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MASTER THESIS

**INSIGHTS AMONG EUROPEAN CONSUMERS TOWARDS THE CULTURAL BRANDING
AND IDENTITY OF THE CLOTHING MANUFACTURER "CANADA GOOSE"**



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ABSTRACT

The essence of this project lies in the branding axioms and approaches of the clothing company “Canada Goose” and secondly, on the reflection of the established commerce identity and modes of its perception among European Union (EU) consumers. The growth of the identified with the cold climate in Canada, clothing producer “Canada Goose”, and its expansion throughout the globe, including the EU countries, raise interest in the consumers’ insights who represent these lands. With the dedication to juxtapose the structures and specifics of the clothing manufacturer’s cultural branding and the subjective opinions of consumers across the EU, this thesis contributes to the marketing communication and organizational leadership scientific fields. It provides critical discursive analysis of data related to the brand stature and cultural identity of the corporation’s image, its positive and negative aspects, in combination with the constructions of meaning about the brand among the customers from the considered to be the oldest continent in the world.

The study aims to critically analyze the discourses, visible in the: 1) accusations in animal welfare mistreatment against “Canada Goose” from the animal protecting association People for the Ethical Treatment of Animals (PETA), visible in two, considered to be most up to date and relevant for this research paper, sections of the organization’s website; 2) web page section, dedicated to the processes of animal sourcing by “Canada Goose”, named “Fur and Down”, apprehended to illustrate the company’s response to the animal wellbeing claims; 3) the responses from eighteen interview participants, representing the respective number of European Union lands: Bulgaria, Croatia, Denmark, Estonia, France, Germany, Hungary, Iceland, Italy, Latvia, Lithuania, Netherlands, Norway, Poland, Romania, Slovakia, Spain and United Kingdom.

The results provide knowledge on the statements and demonstrations by PETA, which describe “Canada Goose” as a cruel and animal abusive company, raise awareness on the coyote and geese fur and down sourcing by the brand, to attract more responsiveness among consumers and eventually evoke brand rejection towards the clothing manufacturer.

Further the outcomes in this research shed light on the “Fur and Down” section of the official website by “Canada Goose”, where the clothing producer reinforces its cultural branding and brand identity, promotes awareness and recognition, builds further loyalty and contests eventual avoidance and

rejection by the declaration for monitored and regulated animal sourcing. The Canadian parka producer elaborates on the strive for high quality and states the inevitability of obtaining animal products for the purpose of regulating overabundant and livestock threat in the face of the coyotes and the genuine sourcing of down from geese, prepared for slaughter, for the purposes of the food industry.

Thirdly, the data, collected from the semi structured interviews with 18 EU consumers, identifies “Canada Goose” as a brand with low popularity in the Union and generally higher than the affordable, pricing, but relatively well perceived, because of its devotion to no outsourcing, high quality, durability and transparency, regarding the animal sourcing issue. Another essential outcome from the interviews is related to the overall positive acceptance of the approaches of animal product gaining by “Canada Goose” among the EU consumers.

Keywords: “Canada Goose”, PETA, Cultural branding, Brand identity, Animal welfare.

INTRODUCTION

With the aim to shortly present the brand of “Canada Goose” to the reader, the authors of this thesis will further provide a short historical summary of the development of the manufacturer, from a small entrepreneur to a rapidly growing, elite and iconic brand in the winter clothing industry.

According to their official website, the clothing company carries its foundation approximately 50 years before the new millennium, when it has been founded by Sam Tick - an adventurous and vigorous entrepreneur during the year 1957. Back then the company, named “Metro Sportswear” Ltd. had been focusing on the produce of woolen vests and raincoats (Canada Goose, 2019, para. 2).

Later on, throughout the seventies, the establishment of Metro Sportswear Ltd. reinforces its image with the usage of the invention of a device that fills the jackets with down and changes its name to “Snow Goose”, which further elaborates into the present name and logo of “Canada Goose”. The name of the company is also related to the harsh and cold climate conditions in Canada (Canada Goose, 2019, para. 3).

Another article, focusing on the establishment and further growth of the brand, confirms the historical development of “Canada Goose”, portrayed in the company`s website and states that until the year of 1970, the entrepreneur business transforms from the name “Metro Sportswear” Ltd, which had been mainly supplying police departments and expedition teams with equipment, to the brand tag “Snow Goose”, which further evolves into the present one – “Canada Goose” (Canada Goose, 2019, para. 3).

The eighties could be stated to be significantly essential for the clothing firm, because in that period the first jackets, called parkas and created for extreme cold temperatures, had been designed and produced. During 1982, the first Canadian to summit Everest had been equipped with such a custom created jacket by the clothing manufacturer of “Canada Goose” (Canada Goose, 2019, para. 4).

The time span after the 1990s until present is marked as a period for rapid growth, success and usage of innovation to form products for the brand. The era is also connected to the inclusion of Dani Reiss to the company. The grandson of the founder, brings the establishment to a worldwide stature, making it the official clothing brand for expeditions and movies in harsh winter conditions. He also reinforces the quality level by sticking to the model “Made in Canada”, refusing to profit from outsourcing, which is the reason for the high cost and class of the products. “Canada Goose” has opened

recently two of its flagship stores in Ottawa and published a movie about the expeditions, where the parkas had been used, which had been preceded by a book, published in 2007, called “Canada Goose: Greatness is Out There”. The last had been done with the purpose to celebrate the firm`s fiftieth anniversary and highpoint fifty personalities, that are believed to represent and exemplify the values of “Canada Goose” (Canada Goose, 2019, para. 4 – 18).

According to different than the company`s website, fashion-linked articles and related news published, “Canada Goose” gains popularity by associating famous personalities with its products. Among the celebrities wearing and thus, in a way, advertising the brand are Daniel Craig, Emma Stone, Jimmy Fallon, Drake, Meg Ryan and others (Aktar, 2015, para. 1 - 20).

If the above written history, gathered mainly from the firm`s website and thus - factology interpreted by “Canada Goose” about themselves, could be defined as a perspective, shedding positive light on the company`s image, the campaign against “Canada Goose” ran by the PETA, could be stated to be a negative one for the image of the enterprise.

PETA is an organization, situated in Norfolk, Virginia, USA, which is devoted to animal rights protection and is known to be the most imposing one in the world, with more than six million memberships throughout the globe. The association had been found during the year of 1980 and is lead by the idea that all living creatures should not be hurt. The worldwide spread, PETA has the mission to prevent animal abuse and its supporters believe that animals have rights, similar to human beings. The organization targets its efforts towards four main ranges, which are stated by PETA to contribute for the highest records of animal cruelty and abuse: clothing and entertainment industry, laboratories and factory farms (PETA, 2019, para. 1 – 4).

It is important to state that the above written information about the People for the Ethical Treatment of Animals is taken from the organization`s official website and that there are other online sources, directing the reader`s attention towards a possible controversy in PETA`s activities. Some sources accuse the organization of absurdism and fanaticism, by pointing out how PETA tries to even eradicate common expressions like, for instance - “kill two birds with one stone”, by changing it with: “feed two birds with one scone” (Mjo, 2018, para. 4).

Other publications claim that PETA defends the position that animals should not be kept as pets and state that there is evidence that the protecting association is killing homeless cats and dogs, so that they can never become somebody's pets or even - stealing such, to euthanize them, because they are already companions to humans (Andrei, 2019, para. 3, 4).

According to the date of publishing of videos and publications related in the website by PETA and the YouTube search engine which accuse "Canada Goose" of animal cruelty, the campaign had been initiated around the year of 2016 and had been relatively persistent since then. It targets the coyote fur usage for the collars and down filling for dune jackets by the clothing manufacturer (PETA, 2016).

The animal protecting organization has approximately 100 articles, published in their own website under the search, containing the name of "Canada Goose", each, showing graphic videos or pictures of how the collars of jackets are made – by trapping and eventually murdering coyotes to be further skinned and also – the inhumane way of feather plucking to fill the jackets with down (PETA, 2016).

In order to answer these claims, the clothing company provides answers and argumentations towards the accusations, which are published in their official web page, stating shortly that, "Canada Goose" uses fur and down, but this usage is strictly transparent, controlled and in obedience with all existing regulations for the area, where the above-mentioned materials are collected. This is done under the section "Fur and Down" in the establishment's web page. "Canada Goose" addresses the issue with the fur usage and killing of coyotes by pointing out that all the activities related are performed in accordance with the standards set by the Agreement on International Humane Trapping Standards and down is acquired under the standards of Downmark, a non-profit organization, devoted to quality assessment and certification (Canada Goose, 2019, para. 1 - 10).

Based on "Canada Goose's" website www.canadagoose.com and its section "Find a retailer" there are vendor stores, selling the company's products, throughout the whole European Union (EU), including non-member countries like Turkey and Ukraine. Out of the 28 countries, a part of the Union, "Canada Goose" lacks retailers only in Bulgaria, Croatia, Cyprus and Portugal (Canada Goose, 2019, Find a Retailer).

Possessing the reputation of a producer of warm jackets, suitable for wearing in cold weather, made only in Canada, where people are really experiencing freezing temperatures, “Canada Goose” could be considered as desirable, among the consumers living in such countries. The characteristics of being produced only in Canada, the pricing of their products and the emphasis on high quality and comfort, designed for harsh climate conditions could be stated to be some of the major ones for the manufacturer. Last but not least, the accusations from PETA and the response of “Canada Goose” in their website shape a certain image of the company, which could be viewed and accepted in different ways by consumers, according to their perceptions of it and the EU country they are from.

According to the European Political Strategy Center (EPSC) strategic notes on European sustainability by Karl Falkenberg, a Senior Advisor for Sustainable Development to the President of the European Commission, the EU and its member states are considered to be devoted to sustainability with its social market economy methods and democratic cultures, grounded on regulations of law (Falkenberg, European Political Strategy Centre, 2016, p. 1).

Falkenberg (2016) points out that the EU should strive for a European image of political consciousness, based on transparency, with the mission to achieve and constantly improve sustainability or the idea of “living well and sharing fairly within the limits of the planet” (p.1) One of the 17 purposes of sustainable responsibility, enumerated in Falkenberg’s EPSC strategic notes and taken from the list of sustainable goals in the official United Nations website, is “Life on Land”, preceded by “Life below Water” and is concerning the animals, living on the surface of our planet (as cited in Falkenberg, European Political Strategy Centre, 2016, p. 4).

Related specifically to animal welfare, the study with author – the Emeritus Professor Donald Broom, requested by the Committee on Petitions and conducted by the Policy Department for Citizens’ Rights and Constitutional Affairs, affirms that the policies, regarding EU animal wellbeing have, to a high extent, constructive effect on the globe, although many species and issues related are not covered by rules and there is a necessity for a general animal welfare law in the EU (Broom, Policy Department for Citizens’ Rights and Constitutional Affairs, 2017, Abstract). Further, to reconfirm the positive reputation of the Union, regarding policies on global milieu and animal welfare, Broom (2017) states that the “policies and legislation mainly reflect the views of EU citizens in general rather than the commercial wishes of money-making companies” (p. 28).

“Canada Goose” is a manufacturer, which could be stated to pride itself with being a high-quality brand, offering equipment for cold winter conditions, related to the actual climate of its geographical origin – Canada. The company has spread its distributors around the EU also and has retailers throughout the 28 countries in the Union, where not all the states have similar winter conditions. Also, although united, the different countries have diverse perceptions of high quality, firm transparency and could be considered to have varied opinions on the animal wellbeing problem, concerning “Canada Goose”. The general positive reputation of the EU towards animal welfare policies should be a precondition for an eventual sensitivity, regarding the PETA accusations against the enterprise and could be stated to result in unique and up to date responses, which could shed more light on further animal products usage, not only according the investigated establishment, but in the clothing industry in general.

PROBLEM STATEMENT

The evolution of the brand “Canada Goose”, its growth to an emblematic stature in the industry, establish the image of a strong corporation, devoted to its ideals, vision, internal values and value proposed to the end customers. The company has become official extreme climate expedition equipment for many popular voyagers, trip leaders and even actors in scenes of well-known movies and other celebrities.

It could be stated that “Canada Goose” is on its way to reach the level of being an iconic company, with unique cultural branding and outstanding identity, reaching the top elite niche of its market. Despite its status and success, the clothing manufacturer is popular for its controversial acceptance among animal welfare protectors and organizations related.

EU countries are selected to be analyzed due to the number of “Canada Goose” flag shops in the union, and its general high-level sustainability and animal welfare awareness. The choice of the company to establish so many stores in Europe might show the growing popularity of “Canada Goose” products in Europe. Although “Canada Goose” could be considered to be attempting to establish a unitary brand identity, comprised of all, the already mentioned, cultural branding characteristics, the various EU respondents should have different perceptions of the same. Also, despite of the general positive reputation of the EU related to animal wellbeing, each state and respectively each interviewee should

express dissimilar feelings and thoughts about the same factor, which leads to the problem formulation of this thesis.

PROBLEM FORMULATION

What are the insights among EU consumers about the cultural branding and identity of the clothing manufacturer “Canada Goose”?

- What are the discursive structures of the accusations from the organization People for the Ethical Treatment of Animals (PETA) towards “Canada Goose”, visible in their website?
- What are the discursive structures, related to the claims, concerning animal welfare, evident in the official website of “Canada Goose”?
- What are the responses from consumers across the EU regarding the image of the “Canada Goose” brand and the animal welfare issue?

DELIMITATION

This thesis does not research the cultural brand identity of “Canada Goose” in the constructions of meaning of respondents from other countries than EU. The company has allocated retailers in countries a part of the territory of the continent of Europe, among which are non-members of the EU. The group of researchers will focus only on responses from EU nations and will also conduct interviews with respondents from such, where they still lack an official “Canada Goose” distributor.

With the commitment to outline new and unique responses and thus, codes and categories, defining the identity of the brand in the mindsets of the EU interviewees, the researchers will initially portray the accusations from PETA against “Canada Goose”. This thesis will not deviate to other animal protecting organizations than PETA and will only focus on their official website, where the carrying out of the actual campaign regarding coyote trapping and killings plus down collection are presented. It is essential to state here that the above-mentioned animal protective organization is selected, because of its worldwide spread and large number of memberships, which exceeds the number of 6 million.

To analyze and depict the statement, which could also be considered as a defense by “Canada Goose” towards PETA and similar claims, the research paper will only concentrate on the company’s

official website and specifically the section designated for that - “Fur and Down”. It is essential to state here that the last paragraph of the above written section, designated for wool animal sourcing will likewise not be investigated in this research paper. The group of scholars will also not analyze similar materials – that could be apprehended as answers to PETA accusations, like articles from different sources, interviews with the enterprise`s management representatives or alike.

PHILOSOPHY OF SCIENCE AND METHODOLOGY

METHODOLOGICAL APPROACH

The nature of this research is qualitative, meaning that the primary orientation to the role of philosophy in connection to a specific enquiry is inductive (Bryman, 2016, p. 32). According to Bryman (2016): “with an inductive stance, theory is the outcome of research which involves drawing generalizable inferences out of observations” (p.22). The researchers in this thesis, to solve the problem formulation: “What are the insights among EU consumers about the cultural branding and identity of the Canadian clothing manufacturer “Canada Goose”?” will use the iterative strategy of going back and forth between the theoretical information - data and discoveries until the best clarification to our problem statement is established. As the qualitative research highlights on inductive approach, according to Bryman it also focuses on how the individuals understand their social content and displays a view of constantly unstable social reality which arises because of their creation (Bryman, 2016, p. 33). Therefore, the epistemological stance of this research is interpretivism, while the ontological stance is social constructionism.

METHODOLOGICAL CONSIDERATION – EPISTEMOLOGY – INTERPRETIVIST STANCE

Interpretivism, according to Blaikie is the study of social phenomena, which requires an understanding of the societal world that people have constructed in their minds through their constant activities (Blaikie, 2007, p. 124). Blaikie (2007) states that “people are constantly interpreting social

situations and other people's actions, and therefore, people develop meanings for these activities" (p. 124). Therefore, the researchers, by analyzing the discursive structure of "Canada Goose" brand and the European consumers' perceptions towards it, will develop connotations or meanings for these European customers' activities. Von Wright (1971, cited in Bryman, 2016, p.26), illustrates interpretivism as an epistemological clatter among positivism and hermeneutics, which shows a division between an emphasis on the explanation of human behavior, the main aspect of the positivist method, and the apprehending of human attitude, the hermeneutic model. Therefore, first the discursive structure of PETA accusations against the clothing brand of "Canada Goose" are analyzed, and second – using the same method, how the manufacturer defends itself is explained, and thirdly the understanding of European consumers' behavior towards the identity of "Canada Goose" brand is developed. As Bryman (2016) states "taking an interpretative stance can mean that the researcher may come up with surprising findings, or at least findings that appear surprising from a position outside the particular social context being studied" (p.27).

METHODOLOGICAL CONSIDERATION – ONTOLOGY – SOCIAL CONSTRUCTIONISM

As Bryman (2016) states "constructionism is an ontological position that asserts that social phenomena and their meanings are continually being accomplished by social actors" (p. 29). According to Blaikie (2007) "the notion of social constructionism can be applied to both social actors and social scientists, meaning that both social actors and social scientists construct their reality – they conceptualize and interpret their actions and experiences, including the actions of others and social situations" (p.22). Therefore, this research thesis analyzes how the cultural identity of "Canada Goose" clothing brand is perceived by the social actors – the European consumers, and the researchers - social scientists, will construct the reality by making interpretations about the European customers' insights towards the equipment producer. Blaikie states that for the constructionist scientists, the basis is the produce of the intersubjective, which has the sense of providing action of human beings in their ordinary lives and these notions cannot be inborn, as diverse cultures and communities are probable to have varying constructions of social reality (Blaikie, 2007, p. 22). By using the social constructionism stance, the authors of this

thesis have the purpose to present a specific version of social reality, produced through social interaction with the EU consumers of “Canada Goose”.

RESEARCH DESIGN

According to Nachmias and Nachmias (1992, pp. 77 – 78, cited in Yin 2009, p.26): “A research design is a plan that guides the investigator in the process of collecting, analyzing and interpreting observations. It is a logical model of proof that allows the researcher to draw inferences concerning causal relations among the variables under investigation” (p.26).

This project employs the methods of a case study. According to (Yin, 2014, p. 16) a case study enquiry examines a present-day meaningful event in its actual – world setting, exclusively when the limitations between the setting and context may not be apparent. The research paper analyzes the contemporary phenomenon of the clothing manufacturer “Canada Goose” as a trademark. How the enterprise establishes its cultural branding identity and image, and how the EU consumers perceive them.

The applied method to solve the problem formulation is qualitative. In this study the phenomena of how the European consumers perceive the cultural branding identity of “Canada Goose” fashion brand is investigated. To solve the problem formulation, both primary and secondary data are collected.

Initially, secondary data is investigated – the official website of PETA and their concrete accusations against the brand, to get knowledge of the discursive constructions, which reveal the issue and the, concerning animal welfare, claims. After the investigation, using the same critical discourse method, to outline the defense answer by the manufacturer in the section “Fur and Down”, part of the company`s web page, the researchers generate and analyze primary data – interviews of the European consumers revealing how they perceive the firm`s cultural branding, identity and image.

The theories, explained in the theory apparatus of this project, include cultural branding, brand identity, brand awareness, brand recognition, brand loyalty, brand avoidance, and brand rejection.

According to Bickman and Rog (2008), credibility, responsiveness and quality of a study enquiry are sustained when the academic initiates a chain of iterations within the design of the investigation

(Bickman. L. Rog D.J., 2008, Preface). With the mission to solve the established problem formulation, this research study will be conducted using iterative approach, which allows the group to go back and forth through the theory, data and findings.

THE ITERATIVE APPROACH

According to Bryman an inductive tactic of connecting theory to data is generally allied with a qualitative research approach, when the theory is often used as a background to qualitative investigations. Therefore, the iterative approach is used in this study as the group links the theory and findings to solve the problem formulation – to acquire new knowledge on the issue investigated (Bryman, 2016, p. 24).

As Mills (2010) stated: “The iterative approach involves a sequence of tasks carried out in the same manner each time and executed multiple times. Meaning is provided to this repeatable formulation in qualitative research by calling up a prior meaning. The interplay between elements of the research, such as that between design and discovery, or among data collection, preliminary analysis, and further data collection are the examples of iterative approach in qualitative research” (p.503).

The iterative method allows the group of scholars – authors of this paper, to go back and forth between theory, data and findings until the most viable clarification to the problem formulation is outlined. This method is found useful by the researchers, because it could be assumed to navigate the discoveries, obtained after the data analysis and thus enrich them by altering the knowledge achieved.

DATA COLLECTION

Based on the problem formulation both secondary - naturally occurring and primary - researcher generated data are gathered.

Associated with the first sub-question of the thesis, secondary data from PETA’s official website, containing accusations against “Canada Goose” are collected and analyzed to outline these sections and

articles related, which could be apprehended as omnibus – presenting all aspects of the issue, to the highest extent.

