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The Nature of the Enchanting Past

A Study of Enchantment Using Heritage and Nostalgia within Outdoor Brands

Abstract

Enchantment is a term used to describe a certain "magical" component existent within a brand. This study aims to analyse the ways in which outdoor brands create enchantment using brand heritage and nostalgia, from a brand perspective. Furthermore, the study of outdoor brands has been facilitated by the use of the Fenix Outdoor brand collective. Earlier research conducted has shown nostalgia and brand heritage to be useful tools in marketing; nostalgia specifically to generate enchantment among consumers. However, there is no existing research combining the use of the two and analysing them in relation to enchantment. In this thesis, nostalgia and brand heritage are deconstructed in order to examine the use of the time perspective in the marketing of outdoor brands and how this can generate enchantment. The findings in this thesis suggest that there are four main types of enchantment (Back-to-the-roots, Explorer, Saviour and Quaint fashion) which resonate differently with consumers depending on how they relate to consumers' past experiences and their attitude toward outdoor lifestyle and functionality. It is also found that outdoor brands increasingly diverge from the traditional Explorer identity, thereby appealing to new consumers with preferences exceeding those of technological development.

Keywords: Enchantment, nostalgia, brand heritage, outdoor brands

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1 Introduction

1.1 Background

In modern day markets, consumers seek thrills through consumption and new ways to experience brands. Consumers seek amazement in brands, enchantment, when justifying their purchases. The term enchantment seeks to specify the certain "magical" component of brands which exceeds the brand's otherwise inherent qualities. Enchantment can be triggered by different mechanisms, and the ways in which this can be done will be analysed in this study along with different types of enchantments as a result. Converging, rationalised production causes consumers to seek differentiation between brands and a way of experiencing their identity as well as a way of expressing it. It is described by Ostergaard, Fitchett, and Jantzen (2013) how the world at large has been disenchanted gradually as a result of rationalisation, and therefore lost its "magic". They describe how the rationalised, disenchanted world instead can be enchanted and therefore be resurrected.

Subsequently, outdoor brands are clear example of how enchantment can be generated in brands, as they provide a contrast to the rationalisation of the disenchanted urban world. Nature can be seen as a juxtaposition to disenchantment and applying nature to branding gives a useful antimony between urban life and nature. This can be used to an advantage for brands by generating enchantment among consumers. Outdoor lifestyle ties closely to the human-nature relationship which, to some extent, has been lost as a result of an urbanised lifestyle. This study partially aims toward understanding how disenchanted urban life itself can be re-enchanted using different back-to-basics marketing techniques. This leads to our overarching research question: How is enchantment created by outdoor brands?

Furthermore, cycles of enchantment and disenchantment rely heavily on the time aspect. Therefore, this study uses time and the passing thereof as a perspective to understand the mechanics of the phenomenon. As a result, nostalgia and brand heritage become important components of enchantment marketing. Hartmann and Brunk (forthcoming)

describe how nostalgia is an efficient way to trigger re-enchantment in different ways, and brand heritage is a natural way for brands to reconnect with a (possibly romantic) time passed by. In terms of time, outdoor brands have historically focused on innovation and the function – rather than form - of outdoor products and garments, taking a future-oriented stance. Therefore, we find an interesting meeting between nostalgia and brand heritage on the one hand, and future-oriented outdoor brands on the other. Lately however, outdoor brands have started to cater more to form and incorporated both contemporary and nostalgic fashion into the design. Therefore, outdoor brands present an interesting mix of old and new, form and function, that make them particularly interesting for a study of enchantment based on nostalgia and brand heritage. Consequently, we arrive at our second research question based on the lens of time and its role in enchantment in outdoor brands: How does brand heritage and nostalgia play a part in the creation of enchantment in outdoor brands?

Our thesis revolves around the brands in the Fenix Outdoor group, where we found an interesting mix of juxtapositions between old and new, high-tech and low-tech, form and function.

In addition to applying theories of brand heritage and nostalgia to the case of enchantment, this thesis aims toward critically analysing existing theory using practical examples from outdoor brands. This is done purposely to contribute to the research field of enchantment and draw conclusions with regard to marketing implications.

1.2 Literature Review

This section aims to clarify the current state of the field of research of enchantment, in order for this thesis to be positioned accordingly in the below section for theoretical framework.

Earlier research has been conducted depicting enchantment, brand heritage and nostalgic consumption as phenomena within consumption (Hartmann & Brunk, forthcoming) as well as within society at large (Ostergaard et al., 2013). Enchantment works to describe how certain products gain a magical component to a brand and how the phenomenon can

be generated as well as used in favour of marketers. Old products can be re-introduced either as they were when they first came to existence and also updated with new technology, only using the design of yesteryear. Literature also discusses the polar opposite of enchantment – disenchantment, which explains the de-romanticising of brands.

Disenchantment is found to be caused by rationalisation. In which ways enchantment can be re-introduced among brands will be discussed in this study using the aspect of time. This is done more specifically using the brand's nostalgic components and/or brand heritage. Several researchers have discussed the theoretical area of enchantment, but not in detail investigated the array of different types of enchantment that can be triggered by using nostalgia and brand heritage. The act of re-enchanting (or resurrecting) "dead" brands is the focus of Brown, Kozinets, and Sherry (2003) in order to understand the significance of both nostalgia and brand heritage in the sense of enchantment. Hartmann and Brunk (forthcoming) in turn loosen the existential grip that comes with the resurrection of old brand and focus more on the conceptual link between nostalgia and enchantment. There have been studies (Arnould & Price, 1993; Tumbat & Belk, 2011) on experiential marketing in outdoor settings, but they focus on the more extreme version of enchantment in the form of extraordinary experiences. While there are parallels to enchantment, this thesis is more concerned with the "making the ordinary special" enchantment.

In contrary to literature depicting nostalgia as a component of and contributor to enchantment, brand heritage has very limited ties to enchantment in previous research. However, the general use of the time perspective may be an efficient way to trigger enchantment. Marketing using brand heritage has an inherent value, making the use of brand history (time) valuable. This makes brand heritage a valuable component of this thesis, further enforcing our purpose.

In this thesis, we bring together the existing theories on enchantment, nostalgia and brand heritage, investigating the links between them in the setting of outdoor brands.

1.3 Purpose Statement

Let us revisit our two research questions discussed above:

1. How is enchantment created by outdoor brands?
2. How does brand heritage and nostalgia play a part in the creation of enchantment in outdoor brands?

The first research question provides the overarching theme of this thesis and the second question contributes with the understanding of enchantment viewed through the lens of time in terms using brand heritage and nostalgia. Together, they form the overall purpose of this thesis, formulated in the following way: This study aims to analyse the ways in which outdoor brands create enchantment using brand heritage and nostalgia.

2 Theoretical Framework

In this section of the study, the theoretical framework is presented, which supports the below conducted analysis. The theoretical framework in this thesis aims to address the purpose statement: *This study aims to analyse the ways in which outdoor brands create enchantment using brand heritage and nostalgia*. This is done using different theoretical perspectives. Theories of enchantment, brand heritage and nostalgia have been addressed in earlier research individually but have many commonalities – especially in the context of outdoor brands.

Firstly, enchantment is explained using earlier research. The purpose of this is to generate a general understanding of the term before analysing the different ways to enchantment using theory of brand heritage and nostalgia. The theory of enchantment is described using research by Hartmann and Brunk (forthcoming) and later using the theoretical compilation and analysis of different theories by Ostergaard et al. (2013).

Secondly, there is a section describing nostalgia and the components which existing theory is built upon. Nostalgia is first described in a general sense, later followed by a presentation of the four "A's" of retro branding, followed by the marketing principles of retro, repro and repro-retro marketing. As a complement to theory of Arcadia (second A of the four A's, describing brand community) a section is also used to present the dichotomy of personal versus communal nostalgia. These two theories overlap to some extent but give perspectives on mainly non-personal nostalgia.

Thirdly, a section is dedicated to the theory of brand heritage. Brand heritage theory can generally be divided into the components track record, longevity, core values and the use of symbols, whereof the first three are used in this study. The use of symbols is excluded in this report as the study does not closely study the use of logos or other types of symbols which can also be used when marketing brands using their heritage. Theory of brand heritage is not found to be explicitly connected to enchantment by the authors of this thesis to be suited to critically analysing enchantment from a time perspective. This is concluded as a result of enchantment earlier being presented as a product of nostalgic

marketing – where the history of a brand (its heritage) works in favour of marketing the brand itself in a contemporary setting. This will be further developed below.

2.1 Enchantment

The term *enchantment* is a definition used to describe a "magical" component of a product, "making the ordinary special" (Hartmann & Ostberg, 2013, p. 883). Enchantment generates a form of amazement and makes the consumer enamoured with a product. This is conceptualised by Hartmann and Ostberg (2013, p. 882) who state:

> Consumers and marketers alike seem to be united in their quest for the "real" and "genuine" – the authentic – and the emotionally charged "magical" and "dream- like" – the enchanted.

However, the value proposition of authenticity itself has to be marketed carefully, as it is not an attribute which can be simply added to a product. Authenticity "... cannot be simply built into brands; various audiences need to be convinced that the particular market offering is indeed authentic" and that "the methods used within marketplace settings to (re-)negotiate authenticity need to be subtle, seeking offerings that can mediate authenticity rather than claiming it" (Hartmann & Ostberg, 2013, p. 884). Marketers consequently need to consider marketing practices more refined than simply stating that their offering is authentic (and thereby inherently enchanting).

