

How to include tribal marketing in order to close the gap between brand identity and brand image while satisfying target customers?

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HOW TO INCLUDE TRIBAL MARKETING IN ORDER TO CLOSE THE GAP BETWEEN BRAND IDENTITY AND BRAND IMAGE WHILE SATISFYING TARGET CUSTOMERS ?

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Introduction

Whether it's technological advances, globalization, or socio-cultural changes, none of these factors have been able to preserve marketing (Osman, 2021). Due to a modern society impacted by extreme individualism and a lack of reference points, the postmodern individual seeks, through their consumer choices, to affirm their singular identity but also to recreate a missing social link. Indeed, the individual faces an "*identity crisis*" (Batazzi & Parizot, 2016). As a result, individuals seek to give meaning to their daily actions, particularly to the action of consuming (Badot & Cova, 1995). The product value is no longer based on functional, rational, and tangible criteria but is mainly based on emotional and intangible criteria. To minimize this feeling of an increasingly accentuated clausturation in a world of individualism, forming a bond is an essential characteristic of the consumer of postmodern society. (Jallat et al., 1997).

An individual is no longer defined as a person with a set of socio-economic criteria (age, sex, nationality) but as a socially active being who plays a role in different "communities" called tribes (Maffesoli, 1996). It is through the analysis of these tribes that marketers create the most accurate socio-psychological profile possible and relevant to postmodern society. Traditional segmentation has become a social segmentation (Cova & Cova, 2002). For example, a person living in the same house as their sister, being nearly the same age, can consume differently and belong to two different tribes. The emotional and experiential dimensions of consumption have become much more important than they are limited to traditional segmentation (Hetzl, 2002). The community dimension makes sense in tribal marketing, as the consumer is looking for a social connection (Maffesoli, 1988). People belong to a tribe that thinks, consumes, and is influenced by them. Micro-sociality influences the way consumers buy, a theory developed by Ostergaard and Jantzen in 2000. Consumers no longer consume only out of need but out of a desire to belong (Maslow, 1940). An individual is guided by their real needs and by their desires developed through imagination and symbolism.

Consumers coming from a tribe, are linked to a heterogeneous group by a common passion (McCormack, 2014). Each consumer has a different perception of things because their current world is subject to many external elements that influence their judgment, including the Internet (Allen, 2019). Even if they live in the same village, have the same age, and have the same income, this emotional judgment can heavily influence consumers to consume differently. It is the emotional aspect and the link generator that give meaning to tribal marketing. This marketing tool will allow companies to comprehend how to develop a better approach and communication with their target audience. Knowing the targeted tribes allows the brand to understand which intrinsic values it must communicate in its marketing strategy. Businesses must support these tribes by offering them products and services that enable them to express their passion and strengthen the connection between tribe members (Osman, 2021). A branding strategy cannot be similar to another if it does not attract the same tribes. A brand will be adopted by a "tribe" if it matches the identity of that tribe (Michiels, 2020). For example, a person does not buy during Black Friday if they are against overconsumption. This information cannot be identified in the so-called traditional segmentation. Alternately, the distinction between tribes and communities must be identified. Tribes are about values, ways of consumption, or passions. Communities are created when consumers are grouped around an influencer or a brand. A community's brand brings together multiple tribes. A brand can target multiple tribes, as it would target multiple segments. For example, the Adidas community brings together the following tribes: runners, fitness people, professional athletes, football fans, and streetwear/fashion enthusiasts. Adidas, therefore, creates products and adapts its marketing communication that corresponds to those tribes. The primary

goal of this marketing strategy is to encourage emotional and long-term brand loyalty (Osman, 2021).

Due to the standardization of offers caused by globalization and new technological tools, consumers are faced with a «*society of abundance*» (Baudrillard, 1997). It is therefore essential for a brand to differentiate itself from its competitors in the minds of its target customers and to communicate these differentiations credibly and attractively (Pine & Gilmore, 2011). It is through communication that a brand can promote its products and values (Lovelock & Wirtz, 2011). Any communication errors can have serious consequences such as a gap between the brand's image and identity. The identity of a brand, suggested by the brand, refers to the uniqueness of that brand (Janonis & al, 2011). The brand image is the consumer's perception of that company's identity. Individuals from a brand create memorial associations (Keller, 1993). To avoid this gap, brands must adjust their positioning by developing a dynamic brand identity relevant to changes in society. Brand's image and brand's identity must correlate, to avoid potential complications (Davies & Chun, 2002). Therefore, a brand forges its identity through tribalism and not through traditional marketing as it is no longer exactly relevant (Osman, 2021). According to Aaker and Lerndrevie (1994), the benefits of developing a coherent and attractive brand image for tribes are:

- Brand image has an influence the consumer's way of purchasing a product or a service, through a set of brand characteristics that coincide with the consumer's identity;
- Brand image is a competitive asset because it enables the consumer to differentiate one brand from another;
- Brand image allows products to become legitimate and necessary to consumers;
- Appreciative feelings about a brand emerge due to brand's image. These positive feelings are developed through the creation of the brand's communication, associated symbols, slogans, and associated people;
- Brand image facilitates brand development through credibility and builds consumers' loyalty;

The purpose of this paper is to answer the following research question: **how to include tribal marketing in order to close the gap between brand identity and brand image while satisfying target customers?** To answer this question, an investigation of a case study from the Swarovski brand has been conducted. The Swarovski brand, created in 1895 in Austria, is an international jewellery brand. It specializes in the commercialization and manufacturing of crystals. Since February 15, 2021, the brand has unveiled an entirely new brand identity, eager to meet the needs of a changing society. Swarovski suffered from a brand image that was far too traditional and old-fashioned. To target their potential trendy and more connected customers, Swarovski boosted its brand's image based on tribal marketing. All means of communication have been adapted and the 4P also known as the product, the price, the place, and the promotion of the marketing mix have not been spared. Their main idea is to create an "accessible luxury" brand identity by being boldly chic. Swarovski's jewellery has become more colourful and voluminous, the slogan has been rewritten, the logo and packaging have been modified and the merchandising of the stores are now called « Instant Wonder Stores» highlighting a sensory experience. The goal is to create a brand-specific identity with which tribes can identify by proposing human values that involve emotions. The tribes are aimed at inclusiveness, according to the founder Daniel Swarovski, each person deserves a jewel. Swarovski's goal is for the brand to become the identity marker of the tribes targeted (Osman, 2021).

To answer the research question, this thesis follows the following structure. A first part is devoted to a theoretical analysis that clarifies the economic and environmental context of this research and the different concepts used. A second part is dedicated to an empirical analysis, answering whether the Swarovski brand image corresponds to its new brand identity, which was developed according to tribal marketing. This is a qualitative study followed by a quantitative study.

Finally, a conclusion of the results obtained as well as various recommendations and limitations of this research will be presented.

1. Literature Review

1.1 The sources of tribal marketing

The starting point for tribal marketing is changing behaviors from modern to postmodern society. Indeed, today's so-called postmodern society calls into question all the ideas and thought patterns of ancient societies (Lipovetsky, 1983). Social fragmentation, individualism, and the rise of the digital age have become the watchwords of the society in which we live. These sociological and technological elements have made it possible to characterize this postmodern society and to understand its new modes of consumption. Facing new consumer expectations, marketing has had to adapt by trying to follow social trends and their implications. To understand today's changing economic market and consumer behaviour, it is essential to analyze the historical context and social factors that have contributed to these changes. This part gives a better understanding of the different mechanisms that led to the creation or resurgence of the tribal link, also called tribalisation of society.

1.1.0 Introducing a postmodern view

Modernity began in the philosophy of the Enlightenment in the middle of the old millennium and ended at the end of the *Trente Glorieuses*. The first liberating aspects of the individual, including rationality and freedom, have emerged. The individual, previously restricted by social status, has shifted away from "*medieval obscurantism, beliefs, lack of culture and despotism*" (Riou, 1999) to adapt to a society characterized by innovation, change, and progress. Throughout this period, the individual is in perpetual search of values such as freedom, science, work, reason, and Empiricism. This society emphasizes the individual and its freedom, and advocates that progress will free the individual from their alienating tasks of work and degree of servitude. The main goal of modern humans is to become the master of their life and act as they want (Elliot, 1997).

At the end of the 1970s, the first signs of postmodernism were discernible. This movement of thought is a specific concept to the cultural history of the West. Many authors such as Delleuze, Derrida, Hebermas, Ferry and Maffesoli were interested. Among them, Jean-François Lyotard published the first postmodern work «*La Condition Postmoderne*» (1979). However, this sociological movement was suggested by Lipovetsky in 1983. The liberating values of modern society are increasingly challenged. In fact, progress no longer frees but pollutes, while science itself comes up against ethics. An inevitable loss of the behaviors of individuals is increasingly present, and the behaviors of consumers are misunderstood. Consumer behavior becomes heterogeneous and individualistic (Firat & Venkatesh, 1993; Firat & Shultz II, 1997).

"Postmodernity would thus be characterized by individualism, a logical outcome of the modern quest for the liberation of social bonds that fall under traditional communities or modern aggregations" (Cova, 1995).

Individualism is a structural phenomenon of thought meaning that humans tend to assert their singularity without hindrance from the social patterns of the past (Elliott, 1997, 1999). The term "structural" means that it is a phenomenon that is likely to last, opposing a short-term phenomenon, so-called conjunctural. Individualism is defined by Rey and Rey-Debove (2001) as "*an*

attitude, a state of affairs favouring initiative and individual reflection, a taste for independence". For example, all personality traits considered deviant, such as sexuality, are accepted. They can also leave their hometown or divorce without social judgments or reprimands. However, this freedom of behavior can have two opposite effects. The postmodern individual is faced with an identity crisis: *"the freedom of the individual is also their greatest vulnerability"* this is caused by a society that lacks reference points and values (Cova & Cova, 2001). Jean-François Lyotard (1979) characterizes this society as a powerful void that has no logic. Society is hampered by a disaffection of the collective memory and imagination that served as the basis for community identification. The individual can no longer define traditional social patterns and there is now a break with the ideology of the single thought system (Osman, 2021). Unique thought allows recourse to a globalizing truth, comforting the individual in case of doubt. Work, politics, nation, religion, and progress form a set of systems and utopias that provide benchmarks for the individual. For example, the scandal of priests involved in paedophilia cases is an undeniable example of the loss of credibility of the Catholic Church.

This is the reason why, without reference points and values, the individual, in search of a social link, groups into micro-clans. Michel Maffesoli (1996) explained a key element of postmodernity, called *homosociality*. This term means that individuals group or bind according to their common interests. Society is fragmented into micro-groups that have members that resemble each other in terms of their sexuality, religion, culture, or common interests. This concept is called social fragmentation (Maffesoli, 1996). This social fragmentation is the most visible consequence of individualism. Moreover, this fragmentation has been exacerbated by the rise of digital technology. Indeed, each person can stay isolated in their house by being constantly connected with everyone. All new technologies have developed a sense of isolation. This era is characterized by severe social dissolution and extreme individualism (Cova & Cova, 2002).

The creation of new social bonds based on values of postmodernity has emerged. These new social bonds are the product of postmodern tribes and new communities that allow individuals to fulfil their need for social belonging (Maslow, 1940). The distinction between the modern and post-modern community is that it no longer brings people together based on who they are (e.g., their parents' social classes or religion) but on what they want to become. The postmodern community is called "permissive", hence the connotation of emotional community. Tribes replace social classes (Osman, 2021).

"To speak of community in a postmodern period is also not to speak of rational and contractual groupings because the individual seeks an emotional community to vibrate together, to be and not necessarily to do" (Cova, 1995).

Robert Rocheford (1995) suggests a postmodern reading by summarizing three concepts that have affected this consumer society: eclecticism, hedonism, and tribalism.

- **Eclecticism:** this concept refers to the mixture of styles and personalization of consumption, *«everything and its opposite become possible»* (Huete & Maestrani, 2009). All tastes and styles are in nature. Each person has the right to stand out in the way they want. Postmodernity represents freedom of expression; citizens have the right to be different and to affirm their identity. Russel Belk (1988) characterized this phenomenon as *"Extended-Self"*. This term means that a product is no longer consumed for its material aspect such as the functionality of a product, but for its intangible aspect – its lifestyle and the social belonging that the individual wishes to assimilate (Elliot, 1993). Therefore, the consumer can be characterized as a *"consumer of illusions"* because they buy an image and

not a functional product (Elliot, 1997). The value of trademarks then becomes more symbolic than functional because they make it possible to disclose to other people in society the image and the identity of the person who buys it. Due to this era of overconsumption, the consumer has the choice between a multitude of choices to satisfy their needs. It is through their choice that they differentiate themselves. However, the consumer buys according to its spontaneous needs and without any real logic. This irrational consumer no longer fits the pre-established patterns of traditional marketing. It has therefore become very complex for marketers to predict their buying behaviour (Silva, 2012).

- **Hedonism:** beyond asserting one's identity, the consumer also consumes for the pleasure that the purchase will provide. A new marketing strategy put in place is the notion of experience, stimulation, and play of consumption. Shopping is not only a time of purchase but also of distraction to embellish the daily life of everyone. People walk, stroll and watch. The consumer, also called the « *consumer'actor* », has become an actor in the simulations proposed and therefore interacts with the playful experience. The commercial space has become the medium of the brand, which means that it is a key identifying factor of the brand. The customer no longer buys according to a cost/benefit logic but rather based on the experience and emotions that this purchase provides (Bauman, 1990; Maffesoli, 1996).
- **Tribalism:** in social sciences, a tribe is a social group living in the same territory, all from the same ancestor (Hetzl, 2002). This concept was introduced by Michel Maffesoli (1988) in his book « *le temps des Tribus* ». This concept is explained in its entirety in section 3.2.

To conclude this section, the changes in the consumer environment and society have been caused by the individualism of modern society. Despite an increasingly free society, the individual is forced to isolate themselves due to a lack of reference points and social patterns. To conceal this lack, citizens tend to group into heterogeneous micro-groups, called postmodern tribes. At the same time, consumers have completely changed their behaviour, based on the pleasure of shopping but also to affirm its uniqueness. In addition, due to a large offer of brands, it is through the purchase of a product (or service) that the consumer can build its image (Kacen, 2000; Daves & Brown, 2000; Goulding, 2003) and can regain a social bond by consuming with other consumers who share the same passions or interests. It is the deterioration of social ties through individualism that gave rise to tribal marketing. In other words, this marketing aims at the relation between the members of the same tribe, through different means that seem to have the role of bringing them together around a product or a service. Postmodern tribes are unstable, small-scale, "affectual" and are not bound by characteristics of a so-called homogeneous modern society (Maffesoli, 1996).

1.1.1 The opposite movement of re-composition

Authors such as Bauman (1992) and Maffesoli (1988) state that the population is also sitting on an opposite movement of recomposition, connected to this period of social dissolution and extreme individualism. Indeed, the main characteristic of modern society was to free oneself from social patterns and their constraints. However, the individual engages in an inverse movement of recomposition of their social universe to reinforce the feeling of belonging to a social construction (Cova, 2002). According to Simmons (2008), the individual is not capable of living in an individualistic society where interests are too dispersed. Postmodernism is a period that promotes the abandonment of individualism and promotes the search for social connections (Cova & Pace, 2006). From then on, the concept of postmodern tribes emerged, bringing together people coming together for social interactions. The goal of tribal marketing is for these individuals, in search of a connection, to come together around consumption and brands (Maffesoli, 1996 ; Cova, 1997; Thompson & Troester, 2002; Dholakia et al., 2004; Johnson & Ambrose, 2006). Maffesoli (1996) explains that consumers simply try to maintain a social bond. Tribalism is not an unknown concept.

Cova (2006) describes this movement as a “re-rooting”. This is the re-emergence of quasi-archaic values (Cova, 2002, pp. 597).

“Postmodernity is synergy between archaism and technological development.” (Maffesoli, 2000)

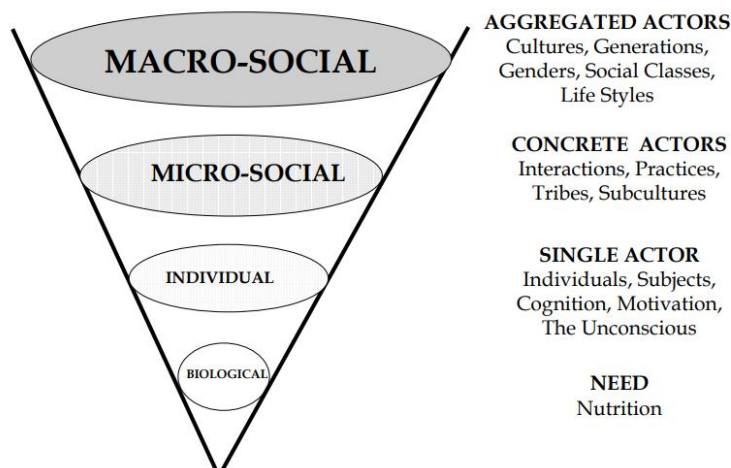
Postmodern social dynamics can be metaphorically defined as "tribes" because of their similarities with the tribes of archaic societies (Maffesoli, 1996). However, there are also some differences between them (Cova & Cova, 2002):

- The postmodern tribes are ephemeral;
- An individual may belong to several tribes at the same time and have a different role in each tribe;
- The boundaries of a tribe are conceptual and not physical;
- Tribes come together through shared emotions and sensations.

1.1.2 The micro-social perspective

A relevant approach for today’s consumption is the ethnosociological approach (Dibie, 1998). This counterbalances the dominant psychosocial approach (Moscovici, 1998). Psychosociology focuses only on the influence that an individual A (or group) could have on an individual B, on the power of A on B, or on the imitation of A by B. Ethnosociology focuses on the understanding of a connection between two individuals, between A and B. This approach studies a holistic view of consumption from a social or cultural group perspective (Meamber & Venkatesh, 2000). In other words, from a marketing perspective, it is complex to understand intangible elements when these are analyzed one by one. For this reason, consumption must be considered from a micro-social point of view (Figure 1). This micro-social level has been sparsely studied under a consumptive approach when it comes to interactions between people. Traditional marketing studies have opted for a more individual or macro-social analysis (Sherry, 1995).