Relevant to the case study about a clothing producer, secondary data is gathered to answer the second sub-question of the thesis, focused on how “Canada Goose” responds or, in a way, reacts to the animal welfare related allegations. Among publications of interviews with the management of the researched brand and articles, containing citations from the first, covering the subject of defense by the, specialized in harsh winter clothing equipment, manufacturer, the one, found by the authors, to be all embracing is the section of the company’s website, named “Fur and Down”.

Consequently, for the third sub-question of this paper, primary data – semi-structured interviews with consumers across Europe, but in the boundaries of the EU, are conducted, to derive naturally occurring information on the constructions of meaning in the minds of the researchers’ respondents. The purpose of the investigator generated data is to be equated with the cultural branding of “Canada Goose” and its, considered to be, intentionally established identity of a top quality and high-priced producer, which strives for transparency and associates itself with the geographical position and harsh winter climate of Canada.

DOCUMENT ANALYSIS

The process of data collection helps the authors of this research paper to initially – get acquainted with a large scope of information about the case and further to outline the all-encompassing documents, which are the secondary data and the actual focus of the thesis.

Bryman refers to secondary articles as documents both in written and visual form. The professor of organizational and social research states that documents are the materials that: can be perceived and interpreted through reading, have not been established specifically for the goal of the social enquiry, and are applicable to the purposes of the social scholar (Bryman., 2012, p. 543).

Considering visual documents, the photographs in the materials selected, are analyzed. The associate Dean for the Faculty of Health, Arts and Design at the University of Technology in Melbourne, Lisa Given uses the common saying “A picture speaks a thousand words” to explain that images could

be applied where there is a necessity for qualitative research. The editor of the book “The SAGE of Qualitative Research Methods” states that images, emotional connotations, also identity of a brand are to a high degree dependent on visual perception (Given, 2008, p. 620).

As Given (2008) states: “photographs provide visual standard to the more used spoken one, and in many times perform as a motivator in the advance of advertising, packaging, brand development and corporate imagery” (p. 619).

As the researchers are exploring how PETA accuses “Canada Goose”, regarding animal welfare, it is relevant for the scholars and authors of this project to analyze the photographs in the official PETA website, which reveal the protests, demonstrations and other campaigns directed against “Canada Goose”.

To summarize, initially: the secondary data – articles, both in written and visual form from the official website of PETA about “Canada Goose” and also the section “Fur and Down” in the official web page of the beforementioned clothing brand are analyzed through Critical Discourse Analysis (CDA). Subsequently, as the findings are linked to the theories of cultural branding, brand identity, recognition, awareness, loyalty, avoidance and rejection, using the iterative process of going back and forth through these elements, allows the thesis authors to get new insights towards the problem formulation. After the process of secondary document analysis, the researchers move forward to primary data examination – the semi-structured interviews of the perceptions of European consumers in the boundaries of the EU, towards the cultural branding, brand identity and the other remaining sections of the theory apparatus of this thesis, related to “Canada Goose”.

SEMI - STRUCTURED INTERVIEWS

Semi-structured interviews, as a primary data generated by the researcher, according to Bryman, is a set of inquiries or particular themes to be discussed, but these questions could deviate from the scheduled order – typical for a structured interview, and the ones that are not included in the guide may be asked depending on the interviewee’s answers. Therefore, the interviewing process with the European consumers will be flexible (Bryman., 2012, p. 471).

According to Wilson (2013) this, chosen for this thesis, form of discussions include the usage of both open-ended and closed-ended questions. As the same author states, semi-structured interviews have advantages as they could reveal, beforehand, not known problems contrasting to the opposing type of interviews and guarantee that the specific themes are covered. They also have disadvantages, such as too much elasticity during the process of interviewing people, which might make the juxtapositions of the answers difficult and the results can be time consuming to analyze (Wilson, 2013, pp. 23 - 26).

This is why, before carrying out the interviews the researchers of this paper prepare a list of general questions that are planned to be asked and finally the interview guide is established.

Considering recording, as Ritchie and Lewis (2003) state, it is suggested to record the interview and to collect notes during its process (Ritchie, Lewis, 2003, p. 166). The authors Ritchie and Lewis (2003) note that “recording provides accurate, verbatim record of the interview, capturing the language used by the participant including their hesitations and tone” (p.166). By means of the last, the interviews are recorded with the goal to get as much data as possible from the interviewees – the EU consumers.

SAMPLING

As for this qualitative research the group has chosen to interview EU consumers, who are gathered throughout the technique of purposive sampling, meaning that the selection element is designated by a specific goal. According to Etikan et al. (2016): “The purposive sampling technique, also called judgement sampling, is a deliberate choice of the participant due to the qualities the participant possesses” (p. 2). The selection is performed, regarding the qualities of the interviewees, who have to be:

1. living or have lived a minimum of 5 years in a country – member of the EU
2. and over 18 years of age.

Regarding these qualities of the participants, this form of purposive sampling is also called homogenous sampling, as (Etikan et al., 2016, p. 3) states. According to (Etikan et al., 2016, p. 3) homogenous sampling is concerned with the interviewees who have alike behaviors or features. As the chosen respondents are possessing similar characteristics – are over 18 years and have lived a minimum of 5 years in a specific EU country, their qualities make them comparable.

It is essential to add here that the respondents chosen do not have to be loyal customers of products from “Canada Goose”. Before the actual interview, all of the eighteen participants are inquired about their knowledge about the investigated brand. If such is not existent, each one of them is requested to examine the brand, online, for a minimum of half an hour or more, according the interviewee`s desire and interest to acquire knowledge about the clothing company.

Regarding the large scope of participants, associated with the number of countries – members of the European Union, in combination with the limited time for the completion of this research thesis, the authors of the study use people from their network and fellow students, who recently study or have studied in Denmark, but are citizens or have spent minimum 5 years in the respective EU land, they signify. The European interviewees and countries are as followed: AA – Iceland, AD – France, AK - Estonia, AM – Romania, AO - Norway, AV - Latvia, CF - Italy, ER - Netherlands, ES – Spain, HL – Germany, KD – United Kingdom, LT – Slovakia, MM – Poland, MM – Hungary, PM – Denmark, RI – Bulgaria, TH – Croatia and VL - Lithuania.

CODING

According to Miles (2014) a code is: “most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language based or visual data. The data can consist of interview transcripts, participant observation, field notes, journals, documents, drawings, artifacts, photographs, videos, internet sites, email correspondences, literature, etc.” (p.72). In this research, coding is used when analyzing the responses gathered from semi-structured interviews in order to get new and remarkable in its essence, knowledge, based on the problem formulation, preset in this thesis.

In order to understand the consumers` perceptions, a combination of emotional and versus coding is carried out so these different models of discourse derivation supplement themselves and let the students – authors of this paper, gain richer in meaning, data. The choice of combination and self-completion between the different methods of category creation is based on the idea that where emotion is lacking or is difficult to be determined, the versus codes will provide the conflict of ideas and vice versa.

To explain emotion coding, the professor of Theatre and American Alliance for Theatre and Education, Johnny Saldana states that such codes mark the emotional reactions remembered and/or lived through experience by the respondent or suggested by the researcher regarding the participant (Saldana, 2009, p. 86). Goleman describes emotion as a sense and its distinguishing views, “psychological and biological states, and range of propensities to act” (as cited in Saldana, 2009, p.86). Saldana (2009) notes that “since emotions are universal human experiences, our acknowledgement of them in this research provides deep insight into the participants’ perspectives, worldviews, and life conditions” (p. 86).

The above described method of emotion coding is chosen to be relevant to this research, because it could be considered to provide knowledge about the respondents’ thoughts and opinions about the brand’s image. The emotional categories should reflect the real feelings of the interviewees, hidden behind their answers, about the cultural branding of the investigated establishment – the high pricing, level of quality, geographical association, degree of transparency and methods of acquiring fur and down, plus the accusations, regarding the last, from PETA.

Versus codes, as the name suggests, present the double relations of a battle between individuals, groups of such, social systems, organizations, processes and others. The application of this model of categorizing could be in political studies, discourse analyses and qualitative researches, where a conflict of positions is evident. The author of “The Coding Manual for Qualitative Researches” suggests that in critical ethnographies, it is appropriate for the researcher, with the goal to provoke expression in the answers of the interviewees, to choose a position in the battle (Saldana, 2009, p. 94).

The second chosen type of thematizing the interviews is found proper as far as it is considered to reflect, to a highest extent, the existing conflict between PETA and “Canada Goose” and respectively the supporters of both camps. Versus collocations are also likely to appear, regarding inquiries, concerning the cultural branding of the company researched, related to the niche, where “Canada Goose” operates, the customers it targets and its manufacture policies and values.

After the process of coding the interviews, the researchers analyze the discursive themes using Critical Discourse Analysis.

CRITICAL DISCOURSE ANALYSIS

The Canadian communication scholar Francois Cooren uses the theory of the Professor of Literacy studies at the Arizona State University James Gee to explain the essence of discourses in general. Gee states that: “The key to discourses is recognition” (as cited in Cooren, 2015, p. 5). Further, the author continues to paraphrase the arguments of Gee, by outlining that the American professor makes a difference between discourse with a capital letter and a small letter in his theory established. The one, starting with capital letter – *Discourse*, is interested in the type of the text and its content and the messenger who utters it and the circumstances this had been done in, while the second type, beginning with a small letter – *discourse*, is focused mainly on the language as means of spoken communication or “verbal interexchange of ideas” (as cited in Cooren, 2015, p. 6).

To summarize, the *Discourse* analysts are concerned with who says what and the circumstances this is performed in, to achieve power, domination or present an ideology, while the *discourse* researchers are focused on the dialogue itself and what is completed and established by both parties in a conversation (Cooren, 2015, pp. 5 - 7).

CDA, as stated in the same book “Organizational Discourse” by Cooren is one of the six perspectives, chosen by the author, to be applicable to language studies and discourse. The major characteristic of CDA, which differentiates this type of analysis from the other five approaches: semiotics, rhetoric, speech act theory, conversation analysis and narrative analysis, is that it is focused on criticizing or disapproving procedures of power, dominance, oppression and control. Regarding the historical and theoretical development of CDA, it is essential to outline the most prominent philosophers and scholars, related to the establishment of this sixth perspective: Louis Althusser and his disciple Michel Foucault. Briefly, despite their disagreements on certain matters, related to discourse, both have the procedures of subjection in common (Cooren, 2015, pp. 16 – 50). Althusser speaks about “interpellation” to ideology or people becoming subjects to it, while Foucault contradicts the negativity of ideology and instead, calls it knowledge or “discursive formation” and “regimes of truth” (as cited in Cooren, 2015, p. 48, 50).

As Bryman (2012) states, “Critical Discourse Analysis explores why some meanings became privileged or taken for granted, and others become marginalized” (p.538). The author of “Social Research

Methods” explains also that discourse not only illustrates what is happening in the social context but establishes a meaning why an event or a phenomenon are taking place (Bryman., 2012, p. 538).

While analyzing the discourse, the group of scholars, leading the research in this project, use the three - dimensional framework by Fairclough, which involves the following scopes (Bryman., 2012, p. 538) :

1. The text dimension – investigation of the genuine content, construction and connotation in the text.
2. The discursive practice dimension – examination of the form of discursive communication used to transfer meaning and beliefs.
3. The social practice dimension – contemplation of the social context where the discursive happening is taking place.

According to (Fairclough, 2014, p. 10), each of these dimensions needs a diverse type of analysis, following the abovementioned sequence:

1. Text analysis (description).
2. Processing analysis (interpretation).
3. Social analysis (explanation).

Consequently, this research uses CDA, both with secondary data – articles, containing PETA allegations, the official website of “Canada Goose” and its “Fur and Down” section, as an answer to them and primary data – the carried out semi structured interviews. Following Fairclough’s three-dimensional framework, this paper describes and interprets the identity and cultural branding of “Canada Goose”, together with the unique and most relevant, related to the time of establishment of this project, responses from EU consumers.

THEORY APPARATUS

CULTURAL BRANDING

Many marketing studies, related to branding, brand equity and even political branding discuss and use the conception of cultural branding by describing its essence as a positioning of the brand itself

in a suitable and reliable plot, story or idea, designed to reinforce and lead to evolution of the brand (Hajdas, 2017, p. 213).

A lot of works related also tend to attribute the formation of the theory of Cultural Branding and notion behind it to the Harvard and Oxford professor and author of two, associated with brand and culture, books, Douglas Holt (Holt, 2004, para. 1 - 54).

An exploratory study article that has the purpose to investigate eventually probable linkages between cultural branding and equity of brands in general, portrays the phenomena as a theory established by Holt and Cameron, developed in their book, published during the year of 2010, “Cultural Strategy: Using Innovative Ideologies to Build Brands”. The work by the researcher and lecturer in branding, Monika Hajdas, in support of the so far provided definition of cultural branding, also stresses on the essence of constant change that is typical for the phenomenon of culture. Hajdas refers to the founder of the brand research company Marketing Semiotics and author of marketing related books, Laura Oswald, who, in her “Creating Value” states that culture is not motionless, but instead could be “residual or based on past issues, dominant or based on mainstream issues or emergent – based on new, fresh, emerging issues” (as cited in Hajdas, 2017, p. 215).

Another, also exploratory analysis, published in the Journal of Marketing Management, by the researchers Gareth Smith and Richard Speed relates cultural branding to political marketing, with the usage of the political situation in United Kingdom and the combination of consumer culture with cultural branding theories. The article, which suggests viewing political powers and their icon leaders as brands presents cultural branding as an applicable method of obtaining long term relationships with the end users and refers to Douglas Holt and his assertion that value is lying in the narratives behind the brand, instead of spontaneous connotations (Smith, Speed, 2011, pp. 1304 - 1310).

To formulate a theoretical model which provides observed acuties of cultural identity and outline the important role of artists as cultural icons, supporting the brand connotations and stories behind, the professors in the fields of marketing and culture, Joseph Scarpaci and Eloise Coupey, again referring to Holt, outline a new, different from the conventional, way of transferring cultural and national ideals into brand perceptions. The article presents Cultural Branding as Holt`s theory, which explores brands and

their saturated with cultural values - myths, generates a new term: “icon myth transfer effect” and investigates the role of popular artist figures on it (Scarpaci, Coupey, 2018, pp. 320-333).

All the above-mentioned literature refers to the cultural branding theoretical framework by Douglas Holt in his “How Brands Become Icons: The Principles of Cultural Branding”, where the author describes how branding has evolved to become essential method of life style and identity expression. Holt establishes his new form of branding by analyzing the most successful companies, which create or collect stories to form the brand myth that further is linked to badging – the logo each one, personally choses to represent him or herself with. The author stresses on the significance of the relation between cultural branding and the marketing approaches of positioning, targeting, brand equity and loyalty, as far as they underlie the identity myths and connotations also. Holt states that linking a corporation’s product with a successful persona, actor, artist or even an event of national importance and thus, establish or reinforce once enterprise’s image and story in the strive for an iconic status, is manageable by the same corporations and myths are created to satisfy relevant anxieties. “How Brands Become Icons: The Principles of Cultural Branding” claims that myths live within each company and must be developed, so they function in a populist world. The author presents the conditions for myth flourishing as ones, not related to our real everyday lives and states that iconic brands “don’t simply evoke benefits, personalities or emotions”, but “their myths prod people to reconsider accepted ideas about themselves” and thus turn the brand into a “cultural activist”.

An interesting perspective of understanding and way to explain cultural branding is presented in the research article, focused on geographic indicators and commodification by the associate professor in philosophy Gordon Hull. The article discusses the issue, hidden in the clash between regional and global capitalism and generally argues that larger western corporations are appropriating characteristics of cultural meaning, including by means of geographic indicators, to take over regional businesses. While, mainly, the work researches the idea and strategy to establish trademarks on the basis of geographical indicators for products, which originally are not developed by western global corporations, the article also explains to its readers cultural branding by the usage of David Harvey’s description of commodification in his book “The New Imperialism” (Hull, 2015, pp. 125 - 145).

Harvey describes cultural branding in the chapter “Accumulation by Dispossession” with the example of popular music, which is adopting mass creativity culture, and this is made in a larger in scale,

in attempt to explain the “cannibalistic as well as predatory and fraudulent practices” of capitalism (Harvey, 2003, p. 124).

Associated to the “Canada Goose” clothing manufacturer’s historical development, the brand positioned itself into the suitable idea of making clothing products for harsh and cold climate conditions, leading to the evolution of the brand which is closely connected to the constant change of the culture. As previously referring to Douglas Holt, cultural branding has advanced into an important way of lifestyle and identity expression and it is strongly connected to underlying myths and connotations, therefore the researchers of this thesis are exploring what is the myth of “Canada Goose” created in the minds of the European respondents, as well as how the company presents itself in their official website and how it is portrayed by PETA.

BRAND IDENTITY

The authors and consultants in the sphere of marketing and particularly the field of brand management, communication and strategy, David Aaker and Jean-Noel Kapferer are stated to establish the conception of brand identity, as “a stable entity, which is internal to the firm and the source of influence on consumers` perceptions and interpretations of the brand meaning” (as cited in Essamri et al, 2019, p. 376).

In other words, David Aaker (2002) in his book “Building Strong Brands” states that: “Brand identity is a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members” (p.68).

The article, grounded on a single case study of automobile producer Aston Martin, published in Elsevier`s Journal of Business Research, by the authors Essramri, McKechnie and Winklhofer presents brand identity as one that exists in the consciousness of the consumers and groups of such. Going beyond the provided definition, in the same sense, the article, further outlines a need for more co creation between consumer communities and company managements to form brand identity (Essrami et al, 2019, p.376). The above written is essential for this study, because by conducting the interviews, the authors of the project, in a way, could be assumed to perform the already presented, co creation process through communicating a better understanding of “Canada Goose” brand identity in the consciousness of its

consumers and thus assist the specific enterprise and similar companies to improve products and reinforce corporate image.

In an article, named “Achieving fusion, brand identity and culture”, a part of the book “Fusion” the author, brand expert, business speaker and consultant, Denise Lee Yohn, explains that there are different types of brands, according to their purpose among consumers and the companies` attitude and self-expression. The author also states that factors of crucial importance for the development of a certain type of brand identity are the corresponding core values of the establishment – a service branded company is more likely to exercise core values such as empathy and caring attitude, while an innovative brand – experimentation and continuous improvement (Yohn, 2018, pp. 12 - 17).

Yohn is able to further conclude that the certain type of corporation with the appropriate and matching applied core values create the culture of the firm and thus its identity. According to Yohn (2018) the stress is on the significance of the identification of a unique, wanted by the management, culture and company identity: “Your culture should be as distinct as your brand. Your goal should be to identify the specific cultural elements that enable you to achieve your desired brand identity and then deliberately cultivate them” (p. 17).

Another book, focused on brand identity, but from the designers` perspective, is the work of the senior lecturer at the British University of Creative Arts, Catharine Slade-Brooking, “Creating a Brand Identity: A Guide for Designers”, adds the importance of color usage, image and style as visual appeal to the natural human senses. The author implies that the identity of a brand is a symbiose of its logo, tagline, slogan or motto and its appeal to customers` taste, smell, touch and sound perception, where smell is proved to have the strongest and most memorable appeal. An essential feature, a part of the identity, named company anatomy in the book, is the architecture of the brand, concluded and established by other sub brands, to form brand families and even brand dynasties (Slade-Brookings, 2016, pp. 24-33).

Cooren (2015) states that: “organizations are indeed made of discourses, titles, organizational charts, statuses, decisions, and human interactions which are literary made of or fabricated with language, but they are also made of buildings, machines, capital, commodities, techniques, technological networks and land properties, which mobilize language in order to exist...” (p. 54).

This is why, the brand identity factor is related to discourses and the corresponding form of their analysis, because the language could be assumed to be the tool, used by humans to establish rules and codes of communication used for coordination and organization. In the case of the critical analysis of the discourses by PETA, the codes, sent from “Canada Goose”, in their “Fur and Down” web page section and the opinions by the EU consumers should be considered useful for further coordination of related actions for the company and even its competitors, approaching the European market.

The author of studies, related to branding and consumer behavior, Jennifer Rowley, in her work “Managing branding and corporate image for library and information services” identifies some major negative and linked to brands, aspects, which could be also considered as disadvantages for the identity of a company. She states that it is costly for a brand to be created and once consumers associate particular products and market positionings of it, it requires a lot of effort to eventually alter these characteristics (Rowley, 1997 , p. 247).

In relation to this project, the identity of “Canada Goose” has already acquired certain positions and developed particular features, regarding their clothing equipment line, which could be apprehended as tough for the manufacturer to change if these modifications are considered essential to be performed.

As mentioned by Essrami et al. (2019) earlier, brand identity exists in the consciousness of the consumers and other groups, therefore, in order to understand the brand identity of “Canada Goose” clothing manufacturer, the researchers through CDA are exploring what are the main characteristics which the company prides itself with and what are the core values of the company appraised in the minds of European respondents. Moreover, regarding the relationship between consumer communities and company to form brand identity, the respondents are asked what kind of consumer, in their opinion, would likely purchase and wear “Canada Goose” clothing in each of the respondent’s country.

