

A Work Project, presented as part of the requirements for the Award of a Master Degree in
Management from the NOVA – School of Business and Economics

**HOW SMALL AND AUTHENTIC LOCAL BRANDS CAN BECOME
GLOBAL LUXURY NICHE BRANDS**

The case of four Portuguese brands

Liliana Marisa Modesto Pinho

#25217

A Project carried out on the Master in Management Program, under the supervision of

Professor Catherine da Silveira

26th May 2017

Abstract

Small, local and authentic brands are trying to find their place in the luxury market with highly innovative products, a strong culture and high standards of craftsmanship. Even though they are successful building the substance, they are unable to conquer the status associated to a luxury brand. In this work project we explore how these brands can achieve a global niche luxury positioning through a case study research involving the analysis of four Portuguese brands. We infer recommendations to these brands and to other small, premium local brands that would benefit from “migrating” to a luxury status.

Keywords: niche brands; luxury brands; new luxury; internationalization

Agenda

Introduction and Objectives of this Work Project	1
Chapter 1. Theoretical Background	2
<i>1.1 Luxury Definitions and Approaches</i>	2
a) Traditional definition	3
b) Luxury as a distance	3
c) Luxury as the creator's light	3
d) Luxury as a social marker	4
e) Conceptualizing the new luxury	5
<i>1.2 What is a niche brand?</i>	6
Chapter 2. Insights from the Literature Review	7
<i>2.1 Why is it so difficult for a brand that was not born as luxury to become a luxury brand?</i>	7
<i>2.2 How can brands benefit from pursuing a luxury status?</i>	8
<i>2.3 How can a local brand evolve to a global niche brand and how can it profit from this evolution?</i>	9
Chapter 3. Case Study Research	10
3.1 Case Study Research: Definition and Applicability to this Work Project	10
3.2 <i>Addressing the Work Project Question</i>	11
3.2.1 Methodology	11
3.2.2 Units of Analysis	12
3.2.3 Research Insights	17
3.2.4 Main Recommendations (to the Four Studied Brands)	21
3.2.5 Main recommendations to brands that want to pursue this strategy	23
Chapter 4. Research Limitations	24
References	25

Introduction and Objectives of this Work Project

Historically, luxury has been the lifestyle of the aristocracy, and later the wealthy bourgeoisie (Veblen, 1899). The modern evocations of luxury still retain from this history feelings of exclusivity, exceptional quality, noble ingredients, rarity, hedonism and prestige. A prestige transmitted to those who can afford this lifestyle through their own success (Kapferer, 2015). Today, the concept of luxury has changed to become a highly complex and subjective topic, depending on one's point of view. Currently, luxury can be defined according to four approaches and a new conceptualization (Kapferer, 2015; da Silveira, 2016), as the first chapter of this work project explores. Quoting Kapferer (2015:8), "luxury is not simply a matter of being best in class; it embodies class itself", so there are a lot of benefits for a brand in achieving a luxury status. It means, for example, that the price of a luxury product or service is never topped: the luxury brands are the ones who command the price and consumers are usually insensitive to price changes. Therefore, although it is not easy to achieve a luxury status, it is the aspiration of many recently launched brands. In some cases, the founders wanted to launch their brand as luxury since the very beginning but were not successful in developing and/or implementing the respective strategy. The main obstacle usually relies on achieving the inherent status of a luxury brand. These brands usually have the excellence and the innovation but not yet the prestige associated, leaving them in a fragile position towards the market. In order to contribute to the knowledge on this matter and deeply understand how a small and local brand can successfully become a global luxury niche brand, we developed a case study research, investigating four small Portuguese premium brands that would benefit from "migrating" to a luxury status. Our main goal is to infer a set of recommendations not only to these specific brands but also to any premium, local, small and authentic brand that would like to try this upgrade.

This work project is structured in three chapters: 1) In the first chapter we define the concepts of luxury and niche brands; 2) In the second chapter, three questions are addressed: why it is so difficult to successfully become a luxury brand, mostly focusing on brands that were not born as luxury; how can this upgrade benefit them; and how it is possible for a small local brand to become a global niche brand; 3) The third chapter introduces the case study research method, how it is conducted in this work project and the four brands under analysis: *Lobo Marinho*, a small brand of pocket squares from a young designer who already conquered “Monocle”, a renown lifestyle magazine; *NEVOA*, a decoration brand designed by a ballerina that learned the silkscreen manual technique to print beautiful patterns on wood; *GUAVA*, a shoe brand founded by a creative designer that is inspired by geometry, architecture and independent girls; and *GUR*, a rug brand aiming to reinvent tradition through unique designs. Finally, this chapter discusses the research’s main insights and presents a set of recommendations to help these and other brands in becoming global niche players in the luxury market; 4.) The fourth and last chapter addresses the limitations of this work project.

Chapter 1. Theoretical Background

In order to explore the work project objectives stated above, it is essential to analyse the theory on the following subjects: the meaning of luxury – including the five approaches to the concept - and the definition of a niche brand.

1.1 Luxury Definitions and Approaches

Luxury refers to “rare, hedonic, very high quality objects and services, sold at a price far beyond what their functional value would command and a source of self-reward” (Kapferer, 2008:99). Under the absolute concept of luxury, brands not only sell products or services, they sell dreams (Dubois and Paternault, 1995). Besides the exceptional products, clients also buy intangibles not linked to the price that make the brand completely unique (Kapferer, 2005; Brusati, 2013). However, luxury is a complex concept to define. Below, we present the

current four definitions of luxury and a new global conceptualization of *new luxury* (da Silveira, 2016; Kapferer, 2015).

a) Traditional definition

The traditional definition of luxury relies on traditional qualities: the beauty and aesthetic excellence, the finesse of craftsmanship, precious materials and ingredients and, whether it is an object or a service, it must have strong human content or be of human origin (da Silveira, 2016). The finesse of the craftsmanship is often measured through the physical rarity of the offer, whether is the qualified labour or the materials themselves. According to this definition, luxury is multisensory: for example, what matters is not only the taste of the champagne but also the beauty of the bottle (Kapferer and Bastien, 2012).

b) Luxury as a distance

Luxury expresses the distance between the customer's awareness of the brand and the access they have to it (Kapferer, 2015). The greater the inaccessibility is, the greater the desire (Kapferer & Bastien, 2012) so, under this definition, managing a luxury brand is managing "desirability". According to Dubois and Paternault (1995), "desirability" is a result of the perfect balance between high visibility and artificial rarity or restriction. This "feeling" of restriction can be achieved through high prices and other obstacles to the purchase, such as high control of distribution, limited editions or waiting lists. It disseminate the idea that "only an elite of selected, exceptional people, the 'happy few'" (Dubois, Laurent & Sczellar; 2001:12), are the ones who have access to the brand. Furthermore, by continuously raising the average price, brands will feed the dream of the ones who, although can't buy the brand's products, want to be part of the same lifestyle (Kapferer, 2015).

c) Luxury as the creator's light

A luxury brand should express the aura of the creator (Dion & Arnould, 2011): the brand's "light" is based on an exceptional charismatic persona (Kapferer, 2012), who is usually either

the brand founder or the artistic director who designs the products. This person legitimizes the aura of the brand while being legitimized by the authorities in the domain, such as journalists, celebrities or others artistic directors. When the person behind the brand is not known or socially recognized, the brand can substitute this reference persona with a "brand persona", usually an iconic product created within a marketing communication effort (da Silveira, 2016). This iconic product will arouse and sustain the luxury brand's uniqueness, as it becomes a social symbol (Kapferer, 2008): Burberry's iconic trench coat is an example.

Under this definition, the brand needs to permanently invest in feeding the dream, the myth around the brand (da Silveira, 2016) and in maintaining the aura, either through events (e.g., fashion shows), mythologizing the founders or adopting an art strategy. Defined as "artification" (Kapferer, 2014), this new trend presents the luxury brand as an advanced cultural agent instead of a commercial one, defusing social statement, building new symbolic capital and legitimizing high prices (Bradley, 2014). The stores become art galleries or places of cult and the value of the products increases with time, while functionality becomes of secondary importance (da Silveira, 2016).

d) Luxury as a social marker

Castarède (2008) recalls that luxury DNA goes back to the history of society's elites, as a signal of rank in all aristocratic societies (Podolny, 2015). It is consequence of social stratification (Kapferer, 2015) and an exclusive lifestyle limited to the happy few who had the power to access it (da Silveira, 2016), revealing his or her status to others (Bataille & Hurley, 1991). Even though aristocracy has been disappearing, luxury is still what shows off power in emerging countries, where hierarchies are still needed and sustained by the possession of luxury brands (Kapferer, 2015): consumers would buy luxury to avoid being considered socially below others. In this case, luxury is no longer a "luxury" but a necessity (Kapferer, 2015). In western countries, this is no longer the case: consumers tend to buy luxury to

differentiate themselves. The high penetration of a luxury brand can dilute the feeling of privilege (Kapferer, 2012) and new and unknown luxury brands are now the ones who give distinction and feed the “elite” culture. “It has become much more trendier to find a new and upcoming brand before anyone else that manufactures quality products than actually use products with brand signs of old luxury houses” (Dillet, 2014:1).

e) Conceptualizing the new luxury

It is essential for a luxury brand to combine two dimensions: substance (i.e., individual function) and status (i.e., the social function). Associated to this social function, according to which the brand acts as a social statement, there are two profiles: (1) the high profile social statement, in which luxury is mainly for others – what matters is to be seen and noticed using certain pieces of luxury or attending certain exclusive events; (2) the low profile social statement, in which minimalism is the highest form of luxury statement. On the other hand, the individual function, according to which luxury acts as an individual pleasure, is focused on consumer experience. “Luxury customers are not consuming just to consume. They want to be a part of something bigger, create a memory and share the experience” (Strauss, 2016). Therefore, in mature markets, brands are highlighting this individual function and progressively moving from status to substance. As a consequence, a new third social profile has been slowly emerging, based on *responsible luxury* (da Silveira, 2017): a recent concept born from the changing consumer preferences. New consumers are trying to escape from consumerism and the ‘logo-trend’ of the 90’s, evolving from “owning” to “sharing and experiencing”, while desiring a more simple life (Gutsatz & Heine, 2015:1). What really makes the difference nowadays is the emotion conveyed by the service, not by the product (da Silveira, 2016). Luxury “is moving back to its passion-driven artisanship roots, and it also comes along with the sustainability movement, the aspiration for authentic products that are

good for the environment and especially for personal, leading luxury” (Gutsatz & Heine, 2015:1).

1.2 What is a niche brand?

Some of the most successful brands in the World have identified a differentiated idea, relevant to a fairly small number of people, and then reached success by narrowing their focus to appeal to this very selective group of consumers, which they know would find them relevant (Adamson, 2006). These brands are called niche brands: brands with a bottom-up strategy in which a personal approach is the goal (Moriarty and Frazen, 2009). Niche is a concept very different from marketing segmentation: “While segmentation looks for similarities among a diverse group, niching looks for differences within a similar group. It then finds opportunities to customize products and services to the narrow interests of each niche. In this way, *nichemanship* is a complement to segmentation. In fact, you could call it optimized segmentation” (Lindsay, 2007:1). Niche brands can reach a deep understanding of consumer’s needs and wants (Rothschild, 2016). Consequently, a niche brand has a level of recall very similar to its level of recognition, meaning that most consumers who recognize it also recall it and assess it positively. While a mass manufacturer needs to appeal to many

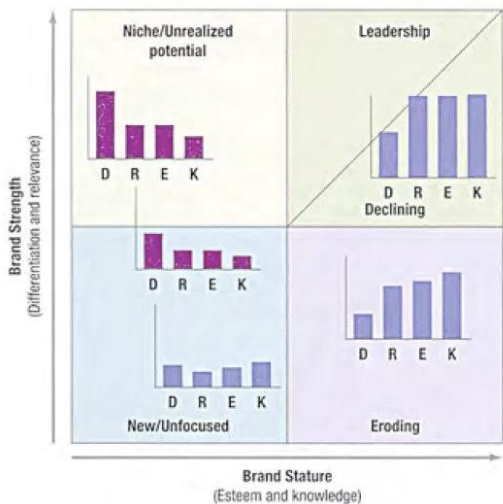


Figure 1 - Brand Asset Valuator model, a brand equity model developed by the advertising agency Young and Rubicam Europe (2016)

different types of customers with varied interests, a niche brand can focus on doing the one thing it excels in (Dopazo, 2015). Moriarty and Frazen (2008) go further and describe niche brands as brands with high cult content, even though outside of their consumer group they can be unknown or seen as irrelevant.

The Brand Asset Valuator model, represented in FIGURE 1, evaluates brands according to four

key components of brand equity: “Differentiation” (D) - measures the degree to which a brand is seen different from its competitors; “Relevance” (R) - measures the actual and perceived importance to a larger consumer market segment, strongly tied to household penetration; “Esteem” (E) - measures how well the brand is considered and respected for its quality; and “Knowledge” (K) - measures how familiar and intimate consumers are with the brand and its identity. “Differentiation” and “Relevance” combined determine “Brand Strength” and form two pillars pointing to the brand’s future value. “Esteem” and “Knowledge” together create “Brand Stature”, more of a “report card” on past performance (Srivastava, 2015). Niche brands are always positioned in the upper left corner, which Adamson (2006) defends as being a position of strength, because they’ve been able to combine “Differentiation” and “Relevance”: a strong niche brand would have a high degree of differentiation while being relevant to a very specific group of consumers. Additionally, if it has more “Differentiation” than “Relevance”, it means that this brand still has room to grow (Adamson, 2006).

Chapter 2. Insights from the Literature Review

As explained in the previous chapter, luxury is a complex concept, difficult to define and even more difficult to achieve. In this second chapter, the goal is to understand why it is so difficult for a brand to become luxury and which advantages this upgrade would bring. Additionally, it also explores how can small local brands evolve to global luxury niche brands.

2.1 Why is it so difficult for a brand that was not born as luxury to become a luxury brand?

As stated in Chapter 1 (see topic “*Conceptualizing the New Luxury*”), in order to reach a luxury status it is necessary to achieve a balance between substance and status. Substance implies a higher investment on the product, which entails financial sustainability, while status must be shaped through the creation of the dream and the desire. It is not enough to imitate true luxury and it is impossible to simply trade up by raising the prices. It is essential to be

“inscribed with a cultural hallmark accepted as a social stratifier” (Kapferer and Bastien, 2012:117). Prestige and status are what feeds desire and are only possible through the endorsement of key persons (media, celebrities or advocates) that acknowledge the status of a luxury brand. Also, luxury is a unique business model, ruled by strict principles that preserve the uniqueness of the brand (Karpik & Scott, 2010). Kapferer and Bastien (2012) described these principles as the “*Anti-Laws of Marketing*” (see a brief description in APPENDIX I).

Although it is not easy to create a luxury brand, it is even more challenging for brands that were not born as luxury to eventually achieve this status. It is not only necessary to change the way the whole brand is managed and communicated but also to change the whole perception of the brand in the consumer’s mind.

2.2 How can brands benefit from pursuing a luxury status?

There is no doubt that luxury attracts and fascinates (Kapferer and Bastien, 2012) but there are more reasons that would legitimate the decision of trying to pursue a luxury strategy besides the glamour of a luxury brand. For new and small brands that still don’t own a strong position in the market, pursuing a luxury strategy - when the product or service is able to justify it - can actually be their best option to grow and develop. In this case, the small initial size is not a handicap but an asset (Kapferer and Bastien, 2012), since it allows a higher control of the entire operation and a closer relationship with the client: key factors when implementing a luxury strategy. Furthermore, when a brand successfully implements a luxury strategy, it can achieve a high return on invested capital, with high margins of profitability (Kapferer & Tabatoni, 2011). Nevertheless, pursuing a luxury strategy also lead brands to establish priorities to increase value, as fomenting personal contact with clients, being ethical with suppliers and customers, cherishing quality over price, demanding qualified human intervention in production or communicating to create and feed the dream and not to sell. Last but not least, implementing a luxury strategy not only fulfils an “old dream” of the creators

but also generates an opportunity for them to be at the origin of new codes of taste and excellence, shaping the trends of the future through their brands.

2.3 How can a local brand evolve to a global niche brand and how can it profit from this evolution?

A few years ago, a niche brand would be seen as small, low-volume, unscalable and likely unsustainable, as well as a course only taken by less sophisticated businesses (Lindsay, 2007). Today, “niche” means “narrow” and exclusive, which make these brands stand out for their “sense of purpose, identity, personality and community” (Kelly, 2016:1). Niche brands not only address the increasing “desire to experience brands that are authentic” (Adamson, 2015:1), but also build deeper connections with consumers (Kelly, 2016). Some authors like Lindsay (2007) believe that these are the brands that will survive and prosper under the new economy rules (potentiated by technology and easier access, for example), since they disregard massive communication and excel at attracting and keeping loyal consumers.

According to Lindsay (2007:1), “consumers who have experienced ever-greater levels of having their self-interests met by a niche provider never again settle for anything less”. This loyal customer base then engenders more predictable revenue streams, lifetime value and strong word-of-mouth – including consumer-generated content. In an era where Internet plays a huge role on consumers shopping journey (Adamson, 2015), this means that it is also easier to go global without massive advertisement budgets. However, it is also mandatory to recognize growth as an issue that needs to be well thought. “The big question is to which degree they can expand, increasing their awareness and acceptance without losing their strength and thus alienating the hard core of their users” (Moriarty and Frazen, 2008:453). Nevertheless, “niche brands are now starting to overthrow some market share out of these global giants that focus on the traditional approach of FMCG marketing” and “cleverly make

use of their nimble size to tap into new trends, be first to market, and win new audiences through visual and verbal storytelling” (Rothschild, 2016:1).

Chapter 3. Case Study Research

3.1 Case Study Research: Definition and Applicability to this Work Project

Mitchell (1983:192) defines a case study as a “detailed examination of an event (or series of related events), which the analyst believes exhibit the operation of some identified general theoretical principles”. The case study allows researchers to retain the “holistic and meaningful characteristics of real-life events” (Yin, 2009:3), especially “when the boundaries between phenomenon and context are not clearly evident” (Yin, 2009:13). According to Gomm, Hammersley, and Foster (2000), it allows investigating cases in considerable depth: the more a circumstance needs to be explained and described, the more the case study method is relevant. “It tries to illuminate a decision or set of decisions: why they were taken, how they were implemented, and with what result” (Schramm, 1971:21). According to Yin (2013), there are three main conditions to pursue a case study strategy: (1) the type of research question posed - the first and most important condition to differentiate among the various research strategies: while “what” questions can be exploratory, “how” and “why” are likely to lead to the use of case studies; (2) the extent of control an investigator has over behavioural events: case studies are usually the preferred strategy when relevant behaviours cannot be manipulated or when the investigator has little or no control; (3) the degree of focus on contemporary events: in this circumstance, case study can rely on many techniques such as direct observation and systematic interviewing. The goal of this work project is to understand why should small and local brands evolve to global luxury niche brands and how can they do it. Therefore, this investigation is within the applicability of the case study research method.

