

A COMMUNICATION PLAN FOR A PORTUGUESE LUXURY
MULTIBRAND: STIVALI

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Communication Plan – Stivali

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ABSTRACT

The emerging of new technologies, the evolution of society and the new digital world's age, are some of the main recent factors that affect any kind of economic sector. The Luxury sector is now strongly influenced by these, and some changes in the nature of the business are already happening. Moreover, luxury brands are facing some challenges in the adaptation of their strategies to the rigorous customer's motivations and expectations.

Hereupon, the focus will be in developing an innovative and effective Communication Plan proposal for a Portuguese luxury multibrand - Stivali. The main goal of this project is to increase Stivali's awareness and knowledge, and create long-term relationships with clients. Furthermore, the project had in consideration these new trends in marketing communications, but also concerned in maintaining the high and exclusive status a luxury company requires.

The literature review is based on academic articles which embrace overall studies concerning with two main subjects: communications and luxury. An internal and external analysis was conducted, in order to understand better the industry and the company in study. In addition, it was done an investigation close to luxury consumers to have a proper knowledge on how customers interact with luxury brands. Finally, the activities developed throughout the communication plan took into account all the research findings and were carefully suggested to meet Stivali's main goals.

Palavras-chave: Luxury, Communications Plan, Marketing Communications, Stivali

RESUMO

O aparecimento de novas tecnologias, a evolução da sociedade e a nova era do mundo digital, são alguns dos principais e recentes factores, que afetam qualquer tipo de setor económico. O luxo é hoje, fortemente influenciado por estes fatores, e algumas mudanças na natureza do negócio já começam a acontecer. Para além disso, as marcas de luxo enfrentam alguns desafios na adaptação das suas estratégias às exigências dos consumidores, relativamente às suas motivações e expectativas.

Posto isto, o foco será no desenvolvimento de uma proposta de um plano de comunicação inovador e eficaz, para uma multimarca de luxo portuguesa – Stivali. O principal objectivo deste projeto é aumentar o conhecimento da Stivali junto dos consumidores, e construir relações duradouras com os mesmos. No entanto, todo o projeto teve em consideração as novas tendências na comunicação, mas também a preocupação em manter o estatuto exclusivo e de alto nível, exigido pela empresa.

A revisão de literatura é baseada em artigos académicos que englobam estudos sobre dois assuntos principais: comunicação e luxo. Foi realizada uma análise interna e externa, com o intuito de compreender melhor a indústria e a empresa em estudo. Seguidamente, foi realizada uma investigação a consumidores de luxo, para adquirir um conhecimento apropriado sobre de que forma os consumidores interagem com as marcas de luxo. Finalmente, as atividades desenvolvidas no plano de comunicação tiveram em conta os resultados da pesquisa e foram cuidadosamente sugeridas a fim de atingir os principais objetivos da Stivali.

Key Words: Luxo, Plano de Comunicação, Marketing, Comunicação, Stivali

EXECUTIVE SUMMARY

O tema escolhido para abordar como tese do mestrado de marketing, ano letivo 2015/2016 no ISCTE Business School, foi a realização de um Plano de comunicação para uma multimarca de luxo portuguesa – Stivali. O tema deste projeto de tese foi escolhido por vários motivos. Por um lado, o setor do luxo tem demonstrado que dificilmente é abalado com a crise económica que vai passando de país em país. É um mercado que é visto como exemplo aos olhos de outras marcas e por isso serviu também de exemplo para este projeto. Por outro lado, os avanços das novas tecnologias ao longo dos últimos anos, a rapidez da disseminação da informação, o poder do mundo digital na mudança do comportamento e hábitos do consumidor, e a forma como as marcas estão a reagir e a adaptar a sua estratégia de negócio e principalmente de comunicação a esta situação.

A Stivali foi uma empresa que nasceu de uma loja de confeção, uma sapataria. Com o passar dos anos, ao responder às necessidades que os seus clientes apresentavam, começou a introduzir novas marcas que ainda não estavam sedimentadas no mercado. Hoje em dia representa mais de 40 marcas de luxo internacionais, designers conceituados e vende não só sapatos, como também pronto a vestir e acessórios. O maior objetivo desta empresa é estar em constante evolução e estar permanentemente à procura de satisfazer os desejos e necessidades da sua cliente, a mulher portuguesa. A estratégia da Stivali, assim como a de qualquer outra marca de luxo, passa em grande parte por transmitir a identidade da marca, os valores, a sua história e a excelência que disponibiliza na qualidade dos artigos que vende e nos serviços que presta ao seu cliente. Contudo, como sendo uma empresa Portuguesa, representante das melhores marcas de luxo internacionais, a sua estratégia de comunicação passa pela “não comunicação”. É um facto que as marcas de luxo devem, de certa forma, manter a exclusividade e o secretismo na forma como comunicam com o seu público alvo. Contudo, é com base neste tipo de comunicação mais inovadora, mas ao mesmo tempo longe de ser massiva, sobre a qual o projeto se vai debruçar.

A comunicação que uma empresa faz consegue informar, persuadir, criar imagem, atitudes e personalidades para se diferenciar no mercado aos olhos do consumidor. Esta ferramenta bem gerida, pode envolver benefícios intangíveis como a criação de satisfação psicológica associada ao valor do entretenimento. O desafio para a maior parte das marcas é agarrarem a oportunidade de desenvolverem os seus planos de comunicação onde o valor das atividades e mensagens

desenvolvidas representa uma vantagem competitiva no mercado. Com toda a competição que existe entre as marcas de luxo, as empresas são forçadas a adotar uma cultura onde comunicar com excelência, aumentando o nível de interação com os consumidores, e construindo relações duradouras com os mesmos é um requisito obrigatório.

Assim, a estrutura deste projeto foi dividida em vários capítulos diferentes, que contribuíram para a realização da proposta do plano de comunicação final. Em primeiro lugar, foi feita uma revisão de literatura que engloba uma análise de artigos académicos sobre os temas principais em estudo, marketing, comunicação e luxo. De seguida, uma análise interna e externa foi conduzida, com o intuito de perceber o contexto da empresa em questão, a indústria e os principais concorrentes neste negócio. Posteriormente, foi decidido realizar-se um questionário online para estudar o comportamento do consumidor de luxo, as suas motivações e expectativas relativamente à Stivali e ao mercado do luxo numa perspetiva mais generalizada. Adicionalmente, conduziu-se uma entrevista pessoal a Ana Casal, responsável pela comunicação da Stivali, para melhor compreender o historial da empresa, os seus principais objetivos, mas também que tipo de abordagem praticam relativamente à comunicação da empresa, e em que canais se apresentam. Depois de analisar os resultados desta pesquisa aprofundada, foi altura de se realizar a proposta de um plano de comunicação.

Finalmente, a proposta de comunicação foi elaborada tendo por base vários aspetos como os acima referidos, entre outros. As atividades sugeridas ao longo do plano de comunicação foram cingidas aos métodos de comunicação mais recentes e que são considerados mais apropriados nesta indústria: publicidade, eventos e experiências, marketing interativo e *word of mouth*. A principal preocupação em todas as atividades foi corresponder às expectativas do consumidor de luxo, que fossem dinâmicas, inovadoras e que interagissem de certa forma com a audiência, mas sobretudo que fossem de encontro aos objetivos estipulados pela empresa. Foram definidas métricas de avaliação para medir o sucesso das atividades numericamente e foi definido um plano de orçamento juntamente com a calendarização das atividades. Em suma, todo o plano foi desenvolvido sem nunca cair em esquecimento o objetivo principal que o fez mover, o sucesso da Stivali como uma multimarca de luxo no mercado português.

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CHAPTER 1. RESEARCH PROBLEM

The market of luxury goods is booming and is one of the most profitable marketing segments worldwide and the fastest growing. However, it is also the segment in which consumers are extremely demanding, in a way that luxury brands must sell “dreams and experiences” to them in order to succeed. Therefore, marketing communications have to be the most innovative, different, exciting and exclusive when promoting luxury brands. If these companies want to maintain or reach success, they need to keep raising the bar.

Looking at the luxury industry, one of the biggest problems remain on how luxury brands are going to create a connection with the new generation of Millennials and maintain long-term relationships with loyal clients. This new generation is more informed, has high levels of knowledge because of the easy access to information online, and has high expectations towards luxury brands. The emerging of interactive marketing strategies and worth of mouth should be embody on luxury brands communication plans, in order to promote engaging experiences with consumers. Stivali needs to adapt its communication strategy and follow this trend to succeed, otherwise it might decline and be exceeded by competition.

Having said that, the research problem of this thesis project is based on how to respond to the challenges luxury market is facing and match consumer’s high expectations through the implementation of new ways of using marketing communication tools. In order to solve this problem, it will be proposed an effective and innovative communication plan for a multi-brand luxury company, in this case Stivali. In order to understand and explain why marketing communications are so important in the luxury sector and how should a communication plan be implemented, a deep research of past studies was made and is developed in the following literature review chapter.

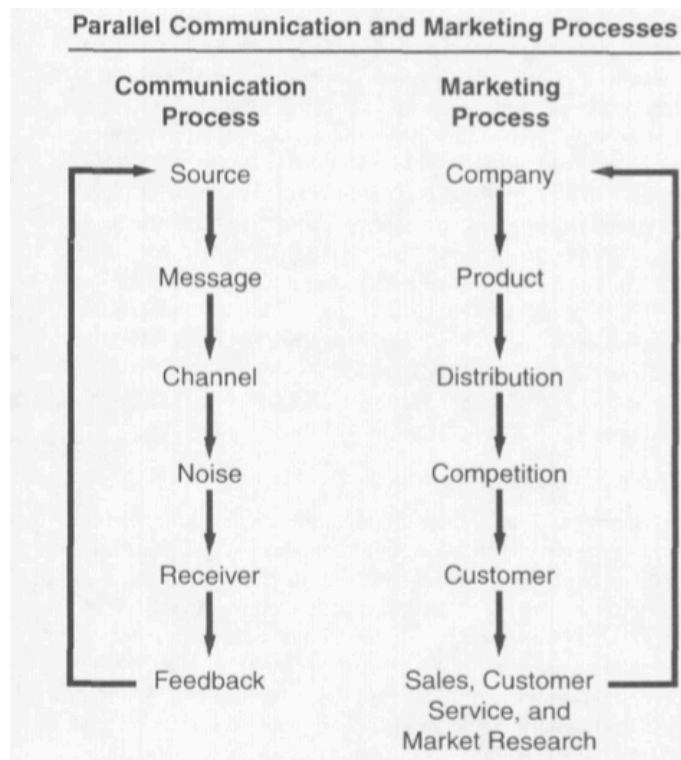
CHAPTER 2. LITERATURE REVIEW

2.1. COMMUNICATION

2.1.1. THEORY INTERSECTION

Regarding the fact that nowadays traditional marketing mix elements have become commodities, the same is happening with companies that realised how relationships with customers and other key stakeholders can be one of their most valuable assets. In other words, this can be explained by the net sum of brand relationships that is a major determinant when evaluating the brand value (Duncan and Moriarty, 1998).

Figure 1 - Communication Process



Source: Duncan and Moriarty, 1998: 3

The most valuable assets companies have, are the relationships with customers and stakeholders. This is why profits per customer increase with customer longevity, because the longer customers are loyal to a certain company, the greater is the willingness to pay premium prices, make referrals and buy more (Reichheld, 1994). The products of communication that must be focus on to create this cost effective marketing effort are the elements of trust and commitment (Duncan and Moriarty, 1998).

In addition to this concept of relationship marketing there are other theoretical elements that are also part of marketing and communication such as transaction and exchange; signals, channels and feedback; and information. When we talk about exchange in communication it means that “involves two-way communication – a process called transactional communication – which reflects communication scholars’ emphasis on conversation and dialogue” (Duncan and Moriarty, 1998: 4). A transactional approach to marketing is on close, long-term, interactive (two-way) relationships. By saying this, sending brand messages is as much important as responsiveness and shared understanding.

When a receiver response is made known to the sender, we call it feedback and without it there is no dialogue (Windahl and Signitzer, 1992). Inside an organisation, in the diffusion of information about new products, in significant changes such as technological changes, having ongoing feedback programs is very important.

Information is something that makes decision making easier because it reduces uncertainty. If communication could be managed or controlled by marketers, over understanding the complex chain of mental events that consumers go through in making a purchase decision, they could choose different ways of communicate their messages, ensuring that all mental events will be throughout the information (Penrice, 1995; Duncan and Moriarty, 1998).

Sings and signals are also present when communicating and they can be assimilated by consumers through many sources and interpreted in many ways. Hereupon, the idea is to focus on understanding how they deliver the message with a certain meaning that will affect competitors as well as customers (Deighton, 1992; Klein and Kernan, 1991; Solomon and Assael, 1987; Duncan and Moriarty, 1998).

Basically, the main goal of sending a strategically consistent brand message is to positively influence the perceptions of these messages not only on costumes but on stakeholders as well, and ensure that brand communications are interactive (two-way). Product messages should reflect product’s performance, appearance, design, pricing and where is distributed and every seller should be trained in order to have good product knowledge and willingness to advice customers in making a purchase that will fit their needs. A returned product for instance can make employees communicate with displeasure and with little eye contact sending a negative brand message without even notice.

Subsequently, Duncan and Moriarty (1998: 7) refers that “IMC generally has one voice and one look for each target audience, regardless of the marketing communication function (e.g., advertising, public relations, sales promotion) or media being used”. Still, that one voice should be strategically consistent in presenting the values of the company, how products perform, and how the brand is identified and positioned in order to reach to those stakeholders’ perceptions.

In managing relationships perception is more important than reality. There are two types of quality identified by the PIMS studies: conformance quality and perception quality. In most companies, production is responsible for conformance quality and marketing is responsible for perception quality. Perception quality is the one that matters the most in managing relationships because it will evaluate quality from the customer’s perspective. It drives behavior and it is often influenced by hidden communication dimensions of the company philosophy and marketing mix (Buzzell and Gale, 1987).

Although loyal customers and prospects are considered primary targets, who are the other parts involved with companies that can be also affected by the marketing program? Ruth and Simonin (1995) refer the financial community, investors, vendors and suppliers, employees, competitors, media, neighbors and community leaders, special interest groups and government agencies. Webster (1992) believes that ongoing customer relationships are the company’s most important stakeholder group but he refers two other important ones – suppliers and resellers. Gilly and Wolfinbarger (1998) focus on employees. Kotter and Heskett (1992) found that the firms focused on customers, employees and stockholders increased their revenues by an average of 682% versus 166% for the other firms with a more limited focus.

If the main goal is to create relationships it is not by doing mass communication but personal customized communication instead, that by definition is interactive. Interactive communication it is also fundamental to successful teamwork (Guillen, 1994). At the marketing communication level, interactivity is generated through a combination of one-way (e.g., mass media advertising, publicity) and two-way communication (e.g., personal selling, customer service).

2.1.2. ORGANISATIONAL STRUCTURE

A process for incorporating a consistent and well regarded mission of the company into all the operations it's indispensable in order to constantly remind stakeholders what the company stands for, as well as to reinforce the trust on which brand relationships depend on.

Having an organisational infrastructure based on integration requires support elements such as: a SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis to know the strengths and weaknesses of the company and how their respective areas can affect these, a strong understanding of how the company works and how communication is performing at the several contact points, and finally understand the strengths of the marketing communication functions. The infrastructure it is also composed for a critical part that is partnering with communication agencies that understand and practice integrated brand communication. Particularly companies that give special attention to marketing communications, make these partnerships.

Still, the most important organisational factor is cross-functional management because it helps to plan messages to be strategically consistent. "A brand level cross-functional team must integrate the corporate and marketing levels, and a marketing communication cross-functional team must integrate activities between the marketing and the marketing communication levels. This organizational structure makes it possible to plan and monitor brand messages going to and coming from all divisions." (Duncan and Moriarty, 1998: 9).

Beginning at the corporate level, cross-functional management should not only tear down the walls between departments but also helps institutionalise feedback and learning in the company. Still, in order for a cross-functional team to be successful, it must have also the authority to reallocate budgets (Duncan and Moriarty, 1998).

A true communication strategy must also identify the obstacles to be faced in communicating and how will the company overcome them. Another important factor to have in mind is the timing for the release of communication pieces and activity. Companies must select the most appropriate delivery vehicles to release the information they want – print, multimedia or online – in order to guarantee that the message create the most impact. For instance: announcement letters, educational brochures, new hire welcome kits, newsletters, posters, e-mail blasts, online e-learning videos, web portals, apps and widgets and social media (McAllister, 2012).

2.1.3. CO-CREATION OF VALUE

Marketing is moving towards a focus “of co-creating value through the exchange of knowledge and skills with customers and partners” (Tynan et al., 2010: 1158). The main idea to provide a marketing experience is to build unique experiences together with customers and develop a service orientation regarding processes of joint value creation (Prahalad and Ramaswamy, 2004; Vargo and Lusch 2004, 2008). In order to do so, the use of marketing approaches such as experiential, interactive, progressive, evolving and flexible its essential (Tynan and Mckechnie, 2009). “A marketing experience should have personal relevance for the customer, be novel, offer an element of surprise, engender learning and engage the customer” to become a successful one (Poulsson and Kale, 2004). Co-creating the luxury brand experience involves dialogue and interactions between customer, the brand owner, employees and customer brand communities who are part of the industry itself and the brand owner’s network. The utilitarian value is assumed to be the most important one when talking about luxury goods. Also, a successfully engaging experience created by well-trained staff should be in an appropriate dialogue and be present in multiple channels - on and offline. Still, the symbolic, experiential/hedonic and relational types of value are the ones that after the experience is created will make the difference in between luxury brands. Hereupon, refreshing networks will access new ideas which will enable brand owners to innovate and maintain their brands in the top of the competitive marketplace with a stable positioning. Finally, concerning venues, iconic destinations of high prestige and design content should be a must have for luxury brands in order to add value for customers (Tynan et al., 2010).

