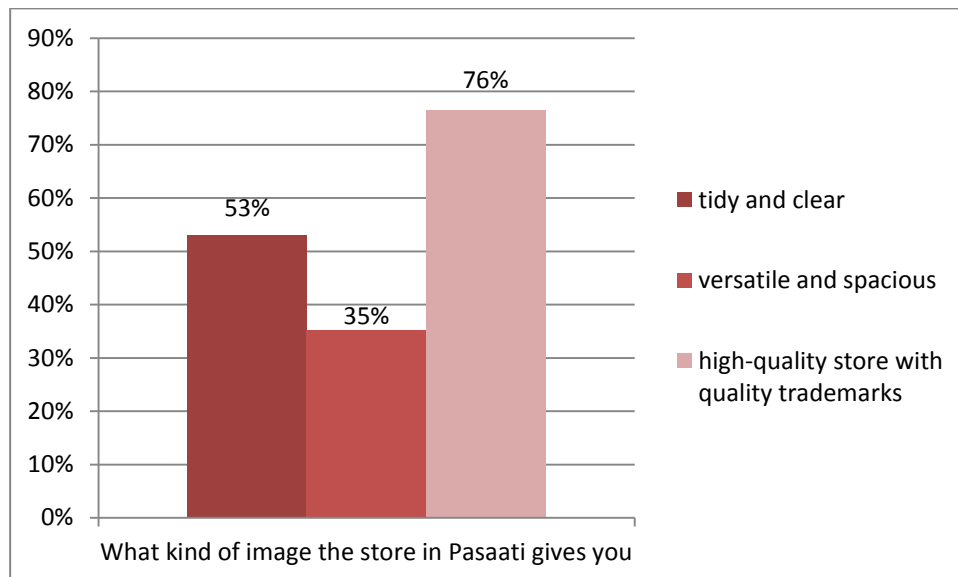


Picture 37. Target group between 51-60 years

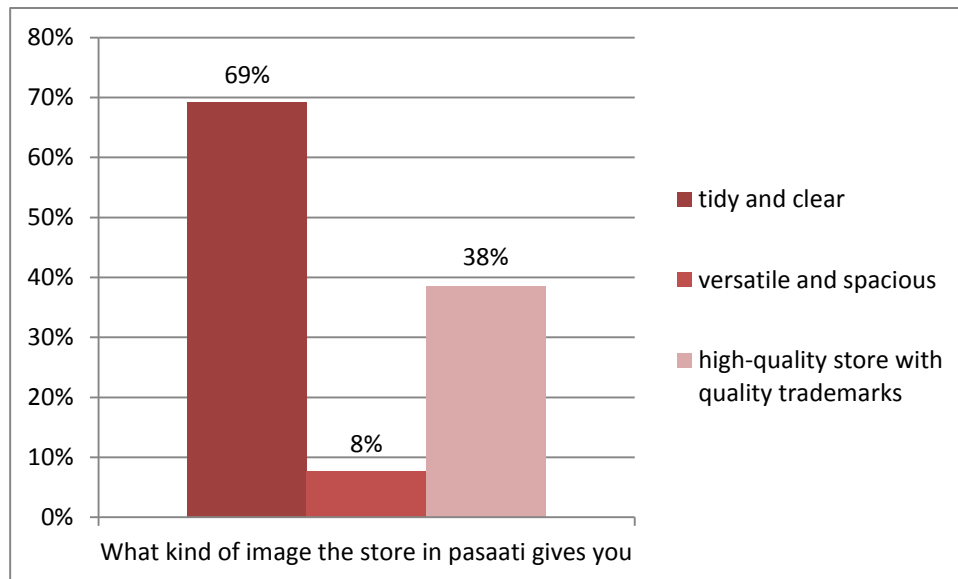
Major difference between the results is that target group between ages 61-70 seem to be more curious about ready combinations and entities, as well as

dressings of the personnel. On the other hand, consumers between ages 51-60 seem to look more often at a showcase to get some ideas. Brands seem to be more important to target group 51-60-year-old consumers but both groups want tidiness and loose presentations when shopping. The most important thing in the future in Pasaati store is to pay attention to tidiness and clarity of the store, as well as well-presented brands. Importance of the nice showcase seems to be obvious, too.