BRAND AWARENESS

In the chapter named “Measuring Sources of Brand Equity: Capturing Customer Mind-Set” of the book by Kevin Lane Keller – “Building, Measuring, and Managing Brand Equity”, brand awareness is presented as a form of brand equity and is defined by the elements, which almost any company

possesses: name, logo, symbol, way of packaging, motto and the power they carry, which influences the degree to which consumers are able to remember it (Keller, 2013, p. 311).

According to Keller et al. brand awareness could be explained by its two features: depth and breadth. The depth of brand awareness depicts the possibility that a brand element will be remembered, meaning that the brand which is easily recalled has a deeper level of brand awareness than another brand which can only be recognized. The breadth is the scope of purchase and user situations in which the trademark name comes to memory (Keller et al., 2008, pp. 58 - 59).

The depth and breadth are the features that establish meaning and as Keller et al. (2008) notes: “creating brand meaning involves establishing a brand image and what the brand is characterized by and should stand in the minds of customers” (p.61).

The Marketing Professor Leonard Berry states that brand awareness and brand meaning both are elements of brand equity and can be positive or negative. The positive brand knowledge is the extent to which a trademark would have an advantage over a competitor, while the negative brand equity is the degree of marketing disadvantage. Also, the brand has control over the communication of its identity and goals through its advertising processes, and the way services are provided, moreover - the brand’s name, logo, and visual demonstration (Berry, 2000, p. 130).

This research thesis has the goal to investigate the extent to which “Canada Goose” is recognized among EU consumers and their opinions on the manufacturer of winter equipment, thus the authors are interested in the brand’s awareness, according breadth, and also depth of it, if these are applicable. Another important factor, concerning awareness, regarding “Canada Goose” is their positive and negative equity – the company’s advantages in comparison with competition and their negative side – the animal welfare allegations from PETA.

BRAND RECOGNITION

The author of more than 40 marketing communication related, works and contributor to the promotion and consumer psychology – Terence Shimp, explains the term brand recognition as a segment of a larger in scale system, named brand knowledge, or brand equity. Shimp links the brand knowledge or equity to the associations, established in the minds of consumers and elaborates that it is constituted

by awareness of the brand and the image of it. Brand recognition, itself is a subsegment of brand awareness, constituted of recognition and brand recall. “Advertising, Promotion and other types of Integrated Marketing Communications” by Shimp, presents brand awareness as the rudimentary dimension of the brand equity, emphasizing that a company needs, firstly, to be known, recognized to eventually, establish brand recall (Shimp, 2010, p. 38).

To explain brand awareness and the transition from the first to the second level – recognition to recall, Shimp (2010) notes that “Consumers may be able to identify a brand . . . if clues are provided. However, fewer consumers are able to retrieve a brand name from memory without any reminders” (p. 38).

In a similar manner, David Aaker also describes brand recognition as the initial level of brand awareness, leading to recall or the dominant brand to be outlined in someone`s consciousness, as a second, deeper than the first, level of recognition. In his book “Building Strong Brands”, Aaker explains that recognition reflects the acquaintance, with the brand, obtained during past experience with it, but does not necessarily contain details about that very same exposure, such as place or brand class, it is the simple memory of past experience (Aaker, 2002, p. 12).

In that relation, the organizational theorist, professor and author David Aaker (1996) states that “When consumers see a brand and remember that they have seen it before, they realize that the company is spending money to support the brand. Since it is generally believed that companies will not spend money on bad products, consumers take their recognition as a signal that the brand is good” (p. 12).

An interesting perspective, in terms of linking brand recognition and quality inferences in consumers` minds is discussed in the paper by Yvetta Simonyan and Daniel Goldstein, under the Birmingham Business School, where a central question is if the brands with negative reputation have superiority to unrecognized ones (Simonyan, Goldstein, 2013, p. 1).

In an attempt to investigate if companies, even, with negative image are greater than ones that are unheard of, highlighting the power of brand recognition, the researchers Simonyan and Goldstein (2013) conclude that “it is better for a brand, if consumers have positive knowledge about it, but the fact that recognized brands with predominantly poor quality reputation are still inferred to be of higher quality

than unrecognized ones is consistent with the lay theory that – better the devil you know than the devil you don't know” (p. 31).

In relation with the problem formulation, the researchers are interested how good the European respondents are acquainted with “Canada Goose”, whether they ever had experience with this brand and how well this clothing manufacturer is recognized among the other brands like “Coca Cola” and other clothing producers which can be acclaimed as “Canada Goose” competitors.

BRAND LOYALTY

According to (Wherry, Schor, 2015, pp. 2 - 3), brand loyalty is an intensely held commitment to repurchase a preferred good or service systematically in future times, moreover, it diminishes the consumer's purchasing choices and simplifies the buyer's pick up decisions or the process of evaluation by building faith. The authors further continue with the statement that brand loyalty can evolve into help from the loyal customer in the advertisement of a brand and even into defending it when it is attacked by other consumers or organizations. Regarding the same source, in addition to positive word of mouth about the trademark, brand loyalty guarantees that the consumer is eager to pay a higher price for the product of a brand, which gives the company a serious advantage, in terms of competition and is a precondition for a successful business activity (Wherry, Schor, 2015, p. 4).

As Wherry and Schor (2015) state: “brand loyalty itself is driven by consumers' brand identification and the satisfaction or reward derived from the use of the product” (p. 4).

It is also the level to which a person has fused a brand into his personality conception and uses that for self – expression and identification, in terms of values, attitudes and lifestyle. The authors of the chapter, a part of the “The SAGE Encyclopedia of Economics and Society” also speak about brand warmth, derived from positive experience after purchasing the brand's products and similar interactions between the consumer and the company (Wherry, Schor, 2015, p. 4).

Brand loyalty is one of the outcomes in the responses of the project's respondents and it could be applicable if they have had a positive experience of the brand and seem to desire a self-identification with “Canada Goose”. Loyalty could also be considered to occur even if the interviewees had never heard

about the company and its goods, but after being triggered to get acquainted to it, because of the interviews held, are fascinated by its cultural branding features and identity.

BRAND AVOIDANCE

According to (Lee et al., 2009, p. 421) brand avoidance is defined as a phenomenon when consumers deliberately choose to keep away from or reject a brand. According to their article “Brand Avoidance: A Negative Promises Perspective”, the lead author applied the grounded theory method of constant comparison to 23 in – depth interview transcripts in an attempt to abstract from raw data the theory of brand avoidance. Their analysis of the facts revealed three types of brand avoidance: experiential, identity and moral avoidance.

Referring to experiential avoidance, Lee et al. (2009) suggest that it is a customer’s construction of the brand as an undelivered brand promise, which influences to avoid the brand in the future. According to Berry (2000, cited in Lee et al.), the act of branding includes making promises to the customers, therefore, the brand delivers such that lead to expectations (Gronroos 2016, cited in Lee et al.). According to Dall’Olmo Riley and Chernatony (2000), within a consumer’s mind, the meaning of a brand is partly made of a set of expectations about the happenings after a purchase of the product is made and when a company meets the customer’s expectations, it encourages repurchase. Therefore, if the consumers’ experiences do not match with the hopes by the brand promise, the last could result in displeasure (Oliver 1980 cited in Lee et.al) and respectfully - brand avoidance (Lee and Conroy, cited in Lee et al.).

As Lee et al. (2009) state that “identity avoidance occurs when consumers perceive certain brands to be inauthentic, or associate certain brands with negative reference group” (p.423).

The authors and researchers of the same study suggest that some consumers apprehend certain brand promises as characteristically unattractive and such brands have the possibility to draw undesired emotions. Therefore, the consumer disidentifies with the brand’s promises and it becomes more likely for him/her to avoid the particular company (Lee et al., 2009, p. 423).

The third type of brand avoidance is called moral avoidance, it consists of two main reasons of: country effects and hegemony. The country effects is explained as the appurtenance of a brand to a certain geographical area or a country, by means of that if the consumer dislikes the area or the country, he/she might transfer this hate to the company, which affiliates its identity with the first. The reason of hegemony is defined by the description of brands, which are large of a scale and could be apprehended as dominant and powerful. Under this section fall huge in scope businesses, which are accused of or known to be corporately irresponsible (Lee et al., 2009, p. 423).

Associated with “Canada Goose” and the problem formulation of this project, the eventual answers to the semi structured interviews could cover the above described forms of brand avoidance. Moral avoidance could be present, because of the growth of the clothing company or if some of the respondents are somehow against the country of Canada. Identity avoidance could be stated as possible to occur, related to the animal wellbeing issue, visible in the discourse structures of the accusations from PETA towards “Canada Goose”, or for the reason that the brand targets potential customers with high paying capacity, related to the high prices of the fashion winter equipment. Experiential escaping of “Canada Goose” could be linked to possible answers of people, who have had a product from the company and in some way their experience with “Canada Goose” has been dissatisfactory.

BRAND REJECTION

According to (Dodds, Swayne, 2011, p. 2) brand rejection is a type of consumer behavior when the buyer refuses to purchase the products of a particular brand unless the brand’s image or product qualities are changed. Positive associations towards the brand can lead to a growth in brand preference whereas negative associations regarding the same trademark can influence brand rejection, which can occur prior to purchasing a product or during its consumption.

Regarding pre-purchase brand rejection, the above mentioned authors state that it is an outcome when the consumers make negative verdicts about a brand without any personal evaluation of its product. This means that clients will perceive a product to be inappropriate because of being negatively predisposed to the brand previously. Therefore they will possibly castoff the product entirely. An example is given of a buyer, who trusts seriously the product reviews or word of mouth information

regarding the quality of the goods – such kind of a consumer will frequently reject a brand, based on the negative evaluations of other consumers without assessing the product by his own (Dodds, Swayne, 2011, p. 2).

In relation to the above written a concrete example of a case, concerning “Nike”, when the company ended the endorsement deal with a football star after the assertions of his involvement in animal cruelty shown in the media, is presented. In this way, “Nike” was able to eradicate any negative connotations that consumers might have experienced and thus, maintain its positive image among its target consumers, avoiding any probable damage (Dodds, Swayne, 2011, p. 2).

Considering the post - purchase behavior, Swayne and Dodds (2011) state that “it is commonly known that consumers are more likely to reject a brand based on single negative experience” (p.2).

This presents the idea that if the apprehended quality of the product does not answer the customer expectations, it is possible that the buyer will most likely discard the brand (Dodds, Swayne, 2011, p. 2).

As a result, to overcome the brand rejection, certain tactics can be undertaken, to eliminate pre – purchase refusal. Companies could employ communication strategies with target consumers through planned promotion to influence them into establishing a certain way of thinking about the company. While, in order to eliminate the post – purchase denial, a business must try to alter the consumption – constructed judgements, which the clients create, by applying better value delivery and keeping the promises of the enterprise (Dodds, Swayne, 2011, p. 2).

As related to the problem formulation, it is relevant to explore whether the interviewees had experienced pre-purchase or post-purchase rejection and what affected their positive or negative associations towards “Canada Goose”. Therefore, the researchers are interested whether the respondents ever heard or purchased the brand`s clothing and how were they affected by the portrayal of the manufacturer`s cultural branding axioms.

CRITICAL DISCOURSE ANALYSIS ON PETA ACCUSATIONS TOWARDS “CANADA GOOSE”

These articles are chosen as they are issued by the organization of PETA, meaning that they are reliable sources which represent the context of this case: the real-life events, taking place in contemporary time, as according to the dates of the videos and publications in their official website and the YouTube search engine. PETA actions towards “Canada Goose” initiated in 2016 and continue up to date. By the analysis of these articles, the power relations between these two entities will be explained, as they are ingrained in the language of these documents produced by animal protecting association in a written and visual form. Bryman (2012, p.543) refers to these documents as secondary sources. They are relevant as they were not specifically produced for the purpose of the research and are significant to the concerns of social researchers. They portray PETA’s accusations towards “Canada Goose” in relation to how the clothing manufacturer treats coyotes and geese in order to produce high quality clothing products for cold climates and harsh weather conditions.

As language is generally ingrained in the text, the documents produced by PETA also contain pictures, which paraphrasing Given (2008, p. 619), supply visual information in addition to the written data and stimulate the development of imagery. This is why the visuals in the articles show the validity and reliability of the data. The pictures in PETA’s articles also contain text - the campaigns, protests and other demonstrations including visual materials against “Canada Goose” and they all portray actions towards animal sourcing.

CDA is used to analyze two PETA articles from their official webpage. The first is called “Winter is coming, and PETA is coming for “Canada Goose”” which depicts PETA’s actions towards “Canada Goose” and the second is named “When you look at these pictures, you will return your “Canada Goose” jacket”, which focuses more on the cruel actions during the process of the coyote fur usage (PETA, 2019).

Firstly, the article titled “When you look at these pictures, you’ll return your “Canada Goose” jacket”, which focuses on the coyote welfare state is researched. Secondly, the article “Winter is coming, and PETA is coming for “Canada Goose”” is analyzed, which was published March 05, 2019 by the journalist Katherine Sullivan, and depicts the photographs of the posters, demonstrations and campaigns

against the company in various social settings. A third aspect is the video which shows how “Canada Goose” treats geese in order to make their production. This is another reason for PETA to go against the elite clothing manufacturer. It is relevant to explore these cases of animal mistreatment to understand why PETA decided to act against “Canada Goose”.

All the textual and visual materials are analyzed by picking out the dominant and in some cases, repetitive, words which reveal the power relations between the entities in order to explain the discourses used by PETA regarding the establishment of “Canada Goose”.

1st dimension: text and visual material description.

1. Text and visual material in the article “When you look at these pictures, you’ll return your “Canada Goose” jacket”. (peta.org, “Coyotes killed for Canada Goose”).

The title of the article, which is a conditional sentence expresses future possibility which consists of a cause – “*when you look at these pictures*” and a result – “*you’ll return your Canada Goose jacket*”. Consequently, the title of this article prepares the reader to get ready to reject the clothing brand of “Canada Goose” as PETA has serious reasons in order to do it.

The article describes the process of the coyote fur production – beginning with coyotes suffering while being trapped, then skinned and finally their bodies being discarded.

The dominant words and phrases in this article are: *trapped, killed, skinned, steel leg clamps, head-crushing, body-gripping, traps, neck snares, slow deaths, blood loss, shock, dehydration, frostbite, gangrene, predator attacks, trappers, shoot, strangle, stomp on, bludgeon to death, crippled, discarded, cruelty, dumped, fashionable, functional, alternatives, we will continue.*

First entity	PETA
Second entity	Canada Goose
Third entity	Coyotes
Attitude	We will continue
Attributions	Trapped, killed, skinned, steel leg clamps, head-crushing, body gripping, traps, neck snares, slow deaths, blood loss, shock, dehydration, frostbite, gangrene, predator attacks, trappers, shoot, strangle, stomp on, bludgeon to death, crippled, discarded, thoughtlessly, cruelty, dumped, fashionable, functional, alternatives.

The foremost words of dominance can be categorized into the physical conditions of the animals, the workers' actions towards them, and attributions related to the coyote treatment and other substitutive, to animal sourcing, methods of clothing manufacture.

Physical state of coyotes – *trapped, killed, skinned, crippled, die, discarded, dumped, crippled*.

The workers' actions towards the coyotes – *shoot, strangle, stomp on, bludgeon to death*.

Attributions to coyote treatment - *steel leg clamps, head-crushing, body gripping, traps, neck snares, slow deaths, blood loss, shock, dehydration, frostbite, gangrene, predator attacks, trappers, death, thoughtlessly, cruelty*.

Attributions to other alternatives of clothing produce – *fashionable, functional, alternatives*.

The latter words – *fashionable, functional, alternatives* – are juxtaposed with the rest of the dominant words, which describe *cruelty*, therefore, the message that PETA is trying to convey in this article is that the cruelty could be avoided if other alternatives had been chosen by people.

In addition to the text material, visual data is also provided to prove the truth of the coyote treatment of “Canada Goose”, whose jackets are the products of *cruelty*, as PETA claims, and what is

proved by the used dominant words which depict the physical state of coyotes, the workers' actions and other related attributions.

The pictures show coyotes in their natural habitat – in the nature, where they should be free and express normal patterns of behavior without any mistreatment, however, they are suffering there, as they are caught in traps (figure 1, appendix). In this state, as referring to the text, animals are disposed to *blood loss, shock, dehydration, frostbite, gangrene, predator attacks* which gives them *slow death*. Even though in this case the animals would die by natural death, it is still the result of cruelty. Moreover, if the slow death would not finish the animals, the coyotes will be killed by the trappers – *shot, strangled, stomped on, bludgeoned to death*.

In addition to pictures, the video in the article called “Trapped coyote’s last moments of life” is added (figure 2, appendix), showing the coyote in leg traps, while it is desperately trying to escape and making sounds of revealing pain until it is finally shot by the trapper. Moreover, the production of “Canada Goose” jackets does not only involve coyote, but also the geese torture, which is depicted in the following article “Winter is coming, and PETA is coming for “Canada Goose””.

2. Video “Geese crushed, suffocated at “Canada Goose” down supplier” (figure 3, appendix) in the article “Winter is coming, and PETA is coming for “Canada Goose”” (peta.org. blog. “Fall winter PETA ups the ante against “Canada Goose””).

The video portrays the process of the collection of the geese down from the gathering of geese in the farm, their storage in metal cages and the last act of plucking the geese` feathers off.

The major words of this video are: *truth, crushed, grabbing, panicked, cries, scared, desperate, trapped, did nothing, struggled, flailed, frantically, stepped on, died, tossed, hauled up, by the neck, shrieked, bled out, no escape, cramped, barely any room, panicked, filthy, no food or water, watch in terror, shackled, bled out, butchered, bruises, fear, distress, physical discomfort, pain, injury, do not buy*. All these words are grouped in the categories based on their meaning.

First entity	<i>PETA's observer</i>
Second entity	<i>Workers</i>
Third entity	<i>Geese</i>
Attitude	<i>Truth, don't buy</i>
Attributions	<i>crushed, stepped on, did nothing, panicked, grabbing, hauled up by the neck, cries, scared, desperate, trapped, struggled, flailed frantically, died, tossed, shrieked, bled out, no escape, cramped, barely any room, panicked, filthy, no food or water, watch in terror, shackled, butchered, bruises, fear, distress, physical discomfort, pain, injury, wire pen, small transport crates.</i>

As it is evident, most adjectives are used to show the state conditions of the geese such as *scared, desperate, crushed*. A lot of indirect speech is used in the video like *geese are tossed* to focus on the abused animals. The dominant words in the video can be categorized into the conditions, the workers' actions towards the geese and the psychological and physical state of these cattle animals.

Conditions – *no escape, barely any room, filthy, no food or water, wire pen, small transport crates*.

The workers' actions towards the geese – *stepped on, grabbing, did nothing* – in the case of doing nothing to help the birds.

Psychological and physical state – *crushed, cramped, trapped, panicked, cries, scared, desperate, struggled, flailed frantically, died, tossed, shrieked, bled out, watch in terror, shackled, butchered, bruises, fear, distress, physical discomfort, pain, injury, hauled up by the neck*.

Regarding the dominant word *truth* in the video (0.25 sec), this word can be apprehended as the opposition between the geese welfare, shown in the promotional video of “Canada Goose” and the actual truth of geese wellbeing, introduced by PETA. *Truth* can be considered to be the dominant word in the

video as it reveals the key message that PETA is eager to draw attention to, as opposed to the fragment of the promotional video by “Canada Goose”, shown in the beginning of the film, presented by PETA.

The fragment of the promotional video of “Canada Goose” (0.13 - 0.28 sec) reveals the words of the farmer Aaron Hoffer, regarding the animals` welfare. His dominant discourses in this relation are: *top priority, no doubt, tender loving care*. These farmer`s sayings show certainty, as the evidentiality “*no doubt*” is used, as well as the attention to animal welfare protection is implied by the words: *top priority* and *tender loving care*. An interesting fact is that the agriculturalist uses the pronoun “you” when speaking that “*you have to show lots of tender loving care*” instead of the personal pronoun “we”. This could be stated to imply that the speaker does not really associate himself with the animal wellbeing, considering the treatment of geese and that the promotional video by the clothing company may not necessarily represent the actual truth. Therefore, using this fragment of the “Canada Goose” advertising film material, PETA illustrates a different kind of reality of animal welfare to outline their opposition.

In relation of this opposition, it is relevant to explore the visual design of the beforementioned fragment of the promotional video of “Canada Goose” in contrast to the main one analyzed by the researchers.

In the “Canada Goose” video fragment used in the PETA`s movie, the farm setting where the geese are slowly walking around in the spacious green farm area is depicted (0.13sec). The colors are bright and pleasing for the eye, while on the contrary, PETA`s video portrays a much more stressful geese environment – the geese are steered into wired cages where they have no space and are forced to be squeezed together. As a result - some geese are being smashed in the bottom of the cage (0.43 – 0.50sec). The colors are dark as the geese are no longer in the green farm setting but are being transported in the enclosures and brought inside the farm to be butchered while being hung upside down (0.51 – 2.30sec).