Furthermore, the fact that a product has, at one point in time, been enchanted can work to marketers' advantage. This is connected to the nostalgia aspect, as the products (or artefacts) have already had significance among consumers. This builds part of the identity of the product (and its brand) as well as connect the product to a certain point in time, given that the product has been enchanted and disenchanted before. The time between the disenchantment and the revival of the product has let the subject to temporarily forget the cultural significance of the product and is therefore ready to be reintroduced to it. The reintroduction of the product will, if done correctly, cause nostalgia among its consumers and therefore hopefully enchant the consumer. (Hartmann & Brunk, forthcoming)

The phenomenon of enchantment is described as a counteraction by marketers to *disenchantment*, the disappearance of enchantment (Ostergaard et al., 2013). This term

explains how a product may lose cultural ground and therefore become irrelevant and eventually obsolete, depending on how trend-specific the product is. Disenchantment is itself the disappearance of enchantment, which, to some extent, can be explained by certain changes in society. Disenchantment can be a result of a lesser focus and reliance on religion and a movement toward a society with heavier emphasis on rationality (Weber, cited in Ostergaard et al., 2013). The movement toward disenchantment is evidenced by the increasing concentration of Protestantism, which is said to be a stage between the fantastic, religious, enchanted world and the rational, disenchanted world of today. Further, enchantment is delegitimised as a "fantastical form of world-flight" (Gane, cited in Ostergaard et al., 2013, p. 339) while indicating that "a way back to an enchanted world has been forever lost" (Weber, cited in Ostergaard et al., 2013, p. 339). As a reaction to this, modern-day consumer culture can also be enchanted in its own right, describing "The new means of consumption as 'cathedrals of consumption'" (Ritzer, cited in Ostergaard et al., 2013). As a result, the act of consumption itself becomes enchanted, possibly replacing the former forms of enchantment.

In terms of cultural grounds for enchantment, but more closely in relation to stories possibly more tangible than religion, consumers adopt stories created by marketers and apply them to their own context. In doing this, the consumer can create an identity of their own by combining stories (or possibly values) attached to different products or services, creating narratives in the form of "stories of enchantment" (Heath & Heath, 2016, p. 814).

At the same time, Ostergaard et al. (2013, p. 343) offers a critique of the Ritzerian and Weberian perspectives of enchantment and they argue for the "need to think beyond fixed categories of enchantment and disenchantment" and that "we suggest that a disenchanted world cannot be re-enchanted in terms of some kind of return or reinstatement of values". However they also support Ritzer in some respects and conclude that in consumer cultures, a simulation of enchantment and disenchantment take place and that "it is this process of reproduction or simulation that requires further analysis rather than the states themselves" (Ostergaard et al., 2013, p. 344). The ontology of enchantment is however outside the scope of this thesis and the Weberian and Ritzerian explanations for enchantment, disenchantment and re-enchantment serve as a basis for our analysis.

2.2   Nostalgia

Enchantment can use the mechanics of *nostalgia*, which is a term to describe the painful longing for a time passed by*,* an "emotional state in which an individual yearns for an idealized or sanitized version of an earlier time period" (Stern, 1992, p. 11). By revisiting fond memories, the subject may experience comfort as well as excitement, often accompanied by a painful feeling of longing. The term nostalgia stems from the words nóstros (return home) and álgos (longing), which naturally explains the feeling described above.

The act of nostalgic reminiscence is heavily influenced by the memories and perception of the subject and is therefore deeply personal. There is however a distinction in the theoretical framework of nostalgia with regards to the causes of nostalgic emotion: *personal* or *communal* nostalgia:

> The former [personal nostalgia] is associated with individual life cycles; as people age, they are wont to reflect on the palmy days of their youth. The latter [communal nostalgia], conversely, occurs at a societal level in the wake of epochal changes precipitated by wars, revolutions, invasions, economic dislocations, or environmental catastrophes. (Davis, cited in Brown et al., 2003, p. 20)

Communal nostalgia is a phenomenon experienced on a macro level to a larger extent than personal nostalgia. Old brands naturally "bind consumers to their past" (Brown et al., 2003, p. 20) and can therefore through communal nostalgia bind consumers to the communities connected to the brands, much like the arcadia component of the four A's of retro branding, as described below. The loss of qualities from past communities creates opportunities for consumers to experience communal nostalgia through different products from the past. The reoccurrence of products from the past can in this manner restore a sense of community among consumers.

Nostalgia can be triggered in people by making them relive the past. This can be done by reintroducing artefacts from a time gone by. The subject may have eaten a certain type of tinned food when they were younger and visiting their grandma's house. Reintroducing this same type of tinned food would potentially cause the subject to reminisce over fond

memories connected to their grandma. Which artefacts that trigger this sensation will, naturally, depend on which objects the subject would have used during memorable points of their life. In this way, nostalgia adds value to certain products, simply by having existed as part of consumer culture previously.

Through the above stated, certain artefacts/products have more history than others. This may mean history in the sense that the company issuing the products have existed for a long time, as well as the products themselves having been a part of consumers lives for a long time. Brown et al. (2003) describes how new products can appear in old packaging, using a new version of the Volkswagen Beetle as an example. The product in question has a special place in the hearts of many people who has lived through the initial time of popularity of the Beetle, giving the product and its design sentimental qualities which can be used in the marketing of a - de facto - new car. The fact that a product has had a place in consumers' homes causes a natural nostalgic feeling and often exceeds the agenda of the company issuing the product (e.g. building brands, spreading their products, profiting). However, the nostalgic feeling, which may have been created by chance, can be used to the advantage of the company by reissuing the same product in a modern setting.

The form in which nostalgic marketing takes place may vary depending on the product and the medium in which it is marketed. Brown (1999, p. 365) describes these forms as *repro*, *retro* and *repro-retro* and these concepts are clearly differentiated in the following statement:

> Repro pertains to reproducing the old pretty much as it was, albeit meanings may have changed in the meantime. Retro refers to combining the old with the new, usually in the form of old-style styling with hi-tech technology. Retro-repro, on the other hand, involves second helpings of the past, insofar as it revives or reproduces something that traded on nostalgia to start with. Neo-nostalgia, in other words.

In order to understand the above on a more practical – although conceptual – level, Brown et al. (2003) deconstructs retro marketing into four key components: *allegory, arcadia, aura* and *antimony*. Allegory, signifies, in essential, the brand story and combines the past with brand meaning. Allegory creates cultural ground for a product and helps make

connotations. Allegory carries a certain moral and makes it easier for the consumer to understand the meaning of the product. Arcadia, in turn, signifies the idealized past communities connected. Aura is what covers the brand essence and drives the feeling of authenticity in a product. The final concept is antimony which considers "the inherent paradoxes of retro brands … presence of old and new, tradition and technology, primitivism and progress, same and different" and antimony is considered the perhaps "most important of all, for brand paradox brings the cultural complexity necessary to animate each of the other dimensions" (Brown et al., 2003, pp. 21, 30). In this sense, antimony is the use of juxtapositions within a brand which work as extremes (e.g. old versus new) and thereby cause tension or excitement in a brand. To sum up nostalgia and its connection to nature, consider the following quote:

> To begin to understand the elements of retro brands and their implications, we employ a more nuanced idea of nostalgia than the notion that "things were better back then" … two antithetical themes, progress and primitivism. The former is characterised by a secular, scientific, technological and future-looking worldview, the latter is dominated by a profound sense of loss, a feeling that there is a price to be paid for progress and that price is the destruction of community, solidarity, empathy, and closeness to nature, which are markers of the past. (Brown et al., 2003, p. 20)

The existential grip that come with retro marketing and the focus on revival (Brown, 1999; Brown et al., 2003) is loosened by Hartmann and Brunk (forthcoming) who provide a link between nostalgia and enchantment through three different routes: *re-instantiation*, *re-enactment* and *re-appropriation*. In re-instantiation, reluctant nostalgia, "an era focused melancholy and negative nostalgia that mourns experienced belonging", serves as the driver for the consumer, where "Past-themed market resources inject consumers into a past, reminiscing and reclaiming a romanticized sense of belonging" (Hartmann & Brunk, forthcoming, pp. 19, 21). This is contrasted with re-enactment, where "past-themed market resources facilitate a symbolic return to selected morally valuable aspects and consumption practices of the past", in turn rooted in progressive nostalgia, which is "understood as a productive, reflective, and anchoring nostalgia that brings past and present into dialogue" (Hartmann & Brunk, forthcoming, p. 19). Finally, we have the enchantment route of re-appropriation, where "past themed market resources render a past condition as a site for hedonic, ludic, playful, and ironic engagements and a creative

patchwork" and in this sense, playful nostalgia is "understood as foregoing the fun, ironic, and ludic dimensions of nostalgia … as cultural style and retro markers of taste" (Hartmann & Brunk, forthcoming, p. 19). These three routes to enchantment will be central in this thesis to the understanding of the role of nostalgia in enchantment.

2.3 Brand Heritage

As mentioned earlier, enchantment has close ties to the history – and thereby the heritage of a brand. Brand heritage - and also the promotion of this - can play an important role in the perceived quality of a brand (Rose, Merchant, Orth, & Horstmann, 2016). More specifically brand heritage positively affects purchase intention by producing positive emotion connected to the brand, trust, brand attachment and commitment (Rose et al., 2016). Furthermore brand heritage can be experienced and trigger positive emotion even though the subject has no connection to the heritage of the brand itself (Rose et al., 2016). This means that a brand can use their connection to a time passed by which the targeted segment in the marketed has not necessarily experienced. The mere perception of brand heritage triggers emotions such as pride, happiness and joy. An underlying reason for this is that successfully implemented brand heritage acts as proof for past performance (and therefore present performance) as well as reliability.

The above is also connected to risk aversion and the lack thereof. Consumers with high risk aversion are more likely to be attracted to brands with rich heritage and the opposite is evident with regards to consumers with low risk aversion, who are less likely to choose heritage brands and instead opt for more modern solutions (Rose et al., 2016).

With the benefits of a heritage, there is also those who wish to create an illusion of a past or completely invent a corporate or brand history. Furthermore, companies or brands with a legitimate heritage, carefully select pieces from the past to build a story that aligns with the present goals (Brunninge & Hartmann, 2018). It is therefore important to bear in mind that brands try to tell the story that best fits their purposes.