Finally, it was wanted to know if there is difference between these target groups of how they see the image of Pasaati store. Pictures below show that.



Picture 38. Target group between 61-70 years



Picture 39. Target group between 51-60 years

Difference between the target groups seems to be clear when speaking about versatility and spaciousness of the Pasaati store. Consumers between ages 51-60 did not really get the image of a versatile and spacious store at all. On the other hand, both target groups answered the store to be quite tidy and clear. There was also a difference in how target groups experienced the high-quality image. Most of the consumers between ages 61-70 voted for the high-quality image, but only a bit over third of customers between ages 51-60 got the same image.

Conclusions and recommendations

The results tell that the customers are mainly women, and the main group of the answers came from female consumers. The Pasaati store's main marketing target groups are consumers in between 30 and 40 years and in between 50 and 70 years. The results show clearly that there are no young customers to consume in this store; the reason for that is the brands and the prices of the brands that young consumers cannot afford. In the future, it is necessary to put marketing efforts to the main target groups to ensure the results.

When thinking about the showcase of the store, company's visualist needs to ensure that colors, topicality and ensembles are well presented. That is exactly the same result as was received in Karhula store. The peak point of visual marketing of this store is the entrance, too. The result was so clear that the other choices did not rise up at all. So the result tells us that it is definitely important for visual marketing of this store to put all the efforts to the entrance and surrounding of it. Tidiness and cleanliness and visual impressiveness must be clear in this area to attract customers to come in and push to buy.

About entrance, it came up that when entering our store customers see well-presented and interesting brands and professional sales personnel. This tells that the company does have professionals to serve customers and brands that attract consumers; On the other hand, it became clear that cheaper quality brands that have their own place near to entrance are not visible to customers at all – why? Do they remain under their feet for larger and more expensive brands?

Tables next to cashpoint were seen for topical products and that is the way they should be kept in the future, too. New arrivals and seasonal products should be seen there continuously. It was surprising that so many responses did not notice the table at all; is there a reason to change the order maybe, so that customers could clearly separate the one important visual marketing point and maybe do some impulse purchases more actively.

When walking through the store, customers paid attention to brands and the world of colors. They also came just for a reason and bought some product only for a need. Also with this question, it became clear that when entering a store in a shopping center, customers are seeking for certain brands and names and they can come in only for a certain brand and products it offers. We got answers concerning the tidiness of the store and notices that the store is way too full. When a personnel thinks that there is a rich presentation, can customer think that there are too much clothes and tidiness disappears? In the future, it is very important to pay attention to that every brand has its own clear

world of colors to attract customers and presentations are not too rich; sometimes less is more.

Next it was found out that when attracting customers with products put on the wall, we should use colors and combinations. And again, brand name is the guiding line to Pasaati's store customers. The more clearly the brand name and visual image can be repeated, the better.

Store overlook must be kept so that products are loosely presented to attract customers and there must be enough ready sets and mixed combinations to inspire consumers to buy, without forgetting a service orientation of the personnel. Mixed combinations can be presented the most effectively with the mannequins located along corridors and clear points of the store. Value of the store was estimated most likely to high value brand store; a bit over third of the responses thought that the store was tidy and clean, but only few thought that it would be versatile and spacious. Many negative answers were received concerning tidiness and spaciousness which must be recognized and fixed to offer the customers better visual image of the company, on the other hand there were many positive feedbacks concerning the service and professional personnel that the company can be proud of.

As with the Karhula store, again, three different questions were raised above all and the results were compared between the most important target groups of this store especially. Interesting points and differences between the results can help management to improve the key points of this store and overlook actions for the future as well. Results ease visual marketing for the special target group customers and give new ideas for the future to improve business to the next level.