The number of central words used to describe the geese welfare conditions, the workers` actions towards them and their physical and psychological state, together with the visual imagery, create the feeling of avoidance to buy “Canada Goose” products. Moreover, in the video, PETA refers to the World Organization for Animal Health`s Five Freedoms, which “Canada Goose” claims that birds get, and which include (2.51sec):

1. *Freedom from hunger, malnutrition and thirst.*
2. *Freedom from fear and distress.*
3. *Freedom from physical and thermal discomfort.*
4. *Freedom from pain, injury and disease.*
5. *Freedom to express normal patterns of behavior.*

Obeing these freedoms is important for the development of the international standards of animal welfare, but from what is visible in the video and from what PETA states, they really get *fear, distress, physical discomfort, pain* and *injury*.

As a result, PETA, by starting the accusations towards “Canada Goose”, wants to draw attention to this occurring issue, by organizing various campaigns and demonstrations against this clothing manufacturer, which are portrayed in their article “Winter is coming, and PETA is coming for “Canada Goose”” and subsequently analyzed by the researchers.

3. Introduction in the article “Winter is coming, and PETA is coming for “Canada Goose””.

First, the title of the article consists of two combined subject – verb – object structure sentences. The leading words are *winter, PETA, “Canada Goose”, coming, coming for, top-brands, warm, stylish, cruelty-free, fur-lined, down-filled, stitch cruelty, animal-abusing, to put on blast*.

First entity	<i>PETA</i>
Second entity	<i>Canada Goose</i>
Attitude	<i>Coming for, to put on blast</i>
Attributions	<i>Winter, coming, top-brands, warm, stylish, cruelty-free, fur-lined, down-filled, stitch cruelty, animal-abusing.</i>

Coming is a verb that depicts an upcoming action in the near future, and the first mentioned is the noun *winter* – time of the year where cold and harsh climate conditions can occur. Interpreting this

sequence, it can be considered that as *winter is coming*, people are preparing for the cold conditions, therefore, buying warm clothes produced by clothing manufacturers such as “Canada Goose”. Subsequently, as implied that “Canada Goose” starts to prepare for the winter by making production, PETA *is coming for* them. In this sentence the word *coming* is not used in a direct way as like speaking about winter– it is a phrasal verb which means to arrive to arrest or detain someone or launch oneself at (someone) in attempt to attack them (Lexico Dictionary, 2019). Therefore, it can be explained that PETA starts serious actions towards blaming “Canada Goose” for the animal mistreatment.

The article begins with naming some competitors of “Canada Goose” – “Hood Lamb”, “Save the Duck”, “Wuxly Movement” – clothing companies, which according to PETA, are *top-brands* and sell *warm, stylish, cruelty free* coats, as opposed to “Canada Goose” manufacturer’s *fur-lined, down-filled* jackets. The use of oppositional adjectives creates a contrast between these brands, generating the negative associations towards “Canada Goose” in the reader’s mind. Moreover, PETA uses the metaphor *stitch cruelty*, which enriches the colloquial language and provides visual imagery on how the clothing brand produces jackets. Another metaphor, which shows the beginning of the accusations of “Canada Goose” is in the sentence “So we are putting the *animal-abusing* retailer *on blast* – even more than usual”. *To put on blast* is a metaphor which means to be called out for something or to have some information about you, put out in the open in an embarrassing manner (Urbandictionary, 2019). That carries the meaning that PETA is ready to reveal negative information about “Canada Goose”, which is presented by listing out all the accusations in chronological way in the article. Each of these proofs of allegations towards the “Canada Goose” brand are analyzed thoroughly.

3.1.Paragraph and photograph updated March 5, 2019 (figure 4, appendix).

The dominant words of this paragraph and picture are *protest, cruel fur-and-feather, warm vegan, stop, suffer, crushed, suffocated, against, shameless, immediately*.

First entity	<i>PETA supporters</i>
Second entity	<i>CEO Dani Reiss</i>
Attitude	<i>Stop, against</i>
Attributions	<i>Protest, cruel fur-and-feather, warm vegan, suffer, crushed, suffocated, shameless, immediately</i>

In this picture the discourse of animal welfare issue is repeating as it shows the conflict initiated by the PETA supporters *against* the CEO of “Canada Goose” Dani Reiss. An opposition is visible between these two social actors as the clothing brand is depicted as *shameless* while producing *cruel fur-and-feather* jackets, as opposed to *warm vegan* outerwear worn by PETA activists. In this picture as in the video, adjectives are used to show the state of geese and coyotes used for “Canada Goose” production – *suffer, crushed, suffocated*. This is done with the aim to trigger empathy from consumers, and, could also be considered - from the CEO Dani Reiss, as the protest had taken place in front of his house in Canada. The use of the word *immediately* creates a sense of urgency towards stopping “Canada Goose” as the protesters hold a *stop* sign – a sign of danger and awareness. Moreover, to raise higher alertness towards the animal welfare issue, the protesters hold a “Canada Goose” logo sign, but not with Canada depicted, but suffering in traps coyote. Therefore this image could mean that PETA associates “Canada Goose’s” cultural branding with cruelty, as referring to (Holt, 2004, p. 8) that branding is an essential part of identity expression linked to badging – the logo which the brand represents itself with.

3.2 Paragraph and photograph of February 28, 2019 (figure 5, appendix).

The dominant words of this paragraph and picture are *cruelty, fur-trimmed, down-filled, kills*.

First entity	<i>University of Waterloo students</i>
Second entity	<i>Canada Goose</i>
Attitude	<i>Kills</i>
Attributions	<i>Fur-trimmed, down-filled</i>

The following paragraph focuses on the student protest in front of the “Canada Goose” store in Toronto, Canada. The use of adjectives to describe the products of “Canada Goose”: *fur-trimmed, down-filled* - are being considered to draw attention to the animal origin of the brand’s production. What is more, in the photograph of the signs against “Canada Goose”, the usage of personifications is found. The personifications: “*fur is dead*”, “*your fur had a face*” again refer to the origin of “Canada Goose” products, which once were alive. Therefore, the general message that PETA supporters want to express is that “Canada Goose” *kills*, which is spelled by 16 illuminated letters in the dark setting, as a symbol of raising awareness.

3.3 Paragraph and photographs of December 20, 2018 (figure 6, 7, 8, appendix).

The main words of this paragraph and pictures are: *bloody truth, boycott, kills, ditch, choose, living being*.

First entity	<i>PETA, Sarah Jeffery</i>
Second entity	<i>Canada Goose</i>
Attitude	<i>Bloody truth, boycott</i>
Attributions	<i>Living being, kills, ditch, choose</i>

The photographs depict Vancouver’s (Canada) bike racks in busy transit stations with the ads portraying actress Sarah Jeffery with a message to boycott “Canada Goose”. As according to (Holt, 2004, pp. 6 - 14) who states that a firm, collaborating with successful and famous individuals for representation can develop the company’s image, it could be interpreted that PETA in cooperation with the famous Canadian actress, has an aim to show the negative image of “Canada Goose” and spread this message widely as these advertisements are put in busy commuting areas. The advertisements, portraying geese and coyotes, speaks on behalf of their name, emphasizing that they are *living beings*, therefore - by using imperative phrases “*ditch down and fur*”, “*choose vegan fashion*”, the people are urged to *boycott* “Canada Goose” because, as stated previously by PETA, it: *kills*.

3.4 The photographs of December 4, 2018. (figures 9, 10 appendix).

The first photograph (figure 9, appendix) portrays the posters of “Canada Goose” logo in New York City, USA, created by PETA, where instead of the Canadian territory, the crying coyote in traps is illustrated. In addition to this visual imagery, instead of “Canada Goose” it is written “*Canada Douche*” and instead of the “Arctic program” it states, “*Arctic cruelty*”. Moreover, PETA created a slogan visible under the logo: “*How not to be a douche – don’t wear Canada Goose*”. According to Slade – Brooking (2016, p.24 – 33), the identity of a brand is a mixture of its logo, slogan or moto and it is appealing to consumers’ perceptions, where the color, image and style usage are very important to the human senses. As PETA in their created symbol, uses the same style plus blue, red and white colors as in the original “Canada Goose” emblem, the animal protecting organization is aiming to relate “Canada Goose” with cruelty as closely as they can, to create negative perceptions towards the clothing producer in the minds of consumers.

The second photograph (figure 10, appendix) depicts the posters against “Canada Goose”, which provide visual imagery of a person wearing the manufacturer’s jacket, as seen from its logo, and holding a coyote and a goose, both bleeding. Here PETA does not directly say that “Canada Goose” *kills*, but instead says that “*here is the rest of your “Canada Goose” jacket*”, therefore words such as *dead* or *killing* could be likely implied in people’s minds when they see this imagery.

First entity	<i>PETA</i>
Second entity	<i>Canada Goose</i>
Attitude	<i>Douche</i>
Attributions	<i>Cruelty, the rest</i>

As it could be explained, PETA is trying to accuse and at the same time, mock “Canada Goose” for the *cruelty*. This is achieved by attacking their branding, as seen in the logo, and referring to *douche - horrible and shameful person*, in an informal language style. The group wording *the rest* could be stated to represent the remains of animals used for the produce of the jackets. In overall, all of these approaches of portraying “Canada Goose” create negative associations about the brand.

3.5 Photographs of November 30, 2018 (figures 11, 12, 13, appendix).

The dominant words and phrases in these photographs are: *fur is dead*, *fur won't make your soul warm*, *hell on earth*, *shameless cruelty*, *"it's not fashion, it's violence"*, *stop*, by which the PETA activists depict "Canada Goose" at the grand opening of the establishment's store in Montreal, Canada.

First entity	<i>PETA</i>
Second entity	<i>Canada Goose</i>
Attitude	<i>Hell on earth, stop</i>
Attributions	<i>Fur, fur is dead, fur won't make your soul warm, shameless cruelty, "it's not fashion, it's violence"</i>

In this protest against "Canada goose", strong emphasis is put on the fur. As before, the personification "*fur is dead*" is used in the posters to show that the fur once had been a living animal and, in this way, it is most likely to increase the empathy towards the animals used for the clothing production. Another literary figure is the metaphor that "*fur won't make your soul warm*", implying that wearing fur will not make you a good person as well as "Canada Goose" is named to be an equivalent of "*shameless cruelty*". Moreover, in this discourse, the relationship of *violence* versus *fashion* is presented to raise awareness towards the usage of the animal production in fashionable clothing items of "Canada Goose", and with the use of the danger sign "*stop*", the aim is to make people reject this clothing manufacturer. In this campaign, "Canada Goose" is also presented as "*hell on earth*" - the worst place that could possibly exist. This exaggerating way of presenting things as larger, more important or worse than they actually are, is performed in order to establish a stronger in negativity, view towards the clothing brand.

Considering the visual imagery, solid emphasis is put on the word *fur*, which is written in the frames of *no* sign – word *fur* is crossed in red like in the *no* sign, meaning that this sourced material is forbidden in the case of animal usage in the clothing products. Another sign of *stop*, bringing the connotation to stop "Canada Goose" is used to attract public's attention as the emblem is big and red,

which symbolizes the color of danger, and in this case, red color could be interpreted as the blood of the animals used by “Canada Goose”.

3.6 Paragraph and photographs updated November 16, 2018 (figures 14, 15, 16, appendix).

The dominant words and phrases in the text and photographs are: *follow, shining bright light on its cruelty, kills, violence, ours, own*, which show the PETA activists in front of the “Canada Goose” store opening in CF Pacific center mall in Vancouver.

First entity	<i>PETA</i>
Second entity	<i>Canada Goose</i>
Attitude	<i>Shining bright light on its cruelty</i>
Attributions	<i>Follow, kills, violence, wear, ours, own</i>

As PETA follows “Canada Goose” where the company opens a store, it shows their persistency in raising awareness towards the animal welfare issue related to “Canada Goose”, which in their words, is expressed by the metaphor “*shinning bright light on its cruelty*”. As in previous photographs, PETA claims that the clothing manufacturer *kills*, which stands for brutality and, of course: murder - as the crime, committed towards human beings. In this discourse as in the previous, violence is opposed to fashion in the meaning that you do not buy mode, but you buy violence in regard to “Canada Goose” production, from PETA’s perspective. The dominant personal pronouns *ours* and *own* together with the verb *wear* are used by PETA to separate animals from people as according to their claims: “*animals are not ours to wear*”, “*wear your own skin*” meaning that animal fur and down should not be used in the “Canada Goose” production as people have their own skin to wear.

Regarding visual imagery of the photographs, PETA literally *shines a bright light on* the cruelty, performed by “Canada Goose” as the lightboards are used to raise awareness towards the animal welfare issue. What is more, a promotional video of “Canada Goose” is shown by PETA in order to reveal the truth in contrast to the one presented by the clothing manufacturer in the same film material.

3.7 Paragraph and photographs of October 19, 2018 (figures 17,18, appendix).

The dominant words in this source are: *nearly naked, pounced on, fall, winter, rallies, kills, topless, abused, trapped, terrified, suffer, ditch*, in which PETA supporters attend a rally against “Canada Goose” having almost no clothes on, at the firm’s flagship store in New York City.

First entity	<i>PETA supporters</i>
Second entity	<i>Canada Goose</i>
Attitude	<i>Pounced on</i>
Attributions	<i>Nearly naked, fall, winter, rallies, kills, topless, abused, trapped, terrified, suffer, ditch.</i>

The meaning of *rallies* is “a mass meeting of people making a political protest or showing support for a cause” (Lexico Dictionary, 2019). As the word “rallies” is used in plural sense, and as in the previous paragraph it is stated that PETA follows “Canada Goose” wherever it goes, it shows persistency of PETA to persuade people to reject this clothing brand. In order to reach this aim and generally get more attention, the PETA activists protest without upper clothes – *nearly naked, topless* - in one of the rallies which at that time took place during *fall* and *winter*, when the temperature can get very low. In this way the PETA protestants are trying to show that they can endure the cold without wearing “Canada Goose”, because of the main reason mentioned before, that this company *kills*. Moreover, in this gathering the demonstrators are literally wearing their own skin, as in their slogan “*wear your own skin*” stated in the previous paragraph. Repeatedly, a number of adjectives describing the animal state are used – *abused, trapped, terrified, suffer*, and as a result, people are encouraged to reject the brand as the verb in the imperative mood *ditch* is used with a sense of urgency. The verb expressing PETA’s attitude is *pounced on*, meaning “to criticize or attack someone verbally” (Thefreedictionary, 2019). The usage of this verb in this case is very suitable, as PETA, an animal protection organization fighting for humane treatment of animals, itself demonstrates peaceful protests as expressing their disagreement towards “Canada Goose” without any physical attacks, only using visual materials such as billboards and videos to express their view.

3.8 Photographs of October 9, 2018 (figures 19, 20, 21, 22).

These photographs portray various locations where the campaigns against “Canada Goose” take place and how they are happening across the US and Canada. The dominant words and phrases in these photographs are: *“I am a living being, not jacket filling”, “we are individuals, not down jackets, wear something vegan”, “fur is dead”, kills, suffer, stop, “hate symbol”, “fur is murder”, “ditch down”, trapped, terrified, “sells murder”*.

First entity	PETA
Second entity	Canada Goose
Attitude	Kills, stop, hate symbol, sells murder
Attributions	“I am a living being, not jacket filling”, “we are individuals, not down jackets, wear something vegan”, “fur is dead”, suffer, “fur is murder”, “ditch down”, trapped, terrified

As geese are shown in the billboards by the personifications *“I am a living being, not a jacket filling”, “we are individuals, not down jackets”, “wear something vegan”*, the billboards speak from the geese` perspective with the aim of PETA to defend these powerless animals and raise empathy towards them. The words *“living being”* is opposed to fur, which presented by PETA, *“is dead” and “is murder”*, therefore the main message is that “Canada Goose” *kills – sells murder*, and is the *symbol of hate*, because the animals are *trapped* and *terrified*. The aim is to *stop* “Canada Goose” urgently as imperative mood is used in the phrases *“ditch down”* and *“wear something vegan”*.

Regarding the visual imagery, originally posted October 9, 2018 (figures 19, 20, 21, 22, appendix), the enormous billboards with the geese are seen to be hanged on the tall buildings and public transport vehicles to catch people’s eyes and raise more awareness in the reality where they live (figures 19, 20, appendix). PETA campaigners are also participating actively while holding billboards in the protests against “Canada Goose” in front of their stores (figure 21, appendix). It can also be seen that PETA repeatedly uses the ““Canada Goose” cruelty” logo in which trapped coyote and the injured geese are depicted as the real truth opposed to the original “Canada Goose” brand badge (figures 21,22).

Moreover, people are wearing geese and coyote masks and coyote costumes in order to empower the animals as the PETA activists speak on their behalf (figure 22, appendix).

Not only PETA campaigners speak for the geese and coyotes in the two analyzed articles, but they also directly turn to the audience in the end of each article, as they use phrases “Join us in demanding better from “Canada Goose””, “What you can do” and use rhetorical questions like “Will you help us to stop this abuse?”. The use of personal pronouns *us* and *you* in the text creates a sense of affiliation between the reader and PETA, relating to power in order to unify against “Canada Goose”. To reach bigger awareness, PETA also urges the reader to spread words to other social actors to raise higher scope in awareness as they use words *family*, *friends*, *everyone*. The use of imperative mood creates a sense of urgency as these phrases are used – “let “Canada Goose” know”, “shop for cruelty-free fur alternatives”, “ask your family and friends”, in order to stop “Canada Goose”.

Moreover, the campaign against “Canada Goose” takes place not only in the streets, but also in social media as the picture of the campaign is posted in the picture sharing platform “Instagram” and is portrayed in the article “Winter is coming, and PETA is coming for “Canada Goose”” (figure 23, appendix). The high number of notifications revealed that the people are concerned about the animal welfare issue, which also shows high responsiveness among consumers.

In summary, the secondary document analysis of the two articles explains the social conflict where the first entity - PETA is against the second entity - “Canada Goose”, which mistreats the third entity – both, geese and coyotes.

The visual dimensions reveal the enormous scope of the occurring phenomena of animal welfare issue of “Canada Goose”. The actions against the clothing company occur in various social settings, both in Canada and USA up to the current year of 2019. They happen in front of the house of the CEO Dani Reiss, opposite of the “Canada Goose” stores and close to busy transit stations, in the streets. The protests involve hundreds of PETA activists, dressed as geese or coyotes or in their own skin - half naked, with the help of visual materials – posters, billboards and others. High awareness is being also raised rapidly in the social media. This shows that PETA is giving all their efforts to unify people against “Canada Goose” in order for the company to stop selling products from geese down and coyote fur.

The text dimension reveals the strong opposition between PETA and “Canada Goose”, as PETA uses the words and phrases as *we will continue, truth, do not buy, coming for, to put on blast, stop, against, kills, bloody truth, boycott, douche, hell on earth, shining bright light on its cruelty, pounced on, hate symbol, sells murder* to express their attitude and actions towards the clothing manufacturer together with other negative attributions, regarding the animal mistreatment such as *trapped, terrified, cruelty, violence* and others, which are likely to create negative associations towards “Canada Goose” in the minds of consumers.

2nd dimension: interpretation.

The form of speech in the two beforementioned articles is informal and plays an informative role for the consumers with the aim to raise awareness among them about how “Canada Goose” treats the geese and coyotes for their clothing production, which, perceived by PETA, is animal cruelty. The language use and visual imagery of how PETA portrays “Canada Goose” reveals the values of both the clothing manufacturer and PETA. The values of the animal protecting organization, which in this case is the right treatment of animals, referring to the World Organization for Animal Health’s Five Freedoms presented in the video “Geese crushed, suffocated at “Canada Goose” down supplier”, includes freedoms such as the one from hunger, fear, discomfort, pain and the ability to express normal patterns of behavior. The article is published by PETA to reveal the truth regarding the fact that “Canada Goose” ignores these liberties and that contradicts with the values of PETA.

Considering Europe, as the World Organization for Animal Health encompasses not only North America, but all the world, according to the Emeritus professor Donald Broom (2017, p.18), animal welfare is a part of sustainability, regulated by the EU. However, according to Broom’s study statement “that policies and legislation mainly reflect the views of EU citizens in general rather than the commercial wishes of money-making companies” (p.28), “Canada Goose” could be assumed to be a commercial company, interested in the success of their business, instead of caring for animal welfare. Their preceding value, most visibly, is the profit they get from selling the products from geese down and coyote fur not only in Canada and USA, but also in Europe, where the company is currently spreading. This evolution of the brand is related to cultural branding as according to Hajdas, (2017, p.215) the culture is constantly

in motion and is based on new emerging issues, which shows that the culture of wearing “Canada Goose” in Europe is rapidly emerging as the firm is currently building their stores in European cities. As profit making could be associated by the researchers in this paper as a feature of capitalism, the cultural branding actions of this clothing manufacturer can be described, as referring to Harvey (2003) “cannibalistic as well as predatory and fraudulent practices” (p.148).