3.2 Addressing the Work Project Question

3.2.1 Methodology

Our methodology is based on the procedures recommended by Yin (2009, 2013) for a case study research. We apply an embedded multiple-case design, which is the best strategy to explain the causal links in real-life situations that are too complex for a single survey or experiment (Yin, 2009). Undertaking multiple case studies can generate explanations and test them systematically, adding validity to the findings (Miles and Huberman, 1994). It is also considered more compelling and makes the overall study to be regarded as being more robust (Herriot & Firestone, 1983 in Yin, 2013). Additionally, it allows pursuing a cross case comparison analysis, a research method that facilitates the comparison of similarities and differences in the events and processes that are the units of analysis in case studies (Khan & Van Wynsberghe, 2008). The cases under investigation in this work project were selected using prior knowledge of the brands and previously defined criteria: i) small, authentic and premium brands with high quality products; ii) local (originally from Portugal); iii) brands willing to be perceived as luxury and to conquer international markets but yet without any strategy to achieve these objectives; iv) diversified business sectors. Following these criteria, four cases were selected: *Lobo Marinho*, *GUAVA*, *GUR* and *NEVOA*. According to Yin (2013), the main strength of case studies is the use of many sources of evidence, being the most important advantage the development of converging lines of inquiry through a process of triangulation. In this particular case, the sources of evidence are indeed varied and complementary (*see Table I.*): secondary data (public documentation, archival records, physical artefacts), in-depth interviews (with a fluid and non-rigid stream of questions, as recommended by Rubin & Rubin, 1995) and observations (*see detailed data inventory in APPENDIX II.*). The in-depth interviews with the founder of each brand under investigation were conducted by the author of this work project in order to gain a deep understanding of the

context, development and culture of the brand (*see specific information needed and founder's interview guide in APPENDIX III.*). Five clients of each one of the four brands under investigation were also interviewed (*see client's interview guide in APPENDIX IV.*), in order to better comprehend their perception of the brand.

Table I – Data Inventory

Type of Data	Method	Additional Info
Primary Research	In-depth interviews with brand founders	n = 4
	In-depth interviews with brand clients	n = 5 for each brand, total n = 20
	Observations at the company's headquarters and points of sale	n = 8
Secondary Research	Physical artefacts	Examples of brand's products
	Brand's websites and social media	<i>(A detailed data inventory can be found in APPENDIX II.)</i>
	Public documentation (Reports and articles about the discussed topics; published news and blog posts about the brands)	

3.2.2 Units of Analysis

Chapters one and two revealed which evidence was essential to collect and establish borders to the research, allowing us to determine the requirements for these brands to reach a global luxury niche status. Accordingly, this investigation focused on the following aspects of each case: brand history and culture, brand evolution, brand image, brand products, production and distribution processes, brand goals and internationalization strategy.

a) Lobo Marinho

Lobo Marinho was created in 2013 by André Marinho, a young designer who “pursues authenticity and coolness” (Marinho, 2017). The brand was developed to “(re)design objects with a rich legacy in both men's clothing and product design, in which cultural heritage and craftsmanship are key values” (Marinho, 2017). The main product is a reinvention of the traditional pocket square: instead of formal accessories to be used in special occasions, André creates original but casual pocket squares, to be used as a creative complement for a daily outfit. The reinvented pocket squares are 100% cotton (from fabrics coming from Portugal or

India) and always with singular and colourful patterns, produced in limited editions and never repeated. The pocket squares started being made by the hand of André's grandmother, "Granny Nilza", and until today are made with the same love, precision and care, resorting to a traditional and ancient sewing technique, "Rolinho". "It requires patience, commitment and time" (Marinho, 2017), but André wants the pocket squares to be, at the end, filled with dedication, history and a great feeling of legacy. The pocket squares are sold online at Lobo Marinho's online shop, J. Lisbon (25€) and several physical points-of-sales (prices ranging from 25€ to 40€), as Atelier des Créateurs, Gentlemen on Road, La Punta, Daily Day (Porto) and Loja das Meias (Lisbon). They can also be found in London, at Trunk Labs stores.

In 2015, Monocle Magazine discovered Lobo Marinho and proposed a partnership: to create a Monocle x Lobo Marinho Special Edition Pocket Square. This special edition was sold worldwide (for £32) through Monocle worldwide distribution channels (online and in stores in Tokyo, London, Hong Kong, Singapore, New York, Toronto and Merano). Monocle (2016) described the pocket squares as "perfect for brightening up any summer outfit" and highlighted its Portuguese roots and the fact that they were handmade. In February 2017, another product was born from this partnership: a magazine rack, part of the Monocle's 10-year anniversary collection. Again, a very limited edition to be sold (£325) worldwide through Monocle channels and totally crafted in Porto by André. At Monocle's website (2017), the description highlighted the fact that it was a "unique piece of furniture built to last". Right before the launch of this magazine rack, André refurbished Lobo Marinho's website and upgraded the concept of the brand: since March 2017, Lobo Marinho is not only a brand of creative pocket squares (even though they are still the focus) but also a product design and production agency. *(See more information about this brand in APPENDIX V.)*

b) GUAVA

GUAVA Shoes was created in January 2011 by Inês Caleiro, a young Portuguese designer who decided to create her own shoe brand. As described by Inês (2017), “GUAVA is the pursue of ethereal beauty in geometric creations. As it was made by a woman for women, its aim is to celebrate independent, travelled, artistic souls who will put on nothing but a daring statement piece on their feet”. Inês wants to make a difference by creating not only “high quality shoes with funky heels” but also “timeless pieces of art that can be wearable and exquisite” (Caleiro, 2017). GUAVA launches two collections per year and every pair of shoes is unique: they are handmade with fine Italian leathers by Portuguese artisans. The brand’s portfolio includes monk shoes, sandals, ankle boots, knee boots and pointy toes (prices from 200€ to 345€), all tinted with modern vegetable-based certified non-toxic dyes. Recently, the brand created a category of “Accessories”, including the boxy bags, made with leather (from 225€ to 475€); a lower range of envelope shaped bags (45€) and necklaces (a new product, in gold and silver, for 30€). A few months after being launched, the brand started exporting to Holland and Spain. In 2012, it reached the United States and gets its first article in an international fashion magazine: ELLE Holland. In 2013, GUAVA got discovered by the actress Amber Valletta, who became brand ambassador and brought a new point-of-sale: the actresses’ environmentally friendly e-commerce website “*Master and Muse*” (and an article at the famous American website “The Coveteur”). At *Master and Muse*, GUAVA products are described as “notable for their fusion of geometric seduction, colours, and Ines’s unique design”, also highlighting the Portuguese roots, the quality of the craftsmanship, and the usage of “the most sustainable materials available”. In 2014, GUAVA was part of the *Storytaylor*s runway at Portugal Fashion and, two years later, it opened its first official showroom in Porto (there is also a smaller in Lisbon, at the BYOU store). Meanwhile, GUAVA conquered more points-of-sale abroad – Galleries Lafayette, in Paris; a Department

Store in Dubai; and some other *high end stores* in Norway and Saudi Arabia - but ended up losing them because the brand was not selling enough. Currently, GUAVA's main point-of-sale is the brand's website, while still present in stores like Mezzanine or The Feeting Room in Porto, which reunite a selection of singular, innovative brands. GUAVA is also available at YOOX, the worlds leading online lifestyle store for fashion, design & art. (*See more information about this brand in APPENDIX VI.*)

c) GUR

In 2013, the artist Célia Esteves was invited to be part of an art event in Viana do Castelo, in which the intention was to build a bridge between artisans of traditional handcrafts and young designers. She made a design for a *tirela* rug to be crafted in the handloom by the weaver Cláudia Vilas Boas and they created what it happened to be the first GUR. Célia was so happy with the result that she wanted to share the experience by inviting illustrator friends to design a rug too - and GUR was born. Today, GUR is the perfect blend of Portugal's traditional weaving heritage – producing rugs that can be found in “every Portuguese Kitchen floor” (Esteves, 2017) - with a touch of fun and design. The flat-weave rugs are made in a traditional handloom, with *tirela* (also known as rag, high quality and 100% cotton) and colourful and creative designs, commissioned by artists as Atelier Bingo and Ferreol Babin.

Today, the artists are the ones approaching Célia to be part of the project, which has more than 40 different designs, all limited editions. Currently there are two special editions - one dedicated to the modernist designer Sebastião Rodrigues, who had a great impact in the Portuguese design history (90€); and other dedicated to a Russian supremacist artist, depicting geometrical GURs as “new icons for the aesthetics of modern art” -; and two exclusive editions – one in which a rug by GUR was part of a Reality Studio (a German designer brand of clothing made with ancient craft techniques) photo shoot - and GUR X Casa Mãe, in which an exclusive rug was made to decorate a new tourism concept in Lagos, that combines

traditions and modern design featuring Portuguese craftsmanship. This last one was highlighted by the international lifestyle magazine *Monocle*, in December 2016. But a few months before, in May 2016, GUR had already conquered a place at *The New York Times Magazine*, thanks to another collaboration: *Fábrica Features* and GUR Catarina Barreiras (90€). Recently, the brand also started producing limited and original editions in linen, a better-quality fabric, with a higher price (from 140€ to 300€). The rugs by GUR can be purchased online at Etsy and TicTail or at physical points-of-sales, such as *Coração Alecrim* (dedicated to sustainable, handmade and local products) in Porto, and *Fábrica Features* in Lisbon. (See more information about this brand in APPENDIX VII.).

d) NEVOA

In 2014, Mariana Morgado founded NEVOA as a brand dedicated to the production of interior home decoration and lightning complements. NEVOA products are “one-of-a-kind”, handmade by Portuguese artisans “with the finest materials and techniques available” (Morgado, 2017). Each piece is differentiated by the printing of a singular pattern, inspired in the Portuguese tiles, using the silkscreen manual technique and “an aesthetic concern that maximizes the physical and emotional comfort of the spaces” (Morgado, 2017). “NEVOA prides itself for its vision that let us believe that what we desire is almost within our reach, providing unique designs with high quality”, explains Mariana (2017). NEVOA launched the first collection in 2014. *Limited Edition* was born from a partnership with the artists Danny Zappa & Carolina Sacco. It included boxes, bookends and bookmarks. In 2015, *Honest Tradition* brought new products: hangers, mirrors, a pair of trays, and the table lamp Vivid, which became the *griffe* of the brand. Also in 2015 NEVOA was nominated for the Mobis Prize, participated at the *Maison et Object* fair in Paris and decided to increase the prices. In 2016 it launched the most recent collection, *Be Beyond*, with: (1) a reinvention of Vivid (290€), “inspired by the dawn light over the cliffs”; (2) Coreto, a smaller scale lamp (200€)

inspired in Bandstands from all over the world, as a tribute to traditional monuments and popular music; and (3) Kith & Kin, a new pair of trays (130€). Each collection dictates the topic while the pieces “dress up new clothes and tease the senses”: NEVOA wants products to remind customers of good memories, while granting a personal identity to any space. That’s why it is possible to customize pieces from the portfolio: from the dimensions to the type of wood or the printed silkscreen pattern, customers can define an entirely custom-made and unique piece. This service is only possible through a direct contact with Mariana, as well as the purchase of the brand’s products. NEVOA does not own an online store and only a few pieces are available at UNIKSTORE and some physical points-of-sale: Portuguese premium home décor and design stores and ateliers of interior designers, as Glamourarte in Matosinhos or Porto Standards in Porto. (*See more information about this brand in APPENDIX VIII.*)

3.2.3 Research Insights

In this section, we analyse the brands combining the insights from the literature review with the information collected through the primary research.

a) What are the studied brands “missing” to achieve a luxury status?

To answer this question, it is crucial to evaluate these brands under the light of the five current luxury approaches. This analysis allows to comprehend what they are “missing” in order to successfully become luxury and eventually define a strategy to reach this objective.

Table II – Main Insights from the Cross Case Analysis (see detailed brand analysis in *APPENDIX X*)

Main Insights from the Cross Case Analysis under the Five Approaches of Luxury	
1. Traditional Definition of Luxury	
	All of the four brands meet almost every criteria of the traditional definition of luxury. Even though not rare, the materials used are high quality (the best ones in their category) and somehow noble (in the specific cases of GUAVA and NEVOA). Plus, all production processes rely in ancient techniques, with strong human content and high standards of craftsmanship. They also have strong connection with Portuguese roots, traditions and heritage; as well as high concerns with packaging. GUAVA and NEVOA try to offer a high-personalized service and Lobo Marinho and GUR offer uniqueness

through limited editions. All of them have unique and differentiated products, successfully combining the exclusivity of the techniques with the creativity of patterns, shapes and colours. NEVOA and GUAVA even state very clearly that their desire is to create timeless pieces.

2. Luxury as a Distance

None of the founders wishes to have a mass-market brand and all try to keep their products as much exclusive as they can. They are making efforts in order to create the idea of an artificial rarity through limited editions, special and unique projects and a controlled distribution (even though their strategy is not yet perfectly implemented). However, these brands still not have enough brand awareness. Consequently, they are not yet desired. That means it seems impossible to raise prices, a condition required to meet this luxury definition. All studied brands are still seen as very accessible in terms of prices.

3. Luxury as the Creator's Light

All the brands were founded at the image of their creators, which are all charismatic persons with strong personal values. However, none of the founders (that are also the creators) are well known or sufficiently socially recognized to actually create an aura around the brand. That means, as this approach is concerned, that the brands rely mostly on the creation of iconic products (“brand personas”) to become known. These products can become the face and personality of the brand and will allow them to pursue an art strategy, as explained in the next topic “Artification”.

a) Artification	GUR already has a mature “artification” strategy, since the rugs are seen as pieces of art and a unique collaboration with well-known designers and artists from all over the world, sometimes exhibited in art galleries. GUAVA has also been able to, due to the uniqueness of its design, build bridges between shoes and “wearable pieces of art”. NEVOA and Lobo Marinho are not actively pursuing this strategy but the partnerships with artists and Monocle (respectively) and, in the case of NEVOA, the art of silkscreen, have led retailers and clients to already make this comparison.
------------------------	--

b) Social Concerns	Even though these brands (except NEVOA) show some environmental concerns, those are not important or strong enough to be a factor of differentiation.
---------------------------	---

4. Luxury as a Social Marker

All of the founders described the target consumers as persons with a high quality of life that would buy differentiated luxury products to reach uniqueness and be different from the crowd. These consumers are amazed with high quality, exclusive products that are not only references in design (and even considered pieces of art) but, at the same time, will make them feel connected to Portuguese traditions and values. Consumers are also looking for brands that have an irreverent and innovative side. All four cases meet all these criteria, making them the perfect fit for the western luxury markets, where consumers pursue differentiation through less known luxury brands.

5. New conceptualization of Luxury

All of the brands care a lot about their substance and in offering a unique experience to the consumers.

Besides original and comfortable shoes, GUAVA wants women to feel empowered, by wearing a piece of art, classic but irreverent and as part of a community of unique, independent women; GUR and NEVOA wants to help clients connect to Portuguese heritage and craftsmanship and offer the possibility of, in a simple way, give personality to personal spaces; Lobo Marinho offers men the possibility of looking formal, sophisticated and well-dress but in a creative, irreverent way, suitable for everyday situations. The best solution for the one's looking to make a difference with a still unique, handmade and exclusive product. The problem is that they haven't yet been able to set the needed status around the brands, in order to complete this substance and become a social statement. Their pricing strategy does not yet match their desire of positioning as luxury, meaning that not only its consumers do not see them like that, but also that these brands do not grant them any social status.

This analysis leads us to conclude that the four brands meet the basic requirements to become luxury, mostly when it comes to substance, but they need to improve their strategy since they do not yet carry any social status or prestige. They are unique brands with a solid heritage, relying on high standards of craftsmanship and strong culture. Their products are differentiated, highly creative and a perfect blend of tradition and innovation, being often compared with pieces of art. They're also strongly engaged in controlling the entire value chain, from production to distribution, to ensure the quality of the products and the authenticity of the whole consumer experience. Even though, these brands can't yet be classified as luxury because they have not been effective in becoming social markers. They do not carry any social status or prestige.

b) Can these small, local brands be positioned as global niche brands?

To answer this work project question, it is also very important to comprehend if these brands can be positioned as global niche brands. To explore this topic, we use the Brand Asset Valuator model by Young and Rubicam Europe, described in Chapter 1, to evaluate the brand's strength (D and R) and stature (E and K).

Table III – Brand’s analysis through the Brand Asset Valuator model (2016), based on brand’s research and client’s perspective (*detailed results of client’s in-depth interviews in APPENDIX X*)

Main Insights from the Cases Analysis under the Brand Asset Valuator		
D - Differentiation	Very high	All of the four brands are highly differentiated, with unique concepts and products. <i>“Lobo Marinho’s variety of patterns is super original and almost unique.”</i> (Ogando, 2017); <i>“GUAVA is an irreverent, innovative, completely differentiated brand. With a lot of identity”</i> (Ferreira, 2017); <i>“GUR is an unique product in the market.”</i> (Blanc, 2017); <i>“Everyone loves the originality of NEVOA’s products!”</i> (Henriques, 2017)
R - Relevance	Low	These brands have very low brand awareness. They are significant for their consumers but not to a large consumer market segment. Their consumers are aware of this situation and it can be even an advantage, in some cases. <i>“I would probably pay the double for Lobo Marinho, since it so unique.”</i> (Almér, 2017); <i>“It is nice that GUAVA is exclusive!”</i> (Oliveira, 2017); <i>“Most of the clients don’t know GUR or even how to use it.”</i> (Blanc, 2017); <i>“NEVOA is a very small brand yet, even if with a very unique style.”</i> (Araújo, 2017)
E - Esteem	High	Most of the clients recognized the quality of the brand and believe that it delivers what it promises. They value their creativity, design and irreverence. And clients not only like the brand they also respect it and recommend it. <i>“I really like Lobo Marinho and I definitely recommend.”</i> (Cabral, 2017); <i>“My relationship with GUAVA is a love story”.</i> (Ferreira, 2017); <i>“It was love at first sight that lasts until today. GUR is a very singular brand”.</i> (Miller, 2017); <i>“I saw NEVOA developing, I support it unconditionally.”</i> (Araújo, 2017)
K- Knowledge	Medium	The majority of the clients are familiar with these brands. They have an idea about the production processes, the brand’s history and its culture. Most of them also have a close relationship with the brand. However, not all understand the brand’s identity and positioning. <i>“I read about it [Lobo’s Marinho history] and I loved it!”</i> (Almér, 2017); <i>“I know GUAVA’s production are handmade in Portugal and I always tell that to our clients.”</i> (Lumini, 2017); <i>“I love GUR’s new way to decorate our house walls. It is the result of an interesting collaboration between the work of different designers and the artisanal know-how of Portugal”.</i> (Blanc, 2017); <i>“We are aware of how the production process works, NEVOA explains everything.”</i> (Henriques, 2017).

According to the Brand Asset Evaluator theory, the ideal position for a niche brand would be a high level of “Differentiation” (D), some “Relevance” (R), some “Esteem” (E) and low “Knowledge” (K). From the results on *Table III*, we can infer that the brands under analysis are in an intermediate position between the ideal position for a niche brand and the scenario

expected for new and unknown brands (in which “Differentiation” would still be low and “Knowledge” would be higher than all the other indicators), which they also are. The big difference is that even though *Lobo Marinho*, *GUAVA*, *NEVOA* and *GUR* are indeed still new and unknown, they already found and nurtured their source of differentiation, personality and uniqueness. Additionally, although they still have to work on increasing “Relevance” and “Esteem” over “Knowledge” to impulse their potential to grow, they seem to be in the right path to achieve the ideal position of a successful niche brand.