Figure 1. Levels of Observation of Consumption (Desjeux, 1998)



The micro-social level refers to the level of primary sociality (Godbout & Caillé, 1992). It focuses on daily emotions and interactions. Therefore, secondary sociality addresses formal affiliations such as professional affiliations. The objective of this micro-social level is to enrich its societal framework by creating a link (Desjeux, 1998). This emphasis on the micro-social perspective was addressed by Ostergaard and Jantzen (2000).

"Instead of relying on personal emotions, the individual who consumes is a member of a tribe where product symbolism creates a universe for the tribe" (Ostergaard and Jantzen, 2000).

1.1.3 Customer-based brand equity

To acquire a better understanding of this research, it is important to comprehend the meaning of a brand:

"A brand is a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition" (Kotler, 2012).

All the essential elements that make up a brand, including the brand name, the typography, the slogan, the jingle, the packaging, the URL, the logo, and symbols¹ are important to identify and distinguish to differentiate that brand from others on the market (Chevalier & Mazzalovo, 2011). The brand must be superior to the products it offers. Due to the standardization of market offers, the functionality of one product can be a copy of another one. For example, BMW and Mercedes car brands sell rather similar cars, however, the image and vision of these two brands are not identical. A brand should represent uniqueness and differentiation from competitors in the minds of consumers (Kapferer, 2007). To differentiate itself in the market, the strategy of a brand must present its identity and values from a symbolic, emotional, and intangible point of view, in addition to its tangible and rational elements. This paper analyses the tangible and emotional elements of a brand, and the characteristics of tribal marketing. Lewi (2004) proposes three categories of intangible values: sensoriality, narration, and associative qualities. Sensoriality refers to the five senses which are hearing, smell, touch, taste, and sight. Remembering the name of a brand involves hearing. A consistent and memorable name allows people to retain explicit and implicit information about a brand's product (Lambin & de Moerloose, 2012). This value also corresponds to the sensory experience that a consumer encounters during the act of purchase. Narration means the history of a brand, including its culture and heritage (Lewi, 2004). Finally, a consumer must associate values with a brand, even if it is a long process to implement (Lewi & Lacoëuilhe, 2007).

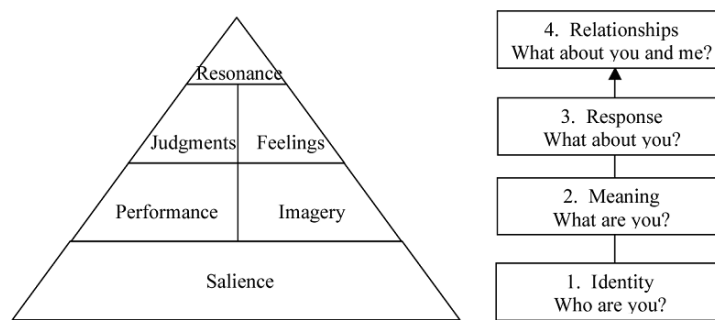
Keller (1993) also suggested three types of brand benefits: functional benefits, experiential benefits, and symbolic benefits. Functional benefits correspond to the intrinsic values and basic motivations of consumers to meet physiological needs (Hang, 2012). Experiential factors refer to the emotions and sensations people want to experience when making a purchase, such as filling a personal or social need or expressing self-image, which refers to tribal marketing. Symbolic benefits allow consumers to send a message, *"I am what I have and what I consume"* (Osman, 2021). The symbolic meaning allows people to build, maintain and express their identity (Lai et Aime, 2006).

The power of a brand lies in what stays in the customer's mind also known as the customer-based brand equity (Keller, 1993). A brand's capital is the value of a brand that is determined by consumer perception. For example, McDonald's and Apple have developed high customer-based brand equity over the past decades, by suggesting coherent tangible and intangible values. Brand capital has become increasingly important as the proliferation of social media and online advertising has allowed brands to communicate with their customers in a more personal way. The brand Resonance model, developed by Kevin Lan Keller in 1993, builds the strength of a brand through different stages, each of which is subordinated to the success of the previous objectives

¹ Theory seen in the first year of Master's degree in International Strategy Marketing during Madame Dessard's Brand Management course (2021)

(Figure 2). The idea behind this concept is to shape how customers think and feel about a brand's product. Through this experience, they must feel specific and positive emotions, feelings, beliefs, opinions, and perceptions about the brand and its products. The left side of the pyramid represents a rational way while the right side is an emotional way. This pyramid proves that creating a loyal base of customers requires offering tangible elements like performance and intangibles like emotions.

Figure 2. Customer-based Brand Equity Pyramid (Keller, 1993)



The following steps answer the following questions:

1. Brand Significance: To what extent is the customer informed of the brand and how often is the brand mentioned in purchasing situations?
2. Brand Performance: To what extent are the client's business needs being met?
3. Brand Imagery: What product image do customers create in their minds?
4. Brand Judgements: What are customer decisions about the product or service?
5. Brand Feelings: How do customers feel about product emotions?
6. Brand Resonance: What psychological connections have brands created? This is the most important step, but also the most difficult to reach. When a customer becomes a true "brand advocate", it is because they feel a resonance with the brand. They will seek to create a link with other brand advocates and thus develop a brand network.

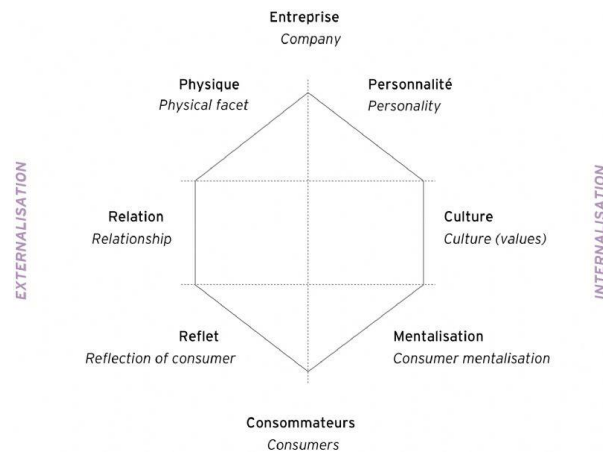
1.1.4 Brand image and brand identity: a dual construction

Since the 20th century, the concept of identity has continued to evolve. The identity that was first sought in social status, institutions, or traditions (Dufour-Baïdouri, 2013), is built on dynamic exchanges with others (Goffman, 1975). Moreover, according to the writings of Heilbrunn (2010), consumption, which has become much more than a market value, refers to "*a set of identity practices by which individuals structure their social identity.*" This symbolic experience releases emotions and sensations that *«won't simply meet needs but will touch the consumer's quest for an identity»* (Caru & Cova, 2006). Indeed, the consumer is no longer content to satisfy their needs, but rather is in perpetual search of emotions and sensations in order to assert their identity and distinguish themselves (Badot & Cova, 2003). According to O. Badot (2006), "*society is a reservoir of experiences to live and create, meaning to extract, allowing individuals to build and adjust their identity.*" In addition to consuming a product to distinguish themselves or others, the consumer also needs recognition from a group to which they desire to belong (Mercklé, 2011). Indeed, there is a double reality (Osman, 2021). The consumer wants both: to identify with a specific tribe, according to the concept of tribal marketing, and to differentiate themselves from others by a style. This new form of consumption was already identified by Simmel in 1986 *«there is therefore at least one constant in social activity: the dialectic imitation/distinction»*.

In everyday life, the consumer is faced with an exorbitant choice due to the standardization of supply caused by globalization (Batazzi & Parizot, 2016). For a brand to succeed in an increasingly competitive market, it must ask itself the following question: how to distinguish itself or differentiate itself from other companies offering a similar offer? In order to meet this challenge, the brand must offer a powerful visual identity, full of values and consistency (the name, the logo, and the colors attached to it). Subsequently, the consumer will, by their choices, prefer one image to another, which will prove the extension of themselves and of what image they wish to assimilate. This choice is a symbolic act, which aims to improve the image of this consumer and build a specific identity. This process of consumption thus becomes a semiotic system and demonstrates a cultural belonging of individuals. However, identity must be much more than a visual, it must also build meaning (Batazzi & Parizot, 2016). Indeed, a sign is the sum of three complementary concepts: image, positioning, and identity. Firstly, it is important not to confuse brand image with brand identity in order to gain a better understanding of this paper. Brand image is a concept of reception, *“all mental representations, both emotional and cognitive, that an individual or group of individuals associates with a company or brand”* (Lambin & de Moerloose, 2012). The brand image is impacted and created by the consumer experience as well as repeated exposure to the brand communication in question. According to Korchia (2000), the brand image can be impacted by 15 elements: product category, price, communication, brand personality, company, other organizations, celebrities, events, users, people uses and experiences, product attributes, experiential benefits, functional benefits, symbolic benefits, and attitude. Moreover, according to Heude (1989), the brand image is seen as “analogical” and “simplifying”. The brand is associated with clichés and is unique, taking all the essential elements of it, for easier memorization of the brand. This image is assumed to influence consumer purchasing behavior positively or negatively (Bonnetfont, 1994). The more positive attributes associated with a brand, the greater the interest in buying from the consumer (Romaniuk & Sharp, 2003). The brand image is therefore the perception of a brand perceived by the consumer, whereas the brand identity is a concept of emission suggesting the essence of the brand. This identity allows the brand to be recognized by consumers (Sicard, 2001). The goal is to *“specify the meaning, the project, the design of the brand’s self”* (Kapferer, 1996). Positioning corresponds to the characteristics, often cited as 4P or 7P, to be highlighted to distinguish themselves from the competition (Batazzi & Parizot, 2016).

To specify the identity of a brand, several authors propose elements of reflection. To begin with, B. Heilbrunn (2010) cites three axes that characterize a consumer in its interactions: the ideal self (the image an individual wants to have), the perceived self (what an individual thinks he is), and the showcase self (how an individual thinks others perceive them). Michon and Stern (1985), cite different characteristics to identify a brand: the promise that a product affirms by its slogan, its legitimacy in the field where the brand operates, its values, its legend, its personality, its partners, and finally its relational aspect. An indispensable tool of analysis allowing humanization and value a brand is the prism of Kapferer, developed by Jean-Noël Kapferer in 1986. This tool offers the possibility of bringing together the different facets that make up a brand’s identity around the brand-consumer relationship: the physique facet, the personality, the culture, the relationship, the reflection as well as the mentalization (Figure 3). This tool can also be used to determine brand strengths and weaknesses in order to become a *“passion brand”* or *“love marks brand”* (Kapferer, 1986).

Figure 3. The Identity Prism Kapferer (1986)



The physique corresponds to all the physical characteristics of a brand such as a logo, the colors used, and how the products are presented. The visual elements, altogether, make it possible to give a consistent and attractive look to the brand. If the physique is the face of a company, the personality is its voice. Personality is not limited to verbal communication and what it tells, but rather how it tells it. It is sometimes described as the human characteristic of a brand. For example, Nike's personality shows a confident, competitive, bold, and athletic brand through its advertisements (Figure 4). Nike ensures the coherence of their brand's personality through their choice of athletes representing the brand, the positions they adopt, the font choice, their sparse, and their authoritarian language. A brand must define its tone of voice and character sets, and then integrate them into all communication touchpoints: the website, applications, direct email, and internal and external communication. Another example is Coca-Cola using its iconic typography and red color to communicate the happiness and moments of joy that the brand personifies and conveys.

Figure 4. Nike Advertising (2018)



Culture is the history of a brand. When was it created? What is the belief and value system to which it adheres and why? Culture allows expressing how a company lives its mission daily. For example, the Tesla brand constantly encourages its employees to innovate and launch ideas to keep the brand at the forefront of technological change. Alternatively, Google's culture fosters flexibility, creativity, and a fun environment. Mentalization is the customer's perception of their ideal self, a concept introduced by B. Heilbrunn (2010). By understanding a customer's ideal identity, how they want to present themselves and behave, and what they aspire to, brands can target their messages accordingly. In short, mentalization corresponds to the following question: how does the consumer see themselves by consuming this brand? For example, by consuming the ethical Belgian brand Exki,

the customer sees themselves as a city dweller with a balanced diet and respect for the environment. Reflet is a set of stereotyped beliefs or attributes of a brand's target market, which is often highlighted in the means of communication. The relationship between the brand and its customers is what the customer hopes to get beyond the actual product or service, such as after-sales service. Customer relationships are not the same for all brands. For example, a brand that targets a young and dynamic clientele must favor social networks. According to this tool, the brand is considered a human being putting in place elements of physical, sensory, relational, and social existence.

As previously explained, consumers seek to assert their identity by likening themselves to a brand identity (Osman, 2021). It is therefore a question of a dual construction of identity, that of the brand and that of the consumer. Indeed, thanks to digital use, brands benefit from the co-production of "*consumer'actors*". They recall their experiences and expectations, comment on those of others, and thus allow the brand to adapt to market expectations. It is therefore a circle that is constantly self-nourishing and subject to changes in society (Batazzi & Parizot, 2016).

Digital interaction devices also participate in the construction of identity. Indeed, the Internet, Web 2.0 as well as social networks have evolved the relationships between individuals and consumption. They have become real spaces for communication, freedom of expression, and self-exhibition, leaving the subject of consumption aside, quite the contrary (Batazzi & Parizot, 2016). Brands, therefore, need to think about new strategies to build virtual communities of consumers, listen to their expectations, and build trust.

1.1.4 The gap between brand image and brand identity

As previously explained, brand identity is an issue concept that is received by the consumer and then translated into brand image (Kapferer, 2007). However, brand identity is often impacted by many internal and external factors that can affect good transmission. For this reason, brand identity is not always similar to brand image (Lewi, 2013). To create customer loyalty, the gap between image and brand identity must be minimized (Nandan, 2005). Reducing this gap allows for a better understanding and appreciation by the consumer of the message sent by the brand. It is, therefore, crucial to control the factors that could maximize this gap so that the image is as true to brand identity as possible.

The first step is to define one's brand identity precisely and consistently in a few words (Davies & Chun, 2002). Too many features can confuse a consumer. What does the brand want its audience to remember from it? It is through using communication and touchpoints² that the brand can disclose its personality traits. The characteristics of a brand's identity must be consistent across its means of communication (Floor, 2006) and remain the same, regardless of the medium used (Petri, 2008) to avoid creating a gap between brand identity and brand image.

According to Guisset (2006), three types of deviation may appear. The first one is when an element is found in the brand identity but is not transmitted in the brand image. The second one is when one or more features are in the brand image but have not been issued by the brand identity. The final one is when several elements are found in the brand identity and brand image but are not interpreted in the same way.

Two factors can influence these differences: parasitic noise and parasitic factors (Kapferer 2007). Parasitic noises are external factors of the individual such as their surroundings, word of mouth, competition, and the media. Parasitic factors are "*intentions that move away from brand identity, speak up and therefore make sense*" (Kapferer, 2007). Unnecessary noise, fantasized identity and the race to seduction are the three sources of this type of factor. Parasitic factors are

² Touchpoints are all points of interaction between the customer and the brand, either before the purchase or after.

company-specific, these factors are noise pollution, fantasy identity and seduction race. Noise pollution shows an image of a brand that mimics market competition instead of its own identity. Fantasy identity is the principle of idealizing one's brand identity. The seduction race is to neglect one's brand identity by continually trying to please the public without being singular. Finally, as explained in the previous section, an individual will select brands corresponding to their own identities and aspirations (Jung & Hecht, 2004). For this reason, focusing on emotions and feelings is an essential way to minimize this gap (Floor, 2006). Other factors can also impact brand identity: values, lifestyle, beliefs, personality, knowledge, and professional status (Tahir, 2007). All these elements refer to tribal marketing (Cova, 2002).

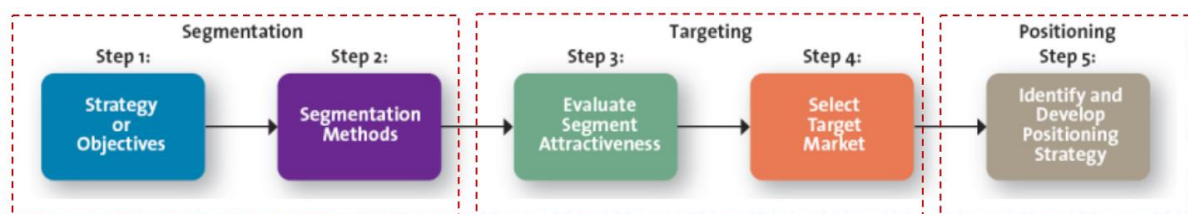
1.2 Understanding tribal marketing

1.2.0 From classical marketing to tribal marketing

As addressed above, caused by this era of hyper-consumption, giving way to individualism, the consumer is both individualistic and looking for social links by surrounding themselves with people who have the same interests, giving birth to tribes (Maffesoli, 1996). Even though traditional marketing has been the foundation of today's marketing, it has become very difficult to identify and understand consumer behavior and subsequently, target the right consumer with only socio-economical characteristics. Marketers have had to adapt to tailored marketing strategies.

To identify which goal to target and how to target it, a brand must use the STP process : segmentation, targeting, and positioning (Figure 5). Marketing, created in the 50s, is defined as *"the set of application study techniques designed to anticipate, identify, generate, renew or stimulate the needs of consumers and to adapt in such a way to continue the productive and commercial apparatus to the needs thus determined"* (Kotler, 1999). The first step is segmentation (Beane & Ennis, 1987). It is *"a division of the total market into sub-groups called market segments, which are homogeneous in terms of needs, behaviors, purchasing motivations and likely to constitute distinct potential markets"* (Dunod, 2001). Therefore, segmentation consists of dividing a group, the population of a market, into distinct sub-groups called homogeneous segments. These are divided by geographical (nationality), socio-demographic (age, sex, social class), economic (income, occupation), psychological (perception, motivation to buy, purchasing intentions), and behavioral criteria (media usage, frequency of purchase, product selection). Therefore, it is a matter of uniformity of individuals. Afterward, the brand analyzes which segments would be most relevant to their product. This is the second stage, targeting. Then, the brand establishes its marketing mix and communication, to differentiate itself from competitors in the market. This last step is positioning.