Moreover, “Canada Goose”, being a large western organization, as referring to Gordon Hull (2015, p.125 - 145) is shifting their characteristics of culture by geographical means. “Canada Goose” is developing its business in Europe, thus the company spreads its features` meaning that the culture of wearing warm and high quality jackets is also bound to gain popularity in the EU.

Referring to Yohn (2018, pp. 12 -16), specific categories of companies with their cultivated values form the establishment’s culture and at the same time its identity, which according to Aaker (2002, p.68), is a certain set of brand connotations, desired by the brand to be sustained. As “Canada Goose” associates itself with the quality, warmth and fashion, it is assumed that the type of consumer who is likely to buy “Canada Goose” is a person who likes quality long-lasting clothing, durable, but at the same time, fashionable. However, it is questionable if these characteristics of “Canada Goose”, appraised by the consumer, will not clash with his values, regarding animal wellbeing.

Therefore, it could be interpreted that the aim of PETA, by publishing these articles, is to inform and raise alertness among the type of aforementioned type of consumer who appreciates clothing quality and fashion. Moreover, the aims of PETA are also to influence consumers to avoid buying “Canada Goose” as they spread the message that says, “*do not buy “Canada Goose”*” in their articles and to reject “Canada Goose” as other message states to “ditch fur and down”.

The articles are written in standard, normative way of information provision, but the materials given are, in a creative way, combining both text and visual data – photographs and videos. The language use of imperative mood in the sentences “Join us in demanding better from “Canada Goose””, “What you can do”, “Will you help us to stop this abuse?” make the articles not only the source of information, but also agitation in order to stop “Canada Goose” for selling products, obtained by animal sourcing.

The interpretation of interaction between the social actors in a certain context leads to the third dimension of explaining the social relations, which according to Fairclough (2013, p.8), encompasses knowledge, social relations and social identity dimensions, explained in it.

3rd dimension: explanation

The social knowledge of both of the articles “When you look at these pictures, you will return your “Canada Goose” jacket” and “Winter is coming, and PETA is coming for “Canada Goose”” is transferred through the fusion of text and visual imagery, which outline the subjective opinion of PETA towards “Canada Goose” as a cruel, animal abusing clothing manufacturer with the aim to inform the readers and influence them to reject the products of this company and join the campaign against it.

The social knowledge of the article “When you look at these pictures you will return your “Canada Goose”” is transferred through the provision of information of the coyote welfare mistreatment performed by the trappers, who supply the coyote fur for “Canada Goose”. Subsequently, the social knowledge of the article “Winter is coming, and PETA is coming for “Canada Goose”” is provided through the supply of information regarding the cruel behavior against the geese. This social knowledge about how the geese and coyotes are mistreated in order to produce jackets for harsh winter conditions is provided to raise awareness among the consumers about this issue.

Moreover, the social knowledge is presented by showing the accusation acts organized by PETA as a reaction to the animal welfare issue of “Canada Goose”. Through the language use in the text and visual material depicting the accusation acts – campaigns and demonstrations, PETA uses the dominant words which present a negative meaning of “Canada Goose”. As according to Keller, (2008, p. 61) related to brand awareness, producing brand meaning integrates founding a brand image and how the brand positions itself in the minds of consumers. Therefore, PETA, by providing the negative subjective meaning of “Canada Goose”, establishes negative purchaser opinions towards this enterprise. That is linked to social relations and social identity dimensions and is connected with brand awareness, recognition, loyalty, rejection and avoidance as the methods on how the social actors – the customers, could react to PETA’s allegations towards the analyzed equipment manufacturer.

The power of brand recognition, according to Shimp (2010, p. 38) is a subsegment of brand awareness. The statement of the scholars Simonyan and Goldstein (2013, p.31) is that it is better for a company, if consumers have a positive knowledge about it. According to the same source, recognized brands with mostly poor quality reputation are still considered to be of a higher quality and position in comparison to the unrecognized ones. This leads to the assumption that the consumers who value clothing quality more than animal welfare, would be still likely to be interested in purchasing “Canada Goose” clothing as they receive the knowledge about the brand from the media, regarding the scope of the claims towards it. On the contrary, it could be assumed that people to whom ethics towards animal welfare is more important than quality and fashion, are more likely to be influenced by PETA’s accusations, which could be related to brand avoidance.

According to Lee et al. (2009, p.423), identity avoidance is evident when the consumers connect particular brands with negative reference groups in their minds. The means of how PETA characterizes “Canada Goose” is likely to cause negative emotions for the consumers and as a result, they could start to avoid it by disidentifying themselves with the brand. Moreover, brand identity avoidance can be combined with moral avoidance, which consists of country effects, according to Lee et al (2009, p.423), meaning that the consumers who do not appraise the animal treatment of “Canada Goose” would have higher brand avoidance if they also, for some reason, dislike Canada. Subsequently, the consumers would also evade the brand if they averse the brand regarding hegemony, described by Lee et al (2009, p.423) as dominant and powerful large-scale brands which are accused or recognized to be corporately negligent, which could be stated to be relevant as “Canada Goose” is accused of abusing animals.

As PETA, in the two analyzed articles, portray “Canada Goose” as a trademark which acts irresponsibly towards animal welfare, it could lead to pre-purchase brand rejection, which according to Swayne and Dodds (2011, p.2) is an outcome when the consumers establish negative opinion about the brand without any personal evaluation, meaning that people could reject “Canada Goose” based only on PETA’s negative evaluation.

Regarding the consumers who already wear “Canada Goose” the way how PETA accuses the brand could affect their brand loyalty, which, as Wherry and Shor (2015, p.242) state, is a degree to which a consumer has merged a brand into his personality conception, consisting of moral standards,

attitude, and style of living. The PETA accusations could affect those, loyal to “Canada Goose”, brand consumers, who before, may not have been aware of the clothing company’s animal welfare issue.

Moreover, the opinion of PETA towards the clothing manufacturer, as said before, is subjective, although from the visual evidence it could be stated that the actions of the workers who produce geese down and coyote fur for “Canada Goose” are really inhumane as PETA accuses them. However, how PETA characterizes “Canada Goose” is only one side of the judgement of the brand in the minds of consumers. Therefore, it is relevant to analyze how “Canada Goose” defends itself in their official website, regarding the welfare of geese and coyotes, which defines their identity presented in the following section.

CRITICAL DISCOURSE ANALYSIS ON THE “FUR AND DOWN” SECTION

BY “CANADA GOOSE”

To briefly present the further analyzed section, called “Fur and Down”, visible in the official website of the clothing producer and distributor “Canada Goose”, a description of it is provided. The section stated above consists mainly of text and two images, which are united in one and establish the background behind the headline, stating: “A word about fur and down”. The pictures are showing fur and down and they are zoomed in to visualize the major conception and purpose of the section researched. The images are used as a background only for the headline, below them. There are ten passages, out of which the initial two are serving as an introductory part and the following are divided by headlines, respectively for the sections of: “Our transparency standards”, “Down”, “Fur” and “Wool”. As stated in the delimitation of this thesis, the last section is not analyzed by the authors of this paper.

1st Dimension: Text description

The three-dimensional Critical Discourse Analysis model by Fairclough is used in this part of the research to analyze the language structure, its interpretation and how it is contributing and relating to social action (Fairclough, 2014, p. 10).

For the completion of the first dimension of the analysis, ideas on its performance, in terms of sequence and contents, are borrowed by the online publication, written and posted by the social science scholar and lecturer Florian Schneider (Schneider, 2013, para. 17 - 26).

The defense by the brand researched generally represents the answer of “Canada Goose” to all allegations, not only from PETA, but any opposing side, according to the usage of animal sources: fur and down in the clothing of the manufacturer. The Critical Discourse Analysis, in accordance with the Fairclough CDA three-dimensional model, of the text is focused on the “Fur and Down” section of the fashion producer and distributor and is visible in the official website of “Canada Goose”.

The most repetitive and met discourse in the above-mentioned section and considered to be mostly dealing and outlining the same issue, are the words and combinations of such, presenting the general vision of it: *animal, animals, animal sourcing, animal products, animal materials, animal health*. To further outline the particularity of the problem, related to health orientated obtaining of goods from live species, nouns and word groupings are used: *fur, down, wild fur, fur trim, fur sourced, down blend, fur sourcing, down sourcing, trappers, traplines*. The following blends of repetitive discourses listed, could be stated to picture the reason for the choice of “Canada Goose” to use exactly fur and down and no other alternatives: *committed, commitment, high quality, highest quality, function-first, best, best choice, best-in-class, world’s best, warm, without sacrificing warmth, insulator, insulating, natural insulator, protection, protect, product, products, freeze, frostbite*. The text structure in the section investigated, by overwhelmingly dealing with the matter and method, describing how “Canada Goose” carries out its animal sourcing activities is seen in the groupings of discourses: *transparent, transparency standards, down transparency, fur transparency standards, responsible, responsible use, ethical, ethical sourcing, regulated, in compliance with*.

The text is not using a typical structure, as in a research paper for instance, where an introduction and conclusion could be found. There is an improvised introductory part in the “Fur and Down” textual part and the writing could be assumed to follow the official business style, but there is no conclusion or summary area in the additional segment of the official “Canada Goose” website. The purpose of the analyzed subpage is introductory for the consumers to get acquainted with the animal sourcing policy and methods of the corporation. It is significant to emphasize here the existence of two links, which forward to more detailed information about the matter of fur and down obtaining approaches, discussed.

The stated by researchers to be an improvised introductory part of the “Fur and Down” sector of the web page Canadagoose.com, shortly present the general vision of the company on the matter of fur, down and wool collection for the products of the enterprise. The last paragraph, regarding wool sourcing is not covered and analyzed by this project paper, because it is not related to the researched accusations from the organization of PETA.

The first passage states the devotion of the corporation towards best quality achievable, transparency and accountable usage of the selected animal goods.

Starting with the modality “we believe” is the next paragraph, which states the company’s vision that animals should be treated in a humane manner and that the enterprise does so, by not supporting: *willful mistreatment, neglect, undue suffering*. The last sentence of the same passage could be stated to be introductory to the following two ones, which are presenting to the reader and eventual consumer the standards of transparency, according down and fur gaining. It uses the noun in plural form: *standards* and shows that they are linked to the firm’s devotion to sourcing that is not achieved through acts of cruelty, expressed by the group words: *willful mistreatment* and *undue harm*.

The next two subsections are focusing on trademarks, related to down and fur sourcing by “Canada Goose”, because both transparency standards have the trademark sign in the right upper corner. This could be considered to be an emphasis on the attention from the clothing manufacturer towards the achievement of the discussed animal products. The combinations of words, stated in the beginning of this analysis are present here also and play the important role of describing the overall position of the company: *commitment, ethical sourcing, responsible use*.

Related to the trademark of Down Transparency Standard, the text draws further attention to the requirements for the establishments that provide the down materials. Complying to the regulations of the trademark, suppliers are demanded to prove the origin of the down. The last is visualized by the verbs and passive forms of such: *required, to certify, not come* and nouns as: *by-products, poultry industry, birds*, in combination with attributes: *live-plucked, force-fed*. To reassure the reader that these processes of demand from “Canada Goose” and respectfully supply are controlled, the passage continues with the explanation that an independent organization monitors them: *third-party audit program*, in what way: *at all levels*.

The following sector, containing information about the trademark by “Canada Goose” again reveals the *commitment* and *responsible use*, but this time, the noun and the word group are associated with fur sourcing. To reinforce the notion, an adjective is, this time, added to the noun and it is: *wild*. The last could be apprehended as a guarantee that “Canada Goose” does not use anything but materials from wild animals, in this case – coyotes. Further the message is sent by word groups, which present the mission of guarding animal wellbeing: *Agreement of International Humane Trapping Standards in Canada*. Adverbs like: *never, only* increase the strength of the implication that exactly wild fur is used, and it is not obtained from farms for such or from endangered animals. To finish the message of the section, the adverbs: *strictly, properly* are being evidence for the control of the *trappers*, who do not just hunt the coyotes, but have a regulating function, expressed by the verb in its continuous form: *managing* the selected animal numbers. The positive role of the trappers` actions is implied by the adjective: *abundant* in relation to the coyotes and the verb: *endanger* points to the purpose of the above written hunting activities as the wild dogs are a threat to cattle.

The last four short passages are again related to down and fur, two paragraphs each, but this time, the major function of these short texts is to explain why precisely these materials: *world`s best, best choice, highest quality, warmth, protect, coldest places, frostbite, freeze in an instant*, to finally redirect to the reader to links for more information about down and fur usage.

The above mentioned and investigated word groups are not using conversational style of language, they are structured in sentences, which are written in a business style, because the “Fur and Down” section of the official “Canada Goose” web page is dedicated to every customer, visiting it, no matter, loyal or potential one. The function and purpose of the text here is to briefly and in the same time, in a detailed manner, acquaint the visitor about the accepted by the company, approaches to animal sourcing for the manufacture of the high-quality clothing goods.

Throughout the whole text, there are frequent repetitions of the protagonists in the analyzed section: *we*, in the face of “Canada Goose”. The antagonists are subconsciously understood, they could be stated to be the animal protective organizations, but they are not visible in the text.

Considering the style and the goal of the text researched, there are no visible proverbs, allegories, idioms or proverbs in the researched section. Also, there are no visible quotations as no one is citing other peoples' words or speeches.

The usage of evidentialities is visible in the text also in the forms of: *we believe, we hope, we know*. They are used to express factology by the authors of the "Fur and Down" section, no matter of the fact that these facts, could be accepted as controversial by other parties, such as the members of PETA for instance, or simply – individuals with similar appreciation of the life of any creature on the planet.

2nd Dimension: Interpretation of the text

The text in the analyzed section has the mission to trigger a certain change, which could be stated to be the transformation of opinion on the usage of animal materials in the products of "Canada Goose" or simply, just to inform the consumers on the transparency and control of the company's actions, perceived by some, as animal cruelty. The second dimension of understanding the text is connected to the presentation of the company's values. "Canada Goose" sends the message to each visitor of their official website that they are focused and devoted to the produce of high-quality products. They emphasize that this level requires the humane trapping of abundant wild dogs, threatening livestock, combined with the need of down obtaining – to achieve the closest to perfect insulation of the products and thus prevent its customers from frostbite and cold in extreme climate conditions. The establishment uses the textual form in the "Fur and Down" section to express that the attitudes of animal sourcing are demanded by and in consensus with their values – to be able to get as close as possible to the perfect protective from cold weather, equipment and at the same time – perform it in a transparent and governed by third parties, mode. The sender in this case – "Canada Goose" conveys the values of the clothing establishment, its methods or attitudes to support the vision set and assessments on their own activities, related to production and particularly – the fur and down sourcing. It could be considered that even though the language style used in the researched section, is linked to the normative rules and sounds neutral, it is not of an innocent character, because it affects the reader and creates the feeling of transparency, leads to assessments that the company's actions are monitored and righteous.

Keeping in consideration (Fairclough, 2014, p. 11), the apprehended to be, advertising genre of the text towards the consumers in the website - the “Fur and Down” section is using traditional approaches, which creates a practice, named to be “dominant” by the author.

3^d Dimension: Explanation/relation to social action

Fairclough (2014) notes that the third phase has the purpose: “to explain such properties of the interaction by referring to its social context – by placing the interaction within the matrix of the social action it is a part of” (p.11).

The website section “Fur and Down” has an informative and introductory to the methods of animal sourcing of “Canada Goose”, purpose. Being a part of the company’s official web page, could be considered as a precondition for the social activity to be happening, as Fairclough (2014) notes: “within relatively stable and well-defined social relations and practices...” (p. 11).

The combination of imagery and text in the researched subpage, are subordinate to the accepted and relevant to similar websites, official business style of language and briefness of it. The social action here is conventional and is regulated by the common norms for similar website sections. It could be stated that there are no visible alternative methods of transfer of knowledge by means of the text and the two fused pictures, because there is no actual communication, but instead - a one sided short presentation of the approaches undertaken by “Canada Goose”, which aims to convince the readers and consumers in the humane ways, the establishment applies animal sourcing.

Related to the effect of the discourse in the section, to social action, according Fairclough there are three major functions of language: ideational, relational and identical. They respectively influence the social knowledge, social relations and identity dimensions (Fairclough, 2014, p. 8).

In the “Fur and Down” section the ideational discourse function influences the knowledge dimension by the provision of information, regarding the animal sourcing, performed by the brand investigated. The subsection introduces the manufacturer’s website visitors and consumers about the standards and approaches of the establishment, according the matter. Essential to be stated is the fact that “Canada Goose” delivers the knowledge, narrated by the management of the company to its recipients.

The relational function of the discourses used, by means of the text and the two images is presented by the conception of transparency and controlled yield of fur from coyotes, which are too many in numbers and threaten livestock and down from geese, which are humanely euthanized to enter the food markets. To create social relations between the clothing enterprise and its potential and loyal customers, the respective usage of discourse aims to build a bond with all its website visitors and reassure that no matter of the presumption about the sin of taking a living creature's life, "Canada Goose" is performing it, because of devotion to quality and cold protection for consumers.

Regarding the third, identical function of the discourses used in the section analyzed, "Canada Goose" could be considered to be trying to reinforce its image among its loyal customers, who might be stated to be, in a way, turned down by animal sourcing opponent organizations like PETA. As noted in the analysis of the first sub question in this study, PETA points at many substitutes of "Canada Goose", which could be apprehended to be at the same level, regarding quality, pricing, status, but offer alternatives to animal products, to protect consumers from cold weather conditions. Keeping the last in consideration, "Canada Goose" could be stated to use the identical function of the language applied in the "Fur and Down" sector, to defend its position of a company, which is not turning to alternatives, because of the focus on cold conditions' protection, quality and also – insignificance of the debauchery they are accused of. The establishment, linked with the Canadian harsh winter climate, protects its image and could be stated that is influencing the recipients to maintain their social identity by sticking together with the brand of "Canada Goose".

The clothing producer defends its brand identity, stating that quality for the ones, willing to wear their emblem, is a result of clarity and transparency, instead of inhumane violent acts against animals.

"Canada Goose" accepts the negativity of the accusations and shows willingness to add them as a part of their cultural branding, by an adequate and touching all important sections, defense. The manufacturer uses the "Fur and Down" section, in a way, to state that – yes, the products are resultants of animal sourcing, but it is done in a strict accordance with the regulations set and this controlled sacrifice of animals is done, first, because it is inevitable and second, since it is a precondition for the high quality of the clothes.

The company could be considered to use the investigated section to also acquaint the web page visitors, by defending themselves, with the breadth and depth of their products – fur, down and wool, used in their products and thus, to raise brand awareness.

Regarding brand recognition, presented in the theoretical part of this project, the Canadian clothing producer uses the negative essence of the animal sourcing matter to its advantage, as to raise the possibility of recall of its logo, visible on their parkas – filled with geese down and having the coyote fur on their hoods. Despite of the probable negativity of the issue, the brand, by the statements in the “Fur and Down” section, could be apprehended to increase the extent to which their products are recognized among people. By means of the last statement, it could be considered that “Canada Goose” transforms the investigated negative feature into an advantage for the enterprise.

To promote loyalty and decrease avoidance and rejection, “Canada Goose” could be stated to firmly stand its ground in relation to usage of animal sources. The company emphasizes the prize for its consumers – the high quality and defends it with the inevitability of the deaths of the animals used, and the transparency of these activities.

The researched part of the official website of the winter equipment producer is not only designed for the loyal customers, but for each one, who visits the site. The interpersonal function of the language used is altering the social identity of each user, interested in “Canada Goose” and could be assumed to urge desire for the recipients to identify themselves with the transparent and not giving up to presumably exaggerated accusations, clothing brand.

CRITICAL DISCOURSE ANALYSIS ON THE SEMI STRUCTURED INTERVIEWS

As in the analyses of the previous two sub-questions of this thesis, the same three-dimensional model by the linguistic professor Norman Fairclough is used, because not only he is one of the most prominent names, linked to CDA, but his approach covers what and how is stated and the degree of authority and power of the one saying it or being restricted to utter it (Cooren, 2015, p. 52).

The so far used CDA model is applied as in the two preceding sub inquires with the only difference that the first dimension of text description is applied under the sections from the theory

apparatus segment of this paper. Because the mainly outlined questions of the interviews are based on and established considering the seven theoretical headlines, under each of them, the first, text descriptive, Fairclough dimension is analyzed. The following second – interpretation of the communicative procedures and third – explanation of the relation to the social action are conducted before the theoretical standpoints` text descriptions. This is performed in this order, as the repetitive and dominating words and word groups are different for each section of the theory apparatus related questions from the semi structured interviews and carry dissimilar emotional and most importantly – various in meaning, versus codes. At the same time, the second and third dimensions from the selected approach by Fairclough could be considered to be generally valid for all the eighteen interviews held. The first and mostly linguistic dimension, which presents the text peculiarities is based on the combination of the coding chosen and is considered to express the diverse constructions of meaning about “Canada Goose” in the minds of the respondents of the interviews. These codes of the already obtained responses in the semi structured discussions are grouped, according repetitiveness and dominance to present the prevailing feelings, related to the elite clothing manufacturer. The researchers and authors of this study also display, in the first sub section of the CDA analysis, the outstanding viewpoints of the interviewees, which are of a significant importance and although not dominant and not often met as answers, shed light on the explanation phase of the CDA, in terms of evaluation of their input towards social action. The segmentation, linked to the theory apparatus section, standpoints of cultural branding, brand identity, awareness, recognition, loyalty, rejection and avoidance could be stated to provide a better overview and organization of the investigation of the coded interviews.