Furthermore, the term brand heritage could – and should – be derived from the brand's identity:

> We define brand heritage as a dimension of a brand's identity found in its track record, longevity, core values, use of symbols and particularly in an organisational belief that its history is important. (Urde, Greyser, & Balmer, 2007, p. 4)

2.3.1 Track Record

In this sense, *track record* signifies how well a brand has performed and to which extent it has lived up to its expectations over time. This is exemplified with Volvo – a company with evident connotations with safety. Volvo continuously pushes boundaries within safety in automobiles – but is also, as a result, expected to live up to safety recommendations. The extent to which Volvo manages to do this will define the firm's track record. In turn, having a great track record provides a base for customer loyalty and adds to the heritage aspect of the brand. Volvo Cars former CEO Hans-Olov Olsson stated that "it is hard (for others) to copy the trusted. Our brand is the history and the future" (Urde et al., 2007, p. 9). This statement makes clear ties to safety – through trust – and also shows how a great track record can positively affect a brand. By continuously living up to expectations, customers can in turn continuously expect good performance.

2.3.2 Longevity

As a result of continuously great performance, a firm and its products can be expected to live long. However, "Longevity alone does not necessarily result in a heritage brand, but it can be a key element" and it is generally hard to qualify as a heritage brand, but it can be done within as short a time as "a generation or two" (Urde et al., 2007, p. 10). Furthermore, although longevity may seem as a simple concept, "Longevity in our context is difficult to measure precisely. For our purposes: we think 'longevity' reflects a consistent demonstration of other heritage elements (especially track record and the use of history) under many CEOs such that on can believe they are engrained in the organisation's culture" (Urde et al., 2007, p. 10). Consequently, longevity (and timelessness) cannot be simply derived from the history of a company but has to be consciously developed by consistently performing in a certain – and appropriate – way.

2.3.3 Core Values

In addition to the above, the use of core values can be crucial to the development of the sense of brand heritage. It is important to keep track of not only the resonance of the core values with the desired market segment, but also the consistency with which the core values are used (Urde et al., 2007). Core values and their maintenance are a sign of dedication and are, through this, important for brand heritage. This is summarised in the following citation:

> Long-held core values form the base for the positioning expressed as a promise or covenant in external communication, and internally guide behaviour and actions as mindsets. When core values fulfil the role as tenets that the brand strives to live up to, they become an integral art of the brand identity and, with time, the brand's heritage. (Urde et al., 2007, p. 10)

2.4 Summary

The above section for theoretical framework has aimed toward laying a theoretical foundation from which an analysis of enchantment can be made. Using the theory described above of brand heritage and nostalgia, it will be examined how these areas of research can be used to understand how outdoor brands trigger enchantment from a time perspective. This analysis will follow in the according section below, after a section for methodology.

3 Methodology

3.1 Research Approach

The purpose of this thesis was to investigate how outdoor brands create enchantment in relation to nostalgia and heritage. The overall research approach to this thesis has been qualitative and inductive.

Existing literature on enchantment and marketing is limited. This means there is a limited set of theories on which to base deduction leading to hypotheses for testing. Moving from marketing in general to the specific setting of enchantment in outdoor brands, we entered an unexplored realm. Our purpose was to create an understanding of if and how outdoor brands create enchantment and the underlying reasons. Consequently, an inductive approach best suited the purpose of this thesis (Bryman & Bell, 2015).

Furthermore, we investigated how enchantment is created by outdoor brands from the perspectives of nostalgia and heritage. With the inherent time aspect of nostalgia and heritage, our understanding of enchantment was based on time. Outdoor brands (for example brands within the Fenix Outdoor brand collective) provide a valuable perspective on enchantment in this manner, as they have clear connections to reconnecting to the past, be it to instinctive, e.g. back-to-roots human behaviour or nostalgic references to childhood memories. Therefore, we viewed enchantment through the epistemological lens of time. Enchantment, nostalgia and heritage are in turn rooted in social and consumer culture theories. Therefore, building on existing theory we examined enchantment created by outdoor brands through brand heritage and nostalgia with a constructionistic and interpretive approach (Bryman & Bell, 2015).

3.2 Research Design

In order to capture the nostalgia and heritage aspects of enchantment, we were interested in outdoor brands with a history but to a varying degree. Furthermore, we sought to examine several outdoor brands, but in a setting where we could analyse data both from the producer side as well as the retail side. In the outdoor company group Fenix Outdoor,

we found such a match and we have consequently conducted purposive sampling (Flick, 2014). Table 1 provides an overview of the brands constituting the Fenix Outdoor company group. Of the brands in the company group, we have collected data about Fjällräven, Tierra, Primus, Royal Robbins and Naturkompaniet. Through Naturkompaniet, we could gain insights from the retail perspective and the link between the Fenix Outdoor brands and the outdoor consumer.

Furthermore, Naturkompaniet is a retailer of several other outdoor brands, not only the brands of Fenix Outdoor. With a starting point in Naturkompaniet, we could gain not only insights into the brands of Fenix Outdoor, but also in relationship to other outdoor brands and experiences from working directly with the outdoor consumers. We have also included a source outside the Fenix Outdoor group in the form of an interview with a representative of an outdoor media and communications agency. This person has ties to the outdoor industry in general and several outdoor brands. Our purpose for including that person was to provide a link to the outdoor industry in general.

Brand	Since	Main type of products
Fjällräven	1960	Clothes and outdoor gear.
Tierra	1983	Clothes (Climbing/Alpine focus).
Primus	1892	Outdoor cooking gear.
Royal Robbins	1968	Clothes (Travel focus)
Hanwag	*1921*	*Shoes and boots.*
Brunton	*1894*	*Navigation gear and binoculars.*
Retail		
Naturkompaniet	1931	Retail (33 stores in the Swedish market)
Partioaitta		*Retail (Finnish market)*
Friluftsland		*Retail (Danish market)*
Globetrotter		*Retail (German market)*

Table 1: Overview of Fenix Outdoor brands. Greyed out brands in italic not part of the data.

The data comprises several brands. In that respect, they can be viewed as separate cases. However, the brands being a part of the same company group, makes the separation less evident. On the other hand, there is no clear overarching branding and marketing function within the Fenix Outdoor group and the different brands have great autonomy. Thusly,

we have treated the different brands as cases with a common denominator. The overall design is that of a comparative study where we viewed the different brands as different cases and could seek similarities and differences (Bryman & Bell, 2015; Flick, 2014). The goal of the thesis was not to find the similarities and differences in themselves. Instead, the goal was to identify similarities and differences assisting the investigation of the reasons behind different types of enchantment and how the different brands managed them.

3.3   Research Process

The empirical material in this thesis was primary data collected throughout the research process. The data was collected, processed and analysed as described in more detail below. Qualitative interviews were used as one of the main data collection methods, as the empirical data collected was heavily dependent on the interviewee's opinions and personal experiences. This is something which is otherwise difficult to examine through, for example, a quantitative approach, where the subject generally does not experience the same degree of personal expression. Furthermore, the interview approach provided a platform for the interviewers to ask questions following the responses of the interviewees in an efficient way. This helped evolve the interviewees' responses and thus making them more useful in this thesis.

We applied data triangulation in order to approach the research subject from multiple angles in order to gain a more holistic view (Flick, 2014) of how outdoor brands create enchantment. The different data types are interviews, customer loyalty program magazines and websites of the investigated outdoor brands. Table 2 provides an overview of the different data sources and their purpose of selection.

Throughout the research, we have employed an iterative process using theory induction, data collection and analysis based on grounded theory.

The interviews have acted as a backbone, a means of going deeper and better understanding the underlying reasons of the data and to better make relevant connections between different types of data and different points of data. The interviews were on the

lower end of the standardization scale to be able to adapt the order and focus of the questions based on the interviewee and setting (Patel & Davidson, 2011) and somewhere between unstructured and semi-structured leaving room for the interviewee to take us along their own line of thoughts, but around a theme (Bryman & Bell, 2015). We had interview guides to help us guide the interviewee when necessary and for us to remember relevant questions and lines of questioning. With the interviews being closer to a conversation than a standardized survey, we acknowledge that we brought to the interviews our perspective and experiences of the outdoor lifestyle and influenced the outcome. On the other hand, an open approach let us adapt to the emerging conversation and ideas from the interviewee giving us the opportunity of following each interesting line of thinking while having the ability of bringing the interview back to the prepared guide. Two of the interviews were conducted at the workplace of each interviewee and the other two were conducted over telephone. All interviews were recorded and in length between 30 and 45 minutes. They were transcribed in full, striving to stay as true as possible to the spoken language.

Type	Pseudonym	Object	Purpose of selection
Interview	Emma	Employee, Naturkompaniet store 1.	Outdoor brands through retail perspective. Link between brand and consumer.
Interview	Glenn	Store manager, Naturkompaniet store 2.	
Interview	Anna	Marketing representative at Primus.	Outdoor brand marketing perspective.
Interview	Walter	Representative of media and communications agency within the outdoor industry. Collaboration with the outdoor industry in Sweden and Europe. Producing own outdoor magazines as well as for the outdoor industry.	The outdoor brands and industry through the view of an outdoor expert and journalist.
Magazines		Issues of Naturkompaniet customer loyalty club magazine 365	Outdoor stories in editorial material and advertisement provided by outdoor industry (Naturkompaniet).
Web sites		Web sites operated by the investigated outdoor brands.	Communications from outdoor brands

Table 2: Overview of data sources.

Furthermore, the interviews conducted for the data collection of this thesis did not follow one, but rather a set of interview guides with a common theme. The interview guides are presented in the Appendix. Through the iterative approach described above, the subjects discussed in the respective interviews were adapted to what had been found in previous interviews. In this manner, the responses from the interviewees were found to help evolve the results found in this thesis, and the formation of the final purpose statement.

Multiple issues of the Naturkompaniet customer loyalty club magazine 365 have been studied. The magazine consists of both editorial material and advertisement from Fenix Outdoor brands as well as other outdoor brands. The magazine is rich in articles with longer stories about the outdoor lifestyle. It has the character of a regular outdoor magazine but is heavy on the product advertisement side. Through the magazine, we gained an understanding of outdoor brand communications in advertisement alongside of the different stories of outdoor life that is presented. This provided a good understanding of what narratives that Naturkompaniet wishes to present and how they are combined with advertisements.