3.2.4 Main Recommendations (to the Four Studied Brands)

Our research suggests that the brands under analysis on this work project have a high potential to become global luxury niche brands. Based on the previous research insights and the inputs from the literature review in Chapter 1, we infer a list of recommendations to help them refine their strategy to pursue this objective. The starting point is target the desired positioning by meeting the requirements of the current five approaches to luxury:

a) Traditional definition

The studied brands already fit the traditional definition of luxury, but it is essential that they keep nourishing it as they evolve. They must always preserve and communicate their brand attributes of high quality and connection with the Portuguese culture and heritage. For this reason, Portugal should endlessly be the “window” to show the brands and the place where they have their luxury flagship stores.

b) Luxury as a distance

However, the first step is to target international markets. This internationalization needs to be well thought and strategically prepared, so the brands won't loose control on the distribution. It is crucial to start only with a few selective distributors that also distribute brands with the same positioning, known for that specific market. That will help customers to better understand the brand's positioning. Additionally, in order to reach upper markets and limit

access to consumers, all of the studied brands need to increase the prices. They do not feel comfortable facing the possibility of affecting sales, but it is crucial to know how to let go the wrong customers and captivate the one's that matter.

c) Luxury as a social marker

Nevertheless, being small and unknown brands, they need to focus on the mature global markets, as western countries. Only in mature markets the studied brands will be able to become social markers, since consumers use luxury for differentiation and will have the potential and the behaviour to value the brands proposal. However, in order to achieve that, they need to increase awareness and build the essential status and prestige associated to the brands.

d) Luxury as the creator's light

In order to do it, the endorsement of trendsetters is essential, but the real success might rely on the investment on an art strategy. This means that the brands can slowly raise prices by launching new products leveraging art and implies collaborations with renowned artists for special editions, events at cultural venues focusing on the artistic side of the brand, art exhibitions in the boutiques or advertisements that seem like pieces of art themselves. The brands need to become “cultural agents”, keepers of the Portuguese culture, traditions and heritage, in order to meet the “luxury as the creator's light” definition. Plus, since the founders are not socially engaged, it would be important to create one iconic flagship product, which could reflect the brand's irreverent designs and timeless soul. It is the fact that they are perfect blends between heritage and innovation that will not only nurture the substance but also feed the status, by creating a strong social statement.

e) Conceptualizing the new luxury

These brands already have the substance, but as state the topics above, they need to create the status. In order to meet the “New Conceptualization of Luxury”, the entire strategy should be

carefully planned having in mind the desired target (and always a single target): people who want to differentiate themselves in a minimal, simple way. They are looking for authenticity and experiences rather than only products: pieces that are representative of a country's culture and traditions. It is focusing on these special customers that the studied brands should increase their brand awareness, helping them to define their identity through the brands. Moreover, a personalized customer service must always be a priority. Since not all of them own a physical store, it is fundamental to increase and improve the presence in social media, feeding the brand's aura through creative and unique content.

Last but not least, the insights from the analysis of the studied brands under the Brand Asset Valuator (see *Table III*) suggest that, in order to become global niche brands, they should increase "Relevance" and "Esteem". Even though, the studied brands are not standard examples of niche brands, once they are pursuing a luxury positioning. For that reason, the appropriate strategy would be maintaining their levels of "Knowledge" and "Relevance" lower (through price, specialization and limited distribution), while intensifying their levels of "Differentiation" and "Esteem". That way, they can be highly considered by all but intimately understood by few.

3.2.5 Main recommendations to brands that want to pursue this strategy

To any small, local and authentic brand desiring to pursue this path, there is an important keyword: strategy. It is very important to keep focus on the goal and think about every step along the way. The first stage is to build a brand with substance, from high quality products to strong culture and values. The objective should be to create a unique and inimitable brand. Additionally, being a niche brand, it is very important to focus on one differentiated product – or range of products – that will be of interest of a very specific group. At this point, brands should start conquering the first group of delighted clients, in order to help validate their value proposition. Among them should be trendsetters that could endorse the brand, leading

them to the second stage: invest in building the symbolic value; the status and prestige associated with the brand. In order to achieve that, the brands should: (1) open a luxury flagship store in the home country and (2) pursue an art strategy. At this point, all the resources should be dedicated to communicating the brand as a promoter of taste – the role of the advertisement is never to sell, but to feed the aura of the brand, to sustain the dream. Therefore, every marketing material should be as innovative and exquisite as the brand. The same for the packaging: it is almost as important as the product itself. In luxury, every detail matters.

Even though the brand is communicating to everyone, it should always focus in the specific customer segment it is trying to target. That also means that the pricing strategy should validate the positioning of the brand and create obstacles to the purchase. The concept of artificial rarity must be nourished not only through high prices but also through a strong control on distribution and other restrictions, as special editions. To the ones that can access the brand, the customer service must be superb. The purchase of a luxury good must be an experience and it is the best opportunity to nurture a deep emotional relationship with the client that can last for a lifetime. Finally, the market of these brands should always be global. Portugal is the place where the flagship stores should be; in order to clarify the positioning of the brand, maintain the connection to its culture and roots and increase the perceived value of the brand. Even though, these brands need to focus their sales efforts in mature markets, which can not only understand their value proposition but also can afford them.

Chapter 4. Research Limitations

Every research, even if efficiently conducted and developed, has certain limitations. In this work project we identify three main limitations: (1) strong regional focus - only Portuguese brands, from Porto in particular, meaning that it has limited generalizability to other cultures, (2) limited sample size - only includes four different brands from three different categories

(home design & decor, footwear and accessories) and also only five clients of each brand were interviewed; (3) limited timeframe. Therefore, we believe that would be interesting to analyse more brands and other product or even service categories, to improve the generalizability of the results. Even though this research includes in-depth interviews with clients, they were made superficially, in order to build an idea of their image of the brand. It would be valuable to do a research only dedicated to deeply understand the clients (demographics, behaviours and consumption patterns), their perception and attitude towards the brands and its influence in the company's growth and positioning. Last but not least, it would also been very useful to develop a longitudinal research, in order to follow the evolution of the studied brands.

References

- Adamson, Allen P. 2006. *BrandSimple: How the Best Brands Keep it Simple and Succeed*. 1st edition. New York, USA: Palgrave Macmillan.
- Adamson, Allen. 2015. "Dean & DeLuca, Millennials, And Why Smaller Brands Will Succeed In A Global Market". Forbes, April 15. <https://www.forbes.com/sites/allenadamson/2015/04/15/dean-deluca-millennials-and-why-smaller-brands-will-succeed-in-a-global-market/#14d24fef66fa>
- Baicoianu, Michael. 2013. "Luxury Branding: The Difference Between Premium and Luxury." BrandUniq Blog. <http://branduniq.com/2013/luxury-branding-the-difference-between-premium-and-luxury/>
- Bradley, Bryan P. 2014. Baltic Management Institute <http://www.bmiinstitute.com/uploads/BMI%20Knowledge%202014%2009%20Luxury%20Art%20Strategy.pdf>
- Brusati, Isabella. 2013. "Brand Extension: How Far Can You Go?". <http://isabellabrusati.com/wp-content/uploads/2013/04/Brand-Extension-How-Far-Can-You-Go.pdf>
- Castarède, J. (2009) *Histoire du Luxe*. Paris: Eyrolles.
- Catry, Bernard. 2003. "The great pretenders: the magic of luxury goods." Business Strategy Review Volume 14 Issue 3. <http://www.com.unimi.it/wp-content/uploads/The-great-COM.pdf>

- Csaba, Fabian. 2008. "Redefining luxury: A review essay". Copenhagen Business School. Creative Encounters Business Papers #15.
<http://openarchive.cbs.dk/bitstream/handle/10398/7765/Creative%20Encounters%20Working%20Papers%2015.pdf?sequence=1>
- Da Silveira, Catherine. 2016 and 2017. "Approaches to the Concept of Luxury." In the slides of Luxury and Fashion Marketing course, part of Nova SBE's Master in Management program.
- Deloitte. 2015. "The luxury opportunity: The evolving UK luxury consumer – and how luxury brands can respond." <https://www2.deloitte.com/content/dam/Deloitte/uk/Documents/consumer-business/deloitte-uk-consumer-the-luxury-opportunity.pdf>
- Dillet, Romain. 2014. "It's Never Been A Better Time To Create A Luxury Startup". TechCrunch. 27 June. <https://techcrunch.com/2014/06/27/its-never-been-a-better-time-to-create-a-luxury-startup/>
- Dion, Delphine and Arnould, Eric. 2011. Retail Luxury Strategy: Assembling Charisma through Art and Magic. *Journal of Retailing*. Volume 87(4): 502–520
- Dopazo, Jennifer. 2015. "5 Ways Niche Brands Can Build a Massive Community." *Entrepreneur*, June 24. <https://www.entrepreneur.com/article/246638>
- Dubois, B. and Paternault, C. 1995. "Observations: Understanding the world of international luxury brands: the dream formula", *Journal of Advertising Research*, Vol. 35 No. 4, pp. 69-76.
- Dubois, B., Laurent, G. and Czellar, S. (2001) Consumer rapport to luxury: analyzing complex and ambivalent attitudes. Working paper, Jouy-en-Josas, France: HEC Paris.
<http://www.hec.fr/var/fre/storage/original/application/5ecca063454eb4ef8227d08506a8673b.pdf>
- D'Arpizio, Claudia; Federica Levato; Daniele Zito and Joëlle de Montgolfier. 2014. "Luxury Goods Worldwide Market Study Fall - Winter 2014: The rise of the borderless consumer. " http://www.bain.com/bainweb/PDFs/Bain_Worldwide_Luxury_Goods_Report_2014.pdf
- Franzen, Giep; Moriarty, Sandra. 2008. *The Science and Art of Branding*. NY, USA: M.E. Sharpe, Inc.
- Gomm R., Hammersley M. and Foster P. 2000. *Case study method: key issues, key texts*. Sage Publications.
- Gutsatz, Michel and Klaus Heine. 2015. "Luxury Brand-Building and Development: New Global Challenges, New Business Models." *Journal of Brand Management*.
<http://www.conceptofluxurybrands.com/news/call-papers-luxury-brand-building>
- Heine, Klaus. 2012. "The Concept Of Luxury Brands."
http://www.conceptofluxurybrands.com/content/Heine_TheConceptofLuxuryBrands.pdf

- Herriott, R.E., Firestone, W.A. 1983. "Multi-site qualitative policy research: optimising description and generalisability", *Educational Researcher*, vol. 12: 14-19.
<http://files.eric.ed.gov/fulltext/ED228155.pdf>
- Khan, S. and Van Wynsberghe, R. 2008. "Cultivating the Under-Mined: Knowledge Mobilization through Cross-Case Analysis". *Forum: Qualitative Social Research*. Volume 9: 1-21.
<http://www.qualitative-research.net/index.php/fqs/article/view/334/729>
- Kapferer, Jean-Noël. 2005. "The post-global brand". *The Journal of Brand Management*, Volume 12, Number 5, 1 June 2005, 319-324(6)
https://www.researchgate.net/publication/233544511_The_post-global_brand
- Kapferer, Jean-Noël. 2008. "The New Strategic Brand Management: Creating and Sustaining Brand Equity". London, UK: Kogan Page Publishers.
- Kapferer, Jean-Noël and Tabatoni, Olivier. 2011. "Are luxury brands really a financial dream?". *Journal of Strategic Management Education* 7(4). Senate Hall Academic Publishing.
https://www.researchgate.net/publication/292770560_Are_luxury_brands_really_a_financial_dream
- Kapferer, Jean-Noël and Vicent Bastien. 2012. *The luxury strategy: break the rules of marketing to build luxury brands*. 2nd edition. London, UK: Kogan Page
- Kapferer, Jean-Noël. 2015. *Kapferer on luxury: how luxury brands can grow yet remain rare*. London, UK: Kogan Page
- Kapferer, Jean-Noël. 2015. "The Artification of Luxury: From Artisans to Artists". *Business Horizons*. Vol. 57, 371-380.
- Karpik, L. and Scott, N. (2010) *Valuing the unique*. Princeton, NJ: Princeton University Press.
- Kelly, Rachel. 2016. "How to think like the world's best niche brands." *The Retail Collective Blog*.
<http://theretailcollective.com.au/niche-is-a-mindset-not-a-size/>
- Lindsay, Marsha. 2007. "Today's Niche Marketing Is All About Narrow, Not Small." *Ad Age*. June 4.
<http://adage.com/article/cmo-strategy/today-s-niche-marketing-narrow-small/117005/>
- Lu, Pierre X. 2013. "Luxury is a necessity in People's Republic of China: Social Rejection of New Wealth in the Socialist Market Economy". *The European Business Review*. January, 11.
<http://www.europeanbusinessreview.com/luxury-is-a-necessity-in-peoples-republic-of-china-social-rejection-of-new-wealth-in-the-socialist-market-economy/>
- Mahoney, Tim. 2009. "All Brands Are Niche Brands." *strategy+business*, August 11.
<https://www.strategy-business.com/article/li00137?gko=d02c9>
- Miles, M.B. & Huberman, A.M. 1994. *Qualitative data analysis: an expanded sourcebook*, 2nd edition. London: Sage.

Mitchell, J. Clyde. 1983. "Case and Situation Analysis." *The Sociological Review*, Volume 31 (2): 187–211 <http://onlinelibrary.wiley.com/doi/10.1111/j.1467-954X.1983.tb00387.x/abstract>

Podolny, Joel M. 2005. "Status Signals: A Sociological Study of Market Competition". USA: Princeton. University Press.

Rothschild, Katie. 2016. "How global FMCG brands can learn from niche brands: winning tactics". Interbrand. <http://interbrand.com/best-brands/best-global-brands/2016/sector-overviews/how-global-fmcg-brands-can-learn-from-niche-brands-winning-tactics/>

Rubin, H. J., and. Rubin, I. S. 2005. *Qualitative Interviewing – The Art of Hearing Data*. 2th edition, Sage Publications, Thousand Oaks, London, New York.
http://psy.au.dk/fileadmin/site_files/filer_psykologi/dokumenter/CKM/NB41/Rubin.pdf

Schramm, W. 1971. Notes on case studies for instructional media projects. Working paper for Academy of Educational Development, Washington DC. <https://eric.ed.gov/?id=ED092145>

Srivastava, Arpit. 2015. "Brand Asset Valuator Model – BAV Model to measure Brand Equity". Marketing Lessons. March 13. <http://marketinglessons.in/2015/03/13/brand-asset-valuator-model-bav-model-to-measure-brand-equity/>

Strauss, Marina. 2016. "Saks president Marc Metrick seeks 'new luxury' in Starbucks model". The Globe and Mail. May, 31 and updated in June 1. <http://www.theglobeandmail.com/report-on-business/saks-president-marc-metrick-sees-new-luxury-in-starbucks-model/article30224271/>

Veblen, Thorstein. 1899. *The Theory of the Leisure Class: An Economic Study of Institutions*. NY, USA: Macmillan

Whitney-Vernon, Kaaren. 2016. "The Benefits Of Niche Marketing For Global Reaching Brands." Brand Quaterly. December, 14. <http://www.brandquarterly.com/benefits-niche-marketing-global-reaching-brands>

Yin, Robert. 2003. *Case study research: Design and methods*. 3th edition. Thousand Oaks, CA: Sage Publications.

Yin, Robert. 2009. *Case study research: Design and methods*. 4th edition. Thousand Oaks, CA: Sage Publications.

Yin, Robert. 2013. *Case study research: Design and methods*. 5th edition. Thousand Oaks, CA: Sage Publications.

Young & Rubicam, Inc. Brand Asset Valuator Investigation. Last updated in 2016. <http://ruby.fgcu.edu/courses/tdugas/ids3332/acrobat/bav.pdf>

Yuri Seo, Margo Buchanan-Oliver. 2015. "Luxury branding: the industry, trends, and future conceptualisations", Asia Pacific Journal of Marketing and Logistics, Vol. 27 Issue: 1, 82-98.
<http://dx.doi.org/10.1108/APJML-10-2014-0148>

Units of Analysis Sources

Lobo Marinho: See *Table A.* in *APPENDIX V* for all the data collected for this case.

GUAVA: See *Table B.* in *APPENDIX V* for all the data collected for this case.

GUR: See *Table C.* in *APPENDIX V* for all the data collected for this case.

NEVOA: See *Table D.* in *APPENDIX V* for all the data collected for this case.

A Work Project, presented as part of the requirements for the Award of a Master Degree in Management from the NOVA – School of Business and Economics

**HOW SMALL AND AUTHENTIC LOCAL BRANDS CAN BECOME
GLOBAL LUXURY NICHE BRANDS**

The case of four Portuguese brands

APPENDIXES

Liliana Marisa Modesto Pinho

#25217

A Project carried out on the Master in Management Program, under the supervision of Professor Catherine da Silveira

26th May 2017

Agenda

APPENDIX I. The 24 Anti-Laws of Marketing	2
APPENDIX II. Detailed Data Inventory	5
APPENDIX III. Information Needed and Interview Guide for Founders	17
<i>a) Case Study Research: Specifications on Information Needed</i>	<i>17</i>
<i>b) Interview Guide for Brand's Founders</i>	<i>19</i>
APPENDIX IV. Interview Guide for Brand's Clients (B2B and B2C)	21
APPENDIX V. Lobo Marinho: Details and Milestones	23
APPENDIX VI. GUAVA: Details and Milestones	25
APPENDIX VII. GUR: Details and Milestones	30
APPENDIX VIII. NEVOA: Details and Milestones	34
APPENDIX IX. Brand Analysis based on Depth Interviews with Founders and Secondary Data	38
APPENDIX X. Analysis of the Depth Interviews with Clients	48

APPENDIX I. The 24 Anti-Laws of Marketing

(Source: Kapferer & Bastien, 2012; complemented with Kapferer 2015 and da Silveira, 2016)

1. **Forget about positioning** – luxury is superlative and not comparative. Positioning is the difference that creates the preference for a given brand over the one that it has decided to target as a source of new business and whose clients it is going to try to win over. When it comes to luxury, being unique is what counts, not any comparison with a competitor. Luxury is the expression of a taste, of a creative identity, of the intrinsic passion of a creator. It is identity that gives a brand that particularly powerful feeling of uniqueness, timelessness, and the necessary authenticity that helps give an impression of permanence.
2. **Flaws must be recognized (and valued)** - The aim of an upper-premium brand is to deliver a perfect product, to relentlessly pursue perfection. But it would take a touch of madness for it to be counted a luxury. Luxury brands are not interested in being the leader in utilitarian or functional comparisons – primarily they are hedonistic and symbolic.
3. **Customers' wishes should not be pander** – A luxury brand has to maintain a consistency over time and across an entire range, which guarantees its authenticity, and therefore its attraction, its mystique and its spark.
4. **Focus on a customer segment** – In traditional marketing there is this obsession with poaching clients from other brands. To increase the relevance of the brand – the number of people that would say that the brand was of interest to them – it is necessary to avoid being too exclusive or too different. When it comes to luxury, trying to make the brand more relevant is to dilute its value, because not only does the brand lose some of its unique features, but also its wider availability erodes the dream potential among the elite, among the leaders of opinion.
5. **Do not respond to rising demand** – The prime objective of traditional marketing is volume growth. With sufficient volume, the business can work with small margins and still make money. With luxury brands, production should be deliberately kept low – rarity value sells: a deliberate strategy of resisting demand in order to be master of it.
6. **Dominate the client** – luxury brands are at the same time a reward and a token of gradual elevation. To preserve this status, the brand must always dominate the client... it means, playing a role of advisor, educator and sociological guide. A certain

distance is preserved that is not supercilious or aloof, but nevertheless maintains an aura of mystery.

7. **Create obstacles to the purchase** – The luxury brand is something that has to be earned. The greater the inaccessibility – whether actual or virtual – the greater the desire. Luxury has to know how to set up necessary obstacles to the straining of desire, and keep them in place. Luxury needs to excel in the practice of distributing rarity, so long as there are no real shortages.
8. **Protect clients from non-clients** – segregation of clients in store, for example, according to the products.
9. **Role of advertising is not to sell** – it feeds on a sustained myth, mystery, magic, racing, product placement and art. Luxury communicates to sustain the dream and recreate it, not to sell.
10. **Communicate to those who are not your target** - Luxury has two value facets – luxury for oneself and luxury for others. To sustain the latter facet it is essential that there should be many more people that are familiar with the brand than those who could possibly afford to buy for themselves.
11. **The presumed price should always seem higher than the actual price** - The idealized price by customers should be higher than what really is. This principle is totally opposite to the rule of the mass marketing.
12. **Luxury sets the price**– In luxury you first come up with a product, then you see at what price you can sell it; the more it is perceived by the client to be luxury, the higher the price should be.
13. **Raise prices continuously in order to increase demand** – By increasing prices you lose the bad customers, but now you suddenly become dazzling attractive to people who would previously not have given you a second glance.
14. **Keep raising the average price of the product range** – A luxury brand must always be seen to be restoring the gap, *restratifying*, and as such it is acting as a visible agency of meritocracy. Having a luxury brand signifies a permanent shift in vision.
15. **Do not sell** – If you pursue the strategy of systematically raising all your prices, you have to be prepared to lose sales and to lose customers. In luxury, not trying too hard to sell is a fundamental principle in relations with customers.
16. **Keep stars out of your advertising** – A luxury brand is courted by stars, in the same way as those stars are courted by journalist and paparazzi. If celebrities are used to

promote the luxury product, the status of the latter is reduced to that of a mere accessory.