6.3 Recommendations for the future

It would definitely be interesting to find out all the chains' stores' visual marketing statement nowadays, and how it could be improved in the future for the better competitiveness and better attraction of the consumers. This would

be a larger project and would need some more time than it is possible to implement during just one thesis. On the basis of the respondents of the personnel could be created an image that would help to inform and train the staff to do daily visual routines better in the future. Ideas could be shared more actively and people could act more effectively together. No doubt, the company could innovate the actions and be more innovative together. Feedback from the customers brings the company more close to consumers and creates the image that it cares to do business together with them, too. From this thesis arise many ideas and thoughts for the future, one just needs to bring them into action.

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APPENDIX 1 Interview of the visualist

Myyvälän näyteikkunoiden kokoamisen lähtökohta ? (teeman/vuodenajan/juhlapyhän mukaan(ko)?)

A (attention) : huomion herättäminen

I (interest) : mielenkiinnon herättäminen

D (desire) : halu ostaa

A (action) : toiminta eli ostopäätös

Ajatellaan myymälämme näyteikkunat edellä mainitun markkinointiprosessin kautta:

Millä keinoin herätät huomion?

Millä keinoin herätät mielenkiinnon?

Millä keinoin herätät asiakkaassa halun ostaa?

Ja millä keinoin kannustat ostopäätökseen?

Mielestäsi tärkein tai tärkeimmät asiat joita haluat korostaa näyteikkunan kokoamisessa visualistin silmin markkinointimielessä?

Millaisen mielikuvan visuaalinen ilmeemme mielestäsi antaa yrityksestämme?

Avoimet kommentit myymälämme näyteikkunoiden visuaaliseen ilmeeseen liittyen? (esim. yleisilme, selkeys, värien käyttö, ryhmittely, rytmitys, valaistus jne.)

APPENDIX 2 Interview of the personnel

Jos jaetaan myymälä osiin: sisääntulo, ykköspöytä, välitila ja seinusta; mikä tai mitkä näistä on/ovat mielestäsi myymälälle oman osastosi visuaalisesti tärkeimmät kohteet?

A (attention) : huomion herättäminen

I (interest) : mielenkiinnon herättäminen

D (desire) : halu ostaa

A (action) : toiminta eli ostopäätös

Ajatellaan myymälän ja osastosi eri osa-alueita edellä mainitun markkinointiprosessin kautta:

Sisääntulo: mikä siinä herättää huomion, mielenkiinnon, halun ostaa ja viimein ostopäätöksen? Millä konstein nuo saadaan aikaiseksi?

Ykköspöytä: mikä siinä herättää huomion, mielenkiinnon, halun ostaa ja viimein ostopäätöksen? Millä konstein nuo saadaan aikaiseksi?

Välitila: mikä siinä herättää huomion, mielenkiinnon, halun ostaa ja viimein ostopäätöksen? Millä konstein nuo saadaan aikaiseksi?

Seinusta: mikä siinä herättää huomion, mielenkiinnon, halun ostaa ja viimein ostopäätöksen? Millä konstein nuo saadaan aikaiseksi?

Mitkä ovat mielestäsi tärkeimmät visuaaliset välineet joita osastoltasi haluat korostaa? Pöytäsommittelut, valaistus, asiakkaan ohjaaminen näyttekuvin, väriryhmittelyt, mix-markkinointi jne...

Millaisen mielikuvan visuaalinen ilmeemme mielestäsi antaa yrityksestämme?

Avoimet kommentit visuaaliseen ilmeeseen liittyen? (esim. yleisilme, selkeys, opasteet, värien käyttö, henkilökunnan työvaatetus jne.)