The conducted interviews are with participants, answering the sampling requirements, stated in the respective section for that in this research paper and cover eighteen EU member countries.

Critical Discourse Analysis of Semi Structured Interviews - Interpretation Phase

For the stage of interpretation analysis, a part of the three-dimensional model by Fairclough, the discourse type used in the interviews as a genre applied, should be outlined (Fairclough, 2014, p. 11).

According to a corporate author`s online publishing on the subject of discourse definition and possible types of discourses, there are six major categories of discourses: argument, narration, description and exposition. The third type, the one with expressive function, named – descriptive, could be

considered to mostly match the qualitative interviews, carried out in this project. The article portrays the description type as the “form of communication that relies on the five senses to help the audience visualize something” (Literary Devices, 2016, para. 6).

Different from the first two sub questions of this research paper, the third one provides analysis on semi structured interviews and their genre could be considered to require a bit diverse type of CDA analysis, as far as the dialogues are not one sided, created by the writer, in this study and initial two sub inquires – PETA and “Canada Goose”.

Associated with the last statement, an interesting remark is visible in the work by the Norwegian professor Jorn Andreas Cruickshank, who outlines that there are gaps in the discourse studies when qualitative interviews are being analyzed (Cruickshank, 2012, p. 38).

As Cruickshank (2012) notes: “discourse theoretical studies do not take advantage of the interview as the way to reveal social forces beyond the influence of language and discourse” (p. 38).

The above written could be apprehended as a statement that justifies the choice of this thesis’ authors to choose to implement, in the three-dimensional analysis model by Fairclough, the combination of emotional and versus coding approaches.

Considering the classification, provided in the book “Critical Language Awareness” by Norman Fairclough, under the chapter “Critical Language Study”, where the three-dimensional method is illustrated and explained, the practices applied to the types of discourse are dominant or alternative (Fairclough, 2014, p. 11).

The semi structured dialogues, held for the purpose of this thesis could be stated to have mixed conventions applied, because of the freedom of the interviewer to deviate from the main thematic guide and predefined inquires, in order to establish a more diversified and thus, interesting and providing more insights, conversation.

Critical Discourse Analysis of Semi Structured Interviews - Explanation Phase

The social practice, in the case of this project, could be stated to be the manufacture and sales of products by “Canada Goose” and the methods the company uses to do so. In the first two sub questions,

the writers of this case study describe also the social practices of their opposition`s actions – PETA and the similar in matter, convention by “Canada Goose”, regarding animal sourcing.

Paraphrasing Fairclough (1993), Coreen (2015) notes that: “any discursive practice is constitutive of organizational forms” and “defines situations, initiates programs of action, commits people to doing things, etc.” (p.54).

In order to explain the explanation phase of his method, Fairclough (2014), states that: “...where the social action is conventional and takes place within relatively stable and well-defined social relations and practices, one might expect discourse conventions to be followed in a relatively normative way” and continues, to outline the second aspect: “...when relations and practices are in flux and when the social action is perhaps oppositional or in some way problematic, one might expect innovative combinations and conventions” (p. 11).

Regarding the qualitative interviews, this case study is not only focused towards the social action with unstable relations and conventions – the animal welfare and sourcing matter but is also devoted to get a bigger scope of understanding, according the brand identity, awareness, recognition, loyalty and the reasons for avoidance of “Canada Goose” and eventual rejection of their products by the consumers across the EU. The issue, related to animal sourcing could be considered as one of the probable reasons for the interview participants to avoid and reject the brand, but there could be other motives for the same. Related to the expansion of “Canada Goose” in Europe – stated to be associated with steady and normative connotations, the researchers in this thesis pursuit the reality producing force in the discourses of their interviewees. Keeping in consideration the buzz, connected to the boycotting activities of PETA against “Canada Goose”, it could be correlated to more nonstandard and as Fairclough (1993) names them: “oppositional conventions” of social action (as cited in Coreen, 2015, p. 11).

The phase of explanation is dealing also with the evaluation of the input of the discourses to the social action (Fairclough, 2014, p. 11).

The interviews and the discourse codes derived reconstruct the knowledge about “Canada Goose”, because they are apprehended to provide relevant and to a highest extent – up to date data, regarding the opinion, spread across EU about the clothing producer of winter parkas. The responses reflect the academic standpoints from the theory apparatus, shed light on how the interviewees perceive

them, in terms of the researched brand and bring new knowledge on the animal sourcing issue. They could also be treated as ones that outline the interpersonal social dimension by presenting individual opinions about the manufacturer and the actual willingness of the interview participants to identify themselves with the brand and the real degree to which their fellow citizens, from the respective EU land, are doing that also. Last, but not least, the emotion and versus discourses reflect the insights, which could be stated as meaningful to both practices from PETA and “Canada Goose”, their contributions to this specific case, each having a certain position and respectively defense for it.

Critical Discourse Analysis of Semi Structured Interviews – Text Description Phase

Cultural Branding Standpoint

The semi structured interviews generally follow the same order and assembly of questions, but, according to their specifics, they also have some differences, according each conversation with each particular individual. In order to group the questions and thus create a clear and systematic outlook, to ease the analysis of this section, the writers of this project gather the repetitive questions and split them into categories, according to their meaning and their appliance under the seven theoretical standpoints. In this phase of the analysis, the researchers also provide examples of the non-repetitive and considered to be original and interesting questions and corresponding answers, related to each sub class of each standpoint.

The cultural branding standpoint consists of four main questions, representing different topics, which are subdivided into four themes:

- *Main characteristics of “Canada Goose”*
- *Personal evaluation of “Canada Goose”*
- *“Canada Goose” myth*
- *“Canada Goose” stature, iconic or not?*

Main characteristics of “Canada Goose”

The first inquiry, representing this theme, a part of the cultural branding starting point is:

“What are the main characteristics, which the company prides itself with and would like to be remembered with?”

This part of the analysis starts with the initial investigation of the emotion codes, followed by the versus ones for each question, a part of each standpoint from the theory apparatus of this thesis. Keeping in consideration that it could be assumed for the emotion codes to be of a general less importance in comparison with the versus ones for most of the interview questions, except the ones related to the animal sourcing issue, this order of code research is applied throughout almost the whole analysis of all the interviews.

The dominant *emotion codes*, derived from the answers to this question, represent *certainty*, *thoughtfulness* and *uncertainty*. Only one participant shows *hopefulness* in her answer:

HL–Germany: “I was checking their products and to me it looked like very, you know, like clothing that is for traveling and easy to use and also pretty fashionable ... and I was also reading about them trying to be environmentally friendly with the materials they use.”

Two of the interview respondents tend to be *bored* and *annoyed* from this initial inquiry, regarding the main features of “Canada Goose” and this could be stated to be derived from their tones, while answering the question:

LT– Slovakia: “I personally don’t own anything from the brand, but from what I comprehended previously from some advertisements or some scandals that have been going on with the brand, I always took it as a brand which is maybe proud of using the real fur and animal products that they do.”

The above provided example, out of two in total, carrying the emotion code bored/annoyed, like stated before, could be recognized by the tone and voice of these interviewees, but the considered to be more essential for this standpoint, versus codes, analyzed further in this part of the project, outline more data, regarding the cultural branding of “Canada Goose”.

Resulting in a similar manner and stated to be of a minor character, only two out of eighteen answers - are the, apprehended to present the emotional code of *rationality*. The following example of this code is presented and derived after listening, in the answer of the French participant, who says that:

AD – France: “I think they are trying to mark their jackets with quality. The materials they are using and the durability of the coat. This is why I think they can afford to sell them in such an expensive

price and kind of become very trending. I think it is also like a social marker to have these kinds of jackets.”

Certainty is visible in five answers and thoughtfulness and uncertainty are seen in the remaining seven responses, out of which, only three are categorized as reflecting lack of assurance or uncertainty. The group of the last three codes, as stated in the beginning of this section, presents the dominance of emotions: five – certain, four – uncertain and three, which are defined as thoughtful. These codes shed more light on the inquiry, regarding cultural branding of “Canada Goose”, when combined with the juxtaposed versus ones, because the emotions of the respondents could be assumed to be insufficient without the dominant words and groups of such in the versus codes.

The visible characteristics in the *versus codes* derived and relevant to the first question of the starting point of cultural branding of the clothing manufacturer, are outlined by the usage of the principle of repetitiveness, to visualize the dominance of words and word groups. They are congregated in sectors, so the number of repeating is seen, with the goal to illustrate the major features of the cultural branding of “Canada Goose”. Some of them are overlapping in the respondents’ answers, as the feedbacks are sometimes long and carry multiple structures. The most leading once are the codes of *high quality* and that the brand is devoted to *cold weather conditions*, visible respectively in fifteen and ten repetitions each. The principle of overlapping is seen in the versus code derived from the above shown answer of AD from France, where both the emotional and versus codes, which the researches establish are: *Rational* (emotion code) and *High prices of “Canada Goose” to show social marker vs. Other brands* (versus code). She is the only one interviewee to mention the code *social status* in relation to the first question, but one of the fifteen repeated codes of *high quality* in one of its variations, in this case, the discourse – *high prices*. In comparison with the dominating discourses, there are visible five repetitions of the code *travelling*, three of *no outsourcing*, two of the code *durable* and two, stating that “Canada Goose” is an *environmentally and animal friendly* enterprise. Regarding the analyzed question, only one person links the clothing producer with the discourse of *happy customers*:

CF – Italy: “...and these are the two things they like to stress most, of course the quality and then also this important movement called “Down”, this company is one of the founders of down movement where you want your customers to be happy about the product and warm...”

Another interesting comparison, provided by the Hungarian interviewee is the statement that “Canada Goose” is: “*a high end*”, type of ““*Gucci*” for arctic expeditions” and “*film shootings*”, brand. This participant, in a way, stands out, by his appraisal of the investigated equipment producer, in terms of being the only one, who spots the dedication of the brand to be qualified as: “*high quality clothing for arctic expeditions.*”

Personal evaluation of “Canada Goose”

The second inquiry, under the starting point of cultural branding is as followed:

“What are the main characteristics, appraised by you to “Canada Goose”?”

Related to the way the conversations were held, four participants do not have a registered answer to this question, mostly because it, in a way, resembles the first inquiry and had been skipped by the interviewers, because of too long elaboration on the initial query. Despite of this fact, the other fourteen respondents outline interesting answers, reflecting their personal opinions about the cultural branding of “Canada Goose”. About this specific question, no division is made between the emotion and versus coding, they are analyzed together, keeping in mind the specifics of the inquiry and its responses.

The leading number of responses that could be considered to back up “Canada Goose”, according the animal products issue here is five plus one, out of fourteen answered. It is stated five plus one, instead of six, because the five answers have similarity in the statement of the versus discourses and the sixth carries its own diverse from the first five, statement. The repetitive words and groups of such in the first five discourses are: *animal welfare, arctic animal welfare, animal sourcing, animal use, polar bears.*

The versus discourses, derived from the five answers generally presenting the defense by “Canada Goose” with their statement on humane sourcing of animal goods, are: *The company`s defense by being into welfare vs. Rumors; “Canada Goose” quality and arctic animal and general animal welfare vs. Animal organizations` criticism; Support for polar bears vs. Animal products usage; “Canada Goose” in necessity to use animals in a friendly way vs. Animal cruelty and High end “Gucci” for expeditions, ethically sourcing from animals vs. Unethical sourcing.*

The emotions, during the provisions of answers are varying from *uncertainty* through being *argumentative* to being *convinced*. The one plus response is stated with *certainty* and represents the conflict between *Synthetic pollution vs. Animal sourcing*:

CF – Italy (Convinced): “...I do believe that using fur to be warm is developed many years ago, it is not something that we do now... I would definitely say that I don’t think it’s better to use any kind of chemical or plastic material to simulate the fur, because it is also polluting the environment...”

The personal evaluation of the clothing manufacturer researched outlines three of the interviews’ participants, because of their negative position, according the animal obtaining, performed by the brand. Their dominating emotions express a mixture of: *disgust*, *irritation* and *sadness*, only one of them is categorized as *unsure*, although throughout the interview it becomes clear that the participant is a vegetarian, which speaks a lot about his position. The versus codes here are: *Animal cruelty vs. Other brands*; *Controversy and high price vs. Worthiness and ethics* and *High quality through a lot of animal products vs. Other brands*.

Two of the interviewees astray from the animal produce matter and focus on the brand’s corporate responsibility, in terms of the refusal and statement by “Canada Goose” to outsource and thus, profit from such an activity. The leading codes here are: *Local manufacturer vs. outsourcing* and *No outsourcing vs. Outsourcing*.

The following answers to the second question, associated with the starting point of cultural branding, express single individual opinions about the brand. They illustrate the already mentioned *high quality* and *pricing* of “Canada Goose” by words like, *luxurious*, *classy*, *expensive*, *fashionable*:

VL – Lithuania (Thoughtful): “I mean... I don’t think it is my style like its classy I don’t have to say much about it...”

HL – Germany (Certain): “I would say easy for traveling, traveling clothes, which are fashionable, and also expensive.”

“Canada Goose” myth

This section represents the third question of the standpoint of cultural branding: ***If one of the myths behind “Nike” is that with their products you will become fitter, what could be the myth behind “Canada Goose”?***

All of the participants are asked this particular question and the majority of them showed emotion codes of *confusion* and *uncertainty* – eight interviewees, while six of them are characterized as *thoughtful*. The specifics of the question is considered to be the determinant of the above-mentioned number, although, the rest of them were *certain*, in terms of being *rational* and *angry* and the reason for the last could be seen in the corresponding versus codes.

Using the example of “Nike”, to establish their conception of the cultural branding connotation for “Canada Goose”, the interviewees’ discourses of twelve participants include the conflict between the adjectives, related to climate conditions: *warm* and *cold*. The first one is used as a quality to the products by the researched clothing manufacturer, manifested in forms such as: *warmth, endurance, safety, comfort, protection, well-prepared*. The antonym of warm is used as an external factor, with which the warmth of “Canada Goose” deals and it carries its meaning in the words and groups of such, as: *coldness, cold climate, harsh weather, extreme conditions*.

With a determined versus discourse code of: *The myth of “Canada Goose” made for hanging out in cold weather vs. reality*, a respondent from Denmark answers in such a way:

PM – Denmark: “I think it could be something like you could hang out in a very cold weather.”

Being a bit unsure and not so certain, but original in her answer an interviewee participant from Iceland says like that:

AA – Iceland: “Maybe that you could go to the north pole more safely.”

Four of the inquired EU consumers relate the brand of “Canada Goose” to the process of *travelling*, which finds its dimensions in nouns like: *adventure, explorer, exploration, wilderness*. These are appraised as qualities of the brand, in terms of its purpose. For instance, with amusement in his tone, a participant from Netherlands answers this inquiry in this manner:

ER – Netherlands: “I guess that you can endure the cold, you can go on adventure and don’t have to worry about it.”

One of the respondents, in a thoughtful, but interesting way, attributes the brand with the same function, but puts the noun style as an additive to it:

HL – Germany: “Something like “traveling in style”

Style could be considered similar to the meaning of the noun *status* or *symbol* of being wealthy, which is used by the two respondents, who are considered to show *irritation* and *anger* according to the image of “Canada Goose”. One of them outlines exactly the status shown by wearing the expensive equipment as a possible myth, opposed to the projected reality by the brand, that they are focused on animal welfare. The second participant gives a long statement, which leads the researchers of this paper to outline two versus codes. She does not follow the logic, called upon with the example of “Nike”, but instead – mocks the brand and thus contributes to the establishment of the versus discourses: *Actual animal abuse by the brand vs. “Canada Goose” animal friendliness myth and the animal friendliness myth and fashion symbol status vs. other brands, using vegan options.*

The above mentioned two discourse codes are derived from the following answer:

AO – Norway: “Maybe that on their website they say that they care for the animals they are using... and they kind of try to argument why they use fur... for example they say that the fur helps you from freezing... it says something about that but then you have others saying that you can have like a vegan option. You don’t have to use real fur and they also talked about the geese, the feathers from the geese... that they wanted to use the ones that are already in the slaughtery, so they didn’t choose to abuse geese that weren’t used for something else. For example, the meat and that is ok to use. Something that is already going to be used for something else but then you have those videos showing how they are treated before they get slaughtered and you see that everywhere. It is not only with geese, also with pigs, chicken... so that’s the animal welfare situation, I would say that they contradict themselves because if you only look at the website you get this picture. A company or a brand who has these jackets, a kind of fashion thing I would say. I know a lot of people wear them as a status, as a fashion symbol thing, because they are really expensive, so then you are rich...”

“Canada Goose” stature, iconic or not?

The last section of the starting point of cultural branding is illustrated by the question, which researches “Canada Goose” from the perspective of being an iconic brand or not:

“If “Nike” and “Coca Cola” are stated to be iconic, do you consider “Canada Goose” as an iconic brand?”

The general conflict here, presented by the versus discourse codes is the opposition between the duo of “Coca-Cola” and “Nike”, which is used as a comparative hint for the interview participants, in order for them to understand the meaning of the adjective “iconic”, as close as it can get to the definition, provided by Douglas Holt, visible in the theory apparatus of this paper.

The outlined results after the coding performed, illustrate a number of thirteen participants, saying that the brand investigated is not iconic and base their responses on the basis of the characteristic of *popularity*, which is also a dominant, in terms of repetition, word. The noun has different variations, from *ingrained in global culture*, *notoriety*, *lack of global audience* to *not popular*. Below some examples of EU consumers, stating the brand is not iconic, are visible:

TH – Croatia: “No, because “Nike” and “Coca-Cola” are ingrained in culture and anywhere in the world you would ask anyone about “Coca-Cola” and “Nike”, even in some village in Africa, I am pretty sure people would be able to understand the brand message and they know about the brand and how it’s corelated to people... to famous people who use it and so on... and I don’t see “Canada Goose” that much ingrained in culture.”

The versus discourse code derived from the above written example is: *“Canada Goose” not ingrained in global culture versus “Nike” and “Coca Cola”*.

The feature of popularity, as a main precondition for the brand of “Canada Goose” obtaining an iconic status is visible also in the answer of the researchers’ Slovakian interview respondent:

LT – Slovakia: “I wouldn’t say this. Just because I know about the brand, because I am interested in fashion, but I don’t think so... if I would just take example of my mom, my mom is obviously living in 21st century and all that... she knows about Apple, she has Apple phone, she knows about “Cola”, “Pepsi”, she knows brands, but she doesn’t know “Canada Goose”.

Other codes emphasize on the pricing of the brand investigated. The adjective *expensive* is seen in a total of two answers, among which is the one of two, stating that the high-quality clothing producer is actually iconic. This is visible in the versus discourse of “*Canada Goose*” *iconic but expensive* vs. “*Nike*” and “*Coca Cola*”, *which are affordable* and in the second, which denies the iconic stature of the manufacturer of winter parkas: “*Canada Goose*”, *designed for consumers with higher income* vs. *Iconic and popular “Nike” and “Coca Cola”*. Below could be seen the already mentioned and defending the iconic stature of the brand studied, answer by the representative coming from Romania. He also remarks that “*Canada Goose*” deserve their status, because of their relation to the “*north*”, referring to the appliance of the company`s products.

AM – Romania: “Well as I understood about “Canada Goose” they may be considered iconic especially for people who live in the north... ..I would say in comparison to “Coca-Cola” and “Nike”, it is a different price range, so to buy “Nike” shoes or t-shirts, it is a lot cheaper than buying a coat from “Canada Goose”, which is more expensive... a lot more expensive and not everyone can actually sustain this type of lifestyle.”

Although he states that the brand is iconic, the participant expresses some doubt and further explains that his statement is on the basis of the high quality by the firm`s products and its niche target customers – people, who visit cold places “*in the north*”. The last, despite of his positive answer towards the brand`s iconic status could be considered to add his response to the group of interviewees, who state that “*Canada Goose*” is not iconic, exactly because of its niche type of marketing.

The comparison between the duo of brands “*Nike*” and “*Coca-Cola*” and “*Canada Goose*”, in terms of iconic stature, triggered from the last inquiry, under the theoretical standpoint of cultural branding, outlines four more participants, who refer to the specialized equipment, produced by the brand, mostly for: *cold weather*. With the usage of discourses, like: *iconic in their market, niche market, very cold countries* and *harsh climates*, these respondents are in doubt if the parka clothing manufacturer is of an iconic stature, they seem likely to appraise “*Canada Goose*” with it, but state that this might only be, considering the niche where the producer operates.