Figure 5. The STP Process³



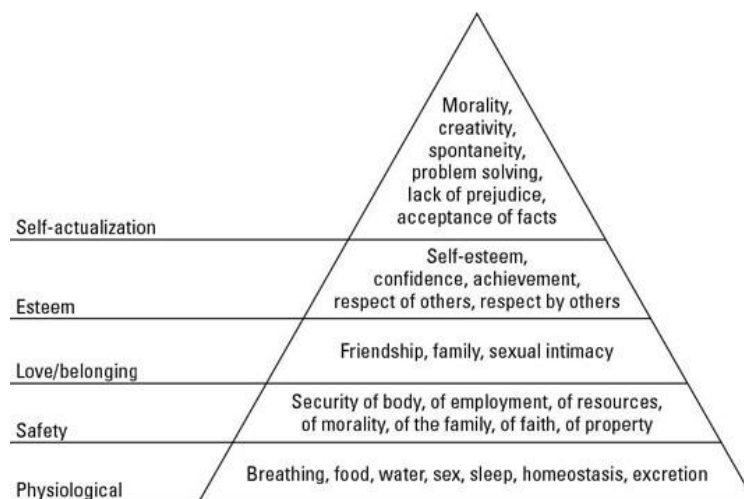
Segmentation determines the success or failure of the actions implemented following the STP process. However, this segmentation is no longer seen as a universal response to all the problems encountered in this postmodern society. Traditional segmentation no longer considers

³ USC Marshall, School of Business, Chapter 9: <http://faculty.marshall.usc.edu/davide-proserpio/BUAD307-fall19/lectures/BUAD-307-Chap09.pdf>

the consumer holistically (Cova & Cova, 2002). Characteristics such as sex, age, or location are no longer relevant, and people are no longer grouped by homogeneous socio-economic criteria. Two individuals of the same age or sex will not necessarily have the same needs or the same way of acting. Tribal marketing takes as its unit of analysis heterogeneous individuals that are yet interconnected through shared emotions reinforcing their desire for social connection (Thompson & Holt, 1996). Tribes are heterogeneous because their only important criterion is the link generator (Cova & Cova, 2002). That is in fact why marketers need to understand what connects them to each other. Traditional segmentation represents individuals who are not related to each other and who simply act as consumers, whereas under tribal segmentation, the act of consumption is symbolic (Osman, 2021). The product, in addition to being consumed, will play the social role of a pole of attraction for the members of the same tribe and thus acquire a link function. Tribal marketing has an emotional dimension. Marketers need to look for an emotional connection that will determine the specific consumption behaviors of the tribes they want to target.

The study of consumer needs conducted by the philosopher Abraham Maslow (1940) is an effective way to gain a better understanding of how tribal segmentation works. The needs of the individual are presented and ranked as a pyramid (Figure 6). As soon as the need for the first level is accomplished, the individual feels the need to fulfill the next need and so on.

Figure 6. Maslow's pyramid (1940)



Tribal marketing refers to the third need of the individual, which is the need for belonging. It comes before the need for self-fulfillment or the need to accomplish. In other words, before being accomplished and fulfilled, which refers to the individual of modern society, the individual feels the need to integrate into society, into a group or a tribe, which refers to the individual of postmodern society. Thus, today's issue is not a recent concern. Tribal marketing is just the result of extreme individualism caused by the lack of reference points and the rise of the digital age.

1.2.1 Understanding marketing tribal

According to Wipperfurth's (2005) definition, a tribe is a group of heterogeneous individuals sharing a common focus of interest as well as a "*parallel social universe with its own values, rituals, vocabularies, and hierarchy*". Indeed, the members of a tribe share similar sociological links and generally share a common interest in a specific brand. The brand can even become the symbol that unites the members of the tribe when the brand identity and tribe members' identity are identical

or almost identical, hence the brand tribe name (Arnould et al. 2002). However, it is very complex for a brand to create a tribe. Therefore, it is advisable to offer a product or service to an already existing tribe rather than risking forming a new tribe, which can be perceived as a Promethean dream by some sociologists (Cova & Cova, 2002). However, many brands have managed to turn their product into a cult object for a tribe, such as Apple or Harley-Davidson. A product becomes a cult object when it is almost necessary for the maintenance of a tribe (Osman, 2021). Tribal marketing, therefore, consists in developing an effective strategy to acquire customers likely to become regular buyers called consumers' actors. This strategy can be implemented by offering, through the product or services of a brand, an important notion of the identity of the individual, which relates to the emotional. As a matter of fact, tribal marketing consists of adopting specific behaviors to promote a product or service to a tribe likely to be sensitive to it.

As previously explained, the postmodern individual, through their daily actions, wants to integrate into society and thus get rid of all individualistic constraints (Cova & Cova, 2002). The goal is simple: adopt a communication strategy with the tribes that a company wants to target by sharing their values. In general, tribal marketing requires excellent marketing psychology to fully understand how to communicate with the target tribe and how to push them to make a decision (Robert, 2012). In short, it is about re-segmenting the market and conveying the desired brand image. A thorough study must be conducted, knowing that the primary goal is to differentiate itself from competitors and to position itself as the reference brand for a specific tribe in the long term. The next step is essential to adapt the communication strategy to the tribes. Tribal marketing is about communicating through emotional language, driven by values and affinities. The product or service then becomes an object of assembly and recognition for the tribe. This phenomenon of rejecting individualism shows that the individual wants to socialize and regroup – defined by the phenomenon of the fragmentation of society.

“The link value of a product or service is what that product or service is worth in building or strengthening relationships between individuals” (Cova & Cova, 2001)

In a tribal marketing process, repeated consumption is dictated by an *“affective fidelity”* in addition to loyalty called *“cognitive”* (Cova & Cova, 2001). Cognitive fidelity is present when a consumer buys the same product from a brand as a habit, while affective fidelity characterizes the emotion and pleasure that appears during this act of purchase – a concept linked to hedonism. The likelihood of a consumer becoming more loyal is in the realm of *“affective fidelity”*. This consumer will become almost captive and ideally exclusive. The example of Salomon, a ski brand, is conducive to a better understanding of how tribal marketing translates into reality. In fact, the brand, formerly known as *“traditional and family-friendly”*, carries out a tribal marketing action by wanting to create a new brand identity that is *“trendy”*. The brand, therefore, targets the surfer tribe. They analyze their behaviors, aspirations, lifestyle, and emotions they needed to feel to be interested. Salomon adapted its communication and marketing mix to suit their tribe. In short, tribal marketing offers an interactive, human, and emotional dimension to the image of a company in order to become a brand loyalty tool.

However, the fact that a tribe forms around an emotional aspect can be perceived as fragile (Osman, 2021). Tribes can easily form as much as they can naturally disintegrate. Due to their purely emotional nature, tribes do not obey any rational or contractual rules (Taute & Sierra, 2014). Tribes are free, open systems where no barriers are there to enter or exit. The tribe does not use any socio-demographic criteria such as social status and there is no hierarchical leader. This aspect of fragility, within the concept of tribal marketing, can be expressed as people who want to draw inspiration from opinion leaders or precursors. In addition, a tribe is called *«proselyte»*, meaning

that it seeks to make new entrants, unlike the archaic tribe which does not seek to convert new individuals (Maffesoli, 1988). An individual from a tribe may belong to several tribes at the same time and play a different role in each. Conversely to the archaic tribe, a member does not group geographically, the members are scattered. The demographic criterion of traditional segmentation is therefore not considered. Thus, tribes have conceptual rather than rational boundaries.

Tribes are characterized by their conceptual and intangible boundaries. How can their existence be defined? The tribes leave physical traces such as dress codes, meeting places, leaders, rituals, and objects of worship constituting proof of their emotional existence. Members of a tribe have also developed their language. Understanding this language is essential for brands if they want to communicate in the best possible way with the tribe. This language, verbal and non-verbal, physical, or not, is the internal codification before being an «extra tribal» means of communication. The behavior, the gestures, the places visited, the vocabulary, the clothing, all these elements characterize the language of a tribe. Cult objects differ depending on the tribe. Each tribe carries different importance to cult objects. As an example, Apple came up with a new iPhone that has become a cult object. The wish of a brand is that its product or service becomes the cult object of the targeted tribe. This object belongs to the imagery of the tribe and allows it to differentiate it from other tribes. Rituals are occasions where tribes come together to maintain their social connections. For example, the Harley-Davidson tribe regularly organizes rallies to ride altogether. The places represent the meeting place, they can be virtual or real. Leaders are generally the humanization and personification of a tribe's values. They embody what a tribe aspires to be. For example, the geek tribe can have Bill Gates as their leader and 2Pac can be the Hip Hop tribe's leader. All listed elements play a major role in identifying and differentiating one tribe from another. These elements correspond to the symbols of the tribe (Cova & Cova, 2002).

To conclude this section, tribal marketing can be described as social marketing. In other words, the objective of this type of marketing is not to improve the functional characteristics of a product or service but to offer a link to the individuals creating a tribe that a brand wishes to target. In addition, the brand identity must be similar to the members of the tribe (Michell & Imrie, 2010). To accomplish this, a brand must rely on experiential and emotional marketing (Cova & Cova, 2002). According to Cova (2001), using a tribal action for a company provides three competitive advantages: differentiation, loyalty, and assimilation of brand image to brand identity which is an essential point for this research.

1.2.2 What a tribe is not

In addition to being different from transactional marketing, tribal marketing is often compared to relational marketing and community management when these are three different concepts (Muniz & O'Guinn, 2000).

Relationship marketing emerged during the 9th decade of the 20th century. As its name suggests, the objective of this marketing strategy is to establish and maintain the relationship between a business and its customer. Contrarily, tribal marketing focuses on the client/client/business relationship (Osman, 2021). The marketing speech is therefore not addressed to an isolated individual, a one-to-one variant, but to all members of a tribe by promising a product or service that will connect their passions and common interests. Relationship marketing uses the individual relationship as a means while tribal marketing uses the individual relationship as a goal and emotions as a means (Cova, 1997). Relationship marketing is based on personalized communication and considers that a consumer goes beyond the act of a simple transaction. The characteristic of this type of marketing is a mutual exchange. Indeed, a brand collects detailed information about a consumer by asking them for feedback, which is beneficial for the company. Subsequently, this information will be used to meet the consumer's expectations and thus offer them products, tailored to their needs and desires. In a tribal approach, a brand is more than a

relationship, it is an integral and additional member of a tribe by sharing its values and the same ideology (Harwood & Garry, 2009). To gain the trust of a tribe and thus retain the consumer, it is first the company that must be faithful to the tribe, and not the other way around (Cova, 1997). Moreover, relationship marketing develops cognitive fidelity, through loyalty cards, while tribal marketing is based on affective fidelity (Cova & Cova, 2002).

Even though community management and relationship marketing are concepts both based on a system of values, they stay very different. In community management, the brand community and the tribe differ in the purpose of their grouping (Silva, 2012). The former is grouped around the brand while the latter is grouped around a common passion or interest. The community is explicitly commercial while the tribe is not. The primary purpose also differs. The goal of the community is to retain the consumer while the goal of tribal marketing is to offer products or services that allow them to outsource their identity and strengthen the existing link between members. Moreover, according to Muniz and O'Guinn (2000), the community is considered more permanent in time, less geographically limited, and more explicitly commercial.

1.2.3 Considering the linking value instead of use-value

According to Cova (1999), the primary principle of tribal marketing is that the product or service should be considered based on its link value rather than its usage value. The convergence of tribal affinities offers an emotional dimension to tribal marketing allowing a link between its individuals. This link is neither contractual nor rational (Maffesoli, 1988). According to Maffesoli (1993), this organic solidarity *“engages a person as a whole in a familiar community setting (tribe, clan, group, etc.) and where they can take part in similar actions.”* In addition, Pras (1997) considers that *« individualism would have corresponded only to a short period of transition and that the search for a social link also known as ‘tribalism’, are major phenomena of humans’ postmodern societies»*. Indeed, modern society, characterized by extreme individualism, emphasized the value of use while postmodern society emphasizes the value of the link of the product or service used (Aubert-Gamet & Cova, 1999). Consumption thus becomes a means of developing a social relationship. Thus, the product and the service are the supports of this link search (Morace, 1996). The greater the likelihood of developing links through a purchase, the greater the link value (Cova & Cova, 2002). It is people – consumers – who will determine whether through this purchasing experience they can develop a connection, rather than the company (Aubert-Gamet & Cova, 1999). The consumption system serves the social bond, *“the bond matters more than the good”* (Cova, 1995). The need to belong to a heterogeneous group with common tastes is the founding hypothesis of tribal marketing (Jallat et al., 1997). For example, the success of the World of Warcraft games is due to the networking of the game through the Internet. Players have the opportunity to play, individually or in teams (1 to 4), against opponents.

1.2.4 The 3 types of tribes

Tribe structure is critical to the success of tribal action (Cova 2001). For the concept of tribal marketing, the structure of a tribe consists of the level of dependence on a brand : how much does a postmodern tribe depend on a brand ? The three types of tribes are single-brand tribes, multi-brand tribes, and unbranded tribes (Ronan, 2014).

A tribe called “single-brand” or “single-product” is when the members of that tribe are grouped around a single product or service of a single brand. In this type of tribe, the features and values of the product are the determining elements of the link between the members of the tribe. Members exclusively consume this brand’s product. The difference between a mono-product and a mono-brand is that a mono-product is only about a cult object for a tribe while for a mono-brand, it is about being in tune with the culture and the values of a brand. Tribe values define brand values.

Regarding multi-brand tribes, fidelity is less developed. Indeed, members adore several products or several brands at the same time, each of which has a similar identity to the others. All of these products or brands contribute to the creation of a tribal link. According to Ronan (2014), the life cycles of brands or products within a tribe are relatively short.

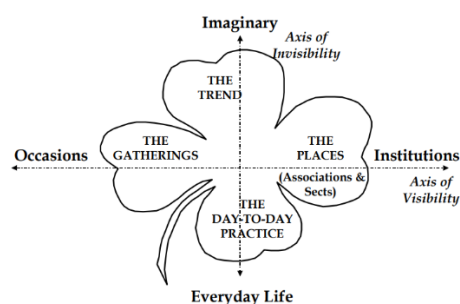
Finally, some tribes exist independently from products or brands. They wish to function outside the consumer system in order to keep a non-market soul.

To clarify a tribe's dependence on a brand, size is equally important (Ronan, 2014), "*the larger the tribe, the more the dependency ratio is reversed*". In other words, the more members there are in a tribe – which belongs to a brand – the more dependent the brand is on that tribe. The tribe has a high-performance internal communication network that allows rapid information transmission, such as the launch of a new product.

1.2.5 Recognition of tribes

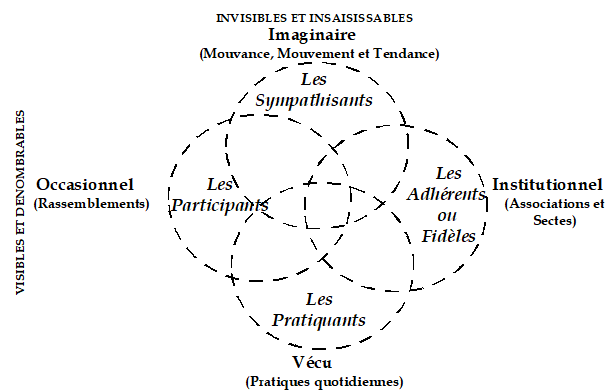
In comparison to traditional marketing, tribes are not easily identifiable (Cova & Cova, 2002). The main aspects that make up a tribe exist and at the same time, do not exist. A tribe is an emotional and momentary grouping of seemingly dissimilar people. This is called *societal effervescence* (Cova & Cova, 2002). It is important, before going in search of the members who make up a group, to understand what connects the members of a tribe. It is essential to start by analyzing the visible dimension before the invisible dimension (its philosophy, its ideology, and its values). Indeed, a tribe reveals traces in time and space (Cova & Cova, 2002). First, tribes offer certain visibility in time and space by materializing, "*the tribe exists because it takes shape in the gathering*" (Cova, 1999). The tribe emerges, it manifests itself and shows itself in its actions. It is necessary to dissociate by which places of worship and rituals the members of a tribe meet (Aubert-Gamet & Cova, 1999), "*rituals are a tribe's expression of shared beliefs and social belonging*" (Segalen, 1998). In addition, a tribe stands out for its daily practices. In order to better understand how to identify a tribe, Cova (1999) suggests an assemblage based on clues that are more metaphorical than scientific (Figure 7).

Figure 7. The Tribal Clover (Cova, 1999)



The traces or pieces of evidence belong to the visible dimension. On one hand, it is about the occasional such as gatherings, and on the other hand, it is about the institutional such as associative places or virtual sites. The invisible dimension is represented by shadows or assumptions. It is about everyday practice and contrastively, it is about the realm of imagination as well as trends. The next assemblage (figure 8) consists of the four potential roles that a member of a tribe can have during its integration. This role can change over time.

Figure 8. The 4 potential roles of a tribal member (Cova, 1999)



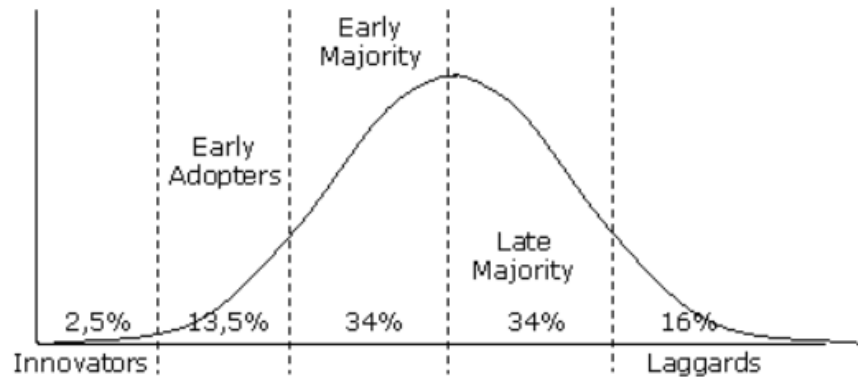
Participants are those who participate in demonstrations and gatherings on an occasional basis. Practitioners practice rituals daily. The sympathizers are at the level of mobility, that is to say, they coincide with the values and principles of the tribe, but they rally to the tribe only virtually or imaginarily. The last role is that of the loyal. A loyal is a member who actively participates in associations, institutions, or organizations. It is the easiest to identify (Cova 1999). The marketing action can choose to focus on a selected part or on all members. Furthermore, in order to know which methodology a company should use to identify a tribe, it is important to specify that the only thing that members of a tribe have in common is a passion they share (Cova & Cova, 2002). Therefore, it is impossible to apply traditional segmentation techniques based on socio-demographic criteria. As explained above, instead of using experimental approaches or a single systematic disciplinary method, clues and traces should be assembled (Maffesoli, 1996). The recommended methodological choice is a qualitative and idiographic approach based on case study monographs. In parallel, it is recommended to devote time to a literature search as well as to conduct semi-directional or non-directive interviews with members of a tribe. As soon as a tribe is identified, the first step is ethnomarketing to analyze how that tribe behaves (Cova & Cova, 2002).