APPENDIX 3 Questionnaire for Karhula store customers

1. Vastaajan sukupuoli (ympyröi oikea vaihtoehto)
 - a. mies / nainen
2. vastaajan ikä (ympyröi oikea vaihtoehto)
 - a. alle 20
 - b. 20 - 30
 - c. 31 – 40
 - d. 41 – 50
 - e. 51 – 60
 - f. 61 – 70
 - g. 71 – 80
 - h. 81 – 90
 - i. yli 90
3. Myymälän näyteikkunaa tarkastellessani kiinnitän huomioni (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
 - a. houkutteleviin ja kiinnostaviin kokonaisuuksiin
 - b. tuotteiden hinta/laatusuhteeseen
 - c. värien käyttöön
 - d. yksityiskohtiin, kuten huivit, päähineet ja korut
 - e. ajankohtaisuuteen tai tulevaan tarpeeseen
 - f. näyttävyyteen
 - g. jokin muu, mikä? _____
4. Saapuessani myymälään, mihin kiinnitän ensimmäiseksi huomiota (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
 - a. sisäntulo ja yleisilme
 - b. puettuihin mallinukkeihin käytävän varrella
 - c. kassan vieressä oleva pöytä, jolla uutuuksia tai kampanjatuotteita esillä
 - d. en mihinkään erityisesti
 - e. jokin muu, mikä? _____
5. Myymälässä minua vastassa ovat (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
 - a. hyvin esillä olevat ajankohtaiset tuotteet
 - b. vaihtuvat uutuudet joihin kiinnitän huomioni
 - c. kivasti yhdisteltäviä kokonaisuuksia joista saan inspiraatiota
 - d. ammattitaitoinen myyjä
 - e. jokin muu, mikä? _____
6. Kassan vieressä olevalta pöydältä löydän aina (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
 - a. tarjouksia ja ajankohtaisia tuotteita
 - b. värisävyittäin aseteltuja tuotteita
 - c. kivoja yhdistelmiä ja kokonaisuuksia
 - d. jokin muu, mikä? _____

7. Myymälätiloissa vaaterekkejä kierrellessäni mielenkiintoni herättää (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
- a. vaatteiden yhteensopivuus ja tarjolla olevat valmiit yhdistelmät
 - b. selkeät värimaailmat, joista on mukava löytää itselleni oikeat tuotteet
 - c. merkeittäin asetellut tuotteet, jolloin löydän tieni tietyn merkkisten vaatteiden luokse
 - d. haen tarvitsemani tuotteen tai tuotteet tarpeen mukaan
 - e. jokin muu, mikä? _____
8. Seinustalla olevien tuotteiden osalta mielenkiintoni herättää (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
- a. ajankohtaisuus tai tarve
 - b. uutuudet
 - c. malliston erikoisuudet
 - d. värimaailma ja kontrastit
 - e. valaistus ja merkki
 - f. jokin muu, mikä? _____
9. Myymälässä asioidessani, kiinnitän huomioni (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
- a. katson aina näyteikkunassa olevia tuotteita ja kokonaisuuksia
 - b. siisteyteen ja selkeyteen, siihen tuotteet ovat väljäsi esillä
 - c. näyttäviin väriyhmittelyihin
 - d. tuotteiden valmiisiin yhdistelmiin ja yhteensopivien vaatteiden sommitteluihin
 - e. etsin aina parhaita ideoita kassan viereiseltä pöydältä
 - f. henkilökunnan pukeutumiseen
 - g. jokin muu, mikä? _____
10. Millaisen visuaalisen mielikuvan myymälämme mielestäsi antaa (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
- a. siistin
 - b. monipuolisen
 - c. laadukkaan
 - d. jokin muu, mikä? _____
11. Haluatko lähettää muita terveisiä?

KIITOS VASTAUKSISTASI! Kaikki vastaukset käsitellään luottamuksellisesti ja ovat käytettävissä vain tähän käyttötarkoitukseen. Tutkimus tehdään liiketalouden ylemmän ammattikorkeakoulututkinnon opinnäytetyötä varten Saimaan ammattikorkeakoululle. Tekijänä on Riikka Eerola.