Lastly, but not least, we have collected data from web sites operated by the investigated brands. The web sites give the brands free room to present the brands and corresponding stories.

Designed as a comparative study between the investigated brands, the data has been selected to form a current view of the investigated outdoor brands. Therefore, we have selected data from a limited time period thereby aiming to keep time as a constant (Flick, 2014). The interviews were considered current, since they were performed in April and May 2019. When it comes to the web sites, in general there have been no information on when the respective pages were updated. The investigated brands however appear to be updating their web sites continuously and we have consequently treated the data as current. We selected customer loyalty magazines from 2018 and later in order for the data from the magazines to be as close in time as possible to the data from the interviews and web sites. All data collected has been in Swedish. Representations of the data have been

translated by the authors of this thesis. Translations have been controlled by interviewees when desired.

We approached the data in a hermeneutic way, interpreting the language to understand how and why enchantment come about in the outdoor brands, interested in the holistic view as well as the interplay between the parts and the whole (Patel & Davidson, 2011). We have read, re-read and coded the material throughout the process. In line with grounded theory, we let the codes emerge rather than imposing them *a priori* (Flick, 2014). Our coding has been "in a constant state of potential revision and fluidity" (Bryman & Bell, 2015, p. 586) and the coding process was closest to "Strauss and Corbin's Approach to Coding" (Flick, 2014, p. 403). As we collected the data, we started with open coding. As patterns emerged, we refined, grouped and related the different codes moving back and forth along the lines of axial coding to form an understanding of causes, phenomenon and consequences. Eventually, we moved into selective coding, reaching theoretical saturation of the categories and where the collection of new data would not have added to the concept (Bryman & Bell, 2015; Flick, 2014).

3.4   Research Context

It is important to keep in mind the context in which our data was collected. While several of the investigated brands operate on a global scale, we have focused on their representations in the Swedish market. Local practices, ideologies and philosophies exert power over the research result (Moisander & Valtonen, 2006). Local to the Swedish and perhaps Nordic markets is the idea of *friluftsliv* and the local laws and traditions that make it possible to experience the nature in a unique way (Gelter, 2000). Therefore, our findings should be considered dependent on the Swedish view of outdoor life and the local setting to a large extent and special interest should be paid to this when transferring the findings to other markets.

3.5   Ethical Considerations

Each interview subject was informed about the purpose of the study and how the material from the interview could be used: recorded, transcribed, analysed and used in the form of quotes or paraphrases and published. Each interview subject consented to the recording

and subsequent use as described above, rendering informed consent (Flick, 2014; Kozinets, 2015). We have taken measures to de-personalize information in paraphrases to make personal identification more difficult in line with discussions with each participant, reaching an appropriate level of anonymity (Flick, 2014; Kozinets, 2015). Interview subjects who required to approve any quotes or paraphrases before the publication of this thesis, were given the opportunity to do so. The other data collected was publicly available on the Internet at the time of access. We have not identified any sensitive information being part of this thesis.

4 Findings and Analysis

4.1 Overview

The purpose of this study is to analyse the different types of enchantment generated in the marketing of outdoor brands from a time perspective, using nostalgia and brand heritage. The findings in this study suggest that outdoor brands seek to create enchantment. Consider the slogan "Turn the everyday into an adventure" (Naturkompaniet AB, n.d.) used by Naturkompaniet. This can be seen as a version of "making the ordinary special", if it were to be applied to outdoor brands. The following is a table of these different types of enchantment.

Type	Nostalgia	Time frame	Heritage
Back-to-the-roots	Reluctant	Bringing back the past into the present by re-instantiation.	Longevity
↳ Roots of humankind	Communal/reluctant.		
↳ Personal roots	Personal/reluctant.		
↳ the Prepper	Communal/reluctant.	Plan for the future and then bring back the past if needed by re-instantiation.	
Explorer	Communal/ progressive.	Pushing the limits of the present into the future.	Progressive
Saviour		Bringing back morally superior practices of the past to make a better future by re-enactment.	
Quaint fashion	Communal/playful.	Bringing back quaint products from the past and turn them into fashion through playful nostalgia.	Playful

Table 3: Overview of enchantment types.

Although some types may be interpreted as personas, the purpose of them are to describe how enchantment can be created through nostalgia and brand heritage from a brand perspective. The different names used are an attempt to capture the essence of the types of enchantment created, depending on which elements of nostalgia and brand heritage are involved.

In our analysis, we have discerned four different types of enchantment. The types are not mutually exclusive, and overlapping does occur. Furthermore, the four different types are not exhaustive. There are other types of enchantment, but these four are the major and prominent types derived from this study. An important find is that nostalgia and heritage components interact differently based on the type of enchantment. The four types that follow below are Back-to-the-roots, Explorer, the Saviour and Quaint fashion. An overview of the four types of enchantments (and sub-types) is presented in table 3.

4.2   Enchantment Type 1: Back-to-the-Roots

Back-to-the-roots enchantment is firmly rooted in the past. There are in turn three variations of this enchantment type with different causes and results: Roots of humankind, Personal roots and Prepper. Whereas all of them are rooted in reluctant nostalgia, the Roots of humankind and Personal roots are both based on re-instantiation as a means to return to nature for the sake of returning, while the Prepper type is based on re-instantiation and preparing for the sake of preparation.

4.2.1   Roots of Humankind

The first sub-type within the Back-to-the-roots enchantment type embraces the nature-human relationship on a general level. It entails reconnecting with the roots of humankind and living in harmony with nature. This type takes the shape of a sort of escapism, a movement away from something, but with an instinctive direction. Consider the following excerpt from the interview with Walter:

> Walter: Yes, I think that when you feel that the world is spinning really fast, you want to return to something. That feeling of everything running at a fast pace in society, that digitalization is running really, really fast and so on, it produces some sort of counter-action where you want the more real or genuine.

> Interviewer: You were talking about returning to something, what is it that we search for then, do you think?
> Walter: Particularly within outdoor life you mean?
> Interviewer: Yes, exactly.
> Walter: Well, I think it is about returning to some sort of basic nature experience. There has been a big upswing for hiking for example, or just being out in the forest. If you take the outdoor life for 15 years ago, I guess it was more focus on maybe the extreme, on performance like climbing the highest mountain, biking the longest distance and so forth. So, the returning to roots feeling is one part I guess. (Interview, Walter)

In a fast-paced and disenchanted urban world, people may feel out of touch with society and therefore may seek a less stressful environment much in line with the "communion with nature" described by Arnould and Price (1993, p. 33). In offering products of outdoor lifestyle orientation, outdoor brands create antimony between busy city life and the tranquil, although adventurous, outdoors. They may also seek to reconnect with the rural roots lost in stressful city life (Brown, 1999; Gelter, 2000) – a problem potentially solved by a more outdoor based-lifestyle, which naturally ties closely to more original (maybe primal) human behaviour. In this aspect, cooking food can serve as a representative of Roots-of-humankind type of enchantment. In Naturkompaniet's customer loyalty magazine 365, the chef Elaine Asp remembers what she experienced in her grandmother's kitchen as a child:

> But what I learned in her home is knowledge that to a large extent has been lost during the last decades. ... And I believe hunting and gathering is part of our genes and if you don't embrace that part of yourself, you risk losing it. (Asp, 2019, p. 30)

Asp comments collecting food as part of the very fabric of a human being and she considers what she has learned is lost knowledge that needs to be preserved. Collecting, preparing and cooking food close to the nature, using old knowledge and skills is something that is presented as a way of reconnecting with one's own, and therefore mankind's roots.

The outdoor cooking gear brand Primus presents its new open fire cooking product Aeril in an advertisement text in the following manner:

> The story about Primus began in 1892 when Frans W Lindqvist invented the first soot-free kerosene stove. In recent years, the company has turned its focus even further back in mankind's history – towards the most original way of producing heat and cooking food. (Nyman, 2019b, p. 19)

In this paraphrase, Primus reminisces on the history of fire making. Firstly, it is described how Primus was founded, anchoring the retrospect in Primus' own heritage and then continuing the journey further back in mankind's history. Primus subsequently stresses the longevity of the heritage but does not connect it to a track record (Urde et al., 2007). When the goal is to create enchantment through Roots of humankind, longevity alone is sufficient.

In this enchantment type, people wish to return to their roots and basic practices using nature (Gelter, 2000) as a way of relieving the stress induced by a contemporary, high-paced urban lifestyle. Re-enchantment is sought by re-instantiation (Hartmann & Brunk, forthcoming) of practices from a time passed by in order manage the stress that follows their lifestyle created by modern-day society. It is therefore rooted in reluctant nostalgia of a communal character (Brown et al., 2003). Outdoor brands create enchantment by re-instantiation (Hartmann & Brunk, forthcoming) and by promoting the longevity of the heritage.

4.2.2   Personal Roots

The second sub-type is based on connecting with the "inner outdoor child" and we have termed it Personal roots. The Roots-of-humankind sub-type is anchored in a more distant past than the Personal roots sub-type. In the latter, the purpose is to bring the consumer back to the childhood years, but no further. The inner outdoor child exists in the meeting between nature and aging. As a person grows old, there is a tendency to look back upon the life lived and return to the early years as a means of seeking comfort (Brown, 1999). It is consequently based on personal nostalgia (Davis, cited in Brown et al., 2003). In the inner outdoor child nostalgia mode, we are introduced to a personal story of an adult who connects with the outdoor adventures experienced as a child. In many cases the childhood nostalgia also relates to urbanisation on a personal level: after migrating to the city, the person loses the connection with the inner outdoor child. The childhood nostalgia and the effect of urbanisation is summarised in a story of two friends from the school years who

embark on a voyage both in retrospect as well as on the country roads of Bjärehalvön in north-western Skåne.