1.3 Tribal marketing tools for brands

Tribal marketing tools bring together different concepts : influential marketing, merchandising, co-design, communication, viral marketing, and event marketing (Gicquels, 2006). The goal is to energize brand identity by adopting strategies that are likely to be perceived as non-market, such as creating cult events or through word-of-mouth marketing. As previously explained, the involvement of these consumers in brand communication makes them consumers'actors (Gicquels, 2006).

Each member of a tribe is influenced by an opinion leader. This can influence the processing of information, the formation of member attitudes, and their purchasing behavior (Bearden et al., 1982; Netemeyer & Teel, 1989). A leader is often considered the chief of a tribe (Mitchell & Imrie, 2010). To connect to a tribe, this leader becomes this connecting and unifying element (Godin, 2008). Indeed, there is no leader without a tribe and no tribe without a leader. According to the theory of diffusion of innovation developed by Everett Rogers (1962), opinion leaders have a direct influence on the adoption of innovation through their role as transmitters of information – such as word of mouth – and influence (Figure 9). This is why influence marketing is increasingly being used as a means of communication. The company seeks to understand by whom a tribe is influenced, and through that person, the brand targets the entire tribe. This is a way of humanizing a brand. However, individuals are less and less deceived and do not appreciate mercantile actions such as sponsorship.

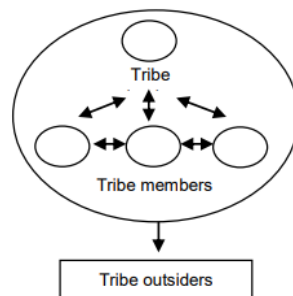
Figure 9. The theory of the diffusion of innovation (Rogers, 1962)



As previously explained, the size of a tribe also influences purchasing decisions. The larger the tribe, the greater the internal communication. This communication is based on the power of word-of-mouth, considered one of the most influential sources on the market, especially since the rise of the Internet (Godes & Mayzlin, 2004). Word-of-mouth is influential because it is considered objective as opinions are based on direct personal experience (Charlett, 1995). In order for word-of-mouth to be amplified, considerable elements must be taken into account during this process, such as proximity, intimacy, support, and association (Frenzen & Davis, 1990). All these elements characterize tribes. In fact, word-of-mouth is a great way to make a product known through tribal marketing. Within a tribe, members have strong ties and share common values which is a source of credibility in this word-of-mouth process (Cova & Pai, 2008).

Word-of-mouth refers to a transfer of information not from a brand to a consumer but from one consumer to another which refers to tribal marketing. This tribal marketing is therefore complementary to viral marketing. This type of viral communication uses the connection between individuals as a motor to transfer communication. Viral marketing is a method of communication that uses a consumer's network to disclose information about a product or service (Godin, 2008). This type of viral communication, allowing the free movement and exchange of information, is amplified in a tribe. It has a very effective internal communication network. Communication can take place from a leader to their tribe, from the tribe to a leader, from a member of the tribe to another member of the tribe, and from the tribe to an external tribe. This system is systematized in figure 10.

Figure 10. The types of viral communication in tribes (Godin, 2008)



Another way of attracting a tribe is to make a brand's shop a place of worship. In order to maintain a high level of attendance and sales, some companies use their stores as gathering points for tribe members, by customizing the store to the consumer and brand's identity (Ronan, 2014)

Finally, in order to meet the expectations of a targeted tribe, prescribing members of a tribe develop with the brand a future product or simply help design the brand (Pialot, 2001). These members are called early adopters - a theory developed by Rogers (1962). The tools of brands to carry out tribal actions or to approach a tribe are multiple and the benefits are the same. Tribal marketing allows to:

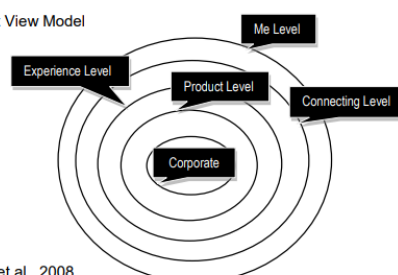
- Create a brand image based on a targetted tribe, using influencer marketing, viral marketing, and virtual communities;
- Create stores as places of worship;
- Involve the consumer in the creation of a desired product or service;
- Disseminate a product or service through internal tribe communication and early adopters.

1.4 Consumer empowerment in marketing tribal

Postmodern society has increased consumer participation in today's marketing, hence the connotation of actor consumption (Cova & Pace, 2006). Consumers are no longer content to buy a product but want to experience it through emotions and then generate a link. Tribal marketing has reduced the imbalance in the business-consumer relationship. By acting as co-producers, consumers give real value to the goods and services they consume (Firat & Dholakia, 2006). According to the writings of Fournier (1998) and Holt (2004), consumer attitudes and participation in the value of a product or service have an impact on the success of sales of a product or service. Consumers do not expect to be invited to participate in this consumption process, but they do so on their own, such as word-of-mouth (Aubert-Gamet, 1997). They do not wait to get permission from a brand to generate content for it. This consumer power is accentuated by tribalism. Indeed, when a tribe expresses a particular desire for a new product – a cult object – companies benefit from this sharing of information to create a product or service that meets the tribe's expectations. This situation is beneficial for both parties. A tribe has a product that they love and that is in line with their values and the company has access to tribal knowledge and creates a product that pleases. The boundary between an enterprise and its external environment is therefore increasingly open (Chesbrough, 2003). A company does not produce alone, it co-produces with active consumers, called "*prosonmmateurs*" (Kotler, 1986). The more active a consumer is in participating in the production process of a brand, the more emotionally they become involved. This participation refers to tribal marketing. Tribal marketing works fully when a consumer is heavily involved in a brand (Silva et al., 2008). However, a consumer can get involved at five different levels, which is demonstrated by the Orbit View model (Figure 11). The levels of this analytical tool are the level of a company, the level of a product, the level of the experience, the level of the connection, and the level of the self.

Figure 11. Orbit View Model

Figure 2. Orbit View Model



Source: Silva et al., 2008

The first level corresponds to a brand's identity. The second level materializes the first level by offering a set of marketed products. These products must be consistent with the brand identity. The third level corresponds to when a consumer has a real experience in the purchasing decision-making process. The principle of creating connection networks, creating links, refers to the fourth level. The fifth level is the highlight, the "me" level, meaning that a consumer has a direct connection to a brand through a similar identity. According to Silva (2008), the connection level and the "me" level both correspond to tribal marketing. A brand seeks to create value by offering a connection between consumers, but also with the brand. Indeed, the goal of tribal marketing is to create social groups around a product or service. It is crucial for companies to know where their consumers stand, whether they are just consumers who consume their product rationally or whether they identify with the brand. According to this model, for a brand to become a tribal member, it must offer a relevant brand identity to the targetted tribe, a sensory experience that appeals to emotion, and a connection between consumers.

1.5 The impact of the internet on tribal marketing

The Internet and social networks have had a direct impact on consumer behavior, particularly regarding the phenomenon of returning to a community (McWilliam, 2000). The Internet has become a communication tool that no brand can avoid. It is both an information tool, a communication tool, and a meeting place. Consumers can connect and exchange information anytime and anywhere, especially since this means of communication has become less and less expensive (Ronan, 2014). Online individuals are more active, participatory, playful, resilient, social, and community-based (Kozinets, 1999). Virtual communities correspond to tribes that exchange online and develop around common interests. Virtual communities allow people to share their opinions on a variety of topics, including their consumer experiences, on public platforms (Hagel & Armstrong, 1997). This connection accentuates the community phenomenon of tribal marketing. Virtual communities have the advantage of being dematerialized. Cyberspace is the place of worship. It can be a blog, an online forum, social media, or a chat room. Online shoppers are also increasing viral marketing – including electronic word-of-mouth – which is faster. This is one of the main reasons why a company should take advantage of virtual communities by offering an online forum where tribal members can discuss among themselves a product or service offered by the brand. It is also a direct way to connect with consumers and understand the connection between them and the common passions that unite them. Virtual communities are also a gold mine of information about current trends and what today's consumer is looking for. It is also easy feedback on the suggested brand identity and thus a way to understand the difference between the brand image and its identity. Indeed, technology-based elements make it easier to disclose brand identity. However, if a brand no longer corresponds to values or is simply not appreciated by a tribe, it makes it difficult to find a solution to this since the brand has few means of control on public networks. If negative reviews come up on the brand's official website, the brand can moderate and control the messages. Conversely, the amplification of messages caused by the Internet negatively influences the brand's image (Cova & Pace, 2004).

1.6 Losing control over the brand to the tribe

Virtual communities can have dual consequences. Online forums that are not created by brands cannot be controlled by brands (Cova & Pace, 2005). If information about a brand is beneficial, then the brand image is positively influenced. However, if dangerous information circulates, it can be detrimental to the brand image (Kozinets, 1999 and 2002). It is therefore important to work with leaders or chiefs of a tribe in their virtual communities to gain some control.

The cause of this lack of control is viral marketing, information can be distorted or negatively vehiculated at a significant speed. Managing one's image is tribal brand management or managing the level of a brand's control on the Internet (O'Guinn and Muniz, 2004). The goal is to try to ensure that consumers do not change a brand's ideology and image. In order to counter or protect a brand from any threat, the Internet is an important external factor to consider when developing a digital strategy (Cova & Pace, 2005). To conclude this part, it is important to clarify that any type of communication must be controlled and adjusted to the identity of a tribe that a brand wishes to target, in order to avoid negative effects.

2. Methodological Approach

2.1 Empirical analysis

The second part of this research is devoted to detailing the research methodology used to answer the research question: **how to include tribal marketing in order to close the gap between brand identity and brand image while satisfying target customers?** The research methodology defines the way the researcher decided to solve the research problem (Bryman & Bell, 2007). Several steps must be followed in order: problem definition, research approach developed, research design developed, data collection, data integrity and analysis and communicating research findings. The main research questions that this study will attempt to answer are:

- Why should a company review its marketing strategy according to tribal marketing?
- How to adapt the marketing strategy to tribal marketing?
- What are the different tribes used by Swarovski? And how does the company communicate with them?
- What is Swarovski's new brand identity?
- What is the brand image of Swarovski?
- Are there any gaps between Swarovski's identity and image? If so, what are they?
- Are there any gaps between the target and the consumers?
- How has tribal marketing helped to close a gap between brand image and brand identity?
- Are the socio-demographic criteria of classic marketing still relevant?

In order to answer these questions, the methodology proposes several analysis methods, such as inductive or deductive research, or quantitative or qualitative analysis. Several aspects of the Swarovski brand will be addressed, such as the selected and identified tribes, brand identity, brand image, target, communication, competition and positioning. This is a *case study* of the Swarovski brand in order to understand how the company has distinguished the different tribes and how the company adapts its marketing strategy according to tribal marketing. A *descriptive* and *evaluative* research design is adhered to, describing the different tribes that exist in Swarovski's market and evaluating the effectiveness of tribal marketing in closing the gap between brand identity and brand image as well as to evaluate if the consumers' expectations correspond to those of their targets.

In order to bring this research to conclusive results, several methods of analysis were used. For the sake of complementarity, *a qualitative study followed by a quantitative study* was conducted. Indeed, the brand identity could be analyzed and described during two semi-structured interviews administered to Mrs. Camille Tachoures - Marketing & Communication Manager BENELUX of Swarovski - and Mrs. Christelle Kolles - product manager of the company A.D.C Investment, BEL OR and Swaro S.R.L. (several multi-brand jewelry stores) - as well as the acquisition of internal data provided by the Swarovski company. The purpose of this qualitative analysis is to establish hypotheses in order to see if the brand identity matches the Swarovski brand image via a quantitative analysis on a larger sample. Indeed, the brand image was analyzed and described in an online survey method in order to identify the components of the Swarovski brand image. Finally, the brand identity and brand image will then be analyzed and compared with the data from the qualitative and quantitative analysis as well as consumer reactions. The final step will be the conclusions and recommendations of this research.

2.2 Inductive vs. deductive research

Two different ways of discussing the relationship between research and theory in research are proposed: the deductive method and the inductive method. The deductive method consists of building on known concepts and theories in a particular field, in order to formulate hypotheses and process them through an empirical analysis (Bryman & Bell, 2007). This approach therefore consists of starting with a theoretical analysis and then formulating hypotheses that will subsequently be tested (Hair & al, 2011). Conversely, the inductive method consists of deriving a theory based on practice (Bryman & Bell, 2007).

In the context of this research, a *deductive method* will be used. Indeed, a literature review was previously conducted in order to use confirmed and approved theoretical concepts to carry out this research and answer the research question.

2.3 Qualitative vs. quantitative research

Instead of subjecting the two approaches to a hierarchical or exclusive vision by selecting only one of them, this research benefits from the complementarity of the two methods (LaFlamme, 2007). The quantitative analysis complements the qualitative analysis and vice versa. Qualitative analysis allows for the description and analysis of written words, spoken words, observational behavior of individuals, and the observation of a social phenomenon (Taylor & Bogdan, 1984). It is a method of observation and information gathering whose primary purpose is not the creation of figures and statistics (Usunier, 1993). It allows for the development of new theories and concepts. Qualitative research methods include group interviews, in-depth interviews, technical observations and projective techniques such as ethnography⁴. That is why I decided to gather all the necessary information about the brand identity through two semi-structured and direct (non-disguised⁵) online interviews. For this research, the qualitative analysis will allow to enumerate hypotheses.

As for the quantitative approach, it allows for the precise measurement of opinions or behaviors. In contrast to the qualitative approach, numbers and statistics are the primary goals (Couvreur & Lehuède, 2002). This analysis makes it possible to confirm or refute hypotheses by highlighting correlations between the variables used. The questionnaires are generally standardized. They can be proposed by Internet, telephone, face-to-face or by mail. For this research, the quantitative study will make it possible to quantify as well as confirm or refute the hypotheses previously proposed.

2.4 Qualitative research

2.4.0 Type of design

The purpose of this research is to analyze how tribal marketing can bridge the gap between brand image and brand identity. Therefore, in order to know exactly what Swarovski's brand identity is, Camille Tachoures and Christelle Kolles were interviewed to clarify the brand identity and how tribal marketing has been inserted into the brand's marketing strategy. The design of this research is *descriptive* and *evaluative*. The research describes the different tribes that exist in Swarovski's market and evaluates the effectiveness of tribal marketing in closing the gap between brand identity and brand image, and between targets and consumers.

⁴ Marketing Research course given by Mrs. Cécile Delcourt in the first year of her master's degree in International Strategic Marketing.

⁵ The purpose of the research is disclosed to the participants.

2.4.1 Rationale for the elaboration of the interview guide

As previously explained, the research procedure is the *direct approach*, i.e., the interviewee is aware of this research. Therefore, during the first contact with the person, it will be essential to:

- Introduce yourself;
- Present the research question and explain its theoretical and managerial purpose;
- Explain the importance of their collaboration;
- Be professional;
- Submit information such as the time of the interview (1 hour);
- Ask when and where the participant wants the interview to take place;
- Present the list of questions in advance (since this is a fairly complex topic) in order to prepare the answers;
- Explain that the interview will be recorded;
- And thanking the interviewer for his or her help and time.

For the purpose of this analysis, both interviews are individual interviews, not group interviews. The goal is that the interview with Camille Tachaires does not influence the answers of Christelle Kolles in order to have a more complete and objective analysis of the subject. Indeed, according to Malhotra (2007) and Pellemans (1999), an individual interview allows for the collection of deeper information, especially when a subject is confidential like this one. By implementing these two interviews, a more holistic, comprehensive, and objective perspective emerged.

In addition, the interview method selected is a *semi-structured or semi-directive* one. Indeed, the questions in the interview guide are only reference points. The aim is to structure the interview rather than to direct it (Couvreux & Lehuède, 2002). The interviewer used this guide as a support and adapted the order of the questions according to the answers. In addition, questions that were not initially planned were added for clarification. Copies of the interviews are available in Appendix 1 for Christelle Kolles and Appendix 2 for Camille Tachaires. These questions aim to determine how the basic marketing strategy has been modified by tribal marketing and how the means of communication have been adapted.

2.4.2 Sampling process and sampling size

For this research, two people were interviewed. They are Camille Tachaires and Christelle Kolles. Christelle Kolles is product manager of several multibrand jewelry stores in Wallonia. The purpose of this interview is to know the opinion of a person selling Swarovski without being directly attached as an employee to the company. This person can notice facts that people in the office cannot, such as the profile of the customers coming to the store and their views. It was important to keep an objective point of view. Therefore, it was necessary to counterbalance the point of view of Camille Tachaires (who has an important role in this new brand identity) with a person who does not work in the Swarovski structure. The interview with Ms. Kolles completes the brand identity and image. Christelle Kolles was interviewed face to face. However, Camille Tachaires is from Paris, therefore the interview was conducted via the internet for more convenience.

2.4.3 Data analysis

Although many qualitative data analysis methods have been designed (Coffey & Atkinson, 1996), none is considered better than the others. That is why, this research analyses with a thematic analysis and synthesis method (Mucchielli, 2006). Indeed, this method synthesizes all the important answers to be kept and analyzed according to the objectives of the study. It is a report of the interviews conducted (Andreani & Conchon, 2006).

2.5 Quantitative research

2.5.0 Rationale for the elaboration of the questionnaire and justification of the measures/scales used in this questionnaire

The quantitative analysis was developed through a questionnaire that was conducted after the interviews were conducted. Indeed, this questionnaire was drafted according to the answers received concerning the brand identity during the qualitative analysis. The purpose of this questionnaire is to confirm or invalidate the hypotheses previously made during the qualitative analysis.