APPENDIX 4 Questionnaire for Pasaati store customers

1. Vastaajan sukupuoli (ympyröi oikea vaihtoehto)
 - a. mies / nainen
2. vastaajan ikä (ympyröi oikea vaihtoehto)
 - a. alle 20
 - b. 20 - 30
 - c. 31 – 40
 - d. 41 – 50
 - e. 51 – 60
 - f. 61 – 70
 - g. 71 – 80
 - h. 81 – 90
 - i. yli 90
3. Myymälän näyteikkunaa tarkastellessani kiinnitän huomioni (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
 - a. houkutteleviin ja kiinnostaviin kokonaisuuksiin
 - b. tuotteiden hinta/laatusuhteeseen
 - c. värien käyttöön
 - d. yksityiskohtiin, kuten huivit, päähineet ja korut
 - e. ajankohtaisuuteen tai tulevaan tarpeeseen
 - f. näyttävyyteen
 - g. jokin muu, mikä? _____
4. Saapuessani myymälään, mihin kiinnitän ensimmäiseksi huomiota (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
 - a. sisäntulo ja yleisilme, avoin näyteikkuna josta näen myymälään
 - b. seinustalle, sieltä löydän kivoja uutuuksia
 - c. kassan vieressä oleva pöytä, jolla uutuuksia tai kampanjatuotteita esillä
 - d. en mihinkään erityisesti
 - e. jokin muu, mikä? _____
5. Myymälässä minua vastassa ovat (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
 - a. hyvin esillä olevat mielenkiintoiset merkituotteet
 - b. hinta-laatusuhteeltaan edulliset tuotteet, jotka kiinnittävät huomioni
 - c. kivasti yhdisteltäviä ja runsaita kokonaisuuksia joista saan inspiraatiota
 - d. ammattitaitoinen myyjä
 - e. jokin muu, mikä? _____
6. Kassan vieressä olevalta pöydältä löydän aina (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
 - a. kivoja yhdistelmiä joista saan luotua kokonaisuuksia
 - b. runsaasti erilaisia värisävyittäin aseteltuja tuotteita
 - c. ajankohtaisia ideoita tarpeeni mukaan
 - d. jokin muu, mikä? _____

7. Myymälätiloissa vaaterekkejä kierrellessäni mielenkiintoni herättää (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
- a. vaatteiden yhteensopivuus ja tarjolla olevat valmiit yhdistelmät
 - b. selkeät värimaailmat, joista on mukava löytää itselleni oikeat tuotteet
 - c. merkeittäin asetellut tuotteet, jolloin löydän tieni tietyn merkkisten vaatteiden luokse
 - d. haen tarvitsemani tuotteen tai tuotteet tarpeen mukaan
 - e. jokin muu, mikä? _____
8. Seinustalla olevien tuotteiden osalta mielenkiintoni herättää (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
- a. haen tuotteeni merkkien mukaan; merkki
 - b. uutuudet ja ajankohtaiset tuotteet
 - c. värimaailma ja yhdistelmät
 - d. jokin muu, mikä? _____
9. Myymälässä asioidessani, kiinnitän huomioni (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
- a. katson aina näyteikkunassa olevia tuotteita ja kokonaisuuksia
 - b. siisteyteen ja selkeyteen, siihen että tuotteet ovat väljästi esillä
 - c. merkeittäin asetelluihin kokonaisuuksiin
 - d. tuotteiden valmiisiin yhdistelmiin ja yhteensopivien vaatteiden sommitteluihin
 - e. henkilökunnan pukeutumiseen
 - f. jokin muu, mikä? _____
10. Millaisen visuaalisen mielikuvan myymälämme mielestäsi antaa (ympyröi sopiva vaihtoehto tai vaihtoehdot, enintään kolme)
- a. siistin ja selkeän
 - b. monipuolisen ja avaran
 - c. laadukkaan merkituotemyymälän
 - d. jokin muu, mikä? _____
11. Haluatko lähettää muita terveisiä?

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