17. **Cultivate closeness to the arts for initiates** – The brand follows people’s tastes; the luxury brand is a promoter of taste, like art. Make luxury – brand objects that are themselves works of contemporary art.
18. **Don’t relocate your factories** – Having local roots increases the perceived value of the luxury item.
19. **Do Not Hire Consultants** - The use of benchmark and cost reduction projects can harm the brand’s identity and the luxury pricing power which is based on the increase of intangible value.
20. **Do Not Test** - As luxury has an educator role, as is avant-garde. Therefore will not be consensual as it focuses on developing the icons of the future. Although it can test a product in a one-to-one discussion in the shop space with loyal customers showing the respect for its clients as they all have the same passion about the brand dream.
21. **Do Not Look For Consensus** - The luxury sector background exposed that when there was more controversy about the introduction of such a product, the more success it had.
22. **Do Not Look After For Group Synergies** - Implementing the same strategies to the several brands of the company, mainly for those that are luxury will damage the pricing power.
23. **Do Not Look For Cost Reduction** - There is a responsibility from all employees, from the production area to the top managers, on creating added-value for a product which, consequently, guarantees the sustainability of raising prices and so the brand’s profitability. These twenty-four demanding principles activate the sociological dimension of a luxury brand and its pricing power.
24. **Just Sell Marginally On the Internet** - This recent communication tool should be used as complementary to the brick-and-mortar stores, invest in strong brand content to nourish the dream as new clients can approach the brand by this tool.

APPENDIX II. Detailed Data Inventory

Original Data Source	Original Data Location	Data Type Description	Date of Creation	Period of Data Collection	Comments
Table A. Lobo Marinho					
Public Documentation					
Internet	https://lobomarinho.com/	Lobo Marinho Official Website	2013 and updated regularly	January 2017 and later again in March 2017	A new website was launched during this work project, in March 2017
Facebook	https://www.facebook.com/lobomarinho/	Lobo Marinho Official Facebook		January 2017	
Instagram	https://www.instagram.com/lobomarinho/	Lobo Marinho Official Instagram			
Portuguese Media & Blogs or other Websites	http://observador.pt/2015/03/16/lobomarinho-sao-lencos-senhores-sao-lencos/	“Lobo Marinho: São lenços, senhor, são lenços”, published in the online newspaper Observador	16 th March 2013; Author: Ana Ferreira	25 th January 2017 to 27 th March 2017	
	http://www.portugaltexil.com/lobomarinho-ao-bolso/	“Lobo Marinho ao bolso”, published in the online website Portugal Têxtil	13 rd December 2016		
	http://www.oeditorial.com/blog/pt-pt/lobo-marinho-2	Article about the brand at o Editorial	30 th April 2017		
	https://www.jlisbon.com/pt/product/lobo-marinho-mr-liberty-pocket-square	“Lobo Marinho: Mr. Liberty Pocket Square”, product description at the online store J. Lisbon			

	https://monocle.com/shop/accessories/smart/lobo-marinho-x-monocle-pocket-square/	Product description at the Monocle online shop (Pocket Square)			
	https://manofmany.com/home/finally-way-store-monocle-books-lobo-marinho	Product description at the Monocle online shop (Magazine Rack)			
	http://mariaguedes.sapo.pt/2015/04/08/	Article in the blog “Stylista” of Maria Guedes, about Lobo Marinho	8 th April 2015; Author: Maria Guedes		
Interviews & Physical Artefacts					
André Lobo, the founder	André Costa S.A. Largo Cap. Pinheiro Torres de Meireles, 56/61 4150-619 Porto - Portugal	Interview at the brand’s headquarters about the brand’s history and evolution, values, ranges & products, distribution and production processes, pricing strategy, customers, communication and future of the brand / internationalization.	8 th March 2017; 10.30 am to 11.45am	8 th March 2017 to 15 th April 2017	
		Pocket Squares - samples of final products			8 th March 2017
		Magazine Rack and Pocket Squares – Original packaging samples			
Interviews with Clients: José Cabral; Portugal	Via Video Call	Interview about market knowledge, preferences, brand’s image, relationship and knowledge, products and pricing.	15 th April 2017	15 th April 2017 to 15 th May 2017	Retailer
Interviews with Clients: Rickard Almér; Norway	Via Skype		14 th April 2017		Final client
Interviews with	Via Skype		13 th April 2017		Final client

Clients: Brian Tam; Hong Kong					
Interviews with Clients: Jessyme Caride; France	Via Skype		13 th April 2017		Final client
Interviews with Clients: Francisco Ogando; Portugal	Via Video Call		14 th April 2017		Final client
Observations					
Visit to the company's headquarters	André Costa S.A. Largo Cap. Pinheiro Torres de Meireles, 56/61 4150-619 Porto - Portugal	Get to know the feeling of the brand, even though the pocket squares are not produced there; understand the work environment and get to know the products	8 th March 2017; 10am – 11.30 am	8 ^h March 2017 to 15 th April 2017	
Visit to the stores La Punta and Daily Day	Foz do Douro / Downtown Porto	Visit to see how the products are displayed and mingle and get to know one type of retailer that NEVOA privileges	18 th April 2017 and 19 th April 2017	18 th April 2017 and 19 th April 2017	

Table B. GUAVA					
Public Documentation					
Internet	https://www.guava.shoes	GUAVA Official Website	2011 – new content once in a while	January 2017	
Facebook	https://www.facebook.com/guava.essentials	GUAVA Official Facebook	2011 – new content		
Instagram	https://www.instagram.com/guavashoes	GUAVA Official Instagram			

			frequently		
Portuguese Media & Blogs or other Websites	http://observador.pt/2016/05/20/guava-shoes-pecas-de-arte-para-o-dia-a-dia/	“Guava shoes, peças de arte para o dia a dia”, published in the online newspaper Observador	20 th May 2016; Author: Joana Egidio Marques	25 th January 2017 to 27 th March 2017	
	http://www.delas.pt/ines-caleiro-da-guava/	Inês Caleiro: “Tenho o prazer de fazer parte de uma indústria que não é elitista ou sexista”, published in the online website “Delas”	24 th of April 2016; Author: Patrícia Serrado		
	https://www.dinheirovivo.pt/fazedores/fundadora-da-guava-e-primeira-portuguesa-a-vencer-dream-award/	“Fundadora da Guava é primeira portuguesa a vencer Dream Award”, published in the online newspaper Dinheiro Vivo	15 ^h of January 2016; Author: Mariana de Araújo Barbosa		
	http://mutante.pt/2016/06/guava-os-basicos/#.WPPFdFPyuWc	“Guava: os básicos”, published in the online website Mutante	8 th June 2017; Author: Sara Quaresma Capitão		
	http://www.jornaldenegocios.pt/empresas/industria/detalhe/guava_ines_caleiro_ganha_um_premio_de_sonho_em_shanghai	“Guava: Inês Caleiro ganha um prémio de sonho em Xangai”, published in the online newspaper Jornal de Negócios	15 th January 2016; Author: Rui Neves		
	http://caras.sapo.pt/lifestyle/aescolhade/2014-10-21-A-escolha-de.-Ines-Caleiro	“A escolha de Inês Caleiro”, published in the online magazine Caras	21 st October 2014		
	http://www.noticiasmagazine.pt/2016/nos-pes-de-ines/	“Nos pés de Inês” published in the online magazine Notícias Magazine	19 th April 2016; Author: Ana Pago		

	https://sol.sapo.pt/artigo/500789/in-s-caleiro-a-arquiteta-de-sapatos	“Inês Caleiro, a arquiteta de sapatos” published in the online newspaper Sol	17 th March 2016; Author: Raquel Carrilho	
	http://simplesmentebranco.com/2017/01/30/60016/	Blog post about GUAVA at Simplesmente Branco	30 th January 2017; Author: Susana Pinto	
	http://p3.publico.pt/vicios/espelho/2391/portuguesa-que-estagiou-na-jimmy-choo-criou-sua-marca	“Portuguesa que estagiou na Jimmi Choo criou a sua marca” published at the online newspaper P3	4 th March 2012; Author: Ana Chaves	
	http://portugalconfidential.com/guava-shoes-geometric-seduction-made-in-portugal/	“Guava Shoes: Geometric seduction made in Portugal”, published in the website Portugal Confidential		
	http://portugalconfidential.com/guava-shoes-masai-collection-for-springsummer-2015/	“Guava Shoes: Masai Collection for Spring Summer 2015”, published in the website Portugal Confidential		
	http://www.portugalglobal.pt/PT/InovContato/Paginas/InesCaleiroGuava.aspx	The page with Inês Caleiro profile at Portugal Global		
	https://nit.pt/vanity/lojas-e-mercados/ossaltos-geometricos-da-guava-ja-tem-um-showroom-no-porto	“Oss altos geométricos da Guava já têm um showroom no Porto”, published in the news website NIT	25 th January 2017; Author: Marta Chaves	
	http://www.vogue.pt/moda/noticias/detalhe/guava-inaugura-novo-espaco-no-porto?ref=HP_Moda	“Guava inaugural novo espaço no Porto”, published in Vogue online magazine	13 rd January 2017; Author: Sandra Azevedo	

Interviews & Physical Artefacts					
Inês Caleiro, the founder	District Building Rua Augusto Rosa N° 39 1st Floor Room 1.12 4000 – 098 Porto	Interview at the brand's showroom about the brand's history and evolution, values, ranges & products, distribution and production processes, pricing strategy, customers, communication and future of the brand / internationalization.	6 th March 2017, 11m to 13pm	6 th March 2017 to 15 th April 2017	
		Shoes and Bags – Final product samples		6 th march 2017	
Meeting with Alexandra Pinto Fula, the Marketing manager	District Building Rua Augusto Rosa N° 39 1st Floor Room 1.12 4000 – 098 Porto	Meeting just to have her view on the topics discussed on the interview with Inês and the future of the brand.	12 th April 2017	12 th of April 2017	
Interviews with clients: Marisa Lumini, Portuguese	Via Skype	Interview about market knowledge, preferences, brand's image, relationship and knowledge, products and pricing.	23 rd April 2017	15 th April 2017 to 15 th May 2017	Retailer
Interviews with clients: Edgar Ferreira, Portugal	Via Video Call		4 th May 2017		Retailer
Interviews with clients: Fernanda Oliveira, Portugal	In person		7 th May 2017		Final Client
Interviews with clients: Egor Chizhikov, Latvia	Via Skype		1 st May 2017		Retailer
Interviews with clients: Adnane	Via Skype		23 rd April 2017		Retailer

Chaaito, France					
Observations					
Visit to the company' showroom (and headquarters) in Porto	District Building Rua Augusto Rosa Nº 39 1st Floor Room 1.12 4000 – 098 Porto	Get to know the feeling and essence of the brand; see how they communicate through the showroom; get a sense of the products	6 th march 2017	6 th march 2017	

Table C. GUR					
Public Documentation					
Internet	http://rugbygur.com/	GUR Official Website	2013	January 2017	
Facebook	https://www.facebook.com/rugbygur/	GUR Official Facebook			
Instagram	https://www.instagram.com/rugbygur	GUR Official Instagram			
Portuguese Media & Blogs or other Websites	http://www.portugalglobal.pt/PT/PortugalNews/RevistaImprensaNacional/Empresas/Documents/Marcas_Expresso120915.pdf	“Marcas Feitas à Mão”, published at Expresso Magazine	12 th September 2015; Author: Joana Madeira Pereira	25 th January 2017 to 27 th March 2017	
	https://eusouempreendedor.wordpress.com/2015/03/29/gur-tapetes-a-recriacao-de-uma-arte/	“GUR Tapetes: A recriação de uma arte”, at Eu Sou Empreendedor Blog	29 th March 2015; Author: Rosário Santos		
	http://floatingbeard.blogspot.pt/2014/09/rugs-by-gur-design-de-tapetes.html	“Rugs by Gur; Design de Tapetes”, published in the Floating Beard blog	29 th March 2015		
	http://www.sabado.pt/gps/detalhe/a-gur-levou-nos-ao-tapete-e-foi-bom	“A Gur levou-nos ao tapete e foi bom”, published in Sábado magazine	29 th March 2015		
	http://www.brwnpaperbag.com/rugs-by-	“Handmade Rugs with an	26 th January		

	gur/	Illustrator's Touch: Rugs by GUR" at Brown Paper bag Blog	2016; Author: Sara Barnes		
	https://deringhall.com/daily-features/contributors/cool-hunting/artist-collaboration-rugs-by-gur#	"Rugs by GUR", published at Dering Hall	29th March 2015; Author: Cajsja Carlson		
	http://trends.archiexpo.com/project-29493.html	"Portuguese designer Célia Esteves weaves contemporary rugs with traditional techniques"			
	https://www.portofashionmakers.com/pt/people/73-celia-esteves	Célia Esteves and Gur Profile at Porto Fashion Makers website			
	http://manifesto.pt/solo-gur/	"SOLO: As linhas que tecem os GUR", published at L Manifesto	27 th February 2017		
	https://tokastore.com.au/celia-esteves-rug-gur/	"Célia Esteves and Rug by GUR", published at Toka Store	21 st December 2016		
	http://observador.pt/2015/04/21/gur-os-tapetes-levaram-uma-volta/	"Gur: os tapetes levaram uma volta", published in the online newspaper Observador	21 st April 2015; Author: Ana Dias Ferreira		
	http://www.sightunseen.com/2015/07/portuguese-designer-celia-esteves-of-gur-rugs/	"Q+A: Portuguese designer Célia Esteves of GUR Rugs"	July 2015; Author: Monica Khemsurov		
Interviews & Physical Artefacts					
Célia Esteves, the founder	Rua Joaquim António Aguiar, 92 4300-266 Porto	Interview at the brand's atelier about the brand's history and evolution, values, ranges & products, distribution and	27 th February 2017; 11am to 12.30 pm	27 th February 2017 to 15 th April 2017	

		production processes, pricing strategy, customers, communication and future of the brand / internationalization.			
		Samples of the fabric: raw tirela; handloom		27 th February 2017	
Interviews with clients: Sandra da Costa Blánc, France	Via Skype	Interview about market knowledge, preferences, brand's image, relationship and knowledge, products and pricing.	24 th April 2017	15 th April 2017 to 15 th May 2017	Final client
Interviews with clients: Filipa Alves, Portugal	In person		2 nd May 2017		Final client
Interviews with clients: Luís Cavalheiro, Portugal	Via Skype		28 th April 2017		Retailer
Interviews with clients: Sara Miller, Portugal	Via Skype		6 th May 2017		Final Client
Interviews with clients: Matthias Lehner, Germany	Via Skype		6 th May 2017		Retailer
Observations					
Visit to the company's workshop (and headquarters) in Porto	Rua Joaquim António Aguiar, 92 4300-266 Porto	Get to know the feeling and essence of the brand, see how and where the products are planned and sometimes produced	27 th February 2017	27 th February 2017	
Visit to the store	Travessa de Cedofeita, 28	Visit to see how the products are	18 th April 2017	18 th April 2017	

Coração Alecrim	Porto	displayed and mingle and get to know one type of retailer that NEVOA privileges			
-----------------	-------	---	--	--	--

Table D. NEVOA					
Public Documentation					
Internet	http://www.nevoa.pt/	NEVOA Official Website	2014	January 2017	
Facebook	https://www.facebook.com/nevoadesign/	NEVOA Official Facebook		January 2017	
Instagram	https://www.instagram.com/nevoadesign/	NEVOA Official Instagram		January 2017	
Portuguese Media & Blogs or other Websites	http://alma-lusa.blogs.sapo.pt/isto-e-portugal-nevoa-1212265	“Isto é Portugal: NEVOA”, at Alma Lusa Blog	18 th July 2014	25 th January 2017 to 27 th March 2017	
	http://lusamater.pt/2016/02/nevoa-entrevista-e-giveaway/	Lusa Mater interview and giveaway with NEVOA	1 st February 2016		
	http://trendy.pt/2014/10/nevoa-apresenta-colecao-de-design-honest-tradition-na-lxd-14/	“NEVOA apresenta colecção de design Honest Tradition na LXD 14”, published at Trendy website	3 rd October 2014; Author: Ricardo Durand		
	http://centmagazine.co.uk/skin-textures-and-materials/	“Skin: textures and materials”, published at Cent Magazine UK	14 ^h January 2015; Author: Leah Sinclair		
	http://www.nevoa.pt/news/	“Press Area” of the brand’s website with links to all the NEVOA articles in newspapers and magazines			
Brand Catalogue, Be Beyond	http://www.nevoa.pt/wp-content/uploads/2015/04/catalogo_imprensa_o_2016.pdf	Brand Catalogue for the collection Be Beyond	October 2016		

Brand Catalogue, Honest Tradition I	http://www.nevoa.pt/wp-content/uploads/2015/04/honest_tradition_en.pdf	Brand Catalogue for the collection Honest Tradition	January 2015		
Brand Catalogue, Honest Tradition II	http://www.nevoa.pt/wp-content/uploads/2015/04/catalogo_digital_set_2015_compressed.pdf	II Brand Catalogue for the collection Honest Tradition	September 2015		
Limited Edition	http://www.nevoa.pt/wp-content/uploads/2015/04/limited_edition.pdf	Brand Catalogue for the Special Edition partnership with Danny Zappa & Carolina Sacco	2015		
Interviews & Physical Artefacts					
Interview with Mariana Morgado, the founder	R. Clube Desportivo do Candal, nº143 Ed.GLE Fração AC 4400-693 V.N. Gaia Portugal	Interview at the brand's atelier about the brand's history and evolution, values, ranges & products, distribution and production processes, pricing strategy, customers, communication and future of the brand / internationalization.	27 th February 2017	27 th February 2017 to 15 th April 2017	
		Samples of final products: a mirror of a future collection, a Vivid table lamp, the pair of trays and an exclusive bench.		27 th February 2017	
Interviews with the clients: Liliana Castro, Portugal	In person	Interview about market knowledge, preferences, brand's image, relationship and knowledge, products and pricing.	10 th April	15 th April 2017 to 15 th May 2017	Final Client
Interviews with the clients: Alexandra Leote, Portuguese in Switzerland	Via Skype		28 th April		Final Client

Interviews with the clients: Ana Paula Araújo, Portugal	Via Skype		6 th April 2017		Retailer
Interviews with the clients: Inês Santos Silva, Portugal	Via Skype		5 th April 2017		Final Client
Interviews with the clients: Teresa Henriques, Portugal	Via Video Call		24 th April 2017		Retailer
Observations					
Visit to the company's atelier	R. Clube Desportivo do Candal, n.º 143 4400-693 V.N. Gaia Portugal	Get to know the feeling and essence of the brand, see how and where the products gain their soul	27 th February 2017	27 th February 2017	
Visit to the home décor store & atelier Glamourarte	Av. Menéres, 691 4450-096 Matosinhos	Visit to see how the products are displayed and mingle and get to know one type of retailer that NEVOA privileges	23 rd February 2017	23 rd February 2017	