2.1.4. STEPS TO DO A COMMUNICATION PLAN

When trying to build relationships there are other communication roles than persuasion; for example the ability to inform, answer and listen. A company interested in being more customer focused and in building relationships as I mentioned above should focus on communications rather than just persuasion. Communication is the platform on which relationships are built. Duncan and Moriarty (1998) believe that marketing mix is not the only primary source of brand messages. Everything that a company does or does not do will send a brand message that can have several different impacts (Schultz, Tannenbaum and Lauterborn, 1993).

Business communication is all about trying to accomplish the goals of the organization. There are five steps to consider in making a program that does accomplish the established goals. First the company has to define the problem or the opportunity. Defining the audience, asking why the company needs to communicate with them, understanding their perception about the company and the reason the company has in reinforce that perception, will give the planner the right direction. Secondly, come up with a solution that describes strategies to reach each target audience, a timeline, an idea of a budget and who is going to be responsible for each task. Thirdly, sell the solution to the client. Following, it comes the implementation together with the attention to quality in every detail. Finally, we go through the evaluation of the results, even when the feedback from the people we know is positive, always trying to quantify them (Brink, 1992).

Plans must be realistic, creative, flexible, measurable and useful. A good communication plan is a tool that can be adapted to new situations and a resource for all team members. The following steps will help companies to create good communication plans that lead to implementation (Tennyson and Ray, 2005):

1. Identify goals

All communications activities must support the objectives of the company.

2. Target

Different groups require different information, and an audience can be defined as individual or organisation or as complementation of both, and that must be satisfied.

3. Establish messages

Messages are statements that convey a key point and enable all organizations to focus their communication in a way their audiences can understand and retain. For any type of communication plan, companies should focus on no more than three main and simple messages that support the organization goals.

4. Develop strategies and tactics

In this point is where most communication plans begin and is where creativity comes into play. Be present in several different channels, informational materials (newsletters, brochures,

videos, etc.), community relations, public participation (workshops, public meetings, open houses and focus groups), media relations, etc.

5. Prioritize

Here is where the company will define the priority order in which strategies and tactics will be implemented and assign levels of effort and budget resources to each one of them.

6. Create an action plan

The action plan identifies who is responsible for what and when activities will happen. It can be a timetable, a chart or a spreadsheet that will show tasks, responsibilities and deadlines.

7. Evaluate

This final step will help companies to understand if the communication plan was effective in achieving the goals established. This evaluation can be made through survey research that will measure each tactic and strategy used by the company. It includes the ability to constantly monitor what has been done and to be able to make modifications in future plans if needed (Tennyson and Ray, 2005).

2.1.5. COMMUNICATION STRATEGY

“Public relations is the management function that establishes and maintains mutually beneficial relationships between an organization and the publics on whom its success or failure depends” (Steyn, 2003: 169).

The plan should include strategies for engaging the public as it was said previously. On one hand newsletters are one-way communication and it is used to disseminate information. On the other hand, workshops, public meetings and advisory groups offer two-way communication providing engaging experiences to the community members and, at the same time, building long-lasting relationships (Tennyson and Ray, 2005).

According to D’Aprix’s views, strategic communication is the deliberate design of a communication strategy to interpret an organisation’s vision, values, goals and intentions to its audiences. The corporate communication strategy provides focus and direction for an organisation’s communication, and it is considered to be the logic behind practitioner’s actions.

It determines what should be communicated instead of how it is going to be communicated. However, it is not a communication plan but a framework necessary for a communication plan to carry out the strategy and it leads the function towards effectiveness (doing the right things) rather than towards efficiency (doing things right). According to Steyn (2000), developing a corporate communication strategy involves analyze the company profile, vision and mission, values, culture, policies and strategies; identify stakeholders, strategic issues and their implications; decide on what must be communicate to solve the problem or to play on the opportunity; and develop a strategic communication plan as well as action plans around the company communication goals.

2.1.6. INTERNAL COMMUNICATION FRAMEWORK

The framework is designed to set a standard for an effective internal communication function. Successful functions typically focus on five areas of activity (Mellor and Dewhurst, 2009):

1. Audiences and stakeholders
2. Infrastructure
3. Leaders and managers
4. Line of sight for business strategy
5. Research and measurement

The success of these areas depends on effective partnerships with key stakeholders. The way internal communication work, shapes and is shaped by, the organization's strategy and culture. These two factors combine to influence success outcomes such as, effective change; engaged employees; customer satisfaction; reputation and pride and recruitment and retention, in order to reach enhanced performance (Mellor and Dewhurst, 2009).

1. Audiences and stakeholder

Having access to valid insight about audience/stakeholders and using it to guide strategies, tactics and decision making will make sure communication meets the needs of each segment. The idea is to facilitate dialogue between the company and its stakeholders by listen carefully to stakeholder's issues and concerns. This will engage and connect people across the organisation (Mellor and Dewhurst, 2009).

2. Infrastructure

The main goal is to achieve business outcomes. The strategy will ensure all communication activity is according to the business objectives and not only in producing materials or outputs. There should be a planned activity across the organisation that is used to guide timing and messaging. The company should make a purpose of the channels is going to use, what it will be used for and how its effectiveness will be measured. In addition, through the culture of the organisation and its processes, it encourages best-practice as well as consistent ways of working. Furthermore, the integrated communication plan anticipates and prioritizes where it can use its resources in order to create the most value in the organisation, and keeps funding in place to support every planed activity (Mellor and Dewhurst, 2009).

3. Managers and leaders

“Effective communication is about enabling managers to be effective and responsible communicators with their teams from day to day (Melcrum, Mellor and Dewhurst, 2009: 18).” Help managers to understand what is expected from them, by setting out clear communication standards so they can communicate clearly to others. Sometimes managers don’t have the skills to perform effective communications well. The function will provide appropriate training when needed as well as the appropriate material to learn. Finally, managers will be able to measure the objectives and be accountable for communication (Mellor and Dewhurst, 2009).

4. Line of sight for business strategy

Establishing a line of sight together with an effective internal communication function will make sure the strategy is clearly defined for everyone and support people translating the business strategy into action. The employees should understand how the strategy links to their team and personal goals. Moreover, when communicating the strategy, the team uses tactics that enable managers and employees to discuss, engage with and internalize the strategy so they can translate it into everyday action and behaviors inside the company (Mellor and Dewhurst, 2009).

5. Research and measurement

Communication decisions, strategies and tactics are guided through research and measurement framework that define what should be measured and which tools to use in each case. After an

evaluation of the findings, the function benchmarks, with external organizations to identify opportunities and to keep improving (Mellor and Dewhurst, 2009).

According to Paul Middleton (head of marketing of the Westminster City Council), in order to have an effective internal communication, the responsibility cannot be all in one particular team but in the entire organization. It provides the opportunity for self-evaluation and customer evaluation, says Derek Ross, head of group internal communications at communication provider Vodafone (Mellor and Dewhurst, 2009).

2.2. MARKETING IN LUXURY

2.2.1. CONSUMER BEHAVIOR TOWARDS LUXURY

Fashion marketing strategies play a crucial role in the luxury industry and normally, luxury brands are benchmarks for other brands. They have “the best design, the best materials, the best merchandising, and the best packaging” (Ko and Megehee, 2012: 1395) and for that reason, they need a constant updating in “new developments, theories, and knowledge in light of the trends toward global luxury and fashion markets” (Ko and Megehee, 2012: 1395).

The luxury consumption leads to many types of effects, being one of them the “Bandwagon”. It is an effect that shows the increase of a product’s demand because the number of buyers consuming the same product increases. This can be explained through the importance given by consumers in being associated to luxury, fashionable and stylish products, and the incessant look for having what reference groups already have (Kastanakis and Balabanis, 2012). The “Veblen” effect happens when the demand of a certain product increases because its price is higher rather than lower. In the “Snob” effect, which is the opposite of “bandwagon”, there is a decrease of a product’s demand because the number of buyers consuming the same product increases. This is explained through the desire snobs have of being unique, different and disassociated from the masses (Bagwell and Bernheim, 1996). The choice for this luxury consumption is also explained by the consumer’s appreciation of hedonic rewards and sensory fulfillment provided by these brands during the buying process (Bian and Forsythe, 2012). Furthermore, consumers can deduce the functional utility from luxury goods as benefits, and

their motivations to purchase them include high levels of quality and authenticity (Garfein, 1989; Beverland, 2006).

2.2.2. BRAND LUXURY IN THE FASHION MARKET

“The more innovative, creative and unique a brand, the more likely an individual consumer perceives the brand as leading the way, a market leader or possibly as luxurious” (Miller and Mills, 2012: 1472). Strong brands are more likely to be market leaders and valuable in the customer’s minds-eye (Hoeffler and Keller, 2003).

Formerly, luxury brands use to be considered brands with the ability to play high prices in the market; to bring up a desire to impress others; to evoke exclusivity and high status; and also to transmit the idea of excellent quality, esthetics, personal history, scarcity and uniqueness (Kapferer, 1997; Dubois and Duquesne, 1993; Phau and Prendergast, 2000b; Dubois et al., 2001; Dubois and Patemault, 1995 and Gutsatz, 2001). After a couple of years some authors like Vickers and Renand (2003) started to refer the importance of experientialism which is associated with a consumer’s desire to consume products that provide sensory pleasure. Luxury products are designed to associate the owner with a desired group, role or self-image (Vickers and Renand, 2003). Recently, researchers write about luxury brands as big players with global reputation, emotional appeal and as innovative, creative and unique brands with social and hedonic value (Okonkwo, 2007 and Kim et al., 2009). Furthermore, luxury brands are secondary associations with linked personalities or endorsers, have a very careful management and are very devoted to luxury organizational culture (Keller, 2009; Fionda and Moore, 2009). Finally, Atwal and Williams (2009: 1473) refer that “Luxury has moved beyond the traditional to be experiential and experiential luxury marketing includes the dimensions of entertainment, education, escapist and esthetic, which will vary in levels of consumer participation and connection with the brand.”

Hereupon, seemingly consumers are more likely to evaluate expressive value than economic value when assessing the overall worth of a luxury brand (Tynan et al., 2010). Still, in order to consumers pay premium prices the factors that will influence their decision will be the prestige, the high levels of quality and the status symbol a brand represents (O’Cass and Choy, 2008).

Based on the results of the Brand Luxury Model (BLM), the perceptions of brand leadership, which is the consumer's overall assessment that a brand is successful, visionary, and is up-to-date with the latest trends, are actually more important than uniqueness; originality or creativity (Miller and Mills, 2012). Associated with successful brand leadership, luxury brand managers need to follow some principles such as be more proficient at brand building; demonstrate management expertise in distribution, product quality selection and all the services that go with luxury products (Berthon et al., 2009; Kapferer and Bastien, 2009). Miller and Mills (2012: 1478) refer that "Uniqueness in business is often associated with branding as a differentiating factor, unique selling propositions, positioning strategies and sustainable competitive advantages" so researchers place the possibility of this idea of a unique identity being a product and not something exclusive to luxury brands (Dubois and Paternault, 1995; Dubois et al., 2005; Juggessur and Cohen, 2009; Nueno and Quelch, 1998; Miller and Mills, 2012).

The BLM results show, when consumer's overall assessment of the compatibility or match between themselves and the users of the luxury brand associated, with symbolic value and experiential consumption value, consumers are more willing to pay a higher price (Netemeyer et al., 2003; Sirgy et al., 1997; Miller and Mills, 2012).

2.2.3. LUXURY ADVERTISING

So far we have seen the importance that consumer's behavior has in the marketing of luxury brands, but we cannot forget the impact that advertising have on clients as well. Analysts and journalists used to argue that the luxury sector did not need advertising to succeed and reach their goals. However, in order to differentiate from other brands inside the luxury market, the luxury sector had the necessity to communicate about its own intrinsic and identity values of luxury (IVL). To do that, brand owners need to find a way to promote their products while communicating the principles and values of authentic luxury with all the quality and prestigious image a luxury brand has. Furthermore, the message has to be universal in case of international marketing context (Freire, 2014).

Advertising is one of the traditional communication channels still used by luxury houses when communicating the launch of a new product (Freire, 2010). "The advertising message of a luxury product is an image or short film trying to impress the viewer, through an imaged

discourse that will lead him/her to completely feel identified with the main personage (actor/actress, model), in such a way that he/she will desire to acquire that particular luxury object.” (Freire, 2014: 2668).

One of the most important IVL's is “Authentic” and we can identify it through the quality of the materials used in goods, manufacturing methods and the time of the products production process (Castarède, 2007). From “Tradition, knowledge and know-how” belong all the cultural heritage, techniques, gestures, manual and artistic, which artists transmit to young apprentices. The “Innovation” will bring new ways of doing things, techniques, new materials and patterns, creativity, originality, freshness surprise elements that will complement tradition. “Respect” is gained when artists become famous for their work because of their creations and the time they spend on doing everything perfectly. Besides, luxury brands also gain respect when they show concern with social responsibility, limited and natural resources in their productions. “Excellence of quality” is defined through the life cycle luxury goods have which is almost everlasting (Freire, 2014).

In order to include implicit and traditional values of luxury, it was combined different symbols to achieve a coherent semantic context, without losing their individual and collective reinforcement. All the creative and innovative activities originated by luxury houses are expressed and transcended into the product, the ideal of the present moment without excluding their history and heritage of many years (Freire, 2014).

Having an artistic luxury product will fully satisfy the owner's desires and dreams, will allow them to stimulate their five senses, to experience beauty, elegance and exclusivity, reaching the peak of hedonic pleasure (Freire, 2014).

“Luxury advertising succeeds in capturing the attentions of observers to trigger their curiosity and to exercise its power of seduction.” (Freire, 2014: 2674). Images worth a thousand words and serve to make products more visible and memorable. They promote the products and generate emotions in customers. Researchers believe the impact of images is so powerful that leads the reader to feel more motivated to process the textual information in the ad in a faster way (Minard, Bhatla, Lord, Dickson and Unnava, 1991). Also, images can be used to demonstrate the characteristics of fashion clothes, to show the social and cultural contexts and to illustrate the processes involved in using, consuming and disposing of products (Santaella et al., 2010).

The technique of seduction will be followed by a process inducing the consumer to be self-convicted to buy the luxury product triggering compulsive consumption (Freire, 2014).

The use of social media is growing in the marketing of luxury fashion brands and the five perceived social media activities are entertainment, interaction, trendiness, customization and worth of mouth. The findings of this research (Kim, Ko, 2012) link that these activities use to create a positive impact in the consumer's purchase intention to buy.

2.2.4. THE FUTURE OF LUXURY

Luxury was once known as an industry managed by families, made up of a mix of high quality product, brand heritage, unique knowledge, exclusivity, personalization of service, and bespoke communications fused with long-term relationships with selected clientele and categorized by high prices and prestigious physical stores. Its value proposition was mainly defined by time, class and hand-made (Kapferer, 2015).

New technology and the evolution of society are the two main factors that affect any kind of economic sector. The Luxury sector is now strongly influenced by these factors and some changes in the nature of the business already happened. Furthermore, equally impacting political factor is another important factor to have in mind. China as a big player in the world market, can be seen as the ideal case study. It is a country that embodies new technology, such as social media, and demonstrates high interest in luxury paired with strict political conventions. Luxury is a Latin word and is a descendent of “luxatio” that means “a disruption, an excess of...” and this notion of luxury is the same in all countries using the word. It is also a business, a sector and it shapes the perceptions of people. It is a fact that luxury is based on rarity but brands should be strategically directed to where the riches are growing fast (kapferer, 2015).

As mentioned above, the luxury strategy sells the family, the country of origin, the heritage, just as wines do. Every luxury company should have a clear understanding of what are the implications of a luxury strategy. The key principles of this business model are upstream vertical integration; downward control of retail distribution in order to control the consumer experience and get a closer contact with final clients and no licenses. The truth is that most consumers do not make these subtle managerial differences. For them a luxury brand it is

expensive, not accessible to anyone, bought by celebrities and sold in upscale stores in prestigious streets or malls (Kapferer, 2015).

As Kapferer (2015: 720) refers “Luxury trade is one of the oldest ones on earth...” and “...What is new is that luxury consumers have become world shoppers.”. Italy appears as the first market for personal luxury products (with €16.1 billion) and coming right next to it is China (with €15.3 billion) (Bain, 2014). However, 50% of luxury purchases in Italy are made by tourists travelling from abroad and 29% of all global purchases of personal luxury goods are now made by Chinese tourists. China will impact the luxury industry as a whole for a different number of reasons. Firstly, Chinese people feel they have the right to own a luxury good and for them it is better to choose the product from a number 1 brand than a number 2. However, to create lasting engagement with that certain brand either there are affective loyalties linked with shared viewpoints, or there is an identification with the creators as aspirational models. Having only “Likes” on a Facebook page is not enough anymore (Kapferer, 2015).

The Luxury sector suffers a big impact by the digital world in many ways. All brands including non-luxury brands can hire expert digital agencies and make huge success close to brand communities. Still, digital marketing offers great opportunities to manage omnichannel connections with clients and potential ones. It is more a service the brand provides than a promotional push. Digital merchandising can make a store visit a unique experience, even if the client purchases online in the future. Digital is more than e-commerce, is the ability to expand brand content (Bo and Guevel, 2014), everything that gives depth, perspective, empathy and transmit the uniqueness of brand intangibles.

Luxury brands have been promoting their heritage and they have a lot to tell and share but they have not been able to do it so on a wide scale. Social media along with mobility and e-commerce is one of the most effective means to reach shoppers in any part of the world (Deloitte, 2014). Social networks specifically, are the ideal channels for this purpose but they need to be constantly update with new materials, new information, new collections. The idea of the engagement of luxury brands must be “abundant rarity” tactics in order to maintain their secrecy (Kapferer, 2015). Nevertheless, consumers have extremely high expectations for luxury brand sites and if the brand strategy encompasses these channels holistically can successfully generate interest, brand affiliation, where a customer feels tempted to share “brand good news” with others through social media or word of mouth (Deloitte, 2014).