MM – Poland: “... it seems they have been on the market very long time, they also appear in some movies, and their products seem to be very high quality, so it seems to me that they are an iconic brand for this type of market, for the outer wear and cold climates”

A curious and outstanding statement comes from the Latvian respondent, who claims the brand is on its way to become iconic:

AV – Latvia: “I think they are slowly becoming, they went global, like really rapidly, real popular all over the globe... I think it is not that iconic right now, but I think in few years it will become a really iconic brand.”

The interviewees from the United Kingdom and Bulgaria, give an identical answer, defending the position that the parka producer is not iconic in Europe, but might be in Canada and North America. The Bulgarian participant uses the expression - *daily basis*, to emphasize that:

RI – Bulgaria: “At least in my country no, cause I don’t see it on a daily basis I would say no, it’s not iconic.”

The British respondent bases her answer on the impressions collected from her life in the EU country and uses the past tense of the verb *may – might*, to express both uncertainty and rationality in her flow of thoughts, whether the clothing equipment producer is iconic overseas.

KD – United Kingdom: “I don’t particularly feel “Canada Goose” is an iconic brand in Europe, yet. However, this might be otherwise in North America and Canada.”

As stated before in this sector of the analysis of the fourth and last question, associated with the cultural branding of “Canada Goose”, only two recipients give an iconic stature to the brand investigated. One of them initially confirms it, but in the course of his answer, spots a difference in the pricing between the accepted as iconic - beverage and sports` equipment companies and “Canada Goose”.

The second one, hurries to provide a positive answer, but eventually also contradicts her firstly uttered statement by opposing “Canada Goose” to local Icelandic competitors, which could be assumed to be reasons for the analyzed brand to, actually, lack iconic stature.

AA – Iceland: “Yes, I think so, I asked around and people seem to know the brand, even I don’t know, because we have other brands in Iceland that we buy, so that’s why we don’t necessarily buy these products there.”

The majority of emotion discourses derived from the tone and essence of the responses by the eighteen interviewees, are *skeptical* and *rational*. These two emotional codes share the first position with respectively – seven for the first and seven responses for the second one. Twelve of them represent the opinion, visible in the already analyzed versus discourses, that the company lacks the required global popularity to be iconic and only one of them, states that the brand is iconic, but expensive in comparison to “Nike” and “Coca-Cola”. *Certainty* is expressed by the Icelandic interview participant, who supports the iconic stature of “Canada Goose” and also by the German consumer, who denies it, on the basis of lack of popularity. The found to be *hopeful* is the answer by the Latvian contributor, who thinks that the company is well on its way to become iconic, followed by the single emotion code of *uncertainty*, derived from the response by the Estonian interviewee:

AK – Estonia: “I am not sure about that because if you think about “Nike” and “Coca-Cola”, they can be everywhere in the world, but this brand is probably something that only applies to those who are in harsh climates, so it is more for a specific target group perhaps, rather than for everybody...”

Brand Identity Standpoint

The question, representing the second starting point from this research paper, theory apparatus section is:

“Can you describe the kind of consumer who would buy a Canada Goose jacket?”

Keeping in mind, the problem statement of this project, the interviewees have been requested, in the beginning of each dialogue, to think and answer as much as possible, from the perspective of the EU country they come from. The last is relevant, according the brand identity inquiry, discussed in this section. Although most of them show tendency to follow the above-mentioned regulation, some deviate and speak generally about the type of consumer, who would purchase a “Canada Goose” product.

Associated with the versus discourse codes, there are four main aspects, expressed by different variations and related to the brand identity of “Canada Goose” and the typical consumer of their clothing

equipment: *show off status, expensive pricing, functionality in cold climate and durability*. The answers of the interviewees, in most of the cases, overlap these four conceptions, because the respondents try to give more sufficient answers and thus, they provide colorful descriptions of the type of consumer, who would purchase “Canada Goose”.

The *show off status* is stated in a total of eight answers, but - as the main and only feature - in four responses out of the fifteen replied. Only three, the Slovakian, Latvian and Hungarian interviewees are not asked this particular question, because of the way the conversation had been carried out. Out of the eight, the rest four replies mix the characteristic of showing off with the harsh climate conditions, the pricing factor or the durability one.

TH – Croatia: “Yes, I imagine, there are quite a lot of people in Croatia that love skiing and some extreme sports, I think it might be fitting for them and also they put adventurous clothes to travel a lot, but mostly the skiing is popular in Croatia, primarily - Alp skiing.”

In the above presented response, it is visible that the cold climate factor is uttered by the usage of the groups of words: *Alp skiing, to travel a lot, extreme sports*.

When further, provoked by the inquiry:

Interviewer: “Don’t you think that one of the characteristics of these people would be to also show status because these jackets are really expensive?”

The Croatian interview participant states:

TH – Croatia: “Yes, this in Croatia is interesting. People love to show that they have more than they actually do, and this is one of the brands that could fulfil this category for them I guess...”

By answering in such a way, he actually provides two types of personas, who would buy such goods: the status seekers, proud of their expensive brands, to identify their selves with and the second type: the skiing enthusiasts, who could be apprehended to have the needed resources to visit the Alps for such activities. The above shown example helps the authors of this thesis to derive the following versus discourse:

Croatian consumer – first type: who loves skiing in the Alps, travelling and extreme sports, plus second type: who loves to show that owns more than he/she actually has versus other regular Croatian consumers.

The Danish respondent combines the durability feature with the cold climate one, adding also a second variant of user, the one - focused on status, by stating that:

PM – Denmark: “I think there are two kinds of consumers: people who choose high quality and durability in that climate, so they choose it for the function, a little bit less of fashion part in it... Like in Denmark it is really nice to have a “Canada Goose” jacket, but you don’t really need one... so it is another kind of consumer who chooses it for the fashion statement, for realization that “I choose high quality products that look good in my taste.””

The second dominant and repeated by a total of nine interview respondents is the discourse code of *functionality in cold climate*, outlined in nouns and combinations of words, such as: *cold glaciers, time outdoors in the winter, minus thirty degrees, cold countries, mountain skiing, travelling, extreme weather* and *extreme sports*. The same theme is outlined also by the associations of the cold climate conditions in the country of *Norway*, the *mountains in Switzerland*, *Alps skiing* and as one of the respondents states, expressed in the following oppositional code – the type of consumers, who buy “Canada Goose” products are: *High salary businessmen, who like to travel to weird places, mountains to ski versus The average Polish consumer*. Out of the nine EU consumers, who state that the type of buyer purchasing goods from “Canada Goose”, because of the *functionality in cold climate*, only two state this factor as the main and single one:

ES – Spain: “People who go to ski in the mountains, maybe some rich people who also go to ski... I somehow feel that would be Swiss and Norwegian that would buy it maybe... I don’t know if this is because they are related more with mountains, skiing and cold weather, but I don’t see the average Italian or Spaniard or Portuguese person buying “Canada Goose”.”

ER – Netherlands: “I guess the ones whose countries are colder than the others, because there isn’t much exploring in the wilderness in Netherlands so probably people who have vacation in Norway, Sweden, Greenland, Canada...”

The rest of the nine, the remaining seven participants who draw on the characteristic of cold weather functionality, interrelate it with the theme of status show off and the further outlined and explained in this section of the CDA analysis, categories of *durability* and *expensive pricing*. The below provided example shows the blending of the three characteristics.

AK – Estonia: “I would say it is someone who is a little bit on the wealthier side and perhaps spends some time outdoors in the winter, because the temperatures can get down to minus 30 here and perhaps if somebody buys this jacket then they would wear it for many years so probably those who have more income.”

The next most repeated theme is the one, based on the high value of the products by “Canada Goose” – *expensive pricing*. This category is repeated, in its variations: *rich, not average, luxury, high salary, wealthier side, upper class, above average, decent amount of money*. It is stated by a total of six interviewees and two out of them point it out as the main characteristic of the “Canada Goose” type of buyer, while the rest four blend it in the similar, as described above manner, with the other categories. The following example, represents the construction of meaning in the mind of the project’s interviewee from United Kingdom, who thinks that the expensive pricing factor is predominant, according the English, purchasing “Canada Goose” consumer:

KD – United Kingdom: “I would definitely say it is not an average person that can buy this brand. I consider it a bit of a luxury to spend more than half a monthly salary on one jacket. So, the kind of consumer that would by CG jacket would earn much above average.”

The repeated only three times, characterizing category, named *durability*, according to its variants in the responses: *can be worn for many years, lasting a lifetime* and *durability* is not articulated as a main category, but is blended in the overall three answers. This could be seen in the response, presented below:

AA – Iceland: “Yes, absolutely, it is middle class people, who like to go up to the mountains or just upper-class people, because these are expensive products, but they are also kind of lifetime products, that would last a lifetime, that’s why middle-class people would buy them in Iceland, because they will last a lifetime and also because it can get cold especially if they travel in the glaciers.”

The outstanding to some extent, answer, also applying the categories of *high pricing* and *cold climate functionality*, derived from the coded interviews and explained so far in the brand identity starting

point section, divides the typical consumers of “Canada Goose” into two subcategories: these who do not know about the animal issue the brand is involved in and these who neglect it. The answer is mostly concentrated on the perception of the Norwegian interviewee towards the controversial brand identity of “Canada Goose” and is shown below:

AO – Norway: “Yeah, I would say they are rich, or about average, and live in the area where it is needed, living in the area where is cold and I would also say maybe: for ones that animal welfare is not so important... and then, there are two options: the people who don’t know about these demonstrations, and then, people who see but just don’t care...”

According to the emotion discourses in this section, the most repeated on is the code of *rationality*, although it might be stated that this is not a specific emotion, associated with the tones and intonations of the respondents, this one is considered to be the most adequate one. Nine of the total of fifteen, asked the question, related to the brand identity or the type of loyal to “Canada Goose” consumer, are determined to use rationality in their feedbacks. Other four, where two of them are stated to be rational also, show the code of *certainty*, because of their appearance to be convinced in their answers. *Passionate* are only two of the respondents, where one of them is stated to be rational also. The outstanding discourses are *resentful* and a blending of *amused* and *pitiful* at the same time. They are attributed, respectfully to the Norwegian participant, whose comment is shown above and is focused on the animal sourcing issue and the French one, who seems to be amused from the question, but at the same time answers pitifully that:

AD – France: “Upper class teenagers in high schools and universities. I think it is the kind of customer who really buy something for not what it is but what it represents so they have big attention of wearing brands and what actually represents the social world so I would say people who don’t look for quality but the prestige of a brand.”

Brand awareness standpoint

Brand awareness, according to Keller (2013, p. 311), is the degree to which clients are able to remember a brand’s name, emblem, motto and other qualities related to it.

In another study and in collaboration with other authors, Keller et al. describe the two main features of brand awareness, which constitute it: depth and breadth. The breadth is stated to be the scale of the product line of a company, while the depth is the diversity of sub products under each main section, constituting the first feature. Or in other words, when the interviewees think about clothing for cold climate conditions, to what degree are they able to associate this thought with the particular product of “Canada Goose” (Keller et al., 2008, pp. 58 - 59).

The brand awareness standpoint consists of two questions. The first inquiry is as followed below:

“What are the possibilities for you to choose “Canada Goose?”

Related to the finding that most of the respondents do not possess much awareness about “Canada Goose” as eleven respondents never heard about the brand before this interview, while seven interviewees claim that they had heard about the trademark, but did not have much knowledge, regarding it, the possibilities for all of them to purchase “Canada Goose” are generally low as expressed in following versus codes: “Canada Goose” vs. *Competitors*, “Canada Goose” vs. *Climate*, “Canada Goose” vs. *high price* vs. *Actual need*. Similar to the above performed analyses of the preceding questions, the answers, related to this section could also be stated to be overlapping.

Below are presented some answers, which could be considered to mostly correspond to the following category of versus coding: “Canada Goose” vs. *Competitors*. Out of the three of the provided examples, only the first two participants were aware of the company investigated, but without having any further experience with the brand, such as purchase situations, which could be stated to provide them with knowledge about the breadth or depth of “Canada Goose”.

RI – Bulgaria (Skeptical, Rational): “I would prefer something else, maybe “North Face”, because it is a bit cheaper and in my opinion, winter here is not so harsh, I wouldn’t like to give so much money for something that I don’t wear so much.”

KD – United Kingdom (Certain): “No possibility that I buy “Canada Goose” as brands like “North Face” would provide me with similarly high-quality apparel for winter at a lower price.”

EL – Spain (Skeptical, Rational): “I don’t consider myself as an expensive brand buyer, I would look more for something that appears good quality and good price, but since I wasn’t well aware of the brand I wouldn’t choose “Canada Goose” in particular.”

Other respondents mention *price* as an obstacle. This reveals the code “Canada Goose” *price* vs. *consumer*. For instance the following interviewees would like to buy products of the brand and could be apprehended to state desire to identify themselves with it if the pricing was affordable for them.

MM – Poland (Self-amused, Skeptical): “If I ever have enough money to afford that I might consider...”

AM – Romania (Unsure): “For me personally, if I will have the money, maybe I would buy it, but that is because of their really good marketing... I would say they gave me a lot of confidence in their product.”

The expressed emotions like *skeptical*, *unsure* show that the respondents are doubting their possibilities of buying “Canada Goose” brand but some of them are *certain* and *rational* about choosing another clothing manufacturer providing similar quality and cheaper price. Moreover, the possibilities of purchasing “Canada Goose” depend on the climate as there is no actual need for these very warm jackets in their countries as these aforementioned examples include Bulgaria, Romania, United Kingdom, Poland and Spain where generally harsh climate conditions do not occur so much.

The second question, related to the starting point of brand awareness is:

“Do you think “Canada Goose” has a high degree of awareness/popularity in your country?”

The answers of the respondents revealed that “Canada Goose” is not so popular in their countries, as all of the eighteen respondents stated that this brand is not widespread in their lands and it is linked to the finding that the majority of respondents are not highly aware of the brand.

The answers reveal these codes: “Canada Goose” vs. *Local brands*:

AA – Iceland (Confident): “No, we have our own Icelandic brands.”

CF – Italy (Thoughtful): “No, I think that actually “Montblanc” is more popular.”

Responses also present this type of versus discourse: “Canada Goose” in Scandinavia vs. Other countries:

AK – Estonia (Convinced): “I think I have seen quite a lot of it in Scandinavia, I would say people, who have higher income in Denmark, Sweden and countries like that.”

“Canada Goose” price range vs. Average consumer is also a discourse, relevant to the second inquiry of the standpoint, researched and it could be seen in the following response:

LT – Slovakia (Rational): “I don’t think the average person would have those kind of money, so I wouldn’t say it is popular.”

The fourth and last category, appearing in the interview answers is associated with the climate conditions in the various EU lands. As applicable not only about this section and particular inquiry, the climate and cold conditions feature is a dominant reason for the participants to be generally unaware about the breadth and depth of the manufacturer analyzed.

“Canada Goose” in warm climate countries vs. “Canada Goose” in cold climate countries:

PM – Denmark (Rational, Skeptical): “I think the further south you go, the more unlikely people will know about “Canada Goose”.”

The emotions of the respondents vary as for example, the interviewee from Iceland is *confident* that the local Icelandic brands are dominating in his country. The respondent from Italy is *thoughtful* as she thinks that “Montblanc” is more popular in her country, while the Estonian respondent is *convinced* that she saw “Canada Goose” in Scandinavia more. The other respondents are *rational* as they think, regarding the price and the geographical weather conditions.

Brand recognition standpoint

According to Aaker (2002, p.12) brand recognition is a section of brand awareness, which replicates the familiarity of a consumer with a specific brand as a simple memory of product experience, which does not essentially contain particular details concerning the situations when the consumer got acquainted with it in the past.

The researchers in this thesis outline the single question of the semi structured interviews to be representative for the starting point of brand recognition:

“Can you name some competitors of Canada Goose?”

As the respondents have acquired some knowledge about “Canada Goose”, triggered by the researchers of this thesis, it could be stated to be relevant for them to explore whether they can name some of the competitors of this clothing manufacturer and how they are able to identify the product by its characteristics among the other brands. In the answers from the cultural branding standpoint, “Canada Goose” is identified generally by the two most dominant codes, which are *high quality* and *cold weather conditions*. Therefore, when speaking about the competitors of “Canada Goose”, the interviewees most possibly think about high quality brands suitable in cold weather conditions. There are some examples stated below.

LT- Slovakia (Uncertain): “It (“Canada Goose”) is such a specific kind of clothing, it is supposed to be for very cold climate, but at the same time it has to be luxurious...”

However, according the answers in the cultural branding section, the respondents also could think about the codes of *travelling*, *durability* and others as they are implied in the minds of consumers when they name the competitors of “Canada Goose”.

The results revealed the versus discourses of: “Canada Goose” vs. “North Face”, “Colombia”, “66 North”, “Cintamani”, “Marmot”, “Stormberg”, “Bergans”, “Montblanc”, “Superdry”, “Petagonia”, “Jack Wolfskin”, “Roxy”, “Picture Organic”, “Fjalraven”, “Nike”, “Magnier, Gucci”.

The most dominant code out of these is “North Face”, repeated by seven people. The emotion codes of this versus code are *thoughtful*, repeated four times, other codes are *uncertain*, *confident* and *certain*. The discourses of certainty and confidence show that the consumer is more aware of “North Face” than the consumer which is uncertain or thoughtful. For example:

AM – Romania (Certain): ““North Face”, “Colombia”, those are very famous where I came from.”- this answer implies that the popularity of the brand depends on the geographical location, referring to consumer preference.

LT – Slovakia (Uncertain): “If I say “Prada” or even “Chanel” has some clothing for really cold weather I couldn’t say you can take it out to hike then again “North Face” is more of a brand that I used for the streetwear/sportswear” – the answer revealed another code of “Prada” and “Channel” vs. “North Face” in the sense that “North Face” is more similar to “Canada Goose” as they possess more street/sport style compared to fashionable “Prada” and “Chanel”, which could be more suitable for official occasions.

In relation to other brands, the dominating emotion among *thoughtful, uncertain, confident* and *certain* is *confused*, repeated by two people. Example:

VL – Lithuania (confused): “To be honest, not much, I am not this kind of clothing type person”

This answer relates to brand identity, when the consumer associates himself with the brand which characteristics he values. In this answer it is visible that the consumer does not identify herself with “Canada Goose”, therefore it is difficult to name brands with similar qualities.

Answering the inquiry, related in this research, to the standpoint of cultural branding, the Polish participant also speaks about the subject of brand recognition:

MM – Poland: “I think so... I wasn’t sure if I heard about the brand before. I think I kind of recognize the brand, but I didn’t know much about it until I started reading about it... but it seems they have been on the market very long time...”

Brand Loyalty Standpoint

The appraised by the authors of this research paper, questions to the starting point of brand loyalty are three:

- *Would you wear “Canada Goose”? Why?*
- *What is your opinion on the animal sourcing issue?*
- *What are the key factors for the brand to win loyalty?*

Many of the participants are not asked about these topics in the exact same order and, according to the flow of the occurred conversations, some are omitted, because the answer is understood from previous feedbacks, during the interviews. Keeping this in consideration, the discourse coding

explanation is performed in a more summarized way, especially, regarding the first inquiry, which if not stated directly as a question to each participant and is understood, as a part of the context. It is also essential to state in this part of the project that none of the seventeen interviewees has had a product by “Canada Goose”, thus none of them had been loyal to this specific brand.

Related to the first inquiry, eleven of the respondents provide a *negative answer* – they had never worn and from what they had learned about “Canada Goose”, they are not likely to start purchasing their products. Most of these responses reflect also the reaction of the interviewees, according the second question on the animal welfare problem between PETA and “Canada Goose”. Following similar logic, even when the third inquiry is not put as a question to the interviewee respondents, the preceding one gives relevant information, on the opinions about eventual key factors for the company analyzed to further build loyalty. In many cases the reason for the brand not to be granted loyalty is the second topic. The topics and respective discourses, derived from the ten, rejecting the brand, considered negative replies are: *preference for local brands* – “66 North”, *animal welfare* – *animal abuse*, *animal cruelty*, *ethical standards*, *death of animals*, *unessential fashion*, *fashion we do not need*, *affordability* – *expensive*, *extremely high priced*, *too high priced*. Below are visible two examples, which generate the corresponding emotion and versus discourses: *Certain and Passionate* (emotion codes), *Local high quality of “66 North” vs. high quality of “Canada Goose”* (versus codes) and *Resentful and Pitiful*, with versus coding – *Death of animals vs. Unessential, fancy, fashion, which we do not need*.

AA – Iceland: “I actually compare them to “66 North”, which is actually very similar, and I think that I would buy “66 North” rather than the Canadian one because I think it is the same quality and everything and that is a pretty big name in Iceland for quality products.”

RI- Bulgaria: “I just think even it is humane, animals die for the purpose of fashion and this, in my personal understanding, is not something that I would like to do. I wouldn’t like to pay for something of which animals suffer because I love animals, and it is not something essential... fashion is not something essential as eating, we produce meat from calves and from pigs and so on, but we need to eat, but we don’t need fancy jackets, that is my opinion.”