APPENDIX III. Information Needed and Interview Guide for Founders

a) Case Study Research: Specifications on Information Needed

To better know the brands and understand with which concept they were born, as well as the purpose of the founder at the time.	
HISTORY OF THE BRAND	Can you tell me how this brand was born?
BRAND VALUES AND CULTURE	Which was your vision for the brand? How would you describe its culture and its values?
IDENTITY AND POSITIONING	If your brand were a person how would you describe it?
	What differentiates your brand?
	How would you like your brand to be perceived?
	What type of customers would be your ideal customers?
PRICING STRATEGY	What is your pricing strategy? Which aspects do you take into account when you price your products?
	Do you compare your prices to the prices of other players in the market?
	How does the price influence the purchase of your products?
To understand which are the parameters of the luxury strategy these brands are not following, according to the approaches to the concept of luxury and the specificities of the luxury business model.	
TRADITIONAL DEFINITION	
RARITY OF THE OFFER: FINESSE OF CRAFTSMANSHIP AND MATERIALS	What kind of concerns do you have with the design and production of your products?
	What kind of materials do you use?
HUMAN ORIGIN OR STRONG HUMAN CONTENT	What level of human intervention do your products have? How is the whole process?
CONNECTION TO ROOTS / HERITAGE	Connection with roots? How did you choose your production partners?
MULTISENSORY EXPERIENCE	GUR, NEVOA, LOBO MARINHO: Since you only sell online, do you try to provide a multisensory experience to your clients? How?
	GUAVA: Do you care about providing a multisensory experience in your store? How?
LUXURY AS A DISTANCE	
HOW THE BRAND CREATES DESIRE: PRODUCTION AND DISTRIBUTION STRATEGY	Do you restrain somehow the number of products produced and sold?
	GUR, NEVOA, Lobo Marinho: Since you don't have a store of your own, how do you manage distribution?
	GUR, NEVOA, Lobo Marinho: Where and how to sell your product? What are your criteria when choosing the places?
HOW THE BRAND	How do you communicate your brand? Which message and

COMMUNICATES (AND INCREASES VISIBILITY)	through which channels?
	What kind of relationship do you want to have with your customers?
LUXURY AS THE CREATOR'S LIGHT	
THE FOUNDER	Can you tell me a bit about yourself and your professional background?
INFLUENCE OF THE FOUNDER ARTISTIC INVENTIVENESS ON THE BRAND'S PRODUCTS	How is the creative process? What inspires you?
IF THERE IS A "GRIFFE"	Do you have any icon product that would represent the brand? Why?
IF YES, HOW THE BRAND "NOURISHES" THE MYTH AND FEEDS THE INVESTMENT	How do you manage your product lines? Do you focus on one customer segment or you offer different products for different segments?
HOW THE BRAND LEGITIMIZES THE AURA: RELATIONSHIP WITH JOURNALISTS, ARTISTS OR OTHER CELEBRITIES; EVENTS	LOBO MARINHO, GUR, GUAVA: Can you tell me more about the partnerships you have developed with other brands / artists?
	GUAVA: GUAVA Girls born by your initiative? Can you tell me more about it?
INFLUENCE OF NEW TRENDS: ARTIFICATION OR ENVIRONMENTAL CONCERNS	NEVOA, GUR: Do you perceive your product as a piece of art?
	GUR: How do you choose the designers to sign your products?
LUXURY AS A NEW SOCIAL MARKER	
INDIVIDUAL FUNCTION OF THE BRAND: CONSUMER EXPERIENCE / PLEASURE	How do you want your customers to feel when buying / using your product?
	<i>(Multisensory experience)</i>
SOCIAL FUNCTION OF THE BRAND: SOCIAL STATEMENT	<i>(Perception of the brand)</i>
To understand what are the future goals for the brand and its relationship to the international market, crucial for the development of a global niche luxury brand.	
FUTURE	Which are your future goals for your brand?
INTERNATIONAL STRATEGY	NEVOA, LOBO MARINHO: Do you want to focus on the Portuguese market or grow internationally?
	GUR, GUAVA: In which countries are you already selling and how is the strategy?

b) Interview Guide for Brand's Founders

Good morning / afternoon / evening.

My name is Liliana Pinho and I'm a final year student currently doing my work project at the NOVA School of Business and Economics. In the context of this work project, I am conducting a research related to small and authentic brands from the north of the country. In this case... (Lobo Marinho / GUAVA / GUR / NEVOA).

For this purpose, I would like to interview you for approximately 50 to 60 minutes. This will be an *in-depth interview*, which means that I will barely ask you questions and will let you talk freely after my first question. For the purpose of analysing these interviews later, I would like to record our conversation – would that be ok?

Thank you.

GUAVA	Lobo Marinho	GUR	NEVOA
Initial Question (to gain trust): Can you tell me a bit about yourself, your professional background and how this fantastic brand was born?			
BRAND HISTORY AND VALUES			
Which was your vision for the brand? How would you describe its culture and its values?			
What differentiates your brand?			
How would you like your brand to be perceived?			
If your brand were a person how would you describe it?			
PRODUCTS			
What kind of concerns do you have with the design and production of your products?			
What kind of materials do you use?			
What level of human intervention do your products have? How is the whole production process?			
And how is the creative process? What inspires you?			
Do you have any icon product that would represent the brand? Why?			
		Do you perceive your product as a piece of art?	Do you perceive your product as a piece of art?
		How do you choose the designers to sign your products?	
PRICING STRATEGY			
How do you manage your product lines? Do you focus on one customer segment or you offer different products for different segments?			
What is your pricing strategy? How do you price your products?			
Do you consider or compare your prices to the prices of other players in the market?			
How does the price influence the purchase of your products?			

DISTRIBUTION			
Where and how do you sell your product? What are your criteria when choosing the places?			
Do you care about providing a multisensory experience in your own store? How?	Since you only sell online, do you try to provide a multisensory experience to your clients? How?	Since you only sell online, do you try to provide a multisensory experience to your clients? How?	Since you only sell online, do you try to provide a multisensory experience to your clients? How?
Do you restrain somehow the number of products produced and sold? Why?	Do you restrain somehow the number of products produced and sold? Why?	Why do you restrain the number of rugs produced and sold?	Do you restrain somehow the number of products produced and sold? Why?
CUSTOMERS			
What type of customers would be your ideal customers?			
How do you want your customers to feel when buying / using your brand?			
What kind of relationship do you have with your customers?			
COMMUNICATION			
How do you communicate your brand? Which message and through which channels?			
GUAVA Girls born by your initiative? Can you tell me more about it?			
Can you tell me more about the partnerships you have developed with other brands / artists?	Can you tell me more about the partnerships you have developed with other brands / artists?	Can you tell me more about the partnerships you have developed with other brands / artists?	
FUTURE OF THE BRAND & INTERNATIONALIZATION			
	Do you want to focus on the Portuguese market or grow internationally?		Do you want to focus on the Portuguese market or grow internationally?
In which countries are you already selling and how is the strategy?		In which countries are you already selling and how is the strategy?	
Which are the future goals for your company?			

APPENDIX IV. Interview Guide for Brand's Clients (B2B and B2C)

Good morning / afternoon / evening.

My name is Liliana Pinho and I'm a final year student currently doing my work project at the NOVA School of Business and Economics. In the context of this work project, I am conducting a research related to premium brands and what they need and should do to upgrade to a luxury status.

For this purpose, I would like to interview you for approximately 50 to 60 minutes. This will be an *in-depth interview*, which means that I will barely ask you questions and will let you talk freely after my first question. For the purpose of analysing these interviews later, I would like to record our conversation – would that be ok?

Thank you.

GUAVA	Lobo Marinho	GUR	NEVOA
Initial Question (to get demographic data and gain trust): Can you tell me a bit about yourself? Age, nationality, professional background...			
MARKET & BRAND REFERENCES, MOTIVATIONS			
Is fashion important to you? Do you care about how you look? Why?		Is art & home design / décor important to you? Why?	
Which brands would be a reference for you, in this field? Why?			
Only for retailers: Can you tell me a bit more about your store? Only for retailers: Which type of clients do you have?			
Only for retailers: How do you choose the brands to be part of your portfolio? Examples			
What is, in your personal opinion, a luxury brand?			
KNOWLEDGE OF THE BRAND AND RELATIONSHIP WITH IT			
How did you get in touch with this brand?			
What was your first impression on the brand? What do you know about it by now?			
If this brand was a person, how would you describe it?			
Why did you decided to buy (final client) // distribute and sell (retailers) it? What differentiates it from other brands?			
Only for retailers: How does it sell? Did you become a personal client as well? Only for final clients: How many times have you bought? How? For online clients: What's your opinion on the purchasing and delivering process?			
How would you describe your relationship with this brand? Only for final clients: Do you follow this brand on social media?			
Would you recommend this brand?			
PRODUCT IN SPECIFIC & PRICING STRATEGY			
Do you have a good collection of shoes?	Do you have a good collection of pocket squares?		
Do you know the history of this product and the production process?			

What did you liked the most about the product? What did you least liked about the product? Would you suggest any improvements?	
Only for final clients: In which occasions do you wear them?	Only for final clients: What is their function in your home?
Only for distributors with international clients: The fact of being a Portuguese brand is a benefit or a problem?	
Only for international clients: Did the Portuguese origin made any difference for you?	
What did you think about the price? Would you be willing to pay more?	
Do you know other products of this brand? Would you consider to buy (final client) // sell or distribute them (retailers)?	

APPENDIX V. Lobo Marinho: Details and Milestones

1. Brand Identity & Founder



Figure 1. Lobo Marinho logo



Figure 2. André Marinho, the founder

1.1 Lobo Marinho Identity Prism (Kapferer, 1996)

Physical

Colourful and varied patterns, creative packaging, quality materials and craftsmanship

Relationship

It offers differentiator, unique products, and connection to Monocle lifestyle, heritage and Portuguese roots

Reflected customer

Between 26 and 55, irreverent, creative, with a unique style. Likes to stand out, values unique products and has a casual chic style.



Personality

Vintage contemporary, classic but irreverent, creative, young and confident

Culture

Heritage, high quality, creativity, uniqueness, exclusivity

Self-Image

Lobo Marinho customers will see themselves as very stylish and irreverent, with no afraid of wearing different and colourful patterns. They will feel well dressed and creative even though with a more casual outfit.

2. Products & Packaging

2.1 Pocket Squares



Figure 3. Mr. Keith



Figure 4. Mr. Chihiro



Figure 5. Pocket Squares Packaging

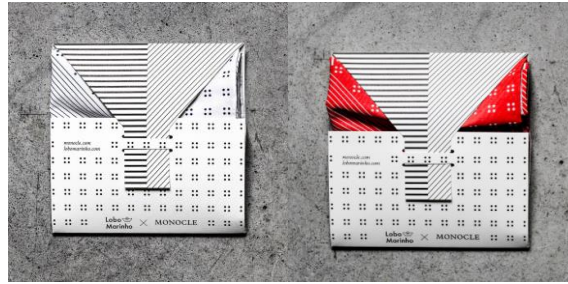


Figure 6 and 7. Monocle Special Edition. The famous magazine chose the pattern and the colours and Granny Nilza handmade them in Porto: “In contrast to the industrialisation of fashion, Lobo Marinho creates pocket squares that have been handmade with precision and care in Portugal” (Monocle’s website, 2016)

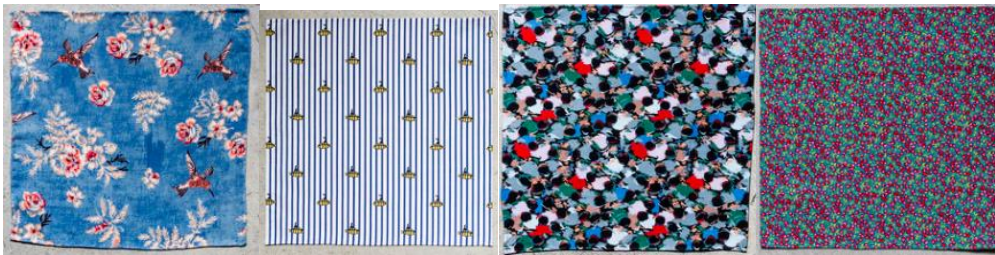


Figure 9. Mix of pocket squares patterns

2.2 Magazine Rack

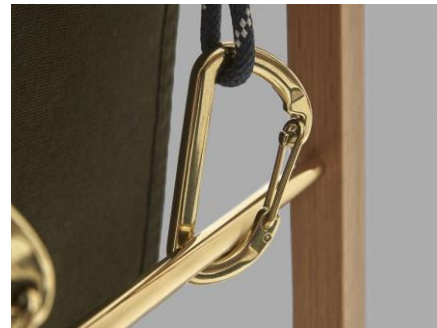


Figure 9. Magazine Rack promotional picture

Figure 10. Magazine Rack detail

3. Retailers



Figure 11. Trunk Labs in London

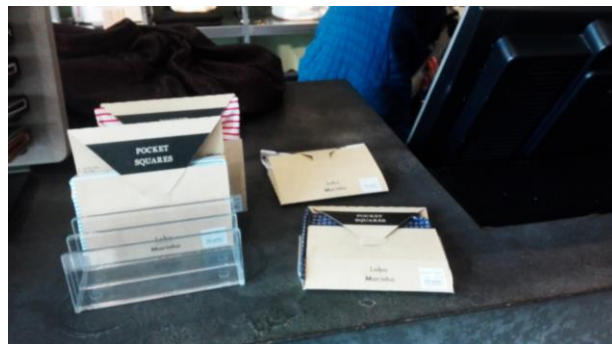


Figure 12. Lobo Marinho Pocket Squares at Daily Day, Porto

APPENDIX VI. GUAVA: Details and Milestones

1. Brand Identity & Founder



Figure 1. Guava logo



Figure 2. Inês sketches

Figure 3. Inês Caleiro, the founder, decided to create GUAVA after an internship at Jimmy Choo Ltd, a british luxury company known for its handmade women's shoes.

November 2011: GUAVA was nominated for the Fashion Award “Melhor Marca de Acessórios” in Portugal. One year later, it would conquer a second nomination.

1.1 Identity Prism (Kapferer, 1996)

Physical

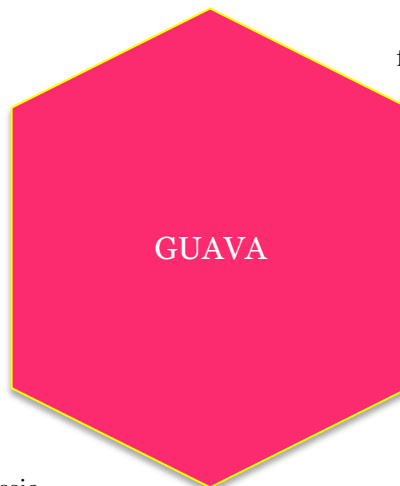
Colourful and original heels, innovative design, creative and personalized packaging and service, quality materials and craftsmanship

Relationship

It offers differentiated, unique products, almost like exquisite pieces of art that are also comfortable to wear. Plus, the feeling of wearing a daring statement, to feel empowered.

Reflected customer

Women between 26 and 45. Classic style but with an irreverent, confident and at the same time mysterious side. Professional and with a creative soul.



Personality

Classic chic, irreverent, creative, exquisite, unique, funny and with a young spirit

Culture

High quality materials and craftsmanship Portuguese roots, creativity, uniqueness, design, sustainability, exclusivity

Self-Image

GUAVA customers will feel comfortable, stylish and irreverent, with no afraid of being different. They will feel empowered and confident in a very exquisite pair of shoes, that can change their entire outfit.

2. Products

2.1 Shoes



Figure 4. Cristal Glitter Oxford Shoes



Figure 5. Scarlet Red Pumps, Classic Collection



Figure 6. Pink Feather Sandals



Figure 7. Velvet Peep Toes



Figure 8 and 9. Heels details

2.2 Bags & Accessories



Figure 10. Envelop Bags: Lemon Zest and Lipstick Red



Figure 11. City Bag Electric Blue



Figure 12. Gold Fi Necklace

3. Personalized Service & Community



Figure 13 and 14. Personalized notes sent with the products on normal purchases and birthday surprises
Figure 15. Guava Girls mural with photos shared by clients at the brand's showroom in Porto. GUAVA Girls is a community of GUAVA clients, cherished by the brand.



Figure 16. Parallel with art in a special photo-shoot production (2014)

4. Prizes & Distinctions



Figure 16 and 17. Inês Caleiro and Guava at the Dream Award ceremony, in Xangai (2016). In the same year, it was nominated for “Best Wardrobe” at International Film Fest in London, thanks to the shoes that she designed for the movie *The 21st Door* (A Porta 21, de João Marco).

Besides Amber Valletta, international bloggers, Portuguese actresses (as Ana Bacalhau or Lúcia Moniz) or fashion journalists endorse the brand and are proud of wearing GUAVA



Figure 18. Kristen Marie Nichols post on Instagram about GUAVA. She's the Assistant to the Editor in Chief of Allure Magazine USA

Figure 19. Amber Valletta, famous American actress and ambassador of the brand, posted a video on Instagram about GUAVA

5. Showroom in Porto



Figure 20 and 21. Guava's showroom details, in Porto.

Figure 22. Corner dedicated to Amber Valletta at Guava's showroom

6. Retailers



Figure 23. Guava at The Feeting Room, Porto (2017)

Figure 24. Guava at Tom Glow Store, Lisbon (2015)



Figure 25. GUAVA also has a special service called GUAVA Brides, which primes for personalized shoes and service for brides in their special days. That also means personalizes messages, as the one in the picture.



Figure 26. Guava initiative of brand awareness (2017)

APPENDIX VII. GUR: Details and Milestones

1. Brand Identity & Founder

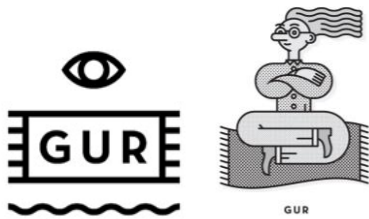


Figure 1 and 2. Logos of the brand



Figure 3. Célia Esteves, the founder

1.1 Identity Prism (Kapferer, 1996)

Physical

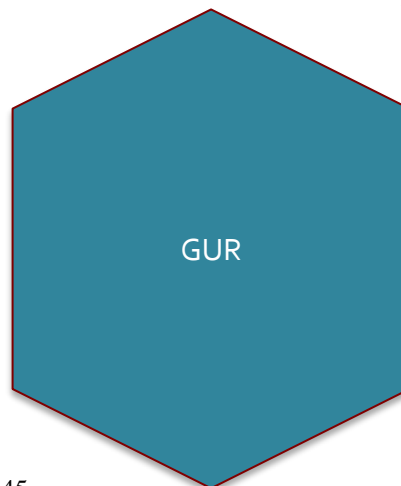
Creative and unique designs, tirela (rag) traditional rugs, quality craftsmanship, pieces of art

Relationship

It offers unique rugs with exclusive designs, seen as pieces of art. Plus, it allows a deep connection with the Portuguese culture and heritage.

Reflected customer

Men or women between 20 and 45. Values design and home décor, in general. Values art and likes differentiated products.



Personality

Traditional but irreverent and at the same time, creative, unique and artistic

Culture

High quality, Craftsmanship, Portuguese roots and traditions, Creativity, Art

Self-Image

GUR customers feel that they've acquired a special and unique product to their homes, a piece of art that shows how connected to art and culture they are; how they value roots and heritage and how they like to differentiate.