> Anna and I have known each other for thirty years. In the beginning of our friendship, we often met on our bikes on squeaky old-ladies' bikes. ... It changed when we moved to bigger cities (and perhaps with age). The biking lost its attraction. ... Can we find our way back to the joy of riding a bike? Is there a place for us in this bicycle boom? We who do not identify as cyclists, but who love to bike. Can we maybe even do a bicycle vacation? Not on a mountain bike or a racer, but on an old-fashioned ladies' bike? (Paborn, 2019, pp. 29-32)

The author feels dislocated in the modern, urban, high-tech world of today and returns to fond childhood biking memories. Through the use of the same type of bicycle, they solve the present-day tension between childhood experiences with nature versus the stressful city life by re-enacting the childhood practices leading to re-enchantment (Hartmann & Brunk, forthcoming).

The evidence for an antimony (Brown et al., 2003) within the inner outdoor child is that of the old person meeting the younger self. The older, experienced person meeting the child within yet untouched by the liabilities of adulthood, still in an innocent manner of total exploration and complete optimism. Primus connects with the inner outdoor child in an advertisement for the Kuchoma grill:

> Straight out into the unknown where exciting discoveries await. Huge sea creatures, bears, unicorns, trolls, giraffes and sleeping dragons. Where the rainbows grow free, the waterfalls dance and treasures are hidden. Down the path, through the bushes, one long stride at a time. Today awaits the adventure. But first we eat. (Primus, 2018, p. 41)

This advertisement contains several pictures of children in outdoor settings without any adults present. Primus creates enchantment by tapping into a mode of exploration and adventure with a story full of references to creatures from childhood tales.

Personal roots enchantment is based on the nostalgia of an inner outdoor child where a person wishes to return to a previous state of mind and to return to an idealised past. The goal is to relive experiences from the past by bringing them into present time.

Consequently, the Personal roots enchantment is based on re-instantiation rooted in reluctant nostalgia (Hartmann & Brunk, forthcoming). Outdoor brands seeking to create enchantment through Personal roots, anchor the brand in a not too distant past.

4.2.3   The Prepper

If society encounters crises such as war or other conflicts where the infrastructure in society where all we all take for granted - electricity, clean water, heat, food supply - ceases to function, one needs to be prepared. This segues into the third sub-type of Back-to-roots enchantment: The Prepper. This subtype could arguably be presented as an entirely separate type of enchantment. However, it is considered a subtype of Back-to-the-roots as is in fact connects to instinctive, ancestral behaviour. Glenn summarises the differences between the Roots of humankind and the Prepper types and the transfer between them:

> Glenn: You talk about and read in a lot of articles that the nature heals. Today we are so stressed in society and you kind of want to head out in the forest. In a sense, the forest is free, just buy some good clothes and head out. So, I think that is what is trending now, we want to go back to our roots, want to embrace that. There are those who go all-in for that, you do not want to lose that heritage. A lot of knowledge is disappearing and there are more and more books about what you can eat in nature.
> Interviewer: That's right, I have thought about that and over there [points at a collection of books in the store] are a few of them, right?
> Glenn: Crisis management, prepping. Today it is not only those who are heading out into the forest, but they are buying gas stoves to put on the oven tray at home in the kitchen if there is a power shortage. They want to know how to find water. They come into the store and ask us: how do we solve this, what do we need?
> Interviewer: I remember when I had the Outdoor Survival book as a child, I was reading it voraciously. It is fascinating in some way.
> Glenn: Yes, I believe it has to do with the fact that we as humans want to accomplish something. I guess, in the modern-world society, we accomplish other things, but in some way, this knowledge will become an extreme power factor if things go really wrong. (Interview, Glenn)

By returning to tried and tested methods of cooking, producing clean water and finding shelter, one has an advantage in a collapsed society. It does not appear to be solely a question of survival, but also regressing to methods and practices of a time passed by. This can, to some extent be considered communal, reluctant nostalgia (Brown et al.,

2003). It can also be seen as reconnecting with the roots to one's ancestors who would behave in this way out of bare necessity, which argues that the Prepper should be considered a subtype of Back-to-the-roots enchantment. From a time perspective, the Prepper type of enchantment is present day planning for a future in which tried and tested methods from the past must be re-instantiated (Hartmann & Brunk, forthcoming).

Naturkompaniet addresses the prepper phenomenon in an article in their 365 loyalty member magazine. The prepping activity is presented along the lines of being prepared in the face of a crisis. But also about the connection to nature:

> The survivalist courses are sold out at record speed and people are more or less lining up to learn how to light a fire in the best way, build a bivouac or which berries and lichens you can eat. To spend a week of your vacation up on the mountain, sleeping in a tent is nowadays as wanted and a marker of status as travelling to a fully equipped luxury hotel on the other side of the planet. (Stawreberg, 2018, pp. 31-32)

Generally, however, the outdoor brands appear to tread lightly when it comes to the Prepper type of enchantment. Advertisement based on doomsday stories appears to be a difficult path to navigate.

4.2.4 The Brick-and-Mortar Store Aesthetics of Back-to-the-Roots

The rustic layout of the outdoor theme of a Naturkompaniet store gives a sense that, for example, the furniture has been crafted by hand. The most obvious artefact of this is the roughly cut wooden bench. In using this type of aesthetic in the store, Naturkompaniet achieves a sense of back-to-basics production. Tradition and mystification can work in favour of marketers seeking to trigger enchantment among consumers (Hartmann & Ostberg, 2013). Simple, almost primitive methods of production can be used as a contrast toward modern day society where production is often highly refined and optimised. Craft production ties more easily to instinctive behaviour and is more tangible, consequently drawing the consumer closer to nature.

The interplay between the decoration and the product offering at the store creates a different aura to that of another of Naturkompaniet's stores and this is commented by the store manager. This is done in order to re-enforce the store brand's heritage of supplying

outdoor products. When asked to comment the topic of enchantment and outdoor lifestyle, the following was stated by Glenn during the interview:

> There is absolutely [enchantment] and here you can find it but can also see, take the other store as an example now, which today looks completely different and where you do not have the old-fashioned magic really. And that is the question, where are we headed? We who work in here believe that it is great for us that they remain clean, so we can maintain a little more rough look, and apply in some way a twist to it and don't get too old-fashioned. There is also still a certain dork label to outdoor lifestyle. (Interview, Glenn)

In addition to acknowledging that an outdoor-lifestyle-themed shop may generate sales through enchantment, the store manager also considers the fact that the marketing of the store may benefit from having two juxtaposing themes in the two different stores, although largely supplying the same products. This suggests that, even though Naturkompaniet is primarily a retailer of outdoor brands, they can benefit by not investing all resources into outdoor-themed enchantment. The fact that the larger store is situated on a more dense area for potential customers also suggests this is a kind of hedge, as there might be customers visiting the store who do not necessarily resonate as easily with the outdoor lifestyle as those who choose to visit the other store. In this manner, Naturkompaniet uses antimony not only juxtaposing nature and city life, but also uses this technique between their stores by differentiating them from each other.

Simultaneously, the interviewee Glenn suggests that there is a limit to how much a brand or a store can play on outdoor lifestyle and old-fashionedness:

> Glenn: no, it's really about testing, … concept stores or brand corners, there you have certain rules to follow and it should look in a certain way and that's well where I think you have to think that it should be nice order and such.
> Interviewer: so you want to create a modern feel, though still a bit of a touch on the old-fashioned at the same time.
> Glenn: Precisely. That is what we aim for. It might, however, succeed at different rates. It is also staff-intensive. (Interview, Glenn)

As stated in the earlier quote, there is potentially a "dork label" associated with outdoor lifestyle, which may thereby hurt the marketing success of the store – be it that the store uses an overly stylised approach in this manner. In this quote, he mentions how this can

be avoided by instead having concept stores and brand corners with the purpose to exhibit the brand's different qualities.

4.2.5   The Back-to-the-Roots Customer Base

A similar back-to-basics, primitive approach is also described by Walter when elaborating on outdoor gear:

> …Back-to-the-roots feeling is a part of it, the other is the gadgets which are more of a traditional piece of gear, axes, well-crafted knives, as well as products which may have been passé for some time which have had a revival … there are probably a hundred reasons why, but it is, regardless, nice that there has been a revival for the old, craftsman-like [products]. (Interview, Walter)

This interview excerpt suggests who the buyers are for the products issued with a more back-to-basics approach with a large emphasis on craft production. This group of people is a new segment and is not the same as the core, long-term customer base. Walter does not think that this market segment necessarily pursues a particularly high level of technology in their products, but instead seeks a sense of the genuine and has a concern for raw materials. Instead of using entirely technological, performance-based selling points, enchantment is achieved by using the brand heritage (through history and craft production). In doing this the firms manage to mystify their products, which may result in purchases based more on identity than function.

However, Walter also reflects over the situation with regards to segmentation. Consider the following interview excerpt:

> Well, the customer base [for outdoor products] are still those who have grown up with an outdoor lifestyle, who later start adopting it themselves. However, this [customer base] cannot explain the scale of the rise in popularity for outdoor products … and it's quite an academical past time activity, which I think has grown with a larger, relatively educated middle class I would think. (Interview, Walter)

He actually does not think that the consumers of the products which are highly purposely enchanted through brand heritage, nostalgia and consequently brand production are the same as customers which have been part of the customer base for a long time. Instead, he

draws the conclusion that this, possibly romanticised, expression of outdoor gear is something that caters to a less experienced group of outdoor-gear buyers.

4.2.6 Comments on Back-to-the-Roots Enchantment

Back-to-the-roots enchantment draws natural connections to nostalgia, as it ties to the very origin of human behaviour. Although the consumer generally has not experienced a time in which he or she has survived in the wilderness out of necessity, there is a certain value in doing so. In this manner, consumption allows the consumer to experience more instinctive behaviour than he or she would in an everyday urban setting.

Although brand heritage clearly uses the time aspect in marketing brands, it does not necessarily coincide with the heritage of the consumer. Furthermore, the heritage of the brand will most likely not date back to a time when human behaviour was more instinctive – e.g. when humans out of necessity cooked food over open flames. Consequently, the analysis of Back-to-the-roots enchantment is heavily focused on the mechanics of nostalgia.