For ease of use, this questionnaire includes standardized questions and mainly closed-ended multiple choice answers. However, two types of open-ended questions were asked in order to not influence or impact the judgement of survey respondents, because it concerns the perception of the Swarovski brand. Questions called non-metrics scales, more mainly nominal measures, were asked as multiple choice. Interval measures were also asked, such as the questions putting forward a cursor. All respondents were asked the same questions. The questionnaire was written on Qualtrics. This structured questionnaire is deliberately short (14 questions) in order to keep the respondent's attention from start to finish. In order to reach as many people as possible, this questionnaire was answered entirely via the internet, including Instagram, Facebook, Google Mail, and LinkedIn. In addition, this allowed for a high speed of response at low cost and participants were able to maintain their anonymity. A copy of the questionnaire is available in Appendix 3. The majority of the means of communication were analyzed, such as the new merchandising of the stores, the new packaging as well as the new advertising visuals.

2.5.1 Sampling process and sampling size

The goal was to have a sample size of at least 100 participants for this questionnaire. This is a convenience method because it is the most convenient and least expensive method. The goal is to attract people of all ages, of different genders, and of different social status. In short, that the socio-demographic characteristics vary in order to prove that they are no longer relevant in the segmentation of a brand. The sample had to be representative of the population and therefore have heterogeneous characteristics (De Singly, 2005). However, the way of proceeding on the Internet caused a problem of representativeness of the sample, targeting mainly people under 30 years old. In addition, given that the brand's objective is to attract new customers, it was important that the participants were not only loyal customers of the brand. This could have an impact on the validity of the results.

2.5.2 Data analysis

The software selected for the statistical analysis is SPSS. The analyses performed are descriptive statistics - mostly cross-tabulations - and averages. Several questions are correlated in order to know if socio-demographic criteria have an impact on the answers or if a person who does not know Swarovski now identifies with the brand.

3. Data Collection

3.1 Introducing Swarovski

3.1.0 Company presentation

Swarovski is a renowned jewelry institution founded in 1895 by Daniel Swarovski. The company is an Austrian family business specializing in crystal work, also known as leaded glass or rhinestones. The guiding principle of this entity is clear and shared by all its employees since the beginning. It is to put on the market inexpensive creations able to compete with authentic jewels of value (rarely accessible due to the rarity of these materials). Here, the principle is simple : to make a common and inexpensive material as appreciated as a gold mine. To achieve this, Daniel Swarovski has invented a unique machine that can cut, facet and polish crystals. Swarovski uses patented techniques to achieve an extremely precise cut on the crystal and thus render the luminosity that a diamond offers through a simple strass. Nowadays, this technique of manufacturing crystal remains a secret. The recipe is only known by members of the Swarovski family and the company's top management. What makes this company successful, and has always been so, is its difference. To achieve this success, the company implements a thorough business strategy, perfects its production techniques and imposes continuous research on new innovative technologies.

Today, the Swarovski empire is known worldwide. It has become a giant in the market. The objective has been achieved, its reputation is comparable to that of the greatest jewelers for a product that is nevertheless differentiated. Despite the accessibility of its materials, the brand manages to impose itself on a high-end market. Swarovski is the only company to sell a product whose raw materials are accessible to all in a luxury market. Where value is determined by scarcity, Swarovski breaks the rules and creates value through innovation, design and manufacturing techniques.

3.1.1 Historical background

The adventure began in the second half of the 19th century when Daniel Swarovski developed a special affinity for his father's profession, glassmaking. They lived in the Bavarian region, which specialized in crystal work. To perfect his training, he goes to Paris and discovers the possibilities of combining glass work with haute couture. He was fascinated by crystal and its ability to capture and reflect light. In capitals such as London, Paris, Vienna and New York, diamonds were extremely popular and the trade in fake stones was growing. He saw an opportunity, which quickly became the focus of his concerns. In 1891, Daniel Swarovski intended to offer « *a diamond for every woman* ». Quickly, obsessed with his desires, he invented the first mechanical method for cutting glass and polishing to high precision. He set up the first automatic machine capable of using the full potential of faceted crystal. Aware of the efficiency of his manufacturing process, Daniel Swarovski registered his invention in Prague and obtained a patent. Three years later, in 1895, Swarovski founded his own company in an abandoned factory in Wattens. The choice of this location was the result of a well thought-out strategy : to avoid strong competition and to use the local hydroelectric power, which was useful for the operation of the machines.

Soon, crystals were applied in all areas: clothing, jewelry, hair ornaments and shoe buckles. This project was a success. By 1913, the company had the positive returns on investment and the resources to launch large-scale production. Thanks to a rapid internationalization campaign, the company quickly reached the global jewelry market. Swarovski became particularly well known thanks to the special attention paid to it by Coco Chanel, who was an avowed fan of its crystals,

which she preferred to precious stones. She did not hesitate to share her love for Swarovski's work. Despite its presence in the four corners of the world, Swarovski remains a family business as the fourth and fifth generations of Swarovski are currently at the head of the company.

3.1.2 Products, actors and environment

Swarovski is the leader in the crystal market, both as a supplier and as a real designer of jewelry. Swarovski crystals allow the creation of prestigious, elegant and refined pieces at affordable prices. It has the advantage of capturing a double attention. On the one hand, a clientele known as 'fashion' because the jewels remain characterized as costume jewels taking into account their first material. On the other hand, a clientele known as 'high-end' given the know-how approved by the great luxury institutions. Swarovski's expertise and the creation of a patented mechanism have given the company a significant competitive advantage over the years. Swarovski explains its success by its positioning aimed at women in their thirties who earn an average salary. The current economic situation favors the expansion of costume jewelry at the expense of gold and diamond jewelry. The clientele is then attracted by quality jewelry at a reasonable cost. For this reason, its main competitor is Pandora.

Swarovski does not limit itself to ready-to-wear jewelry: the optical branch is deployed and offers various optical instruments, including sunglasses are especially appreciated. Swarovski also uses the purest crystal to manufacture decorative elements. The brand is notably renowned for its figurine collections, some of which are the result of collaborations with Disney. Finally, Swarovski has used its reputation in jewelry to acquire the watch market. Swarovski watches combine the beauty of its crystals with the watchmaking quality of Swiss mechanisms. True to its reputation, the company does not stop there and now follows the current technologies in order to offer USB keys, phones and computers lined with the famous crystals.

The company operates more than 2,300 stores in 120 countries and has a global workforce of over 26,000 people. Its turnover is in the billions of euros. The catalog currently offers 24,000 products, and the logo used by the brand is a swan.

According to the information published on the official Swarovski website, the company has six areas of focus : responsible supply chain, ethics, integrity, responsible production, employees and environmental protection. Indeed, the real reason for its success, innovation must remain a priority but, to be practiced in a healthy way. According to their sustainability report, Swarovski has reduced its total energy emissions by 20% since 2019 and would like to reach 47% by 2030. Swarovski has also been able to demonstrate its commitment, notably through the "Waterschool Program", which has already contributed to the schooling of 124,500 children around the world.

3.2 Brand's identity of Swarovski – Qualitative Research

In this section, Swarovski's brand identity will be detailed as well as how the use of tribal marketing helped to develop this strategy. To do so, several elements will be discussed, such as the reasons for this repositioning, the different tribes and the new identity. All the information has been collected through two interviews, with Camille Tachoures and Christelle Kolles, as well as the acquisition of internal data provided by the Swarovski company.

3.2.0 Reasons for this repositioning

The Swarovski family and the Executive Board have decided to implement a new positioning strategy. After 125 years of existence, growth and effort, a new chapter opens in 2021 with the aim of becoming a single and global brand. This means that Swarovski brings the brand to life in a

consistent way across all elements of the customer experience - from product to communication to in-store and after-sales service for all sectors. Positioning is defined by Lendrevie & al (2001) as « *a strategic choice that seeks to give an offer a credible, different and attractive position in the minds of customers within a market* ». The objective of developing a positioning is to present a unique brand in comparison to direct and indirect competitors in the same market that this brand operates (Batazzi & Parizot, 2016). It is a differentiation tool. The majority of brands are perceived differently in a market, it is thanks to a set of characteristics previously chosen by companies that allow them to be distinguished. This consumer perception consists of the brand's position in the market. When a company decides to modify this positioning and this consumer perception, it is a repositioning.

The objective of this new positioning is not to change the DNA of the Swarovski brand but to adapt to the changing needs of a changing world. Indeed, Swarovski wants to reposition itself as a brand in the field of **accessible luxury**. In her interview, Camille Tachoures - Marketing & Communication Manager BENELUX of Swarovski - justifies the reason for this repositioning as follows:

« The premium sector - particularly premium jewelry - was sufficiently saturated. Premium no longer corresponded to a business model⁶ we wanted to follow. Several brands were positioned in the same way as ours, including our biggest competitor Pandora. The objective of this new strategy is to position ourselves on an accessible luxury market where we would become unique thanks to our business-to-consumer activities but also our business-to-business activities in the crystal market. »

The Swarovski brand wants to appropriate the codes of luxury, but in an accessible way. According to Chevalier & Mazzalovo (2011), there is not *one* luxury but *several* luxuries, all with specific categories of the population, different purchasing powers and distinctive ambitions. These are inaccessible, intermediate and accessible luxury. According to the definition of Allérès (2005), the production of accessible luxury is totally industrialized. The products are offered at more affordable prices than intermediate luxury and in larger quantities than inaccessible luxury. Camille Tachoures confirmed this characteristic by quoting during her interview : « *Swarovski crystal is industrialized* ». The term *premium* refers to the products of high-end brands, offering a high price but which are not honored as luxury brands. They remain mainstream brands that are defined by product quality and superior performance. Price is not an acceptable condition to certify a product as a luxury product (Bastien & Kapferer, 2008). Swarovski wants to leave this market and enter the accessible luxury market, which is a market where tastes and desires are privileged (Allérès, 2005). In order to influence consumer buying behavior, Swarovski had to develop a marketing strategy by modifying its marketing mix - product, place, price and promotion - in order to counter the competition and persuade the largest number of people. This strategy is explained in section 4.3.

The second reason for this repositioning is to return to the original intention of founder Daniel Swarovski when he created the brand, which is: « a diamond for every woman ». The strategy was to go back to the brand's know-how which was the faceting of crystals, instead of the products they offered which were pavings of small crystals. The new collections are influenced by more imposing and worked pieces. Indeed, throughout the course of the company's history since 1985, Swarovski has gradually moved away from the basic intention of offering luxurious jewelry at an affordable price. Over time, in order to target mass consumption, the jewelry had become more and more classic and dusty⁷. Swarovski noticed that they were no longer attracting new customers

⁶ The business model consists of describing the company's activity and how to differentiate itself from other competitors in the market.

⁷ From the interview with Christelle Kolles.

as trends and buying behaviors were changing. This is why they decided to renew themselves based on tribal marketing :

« We realized that people consumed more by affinity of common behaviors and interests than by common characteristics like age and gender. Tribal marketing echoed the fact that we wanted everyone to own our jewelry in a way that expressed themselves within that society. »⁸

Swarovski's long-term strategic directions encompass its vision, mission, promise, commitments and identity-enhancing personality. These foundations define who Swarovski is, how the brand differentiates itself from its competitors and how it wants to be perceived by customers. The *vision* is to elevate the brand positioning from premium to accessible luxury. It is about moving from an overly commercial brand perception to an accessible luxury brand perception using all the luxury codes to spread the new identity around the world. Swarovski's *mission* is to make its customers more daring, confident and ready to take on the world. The brand wants customers to be able to express their personality with products and make crystal an integral part of their lifestyle. This mission coincides perfectly with the definition of tribal marketing (Maffesoli, 1996). Swarovski's *promise* is to provide a wonderful world of expression for customers to exalt their imagination. It is the ultimate expression of the imagination, where fantasy and reality intersect: a world of infinite possibilities and exceptional craftsmanship, filled with light, moments of joy and play. As explained in the first part of this research by the writings of Maffesoli (1988), the consumer in postmodern society is guided by his desires developed through the imaginary and symbols. The brand's *commitments* are divided into 4 propositions : make crystal cool, make luxury accessible, inspire individuality and act in unison. The commitments are the guidelines to achieve the mission and the brand promise. The *style* defines the new identity, as well as the different aesthetic codes associated with Swarovski. This creates visual consistency, from product to distribution to communication. Swarovski embodies modern extravagance, where extra and elegance meet, and is not afraid to play with fashion to the second degree and add a touch of irreverence to its style. Swarovski encourages individuality without excess. The brand wants to embody the ultimate chic mixed with uniqueness. The different traits of Swarovski's personality are detailed in the following section.

3.2.1 Brand's identity

The different character traits are those that the brand Swarovski wishes to emphasize in order to characterize its brand identity. Crystal quality and innovation have always been the core values of the company. In order to energize the brand, Swarovski proposes more colors and life to its identity. The brand wants to communicate that it is both magical and linked to science. Indeed, crystal is a material that is magical but requires very technical skills. The idea is that when a person buys a Swarovski jewel, he or she feels at the cutting edge of fashion.

As explained before, Swarovski wants to be perceived in the same way everywhere in the world. That is why, with the exception of a few cultural adaptations, this brand identity remains the same regardless of the country. Whether it is on the website, in a boutique in Paris or in Shanghai, the brand identity remains unchanged.

Meticulous

One of Swarovski's personality traits is "meticulous". This quality can be seen both in the products and in the way the brand communicates. Indeed, the brand has more than 126 years of

⁸ From the interview with Camille Tachoures

accumulated knowledge and expertise that is reflected in the products. According to Swarovski, meticulous is:

« Precise workmanship, attention to the smallest detail, quality in every product, design and experience that is backed by more than 126 years of expertise and mastery of light. »⁹

The word meticulous evokes quality, craftsmanship, engineering, skill, precision and attention to detail. The idea of perfect mastery of light and constant progress is at the heart of Swarovski's DNA and heritage. Swarovski is made of artists, engineers and craftsmen. It means: 126 years of heritage, 126 years of innovation, 126 years of expertise and know-how, 126 years of a singular journey.

« Meticulous is not fast fashion, mediocre quality, one season only, identical reproduction, soulless, of unknown origin, neglecting its heritage. Nor is it: niche market, immutable, too fragile, only handmade, frozen in the past, out of fashion. »

Boldly chic

With this second attribute, Swarovski wants to be sophisticated and elegant in a bold way. It is also about all the emotions that the jewelry can bring to the customer. This personality trait is revealed with a hint of originality, character, a little extra that makes all the difference and sets it apart. According to Swarovski, boldly chic is:

« Sophisticated and cool at the same time, simple but unconventional, pushing the boundaries without overdoing it and products that intrigue. »

This fulfills Swarovski's mission to give everyone the courage to celebrate their individuality, to be bold and proud of who they are. The term chic opens up an infinite number of creative possibilities beyond glamour. It is elegant, extravagant and distinctive. Bold confers poise, leading Swarovski in a new direction that is both sophisticated and casual.

« Boldly chic is not over the top, flashy, showy, ostentatious, overly avant-garde, kitschy, reserved, red-carpet, unnatural, superficial, fake, cold, arrogant, unapproachable, snobby, shy, blindly trendy. »

Conscious

A Swarovski benchmark is to be aware, aware of what the Swarovski brand stands for and the work that is done to contribute to the brand's vision. It means also aware of who the customers are, the economic environment in which the brand operates, and the need to take care of the planet. In all its activities, Swarovski wants to position itself as an actor for positive change, whether it be for sustainability, the planet and its employees. According to Swarovski's strategy, being conscious means:

« To be connected to our customers and what is important to them, to be inclusive, to be sensitive to the environment and to work respectfully for the world we live in. »

Knowing and respecting employees, customers, communities, society and the world has been at the heart of Swarovski since its inception. Since then, founder Daniel Swarovski has launched various initiatives to support his employees and the local community. Being conscious is an integral part of Swarovski's DNA. It is a facet of the brand that is increasingly important to convey

⁹ According to documents received by Swarovski about the new brand identity.

as the world moves towards more responsible consumption, and customers seek brands that are like them - referring to the definition of tribal marketing (Maffesoli, 1996).

« Conscious is not greenwashing, deceptive, opportunistic, hedonistic, inhumane, profit and sales driven, selfish, exclusive, elitist, unapproachable, oblivious, or without opinion. »

Joyful

The fourth attribute is joyful. Swarovski creates smiles and arouses emotions. The intention is to inspire in a joyful way. According to Swarovski's strategy, to have a Swarovski experience is to add something positive to brighten the day. Swarovski offers a world of endless creative possibilities, fueled by optimism, joy and a hint of irreverence. Part of Swarovski's uniqueness is its ability to continually reinvent crystal in collections that encourage the expression of individuality with joy and optimism. With the attribute joyful, the brand transports customers into a world filled with playfulness, second degree and lightness. Customers can play with the jewelry, brand codes and colors to reappropriate them to express their identity :

« Joyful is not childish, childish, grotesque, overplayed, confused, fake, forced, unauthentic. It should not be: pessimistic, depressing, dark, rigid, boring and expected. »

3.2.2 Swarovski's tribes

Swarovski's brand strategy has been adapted to the buying behavior of today's consumers and now wants every person to identify with the brand. Daniel Swarovski's original vision of « *a diamond for every woman* » has become « **a diamond for every person** ». The former target was to aim at women aged 27 to 70. The strategy of this new identity is to offer a range of products for everyone, aiming at inclusiveness, regardless of gender, age or nationality. This consists of reinterpreting all the facets of crystal so that each person can appropriate it and thus express their own identity. However, even if the goal is to be inclusive, the brand cannot address and communicate in the same way to every tribe. This aspect is further explained in section 4.3.

« Tribes are interpreted as different personalities in a group of friends. Everyone has a different style and lifestyle. Tribes are not based on an exact science, each tribe is a moodboard that is inspired. »¹⁰

Rising Stars : optimistic & self-confident

Rising stars are leaders at heart and are just beginning their careers. They have great confidence in their skills and opinions. They keep their feet on the ground and are serious people who do not hesitate to fight for an inclusive approach, while working on their own goals. They are bright, easy-going and friendly, but very focused on their future. They are both self-aware and environmentally conscious. Their personality is adventurous, assertive and playful. Opportunity is their watchword. Their common interests are their concern for the environment and climate change and an active, fast-paced lifestyle. The best way to communicate with them is to inform them about Swarovski's achievements, commitments, actions and collaborations in the field of sustainability, for example the Swarovski Waterschool.

¹⁰ According to the interview with Camille Tachaires.