2. Products



Figure 4. "O Céu" GUR

Figure 5. David Méndez Alonso GUR

Figure 6. GUR's on the wall, shared by a client on Instagram



Figure 6. Linen GUR Julio Dolbeth

Figure 7. Linen GUR José Ja Ja Ja



Figure 8 and 9. Details

Figure 10. How to carry a GUR

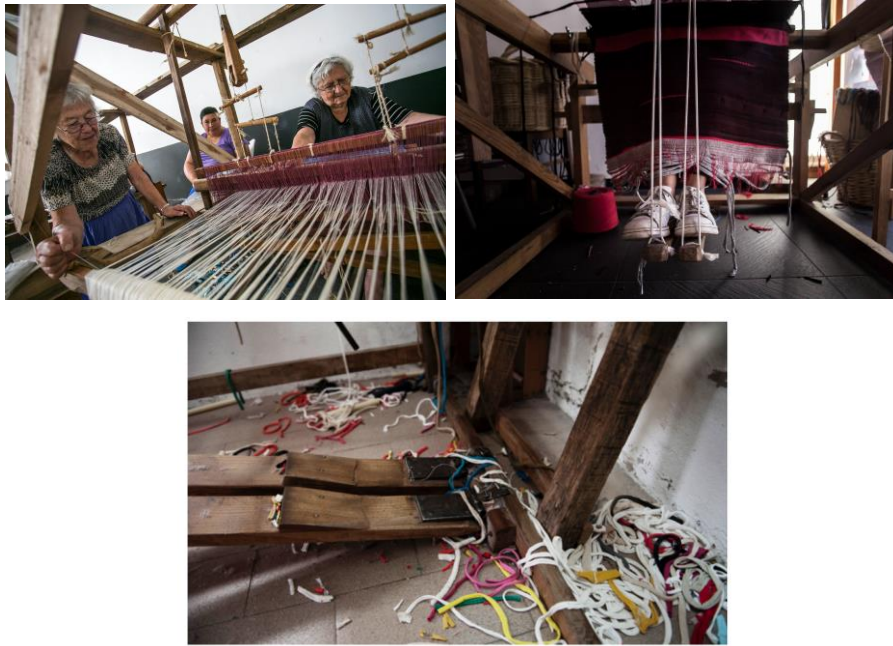


Figure 6. Linen, the new material

Figure 7. Sumer 2017 Collaboration with Reality Studio (Special Edition)

3. Process Production: The technique & the artisans





Figures 8 – 12. Handloom & production process details

4. Prizes & Distinctions



Figure 13. Monocle article about “Casa da Mãe x GUR” collaboration (2016)

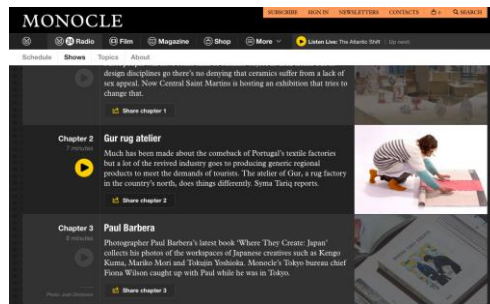


Figure 14. Monocle got featured at Monocle again, this time at the Monocle Radio Show (2017)



Figure 15. GUR at Cover Magazine (2016)



Figure 16. GUR at The New York Times Magazine (2016)



Figure 17. GUR at GAK Museum exhibition (2016)

Figure 18. GUR exhibition at London Design Fair (2016)

5. Retailers



Figure 13. GUR at “O Céu” pop-up Store in Munich, Germany

Figure 14. GUR at Coração Alecrim, Porto

Figure 15. GUR at Mundano Objectos, Porto

APPENDIX VIII. NEVOA: Details and Milestones

1. Brand Identity & Founder



Figure 1. NEVOA logo

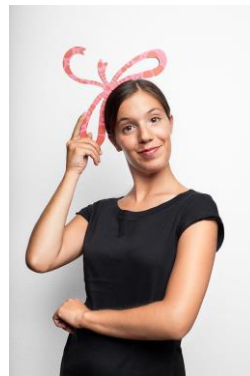


Figure 2. Mariana Morgado, the founder

1.1 Identity Prism (Kapferer, 1996)

Physical

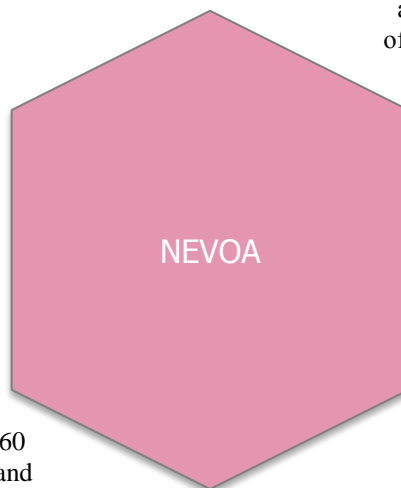
Quality materials and craftsmanship, singular pieces with unique patterns inspired in the tiles heritage, blend of “comfort” and unique design

Relationship

It offers singular products that alone can change a room, full of personality and design. Unique products that through shapes and patterns will tease customer’s senses and emotions.

Reflected customer

Mostly women between 30 and 60 that value differentiated design and care about home décor in a unique way. They want their home to be super personal, comfortable but very original and unique.



Personality

Traditional, calm, creative, artistic, but with a little touch of grandiosity and irreverence. A little touch of art.

Culture

High Quality, Craftsmanship, Emotional brand, connected to Portuguese Heritage, Irreverent Design

Self-Image

NEVOA customers feel that they’ve acquired a special and unique product to their homes, which reflect their personalities and their differentiated taste.

2. Products



Figure 3. Vivid Lamps



Figure 4. Kith & Kin Trays



Figure 5. Dual Box

Figure 6. Honeycomb Mirrors

Figure 7. Dual box with tiles inspiration



Figure 8. Detail in Nook Bookends

Figure 9. Vivid Lamp in exhibition

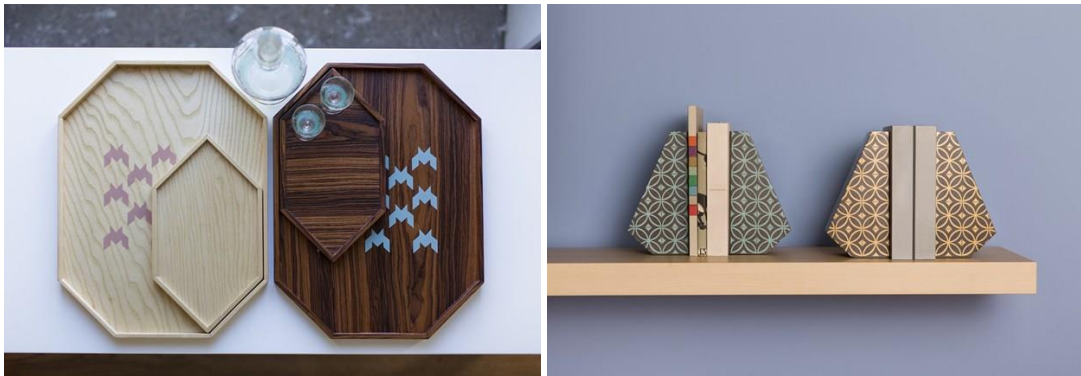


Figure 10. Kith & Kin Trays

Figure 11. Nook Bookends in exhibition

3. Production Process





Figure 12-17. Production process details

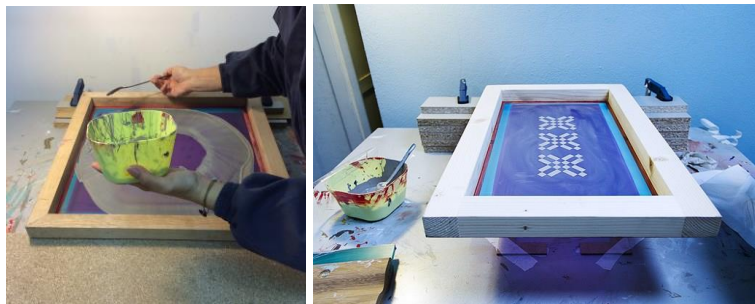


Figure 18 and 19. Silkscreen printing process



Figure 20. Mariana applying the silkscreen technique

Figure 21. Mariana choosing the materials to use

4. Media & Events



Figure 22. NEVOA at "Olá Maria", a Porto Canal TV show

Figure 23. NEVOA at Maison et Object (2015)

5. Retailers



Figure 24. Vivid Lamp integrated in a project by Sheila Moura-Azevedo Shi Studio, Porto

Figure 25. Vivid Lamp at ROSA PURA home store, Viana do Castelo

Figure 26. Vivid Lamp at the shop window of Porto Standards, Porto

6. Official presentation of the New Collection at DuMonde Chocolat



Figure 27 and 28. Coreto lamp and Vivid lamp on the exhibition at DuMonde Chocolat

APPENDIX IX. Brand Analysis based on Depth Interviews with Founders and Secondary Data

	A1. Lobo Marinho	B1. GUAVA	C1. GUR	D1. NEVOA
Brand Personality	<p><i>“If Lobo Marinho were a person, it would be “a man with more than 30 years old, interested in design and fashion. A man that likes to be different, to have exclusive products and that would have a ‘Monocle lifestyle’.</i></p>	<p><i>“We want people to see the brand as a product from an independent girl that likes to be fashion but in an irreverent way, not always following it. She’s bold enough to use a funky accessory in a casual outfit. Therefore, Guava would be a young lady, around 28, 29 years old. She lives in New York, in Soho, and is a magazine editor. Instagram is her favourite social media channel. She’s confident, handy, resourceful, determined. She likes to go grab some drinks at night with her friends. She loves architecture and contemporary art in general. She likes to travel: her favourite cities are Paris, London and also wants to visit Tokyo”.</i></p>	<p><i>“A person that is very relaxed but perfectionist, she is a bit of an artist, values tradition and design a lot. She wants to have products that are original, that make a difference in a room”.</i></p>	<p><i>“The kind of person that NEVOA would be? Me. A classic person with some bold and extravagant details. A person that values memories a lot, connected to its family history and roots”.</i></p>
Current brand Positioning in the Portuguese	<p>Premium market, the price is high considering the fabric but justified by the design and the patterns, as well as the</p>	<p>Trying to position in the luxury market but without the price factor: it is still below the competitors, even though it is</p>	<p>Premium market, almost luxury. It has a very small percentage of sales in Portugal, due to the higher price and the product not</p>	<p>Premium market, due to the price. Even though, the brand has very low awareness in Portugal, still. Known essentially among</p>

<p>market</p>	<p>differentiator concept of the brand.</p>	<p>more differentiated.</p> <p><i>“We have everything else but we can’t reach that price level yet. We feel that we still have to build our positioning”. “We have to take into account that when we do a most expensive shoe, it won’t sell. There is a relationship here that is not being worked as well as it should for us to positioning in the desired pricing”.</i></p>	<p>being valued as a piece of art by the customers yet, as in the foreign markets.</p> <p><i>“I thought it would be very successful in Portugal because of the tradition: so you get this typical rugs that everyone knows and likes but with great designs from these great artists... but no. Because of the price. A trapilho rug can cost 15, 20 euros and a Gur is minimum 80, 100 euros. Portugal was never my main market... even though I thought it could be! My mistake”. Was always the international market, because for them is really cheap, since I was asking for a Portuguese price. I have always worked with these prices, so I prefer no to change them a lot and sell. That’s why I do not work frequently with rugs that take a day to be produced”.</i></p>	<p>the professionals, which usually include the product in interior design projects.</p>
<p>Traditional Definition of Luxury</p>	<p>Pocket Squares are made with high quality fabrics, 100% cotton, coming from Portugal, England and India. Even though, not good enough to be</p>	<p>Guava products (and mainly the shoes) are known for their aesthetic excellence, due to their singular mix of shapes and colours. Each pair is carefully</p>	<p>Rugs by GUR are made with a very simple fabric, tirela. Even though, they select the best quality tirela (only 100% cotton) and each one of them is made by</p>	<p>Every product from NEVOA is carefully handmade by experienced artisans and under the attentive eye of Mariana. She personally chooses and tests all</p>

	<p>considered noble materials. Production process relies in high standards of craftsmanship, an ancient traditional technique and the knowledge of an artisan, meeting the need of a strong human content and the qualified labour.</p> <p>The Magazine rack is a piece with a very complex process of production that also shows a concern with the materials quality and that relies in the high standards of the workshops where it has been made. “Shiny brass tubes provide a bridge between the oak-and-walnut legs, giving balance and stability to the main structure; the army green canvas is linked to golden hooks by navy ropes, which have been individually finished by a craftsman. In addition, very special details: <i>latão</i> was produced by a craftsman that only works with this material, <i>lona</i> was bought raw and only then dyed with special tints”. Even though it was made for a partnership with and to an</p>	<p>planned and designed, as it was a piece of art. Even though Inês cares about sustainability, it does not compromise the quality: the leathers are still animal skins.</p> <p><i>“To feel well with shoes on the materials should be quality and the animal skins still do that job like any other synthetic material. So we have our values but without prejudging the quality and the comfort”.</i></p> <p>Coming from Italy, they’re high quality, and together with the heels materials have been submitted to multiple tests, in order to be not only beautiful but also comfortable, resistant and durable.</p> <p><i>“There is an idea, a concept, but it has to be functional and resistant. Even the paint is prepared for the job”.</i></p> <p>Every pair of shoes is handmade by knowledgeable artisans, meaning that the brand’s products also have massive human content.</p> <p><i>“Everyone is looking at it almost</i></p>	<p>skilled artisans, recurring to an ancient technique that nowadays is becoming rare, in the typical handlooms. Renowned artists make the designs exclusively for that specific rug.</p> <p>The brand also has some special editions, of higher price, as <i>“Bráulio Amado, a rug that takes an entire day to be made”</i>. It has a more complex design (it is very difficult to define a drawing that will fit the technique).</p> <p>The brand is also creating small pieces in linen, to hang on the wall, that also increases the value of the brand.</p>	<p>the materials to include in her pieces: noble woods and <i>latão</i>.</p> <p><i>“Our artisans still do everything by hand since they have just few machinery. Products are different from each other, unique in many ways. I had to quit from producing a product because they had to do every single detail by hand and the final product (a tray) that would have to cost more than 200 euros”.</i></p> <p>Then, she is the one responsible for printing the pattern on each piece, making them all almost unique – since everything is made by hand, no piece is equal to the next one.</p> <p><i>“What differentiates the brand is essentially the pattern printed in the pieces. With the pattern I want to free that little spark that will recall something in the client, to its roots. For example, that pattern is from a Carvalhinho blue tile, a company that is one of the best in Porto. So it’s the pattern or a Portuguese tile, but no one</i></p>
--	---	--	--	--

	<p>international brand, the heritage, the quality of the craftsmanship and the connection with Porto were highly communicated.</p> <p>Both products also have strong connection with tradition and Portuguese heritage and high concerns with the packaging, which also meets the excellence and design differentiation of the products. One of the goals of the brand is to “preserve cultural heritage while making sure legacy doesn’t get forgotten in the past”.</p>	<p><i>like it’s a jewel that needs full attention and to be worked on by everyone. It is a beautiful process to make a beautiful thing that doesn’t dismiss the concerns with the quality and the comfort. That and the human intervention make it a luxury product”.</i></p> <p>The packaging and the personalized messages that Inês include with every pair increase their level of service and offer a more personalized experience. Relying on heritage values, the brand also wants to be a proud mirror of the Portuguese quality in shoe making. Adding an irreverent design touch to tradition.</p> <p><i>“The goal when created the brand was always the internationalization but always assuring as well the made in Portugal. That was always a concern: we need to be proud of what we do.”</i></p>		<p><i>knows. They look at it and they believe its space invaders or birds or butterflies. They actually associate that to something so my purpose is met.”</i></p> <p>All products are also carefully packed.</p> <p><i>“Big brands tend to loose the emotional part of the brand. I don’t care about trends. My products are timeless, they are not defined by market tendencies”.</i></p>
<p>Luxury as a Distance</p>	<p>A (still) very fragile “artificial rarity” is created, not because of the rare fabrics or the price (still accessible) but because: 1. of the</p>	<p>Can be seen as a bit rare because each product is almost unique. Even though it has an accessible price, it is not present in</p>	<p>Each rug has a different design and a limited production of 100 pieces, which makes them almost</p>	<p>A very fragile rarity, even though the technique and pattern is unique and each product takes</p>

	<p>technique, almost no longer in use; 2. of the patterns, due to the limited editions. Also, the brand still does not have enough brand awareness to feed the desire.</p> <p><i>“There are no seasonal collections in order to pursue a sustainable and personal ‘slow fashion’ concept. Once they are sold out, another one replaces it and there is no more production on that pattern”.</i></p> <p>About the Magazine Rack, it was indeed a very special and limited edition: only 75 pieces were produced, that is exclusively sold through Monocle channels.</p>	<p>accessible in every store. Shoes and bags have some production limits and become unavailable as soon as a collection gets replaced. Also, the brand still does not have enough brand awareness to feed the desire.</p> <p><i>“Guava is not a mass brand so everything is very exclusive, hand made, we have no stock, we have very small productions and we try to, that way, justify the price. Even though we still don’t have a luxury price. We want to pass the message that when people buy the product is one in one hundred or even only 50 or 20. This is a way of showing how exclusive we can be and how unique our clients can be. I am a fan of this new concept of slow fashion, with durability and exclusivity.”</i></p>	<p>unique even though the fabric is not rare. Plus, each design is specifically made for that rug. The brand is starting to have some awareness and starting to create some desire. In Portugal, the distribution strategy also follows this strategy;</p> <p><i>“I don’t sell to every store. I always check which kind of product they already have, if they are the same kind as GUR, if it has other brands with a small artisanal production or not... even if I like the design of the store. I don’t want GUR to be everywhere; I need the store to meet a few criteria”.</i></p>	<p>time to be delivered when bought online, since they are made for that specific order. The overall prices are still accessible and even though the products are no longer for sale after a collection ends, it is still possible to order them as a “customized product”, if the materials are available. Also, the brand still does not have enough brand awareness to feed the desire.</p> <p><i>“Ideally, I want to create annual collections. They see something and they know that they will have to buy it during that year. For now I still don’t have a fixed schedule. But they are also timeless pieces. Last collection lasted for two years.”</i></p>
<p>Luxury as the Creator’s Light</p>	<p>The brand was created at the image of the creator; it is deeply connected to him and has a lot of influence from his personality and personal tastes. Even though, only the people who are really close to the brand will</p>	<p>The brand was created at the image of the creator, it is deeply connected to Inês and has a lot of influence from her personality and personal tastes. Even though, only the people who are really close to the brand will understand</p>	<p>The brand was created at the image of the creator, it is deeply connected to Inês and has a lot of influence from her personality and personal tastes. Even though, only the people who are really close to the brand will understand it. The creator is not</p>	<p>The brand was created at the image of the creator, it is deeply connected to Inês and has a lot of influence from her personality and personal tastes. Even though, only the people who are really close to the brand will understand it. The creator is not</p>

	<p>understand it. The creator is not yet well known, and he can sustain the attention around him (by the authorities in the domain) since his professional career is still very short.</p>	<p>it. The creator is not yet well known, and she can sustain the attention around her (by the authorities in the domain) since his professional career is still very short.</p>	<p>yet well known, and she can sustain the attention around her (by the authorities in the domain) since his professional career is still very short.</p>	<p>yet well known, and she can sustain the attention around her (by the authorities in the domain) since his professional career is still very short.</p> <p><i>“My products are not organic: are that and that only. Basic and obvious shapes, direct and honest. Like me.”</i></p> <p>With NEVOA, a “brand persona” took place: an iconic product, the table lamp Vivid, that represents the brand but still does not feed the aura around the brand.</p>
<p>Trend 1. Artification</p>	<p>Not applicable.</p>	<p>With GUAVA, a strategy of artification was tempted, presenting the brand as a cultural agent instead of a commercial one. The shoes were sold almost as pieces of art, incredible creative and unique. This message is slowly working.</p> <p><i>GUAVA was born “in the middle of an explosion of shapes, strict lines and bound breaking angles”, with Ines being “inspired by the rich architectural and geometric</i></p>	<p>With GUR, a strategy of artification is taking place, presenting the brand as a cultural agent instead of a commercial one. The rugs are always hanged as art pieces, shown in art galleries and fruit of unique partnerships with renowned artists.</p> <p><i>“I think GURs can be seen as a piece of art”.</i></p>	<p>Even though the brand is sometimes mentioned as little pieces of art because of the handwork and the uniqueness of the patterns, they are not (at least yet) seen as that, in the true meaning of the expression.</p>