The same eleven people, who are stated to provide a negative answer, associated with their personal thoughts on the Canadian brand, relate their feedbacks towards eventual key factors for “Canada

Goose” to build and further win loyalty. These responses could be stated as the ones that could probably change the above stated discourses, representing their constructions of meaning. The key factors, proposed by the rejecting “Canada Goose” interview participants are outlined in the following discourses: *fight strongly against rumors, lower prices, transparency, switch to alternatives, fake transparency, no outsourcing*. Out of these answers, from which the above- mentioned codes are resultant, some do not criticize the clothing manufacturer on the animal issue, but try to answer the inquiry, by pointing, to be assumed - strong sides of “Canada Goose”, such as their rejection to outsource for instance. But even then, the interviewees, continuing their flow of thoughts, doubt the brand, which is visible in the codes, such as: *has to be done in an animal friendly way, would like to believe that, image making, as long as the down is not plucked from live animals, can't say it is ok to kill animals*. An interesting example of the above explained is visible in the following excerpt from the interview with the Lithuanian respondent, who could be stated to slightly contradict herself while trying to provide positive factors for the loyalty obtaining for “Canada Goose”.

VL – Lithuania: *“The fact that they are going for the quality is good. That's why people still like them, but these things about animal abuse, for this they might lose customers...”*

Interviewer: *“How do you personally feel about this?”*

VL – Lithuania: *“This topic is super huge, but we need animals to provide our wealthy life, for food as well, as long as it is not abuse I guess they are doing right...”*

Interviewer: *“So, following that logic - that “Canada Goose” is determined to create protection from cold, for you it is ok for the coyote fur to be used in a legal way, in order to give people quality and protection? Do you think this is ok?”*

VL – Lithuania: *“I don't like to say that, because I still don't like the use of animals for clothing, but again my mind is bringing me ages ago and we always used animals... it is the most durable material... but it is still like this that such big companies are using animals and it makes me think that is still the only solution to have durable super warm clothes... ...but I can't say it is ok to kill animals for clothing!”*

Five of the interviewees for this project give an answer that could be apprehended as positive, regarding their eventual development of loyalty to the brand investigated. These participants state that

they might become loyal to the brand, because of: *no outsourcing, locally made, clarity, help for the local community, polar bears support, high quality, warmth, durability*. Although they could be considered to show sympathy for the brand, some of them add some negative factors, in their opinion: *expensive, possible lack of transparency*. Others elaborate on the positive factors of the company:

ES – Spain: “...I wouldn’t buy something that I know is endangered, like arctic foxes or bears. If I know that some animal is endangered I wouldn’t buy something, but if I know that some animal products help some local communities and the species are not endangered, then I would so. I am not really a no-fur person, but I am more trying to see which option is best both for the animals and the communities.”

Interviewer: “... what are the positive key factors for the company to build loyalty?”

ES – Spain: “That it is local made. ...they pride themselves that everything is made in Canada, so I think that is really good. I like that they don’t capitalize on poor countries...”

The remaining two respondents could be considered to be outstanding. The Croatian one, does not show disapproval against the animal sourcing at all, but mostly doubts the quality of “Canada Goose” and would rather avoid it, because of the high pricing. The second one - the Polish interviewee, shows belief in the quality, but does not recognize herself as a target customer, because of her income. She also refers to the animal sourcing matter, by saying this:

MM – Poland: “...I do believe the company is trying to do their best and they mean no harm, but I am still questioning whether what they are doing is ultimately right.”

Neither the Croatian nor the Polish EU consumer directly state any key factors for further building of loyalty by “Canada Goose”. Although, by their responses, it could be assumed that the first would support the proven quality by animal sourcing, as he generally approves of it and the second should be focused more on transparency from the brand, because she generates the discourse codes, according an inquiry, related to the animal issue: *mixed feelings* and *still questioning if ultimately right*.

The most dominant emotion codes here are the ones of *rationality* and *certainty*, repeated in a total of nineteen times. This could be considered to be, due to the lack of actual loyalty among the participants of the interviews held and clear opinions, regarding the loyalty inquiries of the respondents.

The stated to be outstanding emotions, represented by the discourses: *angry, frustrated, suspecting, pitiful* and *resentful* are connected to the animal sourcing issue and illustrate the opposition of four interviewees, who accuse “Canada Goose” and are likely to reject the brand, because of that.

Brand avoidance and rejection standpoints

The inquiry of brand avoidance and brand rejection standpoint is as followed:

“What are the reasons for you to avoid or reject the “Canada Goose” brand?”

The reasons for the consumers to avoid or reject the brand can be categorized into three reasons:

- ***The inhumane treatment of animals or the excessive usage of animal products or the usage of animal products generally;***
- ***The price.***
- ***Personal style.***

The versus code “*Canada Goose*” *claim of humane animal treatment vs. Reality* is found in seven answers for example:

AA – Iceland (Rational): *“If it is true that they don’t use the humane methods then I wouldn’t buy them.”*

MM – Poland (Argumentative, Insecure, Skeptical): *“...this is a subject where I have mixed feelings that I would need to think through it again to make up my mind how I feel about it, like I said, I do believe the company is trying to do their best and they mean no harm, but I am still questioning whether what they are doing is ultimately right.”*

The emotion codes which are found in this particular versus code are: *rational*, found in four answers, *certain*, found in one answer, *argumentative*, found in two answers. The other emotions emerging together with these beforementioned ones are *amused, insecure, skeptical*, which are used only once. It could be interpreted that the respondents might have a strong opinion towards the inhumane animal treatment, but some of them are still doubting as they do not know if it is true that “Canada Goose” mistreats animals or not as the participants use phrases as *“if it is true”*, *“a subject where I have mixed feelings”*, *“...but I am still questioning...”* in the abovementioned examples of the answers.

Another code “*Canada Goose*” *vs. Personal style* in one answer emerges:

LT – Slovakia (Argumentative): “The reason to reject is only the exploitation of animal products, and to like it, it is not really my style.”

As seen from the abovementioned answer, the code “Canada Goose” vs. *Personal style* emerges with the code “Canada Goose” *excessive usage of animal products* vs. *Consumer*, while in the following answer the latter code emerges together with the code “Canada Goose” *price* vs. *Consumer* which is found in six answers:

PM – Denmark (Thoughtful): “Price and quite excessive use of animal fur in their products.”

AK – Estonia (Rational): “The price could be number one reason because the brand is expensive.”

VL – Lithuania (Certain): “Personally, super expensive.”

ER – Netherlands (Rational): “I personally don’t spend so much money on clothing.”

The dominant emotion codes regarding the price are *amused*, *certain*, *skeptical*, *rational* and *confused*, implying that some participants are certain that they avoid the brand because it is expensive, but not actually reject it as they could be able to purchase “Canada Goose” clothing in the future, regarding affordability:

LT – Slovakia (Argumentative): “If it was or my style will change, and they would do the vintage resale thing I would maybe actually pick something from their range.”

Another versus code regarding the price – “Canada Goose” vs. *Cheaper alternatives* – emerges in the following answer and emotion code *rational*, referring to the logical choice of cheaper alternatives:

PM – Denmark (Rational): “Cheap alternatives that produce the same quality.”

The phrases “*exploitation of animal products*”, “*quite excessive use of animal fur*” refer to the sustainability in animal welfare. As “Canada Goose” has their stores spread widely in EU, it also makes the brand responsible for being sustainable, based on the law regulations (Falkenberg Karl European Political Strategy Centre, 2016).

Regarding sustainability, the importance of it is visible in the versus code of “Canada Goose” *claim of humane animal treatment* vs. *Reality*, as one of the respondents mentions it in the code

Sustainable thinking and environmentally friendly brand vs. Environmentally unfriendly brands together with the emotion codes optimistic and convinced:

KD – United Kingdom (Optimistic, Convinced): “The trend of sustainable thinking and sustainable future is on the rise. Companies that reject to adapt and support a more environmentally friendly economy might be left behind.”

Regarding the usage of animals in the clothing manufacturing, three respondents answered that using animals could be a reason to reject the brand visible in the code “*Canada Goose*” using animal products vs. *Vegan alternatives* is found for example, in the following two responses:

ER – Netherlands (Rational): “Yes, that they use animal products and the price.”

KD – United Kingdom (Rational): “As previously mentioned, I am against wearing non-vegan clothing.”

The emotion codes of these two aforementioned answers is *rational*, and *certain*. Which is found in the third answer also. The last implies that these respondents completely reject “*Canada Goose*” because of the firm`s animal sourcing.

Brand rejection, as Swayne and Dodds (2011, p. 2) state, is a consumer attitude when he or she refuses to buy products of a certain brand unless the brand image or product qualities are altered. Therefore, it could be a possibility that “*Canada Goose*” could be purchased by these interview participants if it would switch to alternative vegan materials. However, it is essential to state here that in this way, the brand identity of “*Canada Goose*” would completely change as the usage of coyote fur and geese down could be apprehended to be one of the essential parts of their cultural branding.

DISCUSSION

The results of this research paper provide answers to all the three sub questions, which conclude the main problem formulation and are also related to the seven major topics of the theory apparatus.

The outcomes, which are related to the first sub inquiry and derived through the usage of the Fairclough model for Critical Discourse Analysis, as in the following two sectors of the problem statement, shed light on two sections, out of approximately hundred such, in the official website of the largest in the world, animal protective association – People for the Ethical Treatment of Animals (PETA). The two subpages in the website of PETA are devoted to three main topics: the coyote and fur obtaining by “Canada Goose”, as the first two, and the third one – the campaigns by PETA against the clothing manufacturer. The general concluding outcome after the analysis of the two sub sections is that PETA portrays “Canada Goose” as a company with a negative image, because of the manufacturer being animal abusive and performing cruelty, through animal sourcing. The goal by the largest animal protective organization is to raise awareness about the animal welfare issue, concerning the Canadian brand. Another purpose by PETA is to influence the readers to reject the brand and to join the association in their fight and campaign against “Canada Goose”. PETA does this by graphic materials, illustrating the actions by the clothing manufacturer and urging texts for the animal sourcing to be stopped. The activists are “following” the producer of parkas by protesting in front of many of the newly opened shops and even in front of the private home of the CEO of “Canada Goose”. The materials are pictures, which depict the ways of PETA’s protests: their mocking of the “Canada Goose” logo, advertisement stickers and posters on public transportation, visible buildings, billboards, walls, meetings by supporters, disguised as hurt coyotes or being naked to state the main slogan that “Canada Goose” is abusive against animals. Other pictures are mainly devoted on the graphic imagery of trapped coyotes, the way they are killed, mutilated and skinned. Both of the chosen for analysis, subpages from PETA’s online space, each contain a video. The first video focuses on the coyotes’ fur sourcing and the second on the geese down obtaining. They are graphic and carry the message that coyotes are killed ruthlessly and geese are herded and eventually, crushed, while some of them are suffocated, before the actual sourcing takes place.

Related to the second sub question in this thesis, regarding the “Fur and Down” section of the website owned by “Canada Goose”, the outcomes provide information about the transparent and controlled by regulations, animal sourcing by the clothing manufacturer. The function of the section is

to reinforce the image of “Canada Goose” and create a bond with all the visitors to their website. The sub sector encompasses the methods of sourcing geese down and fur from coyotes, used in the clothing products by the brand. It is presented by a brief, but clear informative text and two pictures, portraying the major and, corresponding to the claim sections, chosen to be analyzed in this paper, by PETA – the fur and down. The discourses outlined in the analysis of the “Fur and Down” page have the function to explain that the animal sourcing is performed transparently and according to the regulations preset. The unit, under the investigation, triggered by the second sub question, illustrates the willingness by “Canada Goose” to integrate the animal sourcing problem as a part of their cultural branding and identity, because the yield of animal products is performed with the mission to maintain quality, needed for cold, arctic climate conditions. The geographical factor, linked with the brand identity of a company, devoted to produce protection from frostbite and equip arctic expeditions demands the usage of animal products. The company accepts the negative accusations and by elaboration on them, even uses the issue to raise brand awareness. The researchers of this thesis find the text in the analyzed sub unit not only as an expression of the transparent methods of animal goods` sourcing, but as a well-chosen approach by the brand to raise recognition among consumers. The mode in which “Canada Goose” briefly and clearly explain how well the sourcing is controlled by the respectful agencies, the inevitability of the deaths of the animals: the abundant number of, livestock threatening, coyotes and the obtained down from geese, prepared for slaughter, for the purposes of the food industry, are considered to even – promote loyalty. The last is achieved through the combination of inevitability according the killing of the species and the prize for the end consumer of the clothing equipment – the high quality for arctic and cold harsh weather, products.

The CDA performed by the usage of emotional and versus coding of the semi structured interviews with 18 representatives from the corresponding countries, members of the EU, provided outcomes for this thesis, related to the 7 chosen theoretical standpoints in this project.

From the perspective of the theory of cultural branding, the findings, show that “Canada Goose” is apprehended by most of the interviewees as a high quality brand, devoted to the provision of equipment for harsh cold weather conditions and is also designed for travelling purposes. Despite of the association of the brand`s name with the issue of animal cruelty, some of the responses praise the company for its refusal to outsource and thus, profit from the last. Related to the characteristics of “Canada Goose”, the

outstanding answers are the ones that link the brand with happy customers and the comparison with the Gucci brand, but for arctic expeditions. Very low number of answers associate “Canada Goose” with their assistive activities, directed at the preservation of polar bears, which establishes this feature as an outstanding one for “Canada Goose”.

The majority of the answers are relatively in defense for the brand, according the animal sourcing procedures, generally stating that it had been performed for similar purposes throughout the whole history and existence of humans, because synthetic products could be more polluting the nature and do not provide the same quality. From the 18 participants, the researchers are able to clearly outline only four who radically deny the products form “Canada Goose”, because of the animal sourcing issue.

Regarding the myth behind the brand and its iconic status, the dominant number of interviewees state that the company is assumed to provide complete warmth and it does not possess an iconic status, due to lack of popularity in the boundaries of EU. Outstanding responses, according the connotation behind the researched brand are the ones that state the transparency of animal products` obtaining as the myth for the Canadian clothing producer.

Related to brand identity, the majority of discourses point to the status of expensive lifestyle and showing off, while the remaining most dominant group links “Canada Goose” with its functionality and durability. With emotions of pitifulness and anger, a small number of the consumers interviewed, express a certain dislike about the brand and are concentrated mainly on the animal cruelty issue related.

More than 10 participants presented lack of awareness and recognition, regarding the clothing manufacturer and stated that it is not popular in their EU countries of origin. 11 of them, with certainty answer that, even after their acquaintance with the brand, they are not willing to become clients of “Canada Goose”, due to the high pricing, existence of alternative competitors, inefficiency for the warmer climate in the EU, personal style and the inhumane treatment of animals. It is essential to state here that the animal sourcing issue is generally in the last places, according to number of responses, containing this reason, in the complex and overlapping, in many cases, answers of this project`s interview participants.

Only five participants state a possible interest in the products of the brand, because of the high quality, durability, clarity in the company`s statements and refusal to outsource, but they also concentrate

on the obstacle of high pricing and eventually, during the flow of their thoughts, start questioning the actual need of such clothing.

Despite of the outlined majority of interviewees, who initially state that the animal sourcing issue is not viewed by them as a real problem, approximately half of them, in the continuation of the conversation show a tendency to doubt their own opinion and express the need to further investigate the matter of the claimed by “Canada Goose”, transparent and regulated methods of animal sourcing.

Keeping in consideration the relatively low number of participants in the interviews juxtaposed with the actual number of EU member countries and the fact that there is only one representative from each land, this study needs further interrogating of more EU representatives to reach a higher extent of understanding on how “Canada Goose” is perceived in Europe.

The analysis of only two subsections from the numerous existing ones in the official website of PETA and respectfully the single subpage “Fur and Down” by “Canada Goose” could also be considered as not significant enough for a higher extent of the possibility to generalize and draw more comprehensive conclusions on the cultural branding and identity of the Canadian clothing producer. There are more articles and interviews with the management of “Canada Goose”, which shed further light on the branding and animal sourcing by the company. Keeping the last statements in consideration, this study could be considered to provide relatively general and partial, but at the same time - up to date insights on the animal sourcing matter by “Canada Goose” and how the brand is accepted in the EU. By means of the last, this research paper could be considered as the initial step for further elaboration in relation to similar studies and as a guide for “Canada Goose” and relevant competitors of the company, upon their entry in the European market.

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APPENDIX

Figure 1. Coyote trapped in his natural habitat.



Figure 2. Video “Trapped Coyote’s Last Moments of Life”.

<https://www.youtube.com/watch?v=-4SqtWJGqW0>



Figure 3. Video “Geese Crushed, Suffocated at Canada Goose Down Supplier”.

<https://www.youtube.com/watch?v=f4FST39BZ-s>



Figure 4. Update of March 5, 2019



Figure 5. Update of February 28, 2019



Figures 6, 7, 8 in sequence. Update of December 20, 2018



Figures 9, 10 in sequence. Update of December 4, 2018



Figures 11,12, 13 in sequence. Update of November 30, 2018.



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Figures 14, 15, 16 in sequence. Update of November 16, 2018.



Figures 17, 18 in sequence. Update of October 19, 2018.



Photo: Derek Pashupa Goodwin



Photo: Derek Pashupa Goodwin

Figures 19, 20, 21, 22 in sequence. Original post of October 9, 2018.



Photo: Interstate Outdoor



Figure 23. PETA campaign against “Canada Goose” in Instagram.

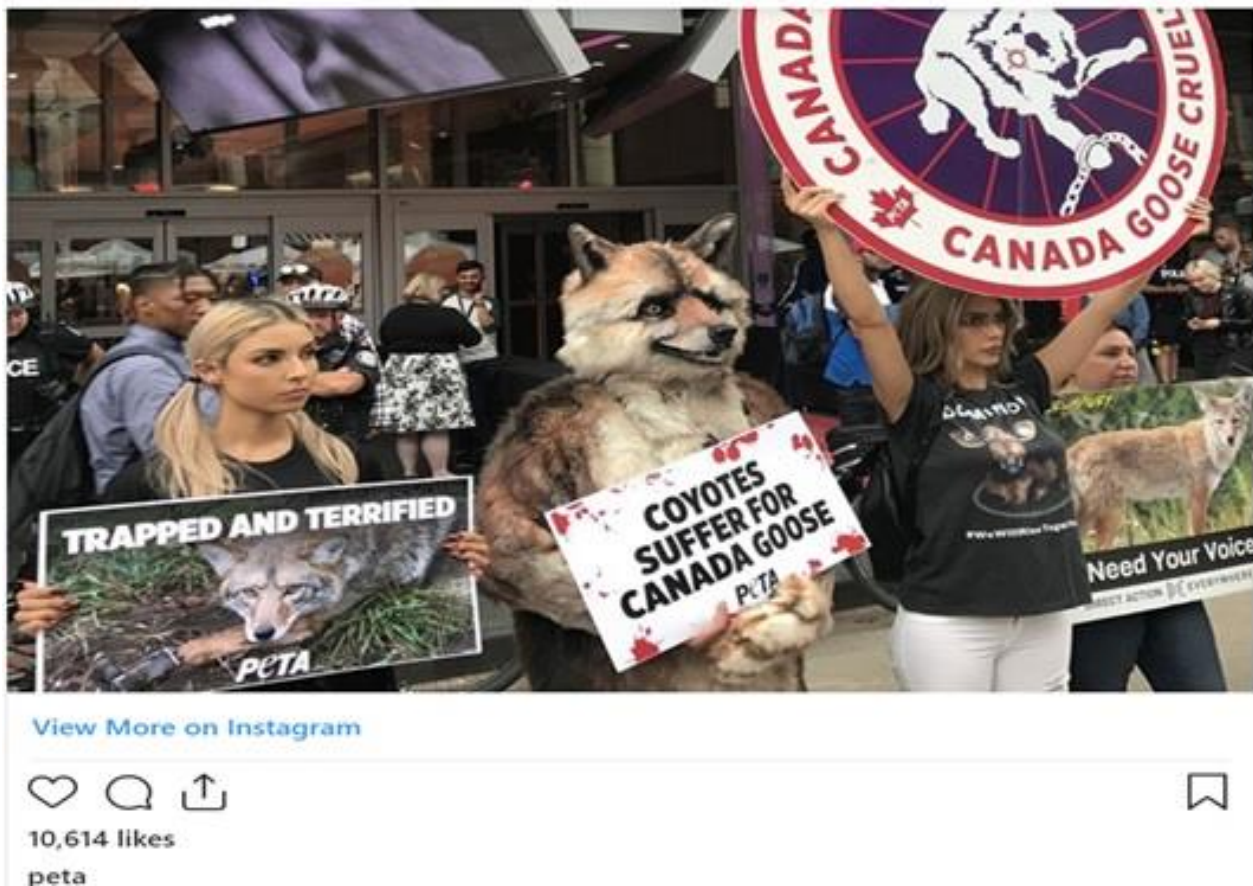


Figure 24. Pictures in the section “Fur and Down” in the official “Canada Goose” website.