Modern Graces : spiritual & ambitious

Proud, energetic, and capable of excellence, Modern Graces are very attuned to their spiritual identity and their need for creative experience. They embrace a social and active lifestyle, but make room for spirituality and solitude to keep their feet on the ground. They are optimistic, joyful, friendly and eager to try new things. Family and emotions are also very important in their lives. They are sentimental, loyal to their family and know how to stay connected to their inner child. They are nature lovers and aesthetes, and often take into account the more philosophical side of life. Their common interests are gratitude to family and sentimentality as well as a love for aesthetics that goes beyond jewelry. To communicate with them, it is advisable to explain the symbolic and spiritual meaning of Swarovski's beautiful products and ensure that the story echoes their emotions and values.

Tasteful Glamour : exemplary & respectable

Determined, calm and rational in their actions, yet passionate, Tasteful Glammers are adamant and proud of their beliefs. This tribe never gives up on their well-being, but finds happiness in what they can bring to the lives of others. They are the most "conventional" and respectful new tribe in Swarovski, but firmly rooted in tradition and self-sacrifice. They are very sensitive, compassionate, cautious and rational in their decision making. Their common interests are respect and taste for tradition. They have a preference for classic designs and luxury brands but always with a cautious and rational approach to decision making. To communicate with them, it is necessary to advise expertly to create an elegant and aesthetic total look for them and their interior. Moreover, it is necessary to offer products that match their aesthetics and their love for sublime designs.

Ceiling Smashers : serious & committed

Motivated and compassionate, Ceiling Smashers are dependable and hardworking, and take their responsibilities to heart. They bring people together with their lively personalities and support feminist causes and social equality. They are warm, lively and not afraid to speak their minds. They are active participants in the early days of equality. Moreover, they are determined to push the boundaries within their fields of activity, while promoting equality and feminism. They are faithful to their daily routine : their style is uniform and chic at the same time. Their common interests are a commitment to social advocacy and a shared love of jewelry. To connect with them, the brand and influencers need to support equality, diversity and inclusion. This is the only way to persuade them. In addition, they need to be subjected to elegant, understated designs that display subtle elegance.

Street Couture : young & inclusive

Self-aware, proud and assertive, this independent community likes to take risks for the sake of adventure, and sees a bright future for itself. They look to inclusive brands that create for all. They are ambitious, leaders at heart and very confident. They are both social and outgoing. They are adventurous and imaginative. They see the world with optimism and rely on themselves rather than others to get what they want. Their common interest is a love for more urban and modern styles, music and hip-hop culture at large. In short, they are passionate about bold and creative fashion. To connect with them in the best way, you should invite them to post selfies and photos of their custom looks with bold Swarovski products on social media. You should also encourage them to fall in love with the most extravagant, colorful and fabulous jewelry of the season.

Imaginative, liberal and emotionally attuned, members of this community are honest and open-minded. Although they have a progressive streak, they appreciate rigor and are not hedonistic adapters. Indeed, they are shy and rather reserved. They are interested in art, creative design and culture. This tribe is the kind of people who make well thought-out decisions and always strive for excellence. Their common interests are a taste for art and creative design. They have an admiration for luxury brands with exceptional craftsmanship and design, whether they are emerging or famous. To communicate with them, it is necessary to propose limited editions and unique pieces, specifying the designer and the inspirations. It is important to nurture their interest in Swarovski's exceptional craftsmanship, creative processes and rich heritage.

3.3 The adapted marketing mix

An accessible luxury product depends considerably on the strategy concerning the marketing mix, i.e. the product, price, communication and distribution policies (Allérès, 2005). Consumers of accessible luxury products are very sensitive to trends and are faced with competition from several companies, i.e. a choice of similar products that could suit their desires. Depending on fashions and trends, the consumer can easily switch from one brand to another. The brand must adapt its marketing strategy according to external changes in this market. Therefore, the segmentation-positioning approach and the marketing mix contribute to the brand's long-term success. The marketing mix makes it possible to characterize a positioning (Lendrevie & al., 2001). Allérès (2005) summarizes the marketing mix tools that a brand in the accessible luxury sector is advised to respect. These include market segmentation, a highly studied quality-price ratio, selective distribution and highly emergent communication. All these tools are compared to Swarovski's strategy in the following sections, point by point.

With regard to Swarovski, it was not easy to define its position precisely due to the diversity of the markets in which the brand operated. Swarovski has acquired a strong presence in all of its target markets by adopting a strategy of differentiation. For this new positioning, the company has decided to focus on the luxury jewelry, crystal figurine and lifestyle sector, « *we have decided to realign our wholesale network and will focus on fewer segments across luxury, accessories and fashion in the future* »¹¹. Therefore, this section will focus as much on these most profitable markets where the company operates and how each policy has been adopted to target the tribes.

3.3.0 Product

Swarovski's product differentiates itself through a range of activities offering crystal in different markets. Crystal can be used both as a jewelry brand of finished products but can also be sold to Swarovski's partner brands in other industries by offering « cross-division » actions. Crystal products can be purchased for couture, everyday jewelry, special occasion jewelry and various collections throughout the year are offered. The founding element of the brand is the incorporation of quality crystals in each of their products, whether it be jewelry, watches, accessories or decorative items. The products are composed by state-of-the-art patented technologies to ensure precision, the highest quality and to guarantee that the brand maintains its innovative advantage over its competitors in the different markets.

Firstly, the jewelry is appreciated in the crystal market due to Swarovski's attention to detail and exceptional designs. Swarovski has always innovated in order to grow and expand worldwide.

¹¹ From an interview with Swarovski CEO Robert Buchbauer in the online magazine Forbes: [Swarovski Strategy Pivot Debut: Q&A With Creative Director Giovanna Engelbert And CEO Robert Buchbauer \(forbes.com\)](https://www.forbes.com/sites/forbes/2017/03/27/swarovski-strategy-pivot-debut-q-a-with-creative-director-giovanna-engelbert-and-ceo-robert-buchbauer/#1)

Swarovski offers a wide range of products, including rings, bracelets, pendants, earrings, necklaces, glasses, figurines, ticks, phone covers and more. As previously explained, the brand wanted to completely change the jewelry collections for this new strategy by making them more finished and bold to echo Swarovski's expertise and heritage. The jewels in paving of small crystals have become more imposing jewels completely faceted. In addition to the meticulous work influenced by luxury jewelry, the collections are energized with a range of new colors. Several popular products from this new collection are shown in Appendix 4. New types of "less classic" products have also been added to attract a new clientele such as ear cuffs and fake piercings. Rings are also now offered in several sizes to attract male customers. All these new products are in line with the new strategy which is "accessible and inclusive luxury". In this process of creation of the workshop, the products are composed according to the tribes:

« The goal is really to create jewelry that could suit all personalities, from the most discreet to the most extravagant, while respecting the Swarovski codes. »¹²

However, the transition from the new strategy collections to the old collections was not easy. Swarovski was too quick to establish itself as a luxury brand offering bold jewelry, *« once the new collection came out, they changed their products very quickly, even too quickly. They came up with much bigger, much more colorful, much more expensive jewelry and so there was not an easy transition for the customer to accept »¹³*. Realizing this mistake and that this approach did not respect the criterion of inclusiveness, they decided to totally revise the very first collection. They decided to take old bestsellers and update them with new colors that respect Swarovski's DNA of this new strategy and to slightly enlarge the sizes of the crystals. This way, they continued to reach customers who loved these classic collections but also people who wanted bold products. Swarovski offers 6 collections and each collection is aimed more at one tribe than another. The brand thus reaches a much larger panel of customers through its products, as much the eccentric person, as the classic person, regardless of age, gender or nationality. Due to its wide range of products, whether it is a jewel, a watch, a decorative object or an accessory, Swarovski is an ideal product for gifts, *« when a person wants to buy a jewel, it is very easy to buy Swarovski because of its range of products. It is always a very nice gift. It's a well-known brand and it's very pleasing directly. Since we have seen this new positioning, the gift clientele is even more consistent »¹⁴*.

In addition to having modified the collections by proposing more audacious and worked jewels, the brand also operates in industries related to fashion, which is an essential point for this new strategy of accessible luxury. Swarovski crystals are being used to embellish accessories and apparel of world-renowned brands. This new luxury market is changing the image of the traditional and classic woman of the old strategy into a modern, elegant and fashionable woman. Indeed, the brand collaborates with talented designers and stylists such as Dior, Chanel, Jean-Paul Gaultier, Balenciaga, Louis Vuitton, Christian Louboutin or the Valentino house, influencing their creations (Appendix 5). The crystals are added to dresses, shoes or handbags. Swarovski wants to be considered as the finishing touch for luxury fashion brands by using its crystals. These creations are either available in their own stores, on their websites, at fashion weeks all over the world or on red carpets such as the Cannes Film Festival or the Oscar Ceremony for example. In addition, Swarovski offers several partners to sell collaborative products on the website *The Creators Labs* which was launched by Swarovski in 2021. For example, the brand featured a collaboration with the new trendy and innovative shoe brand named Amina Muaddi (Appendix 6). The objective of this co-marketing is to attract customers of the partner brands because they fit the targeted tribes. The benefits of co-marketing are targeting a wider audience, increasing awareness, and strengthening brand identity (Lynden, 2021).

¹² From the interview of Camille Tachoures.

¹³ From the interview of Christelle Kolles.

¹⁴ From the interview of Christelle Kolles.

3.3.1 Price

As far as pricing strategy is concerned, Swarovski has always aligned itself with a skimming strategy, i.e. at medium high prices. Even if these jewels are only made of crystals, the brand sells its jewels at the prices of the big jewelers. This is because the Austrian company is unique in the high-end crystal market. Obviously, prices fluctuate depending on the manufacture and faceting of the crystals. There are high prices dedicated to exclusive collections and more moderate prices to make it accessible to the majority of customers. The brand's consumers pay this price for the added value it provides. Indeed, the brand does not want to differentiate itself by a competitive price but by offering the best quality crystal on the market.

However, since the brand has decided to refocus on more meticulous and elaborate products in order to highlight the know-how and expertise of Swarovski's craftsmen, the price-quality ratio has had to be rethought. According to Bastien and Kapferer (2008), price is not the most important criterion in the marketing mix of a luxury product. Indeed, in the luxury market, if the price falls below a certain threshold, the product will no longer be considered by the targeted clientele. If the sales of a product drop, it is not the price that must be reviewed but the offer. Conversely, by raising the price, the product will sell well again. If it is necessary to reduce a price, it is only a question of "personalized and individualized" price reductions in order not to devalue the product in the eyes of all. This strategy allows for a customer to be rewarded for his or her loyalty (Bastien & Kapferer, 2008).

In concrete terms, for the Swarovski brand, there were some upward adjustments. The jewels were offered at a price between 50€ and 500€. Now, a piece of jewelry costs between 55€ and 1.800€. The brand offers more grandiose products with a meticulous workmanship. For the price of accessories, the brand offers an accessory between 40€ and 1.800€, instead of between 50€ and 300€. Regarding decorative objects, the brand offers more unique pieces for figurine collectors. That's why the brand now offers a figurine between 30€ and 28.000€, instead of 40€ and 1.100€. As for the watches, the prices have not been impacted.

3.3.2 Place

Swarovski is present in the international sphere and as explained, in several markets including jewelry, fashion and architecture. The distribution channels used are the following:

- Brand owned stores (1,250 Swarovski stores);
- Franchise stores (1,100 partner stores);
- The Swarovski Crystal Society, a group of collectors of Swarovski figurines, created in 1987, who receive magazines to make their purchases;
- The Swarovski Crystal World, it is a multi-sensory experience located in Wattens in Austria created in 1995. This site is composed of a park, an art museum, a shopping area and a restaurant, all decorated with Swarovski crystals;
- The Swarovski.com website and the parallel site where all the collaborations with partner brands called *The Creators Labs*;
- Swarovski outlets (as well as on the website where old collections are offered with a 30% discount);
- Swarovski crystals are also present on the different channels of the partner brands the creations of their collaborations are presented;

The popularity and notoriety of Swarovski today is largely due to its distribution system. The stores are either managed by the company itself, franchises or wholesalers. The sales outlets with which the brand collaborates are either single-brand stores - selling only Swarovski - or corners

or jewelry stores selling an assortment of several brands including Swarovski. Swarovski advises the manager to include an assortment of a few items from the Swarovski collections, depending on the current bestsellers.

As part of its new positioning, Swarovski has changed several distribution channels. As Allérès (2005), advised, a brand operating in the accessible luxury market must propose a selective distribution. This is the reason why Swarovski has reduced its distribution network by more than 25%. Rarity is an intrinsic characteristic of luxury (Bastien & Kapferer, 2008). In addition, Swarovski has also established itself in prestigious cities with fashionable districts, such as the Rue des Champs-Élysées in Paris, the Galleria in Milan and Fifth Avenue in New York. These luxury streets allow Swarovski to identify with luxury brands and for luxury-loving customers to shop in a concentrated manner (Bastien & Kapferer, 2008). In addition to location, the building's external architecture, interior design, and sales staff are essential elements in communicating the luxury brand's standing (Bastien & Kapferer, 2008). One of the biggest changes since this new branding strategy is the new concept of stores named « *Instant Wonder Stores* » (Appendix 7). As explained in the theoretical part, sensory experience and emotions are very important in the store for tribal marketing (Cova & Cova, 2002). Each detail of this new concept of boutique was thought to incite the customer to enter the universe of Swarovski and to create wonder. These new boutiques have been rolled out to 30 new stores around the world, starting with the famous Galleria in Milan in February 2021. These stores offer customers an incredible scenography with vibrant colors, respecting the DNA of Swarovski. The inaugurations of these stores have been accompanied by several virtual and live events, such as virtual tours, presentation of the new collections but also lifestyle events to engage new customers. This new Swarovski universe, named the *Wonderlab*, is a world filled with crystals where magic and science mingle and where there is a limitless imagination, « *the Wonderlab is an idea, an imaginary place that symbolizes the quintessence of Swarovski. From now on, it will be an inexhaustible source of inspiration for us. I wanted to give the impression of a candy store, to evoke Willy Wonka, a slightly magical world. Something that wouldn't scare people, but would appeal to all ages. Everything is installed vertically on the walls, you can see everything! Figurines, watches, pens, jewelry* »¹⁵.

Therefore, Swarovski has developed a new positioning around a sensory experience, meaning tone, look and feel. Every detail of this concept has been considered to amaze customers. The store features bright colors, textures and innovative materials. These boutiques present all collections in octagonal niches, the new symbol of the brand :

« *Jewelry is no longer behind glass. People are more willing to touch and experience the jewelry. There are also metallic ears and hands to propose mix&match¹⁶ jewelry so that customers can reappropriate the brand according to their own tastes. Hairdressers are also installed in the boutiques to really make reference to luxury brands. The customer can sit down to try on the jewelry as if she were at home. Everything that is visible in the boutique has been modified.* »¹⁷

The objective of proposing body parts in the store, including busts made of cast metal, makes it possible to visualize and bring to life the jewelry in order to anticipate the desires of customers (Appendix 8). The goal is also to counter this old brand image that is too classic by avoiding traditional displays. The sensory experience is also found in the materials used, notably satin and velvet, which are much more luxurious textiles. In addition, the sales staff is more attentive, more polite and more attentive to the needs of the customers. Luxury jewelry always includes impeccable service (Bastien & Kapferer, 2008). This is why Swarovski requires training for all of their store representatives. Also, thank you cards are dropped in the bags when a purchase is

¹⁵ Interview with Swarovski's artistic director, Giovanna Engelbert, for the online magazine Vogue: <https://www.vogue.fr/joailerie/article/swarovski-nouvelles-collection-scintillantes-giovanna-engelbert>

¹⁶ Select and combine multiple items together.

¹⁷ From the interview of Camille Tachioires.

made, a sales strategy that was not implemented in the old brand identity. With regard to the old strategy, Swarovski used to focus on a neutral design characterized by the color white and light (Appendix 9). In addition, the brand is now trying to catch the eye of customers with bold and colorful window displays (Appendix 10). The goal is to attract a new clientele respecting the tribes and to attract the eye. A nice window display in a symbolic place with a grandiose external building architecture would be a major public communication tool for a luxury brand, according to Bastien and Kapferer (2008).

Even if these stores have really attracted a new clientele that was not present before, according to Camille Tachoures, these new stores do not take into account the « sales » criteria :

« Swarovski realized that the shopping experience was interesting but it was only an experiment. They are not going to maintain this concept in every store. This concept attracts the eye, but the point of sale is and remains a point of sale. You did not just have to look at the product, you had to buy it. »¹⁸

Indeed, these stores are worthy of real museums, however the jewels are placed in colored niches all over the walls, not allowing the customer to stay focused on a jewel. This concept is not sellable. That is why Swarovski decided to change its initial strategy by offering the *Instant Wonder Stores* concept only in certain major cities, including Paris, Barcelona, Rome, New York and Shanghai. The other stores will follow the new colors and tools of this experience, but in a much more moderate way. This new concept has yet to be implemented (Appendix 11).

In addition, new distribution channels are being added, such as ephemeral retail pop-ups during holiday periods, such as Valentine's Day, Mother's Day or the end of the year. These are places with a high commercial impact. This commercial concept is to focus on high traffic locations, where current and future customers are shopping. It is about reinforcing the brand shift by offering a fun and refined experience (Appendix 12). These pop-ups can be located in shopping centers, department stores, airports, casinos, etc. A second category of pop-ups is the « image » pop-up (appendix 13). The principle of this pop-up is to assert the positioning of the brand in key places. These are innovative and disruptive pop-ups in their execution, featuring a selection of key products in prestigious locations, or mobile pop-ups in surprising locations not traditionally linked to a commercial activity. The brand's flagships¹⁹ have also been opened, notably in Shanghai, Milan and Zurich. These stores offer an immersion into the dreamlike world of Swarovski and present the brand's expertise since 1895 (Appendix 14). This boutique allows the customer to immerse himself in the personality of Swarovski and to be immersed in the innovation that infuses all new collections.

Finally, one of the brand's wishes for the future is to further integrate e-commerce into the boutiques to better serve customers. These tools allow to increase efficiency and decrease the costs of online orders.

3.3.3 Promotion

Swarovski has achieved a high level of awareness and visibility thanks to its dynamic and consistent communication. However, this was characterized by a classic segmentation and did not allow everyone to identify with it. Communication is a primary tool to promote the new brand identity as well as the mission and values of a brand (Lovelock & Wirtz, 2011). To communicate this new strategy, Swarovski offers different means of communication : television advertising, website, social media, event marketing, influencer marketing and co-marketing. These tools are consistent with the tribal marketing tools for brands - influential marketing, merchandising, co-design,

¹⁸ From the interview of Christelle Kolles.