4.3 Enchantment Type 2: Explorer

The search for new discoveries and the wish to push the limits of the possible has been an important part of the outdoor lifestyle. The explorer enchantment type depicts the user of outdoor gear as a defeater of nature and a conqueror. Enchantment is triggered by a pursuit of ultimate performance and further practical ways for the user to experience nature. Explorers doing the impossible has acted as symbols for the conquests of mankind. It is summarised effectively in an excerpt from an article in the Naturkompaniet 365 magazine:

> With rafting kayaks and sleds, they snow kited 1 000 kilometres across the icy plains of Greenland. The goal was to be the first to paddle what they believed to be the northernmost rivers. ... But the adventure was about to come to an end in the first few days. A powerful burst of wind caught hold of Sarah's kite and she crashed hard. After a few days of rest, she could continue despite severe pains (later the back turned out to be broken). (Nyman, 2018, p. 11)

We find ourselves thrown into an enchanting story of two outdoor explorers moving the boundaries of the possible. Equipment and garments sporting the latest technology has been a natural ingredient in expeditions advancing the frontier of mankind. The explorer type is not heavy on the past or nostalgia, but the advances can be interpreted as progressive nostalgia. Heroes of the past, being the symbols of the advancement of humankind, rooted in communal nostalgia, serve as a morally superior anchor in the past in order to form a better future. Narratives of performance (Arnould & Price, 1993) are created by the outdoor brands. Walter acknowledges that innovation has been an important part for the outdoor industry in the following excerpt:

> You can say that, traditionally, innovation has been the driver for the [outdoor] industry which has also differentiated it in relation to the sporting goods industry and the fashion industry perhaps. (Interview, Walter)

With innovation and constantly pushing for the next advancement, there follows a focus on the future. Consider the following interview excerpt with Anna from Primus on how to combine a long heritage with constant innovation:

> Interviewer: ... you have a slogan that is "125 years of innovation" is that something you stand by firmly?
> Anna: Yes, firmly. I think it fits really well, definitely. It is correct, we have had the first portable stove and since then, we have had a lot of "firsts" ... but as I said, Primus means "the first" and since then we have had many developments, many innovations and stand by it. And also in the future, the planning will be product oriented, so for us, innovation is really important. (Interview, Anna)

And when continuing into combining a brand heritage with the marketing of high-tech products, Anna reflects:

> It is definitely a challenge, it is. ... It is something we have been analysing and working a lot with, the heritage and the branding platform. ... It is of course really valuable to have such an incredible history, but you should take care so that the brand is not considered old-fashioned and it is really important that we introduce new innovations all the time. We cannot sit back and think to ourselves: "well, now we have done our thing". It is crucial that we look forward and that we utilize our rich history, but not in a negative way. (Interview, Anna)

It becomes clear that it can be a challenge to combine cutting-edge technology with a long brand heritage. Heritage longevity can lend a help establishing credibility and trustworthiness, although it is important not to risk being old-fashioned. Primus presents a history of "firsts" and the heritage thereby becomes a proof for past performance, increasing credibility when presenting new innovations for the present-day explorer. By adopting a slogan of "125 years of innovation", Primus communicates a future-oriented heritage longevity combined with a track record (Urde et al., 2007). Playfully stated, this could be considered "progressive heritage", which is naturally an antimony.

The marketing on the website of the brand Tierra utilises brand heritage. On the about page of the website, the viewer is presented with a picture of the first all-Swedish expedition onto the summit of Mount Everest in 1991, followed by a text stating:

> For over 30 years, we have known how to design clothes that keep us dry, warm and comfortable, for the freedom to experience nature regardless of the weather. Our mission is to develop technical clothing for the long term, by finding materials and solutions that are sustainable both for us users and the planet. So we can be outside. For longer. Forever. (Tierra Products AB, n.d.)

This clearly plays on both track record and longevity as described above. In the case of Tierra, it is evident that the heritage of the brand is meant to not only work as a trivial backstory, but also be a driving force for innovation in the future. Longevity in this case can also be connected not only to the history and heritage of the brand, but also to the future. The hint toward sustainability suggests that the brand will evolve with the users as well as the environment in perpetuity.

Heritage, both in the case of Primus and Tierra, is firmly anchored in selected records from the past to create a credibility for products today and in the future. As previously mentioned, this can also be considered "progressive heritage".

Although there are outdoor coats and jackets, along with methods to take care of them, which have not changed much since they were originally developed, there are numerous products which meet the standards of cutting-edge technology. In the interview with

Glenn, it is apparent that there are, for example jackets, which are highly specialised and technically developed but with older aesthetics (Fjällräven) and products with a more high-tech design (Tierra):

> Glenn: If you instead have done like this [shows jacket], you have a cotton/polyester garment and you have taped the seams and added a Recco [search and rescue reflector system] in it. So it is back to basics with new technology. There are many more choices today. ... Much of the old is still there but in a new way. ... Fjällräven usually represents a cotton/polyester approach to jackets and Tierra represents the more technical end of the spectrum. Fjällräven has started a collection called Bergtagen which is also technical, although a more stripped approach – however not less exclusive. … It is a three-layer product just like Gore-Tex. However, this is not made of cotton; this is more like a regular shell garment. There is no pocket for a ski-pass – this jacket is made for people making their way up the mountain by foot. … Tierra takes a step in a more technical direction. (Interview, Glenn)

This quote is a clear example of how a nostalgic approach can be used while maintaining a technological profile within the product offering. Simultaneously, it shows how products can be tailored specifically to certain types of activities, for example off-piste skiing without the use of ski-lifts. This re-enforces the theory described above where a brand has to seek continuous relevance as a hedge toward its nostalgic marketing, which otherwise potentially could cause the brand to seem solely old-fashioned, had not the brand or its accompanying brands sought some technical development.

4.4   Enchantment Type 3: Saviour

Back-to-the-roots is an enchantment type which uses a retrospective view and the Explorer is by nature oriented toward the future. Between these two concepts exists a sustainability-oriented enchantment type: the Saviour. Nostalgia and brand heritage are powerful tools within sustainability marketing. This will be further developed below.

The contemporary consumer cannot escape the constant flow of information concerning the climate crisis of the world. We have a world in turmoil with uncertainty over the future ever present. The message is clear: we must change our behaviour lest the world as we know it will change forever. Such concerns have "led to a renewed emphasis on conserving, restoring and protecting the past" (Brown, 1999, p. 369). At the centre of this

turmoil and uncertainties about the future, we find the sustainability nostalgia. It is a nostalgia of communal nature (Davis, cited in Brown et al., 2003) in that it is shared with the other members of the society. Collectively, we are to blame for the situation we are in. Simultaneously, however, we also share the responsibility of making the world a better place.

In the findings of this study, sustainability anxiety is often transformed into plans for action and hope for the future. Consider the following excerpt from an article about the chef Elaine Asp:

> When the connection to the food's origin is lost, much of what we eat is more of wear-and-tear food. I want to take a part in reversing that trend. If we once again start to live in the seasons and learn to utilize what the nature has to offer, much is gained both for the health and from a sustainability perspective. (Asp, 2019, p. 30)

Walter discusses along these lines how outdoor brands are embracing the sustainability focus and elaborates on how to turn this into a competitive advantage:

> On a high level within the outdoor industry, you realize that the only way to keep an edge against the sporting goods industry which is a thousand times bigger and the fashion industry which is also a thousand times bigger, and who both want to grab a piece of the market, is the sustainability focus. The fashion industry, based on ideas of fast fashion, can never really be credible within sustainability. And the sporting goods industry is so far behind, it is not really an issue among their customers thus far. But within the outdoor industry, the companies have been receiving questions about sustainability for a long time and several companies have come a long way and many of them have succeeded really well. So, the forward looking is along the lines of: how can the outdoor industry, the outdoor companies and the outdoor consumers become some kind of spearhead within sustainability. That is something you look into a lot. Not only because you want to do good and be responsible but also because you see that it is so much in line with our values and that it must be done. (Interview, Walter)

From the above, it can be taken that the outdoor industry is well positioned with regards to sustainability issues, as opposed to sporting goods and fashion industries. This may be because of outdoor brands' closeness to nature, thereby making them a "spearhead"

within sustainability. However, it is also stated that outdoor brands are increasingly questioned with regards to sustainability. This causes outdoor brands to continuously evaluate their relationship with this issue. The fact that outdoor brands may be questioned in the manner described above naturally further enforces possibilities to create enchantment through the use of sustainable, "saviour" marketing.

The latest addition to the Fenix Outdoor family is the Royal Robbins brand. An article is dedicated to the acquisition and information about the brand heritage and plans for the future:

> Last year, Royal Robbins celebrated its 50th birthday and now the goal is to bring the founder's sustainability mindset and life philosophy into the future. ... Royal Robbins was one of the pioneers within clean climbing. ... With the help of the new technology, Royal and Liz creates a climbing route in Yosemite and names it "Nutcracker". It was an important milestone in the development of climbing and has become a symbol for sustainable business within Royal Robbins. "Nutcracker" is our tribe's word for sustainability and environmental issues. ... Now, the target is to become the biggest and most sustainable brand for travel clothes in the world. (Nyman, 2019a, p. 108)

Royal Robbins refers to a heritage of sustainability and the goal to continue to build on that legacy and turn the brand into a market leader within sustainability. In doing so, Royal Robbins has anchored their sustainability efforts in their heritage and also shifting focus to the future resulting in furthermore progressive heritage.

Not all practices from the past are sustainable. But by carefully selecting those who are, a firm anchor can be set, consequently using nostalgia to promote sustainability. By re-enacting (Hartmann & Brunk, forthcoming) sustainable practices from the past, you can then turn it into progressive nostalgia, effectively learning from past practices.

4.5   Enchantment Type 4: Quaint Fashion

The movement toward outdoor lifestyle may not only be a reaction toward a disenchanted urban life, but also a way for consumers to shape their identity. This is evident in the excerpt below, where Walter's successful acquaintance chose to post his Swedish outdoor activities on social media for the public to see. In doing this, it is apparent that does not

only subscribe to the enchantment of the outdoor lifestyle, but also chooses to communicate it – thereby, in effect, "enchanting" himself (or at least his lifestyle).