CHAPTER 3. EXTERNAL ANALYSIS

3.1. THE LUXURY INDUSTRY

3.1.1. GLOBAL PERSPECTIVE

The Luxury industry tracked by Bain & Company surpassed €1 trillion in retail sales value in 2015, including personal luxury goods, luxury cars, luxury hospitality, luxury cruises, designer furniture, fine food, fine wines and spirits, yachts, private jets and fine art. The leaders were luxury cars (8%), luxury hospitality (7%) and fine arts (6%). The personal luxury goods market did more than €250 billion in 2015, more than tripling over the past 20 years and representing a 13% growth over 2014 at current exchange rates (Bain & Company, 2015). According to Euromonitor International, sales of luxury goods managed to grow 4% in real terms in 2015.

This industry is one of the most important in Europe economy and it contributes with €1.7 million work placements. European luxury brands export more than 70% of their production, where 18 of the 25 principal luxury brands are European, mainly French and Italian. The market is dominated by the big groups: LVMH (with Louis Vuitton, Bulgari, Dior, Marc Jacobs, Fendi, etc.); Kering (with Gucci, Saint Laurent, Bottega Veneta, etc.); Richemont (with Cartier, Piaget, Chloé, etc.) and Swatch (with Breguet, Omega, Blancpain, Longines, etc.).

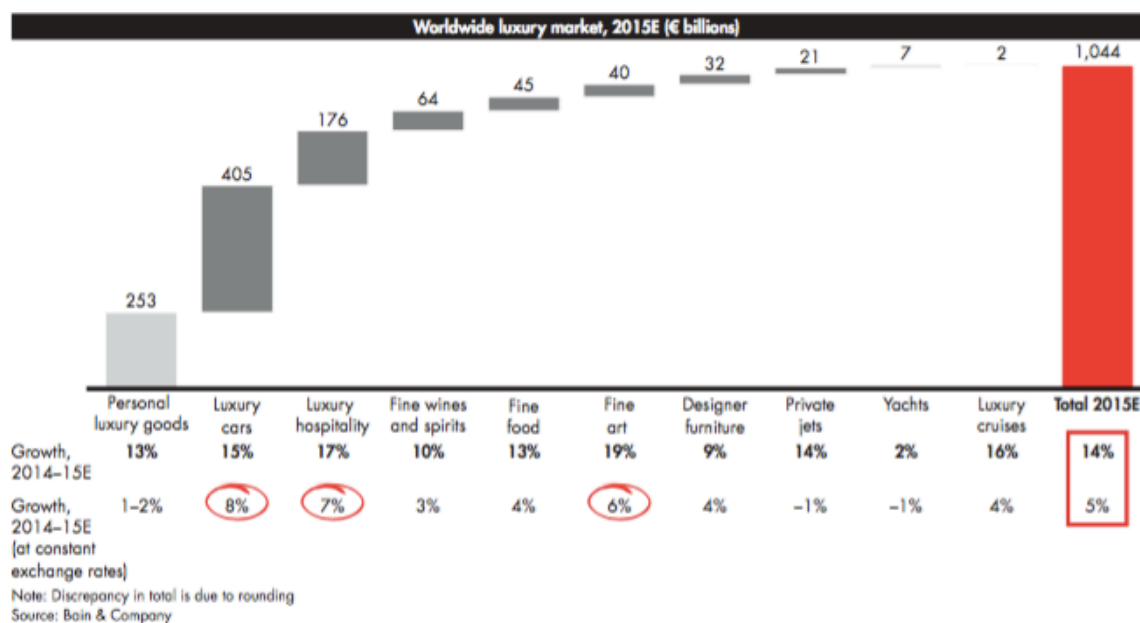
The luxury goods industry has entered a new phase, where conspicuous consumption is giving way to more meaningful luxury experiences. Last year it witnessed an increase in fashion houses driving up investment in “lifestyle branding”, led by brands such as Prada, Burberry, Gucci and Louis Vuitton. For instance, Burberry is offering a menu of British classics from afternoon tea, to lobster with chips, seven days a week in its all day café Thomas’s.

3.1.1.1. EUROPEAN TAX-FREE SHOPPING DATA

Chinese tax-free purchases in Europe increased by 64% while tax-free purchases by American tourists in Europe grew 67%. At the same time, Russian and Japanese travelers cut their tax-free spending in Europe by 37% and 16%, respectively (Bain & Company, 2015). As it is well known, Chinese consumers are the number one players in the growth of luxury spending worldwide with 31% of global purchases, followed by Americans with 24% and Europeans 18% (Bain & Company, 2015).

Accessories remain the leading category of personal luxury goods with 30% of the market. This is growing at constant rates since 2015 when it was increased by 3%. Jewelry was the category within hard luxury that had the highest progression (6% at constant exchange rates). The other two strong categories also grew – Apparel and Hard luxury – 2% and 3%, respectively (Bain & Company, 2015).

Figure 2 - Worldwide Luxury Market (€ billions)

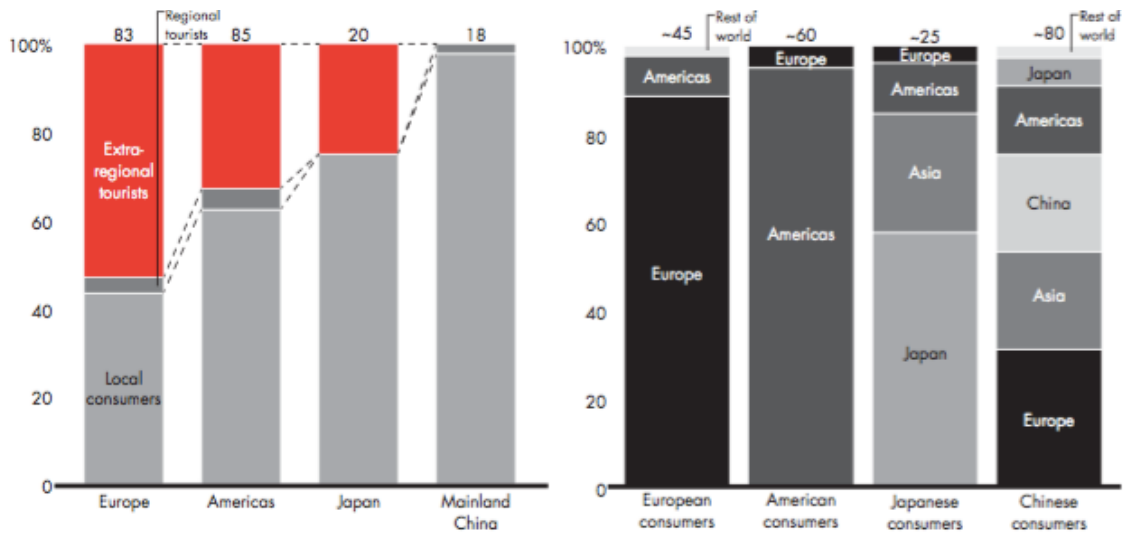


Source: Bain & Company, 2015

3.1.1.2. REGIONAL HIGHLIGHTS

Chinese consumers were the biggest players in the growth of luxury spending worldwide having the largest portion of global luxury purchases (31%), followed by Americans (24%) and Europeans (18%). As we can see from the Figure 3, luxury consumers in mature markets tend to purchase locally. Still, growth in these regions is depending on the increase of the spending by tourists. Europe is mainly supported by tourists and in mature markets such as Americas, Japan and China local consumers buy mostly domestically (Bain & Company, 2015).

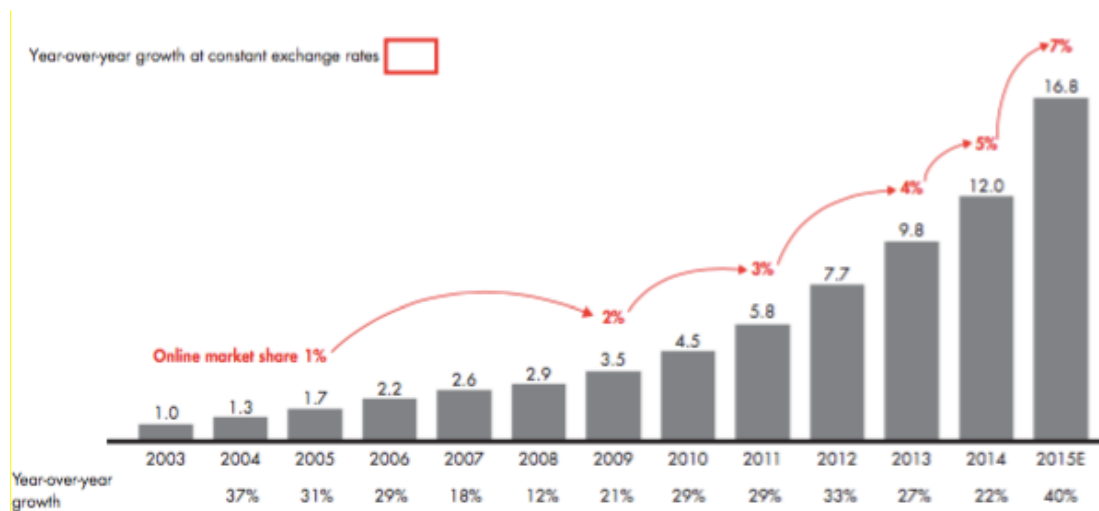
Figure 3 - Personal Luxury Goods Spending by local consumers vs tourists (graph on the left) and by location of purchases (graph on the right)



Source: Bain & Company 2015

3.1.1.3. DISTRIBUTION TRENDS

Figure 4 - The Online Luxury Market

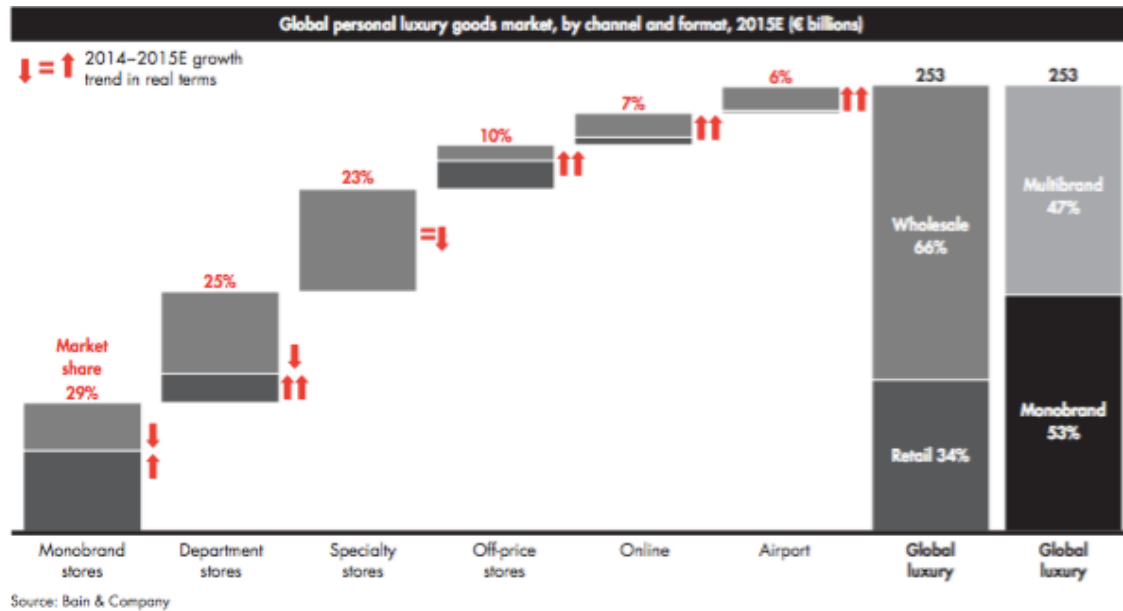


Source: Bain & Company 2015

The online channel has been growing since 2005, reached 7% of market share in 2015 for personal luxury goods. The Americas are the number one buyers with 56% and right next to it is Europe with 25%. Accessories is the strongest category being purchased in this channel with

40% of the total market. Apparel is the second one with 27%, followed by Beauty with 17%, Hard luxury with 11% and Others with 5% (Bain & Company, 2015).

Figure 5 - Retail and Monobrand Distribution



Source: Bain & Company 2015

3.1.1.4. INDIVIDUAL CATEGORY PERFORMANCE

As I mentioned before, Accessories were the leading personal luxury category again in 2015 with 30% of the total market and growing 3% last year comparing with 2014. Apparel come right next to Accessories being the second strongest category with 24% of the market and growing 2% in 2015. The third category with 22% of the market and a growth of 3% was Hard Luxury. Talking about each category, the Fashion and Apparel category had a soft performance with ready-to-wear segments, accounting for €30 billion for women’s ready-to wear and €29 billion for men in retail sales value. Jewelry was the number one within hard luxury with €16 billion in retail sales value growing 6%. The beauty category includes fragrances and cosmetics that had €23 billion in retail sales value and €27 billion, respectively, in retail sales value (Bain & Company, 2015).

3.1.2. PORTUGAL PERSPECTIVE

Luxury retail tends to be located in city centers and in Portugal it is present especially in Lisbon and Porto. In Lisbon, Avenida da Liberdade, Rua Castilho and Chiado are the main areas where high class brands are situated. A positive evolution has been verified in the past few years with an increase of consumers buying personal luxury goods at these places. Avenida da Liberdade is Lisbon’s most prestige avenue and it was considered the 10th most luxury avenue in the world by the Excellence Mystery Shopping International in 2011. Since the 80’s it has been elected by top luxury brands to be placed at and nowadays concentrates 77% of the entire luxury offer of the country. Actually, it counts with 80 retail units where fashion brands represent 65% of the total area. Based on The Economist Intelligence Unit, Lisbon is the 7th best destiny to shop in Europe.

When comparing the presence of luxury retail in Porto and the one in Lisbon it is visible that the northern city retail is inferior. This is explained by the fact that luxury brands have, in the majority of cases, only one store per country. Nevertheless, Porto has been growing as a luxury tourism destiny so the expectations for a positive evolution of luxury retail in this city are higher. (Cushman & Wakefield, 2014). According to World Travel & Tourism Council (WTTC) and by watching Figure 6, in 2015 Portugal generated €14.1 billion in visitor exports which is basically the money spent by foreign visitors. The expectations for 2016 is that this number will grow by 4.2%.

Figure 6 - Spending Evolution of Tourism and Tourist Arrivals



Source: WTTC 2015

Hense, based on WTTC research, foreign visitors generated 66.4% of direct Travel & Tourism GDP compared with 33.6% for local consumers in 2015. According to Globe Shopper Index of the Economist Intelligence Unit, Lisbon is on the 7th position as one of the best shopping destinations, among 33 Europe cities (Global Blue, 2015).

In conclusion, according to Helena Amaral Neto, Business Development Director of ISEG (Instituto Superior de Ecónomia e Gestão) and coordinator of the Luxury Brand Management course, Portugal can be considered as a very attractive destiny for luxury tourists. Helena Amaral Neto believes that the increasing in luxury retail in Portugal depends on Chinese tourists. In fact, they represent a big portion of the purchases made in the country with an average purchase above 3000€.

3.1.3. COMPETITION ANALYSIS

There are two types of competition Stivali has to face on a daily basis – direct and indirect competition. Respecting direct competition, all luxury brands that have the same core business as Stivali, being multibrands selling products from international luxury brands, can be considered as direct competitors. It is also known that direct competitors such as *Loja das Meias* and *Fashion Clinic* have similar revenues and services. On the other hand, indirect competition is established by all luxury brands that sell luxury products and have similar services, for instance personal attendance and tailoring, but different revenues. Louis Vuitton, Gucci, Prada, and other luxury brands, are considered indirect competitors even though their core business represent their individual portfolio of articles designed and produced by themselves. Below it possible to see an analysis of these competitors in order to understand their main activities but also which tools are they using to communicate with their consumers, as well as the new challenges luxury brands are facing regarding the online world.

Loja das Meias

Loja das Meias is a centenary multibrand with five stores in Lisbon and one store in Maputo. The group represents a variety of international brands such as, Dior, Ralph Lauren, Fendi, Dolce

& Gabbana, Marc Jacobs, among others. It has ready to wear collections for both men and women, accessories, and a corner dedicated to perfumery.

According to Pedro Miguel Costa, administrator of the group, the store has been embracing some exclusive and differentiated services, for instance: phone calls to inform the collections arrival, home deliveries, tailored made products and tailoring service, special care to clients' birthday dates, the beauty center, and so on. Sending SMS and newsletters regularly and posting information on social networks like Facebook are some other approaches which integrate part of the brand's digital marketing strategy. Still, the group does not have e-commerce store being this one of the main goals for 2016 in order to keep up with this technological tendency. There is something to have in mind with all this communication, Loja das Meias clients cannot forget the brand image and the fact that the brand is well known for its service of excellence and which has been traditionally characterized for.

The innovation and expansion strategy of the brand is a historical mark for this centenary group. The global investment of the new store at Avenida da Liberdade was about €1 million, based on a recent press release. A contemporary space with minimalist decoration, very elegant with an extra of refinement. Besides, the company wants to target both Portuguese and foreign consumers. Portuguese are becoming more updated and sensitive about the new tendencies this industry demands and tourists are higher educated about luxury brands. For these reasons the group is trying to keep up with market trends.

Fashion Clinic

Created in 1990 and acquired in 2005 by Paula Amorim (owner and CEO of Amorim Luxury, Fashion Clinic and Gucci Portugal). Fashion Clinic is a multibrand luxury brand, with 4 stores present in Lisbon and Porto serving both men and women. Each one of the stores has a unique identity created by recognized architects, thriving to offer the ultimate luxury experience through a special selection of the most renowned designers and the latest fashion, beauty and lifestyle.

This multibrand has a tailoring service that allows the client to order a complete suit, blazer or trousers with Loro Piana fabrics and it also sells ready to wear, accessories, shoes and bags, perfumes and cosmetics, gadgets and books. Furthermore, it has also some of the products

available for children what amplifies the consumer interest. Its signature “Lisbon 1990” shows that Fashion Clinic lives up to its origins but above all evokes a quarter of century of history, leading us to a sign of tradition, indispensable value for a luxury brand’s positioning.