¹⁹ The brand's flagship store representing its identity in the most holistic way possible.

communication, viral marketing, and event marketing (Gicquels, 2006). The brand has also changed its slogan, logo and packaging. The objective of this new communication is that everyone can identify, the idea is that all the touchpoints of the brand have been changed to affirm this new brand identity in the minds of customers. In order to target all tribes and that everyone identifies with the brand, Swarovski has diversified its means of communication :

« We are both on TikTok, but at the same time we are delighted to collaborate with major luxury brands that specify that these are Swarovski crystals in their creations. There are totally different approaches depending on the tribe. »²⁰

The goal is to bring brand identity back into alignment with everything that is in direct contact with the end consumer. Indeed, according to Bastien & Kapferer (2008), the immediate goal of luxury brand communication is not to communicate directly on the product but rather on the value of the brand. The communication must allow the identification of potential customers. Moreover, it must be refined but above all artistic. All these changes are detailed in the following sub-sections.

The new slogan

Swarovski's former slogan was « *Shining moments to share* ». Since the new strategy, the slogan has become « *Ignite your dreams* ». This slogan refers to the imaginary and symbolic aspect of tribal marketing. In addition, Swarovski also wanted to point to the personality trait "bold" which corresponds to the brand identity.

The new logo and packaging

The first logo designed was an edelweiss flower, a flower growing in the mountains of Austria, Daniel Swarovski's home country (Appendix 15). However, in 1988, Swarovski transformed the initial logo into a beautiful swan reflecting elegance and purity. This visual identity proves a heritage of high quality and design excellence (Appendix 16). However, with a new visual identity comes an adjustment of the logo. It was not possible for Swarovski to completely change the look of the logo to a completely different one. The logo was too deeply rooted in the minds of customers to change it, and the new strategy was not to change the brand completely, but to adjust to the changing market and consumer behavior. That's why the brand has adjusted only a few changes. Due to a complicated period for the brand because of Covid-19, the brand decided to convey in this logo a positive image towards the future. Indeed, the swan has been turned in the other direction, passing from the left to the right, looking towards the future. In addition, the neck has been refined to accentuate the elegant and majestic side consistent with the luxury market. Finally, it is surrounded by an octagon - a new visual code for the brand identity - symbolizing infinity and the faceting of crystal (Appendix 17). This octagon is also present in the merchandising of the boutiques, the colored niches and the packaging. As for the packaging, the logo is no longer presented in silver or navy blue, which were too classic colors, now it is presented through several visuals of several colors (Appendix 18). The packaging and the logo are in perfect coherence, both are octagonal in shape and in several colors. The packaging is just in satin or velvet materials, in coherence with the stores. To conclude, this logo is a symbol of the brand's heritage and positive vision of the future after a difficult period. It is a new chapter.

²⁰ From the interview of Camille Tachoures.

The new website

The website has been completed and the e-commerce has been changed since April 1, 2021, to celebrate the first collection of this new brand identity. In addition, strategic partnerships have been launched to change the perception of the brand and reach a new clientele. Even though the website has been completely redesigned, the results of the analysis of consumer behaviors on the website are not totally conclusive. Indeed, the bounce rate is 43.34%, that is to say that 43.34% of the people who visited the website, left directly after the home page without having browsed other pages. On average, a person browses 5.33 pages for an average visit duration of 3 minutes and 36 seconds, which is quite low. However the traffic has increased by 10.58%. The audience is composed of 36.24% men and 63.76% women, and the largest age group of visitors is 25-34 years old (30.38%), which is very good news according to Camille Tachoures. Regarding digital marketing channels, the link that generates the most traffic to the website is direct internet search which is 57.54%, which shows a positive trend of the customer being intrigued by this new brand identity. Regarding social networks, Facebook is the best performing distribution channel at 72.49%. All these data have a positive trend compared to previous years, however some criteria still need to be improved such as bounce rate and time on website. In addition, Swarovski has created its own application for phones. It is an interactive interface that presents the new collections of the brand's products. According to Chevalier & Mazzalovo (2011), many luxury brands are also developing their own set of applications.

Social networks

As Camille Tachoures explained, before this new strategy, Swarovski did not spend a lot of resources on this means of communication. For example, they had no TikTok account. Since this new brand identity, they have created an account to reach a tribe more influenced by social networks. The Instagram account was completely deleted and reintroduced on February 15, 2021, offering more aspirational and captivating content. The Instagram account has 7.3 million followers. The Facebook account, meanwhile, has a community of 9.6 million people. In comparison, Pandora reaches 8.8 million followers on Instagram and a community of 17 million, which is far below Swarovski. However, considering that the use of social media is a new strategy only since 2021, this may be the reason. On Twitter, Swarovski has 214,500 followers and 62,900 on Youtube.

New partnerships

As explained earlier, Swarovski now collaborates extensively with brands in the luxury market:

« Thanks to our wide range of partners, we set up projects to attract their customers who have similar characteristics to our tribes. We indirectly target the tribes of the brands we work with. Co-marketing is a very powerful tool. »²¹

According to Bastien & Kapferer (2008), press and public relations are very important in the luxury market, which is confirmed by the many actions Swarovski has taken. Thanks to the new artistic director, Giovanna Engelbert, former director of Vogue Italia magazine, Swarovski has succeeded in collaborating with very influential people in the fashion world. To take the example of the collaboration with Amina Muaddi, Swarovski offered the pair on the website as well as in-store in order to attract the partner's customers. Indeed, her customers were not related to the Swarovski brand, but they corresponded to the tribes that the Swarovski brand wanted to target. Therefore, through this co-marketing, Swarovski attracted the customers of the collaboration who are perceived as trendy and bold. It was a way to introduce the new brand identity to people who

²¹ From the interview of Camille Tachoures.

were not familiar with it. According to Camille Tachouires, it was a real success. Moreover, the brands propose collaborations with prestigious brands such as Louis-Vuitton or Gucci. All the creations can be found either on their website or present during the different Fashion Weeks or simply for a single use during an appearance on a red carpet like Nicole Kidman for the 2022 Oscars Ceremony dressed with an Armani dress decorated with Swarovski crystals (appendix 19) or for a costume for the February-August 2022 concert tour of Dua Lipa with the famous brand Mugler (appendix 20). Swarovski tries to join forces with famous brands to create a creation to be worn by a celebrity. The brand excelled at the Met Gala 2022 in New York. Indeed, it collaborated with Taylor Hill, Bella Hadid and Nicola Coughlan, all wearing Swarovski crystals on their designer outfits. The idea of this collaboration is to insert itself in the luxury fashion but especially to target a new clientele. Someone who identifies with one of the celebrities the brand has worked with would be likely to ask about the brand. Swarovski is really trying to develop a strategy through people who have influence on a large number of people, through the luxury fashion brands. Swarovski is also involved in the creative and film industry, providing costumes or interior elements decorated with crystals for several films. This strategy also reaches out to movie lovers. As one understands, Swarovski tries through all these actions, to reach a maximum of interests related to tribes.

Influence marketing

Influencer marketing is the set of practices that use the influence of digital influencers' recommendations (Bathelot, 2020). Swarovski takes advantage of influencer marketing to target tribes. Swarovski renews short-term contracts with influencers on social networks. These allow the brand to be humanized and to assimilate positive mental associations with the brand. By working with these influencers, the brand attracts their community. For example, for Valentine's Day, the brand collaborated with the influencer couple @jaimetoutcheztou. They are a woman and a man, with a very strong community on Instagram (Appendix 21). Before this new strategy, the brand would have sought to collaborate with only women, but being inclusivity the new goal, it was necessary to target men as well. Regarding the selection of influencers, it is about taking different identities in order to respect the criterion of inclusiveness. Then, it is a matter of identifying and selecting influencers that correspond to the brand's identity.

The new ambassador: Bella Hadid

According to MC Cracken's definition (1989), « *brand ambassadors are people who use their public reputation to recommend or co-present a product in a communication* ». The new Swarovski brand ambassador is no longer Miranda Kerr but the American model Bella Hadid. Indeed, a new face was needed for this new brand identity. Bella Hadid was selected thanks to her worldwide fame and a very strong community that follows her (over 52 million followers on Instagram). However, Swarovski wants to work on shorter terms with ambassadors in order to attract several personalities and boost the brand. Bella Hadid's new advertising campaign is represented by several different colored visuals that means « reveal your facets » when addressing customers (Appendix 22). Bella Hadid can be sporty, calm, daring or more girly. The idea is to express all the traits of Bella Hadid's personality and why so many people identify with her. Moreover, Camille Tachouires confirmed that many people came to buy a product in store because the brand was collaborating with Bella Hadid and they were part of her community, proving that tribal marketing works.

The new advertising visuals

The new visuals have totally changed. Indeed, it is no longer only about working with one or two ambassadors being the face(s) of the brand. Since the main criterion is inclusiveness, Swarovski now works with a multitude of models and celebrities, of all skin colors, male or female,

younger or older. Swarovski has adapted and wants everyone to see themselves in the products, through the advertisements (Appendix 23).

« Before, they used to use the image of only one person, a well-coiffed, well-make-up woman with an evening gown. It was mainly a white woman, blonde with blue eyes. Now, we see all the different beauties of people, whether thin, fitter, short, tall, shaved or curly. Male or female and of different nationalities. »²² (Appendix 24)

In addition to the digital visual advertisements or in the press such as fashion magazines, Swarovski decided to shock this year by posting spots on the walls of buildings in the street but also in the subway stops. This was a success thanks to a qualitative observatory study. Chevalier and Mazzalovo (2011), qualifies billboard advertising as the most effective advertising mode.

Event marketing

Event marketing allows to communicate a brand identity through an event (Langelet, 2009). Swarovski offers two types of events. The first is when the brand directly organizes in-store events. For example, in order to celebrate the collaboration with Amina Muaddi, Swarovski organized an event by inviting their loyal customers but also the customers of the brand Amina Muaddi and also journalists in order to reach several tribes. Camille Tachoures explained that many people did not know the brand before entering the store and were positively surprised. Event marketing is an excellent way to increase the visibility and awareness of a brand. Besides that, the brand participates in global events as explained above like the Cannes Film Festival, the Met Gala or the Coachella Festival. An appearance at a famous event is also a great way to increase the visibility and awareness of a brand. However, one type of event proposed by Chevalier and Mazzalovo (2011) that is not practiced by Swarovski is sponsorship. The brand could try to improve this aspect in order to counter one of its competitors in the watch market, Cartier, which is well known for sponsoring sports events. According to Bastien and Kapferer (2008), *« the more prestigious the event, the more beneficial it is for the brand to participate as a partner »*.

3.4 Brand's image of Swarovski – Quantitative Research

Thanks to the qualitative analysis of Swarovski's different personality traits explained by Camille Tachoures, it is now time to formulate hypotheses in order to test them in a quantitative survey.

3.4.0 Research hypotheses

According to the qualitative analysis, the Swarovski identity is composed of 5 personality traits : boldly chic, joyful, meticulous, conscious and accessible luxury:

H1) Swarovski is perceived as a boldly chic brand.

H2) Swarovski is perceived as a joyful brand.

H3) Swarovski is perceived as a meticulous brand.

H4) Swarovski is perceived as a conscious brand.

H5) Swarovski is perceived as a brand operating in the accessible luxury market.

²² From the interview of Camille Tachoures.

In addition, the brand wants to be considered by different genders and all ages for inclusiveness. These assumptions are essential in order to analyze if there is a difference between what the brand wants to target and who it actually attracts. The purpose of these hypotheses is also to inform or confirm whether socio-demographic characteristics no longer have an influence on purchasing behavior.

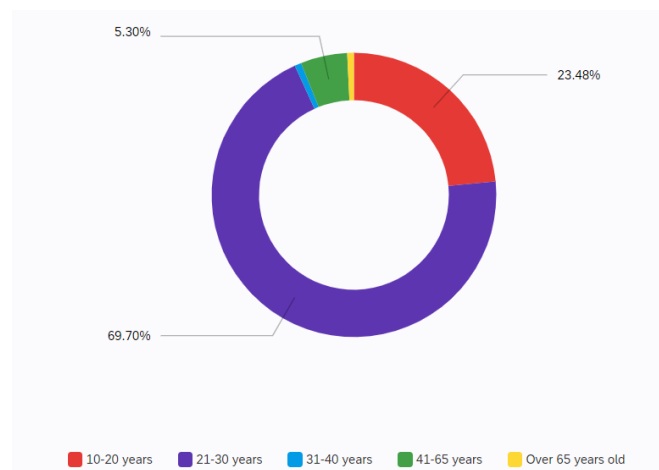
H6) Swarovski is perceived as a mixed brand.

H7) Swarovski is perceived as a brand for all ages.

3.4.1 Sample profile

136 questionnaires were collected. Of these questionnaires, 27.27% of the respondents were male, while 72.73% were female (Appendix 25). Regarding the age distribution, the most represented category is "21 to 30 years old" at 69.70%. The two least represented categories are "30 to 41 years" and "over 65 years", both with a percentage of 0.76% (Figure 12). This sample structure suffers from a problem of population representativeness. However, Swarovski wanted to target a younger clientele, therefore this sample still allows for a relevant analysis based on their views.

Figure 12. Distribution of the sample according to age²³



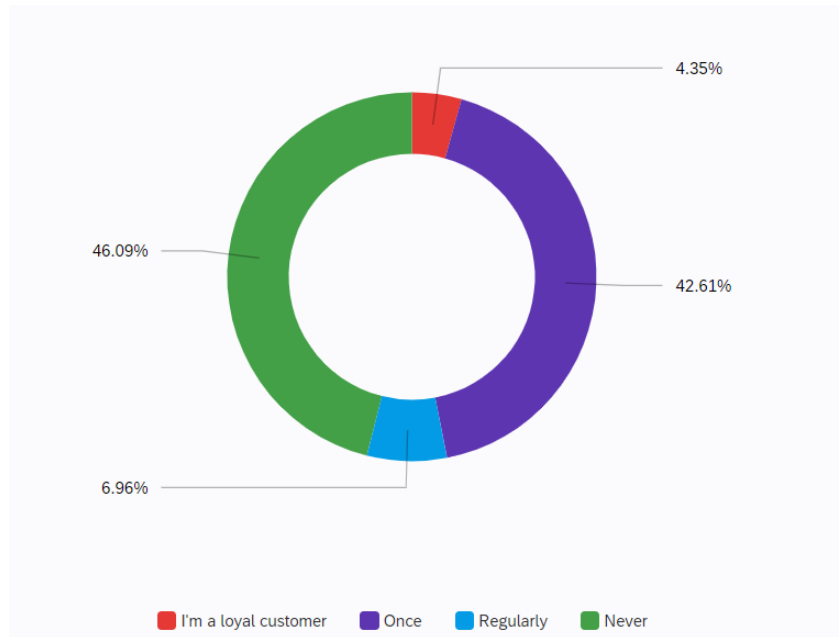
Concerning the professional status of the respondents, the sample includes 68.94% of students, 12.88% of employees, 10.61% of young employees starting their career and 5.30% of self-employed (Appendix 26).

3.4.2 Consumption behaviour of participants

Regarding the frequency of consumption, 46.09% of the respondents have never purchased a Swarovski brand product and 42.61% only once. The distribution of the sample according to consumption habits is represented in figure 13. However, according to the 6th question of the questionnaire - *do you know Swarovski brand* - only 3.48% of respondents do not know the brand, which means that the brand is very well known and visible. However, the ratio between people who know the brand and those who consume it is quite low: many people know it, but few consume it.

²³ All these figures are from Qualtrics software.

Figure 13. Distribution of the sample according to the frequency of consumption



3.4.3 Interpretations of the results

H1) Swarovski is perceived as a boldly chic brand.

The analysis of the 5 personality traits of Swarovski's identity - boldly chic, joyful, meticulous, conscious and accessible luxury - is based solely on descriptive statistics. Indeed, during the qualitative analysis, Camille Tachoures listed what each personality trait meant and what it did not mean. After having visualized all the new tools of the marketing mix (the new logo, the new packaging, the new boutiques and the new advertisements), the respondent was confronted with multiple personality traits in the questionnaire, and had to tick whether he/she agreed or disagreed that the Swarovski brand was associated with this characteristic. The purpose of characterizing a personality trait in several words is to avoid ambiguity in the meaning of the words. Indeed, each person may have a different definition for each term. That is why each character trait is represented by several characteristics.

According to the qualitative analysis, boldly chic does not mean arrogant and unapproachable.

- 1 vs. 8 people think the brand can be called bold.
- 55 people vs. 28 feel that the brand is not arrogant.
- Only 17 people versus 70 feel that the brand seems unapproachable.

Putting all the votes together, 216 votes consider the brand to be boldly chic versus 53. This hypothesis can therefore be **confirmed**.

H2) Swarovski is perceived as a joyful brand.

According to the qualitative analysis, joyful means colorful but does not mean boring and emotionless.

- 80 people versus 12 do not find the brand boring.
- 60 people versus 35 do not find the brand to be emotionless.
- 65 people versus 22 find the brand to be joyful.
- 93 people to 3 think the brand is colorful.

298 votes against 72 think that the brand is joyful. This hypothesis can therefore be **confirmed**.

H3) Swarovski is perceived as a meticulous brand.

According to the qualitative analysis, thorough means qualitative but does not mean fast fashion.

- 47 people versus 38 consider the brand to be thorough.
- 69 people versus 33 think the brand is qualitative.
- 47 people versus 42 consider the brand to be fast fashion.

158 votes against 118 consider the brand to be thorough. This hypothesis can therefore be **partially confirmed**. However, this brand identity characteristic can be improved.

H4) Swarovski is perceived as a conscious brand.

According to the qualitative analysis, conscious means inclusive but does not mean greenwashing, exclusive and opportunistic.

- 69 people versus 26 find the brand inclusive.
- Only 29 people versus 56 think the brand is greenwashing.
- 56 vs. 39 people think the brand is not exclusive.
- 46 people vs. 43 feel the brand is not conscious.
- 41 people versus 43 think the brand is opportunistic.

267 votes to 181 votes consider the brand to be conscious. However, 46 peoples versus 43 consider the brand to be not conscious. Given that the data is rather close and more people feel that the brand is not conscious instead of being conscious, this hypothesis cannot be confirmed and is therefore **rejected**.

H5) Swarovski is perceived as a brand operating in the accessible luxury market.