		<i>imaginative. Almost like art flowing from the mathematics and design books”.</i>		
Trend 2. Social, Environmental, Political Influence	<p>The packaging, in the shape of a pizza box, shows the environmental concerns of the brand: being easier to transport and taking less space, makes the distribution more efficient.</p>	<p>They leathers are vegetal leathers, from cow skins, which means that they are not from exotic animals or in risk of extinction, showing the brand’s have ecological concerns. Plus, the skins have no chemicals or polluters agents.</p> <p><i>“I always wanted to create a design luxury brand that would have a lot of these characteristics, as sustainability (used of products and animal skin as ecological as possible) – the main message is a brand with principles”.</i></p>	<p>Since the rugs are made with tirela (leftovers of fabric), the brand is actually somehow contributing to the reduction of waste and the recycling of fabrics.</p>	<p>No concerns at all, she privileges the quality of the materials.</p>
Luxury as a Social Marker	<p>Low prices to international markets but fair to Portugal, taking into account the fabric and the competitors, so no status associated to the brand.</p> <p>If the price was higher <i>“the brand wouldn’t sell” since a lot of people clearly don’t understand the art behind the craftsmanship of each pocket</i></p>	<p>Low prices, no status associated to the brand. Since it is an unknown but high quality and differentiated brand, it can be an advantage when trying to reach western markets, where accessing these kind of brands “give distinction and feed the “elite” culture”.</p>	<p>Fair prices for the positioning in the Portuguese market, low prices for the international market, no status associated to the brand. Since it is an unknown but high quality and differentiated brand, it can be an advantage when trying to reach western markets, where accessing these kind of brands</p>	<p>Fair prices for the positioning in the Portuguese market, low prices for the international market, no status associated to the brand. Since it is an unknown but high quality and differentiated brand, it can be an advantage when trying to reach western markets, where accessing these kind of brands</p>

	<i>square and the quality of the product.”</i>		“give distinction and feed the “elite” culture”.	“give distinction and feed the “elite” culture”.
New conceptualization of Luxury	Lobo Marinho does not have a close relationship to its customers but tries to offer a quality product that will create a connection between them and a mix between the Monocle lifestyle and Portuguese heritage. Even though, Lobo Marinho needs to improve the substance connected to its product, the experience of wearing a Lobo Marinho pocket square.	<p>GUAVA fits well this new concept of luxury. The brand wants not only to offer a high quality product, with history, design and artisanal heritage but also to offer a comfortable shoe that will make women feel empowered. Plus, GUAVA tries to offer the best service, making each client feel unique and part of a community of “special girls”, GUAVA girls. Everything in a very discrete way, with no labels attached.</p> <p><i>“What differentiates Guava is the concept of ‘classic irreverence’. We want to be different with this heels geometric structure – and that’s what identifies us – but we also want to bring elegance along with it. We try to find the brand among the daily life of this women, which works, has a crazy life and an active social life. We want to be matching this women and her life with shoes that are irreverent but at the same time,</i></p>	<p>Even though the brands sells online, there are only a few clients to whom Célia will not end up talking directly by message or e-mail. She tries to make it as personal as she can. Plus, she cares to feed a close relationship with her clients, for example, through social media. She wants to be able to offer her clients the possibility of feeling that they are purchasing something that not only reminds them of their traditions (since its used to be the old rugs in the grandma kitchen floor) but also an elite of people that values design and culture.</p>	<p>NEVOA cares a lot about not only the quality of its products but also how they will make its clients feel. Mariana wants to be able to always cause an impression and stir emotions. It has a high emotional facet.</p> <p><i>“With the pattern I want to free that little spark that will recall something in the client, to its roots.”</i></p> <p><i>“NEVOA is originated from a more domestic side, because I am an home-lover kind of person; from the comfort that I think our places need to have, in a warm, personal way – the cosiness of your home and the foggy days outside”.</i></p> <p><i>“I don’t think that someone is so focused in awakening emotions and memories in clients as I am.”</i></p>

		<p><i>classic. She will be using a beautiful and elegant piece while having a differentiator touch. Plus, our brand is based in two key-points: simplicity (we don't complicate, we want to do an appellative product. We have the high heel and we want to produce simples and unique pieces that make women say 'it's exactly what I need') and comfort (it is not a pair of shoes to use only for 2 hours!)"</i></p>		
<p>Growth & International Markets</p>	<p>André wants know to focus on developing the pocket squares while creating new products and new services (like the product design and production). He's trying to target international markets, mainly focusing in the countries where he already sold through Monocle, since the brand awareness is higher on those places.</p>	<p><i>"I always wanted a brand that could be internationalized. The first thing I've thought was the name, and it had to be an easy name to pronounce outside of Portugal (my favourite fruit in English)"</i></p> <p><i>It is not easy because even though we are conquering some international market already there is still a tabu related to Portugal. A lot of people don't know nothing about Portugal or the quality of the production we have here"</i></p> <p><i>"Right know, we have prices</i></p>	<p><i>"I've noticed that Portugal is finally noticing the brand, and I would love to sell in Portugal, but my main market is definitely international. United States and Canada are two of my major markets."</i></p> <p>Célia sell GUR majorly for international markets, even though she would love to sell in Portugal (and the product is deeply connected to the Portuguese roots). Still, she wants to keep growing outside and mainly to increase production.</p>	<p>Mariana wants to grow in Portugal, mainly focusing in the professional interior designers that usually include their pieces in their projects. They understand the value of her pieces. Even though, Mariana wants to start selling as well in the international market, even though she feels a bit lost on where to start, in order to keep or upgrade the brand positioning.</p> <p><i>"I want NEVOA to grow but I don't want NEVOA to be a mass production brand or even accessible to everyone."</i></p>

		<p><i>between 200 and 300 euros – we want to raise them to get into the luxury niche. The problem is that outside people say that our products are cheap but inside of Portugal people say it's expensive. So we are missing the middle term. We have a luxury positioning to defend because that is what we want but we are still slowly doing this upgrade to adapt”.</i></p>		
--	--	---	--	--

APPENDIX X. Analysis of the Depth Interviews with Clients

A2. Lobo Marinho						
Name	Brian Tam, 45 years old	Francisco Ogando, 35 years old	Rickard Almér, 37 years old	Jessyme Caride, 24 years old	José Cabral, 37 years old	
Type of Client	Final client; Chinese, from Hong Kong; Environmental Engineer	Final client; Portuguese; Working in Rental Management	Final client; Swedish; Entrepreneur	Final client; French; Student	Retailer: J. Lisbon; online store; Portuguese	
	Cares about fashion and own style, with what she wears. Luxury brand is an expensive brand.	Values fashion and how he looks. Sees luxury brands as expensive, with quality design and materials	Cares about fashion and his own looks but likes a classic, clean and simple cut. For him, Luxury is a “perverse attention to detail” and “sticks over time”. <i>“Like this Gucci loafers I have, they are so iconic every one loves them, and they seem like new even though I have them for like 5 years. Which is ironic because luxury, on the long run, is starting to be less expensive”.</i>	Basic concerns with fashion, but doesn’t spend too much time with it. For him, a luxury brand doesn’t have discounts, doesn’t have advertising. Has a lot of brand prestige, is always in fashion, is expensive and limited.	Does not care about fashion in general. He’s sensitive to the aesthetics.	
Store Concept (for resellers)	-				<i>“I like to sell Niche brands, specialized in one product”. The clients are mostly men, between 25 and 45 years old, that</i>	

					<i>value quality and attractive products. They want to buy things they won't find anywhere else."</i>	
Brand References		Hugo Boss, Prada, Yves Saint Laurent	<i>Ermengildo Zegna has the perfect suit; Uniqlo has the best shirts.</i>	Uniqlo, Massimo Dutti, Zara	<i>"Zara. Even though it is not a very good creative process, I know, they democratize the good taste. You can dress well without spending too much."</i>	
Contact with the brand	Came across the Monocle x Lobo Marinho pocket square special edition, through the magazine. <i>"It caught my attention and I started searching for it online"</i> .	He knew André, so he followed the development of the brand. He always really liked the packaging and the fact that it is a brand dedicated to one product.	"While on a shopping trip in London I wanted to buy pocket squares and a belt. I couldn't find PS anywhere, everything was made out of silk and I didn't want any PS out of silk. I think that spending	He knew André and had the possibility to get in touch with the brand in the beginning.	<i>"André was a personal friend. And the brand appealed to my love for aesthetics. It looks very good, and André has a very good taste"</i> .	
First impression	<i>"I thought it was a very attractive brand, I mainly liked the photographs"</i> .	He thought it was very original	so much money on a piece of cloth like in a pocket square is just arrogant. Found LM and it was perfect for me."	"Pure and clean website, stylish, hype, nice pictures, good products, almost like luxury brands."	<i>"I liked the product and the patterns"</i> .	
Production Process	Didn't knew	<i>"I think is really cute, the story of the granny making the</i>	<i>"I read about it and I loved it!"</i>	<i>"Knows it's made in Portugal but noting more."</i>	<i>"It's funny that the grandma is involved, it is a good story! And they're</i>	

		<i>pocket squares"</i>			<i>handmade, which is great. But I know that not all fabrics are super good, they have ones better than the others".</i>
Why resell it / buy it	<i>"Since I liked so much to see it in the photos, I wanted to have one. He found the process interesting. Pocket square looked nice.</i>	<i>"Portuguese origin, creativity and the nice designs!"</i>	<i>"It was the perfect combination between price and quality. Plus, had a good brand story (with the old lady making them)... and for me Portugal is my best place in the world. It was a no brainer. I liked the twist compared to the traditional Pocket Square. I think its' the perfect gift as well.</i>	Bought it for his dad, wanted to give something different, classy but casual. Also bought for him.	<i>"I was looking for nice, high quality products that you can't find everywhere, and it fits."</i>
Clients feedback (for resellers)					<i>"Everyone thinks it is an attractive product, almost exclusive. Mostly for foreigner clients."</i>
When / how to use them	Not everyday, special occasions	Uses regularly, to replace the tie	Everyday	Sometimes	<i>"I once used them frequently, not anymore. But I think André did very well in creating a pocket squares that can be used anytime".</i>
Relationship with the brand	Bought once, do not follow the brand	Follows the brand on social media, and	<i>I fell in love with the brand. If you have sorted</i>	Don't follow the brand, only checks it	<i>"I really like the brand and I would definitely</i>

	regularly but thinking about maybe buying again, not sure. Does not know other products	tags the brand every time it publishes a photo with the product	<i>out how you want your pocket squares, you probably have your life sorted out. These are the perfect PS for me. - Follows the brand and knows other products.</i>	out if he needs to buy pocket squares. Receives newsletters and knows about magazine rack Would buy other products if of interest.	<i>recommend it to my clients."</i>	
What likes the most	<i>The packaging, "it was really nice"</i>	<i>"The variety of patterns, it is super originally and almost unique".</i>	<i>"The entire product. One of them is in a slightly better material, which I love and use everyday. I bought 2 pocket squares: Mr Tropical and Mr King, the daily one."</i>	<i>"Packaging and simple product. Like the patterns, mostly. Beautiful. Fast delivery."</i>	The patterns.	
What likes less	<i>Nothing.</i>	<i>"It is not a noble fabric. It is not comfortable to travel, for example, because it gets "messed up" and you have to iron it."</i>	<i>Nothing.</i>	<i>Price too high.</i>	<i>Nothing, actually.</i>	
Origin of the brand	It was the first time for him to get in touch with a Portuguese brand; <i>"I liked it, I had no idea about Portuguese brands"</i>	It is a good thing.	<i>"Yes, I do get compliments wearing LM, so I see LM in a really good way. And Portugal is amazing."</i>	<i>"Good idea to talk about it, since Portuguese brands are known for quality."</i>	<i>"I'm not a nationalist, even though it is easy to access the national brands, so it was a plus for me".</i>	
Pricing Strategy	<i>It's a bit expensive, I would only pay more if made of silk</i>	<i>"Its a good price but I wouldn't pay more, unless that they</i>	<i>"I would probably pay the double, for being so unique. The problem is</i>	<i>"Top quality brand, but bellow luxury, maybe because of the</i>	<i>"It has a good price taking the quality and the exclusiveness into</i>	

		<i>create some special, different editions”</i>	<i>about finding what you want and not the money you want to spend.”</i>	<i>price. It’s missing the status.” Kind of like Ralph Lauren.</i>	<i>account. If it was an English brand, could be more expensive”.</i>
Brand Personality	<i>Smart person, elegant, good lifestyle, creative style</i>	<i>“Bon vivant, cares about fashion, elegant, skinny, modern, young spirit, looks for quality and he’s alternative”</i>	<i>“Cares about how he looks, has a good quality of life, elegant, original.”</i>	<i>“Guy, always stylish, even in pyjamas, art person, entertainment, with different look outside of the office, active person, confident but not arrogant.”</i>	<i>“It would be a guy with a young spirit, laidback, with no problem in wearing stylish accessories. He has an aesthetic taste and knows how to make a difference”.</i>

B2. GUAVA					
Name	Marisa Lumini, 39 years old	Edgar Ferreira, 36 years old	Fernanda Oliveira, 26 years old	Adnane Chaaito, 59 years old	Egor Chizhikov, 29 years old
Type of Client	Retailer: Mezzanine	Retailer: The Feeting Room	Final Client: Architect; Portuguese	Retailer: Owner of a Shoe Stores chain in Dubai	Retailer: Vejàs Gluosniuose
	Likes fashion but does not follow trends. At her age, she says she already has a “well defined taste”.	Connected to Marketing since ever, worked with the management of niche brands at Lactogal (eg: Pleno).		Buyer and owner of several shoe stores in the UAE and most of the shops are in the best prestigious mall of Dubai - fashion has been all what I love in life .	<i>“Had no professional connection to fashion and shoes before opening the shop in Vilnius in 2014.”</i>
Store Concept (for resellers)	<i>“I have brands more accessible than</i>	Concept store, shoes specialists. Focus in		Several stores in Dubai: some are	<i>"We have seen a niche for quality shoe shop in our</i>

	<p><i>GUAVA but all of them need to have an identity. Our target is not defined; it is very broad, since we are in the middle of downtown Porto. Appears a bit of every type of person."</i></p>	<p>the Portuguese market, but for a niche market. Located in strategic places, to add value and to target tourists.</p>		<p>monobrand shops and some are multibrands. The mono-brands are such as Guiseppe Zanotti - Fabi - Loriblu- Casadei - Le Silla. These brands are very high end and they are fashionable and well known in the shoe industry. Multibrands shops: Valencia shoes which is 30 years old, to target mid class customers such as Guava.</p>	<p><i>market. All high street brands just seem terribly boring and out-dated - at least that's how we felt, and managed to discover a lot of fresh brands since then"</i></p>
<p>Brand References</p>	<p><i>"I buy what I like, I do not follow brands in general."</i></p>	<p><i>"I love Feit, a brand with sneakers and classical products that focus on products with a higher price point than Guava. The aesthetic is perfect."</i></p>	<p><i>"I really like fashion and I value a lot what I dress but don't exactly think about the brands, in general. I like the products and their design - and that's it. For example, I like Zara because of the multiplicity of different styles."</i></p>	-	<p><i>"We are very happy about the brand called Miista, that we proudly stock. Acne, Prada are strong brands, but from a different universe. Marni seems closer, I see our clients wearing it - I would say it is more design focused, it seems that graphic design&art is their conceptual platform for the moment. I think real fashion is where there is little</i></p>

					<i>advertisement budget - one never knows today whether it is the ad that is seducing or the product itself".</i>
Contact with the brand	Through a friend, that is also close to Inês, GUAVA's founder	GUAVA was one of the brands sold at The Feeting Room, Edgar's store	<i>"I came across Guava it through social media, I try to follow the new trends".</i>	<i>"I have noticed the brand in Micam a shoe fair in Italy"</i>	<i>"I was aware that Portugal is a major shoe country, with established shoe making industry and traditions". "We went to Porto and found there a shop called Muuda (now unfortunately closed) where they've sold Guava and Weekend Barber that we found authentic, and that's where our shop begins".</i>
First impression	<i>"I got totally enchanted with the brand, right away!"</i>	<i>"I saw a brand completely differentiated. It was pricier than our other brands but with a lot of identity – unique identity – and a very feminine brand".</i>	<i>"I really liked the design part of it. And being an architect, it is also not difficult to understand why. The geometric heels are very interesting".</i>	<i>"As per my long experience in shoe industry I have noticed this brand and did like it and decide to try it in our shop it was the fashion side of the heel that impressed me and I knew that it will fit our market well, the brand is doing well in our area and customer</i>	<i>"There was sincere authenticity, designer is present there, you can tell immediately. It is personal. Geometric heels is what you see first, but now after thinking about it for 3 years I would say that they are actually limiting in a way, framing the personality of the designer - maybe one day</i>

				<i>do like it and enjoy have it on their feet because they are different from regular shoes."</i>	<i>they will skip the moulded heel and then Guava would really begin cause I see potential."</i>
Production Process	<i>"I know that the production is handmade and is in Portugal and I always tell that to our clients. It values the brand a lot".</i>	<i>"I know the basics of the production process and the used materials, yes".</i>	<i>"I am aware that the products are made with quality leathers and sustainable materials".</i>	<i>"I know the brand but I have not visited Portugal to pay a visit to the factory but I will certainly do it once time is available."</i>	<i>"Not very well, we don't have professional training, but we try to absorb any information available from our brands and feedback from clients."</i>
Why resell it / buy it	<i>"It's very original and the shoes are really comfortable".</i>	<i>"It has a unique identity that it is not easy to find in Portuguese brands and a brand value that I respect much. It is missing scale, but the value is there... it will happen. And I wanted to have differentiated products... as GUAVA shoes".</i>	<i>"I wanted to have a quality pair of shoes, irreverent but classic at the same time. That would fit any occasion actually".</i>	<i>"Ines was very convincing and had explain well the line for me and personally I do like new things to present to our clients, she did cooperate a lot in the advertisement of her brand in our area."</i>	<i>"We had no experience in shoe trade, we needed to find new brands to bring to Lithuania to open the shop. We were looking for authenticity, quality, consistent design vision - at affordable price point."</i>
Clients feedback (for resellers)	<i>"They loved it because it has what they're looking for: a comfortable but</i>	<i>"Everyone loves it. I would not call it a jewel, but everyone thinks that they are</i>	<i>"I am a man but I do ask around our client who like to have guava on their feet and most of them they do buy it because it is a shoe that you could ware all day including evening and it has a touch of</i>	<i>"Guava is a niche brand, and within its niche it is able to establish deep emotional connections</i>	

	<i>different and original pair of shoes.”</i>	<i>buying way more than a pair of shoes. It has almost as a fairy tale. They are also saying that the shoes are really comfortable. “</i>	<i>fashion that make it very special. Comfortable and trendy... and they love the colours that it has been presented in our shops.”</i>		<i>and sustain interest.”</i>	
Relationship with the brand	<i>“I really like the brand”.</i>	<i>“My story with GUAVA is a love story. GUAVA is unique, no one will buy a shoe of another brand when desiring a shoe from GUAVA, it is just not possible”</i>	<i>“I really like the products and the brand, the concept of the brand. I still follow it frequently. I don’t buy more because the style is very similar among the different shoes”.</i>	<i>“I recommend it to so many friends in the industry, I have send the presentation to some of friend that they have shops in USA, Paris, Spain.”</i>	<i>“If you ask about recommending Guava to another independent shop - I would, because design is interesting, but I would warn about it being niche offer and fragile business.”</i>	
What likes the most	<i>“The design is great, they’re really beautiful and elegant”.</i>	<i>“Like I have been telling you, I like almost everything about Guava”,</i>	<i>“Not only the quality but also the simple irreverence, the fact and that they are unique pieces – and comfortable”.</i>	<i>“I like really the heels they are very special they are like a diamond cut.”</i>	<i>“I like that they are a very personal design statement, yet relevant to a wider audience.”</i>	
What likes less	<i>“Price. It’s hard to sell. We can’t say that it is expensive, but it was a little bit cheaper, it would be easier to sell.”</i>	<i>“I don’t like one thing, but not only in GUAVA but in the whole shoe industry: the timings. These little that produce small amounts are always behind big brands with big</i>	<i>“The fact that the whole brand follows the same concept. The collections are very similar, there are no disruptive products”.</i>	-	-	