The latest new of Fashion Clinic was its entrance into the e-commerce world with its own online store. The company felt the need of extension of the physical stores where there is not only a careful selection of articles from prestigious international brands but also a special division “Trends&Editorials” where consumers can check special lookbooks and editorials made by Fashion Clinic’s team. Moreover, the online store will post pictures of the non-commercial collections online (but possible to purchase at physical stores) and pieces that coming directly from runway shows to the stores.

Louis Vuitton

Louis Vuitton Moët Hennessy (LVMH) group, based in Paris, with a revenue in 2015 of €35.7 billion and 125000 employees, is the world’s leading luxury goods player across several categories. Fashion & Leather Goods category is the largest by far, accounting for 35% of total revenue in the December 2014. LVMH started to build share by acquiring heritage brands with high standards of luxury credentials, then leveraging its own marketing resources to expand into high growth markets. Louis Vuitton brand remains at the core of the business group, generating 26% of sales in 2014. Since its creation this legendary brand built an history around travel with an adventure spirit that is expressed through its product’s portfolio.

Louis Vuitton links the brand to people, places, events, brands experiences and feelings. It has a store which privileges a place for communication and relationship building with customers. In terms of communication it has celebrity spokespersons, several sponsorships and it is present on social media with – fashion blogs, Instagram, Facebook, interviews after the show, etc. As being a luxury brand, mass advertising is avoided and association with high-end fashion magazines to be associated with is demanded. It is a strong brand when it comes to experiential marketing which promotes a product by connecting it with customers through unique and interesting experiences. For instance, personalization of the products, art of packing and fashion catwalks. Celebrity endorsement advertising is also a way to communicate with the audience. Louis Vuitton uses this approach and the main goal is to match the characteristics of the

celebrity with the luxury brand image. The idea is to have, between middle class consumption, an opinion leader which is seen from the audience as a role model to follow.

Gucci

Kering, based in Paris like its primary rival LVMH, is a multi-brand operator which has increased share via acquisition. Kering brands are distributed in more than 120 countries, with more than 38000 employees among them, and together making revenues of more than €11.5 billion in 2015. Luxury leather goods is the core of Kering's business, generating 49% of its total luxury goods sales in 2014.

Gucci, being the group's star brand was founded in Florence in 1921 is one of the world's leading luxury fashion brands and dominates the group share of sales by 50% in 2015. Gucci is currently inventing a wholly modern approach to fashion and thereby redefining luxury for the 21st century. Eclectic, contemporary, romantic, the Gucci products represent the pinnacle of Italian craftsmanship and are unsurpassed for their quality and attention to detail. The brand endorses the development of each worker's professional skills and competencies, recognizing the value of diversity, ensuring equal opportunities and that the potential and creativity of individuals are fully realized from a professional point of view.

When it comes to communication, building a loyal "fanbase" for the future is critical to brand health and it was this aim that inspired the Gucci "Cut & Craft" competition on social media. Through video and Facebook, younger fans were activated to engage by giving them cut-out patterns for three of the brand's iconic handbag designs. By using social platforms, it engaged a younger audience while educating them about the brand's design heritage. The campaign did not have a sales goal, rather aimed to get in touch with the next generation of consumers. Through Gucci website, visitors can access podcasts, the brand's facebook page and Instagram, YouTube channel.

Furthermore, Gucci has a long list of affluent celebrities and international clients associated with it since its establishment. The essence of this popular brand is its exclusivity and its vibrant image is portrayed successfully through its various fashion shows that are very distinctive in

Communication Plan – Stivali

nature. The advertisements for its products are displayed in a carefully selection of fashion magazines that cater to the rich and aristocratic people.

CHAPTER 4. INTERNAL ANALYSIS

4.1. COMPANY BACKGROUND

4.1.1. HISTORY

As the name states, Stivali means boots in Italian and it opened its doors in 1986 as a confection show store. As the years went by, the company started looking to answer consumer needs by introducing apparel brands that were not yet established in Portugal. The introduction of these brands was made very carefully in a way that each brand the company begun to represent had to follow its values and beliefs. Rapidly became the first multi-brand store in the Portuguese market, introducing some of the best international brands such as Gucci, Chanel, Dolce & Gabbana, YSL, Valentino, among others. Its first shoe store was in Areeiro and being later moved into one of the most prestigious Lisbon neighborhoods, Rua Castilho. A couple of years later, a third one was opened at Avenida da Liberdade and became one of the biggest the brand has for the moment. Nowadays, the company concentrates everything at Avenida da Liberdade store as the main one, and it has the store at Rua Castilho as an outlet – “Stock Shop Stivali”.

The company sells personal luxury goods (clothes, bags, accessories and shoes) from 40 different international brands. Even though the final collection presented is composed by so many different brands, every piece, shoe or bag is always chosen based on the Portuguese woman profile. The main goal is to build and improve the Portuguese woman image together with the fulfilment of all the client’s desires and needs.

Stivali is well known for providing a high level of personal service to its clients. The staff is very well trained, they advise personally each client with a good sense of fashion and glamour as well as what is more appropriate to the different types of personalities and tastes. Fashion designers, celebrities and exclusive consumers from all around the world make Stivali a priority destiny.

4.1.2. MISSION

The mission of Stivali is to contribute to all Portuguese women in order to make them express their personalities, gain self-confidence and open up to others. By offering them not only the best outfits for every occasion of their daily life, but also by meeting their needs and desires as individuals with different personalities.

4.1.3. VALUES

Passion: Passion for the way garments can make women feel. Passion for the business itself that asks for a continuous learning about the luxury industry, the new tendencies, the luxury consumer behavior and their expectations.

Excellence: Provide an exquisite personal assistance to each woman that gets into a Stivali store as well as a portfolio with a variety of fashion items with high quality.

Customer centricity: working proactively towards the satisfaction of all the customer's needs keeping in mind the two most important ethical principles the company stands for – Respect and Transparency.

4.1.4. GOALS

Stivali wants to be in constant evolution as a pioneer brand. Maintaining its traditional roots, Stivali is always looking for creative and innovative ways to impress not only its loyal customers but also the new ones. As a company that sell personal luxury products Stivali wants to sell dreams and experiences together with a little bit of history and secrecy.

4.1.5. TARGET

In the interview with Ana Casal (Communication Manager at Stivali) she identified Stivali's customers according to the following variables:

Table 1 - Stivali's Target

Age	25 to 60 years old
Gender	Female
Educational Background	Highly Educated
Civil Status	Every type of civil status
Number of Children	With or without children
Income	Medium/High Income

Stivali’s customers are women between 25 and 60 years old, single or not, with a medium/high income, who care for their appearance and like to be dressed appropriately for different kind of occasions. They look to the collection and choose the pieces as an investment that they can wear and feel according to their patterns of comfort and personality; look trendy and fashionable, but also to have the possibility of using the same pieces in a variety of different outfits. In other words, so they can wear them more than once and in separate occasions.

4.1.6. TYPE OF COMMUNICATION

The main goal of this project is to find opportunities in the communication world that have not yet been explored by the company and improve the ones that are already implemented. Stivali believes that “the secret is the business soul”, said Ana Casal during the interview regarding communication, so it is not important for the company be everywhere. Either way, all the company wishes will be taken into account when proposing the communication plan in chapter 6.

Digital Marketing: Stivali is present on Facebook and Instagram. There is a daily activity on both Facebook and Instagram social networks but with less publications on Facebook than on Instagram. The information that is passed through in order to communicate with customers and prospects, is made by images that always show something related to the articles in store. Something that is happening inside the store, for instance a particular event. The showroom with some orders that are about to be packed or finished or some back office images also. The focus is always on the previous work that will provide everything the customers need that makes them leave the store satisfied, happy and willing to come back and shop at Stivali again.

Communication Plan – Stivali

Events: It is possible to say that the company lacks in this field. However, every year Stivali makes a Christmas party for its customers inside the store with a special surprise for every one of them at the end.

Direct Marketing: In order to guarantee that the information arrives to Stivali's customers, a few direct marketing media is used to communicate special events. Between all the tools available, Stivali still prefers to either call directly the client or to send addressed letters.

CHAPTER 5. METHODOLOGY

The final goal of this project is to create a communication plan to Stivali. In order to do that it is necessary to have in mind and understand two different dimensions: the company and the luxury customer behavior. For the first dimension it is required to be familiarized with three different factors: mission, values and goals. Furthermore, there are some other aspects to consider such as the communication already implemented by the company and the main factors that make consumers purchase at Stivali. For the second dimension, it should be taken into account the motivations and expectations of the consumers who already purchase luxury and the ones who are starting to do it so.

In order to have an appropriate information about these two dimensions both qualitative and quantitative methods were performed. This chapter will describe the techniques used to collect the data mentioned above followed by the respective analysis.

5.1. DATA COLLECTION

Data collection can be primary and secondary. Primary data consists of new data that is collected by the researcher, by myself in this case. Secondary data involves a collection of data that already exists made by different researchers or other sources (Saunders, Lewis and Thornhill, 2009).

5.1.1 PRIMARY DATA

Both quantitative and qualitative approaches were used to collect data. The qualitative approach was taken through an in-depth interview which generated non-numerical data. For the quantitative approach, an online questionnaire survey was generated to produce numerical data (Saunders, Lewis and Thornhill, 2009).

5.1.1.1 INTERVIEW

Regarding qualitative analyses, an in-depth semi-structured interview to Ana Casal (Communication Manager at Stivali) was made. In semi-structured interviews the researcher has a list of questions to be covered. The order of questions may be varied depending on the flow of the conversation and additional questions may be required to explore a particular

subject. The nature of this semi-structure interviews demand the collection of data to be recorded by audio-recording or/and by taking notes. For this study, collection of data was taken by audio-recording in order to save time (Saunders, Lewis and Thornhill, 2009).

The main goal of this interview was to get in touch with how Stivali operates in several areas. On one hand, it was necessary to know the history of the company as well as its evolution in the last years; its strategy as a luxury brand and the main goals, its mission, vision and values; its customer profile (target) and the type of communication the company use. On the other hand, as Stivali is a multibrand with physical stores, it was fundamental to understand which are the main factors to consider in an intern appearance of a store that will help it to gain customers attention and loyalty.

5.1.1.2 QUESTIONNAIRE

Concerning quantitative analyses, an online survey was conducted through an online questionnaire. The main goal of this questionnaire was to understand the main motivations and expectations luxury consumers have regarding luxury brands. Furthermore, study Stivali's awareness and knowledge among luxury customers was also an objective. By analyzing the collected data, the information retreated from the answers helped to support the developments of a more effective communication plan. Find out which are the most appropriate tools when communicating with customers. Other aspects which can help to improve the store performance and that is developed in chapter 7.

The questionnaire (Appendix 1) was structured into 6 different areas of research:

1. Demographics (Age, Educational Background, Civil Status, N° of Children, Income)
2. Awareness of the brand Stivali
3. Purchase motivations at Stivali
4. Top of mind luxury brands
5. Consumers expectations when purchasing luxury products
6. Consumers behavior regarding luxury brands information

The survey was available online between 6th September 2016 and 11th October 2016. It included closed questions, multiple choice questions and scaled questions. The idea was to make it easier to answer for consumers, in order to have more spontaneous answers and create patterns regarding different categories. The respondents were only women (because of Stivali's target, it only sells to women) who usually purchase luxury products.

a) Universe

The population in study was composed by only women who purchase luxury goods, which can be or not Stivali's clients, considering the communication plan for this luxury multibrand. The universe is from Portuguese nationality, above 21 years old. Still, it was not possible to study the whole universe and for that reason it was necessary to create a sample dimension.

b) Sample Dimension

As it is impracticable to study the entire population it was mandatory to select a sample. The method used to do that was “self-selection sampling” within the non-probability sampling technique. This method occurs when the researcher allows each respondent to take part in the research through an invitation made by the researcher. For instance, emails and WhatsApp messages of inviting colleagues, friends and relatives to participate in the study. The message was sent together with a hyperlink which, by clicking on the it would automatically take who volunteered to the online questionnaire (Saunders, Lewis and Thornhill, 2009).

There was a total of 410 responses to the online survey, with approximately 600 solicitations and 80 responses which weren't completed.

5.2. DATA ANALYSIS TECHNIQUES

Respecting quantitative analyses, SPSS (Statistical Package for the Social Sciences) version 23 was the statistical program used to analyze the information collected from the online survey. According to quantitative analyses techniques, tables and graphics will be used to describe and

discuss data collected, and to illustrate some trends found. Concerning qualitative analyses, the in-depth interview will be transcribed using the actual words in which was recorded and it will be at the appendixes (Robson, 2002). Still, the process used to analyze qualitative data was “summarizing of meanings”, which will be presented in chapter 6,. Hereupon, the summary will compress long statements into briefer statements in which the main sense of what has been said is rephrased in a few words (Kvale, 1996).

CHAPTER 6. DATA ANALYSIS

6.1. PRIMARY DATA

6.1.1 INTERVIEW

The main goal of this interview was to understand Stivali operations as a company, its history and how as it been evolving during the years, which type of consumers its targeting and which communication tools is using as well as in what channels Stivali is present. As it's a business based on representing international luxury brands and sell the most appropriate collections pieces to Portuguese women, it was also asked about the strategy behind this business. As mentioned in methodology - chapter 5, the analyze of this qualitative data will be made in summary by rephrasing the interview into briefer statements. Still, it is possible to see the complete interview in the appendices (see Appendix 2).

On a first instance, the question was addressed to the history and the evolution of the company. Stivali was once a Portuguese confection brand of shoes. As the years went by, in an attempt to correspond to the customers wishes and needs, Stivali became to introduce some of the best international luxury brands that weren't yet sediment in the country. Stivali was pioneer in introducing the multibrand concept in Portugal. Since then, the company purpose is to maintain that image by being the first on representing new brands or recent well known designers.

Secondly, it was possible to understood how is the business model of the company, how it operates everything. There are some events they call "Buying Sessions" where they choose the pieces from the collections. During the year there are three seasons: the pre-collections, the main collection and the show collection. The owners travel to Paris and Milan and choose, within collections the pieces they think Portuguese women would wear.

The third question was about the goals the company wants to achieve. The main goal pointed out was to be in constant improvement and evolution. Be pioneer in the market demands a permanent research about the type of client, what are their expectations and needs, new trends of the luxury industry, among others.

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Regarding the fourth question, it was asked about the strategy the company follows. Stivali strategy is very customer oriented and focus on transmitting brand image through salespeople and exquisite performance regarding Stivali services.

The next question was centered on the characteristics of Stivali's customers. The company targets women, with ages between 25 and 60 years old, highly educated, single or married, with or without children and with a medium/high income.

Concerning competition, Ana Casal mentioned that the luxury brand they most identify with is Louis Vuitton. It is considered a competitor because provides a personal assistance service with excellence and very similar to the one Stivali also provides. Besides, the in store experience is very focus on customers and exclusivity.

When the subject was communication in the followed question, it was possible to understand that Stivali do not uses mass media advertising and neither uses conventional marketing communication tools to make information reach consumers. They believe “The secret is the business soul” and they are not interested in being present anywhere nor everywhere. In terms of promotions and discounts, Stivali do not adopt that strategy unless in periods designated by brands to do it. Regarding events, they do a Christmas party every year in order to create long-term relationships with loyal customers. The invitation for this event is made through letter, sent directly to client's addresses. Afterwards, they make phone calls to all the guests in order to confirm the reception of the invitation to the party. Regarding digital marketing, Stivali is present on social media networks, Facebook and Instagram. Normally the posts content is based on products promotion and back office work.

The in store presentation was also an important matter to ask. It was possible to conclude that Stivali concerns in providing specially comfort. For that reason, its lighted with natural colors, the articles are exposed according a coordination of colors and style. There is perfume all over the store, temperature regulated and calm music.

Regarding the last question about the employees, it was clear that Stivali aim to provide a personal assistance with excellence. In order to foster that, one of the secrets remains on their sellers which represent the brand identity. They all have good appearance, speak at least two languages and are very passionate about the company and their job.

6.1.2. QUESTIONNAIRE

As it was said in the previous chapter, the statistical program (SPSS) was used to analyze quantitative data. Still, the results that will be presented are the SPSS outputs based on the numbers acquired from the answers of the respondents. The reason to perform this study through questionnaire was to understand the luxury customer, their motivations and expectations, but also the awareness of Stivali close to its audience. The structure of the questionnaire was based on 6 different areas of research which will be covered along this chapter:

1. Demographics (Age, Educational Background, Civil Status, N° of Children, Income)
2. Awareness of the brand Stivali
3. Purchase motivations at Stivali
4. Top of mind luxury brands and personal luxury goods categories
5. Consumers expectations when purchasing luxury products
6. Consumers behavior regarding luxury brands information

Descriptive statistical analysis it is a univariate analysis and it was the one chosen to conduct. Nevertheless, in order to study the relation between variables and if there was actual any, a bivariate analysis was also carried. Finally, this study is expected to allow the formulation of a more effective communication plan for Stivali.

6.1.2.1. DESCRIPTIVES – UNIVARIATE ANALYSIS

1. Demographics – Respondents Profile

Firstly, to have the most realistic characterization of luxury customers as possible, a couple of questions regarding age, income, educational background, civil status and number of children were done, being the followed presented and analyzed below.

Regarding Income (IncomeR) and Age (AgeR), both variables suffered a recode transformation in order to be easier to see the differences between the ranges. In other words, ages were aggregated in 4 different ranges, being the following, less than 30 years old (being considered

younger individuals), between 31-40 years old, between 41-50 years old and lastly, more than 50 years old. The Income was reduced into 4 ranges instead of 5 as initially, having the last range more than 6000€ within the one it is now as more than 4500€.