> It has become something of a status symbol to be engaged in an outdoor lifestyle, quite clearly. A similar example – I have a friend who has a house in Bali who flies there and back all of the time – who just the other week posted on Facebook that he had been on a hike on Sörmlandsleden [hiking trail in Sweden], which supposedly fits into his image as a successful entrepreneur in some way. (Interview, Glenn)

A similar statement could be made with regards to wearing outdoor clothing in an everyday setting. Walter, much like earlier mentioned, describes how people who are buying outdoor lifestyle products are not generally as interested in function, as opposed to how genuine and authentic the products feel. Using these products naturally creates a certain image for the wearer.

Playful nostalgia exists in the creative intersection (antimony) between old and new. A similar statement may be made with the juxtaposition of the naturally sincere outdoor lifestyle versus a possibly ironic consumption of outdoor fashion products. Where the outdoor industry traditionally has focused on function rather than form and earthly colours, there is an emerging interest in combining outdoor lifestyle and fashion in a playful way, referencing the old aesthetics. Emma talks about the store customers focused more on form than function:

> Emma: We have some different types of people in here. Many, who are actually interested in the outdoor life, do a bit of everything with a mix of gear, clothes, shoes etcetera. But we also sell brands, like Patagonia, with not as much outdoor in them and we have the cool kids who want to buy a brand because it's cool.
> Interviewer: ... Maybe Fjällräven to some extent?
> Emma: Yes, it's like what you talked about earlier, about retro and such. Kånken is just a fashion thing while Fjällräven does several other products that is more oriented towards outdoor life. So Fjällräven is very dispersed I would say. There are many tourists coming here who wants to buy Fjällräven because it is cool. (Interview, Emma)

Through a collaboration with Swedish fashion brand Acne, Fjällräven presented a collection of clothes and accessories. Glenn elaborates:

> Glenn: Personally, I was really surprised that they got this collaboration together. But it turned out well. It wasn't on a large scale and became exclusive. It ended up in stores in, where was it again, Amsterdam, Hong Kong maybe, I don't know, New York. I believe it was in four stores and online. ... It became gossip and that's enough. With a limited edition, the second-hand market will increase for those products and they will never drop in price really. So I think it's just tactics.
> Interviewer: ... How big is the design component in the outdoor life image?
> Glenn: It is extremely big. If it wasn't, we wouldn't be selling here in big cities, that's the way it is. Look at Kånken, at the time it was breaking new ground because it was ergonomic. Today it's [the function] not that good actually. [shows artful and brightly coloured Kånken backpack] Take that collaboration for example, it's just a city thing really. (Interview, Glenn)

In our findings, Fjällräven is the brand most engaged in enchantment through Quaint fashion. They have utilised their heritage when creating new designs in collaboration with the Swedish fashion brand Acne and have collaborated with different artists to create "Kånken Art" backpacks – a more artistic take on the traditional Kånken backpack by Fjällräven.

There are several examples of how artefacts of the past can be transformed through creativity from something quaint to something fashionable. Brown (1999) makes connections between postmodernism and retro, particularly making connections to ironic consumption. By playfully using history and not taking oneself too seriously, value can be added to a brand. By re-appropriating old-styled outdoor clothes from the past and playing with the design, the outdoor brands can create enchantment rooted in playful nostalgia. In using brands from the past in an almost ironic manner could be seen as "playful heritage", as the consumer does not necessarily use the brand for the quality of its products. Instead the heritage itself of the brand acts as a narrative which the consumer can use ironically as a form of identity creation.

Finally, let us consider the following excerpt from the interview with Anna at Primus:

> ... you have to be careful so that it does not become old-fashioned. It is a bit different, it is easier done with clothes than within gear, because with clothes, you can always tweak it into some sort of leisure accessory, but for us, it is very often focus on function. (Interview, Anna)

Anna has identified a difference in how the brands can work with designs from the past depending on product type. Where outdoor gear is more focused on function, there is more room for fashion in the design of clothes.

4.6   Time and the Four Enchantment Types

Time is the backdrop on which enchantment through nostalgia and heritage protrudes. Figure 1 shows an overview of the different types and how they relate to the time frame of past, present and future.

There are differences between the types of enchantment concerning both the anchor in time as well as the end goal or direction. Further, it becomes clear that the relative nature of time has an impact on the type of nostalgia induced in the consumer. For example, within the Back-to-the-roots enchantment type we have the two sub-types Roots of humankind and Personal roots. The most apparent difference is that of communal versus personal nostalgia. But what is communal nostalgia for one consumer, can be personal nostalgia for another. This naturally depends on the past experiences of the consumer, as this will affect what is experienced as nostalgic.
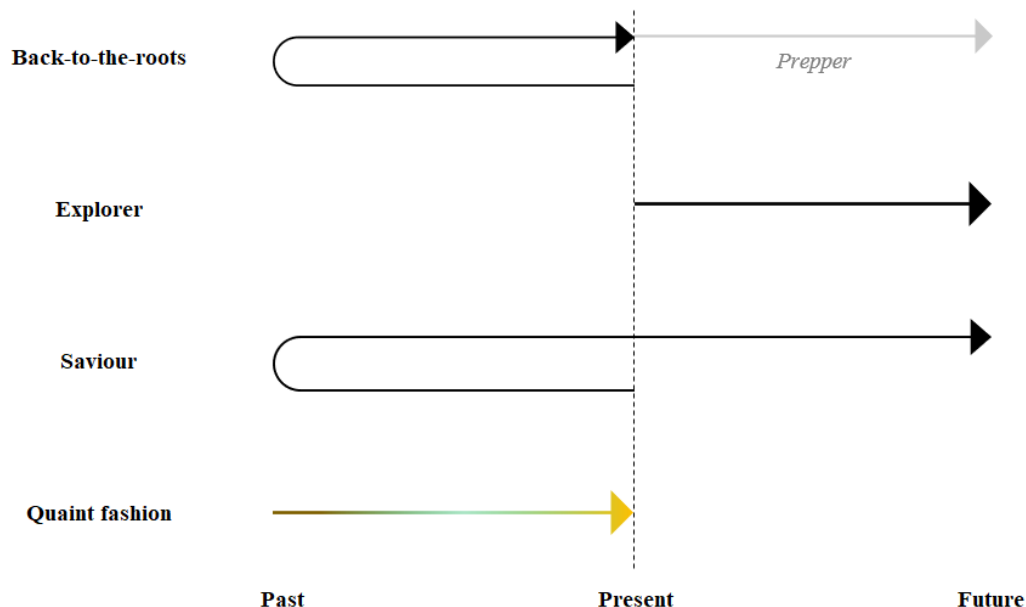

Figure 1: The four different types of enchantment in relation to time.

Figure 1 aims to clarify the "lens of time" which has been used throughout the analysis of this thesis. The benchmarks past, present and future give a perspective of how the time aspect affects the generation of enchantment, followed by localising the different enchantment types accordingly. In summary, it may therefore be reflected that the causes of enchantment are heterogenous and one single time perspective cannot be applied to all types of enchantment.

5 Discussion and Implications

5.1 Marketing Implications

From the above analysis, an array of conclusions can be drawn with regards to marketing implications and consumption at large. It is evident that using the time aspect in branding is an efficient way of building enchantment within a brand and can work to a considerable advantage for marketers when done correctly. It is, however, also evident that there are certain parameters between which marketing practices have to be contained.

Firstly, it seems that Back-to-the-roots consumption is increasing and should therefore be held in high regard by outdoor brands which have the ability to use this kind of practice, for example the brands within the Fenix Outdoor brand collective. This theory is indeed also confirmed to some extent as Back-to-the-roots appears to be the most employed type of enchantment used by outdoor brands – as far as this study is concerned. In addition to the marketing implications generated by this, there are also societal benefits. This is further developed below.

Secondly, it is evident that the use of nostalgic marketing and (primarily) brand heritage does not necessarily mean promoting products from the past. In the case of the Explorer enchantment type, brand heritage can be used as a selling point when marketing technologically boundary-pushing technology. Promoting a legacy of continuous technological development and its resulting achievements (e.g. the first all-Swedish Mount Everest exhibition) provides solid proof that the gear supplied by the brand performs well (and always has) as well as promises that the products now in development will be even better. This is what we term "progressive heritage" above. In addition to this, it can also be argued that nostalgia can carry a similar component within the Explorer type. When a consumer has had a nostalgic connection to Explorer activities, nostalgia can also cause the consumer to be more likely to feel enchanted by Explorer marketing.

It may, in the same sense, be argued that different types of enchantment could be triggered depending on profile and past experiences of consumers to which outdoor brands are marketed. What one subject may experience as Explorer enchantment, may be

experienced as a form of Personal roots, Back-to-the-roots enchantment based on the above concerning Explorer nostalgia.

Furthermore, progressive heritage proved to be easily applied to the third form of enchantment: the Saviour. Much like promoting a legacy of performance, a similar marketing action can be conducted with regards to efforts within sustainability. The fact that a brand has a long heritage of sustainable products may act as a promise to continue their production in this manner. However, the concept of Saviour enchantment does not only entail certifying that a brand continues its efforts with regards to sustainability – but also connects to nostalgia. When the world seems to be falling apart, consuming sustainable products provides a form of sanctuary and freedom from responsibility. In this way, Saviour enchantment works both in favour of the environment and the conscience of the consumer.