		<i>orders, so the production process takes too long”.</i>				
Portuguese roots influence	<i>“Yes, handmade in Portugal is trendy now. The tourists that visit our store are always looking for Portuguese brands”</i>	<i>“For the Feeting Room it is not that important. We value the brands themselves and not the origin.”</i>	<i>“I think it can be great inside of Portugal but I don’t know if it is good in the international markets. A lot of people still don’t know the Portuguese shoe industry and the quality it has”.</i>	<i>“Our salespersons do communicate to our customers where the shoes are made and we do not notice any disadvantage for being made in Portugal.”</i>	<i>“I think people like “made in Europe” in general, they prefer it to Asian sources. Portugal as a country that has positive vibes around it, everyone likes it, it is not banal and obvious destination. I guess Portugal is not well associated with fashion, cause no big brand has emerged from there - unlike Italy and France: they invest a lot in high fashion, that elevate their “made in” ...”</i>	
Pricing Strategy	<i>“Like I already said, the prices are very high. It would sell more if the prices were more accessible. It’s also worse because in the last collections they increased the price for 30%”</i>	<i>“In Portugal it is a bit higher price. If it were a bit less expensive, like 30 euros, it would have way better sales results. But outside of Portugal, I believe the price is spot on.”</i>	<i>“I think the prices are ok, having into account the quality and the design”.</i>	<i>“The price is fair comparing to other brands in the Italian market.”</i>	<i>“Designs are pretty much unique, so I would not dare to use the term “overpriced’ with Guava, even if it will be much more expensive, but the quality should always meet the basic expectations that clients associate with certain price tags. I think people are getting ever more</i>	

					<p><i>concerned about quality and comfort, it is the base, while design is a selling point. For small brands it is simply not always possible to get the production right, cause they don't have sufficient budget for that. As I now know from our partners you have to invest a lot of money before producing your very first collection right."</i></p>
Brand Personality	<p><i>"Would be a very in person. Casual chic, probably. A young serious woman."</i></p>	<p><i>"Women with extreme elegance, with a touch of irreverence. But a soft irreverence, with a very good taste. Classy, avant-garde, in love with minimalism".</i></p>	<p><i>"Definitely a girl. A fashion girl, very confident, very feminine. With a simple but unique style".</i></p>	-	<p><i>"A bit of inner conflict - ultra romantic, retro style trying to use contemporary situation, expectations to his/hers advantage, but not always wholeheartedly. There is something very strong and sincere and timeless, and self-sufficient - but delicate and somewhat shy."</i></p>

C2. GUR						
Name	Sandra da Costa Blanc, 44 years old	Filipa Alves, 32 years old	Luís Cavalheiro, 43 years old	Matthias Lehner, 34 years old	Sara Miller, 39 years old	
Type of Client	Retailer: Lusa Luso; French	Retailer: Coração Alecrim; Portuguese	Retailer: Mundano Objectos; Portuguese	Retailer: O Céu; German	Final client	
Store Concept (for resellers)	<p><i>“The goal is to promote the contemporary and artisanal products from Portugal. Also, to create new products signed by Lusa Luso.”</i></p>	<p><i>“It is not easy to define Coração Alecrim, it is a very personal project. Everything we have here is from brands that we like, that we would use. We prefer what is Portuguese, handmade and artisanal. Brands that we identify with. They must have quality and be made with love”.</i></p>	<p><i>“We decided to open a store with quality products that we would buy for ourselves. We have design products, author products, perfumes, and biological food... It is not only about selling products, but a lifestyle. Our clients worry about quality and how to spend their money, even if that means spending more”.</i></p>	<p><i>German-Portuguese furniture shop: “We started last year and sell our own products. Beside that we collaborate with other brands to develop products with us. GUR is the first cooperation we did. Since we don’t have a own showroom so far we started to sell our products online and in pop-up-stores. For the stores we work with stylists to create a small world that communicates the spirit behind our products.”</i></p>		

<p>Brand References</p>	<p><i>“Constance Guisset, everything perfect; beautiful and poetic. Umberto e Fernando Campana; Patricia Urquiolla: creations that mix artisanal techniques with industrial techniques.”</i></p>	<p><i>“We like a clothing brand, Toast, that has a very natural style. But more than brands, we like people and products”.</i></p>	<p>-</p>	<p><i>“Nanimarquina”, “GAN rugs” because of the authenticity, combination of tradition and design, and the positive vibes.”</i></p>	<p><i>“I don’t have references, I am very curious, so I am always trying to find new things. I like specially the mix between ancient pieces and design”.</i></p>	
<p>Contact with the brand</p>	<p><i>“Through Filipa Alves, after the cooperation with Casa Mãe”</i></p>	<p><i>“I know the brand since the beginning, I had friends in common with Célia, so I heard about the project”.</i></p>	<p>Personal friend of Célia, the founder</p>	<p><i>“Celia and me both exhibited on the Portuguese pavilion at the London Design Fair 2016”</i></p> <p><i>“GUR is between art and design. A exciting mix of both. Being a piece of art - the pieces would need to be more eccentric and less funny, a higher price and a serious communication”.</i></p>	<p><i>“When I was living in Barcelona I came to Porto to spend a weekend and Célia was raffling a GUR to the people buying a Julio Dolbeth serigraphy. I was the one winning it! I knew nothing about GUR at the time, the brand was starting.”</i></p>	

<p>First impression</p>	<p><i>“I loved the proposal of this new way to decorate our house walls. Plus, it is the result of an interesting collaboration between the work of several different designers and the artisanal know-how, mainly from the north of Portugal. A new interpretation of the traditional cotton rugs that you would find in most Portuguese houses.”</i></p>	<p><i>“I already knew the traditional technique and I didn’t loved the result, you know, with the normal ones. But now I do! I think that the idea is amazing I really like them with the unique designs! And if we think that it is made with extras of fabrics, it is also sustainable, Now I know the process even better because we are trying to do a Coração Alecrim GUR”</i></p>	<p><i>“GUR’s are completely different from everything you can find in the market”</i></p>	<p><i>“A young, fresh brand, with handcrafted, art products.”</i></p>	<p><i>“I though the rugs were very original, very modern, and with great graphic content. I was very curious to see them inserted in the house environment, especially my house. So I bought two more, later”</i></p>	
<p>Production Process</p>	<p><i>“I know the basics, yes.”</i></p>		<p><i>“I have an idea, yes. Not in detail”.</i></p>	<p><i>“Only some general process I learned when we developed our rug for O CÉU.”</i></p>		
<p>Why resell it / buy it</p>	<p><i>“It is an unique product in the market, and I really like it”.</i></p>	<p><i>“It fits all of our criteria, the ones I told you. We really like the brand”.</i></p>	<p><i>Unique product, no competition</i></p>	<p><i>“Authentic brand - representing the old Portuguese craftsmanship translated in a contemporary design language.”</i></p>	<p><i>“It was very difficult for me to choose the one’s I bought, all of them seemed great and very rich compositions, so this ones were not even my first choice, in the beginning. I hang them in my living room wall and</i></p>	

					<i>they look amazing there”.</i>	
Clients feedback (for resellers)	<i>“They don't know the brand in general, but they like the products and love the designs; they don't know how to use them, either in the floor or in the wall. It's important to educate them.”</i>	<i>“Most of the people value the technique but more than that, the designs. Definitely. They loved it and sometimes they come on purpose to buy them – and not to put on the floor”.</i>	<i>“They really like it because its so unique”</i>			
Relationship with the brand	<i>“I like the brand a lot, it is very original”</i>	<i>“For me, GUR is a piece of art. I like the brand, I am a friend of Célia and always recommend the brand, it is worth it”.</i>	<i>“I like the brand a lot, not only because it is of one of my friends but also because it is a very original brand”</i>	<i>“A close, nice relationship, really. That's why I am reselling it as well”.</i>	<i>“I always recommend GUR, I really love the brand. But I don't see the rugs as pieces of art, they're a product commercialized in quantity and there is a production. They're probably design pieces, since they also have a function: to be used on the floor.”</i>	
What likes the most	<i>“Designs (and the new products in linen)”</i>	<i>“The designs, definitely. And the variety.. there are so many!”</i>	<i>“It does not have a mass production and you can see that in each product. Also, it is unique but very simple”</i>	<i>“A rug by GUR always puts a smile on my face. Most of them look like a unique memory of the last holiday.”</i>	<i>“What I like the most is the variety of collections! But I also love the materials used and the fact that they're very colourful! It creates</i>	

					<i>an identity between them”.</i>	
What likes less	<i>“The price. And the lack of “teaching how to use them as decoration”.</i>	<i>“You can’t personalized the colours at your own taste. That I would like to do”</i>	<i>“Nothing.”</i>	<i>“Beside the existing designs I would suggest to start working on a second collection with a bigger format and discrete colours/ patterns to fit better to most living rooms.”</i>	<i>“Nothing. “</i>	
Origin of the brand	<i>“Maybe it’s a good thing, since Portugal is fashion, now.”</i>	<i>“To be Portuguese is great. Most of my customers want to buy Portuguese products, original Portuguese products”.</i>	<i>“Definitely an advantage, mostly outside of Portugal”.</i>	<i>“Portugal is quite upcoming since a while and this is helping a lot (to sell in foreign countries).”</i> <i>“Having a small production and working with regional artists/ designers also reflect the current situation of the creative scene in Portugal.”</i>	<i>“If GUR wasn’t Portuguese, it would never look like this, it would never be this good. This is a Portuguese tradition and being Portuguese is what makes it relevant in the international markets”.</i>	
Pricing Strategy	<i>“It’s high, and it would help to have some ad material explaining the whole creation and</i>	<i>“I think it is a fair price because well, they can be seen as pieces of art”.</i>	<i>Perfectly fair.</i>	<i>“The price could be higher. But they need to communicate all the process behind and the handmade quality</i>	<i>“I believe it is a fair price for the hand work it implies.”</i>	

	<i>production process, so would be easier to justify the price to my clients, that sometimes think its an expensive product.”</i>			<i>then.”</i>	
Brand Personality	<i>“From my perspective, this brand is Célia. She is intrinsically connected to Célia.”</i>	<i>“Autonomous, versatile person. Super relaxed style. It would be Célia, for sure.”</i>	<i>“Same as Célia, very nice, friendly, dedicated tot he things she like, with so much to explore”.</i>	<i>Célia Esteves herself.</i>	<i>“GUR would be a person with a strong personality, worried about his or shes well being, healthy. She or he would dress colorful and modern clothes and would love to travel”.</i>

D2. NEVOA

Name	Liliana Castro, 27 years old	Inês Santos Silva, 27 years old	Alexandra Leote, 39 years old	Ana Paula Araújo, 52 years old	Teresa Henriques, 31 years old
Type of Client	Final client; Portuguese; Press Advisor	Final client; Portuguese; Consultant	Final client; Portuguese living in Switzerland; Financial Manager at group Richmont SA	Retailer: Pepaa Studio	Retailer: Porto Standards
	<i>“I really like art and design in general. Plus, I’ve worked with furniture brands, so I have a special interest in it.”</i>	<i>“I really like the process of decorating a house, I was craving to do it in my first house. I like to do it at my own image, making my house reflect me. And I am a simple</i>			

		<i>person, so I like clean environments”.</i>		
				<i>“I fell in love with interiors design and the projects in that field started growing and growing. That's why I decided to open this space with Nuno, where we could control all the creative process.”</i>
Store Concept (for resellers)			<i>“Pepaa Studio is a showroom of decorative fabrics and wallpapers. We only work with professionals and we represent international brands: Gaston Y Daniela, Jim Thompson, G.P. & J. Baker, Mulberry Home, Brochier, Threads, Zoffany, Filippo Uecher, Maria Flora, ZeConzeta. We also have our own brand.”</i>	<i>“Porto Standards is an alternative to the design stores that already exist in Porto. We try to bet in pieces that are not that well known in Porto. It is also connected with out interior design projects. Before concluding each project, we would have to buy all the decorative pieces to other stores, delaying the process. This way we started controlling the entire process, with no delays or mistakes. We are now not dependent on anyone external.”</i>

<p>Brand References</p>	<p><i>“I like the Nordic design. I don’t go for a specific brand, even though I recognize some brands have undoubtedly high quality. I would say all the brands of Menina Design Group. But I also love small, original, authentic brands. A luxury brand, for me, would be: high prices, international market, high attention to details, unique”.</i></p>	<p><i>“I like to have pieces that can make a difference by their own, not necessarily connected to their brand. I don’t even know any brands, usually”.</i></p>	<p><i>“I am in love with small, quality brands. As I usually say, I love brands by makers, new artisans, creators, that create these very authentic brands with great designs. But I am a passionate about ceramics”.</i></p>	<p><i>Furniture: Duistt, Munna</i></p> <p><i>Design & Decoration: Ding Dong, Oito em Ponto</i></p>	<p><i>“There are some brands that we like for their simplicity, others for the design or even for the timeless character: Carl Hansen, Louis Poulsen or even Gallotti&Radice.”</i></p>	
<p>Contact with the brand</p>	<p><i>“I got to know the brand because not only we had some people in common but also because we were at Maison et Object in the same year”.</i></p>	<p><i>“I knew NEVOA through my partner, actually. We saw the pictures of the products and we loved it”.</i></p>	<p><i>“I came across the Coreto Lamps on social media and I loved the products, so I just started following the brand right away”.</i></p>	<p><i>“Mariana herself introduced us the brand.”</i></p>	<p><i>“We discovered NEVOA through the brand’s website!”</i></p>	
<p>First impression</p>	<p><i>“I knew the brand when it wasn’t a brand yet. It had some products on paper, some ideas. I though it was a very</i></p>	<p><i>“The style and the colours were really captivating”.</i></p>	<p><i>“I talked to Mariana and I went to visit the atelier. I loved the discrete elegance of the brand. NEVOA products uplift any room, but without</i></p>	<p><i>“I thought it was a very innovative brand, not only because of the silkscreen technique but also because of</i></p>	<p><i>“Our first impression on NEVOA was really good. We understood that the brand differentiated a lot among all the Portuguese brands working with</i></p>	

	<i>delicate brand, with a lot of attention to detail, super differentiated. And the products had this sense of uniqueness, because they were handmade”.</i>		<i>much ostentation, That’s what I liked, it was very distinctive”.</i>	<i>the compromise between the classic and the modern.”</i>	<i>lightning.”</i>	
Production Process	<i>“I know the entire process. Mariana explained it to me and I was able to understand it as well when I became a client and I had the possibility to customize the products”.</i>	<i>“Yes, but I was not amazed by that. It’s ok but I value more the final result than actually the process of production. Not yet, still”.</i>	<i>“I know it and it is a very special process. The pieces will never be perfect, and that is great. Every imperfection will value the brand, the techniques behind”</i>		<i>“We are aware of how the production process works. The brand explains everything in its catalogues, and I think this way they can see their work, behind every single piece, valued.”</i>	
Why resell it / buy it	<i>“When I decorated my first house, recently, I wanted to have some distinctive pieces in specific spots, that could make a real difference in each division, that would allow to transform the space they were in. And obviously, I love the products”.</i>	<i>“NEVOA’s products made a difference in every room”.</i>	<i>“Precisely for the distinctiveness of the</i>	<i>“Exactly because of the innovation. The silkscreen technique makes the brand very special”.</i>		

Clients feedback (for resellers)				<i>"A very small brand yet, with a very unique style. Which makes it look way less commercial".</i>	<i>"Everyone loves the originality of NEVOA's products!"</i>	
Relationship with the brand	<i>"There are pieces that I really like that I don't have just because I don't have a place to put them. But I already bought to offer. I really like the brand also because the purchasing process was really personalized, really pleasant". "I think NEVOA reflects me, somehow".</i>	<i>"I really like the brand and even though I don't have space to include more NEVOA products, I would consider to do it if I did... or I will, someday".</i>	<i>"I am a fan. I am so sorry I don't have a bigger house to actually have more products".</i>	<i>"I saw this brand developing, so I have a very good relationship to it. Plus, I support it conditionally"</i>	<i>We try to be updated when it comes to new launches and to be close to the brand. We have a very good relationship with Mariana"</i>	
What likes the most	<i>"Vivid, the table lamp. I wanted it since I first saw it".</i>	<i>"The fact that they can be unique. You won't find them in every friend's house, like IKEA products. It will never be mainstream".</i>	<i>"Definitely the technique, the patterns. You look at their products and you immediately think: this is NEVOA. Plus, the service. They go the extra mile when it comes to personalized customer service".</i>	<i>"The lamps and the trays. But mostly Coreto because of its simplicity. In this case, less is more."</i>	<i>"I'm in love with the Middle trays!"</i>	
What likes less	<i>Only one thing: in</i>	<i>"For example: the</i>	<i>"I would say the</i>	<i>Nothing.</i>	<i>Nothing.</i>	

	<i>one of the lamps, the place where the button to switch on and off is places. It is not very functional.</i>	<i>place where the button to switch on and off is. It is far away from the lamp, it is not comfortable. But it is the only thing”.</i>	<i>functionality of the boxes, but they are still amazing. It is difficult to find things not to like when it comes to these pieces. Either you like it or not and functionality does not matter that much, they are decorative pieces”.</i>		
Origin of the brand	<i>“Its both an advantage and a disadvantage. It is good to look at the brand and see that we can have this kind of quality made in Portugal. The negative side is only because being Portuguese and small, will probably have an hard time growing to international markets”.</i>	<i>“For me it does not matter. I don’t care if its Portuguese or foreigner, I value the design, the quality and the positioning. I like authentic brands, with stores not for tourists, but I don’t care about the origin”.</i>	<i>“In general, it can be good, because of the quality of the Portuguese production, the fact that it is a small unknown country... people like that.”</i>	<i>“It depends. In the national market it will be difficult to implement the brand as expected. Unfortunately, Portugal still prefers to buy what comes from outside. In the international market, yes. But will be necessary to invest more in product and in international fairs.”</i>	<i>“Nationality is not a big deal in product design, what matters are the pieces, how well designed and executed they are. Those always have place.”</i>
Pricing Strategy	<i>“Perfectly fair, having into account the whole production process.”</i>	<i>“It is not expensive (like luxury expensive) but it is also not cheap, its ok. It is a differentiator brand for young people”.</i>	<i>“I think it is a fair price. It is not a mass brand, so people that buy NEVOA know that they are buying an exclusive, handmade product”.</i>	<i>“It is a good price. Maybe not fair for the brand, but the necessary in the beginning.”</i>	<i>The values are considered fair because of the needed human intervention, the handmade work that involves.</i>

<p>Brand Personality</p>	<p><i>“Very simple but with a lot of style, some pose. With a classical touch but also very irreverent, contemporary, innovative. A person that would have a comfortable life, with a lot of attention to details. She’s creative and values art”.</i></p>	<p><i>“Calm, Zen, classy. A person that would not call a lot of attentions, but at the same time you notice that she’s there... and its pleasant!”.</i></p>	<p><i>“It is a very elegant and discrete person, that knows how to behave. It is a noble person that was already born in a higher rank, so she knows how to act in any situation. Definitely a women.”</i></p>	<p><i>“A delicate, simple, sensitive person. Connected to arts in general”.</i></p>	<p><i>“I associate NEVOA directly to its creator, Mariana. A fun, nice person, very irreverent and without fear of risking!”</i></p>	
---------------------------------	--	---	--	---	--	--