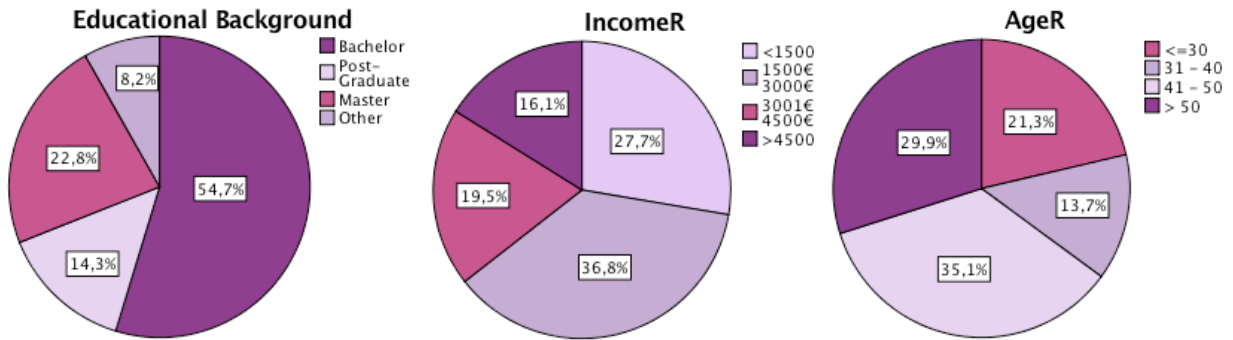


Chart 1 - Educational Background in % Chart 2 - Income Recoded in % Chart 3 - Age Recoded in %

By analyzing the data obtained through the pie charts, firstly it is clear that the sample is mostly constituted by individuals with more than 41 years old (65%), being the remaining 35% composed by people with less than 40 years.

As these 329 luxury customers had finished the questionnaire are all women, it is possible to see that the majority of them (54,7%) has a bachelor degree and only 8,2% doesn't have either a master degree nor a post-graduation degree, so it is concluded that this population is highly educated. Furthermore, regarding Income there isn't a big discrepancy between ranges having the most predominant between 1500€ and 3000€ which is considered by INE 2015 (Instituto Nacional de Estatística) a medium/high income for Portuguese consumers.

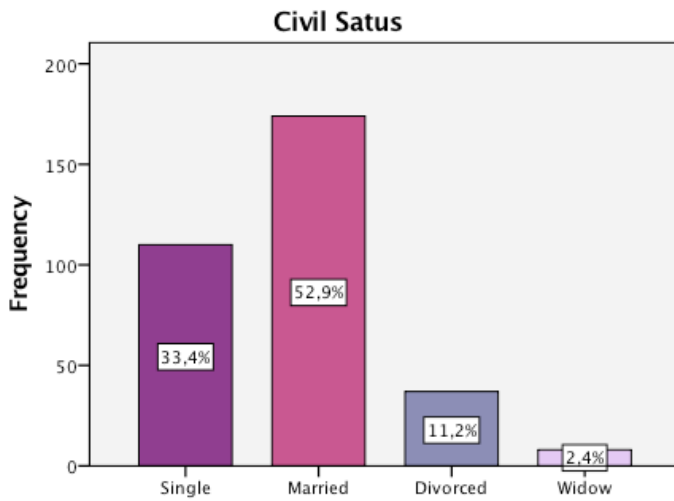


Chart 5 - Sample Civil Status in %

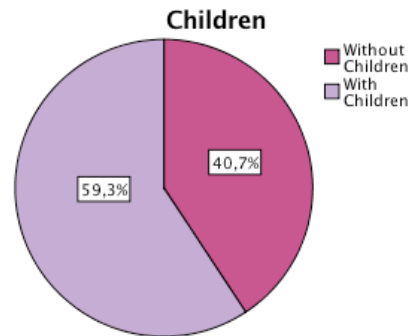


Chart 4 - Women with/without Children in %

According to the Civil Status it is visible that 52,9% of the women are married, 33,4% are single and more than half of them has at least 1 child (59,3%). In this case, it was made 2 different groups to aggregate women with 1, 2 and 3 or more children within the “with children” group and women with no children within the “without children” group.

2. Awareness of the Brand Stivali

Q1: Have you ever heard about the brand Stivali?

When analyzing how many of the respondents know Stivali, it is possible to confirm that from 329 consumers, only 66 doesn't know the brand and never heard about it. From this stage, the respondents which had never heard about the brand weren't able to respond the next two questions, and for that reason they were automatically straight to the fourth part of the questionnaire (Top

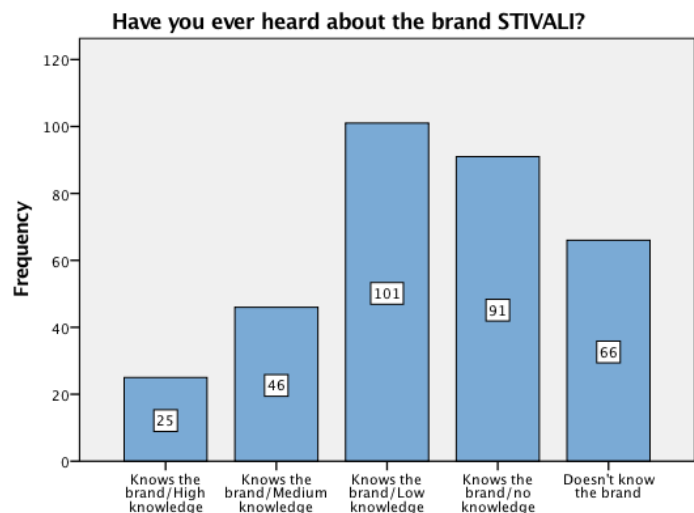


Chart 6 - Personal knowledge about Stivali variable distribution

of mind luxury brands). As it will be possible to see, 66 responses will be not take into account and are considered as missings (Appendix 3), for the next two questions (Q2 and Q3). Furthermore, 101 consumers don't know much about the brand; 91 know the brand exists but don't know anything about it; 46 have medium knowledge and only 25 respondents have a high level of knowledge regarding Stivali. This situation reveals a lack of success from Stivali which has not being able to transmit information besides its name.

Q2: How have you heard about Stivali?

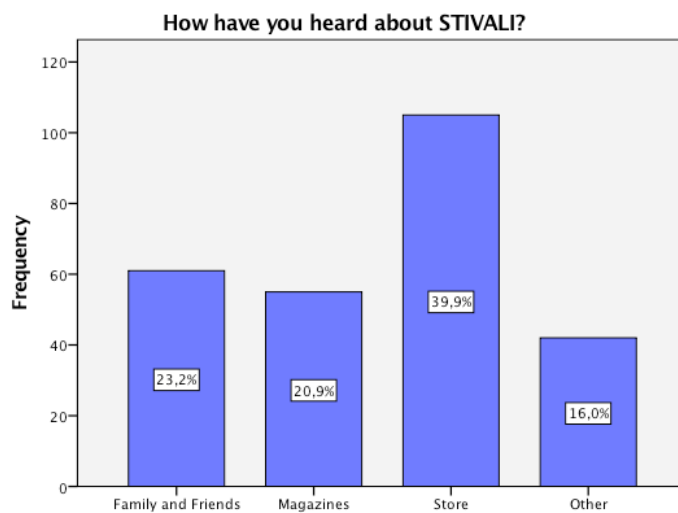


Chart 7 - Ways to acquire knowledge about Stivali in %

By analysing the graph correspondent to Q2, the answers are almost proportionally distributed once the percentages of the possibilities from where individuals collected information about Stivali are very similar. There is a clear tendency for the Store be the main actor which individuals have contact with, representing 39,9% (105 respondents). Nevertheless, Family and Friends representing worth of mouth, it is also considered a fast way to spread the word about the brand, have in this research a weight of 23,2% (61 respondents). Magazines are also a strong tool to communicate with consumers, 20,9% (55 respondents) selected this answer. Finally, Other was a group created to include other communication tools such as TV, Brand official website, Social networks and blogs that had less significance close to the respondents, with only 16% all together. In this last case, one of the reasons of this situation occur might be from a lack of performance Stivali has when using these communication tools.

3. Purchase Motivations at Stivali

Q3: Have you ever bought some personal luxury product at Stivali?

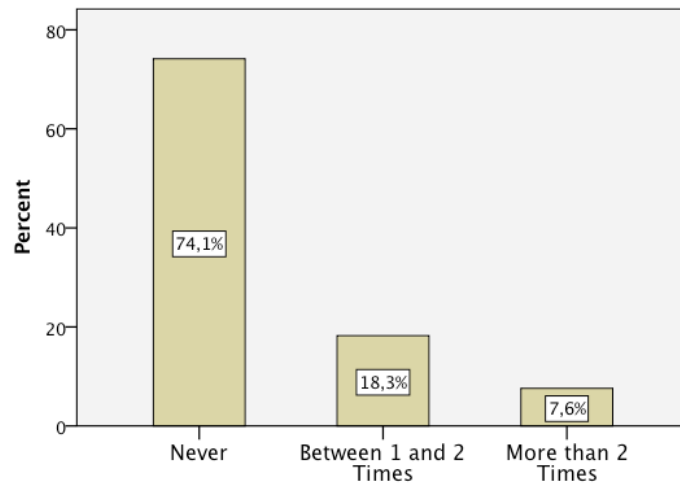


Chart 8 - Personal luxury products frequency of purchase at Stivali in %

The purpose of question Q3 was to understand if the respondents that already knew the brand had already bought at Stivali. From 263 answers (considering 66 as missings from the previous question) it is concluded that the majority (74,1%) never bought any luxury product at Stivali. Still, a minority bought between 1 and 2 times (18,3%) or even more than 2 times (7,6%). Another important detail to mention is that the respondents which answered Never, did not answered the next two questions from this topic (purchase motivations at Stivali). For that reason, they were automatically straight to the fourth part of the questionnaire (Top of mind luxury brands). In order to clarify, there will be more 195 missings which correspond to the 74,1%, that answered never had bought luxury products at Stivali while analyzing the next two questions.

Q4: If you ever bought at Stivali at least once, which were the personal luxury products you acquired?

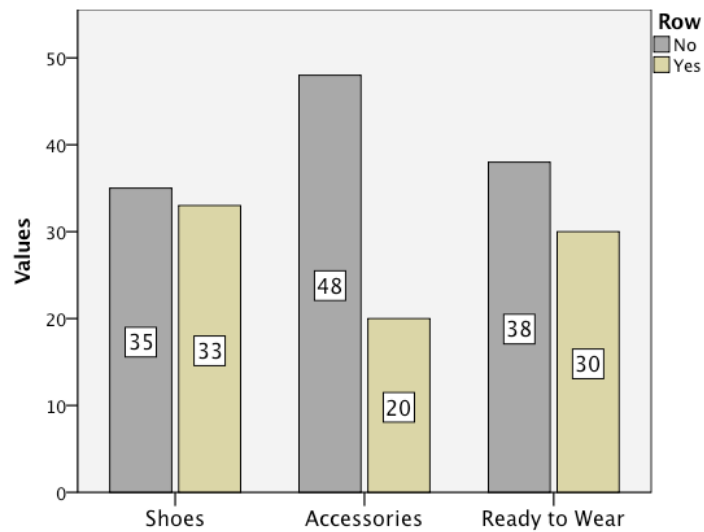


Chart 9 - Preferences about personal luxury categories available at Stivali

After analysing how many consumers already bought at Stivali, it is substantial to analyse which is the best seller category as well. According to the information received from the sample, accessories was the category less selected. Only 20 respondents out of 68, said accessories as the category they buy the most at Stivali. Ready to Wear is coming right after Accessories with 30 respondents selecting this category against 38. Shoes, was the category respondents selected the most as being the most purchased. Nevertheless, with a slightly difference comparing with Ready to Wear. Hereupon, it is a small sample to take any conclusions about the category Stivali should invest more in store, in order to increase its revenues.

Q5: When you bought at Stivali which were the main attributes you like the most?

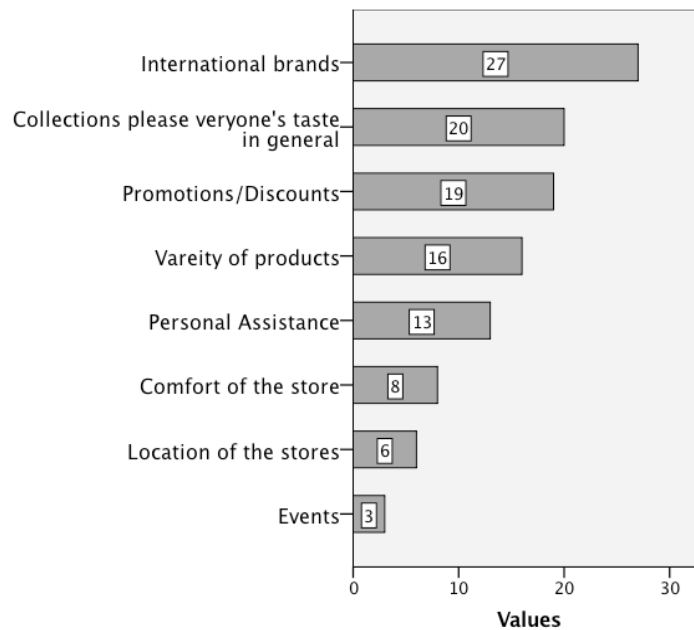


Chart 10 - Preferences about Stivali's main attributes

The opinion and experience Stivali clients have towards Stivali goods and services can be crucial for the reputation and future growth of the company. The fact that Stivali represents some of the best international brands it is one of the most important attributes chosen by the respondents (27 votes out of 68). The collections provided by the company are selected in order to please every women's taste. After this research, it is possible to confirm that due to the second position this attribute achieved (with 20 votes). Promotions and discounts it's an attribute the company only uses when the brands Stivali represent agree to do it, in order to respect them. Even though, it only happens few times during the year, it was the second attribute which respondents selected more (19 votes). The variety of products and the personal assistance got 16 and 13 votes respectively. It is possible to say they are important but they do not represent the main reasons for clients purchase at Stivali. Lastly, the less voted attributes were the Comfort of the store, the location of the stores and the Events. The last three voted categories have almost no significance. The Comfort of the store is an attribute which luxury consumers have as a requirement so they would not purchase at Stivali if they couldn't feel comfortable. For that reason, it is not that important because otherwise they could go anywhere else and feel more comfortable. The events are not too explored by the company and it can be explained by the fact this attributed had such low score from the audience.

4. Top of mind luxury brands and personal luxury goods categories

Q6: From all the products you usually purchase, which is the category you buy the most?

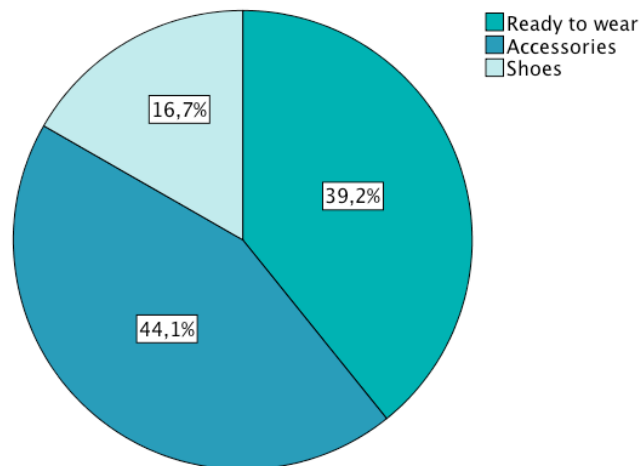


Chart 11 - Preferences about personal luxury categories in %

The purpose of question Q6 was to understand which is the category within personal luxury goods which consumers purchase more frequently. Starting from this stage of the questionnaire, all the respondents answered from now on. Based on the sample obtained, from 329 respondents 44,1% of them selected Accessories as the category mostly purchased. Ready to wear is coming right next to accessories, as the second category most purchased with 39,2%. Lastly, is the Shoes category with only 16,7%. From this data it is feasible to say that luxury costumers, when purchasing personal luxury goods look largely for the Accessories and Ready to wear categories. With this information, the company can readjust its collections in order to satisfy loyal customers but also new prospects and at the same time increase its sales.

Q7: Which are your top of mind luxury brands?

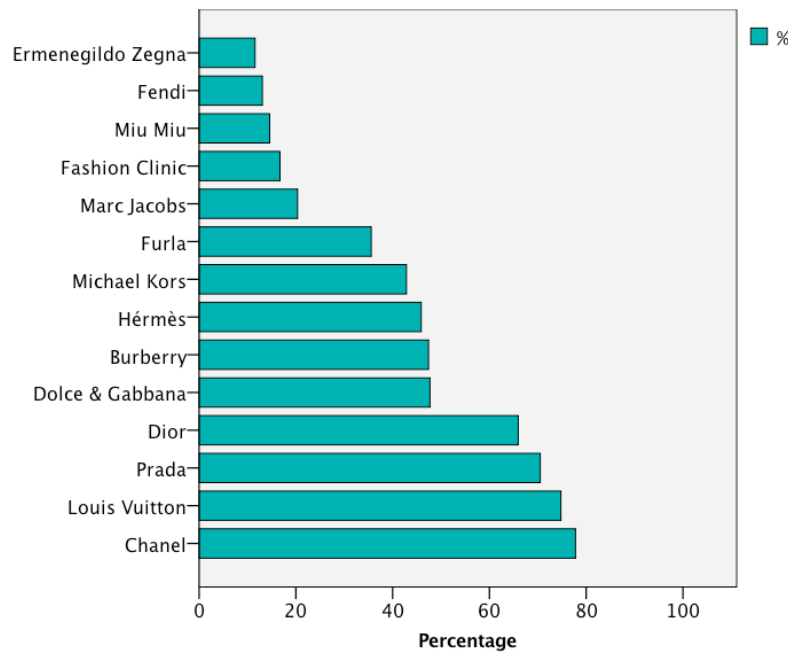


Chart 12 - Top of mind luxury brands distribution in %

Regarding Q7, the analysis of the bar chart shows the principal top of mind luxury brands in consumer’s opinion. All these brands were chosen based on their presence in Portugal and their remarkable status. As it could be predictable, the top three top of mind luxury brands were Chanel, in the first place with almost 80% of the votes, Luis Vuitton in second with 74,8% and on the third place Prada with 70,5% (Appendix 4). It is known that these brands have already a very strong positioning in the market. Still, this information is helpful for a future research about what these brands did and what are doing to maintain a successful strategy in order to Stivali improve as luxury company.