With regards to the final enchantment type, it should be noted that Quaint fashion is the least prominent in the collected data. However, it appears to be on the rise and should therefore be of interest to monitor. It must, however, also be understood that some interviewees actively take an opposing stance to fashion-oriented outdoor gear, possibly as a result of being marketed toward a different audience than purely outdoor-lifestyle oriented people. This applies especially to one of the interviewees in a Naturkompaniet store, who finds certain products to be marketed solely in order to increase the market share of the store offerings. Subsequently, it may be argued that a more fashion-oriented approach to outdoor clothing may signal opposing values to those of truly outdoor-oriented gear. Re-appropriated products often use irony as a component in their marketing, thus casting a shadow of irony on outdoor lifestyle. It may be argued that the clothes and accessories from the recent Acne collaboration are not actually intended to be used for the same purposes as other apparel from Fjällräven, which instead communicate a more genuine back-to-basics approach to clothing. In this way, outdoor firms may divide consumers based on their values and preferences – something that must naturally be done with care, as a movement in the direction towards any of the extremes may cause a loss in consumer base.

It should also be discussed the extent to which outdoor brands use nostalgia and their heritage in their marketing practices. As mentioned, brand heritage may be an efficient route to enchantment, much like the use of a nostalgia. However, it may be argued that, in using extensive amounts of nostalgia and brand heritage marketing, brands may consequently seem too old-fashioned to be relevant in contemporary consumer markets. This is stressed heavily by the interviewee at Primus, who makes a clear point that this boundary must not be broken.

With regards to brand heritage, the value of a brand over time naturally partially depends on its legitimacy and reliability. This requires consistent performance with regards to both track record and longevity. However, maintaining a loyal customer base and a continuous stream of sales also requires a consistent approach to the core values of the firm. This is especially evident in the case of the brands in the Fenix portfolio. The youngest brand is over 30 years old, with the oldest being older than 120 years. This alone (in theory, at least) is an artefact of a consistency in core values. The store manager at Naturkompaniet has a clear vision of the firm's – and the brands' sold at their stores - core values, and particularly stresses the issue of sustainability as a core concern of the brands sold which has existed through the years. He also realises that the popularity for garments which are made of materials which are less harmful for the environment has increased.

5.2   Societal Implications

It should also be mentioned the value added by Back-to-the-roots enchantment for the consumer. In taking part in Back-to-the-roots activities, such as living a more outdoor-based lifestyle, consumers may de facto find both physical and mental relief from stress caused by contemporary lifestyles. Another point may be made with regard to the aspect of added value within Back-to-the-roots enchantment – its component of identity formation among consumers. In taking part in brands and their respective activities which entail reconnecting with the "inner outdoor child" or instinctive behaviours from times passed by, consumers have the opportunity to shape and explore their identity accordingly. Outdoor brands may in this sense work as a type of springboard for consumers with regards to enhancing their lifestyle.

However, it is important to address the possible negative side effects of over-consumption through enchantment. When longing for enchantment, consumers can turn to consumption and rational consumption is then replaced by enchantment-driven consumption which in some way define the consumer culture (Ostergaard et al., 2013). On the other hand, what if the Saviour type of enchantment is utilized to steer consumers in a direction of sustainable consumption based on progressive nostalgia? Does the end justify the (enchantment) means?

5.3 Theoretical Implications and Suggestions for Future Research

The field of enchantment in the sense of marketing as well as in the context of society in its entirety has been analysed and discussed multiple times in research. However, this thesis has aimed to further make concrete the manifestation and creation of enchantment through a brand perspective. In doing this, the findings of this thesis have contributed to research by showcasing four separate types in which outdoor brands can create enchantment though brand heritage and nostalgia. This could hopefully make the research area of enchantment more tangible and more easily utilised in practice by both brand managers and researchers.

In addition to this thesis, it is found that there are clearly areas of research to be potentially covered in the future. Mainly, theory would benefit from a similar study using the consumer perspective instead of the perspective of the brands, as is done in this study. In studying this closely, it may be found that there are other expressions of enchantment when the consumer is asked to identify the phenomenon. This naturally not only benefits this area of research, but could also most likely be beneficial to producers of outdoor brands, and possibly to retro marketers in general.

6 Conclusions

This thesis has aimed to address the purpose statement: This study aims to analyse the ways in which outdoor brands create enchantment using brand heritage and nostalgia. Using this, the following has been concluded.

Firstly, enchantment can take form in four ways, depending on the use of brand heritage and nostalgia. The first way is Back-to-the-roots enchantment, which helps the user of the brand reconnect to his or her own heritage of being a human (Roots of Humankind, Personal roots and Prepper) as well as being part of society. The second type of enchantment is the Explorer type, which uses the brand heritage and nostalgia in order to form ideas and possibilities for future adventures, effectively "defeating nature". The third type is the Saviour which, much like the Explorer, uses the past in order to segue into the future – however with a perspective of sustainability. The final type is Quaint Fashion, which uses the past as an essentially trivial component in marketing outdoor brands, using brand heritage and nostalgia (sometimes ironically) as fashionable components of a brand.

Secondly, it seems outdoor brands increasingly invest into playful marketing, as opposed to their history of pushing technological boundaries as an attempt to "defeat" nature. Collaboration with fashion brands (such as that between Fjällräven and Acne Studios), profiles the outdoor brand differently, possibly with the intention to maintain brand relevance. If the increase continues, it could mean a larger share of enchantment is caused by the fourth type of enchantment, Quaint fashion, in relation to the other types of enchantment presented in this thesis. Moreover, it must be mentioned that outdoor brands seem to be diverging from the traditional Explorer type into market segments other than this. Instead of solely seeking a technological edge, the use (and enchantment) of outdoor brands seems to rely increasingly on identity exploration and pursuing more natural ways of living, contrasting stressful, urban lifestyles.

Another significant reflection made from this thesis is the use of brand heritage. When first perceived, it may seem that the heritage of a brand only provides insight into what a brand has been and accomplished in the past. However, from an enchantment perspective,

it is found that brand heritage can contribute to marketing both the present and future state of the brand as well as its significance in relation to both performance (Explorer type) and societal concerns (Saviour type).

Finally, it must be mentioned that this thesis has used a brand perspective in order to understand enchantment with regards to brand heritage and nostalgia. In this investigation it is clearly found that this field of research would benefit from a similar study critically using the consumer perspective as a complement to this thesis. A consumer-oriented study would help understand emotions triggered by different types of enchantment and if there are more types of enchantment to be discovered, in addition to confirming the ones presented in this thesis. Utilising perspectives from both brands and consumers would greatly help marketers understand the mechanisms of enchantment and its relation to nostalgia and brand heritage.

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Appendix: Interview Guides

Background

The different interviews were conducted with different interviewees on different positions and representing different brands. Therefore, the interview guides differed on a detail level between the different interviews, but used a common theme. Here, we provide an overview of the different interview guides employed.

General information and ethical questions

- We are working on a bachelor's thesis at Handelshögskolan in Gothenburg. The purpose of this interview is to help us analyse retro marketing, nostalgia, brand heritage and enchantment in outdoor brands.
- We will use a pseudonym instead of your given name. We will however describe you as [FUNCTION] working at/representing [BRAND]. Is that correct?
- We will record this interview, transcribe it and we may use quotes and other information in our thesis. We will delete the recording once the thesis is finished. Do you consent to this use?

Subject questions - Naturkompaniet

- **For each brand in the Fenix Outdoor portfolio**
  Fjällräven, Primus, Tierra, Brunton, Hanwag, Royal Robbins

  - ***The brand in itself***
    - What is it that makes [BRAND] special? How does it enchant the consumer?
    - How does [the BRAND] work with past times and nostalgia?
    - How does [the BRAND] work with its brand heritage/brand history?
    - How do you think that old meets new within [the BRAND]

- *In relation to Fenix Outdoor portfolio*
  - How is [the BRAND] related to the Fenix Outdoor portfolio?
  - Would [the BRAND] have been different if it had not been a part of the Fenix Outdoor portfolio? How?
  - How do you view the interplay between the different brands in the Fenix Outdoor portfolio?
  - How do you view the interplay between the Fenix Outdoor brands and the other brands in this store?

- *In relationship to other brands.*
  - How does [the BRAND] relate to the other brands you sell here in the store? Especially concerning old meets new, nostalgia, brand heritage and enchantment.
  - Do you have any other brands in your store where you have noticed the meeting between old and new?

- **In general**
  - How do you, in general, view the meeting between retro design and technology that may surface in outdoor products? How do brands generally deal with it?

Subject questions - Primus

- **The Primus brand**
  - Tell us about the history of the company and the Primus brand.
  - What is it that makes Primus special? How does it enchant the consumer?
  - How does Primus work with past times and nostalgia?
  - How do you work your brand heritage/brand history?

- **Primus products**
  - How do you think that old meets new within the Primus products?
  - How do you work with development of new products and technology?

- o How does the company/brand history materialize in the products?
- **Design**
    - o How has the design changed over the years?
    - o Any design elements of nostalgia/retro?
    - o In the meeting between design and technology, do you give priority to one or the other?
    - o Is technology development a limiting factor in terms of design?

- **In relation to Fenix Outdoor portfolio**
    - o Another gear focused brand in the Fenix Outdoor portfolio is Brunton. How is Primus related to that brand?
    - o Would Primus have been different if it had not been a part of the Fenix Outdoor portfolio? How?
    - o How do you view the interplay between the different brands in the Fenix Outdoor portfolio?

- **In relationship to other outdoor brands.**
    - o How does Primus relate to the other outdoor brands? Especially concerning old meets new, nostalgia, brand heritage and enchantment.
    - o Are there any other outdoor brands where you have noticed the meeting between old and new?

- **In general**
    - o How do you, in general, view the meeting between retro design and technology that may surface in outdoor products? How do brands generally deal with it?

Subject questions – Media and communications agency

- **The publications**
    - o Tell us about your different publications.
    - o What is it that you do well, you think?
    - o How is the material (articles and advertisement) combined in the customer magazines?

- o Is there an interplay between editorial material and advertisements?

- **Brands**
  - o How do the different brands relate to each other? Especially concerning old meets new, nostalgia, brand heritage and enchantment.
  - o What is it that makes the different brands special? How do they enchant the consumer?
  - o How do the brands work with past times and nostalgia?
  - o How do the brands work with its brand heritage/brand history?

- **In general**
  - o How do you, in general, view the meeting between retro design and technology that may surface in outdoor products? How do brands generally deal with it?