5. Consumers expectations when purchasing luxury products

Q8: How important are each of the following elements when purchasing personal luxury products?

In order to better understand consumer’s expectations regarding luxury brands, it was done question Q8 regarding the importance of some elements in luxury consumption.

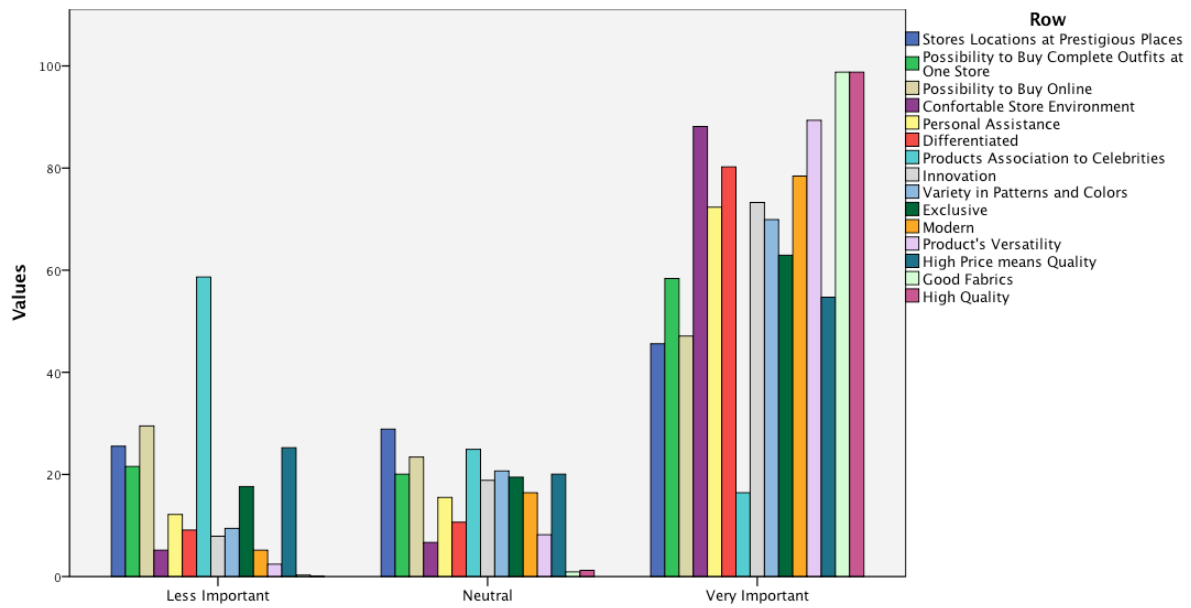


Chart 13 - Elements in luxury consumption by levels of importance

Concerning this question, the respondents were able to answer on a scale from 0 to 10. However, when analyzing data, it was hard to see the differences between the levels of importance. Therefore, all those levels were aggregated into 3 principal levels of importance: Less important (respondents that answered between a scale from 0 and 4), Neutral (respondents that answered the number 5) and Very important (respondents that answered between a scale from 6 to 10).

Based on the information obtain from the sample, chart 13 show that the elements that matter the most to consumers were “High Quality”, “Good Fabrics”, “Product’s Versatility” and “Comfortable Store Environment”. These elements are the ones the company should focus on highlighting on its communications. “Personal Assistance” is also a factor considered very important to a lot of customers when purchasing personal luxury goods. As it is not a product attribute but rather an attribute related to the purchasing experience, Stivali should also focus on this aspect.

The less important elements were “Products Association to Celebrities”, “Possibility to Buy Online” and “Stores Location at Prestigious Places”. However, what can have no importance

to a customer can have a higher impact in another. Take as example, “Possibility to Buy Online”, although it is listed as an attribute with lowest importance, for some people is the highest frequency element regard very important level (Appendix 5). For that reason, no specific conclusions can be achieved regard this matter. The only aspect relevant to mention is that luxury brands cannot forget to pay attention to suggestions and tendencies.

6. Consumers behavior regarding luxury brands information

Q9: Indicate if you agree or disagree with the following statements where you usually look for information regarding personal luxury products.

When consumers start to purchase from a specific luxury brand instead of another, there are some reasons that weight more than others in their personal choice. One of the many reasons that can influence their decision is the way brands communicate with them. In this part of the research, the focus will be in understanding where consumers are following or receiving their favorite brands news or information. With this analyze the goal is to perceive how Stivali can improve its relationship and communication with loyal customers or new prospects.

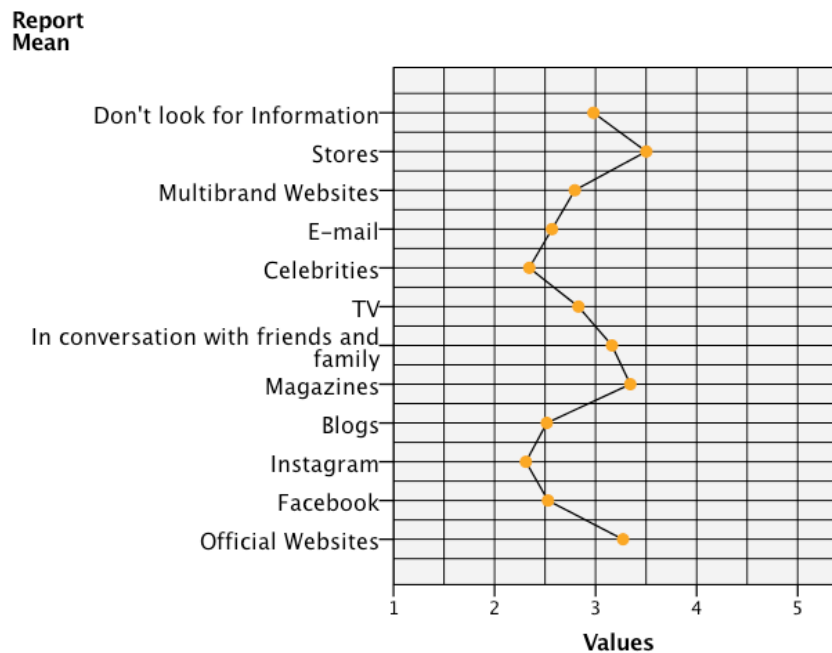


Chart 14 - Ways of looking for information about luxury brands (average of the answers)

Hereupon, it was asked the sample to answer if they agreed or disagreed with statements regarding possible ways to look for information about luxury brands. The scale is from 1 to 5 where 1 represent strongly disagree and 5 strongly agree. By analyzing chart 14 the approach most used by consumers when searching for information about luxury brands is “Store” followed by “Magazines” and “Official Websites”. This means that when a consumer search for information either goes directly to the store, read on magazines or goes to the brand’s official website.

On the other hand, the two less used approaches to search for information were “Celebrities” and “Instagram”. Regarding “Celebrities”, this particular approach required consumers to follow luxury brand’s ambassadors which normally are selected by the brand to wear and talk about the products on their personal pages. The social network “Instagram” it is normally to share content based on images which brands want to show to their followers in order to create a relationship with them. As it was mentioned on literature review, these two topics are tools that companies are becoming to use in order to get closer to a younger audience. For this reason, and due to the importance of this topic a bivariate analysis was also done in order to have a more detailed data, and further on a more defined conclusion.

6.1.2.2. BIVARIATE ANALYSIS

As mentioned in the beginning of the chapter, a bivariate analysis was conducted with the intention to study the relationship between two variables. The purpose of this analysis is to identify if exists any relation between the approaches introduced on question Q9 to search for information about luxury brands, with the age of the respondents. The chart 13 will show the relationship between each way of looking for information about luxury brands by with each of the 4 different groups of respondents defined by age. The measure of the statistics is defined by the average of the levels of agreement. The respondents answered on a scale from 1 to 5 (1 = Strongly Disagree; 2 = Disagree; 3 = Neither Agree nor Disagree; 4 = Agree and 5 = Totally Agree) and an average of the responses was made by each category (Official Websites, Facebook, Instagram, Blogs, Magazines, In conversation with friends and family, TV, Celebrities, E-mail, Multibrand Websites, Stores and Don’t look for information).

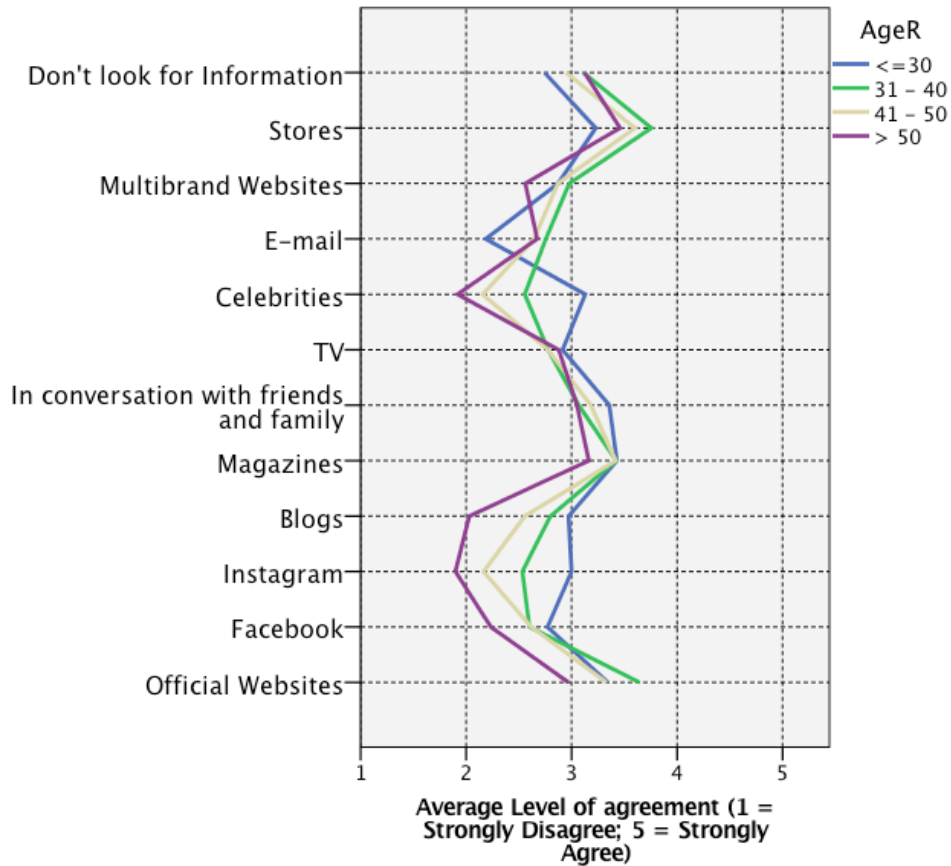


Chart 15 - Relationship between age group and ways of looking for information about luxury brands (average of the answers)

Based on the information given by the chart 13 there are some evidences to point out. Firstly, younger audience (<= 30 years old) answers average correspond to a higher level of agreement when searching for information on Facebook, Instagram, Blogs and Celebrities than the older audience (> 50 years old) answers average. This means that, if the company wants to reach the millennials generation, it will have to have a strong presence on these social media networks and embrace the celebrity endorsement factor. Formerly, the audience regarding the age group between 31 and 40 years old, focus more on aggregate information directly from the Store. The average level of agreement of the answers in this group, regarding Store along with Official Websites were the highest comparing with the other methods. Magazines is also a strong way to communicate with customers and pass through the information, because the average level of agreement was almost the same comparing the four age groups.

CHAPTER 7. COMMUNICATION PLAN PROPOSAL

In this chapter a communication plan will be proposed in order to create a successful strategy for Stivali to engage with its audience. The communication plan will follow a predefined structure. First, it will be pointed out the goals to achieve with the communication plan. Secondly, the target will be defined in order to adjust the communication strategy to it. Additionally, it will be presented the message that will be transmitted across the entire communication strategy, which should be coherent and according to the brand identity. After that, the strategy and tactics will be chosen according to the market in study while respecting the company desires and wishes. Formerly, the communication mix will be focus on specific communication tools that best fit the luxury industry. Finally, it will be projected a schedule and a budget table to prioritize each one of the strategies and tactics used.

7.1. GOALS

The main goal of this project is to develop a communication plan for Stivali, a Portuguese luxury multibrand. A company that puts its effort on its everyday work to provide the best of what the luxury fashion industry as to offer to the Portuguese woman.

Firstly, it is expected from this communication plan together with all the previous research, increase Stivali's awareness and the knowledge about the brand close to its target. Secondly, increase the number of potential clients and make Stivali a top brand in customer's minds. Thirdly, embrace more brand experiences with loyal customers and potential ones, in order to create a long-term relationships.

However, in order to stand out in luxury market it is important to have in mind the target group, and strive to increase not the general awareness of the brand but rather protect customers from the people they like to differentiate themselves from. In order to do that, the communication should be precisely to the brand target group and keep the brand a secret to others (Dubois, 1992 and Heine, 2012).

For this purpose, direct marketing and especially exclusive events are suitable for this luxury multibrand concept. Accordingly, email, television advertising and sales promotion, are

marketing measures which are not adequate to this concept, thus it will not be considered across this communication purpose (Belz, 1994 and Heine, 2012).

7.2. TARGET

As it was mentioned in chapter 4 the Stivali target customer can be described as:

- a) Women between 25 and 60 years old
- b) Single or married
- c) Highly educated
- d) With or without children
- e) With medium/high income

These consumers use to purchase personal luxury products and have expectations regarding their favorite brands. Still, when purchasing at Stivali they mostly go there looking to be dressed according to their personality and considering each purchase as an investment. Other customers purchase at Stivali for other reasons, mainly because it sells some of their favorite international luxury brands as it was possible to see in chapter 6.

Regarding the goals mentioned above, increase brand awareness and knowledge about the brand and increase the number of potential clients, the activities proposed will be focus on two groups. Therefore, the two groups among Stivali target customers will be “women who don’t know Stivali” and “women who never purchase at Stivali”.

There is a third group which includes the tourist’s woman. In fact, the communication through digital methods or through direct marketing will not have in consideration tourists. Still, the communication in store will have a special attention regarding this target group, as it is a target customer with high purchase power.

7.3. MESSAGE

Messages play a crucial role in marketing communications. Independently of the method selected to communicate with the audience or the creativity of the activity it is done with

consumers, if the message is not coherent with what the brand wants to transmit, it will be very difficult for customers to perceive.

The message should be according to the brand identity together with the goals the company set. Furthermore, the coherence of the message should be throughout the communication strategy. Every action, activity, event or experience should contain the message the company wants to transmit to its target. Stivali values are based on the passion about the business, the excellence in providing its services and high quality products, and the customer centricity. In order for the customer to understand those company standards, the message must express that.

Thereby, the messages on marketing communications will be based on the collections and services the company has to offer while promoting its values and heritage. At the same time, it is relevant to have in consideration the information gathered in the research analysis, respecting consumer's expectations. Create a connection with the audience and make them feel related by transmitting a strong, positive and interesting message is halfway to reach goals successfully.

7.4. STRATEGY AND TACTICS

Here is where it is decided which information materials will be used, which are going to be the channels to disseminate information and which experiences and media relations to approach. An effective and successful strategy happens when the established goals are achieved. In order to do that, a combination of both push and pull strategies will be adopted across the entire communication plan.

On one hand, a pull strategy motivates customers to actively seek out a specific product or service. This strategy focus on any method a company uses to generate demand for a product, interest and to create a positive impact about the company. For instance, communicate directly to consumers through emergent trends such as social media networks and create the word of mouth effect. The idea will be to communicate in a very customer-focused way, promoting the strong key features the products have, creating the desire of having those products on customer's mind. On the other hand, a push strategy is effective in creating demand high-priced services and it will be adopted in communicating at the store and at events. The main goal will be to demonstrate the products features as well as the tailoring service for instance, close to

loyal clients and also to potential ones. The idea of the push strategy is, at the same time, to create long term relationships with clients.

Regarding communication, the below the line method is the one chosen to apply in this proposal. Below the line advertising is advertising that uses less conventional methods which can be handle directly by the company itself or outsourced to PR agencies. It consists on a more direct communication approach aiming to establish relationship with customers. The main idea is to create an interaction between the brand and its audience through events, marketing campaigns and experiences.

7.5. COMMUNICATION MIX

According with Kotler & Keller (2012) the marketing communication mix consists of eight major modes of communication: advertising, sales promotion, events and experiences, public relations and publicity, direct marketing, interactive marketing, word-of-mouth marketing and personal selling. However, in order to respect the luxury industry implications and the company “non-communication” strategy, the communication proposal will embrace only four modes of communication: advertising, events and experiences, interactive marketing and word-of-mouth.

The idea of the engagement will be based on creating experiences with customers while transmitting the message in a creative way and maintaining the company secrecy. Thus, the marketing communication activities proposed for each mode of communication mix are the following.

7.5.1 ADVERTISING

Advertising is any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor via print media (newspapers and magazines), broadcast media (radio and television), electronic media, and display media (billboards, posters) (Kotler and Keller, 2012). From the chapter 6, where it was made an analysis of the data collected, it was verified that one of the most used methods to search for information about luxury brands was through magazines. For this reason, the only activity developed will be via print media.

7.5.1.1 PRINT MEDIA

Magazines are a source with high geographic and demographic selectivity, high quality reproduction, considered a good pass-along readership and with high standards of credibility and prestige. This tool can provide detailed product information and communicate user and usage imagery. Stivali should advertise only the most relevant fashion magazines. Vogue is recognized as a stylish magazine, of luxury which is driven by excellence all over the world. It has the power of launching fashion, discover new tendencies and it's very careful about its choices by selecting the most prestigious brands to advertise and represent. This magazine sells more than 30 000 copies every month. For these reasons Vogue was the chosen magazine to advertise.

Table 2 - Stivali Print Ad

Press	Period	Type	Insertions	Circulation	Publication	Price
Vogue	November	1/2 pg	1	50 000	Monthly	5.750€

Source: Rate Card 2016 by Cofina media, www.vogue.pt

7.5.2 EVENTS AND EXPERIENCES

Events reinforce perceptions of brand image associations, enhance corporate image and increase brand awareness. Besides, they create long-term relationships between brands and customers, evoke feelings and express commitment to the community. The main goal in experiential marketing is not only communicates features and benefits but also connects a product or service with unique and interesting experiences for customers. The idea is not to sell something material but to demonstrate how a brand can enrich a customer's life with its products and services.

7.5.2.1 SUNSET PARTY

Similar to what Stivali does every year with its customers, a Christmas party inside the store at Avenida da Liberdade, it is proposed an organization of a sunset party in a rooftop. Sunset parties are recently a huge success and usually considered as “after work parties”. The idea was to create a concept where people could relax and have a drink with their friends after a weekly working day. Normally, these events start at 6 pm and end at 22 pm. Specially, down town hotels took advantage of it and started to rent their rooftops for a couple of hours to companies who wanted to create events there.

Figure 7 - H10 Rooftop



Said that, the chosen one for the sunset party is at Chill-Out Lemon Terrace. This lounge area can be found at the top of the H10 Duque de Loulé Hotel. An historical building located close to Marquês de Pombal Square was renovated to become an exclusive hotel boutique featuring a beautiful décor, mixing Portuguese traditions with contemporary touches. The terrace at the 10th floor offers an impressive view over the city and the river. First, this party will be restricted to loyal clients who purchase at Stivali more frequently. The idea is to maintain a long-term relationship to those who choose Stivali as a reference in the market, and it’s also a way for the company to show gratitude and appreciation to them. The invitations will be sent by letter to keep Stivali tradition with an extra invitation in case the client want to bring someone. The party will start at 6pm and it will end at 22pm, little snacks and some drinks will be delivered during the event and, in order to create some atmosphere, there will be a dj enlivening the party. Finally, the date for the event will be in September, which is still summer in Portugal and it is possible to have good temperature outside and watch sunset.

7.5.2.2 IN STORE EXPERIENCE

The in store experience main goal is to get customers feel they also make part of the company. The idea is to provide them a good experience when purchasing at Stivali. However, the centricity of this experience will not be in the personal assistance. One of the main success factors the company has is its personal assistance service. Therefore, the focus will be on taking customer service next level.

As being showed through this project, technology is a tool which connects everything with everyone. The suggestion is make technology enhances the customer experience while shopping. For instance, installing in store a virtual fitting rooms using 3D technology allowing shoppers to see themselves in outfits without trying them on. The use of smart systems to compile customer information and use that to perform a more detailed personal assistance where the advices meet the client's needs during the store visit.

Still in shop experience, it will be an advantage to create a day for a restrict group of loyal clients where they could be the first to see and purchase pieces from collections when they arrive to the store. These little actions will have an impact on customer's way to contemplate the company, once it was a careful decision to prioritize the clients who have been purchasing there for years and deserve some benefits.

7.5.3 INTERACTIVE MARKETING

The newest and fast-growing channels for communicating and selling directly to customers are electronic. The online channel is where consumers spent the most of their time. Recent trends, and as it was mentioned on literature review, showed internet is emerging tremendously as a communication tool. This method provides companies and consumers with opportunities for much greater interaction. The activities proposed regarding this method aim to increase Stivali brand awareness, knowledge and reputation, also to increase customer satisfaction and long-term relationships close to customers, having in mind the achievement of sales objectives. The only method to focus will be on website.

7.5.3.1 WEBSITE

The company's website is characterized by its simplicity. There is nothing wrong with that, it is positive for who search for information and easy to manage. Nevertheless, there are some aspects that should be included in order to make it more attractive to the more curious and passionate

Figure 8 - Stivali Website



customers about the industry and the company itself. For instance, a small description of Stivali's history on a time line, lookbooks with suggestions of outfit combinations made with pieces from the collections available to purchase, icons from the social media networks where Stivali is already present (Facebook and Instagram), a calendar of the next events together with a portfolio of images about past events the brand was present or did. Besides, in order to be more original, it is suggested a space to share some of the best moments at the runway shows where Stivali attend. These features in the website, if well designed with usability and entertained content will be attractive on first viewing and interesting enough to encourage repeat visits.

One of the biggest challenges luxury brands are facing is technology. The idea of selling luxury goods online was far behind from what it is now. E-commerce is one of the biggest growth stories in luxury goods retailing. Consumers of the next decades, fully informed and demanding when it comes to purchase. Digital strategy of luxury brands will be determinant for their future and the focus should be on these consumers. E-commerce in luxury products has been growing in a fast speed. It is still a small percentage but forecasts show how big this piece will mean within some years. Base on McKinsey&Company analysis 2014, luxury customers are increasingly researching products on multibrand sites. Some successful examples on this field are for instance, the London-based start-up founded by a Portuguese entrepreneur farfetch.com, German-based mytheresa.com and YOOX Net-a-Porter Group.

As competition within luxury goods brands increases retailers have to embrace new technology in order to differentiate themselves and to enhance the shopping experience. Stivali is already affiliate with farfetch, as its partner sell online items from Stivali collections on its website. Nevertheless, a big challenge for Stivali is to guarantee that plays a strategic role and reinforces its brand positioning in a creative way, with innovative features.

It was thought to explore mobile applications but after some research it was concluded that mobile apps don't yield the best returns once luxury consumers are more interested in apps that offer detailed, up-to-date information or useful services. Still, it is possible to create a personal login page through Stivali website where only loyal customers can have access to exclusive offers. Besides, it can create an easy-to-browse product catalog with the articles available in store which by clicking on the item selected it goes directly to the farfetch online store. Here is where it starts the consumer decision journey in order to decide purchase online or directly from the store. With this, it is created an engaging and influenced activity between the client, the company and the digital world.

7.5.4 WORD-OF-MOUTH

Positive word of mouth can occur with little advertising and it is particularly effective for small businesses where customers feel a more personal relationship. Social media networks are means for consumers to share information with each other and with companies. These platforms allow companies to establish a presence and a public voice on the web and reinforce communication activities. It demands a daily activity, a selective approach and encourage companies to stay innovative and relevant. Millennials are a vast and diverse group, the first wave of digital natives having information constantly on demand. For this reason, companies must follow this digital tendency in order to catch this wave of new customers. Thus, the propose will be focus on social media networks: Facebook and Instagram.

7.5.4.1 FACEBOOK

Stivali's Facebook page is already managed on a daily basis. It is updated with the recent news, the articles available in store, information about the brands they represent, and more recently

with a promoting video of the new opening. Still, there are some improvements to do in order to create engagement digital experiences.

The suggestion to go viral and reach a bigger audience will be using the new Facebook tool that it is only possible through the Facebook mobile app, which is live video recordings. With this tool, consumers can watch everything that is happening at the moment of the recording. The idea is to select a public voice, a woman, a celebrity with good reputation, which is somehow related with the luxury industry. After selecting the celebrity, the purpose will be invite the celebrity to the events the company does during the year. She will be recording some parts of the events live, through her mobile Facebook page and responding to the follower's comments which will be appearing at the same time. This activity will provide an interactivity between three parts, the celebrity, the company and the consumers.

Another suggestion is to create partnerships with the so called influencers or bloggers. These influencers are very familiar with the fashion industry and show their passion about it through their social media network pages. Besides, thousands of women follow these bloggers. Consumers inspired themselves on blogger's videos, pictures, advices and many times try to replicate them on their personal lifestyle. Said that, the idea is to invite 4 to 5 bloggers to visit the store, see the collections in first hand and later on, record a video summarizing the experience promoting the store.

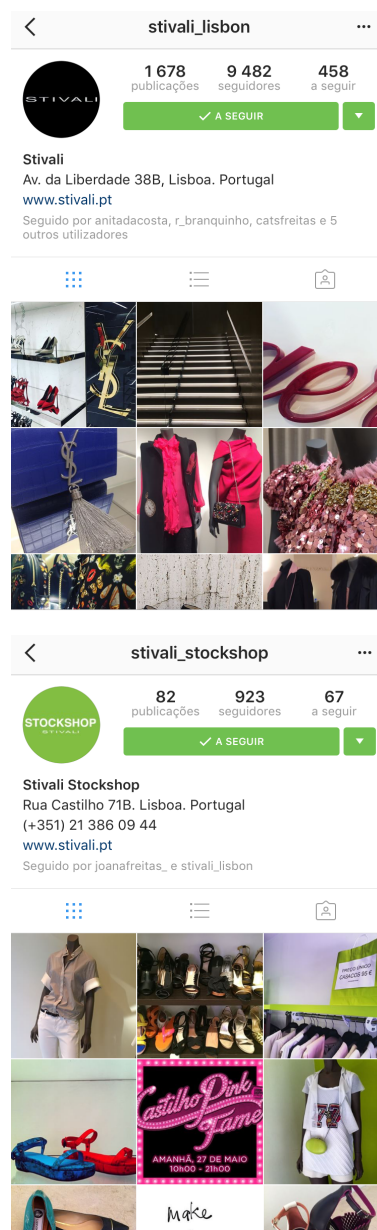
7.5.4.2. INSTAGRAM

“Images speak more than thousand words”, this is hard to conceive, but is through images that companies show their products and services. Images, videos, can have an impact on consumer's feelings which words can't. Furthermore, consumer's purchases offline are many times influenced by consumer's digital experience. It's based on this concept that rise the following suggestions.

Communication Plan – Stivali

First of all, Stivali both Instagram accounts (stivali_lisbon and stivali_stockshop) should be public for everyone be able to see its content. Secondly, the images are good representative of the products but they could be more appealing. In order to have more impact close to the followers and to induce a higher sharing rate, the pictures taken to the products must be more creative or with a human factor on it. A photoshoot with a selected model wearing a combination of some pieces of the collections available to purchase in store and online for instance could have a greater impact. The creation of a hyperlink in each post on stivali_lisbon account, which will send the customer directly to the online store in order for the consumers to have more detailed information about the products they want to purchase. A final purpose will be to create a contest among followers. This main goal with this contest is to increase knowledge about the company by engaging the younger audience in a digital environment. Hereupon, the idea is to bring out Stivali roots and heritage by promoting the shoes category. As previously mentioned, Stivali means “boots” in Italian language, due to its business had been once a shoe store. Additionally, the concept of the contest will be to challenge women followers to take a creative picture with their favorite boots, or an artistic picture of a pair of boots. Each participant should post the picture with the follow hashtags: #stivali_lisbon, #stivalimia and #backtotheroots. At the end of the challenge, the winners will be selected based on the number of likes, the three participants with more Likes win. The top three winners will receive an offer which can be tickets for a special event, or an article of the collection.

Figure 9 - Stivali Instagram Pages



7.6 EVALUATION METRICS

Once the communication plan is implemented, it is important to understand if the plan was effective in achieving the established goals. This evaluation will measure each strategy used by

the company in the communication activities. Said that, on the following table is the main measurement criteria for each communication action:

Table 3 - Evaluation Metrics

Communication activities	Metrics
PRINT MEDIA	Number of magazines in circulation.
SUNSET PARTY	Number of invitations, number of clients at the party, number of photos posted by clients, number of purchases after the party by the same clients.
IN STORE EXPERIENCE	The difference between the number of purchases before and after the 3D fitting experience and personal assistance.
WEBSITE	Number of visits, average time on website by each consumer, number of contacts, number of clicks on the online store.
FACEBOOK	Number of followers, number of likes and comments, number of messages, number of link shares, number of visits, statistics, number of reached consumers, level of interaction, number of the celebrity followers and the respective reached consumers with video posts.
INSTAGRAM	Number of followers, number of likes and comments, number of insta-direct messages, number of story views, number of times the hashtag was used, number of clicks on the hyperlink, number of contest participants and the level of the engagement through number of likes and comments.

7.7 COMMUNICATION SCHEDULE AND COSTS

Scheduling will help the company to prioritize communication activities according to its costs and seasonality, in order to achieve the established goals. Despite not having a budget in mind to manage, the communication plan was mainly based on the increasing of new technologies and digital marketing tendency factors. There will always be costs associated with time spending, logistics, implementation, but there is also the negotiation factor that it is hard to account. Nevertheless, the following table will the purpose of a schedule along with estimated costs of the activities.

Table 4 - Schedule and Budget

Activities	2016												Price	
	J	F	M	A	M	J	J	A	S	O	N	D		
Advertising														
Print Ads														5.750 €
Events and Experiences														
Sunset Party														3.500 €
In Stor Experiences														N/A
Interactive Marketing														
Website Catalog and Calendar														450 €
Word of Mouth														
Facebook Celebrity and Bloggers														N/A
Instagram Contest														300 €
Total														10.000 €

CHAPTER 8. CONCLUSION

The main goal of this project thesis was to create an innovative and effective communication plan proposal, for a Portuguese luxury called Stivali. Marketing communications in the luxury sector is very different regarding other sectors. The classical marketing is the surest way to fail in the luxury business. Marketing communications are changing and evolving in a way that traditional methods used so far to communicate are becoming over dated. Luxury brands are considered to be role models to other brands. Therefore, the luxury industry needs to stand out from de rest by coming up with new developments, more knowledge, new trends and different communication tools.

To begin with, a literature review was conducted in order to understand what previous researchers and studies evaluated regarding several topics, which enabled the development of this project. It was collected several information based on scientific articles about topics related with: integrated marketing communications, relationship marketing, co-creation, how to create an effective and structured communication plan, communication strategies, consumer behavior towards luxury, luxury advertising and the future of luxury.

Secondly, an external analysis of the luxury market and competition was carried. Regarding external analysis, the luxury industry in a global perspective surpassed €1 trillion in retail sales value in 2015. The personal luxury goods market tripling over the past 20 years accounting for €250 billion in 2015. *LVMH*, *Kering*, *Richemont* and *Swatch* are the dominant groups of this market, having Chinese consumers as the number one players in luxury consumption. Within the personal luxury goods market, Accessories were again the leading category in 2015 with Apparel coming next.

Concerning competition, Stivali has two types of competition, direct and indirect competitors. From a variety of competitors, from direct competition it was considered *Loja das Meias* and *Fashion Clinic*, from indirect competition *Louis Vuitton* and *Gucci*. Summing up, from the conclusions taken of this competitive analysis, one concern is common within the four brands. They are all concerning with the entrance into the e-commerce world and the new digital age around social media networks. Luxury brands are focus on having a good presence on social media networks, being able to sell online, building relationships with consumers by creating two-way brand experiences, but also focus on avoiding fall into ordinary by mass media communications.

Afterwards, it was studied an internal analysis in order to better understand Stivali's background as a luxury Portuguese multibrand. Stivali started its business as a shoe store and rapidly became a representative company of several international luxury brands. Nowadays, sells personal luxury goods (shoes, accessories and ready-to-wear) selected from the brands represented by the company, such as Gucci, Chanel, Yves Saint Laurent, Valentino, Fendi, Chloé, among others. Stivali's main goal is to build and improve the Portuguese woman image and satisfy client's desires and needs. The company is well known for its exceptional personal assistance and its driven by its values: the passion for the business, executed through excellence in the service and based on customer centricity for any situation. Regarding communication, Stivali believes that "the secret is the business soul" and for that reason doesn't aim to be present everywhere. The company lacks in having a strong and innovative presence on social media and struggle in the interactive marketing experiences which implement.

Subsequently, the data collection from the questionnaire to luxury consumers and the in-depth interview to Ana Casal (Communication Manager at Stivali) was fundamental in order to decide which communication tools to use and which strategy to follow. Based on the answers received and the company background, it was possible to propose a more appropriate and effective communication plan. Hereupon and according with Ana Casal it was concluded that Stivali follows a strategy very customer oriented. Besides, the company do not use conventional marketing communications to reach its target market. Stivali is present on social media and it has a Christmas party every year for its clients. Still, the way the company communicates with consumers is not being managed at the most innovative and uniqueness approach. In addition, one event a year is not enough to build long-term relationships. For these reasons the communication plan was more focused in promoting events, experiences and in improving social media presence.

Regarding questionnaire answers, the conclusions corresponded with the expectations. The majority of the respondents do not know the brand or have low level of knowledge about it. From the sample which already knew the brand, 39,3% had contact with the company through the physical store. Shoes was the category most voted when questioning about purchase preferences, within personal luxury goods categories available at Stivali. Consumers choose Stivali for three main reasons, for the fact Stivali represents some of the best international brands, the collections available please every women's taste and because of the promotions and discounts. It is clear that personal assistance is going down on luxury consumer's list of preferences when purchasing luxury goods. Accessories is the personal luxury goods category

mostly purchased by the respondents. The three most important elements when purchasing luxury products are related to product features. The most voted were: high quality, good fabrics and product's versatility. These features are the ones to focus on when communicating with consumers. When it was asked about the methods used by consumers to search for information, the approach most used was the "Store", followed by "Magazines" and "Official Websites". Still, when was studied the relation between the approaches used to search for information with the age of the respondents, the scenario changed. The younger audience is much more involved in social media networks than the older audience.

Finally, the communication plan proposal was carefully structured and conducted. The main goals were to increase Stivali's awareness and knowledge, create long-term relationships with clients maintaining the high and exclusive status. The message to transmit was based on the idea of excellent quality, esthetics, Stivali history and values, scarcity and uniqueness. Regarding strategy, it was decided to use both pull and push strategies in order to motivate consumers to purchase, but also to interact more with them. Below the line advertising was the selected one, with the propose of implementing communications through marketing experiences, provided to consumers. Only four modes of communication were used throughout the proposal. In "Advertising" was suggested the use of print media selecting *Vogue* as the magazine to represent Stivali. Concerning "Events and Experiences", a sunset party at the Chill-Out Lemon Terrace at the top of the H10 Duque de Loulé Hotel, and a 3D in-store experience together with bloggers support. In "Interactive Marketing" the suggestions were around Website and E-commerce. Ending with word of mouth outrageous ideas for reinforce communication on social media networks: Facebook and Instagram. It was suggested a conjugation of activities composed by: celebrity endorsement, influencers participation, hyperlinks and contests. The final step was measure the activities purposed and suggest a schedule with the estimated costs of the activities.

8.1. PROJECT LIMITATIONS

Throughout the development of this thesis project there were many limitations to face. First, it was hard to find statistical information about the luxury industry in Portugal. As it is an industry which doesn't represent much significance yet in Portugal, there is very little information about it.

Secondly, another limitation was related with the questionnaire distributed among personal contacts. Although the sample profile was similar to Stivali's target, and its overall size was good enough, the respondents were not considered real luxury consumers. Web based samples tend to draw respondents with high levels of education and higher household income. The respondents had to have bought at least one personal luxury good in order to undertake the questionnaire. Still, this research study cannot be considered totally reliable. The in-depth interviews were conditioned by time constraints. It was not possible to make other interviews as it would have been more resourceful in terms of content to support the conclusions based on the remaining researches. Still, this research helped to justify and support the decisions of the activities to suggest throughout the communication plan proposal.

In addition, it was almost impossible to make a budget planning. It was not possible to find the certain prices for all the activities suggested. It was only allowed the print ad cost to advertise in Vogue magazine, the others values are entire from estimations. For this reason, it is possible that several activities not go further into application due to its high costs of development.

8.2. PROJECT CONTRIBUTIONS

These findings have important implications for both marketing research practitioners and academics that are searching for information about two topics, luxury and communication plans. This project thesis is structured with a literature review that is based on recent studies, and complemented with guidelines on how to make a communication plan. Additionally, the project can serve as guidelines on how to conduct both in-depth interviews, online questionnaires and the methodology used to analyze them. Furthermore, it has really valuable insights about the luxury industry and the role of marketing in this sector.

It is known that there is a small probability of some of the activities purposed in the communication mix of the plan will be implemented by the company, and others that probably not. Still, the imagination given to the activities of this project moderated with the constraints of the sector should be exploited hereafter.

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APPENDICES

APPENDIX 1. QUESTIONNAIRE

ISCTE  **Instituto Universitário de Lisboa**

Questionário - Tese de Mestrado

Encontro-me de momento a realizar uma tese de mestrado em Marketing, no ISCTE que consiste em realizar um Plano de Comunicação para uma marca de luxo Portuguesa - STIVALI. Este questionário tem como objetivo perceber como é que a STIVALI é vista por mulheres, consumidoras de produtos de luxo (roupas, acessórios e sapatos).

O questionário é totalmente anónimo, com carácter confidencial e as respostas serão utilizadas exclusivamente para fins académicos. Tem uma duração de aproximadamente 8 minutos. Agradeço que leia atentamente as perguntas e responda sempre de acordo com a sua opinião de forma sincera.

O seu contributo é muito importante para a realização deste projeto.

Muito obrigada desde já pela sua participação!

Sorrisos, Leonor Paiva :)


Progresso

0% 100%

Seguinte

1. Awareness of the brand Stivali

Q1: Have you ever heard about the brand Stivali?

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Já alguma vez ouviu falar da STIVALI?

Conheço bem a marca

Conheço e sei algumas coisas sobre a marca

Conheço mas sei pouco sobre a marca

Já ouvi falar mas não sei nada sobre a marca

Nunca

Progresso


0% 100%

anterior Seguinte

ISCTE  **Instituto Universitário de Lisboa**


Uma vez que não conhece a marca vai passar automaticamente à segunda parte do questionário. Clique em "seguinte" para prosseguir.

Progresso

0%  100%

Seguinte

Q2: How have you heard about Stivali?

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Como é que tomou conhecimento da STIVALI?


- Através de amigos ou familiares
- Através do site da marca
- Redes sociais / blogs
- Revistas ou jornais
- Televisão
- Vi a loja quando passei na rua
- Outro

Q3: Have you ever bought some personal luxury product at Stivali?


Alguma vez comprou os produtos da STIVALI?

- Nunca
- Entre 1 a 2 vezes
- Entre 3 a 5 vezes
- Mais de 5 vezes

Progresso


0%  100%

Seguinte

ISCTE  **Instituto Universitário de Lisboa**

Uma vez que nunca comprou na STIVALI vai passar automaticamente à segunda parte do questionário. Clique em "seguinte" para prosseguir.


Progresso

0%  100%

Seguinte

1. Purchase motivations at Stivali

Q4: If you ever bought at Stivali at least once, which were the personal luxury products you acquired?

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Se já comprou na STIVALI pelo menos uma vez quais foram os produtos de luxo que adquiriu? (pode assinalar mais que uma opção)

Pronto-a-vestir (roupa)

Acessórios (malas, jóias, cintos, óculos de sol)

Sapatos

Q5: When you bought at Stivali which were the main attributes you like the most?

Quando comprou na STIVALI, do que gostou mais? (pode assinalar mais que uma opção)

O facto de representarem algumas das melhores marcas internacionais

A variedade de produtos

As coleções disponíveis são do agrado geral dos seus clientes

O atendimento personalizado

O conforto da loja

A localização das lojas (Avenida da Liberdade e Rua Castilho)

As promoções e descontos

Os eventos exclusivos para clientes

Outro:

1. Top of mind luxury brands and personal luxury goods categories

Q6: From all the products you usually purchase, which is the category you buy the most?

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Dos produtos de luxo que costuma comprar, qual é para si a categoria que costuma comprar mais?

Pronto-a-vestir (roupa)

Acessórios (malas, jóias, cintos, óculos de sol)

Sapatos

Q7: Which are your top of mind luxury brands?

Para além da STIVALI que outras marcas lhe vêm de imediato à cabeça quando pensa em marcas de luxo?

Louis Vuitton

Prada

Chanel

Hermès

Dolce&Gabbana

Dior

Burberry

Marc Jacobs

Fendi

Michael Kors

Miu Miu

Ermenegildo Zegna

Fashion Clinic

Furla

Outra:

Progresso

0% 100%

[anterior](#) [Seguinte](#)

1. Consumers expectations when purchasing luxury products

Q8: How important are each of the following elements when purchasing personal luxury products?

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De 0 a 10 (em que 0 significa nada importante e 10 muito importante) quais os fatores que considera mais ou menos importantes ao comprar produtos de luxo?

Boa qualidade										
Nada importante					Indiferente					Muito Importante
0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Boa confeção (bem fabricados, com bons acabamentos)										
Nada importante					Indiferente					Muito Importante
0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Preço elevado ser sinónimo de qualidade										
Nada importante					Indiferente					Muito Importante
0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Versatilidade dos produtos (dar para várias ocasiões e para vários outfits)										
Nada importante					Indiferente					Muito Importante
0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Modernos										
Nada importante					Indiferente					Muito Importante
0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exclusivos (os produtos são limitados)										
Nada importante					Indiferente					Muito Importante
0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cores e padrões variados										
Nada importante					Indiferente					Muito Importante
0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Communication Plan – Stivali

Ambiente da loja confortável (música, luz, cheiro, arrumação e disposição dos produtos de uma forma organizada)

Nada importante Indiferente Muito Importante

0 1 2 3 4 5 6 7 8 9 10

Possibilidade de os comprar online

Nada importante Indiferente Muito Importante

0 1 2 3 4 5 6 7 8 9 10

A possibilidade de comprar um outfit completo em apenas uma loja (Outfit: conjunto de roupa, sapatos e acessórios para uma determinada ocasião)

Nada importante Indiferente Muito Importante

0 1 2 3 4 5 6 7 8 9 10

Localização das lojas em lugares de prestígio

Nada importante Indiferente Muito Importante

0 1 2 3 4 5 6 7 8 9 10

Inovadores (algo nunca antes visto no mercado)

Nada importante Indiferente Muito Importante

0 1 2 3 4 5 6 7 8 9 10

Produtos associados a celebridades

Nada importante Indiferente Muito Importante

0 1 2 3 4 5 6 7 8 9 10

Diferenciados (que se destacam do comum)

Nada importante Indiferente Muito Importante

0 1 2 3 4 5 6 7 8 9 10

Existir atendimento personalizado (o vendedor procura ajudar e responder às necessidades do cliente até à decisão de compra)

Nada importante Indiferente Muito Importante

0 1 2 3 4 5 6 7 8 9 10

Progresso

0% 100%

[anterior](#) [Seguinte](#)

1. Consumers behavior regarding luxury brands information

Q9: Indicate if you agree or disagree with the following statements where you usually look for information regarding personal luxury products.

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Indique se concorda ou discorda com as seguintes afirmações sobre onde costuma procurar informação sobre produtos de luxo

	Discordo Totalmente	Discordo em parte	Indiferente	Concordo em parte	Concordo totalmente
Vou ao site oficial das marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vou ao facebook das marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vou ao instagram das marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vou aos blogs que sigo que falam sobre marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leio as revistas de moda que falam sobre marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Falo com amigos/familiares sobre marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vejo programas de televisão sobre desfiles/eventos/histórias/documentários sobre marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sigo nas redes sociais algumas celebridades que são embaixadoras de marcas de luxo (usam e falam sobre as marcas de luxo que representam)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recebo no meu e-mail informações sobre marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vou aos sites que têm várias marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vou diretamente às lojas que vendem marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Não procura informação sobre marcas de luxo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Progresso
0% 100%

2. Demographics (Age, Educational Background, Civil Status, N° of Children, Income)

Age?

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Qual é a sua idade? (por favor coloque um número)

Educational Background?

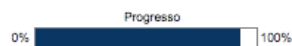
Qual é o seu nível de escolaridade?

- Ensino Básico (4ºano)
- Ensino Secundário (12ºano)
- Licenciatura
- Pós-graduação
- Mestrado
- Doutoramento

Civil Status?

Estado Civil:

- Solteira
- Casada
- Divorciada
- Viúva



[anterior](#) [Seguinte](#)

Number of children?

ISCTE  Instituto Universitário de Lisboa

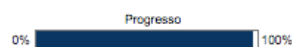
Número de filhos:

- 0
- 1
- 2
- 3 ou mais

Income?

Qual o salário líquido mensal do seu agregado familiar?

- < 1500€
- 1500€ - 3000€
- 3001€ - 4500€
- 4501€ - 6000€
- > 6000€



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APPENDIX 2.

1. Can you tell me a little bit of the history of Stivali and the last year's evolution?

Nowadays we only have international brands. Formerly, it was a confection store, a shoe store. Stivali origins, as the name indicates, comes from “boot”. Over time, we started to answer customer's needs by introducing brands that were not yet established in Portugal. Until the moment, we are representatives of these brands as multibrand concept business. The introduction of the brands is made step by step. We choose the brands we represent because somehow they are related to us, not only for their history but mainly for the collections. Every year, every season we have more brands coming in. There are brands working with Stivali for more than 20 years, which is the case of Chanel. Every two seasons (Spring/Summer and Autumn/Winter) we have new brands and new designers. Furthermore, when we see a brand or a fashion designer starting to appear, and we believe they are ready to be sold in Portuguese market, we start representing them. We have “Buying sessions”: each season is divided into three phases: pre-collection, main collection and show collection. Sr. Franco and Sr. Manuel travel to Paris and Milan, most of the times together with our store manager, and they choose the pieces they believe be suitable with our brand identity. Those articles which Portuguese women are going to love it! We have 40 brands at the moment, among apparel, shoes and accessories.

Regarding the evolution of the store, yet in the shoe store it was introduced apparel. Later on, emerged a bigger store at Areeiro, with a more brands representation. After that, we opened at Rua Castilho. Three years ago, we opened the main store at Avenida da Liberdade. At Castilho street we have now our outlet, the stock shop stivali. From now on, we concentrate everything the business require in this store (Av. Da Liberdade). We have all we need at the store, the office, the *atelier*, we also have a dressmaker's team which are responsible to do all the clothes arrangements.

2. Which are your main goals as a multibrand luxury company?

Our main goal is always to grow and be pioneers. There as many multibrand companies in Portugal. We are constantly searching new ways to improve our performance and keeping aware of new trends. What are the new tendencies for each season? Which is our target market?

What does a woman look for and cannot find? Our aim is to satisfy our client, and to do that it is important to have not what is easy to sell, but what we believe best suits the client desire and personality.

3. Which is your strategy and target?

Our strategy is fundamentally in terms of image. The company is a very structured, not only in terms of backoffice, as in terms of store operations, everything works. When the client come to us, she comes because of our exquisite personal assistance. Our clients do not have a limited budget to spend, they usually want to be dressed without looking at prices. The clients want to be dressed for a specific occasion, either for an event or to wear at the job. However, the typical customer demands pieces as an investment. The pieces should be trendy, but at the same time, they must be able to adapt into different outfits. Many times, our sellers combine pieces from different luxury brands, and at the end of the day what really matters is the client's satisfaction. Still, we do not promote particular brands. We do not say “within *Saint Laurant* you have this pieces...”, we say “within dresses category you have these...”. We are admired for our coherence, for uniformity despite the variety of brands available. Our target is composed by Portuguese women, highly educated, single or married, with ages from 25 to 60 years old, and from a medium/high class with medium/high income.

4. Which are the main Stivali competitors?

Louis Vuitton represents a very similar philosophy to ours. The offer which is given in terms of personal assistance is very similar. However, we believe that we have valuable services which other brands might also have. Still, there is no other store in Portugal with the same *atelier* as the one we have. If for any reason, the piece a client purchase doesn't fit exactly how the client wants, in the same minute we do the adjustments at the *atelier*. Said that, the pieces come out as unique to that particular client.

5. What about Stivali critical success factors? Can you point out a few?

Definitely the personal assistance and the fact that we have the expertise to advice clients to wear certain outfits for any kind of situation. Additionally, the variety of our pieces which allows us to have always a second option to show to the client.

6. In terms of communication, which methods do you use to communicate with consumers?

Our strategy is based on a “no communication” approach. We believe the secret is the business soul. In other words, we do not aim to be present everywhere, we do not dress celebrities. Our strategy is very exclusive. We believe that, in this industry is more valuable not be exposed too much. We do advertising with people with who we have established and good relationships. We do not make discounts unless the brands we represent want us to do it. Each brand has its promotions schedule and for a matter of respect, we do not make discounts out of that schedule. Every year we celebrate Christmas with a party dedicated to our customers. This year we had a partnership with Fendi and we did a storefront with their articles. We do not send e-mails nor messages. As an exemple, this year we choose not to participate in *Vogue Fashion Night Out 2015*.

Me: Which method do you use to communicate with your clients about that Christmas party?

Ana Casal: We send an invitation by letter directed to their personal addresses! After that, we do a phone call to each one of them to guarantee they have received the invitation. This is the method we use anytime we want to inform about special events at the store.

7. Regarding social media, are you present in any social media network? What type of publications do you usually perform?

We are presents on Facebook and Instagram. Still, the majority of the posts are on Instagram. We manage facebook on a daily basis but with less information than on Instagram. The approach used when communicating in social networks is always according with our products available in store. Sometimes we try to show a little bit of the backoffice work by posting some pictures about the orders we receive.

8. Concerning the environment of the store. What are your main concerns?

Our main concern is to provide comfort to the client, and as you can see, we do not have a white store. We expose the articles coordinated by colours in a way that it is created a perfect harmony

throughout the store. There is a pleasant and soft perfume across the store, calm music and a welcome temperature according to the season of course.

9. Which are the characteristics Stivali pretend to see in its sellers?

We want sellers with great image, but they cannot be extremely beautiful or top models, otherwise our client might feel uncomfortable. We have a big mixture, but they all have a feature in common, they represent the Portuguese woman stereotype. Another requirement to be a seller at Stivali is to speak fluently at least two languages, Portuguese and English or French. We give priority to someone who never worked at a store environment which is moved by its motivation, enthusiasm to learn, with less market addictions, rather than a person with years of experience and high knowledge.

All of the work at Stivali is influenced by the owner’s dedication and the way they do their job. They are constantly present, always aware of everything that is happening in the company and with the employees. They are very passionate about what they do and somehow are able to transmit that passion through the business.

APPENDIX 3.

Statistics

		Have you ever heard about the brand STIVALI?	How have you heard about STIVALI?	Have you ever bought some luxury product at STIVALI?
N	Valid	329	263	263
	Missing	0	66	66

Communication Plan – Stivali

APPENDIX 4.

	No	Yes
	Row N %	Row N %
Furla	64,4%	35,6%
Fashion Clinic	83,3%	16,7%
Ermenegildo Zegna	88,4%	11,6%
Miu Miu	85,4%	14,6%
Michael Kors	57,1%	42,9%
Fendi	86,9%	13,1%
Marc Jacobs	79,6%	20,4%
Burberry	52,6%	47,4%
Dior	34,0%	66,0%
Dolce & Gabbana	52,3%	47,7%
Hérmès	54,1%	45,9%
Chanel	22,2%	77,8%
Prada	29,5%	70,5%
Louis Vuitton	25,2%	74,8%

APPENDIX 5.

	Less Important	Neutral	Very Importante	Total
	Count	Count	Count	Count
Stores Locations at Prestigious Places	84	95	150	329
Possibility to Buy Complete Outfits at One Store	71	66	192	329
Possibility to Buy Online	97	77	155	329
Confortable Store Environment	17	22	290	329
Personal Assistance	40	51	238	329
Differentiated Products	30	35	264	329
Association to Celebrities	193	82	54	329
Innovation	26	62	241	329
Variety in Patterns and Colors	31	68	230	329
Exclusive	58	64	207	329
Modern	17	54	258	329
Product's Versatility	8	27	294	329
High Price means Quality	83	66	180	329
Good Fabrics	1	3	325	329
High Quality	0	4	325	329