According to the qualitative analysis, accessible luxury is not old-fashioned, which represents the old identity of the brand.

- 68 do not consider the brand to be old-fashioned versus 30.
- 60 people find the brand luxurious versus 39.
- 54 people do not find the brand accessible versus 38.

Even if the brand no longer has this vision of old-fashioned and seems luxurious, it still does not seem accessible. This hypothesis cannot be confirmed and is therefore **rejected**.

H6) Swarovski is perceived as a mixed brand.

These next hypotheses allow us to certify whether socio-demographic characteristics are still relevant for a segmentation analysis, or whether marketing should rely solely on a social segmentation, known as tribal fragmentation. To answer this hypothesis, it was important to make

various cross-tabulations to understand the buying behavior of men before and after the new strategy. Only 2 out of 31 men were not familiar with the brand (Figure 14). However, 23 of the male consumers had never purchased a piece of Swarovski jewelry (Figure 15), which means that Swarovski does indeed offer a fairly emerging communication but does not encourage the male consumer to make a purchase.

Figure 14. Cross-Tabulation – H6a²⁴

Tableau croisé What is your gender? * Do you know Swarovski brand?

Effectif

		Do you know Swarovski brand?			Total
		Yes, I've already heard about	Yes, I am a customer	No	
What is your gender?	Female	60	22	2	84
	Men	27	2	2	31
Total		87	24	4	115

Figure 15. Cross-Tabulation – H6b

Tableau croisé What is your gender? * Have you ever bought a Swarovski jewel?

Effectif

		Have you ever bought a Swarovski jewel?				Total
		I'm a loyal customer	Once	Regularly	Never	
What is your gender?	Female	5	41	8	30	84
	Men	0	8	0	23	31
Total		5	49	8	53	115

Now, we need to understand how the male consumer behaves when faced with the new marketing mix tools, mainly the new ads and the new stores. Concerning the new ads, the first table corresponds to the old ads (figure 16) and the second corresponds to the new ones (figure 17). According to the tables, the number of men who do not like the new ads (= 20) is higher than the number of people who did not like the old ads (= 11), which is the opposite effect of the female behavior. Indeed, 12 men liked the old ads while only 8 men like the new ads.

Figure 16. Cross-Tabulation – H6c

Tableau croisé What is your gender? * Can you identify yourself with these Swarovski ads?

Effectif

		Can you identify yourself with these Swarovski ads?				Total
		Yes, I like the ads a lot and I identify myself in the people	I like the ads but it doesn't look like me	No, this advertising does not make me want to be interested in the brand	No opinion	
What is your gender?	Female	13	37	24	8	82
	Men	1	11	11	7	30
Total		14	48	35	15	112

²⁴ All these figures are from SPSS software.

Figure 17. Cross-Tabulation – H6d

Tableau croisé What is your gender? * Can you identify yourself with these new Swarovski ads?

Effectif

		Can you identify yourself with these new Swarovski ads?				
		Yes, I like the ads a lot and I identify myself in the people	I like the ads but it doesn't look like me	No, this advertising does not make me want to be interested in the brand	No opinion	Total
What is your gender?	Female	23	34	22	3	82
	Men	1	7	20	2	30
Total		24	41	42	5	112

For the stores, a Pearson correlation was conducted to see if the gender of the person impacts the probability that the consumer will enter the new stores. The gender variable is a dichotomous dummy variable. The two categories of this variable are as follows:

- 0: Female
- 1: Male

As gender increases, when going from 0 to 1 (the consumer becomes a man), the probability that this person will enter the store decreases. Conversely, if the consumer becomes a woman, the probability increases. Indeed, the Pearson correlation is negative ($r=-0.209$) and the p-value is lower than 0.05 ($p=0.029$). In conclusion, *women are more likely to enter a store than men* (Figure 18). This conclusion is further confirmed by comparing the scale means, the man is at 64.1 and the woman at 77.11. The question was to answer on a probability of 0 to 100, how interested they are in discovering the store. This does not mean that the man is not interested and discover the experience, it is just that the woman shows more interest than the man.

Figure 18. Correlation Table – H6e

Corrélations

		What is your gender?	On a scale of 1 to 100, how likely are you to enter into this new store? - I am interested to enter and discover into this store
What is your gender?	Corrélation de Pearson	1	-,209*
	Sig. (bilatérale)		,029
	N	132	109
On a scale of 1 to 100, how likely are you to enter into this new store? - I am interested to enter and discover into this store	Corrélation de Pearson	-,209*	1
	Sig. (bilatérale)	,029	
	N	109	109

*. La corrélation est significative au niveau 0.05 (bilatéral).

Finally, the last question asked was: *now that you have learned about Swarovski's new brand identity, on a scale of 1 to 100, how likely is it that you will visit their website to view the new collection after this survey?* The objective of this question is to notice if, after having seen some of Swarovski's new marketing mix, the respondent was intrigued to find out more about the brand and to go and look at its products on the website. To answer this question, an average was established by gender. As can be seen, the average for a male to go see the products in the Swarovski collection is 33.2, which means that the male consumer is mostly not interested in this new brand identity (Figure 19). There are only 6 male respondents who answered above 50, out of 29 respondents. For this reason, this hypothesis cannot be confirmed and is therefore **rejected**.

Figure 19. Average Table – H6f

Rapport			
Now that you have learned about Swarovski's new brand identity, on			
What is your gender?	Moyenne	N	Ecart type
Female	51,2703	74	30,67117
Men	33,2069	29	25,64090
Total	46,1845	103	30,33788

H7) Swarovski is perceived as a brand for all ages.

With respect to age, the findings are less clear-cut. Indeed, only 1 person answered above 65 years old, only 7 between 41-65 years old and one person between 30-41 years old. It is therefore difficult to draw conclusions. However, we can analyze the behavior of respondents aged 10 to 20 (31 peoples) and 21 to 30 (92 peoples), a so-called young clientele, which Camille Tachoures confirmed that Swarovski's former clientele was not considered "young" and that they wanted to attract them more.

First, it is interesting to draw conclusions based on question 4: *what are you interested in regarding a jewelry brand?* Based on the results, here are the different conclusions that could be made:

- Respondents between the ages of 10 and 20 consider the following criteria to be the most important: "I seek to create a stylish and aesthetic look", "I support brands that promote equality, diversity and inclusion" and "I look for products that express my identity and personality". On the other hand, they are not interested in these criteria: "Exceptional know-how and expertise are the most important in my selection of jewelry", "I look for limited editions and unique pieces" and "I pay a lot of attention to the designer and the inspirations".
- Respondents between 21 and 30 years old consider the following criteria to be the most important: "I seek to create a stylish and aesthetic look", "I look for products that express my identity and personality" and "I look for products that echo my values and emotions".
- Respondents over 41 years old pay more attention to these criteria: "I look for limited editions and unique pieces", "I look for products that echo my values and emotions" and "I support brands that promote equality, diversity and inclusion". However, with 0 votes, they are not interested at all in the criteria concerning celebrity influence and web influence.

As the analysis can show, age has an impact on the criteria for selecting a jewelry brand. As much the people from 10 to 30 years old inform themselves moderately about the brands worn by celebrities and influencers on the web (=22) as the people over 41 years old, not at all (=0). In addition, people over 41 years old want to buy limited or unique pieces, while those under 30 years old are less concerned. However, the criterion that was most selected (70 respondents) is the following: "I look for products that express my identity and personality". Indeed, even if we can notice that age can have an impact on what we look for in a jewelry brand, all of them are looking to express their identity by buying this product, which confirms the theory of tribal marketing (Maffesoli, 1988).

Regarding Swarovski, none of the respondents over 30 years old knew Swarovski (Figure 20) and only one out of the 5 people had never bought a Swarovski product (Figure 21). Below the age of 30, the majority had either never bought or only bought once. Camille Tachoures confirmed

this analysis by saying that the brand suffers from an old-fashioned and too classic image and that one of their wishes is to target a younger clientele. This is confirmed in the descriptive statistics.

Figure 20. Cross-Tabulation – H7a

Tableau croisé Do you know Swarovski brand? * What is your age range?

Effectif

		What is your age range?				Total
		10-20 years	21-30 years	31-40 years	41-65 years	
Do you know Swarovski brand?	Yes, I've already heard about	20	65	0	2	87
	Yes, I am a customer	4	16	1	3	24
	No	3	1	0	0	4
Total		27	82	1	5	115

Figure 21. Cross-Tabulation – H7b

Tableau croisé Have you ever bought a Swarovski jewel? * What is your age range?

Effectif

		What is your age range?				Total
		10-20 years	21-30 years	31-40 years	41-65 years	
Have you ever bought a Swarovski jewel?	I'm a loyal customer	1	1	1	2	5
	Once	10	39	0	0	49
	Regularly	2	4	0	2	8
	Never	14	38	0	1	53
Total		27	82	1	5	115

As with the previous hypothesis, the aim is to understand whether age has an impact on consumer behavior with regard to the new marketing mix tools. Concerning the new ads, the first table corresponds to the old ads and the second to the new ones (Figure 22). Concerning the respondents aged 10 to 20, they like the new visual identity less (=15) compared to the old one (=8). For respondents aged 21 to 30, the opposite effect can be observed. Indeed, more respondents like the new advertisement (=54 respondents out of 80) and 9 people in addition to the old strategy identify with the new remark. As for the gender hypothesis, we also notice that for each of the ages the number of "no opinion" decreases when it comes to the new brand identity proving that this strong brand identity does not leave without opinion. Concerning people over 41 years old, we notice that 3 out of 6 people changed their opinion from "I like the ad" to "I don't like the ad".

Figure 22. Cross-Tabulation – H7c

Effectif

		Can you identify yourself with these Swarovski ads?				
		Yes, I like the ads a lot and I identify myself in the people	I like the ads but it doesn't look like me	No, this advertising does not make me want to be interested in the brand	No opinion	Total
What is your age range?	10-20 years	3	10	8	5	26
	21-30 years	8	35	27	10	80
	41-65 years	2	3	0	0	5
	Over 65 years old	1	0	0	0	1
Total		14	48	35	15	112

Tableau croisé What is your age range? * Can you identify yourself with these new Swarovski ads?

Effectif

		Can you identify yourself with these new Swarovski ads?				
		Yes, I like the ads a lot and I identify myself in the people	I like the ads but it doesn't look like me	No, this advertising does not make me want to be interested in the brand	No opinion	Total
What is your age range?	10-20 years	4	4	15	3	26
	21-30 years	17	37	24	2	80
	41-65 years	3	0	2	0	5
	Over 65 years old	0	0	1	0	1
Total		24	41	42	5	112

Concerning the stores, the analysis is based on a cross-tabulation between the *age* variable and the variable *On a scale of 1 to 100, how likely are you to enter into this store?* The first table corresponds to the old merchandising of the stores (figure 23) and the second corresponds to the new stores (figure 24). The analysis shows that despite the ages, the averages increase for the new stores. The respondents are much more interested in entering the new stores than the old ones. All the averages have increased from an overall average of 50.03 to 73.65, which is a very good average.

Figure 23. Average Table – H7d

Rapport

On a scale of 1 to 100, how likely are you to enter into this store? - I am interested to discover this store

What is your age range?	Moyenne	N	Ecart type
10-20 years	53,7600	25	24,63784
21-30 years	48,2911	79	24,21017
31-40 years	100,0000	1	.
41-65 years	43,6000	5	17,00882
Over 65 years old	77,0000	1	.
Total	50,0360	111	24,39483

Figure 24. Average Table – H7e

Rapport			
On a scale of 1 to 100, how likely are you to enter into this new store? - I am interested to enter and discover into this store			
What is your age range?	Moyenne	N	Ecart type
10-20 years	69,9583	24	28,40924
21-30 years	74,7342	79	27,01078
41-65 years	73,0000	5	39,54744
Over 65 years old	80,0000	1	.
Total	73,6514	109	27,58635

Finally, the last question asked was: *now that you have learned about Swarovski's new brand identity, on a scale of 1 to 100, how likely is it that you will visit their website to view the new collection after this survey?* As explained, the purpose of this question was to see if, after seeing some of Swarovski's new marketing mix, the respondent was intrigued to find out more about the brand. An average was established by age. People over 41 have an average above 50, however people between 10 and 30 have an average below 50 (Figure 25). The hypothesis cannot therefore be confirmed, because despite different opinions depending on the tools in the marketing mix, all ages are not positively attracted to the brand. The hypothesis is therefore **rejected**.

Figure 25. Average Table. H7f

Rapport			
Now that you have learned about Swarovski's new brand identity, on a scale of 1 to 100, how likely is i			
What is your age range?	Moyenne	N	Ecart type
10-20 years	45,7917	24	26,98144
21-30 years	44,9054	74	30,85502
41-65 years	63,7500	4	41,37129
Over 65 years old	80,0000	1	.
Total	46,1845	103	30,33788

3.4.4 Reactions to the new marketing mix strategies

Beyond seeing if the brand identity corresponds, given that Swarovski wants to target inclusiveness and that the guideline is « *a jewel for every person* », it is interesting to analyze the reactions to this new brand identity. Firstly, thanks to the previous analyses, the average number of visitors to the internal website and thus to the new collections is below 50 out of 100, at 46.18 precisely, which is not very convincing (Figure 26). To go into a more precise analysis, people who already consume the brand regularly or are loyal customers still want to consume the brand, with averages of 68 and 81.66 respectively. However, those who have only consumed the brand once or never, have an average below 50, respectively 45.55 and 41.12. This means that they are not intrigued to discover more about the brand.

Figure 26. Average Table - Participants' reactions

Rapport

Now that you have learned about Swarovski's new brand identity, on a scale of 1 to

Have you ever bought a Swarovski jewel?	Moyenne	N	Ecart type
I'm a loyal customer	81,6667	3	9,45163
Once	45,5556	45	27,85723
Regularly	68,0000	6	19,46279
Never	41,1250	48	32,16951
Total	45,8529	102	30,29962

Let's take a look at the reactions to the changes in the marketing mix, starting with the new packaging. An open-ended question was proposed to the participants asking them to compare the old and the new packaging. 25 comments were in favor of the old packaging, 65 in favor of the new one and one person did not like either of them (Appendix 28). 3 conclusions were drawn from this analysis. The first one is that people who preferred the old packaging find that the new packaging loses the « *elegance and prestige* » of the brand and looks « *cheap* ». Those who like the new packaging find that the colors are much more attractive, that they are more modern and that they are more up to date and innovative. The third conclusion is about the emotions that these packagings make people feel and the fact that many people identify with them: « *I do like the new colours that they released, it can be either for man and woman* », « *they look way better, more young and playful* », « *for me, colours brings emotion. Before, I had the impression that the jewellery of this brand was only for more mature women* » or « *I like the new ones better. They seem more like me, a little less classy and fancy but actually more approachable and attractive. I feel more comfortable with the new ones* ». All these results are the objective of the brand identity.

Regarding the comparison of the new stores, as explained before, the average of the respondents' desire to enter the old stores is 50.03 (Figure 20), while those of the new stores are much higher, at 73.65 (Figure 21). This is evidenced by the answers to question 7 : *how would you describe the merchandising of this Swarovski store ?* This question corresponded to the former stores. The criticism that came back the most was that the store seemed bland, too classic and old-fashioned. Concerning the new stores, as Christelle Kolles explained, the new concepts were not saleable, they looked like museums but not like sales points. This is confirmed by the averages in the descriptive analysis. When it came to putting on a scale of 1 to 100, the desire to buy a product in this store, the average decreased to 47.50 (Appendix 30). However, this analysis should be taken with caution. Indeed, these are only pictures and it would have been better to ask questions when the respondent is actually in the store in order to have a more in-depth analysis.

Finally, the analyses of the new ads are mixed. The first table is for the old ads and the second is for the new ads (Figure 27). In accumulated percentage, 58% like the new ads and 55.4% like the old ads. These two percentages are quite similar. As for the people who identify with the ads, as this is one of the characteristics of tribal marketing, 24 versus 14 identify more with the new ads than the old ones.

Figure 27. Cross-Tabulation – Participants’ reactions

Can you identify yourself with these Swarovski ads?		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Yes, I like the ads a lot and I identify myself in the people	14	10,1	12,5	12,5
	I like the ads but it doesn't look like me	48	34,8	42,9	55,4
	No, this advertising does not make me want to be interested in the brand	35	25,4	31,3	86,6
	No opinion	15	10,9	13,4	100,0
	Total	112	81,2	100,0	
Manquant	Système	26	18,8		
Total		138	100,0		

Can you identify yourself with these new Swarovski ads?		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Yes, I like the ads a lot and I identify myself in the people	24	17,4	21,4	21,4
	I like the ads but it doesn't look like me	41	29,7	36,6	58,0
	No, this advertising does not make me want to be interested in the brand	42	30,4	37,5	95,5
	No opinion	5	3,6	4,5	100,0
	Total	112	81,2	100,0	
Manquant	Système	26	18,8		
Total		138	100,0		

4. Conclusion

As a reminder, the research question was: **how to include tribal marketing in order to close the gap between brand identity and brand image while satisfying target customers?** In order to answer this question, a qualitative research followed by a quantitative research was conducted in a case study on the company Swarovski. Swarovski, suffering from a dusty and too classic brand identity according to consumers, decided to reposition itself in the **accessible luxury market** - instead of the premium market - by proposing a new, bold and colorful brand identity while aiming for inclusiveness. The goal of this strategy is that every person can find a jewel to their liking regardless of age, gender and personality of the consumer.

7 hypotheses were brought in order to analyze if firstly, the image of the Swarovski brand corresponds to its new brand identity and secondly, if the new targets correspond to the consumers. Indeed, the objective of designing a brand identity is to target a specific audience. Swarovski decided to reposition itself according to tribal marketing, a concept of social segmentation based solely on a group of heterogeneous people grouping together thanks to common interests, a passion or the same vision of lifestyle (Maffesoli, 1996). The purchase of a good is no longer based solely on tangible and rational functions, but also on intangible and emotional functions. Emotion takes on its full meaning in this theory where the sales experience and identification with the brand are the most essential criteria (Cova, 2002). The act of buying becomes therefore symbolic and allows to express one's identity, "*I am what I have and what I consume*" (Osman, 2021).

The objective of this research was not to prove the effectiveness of tribal marketing as several authors have already done (Maffesoli, 1988; Cova & Cova, 2002; Kozinets, 1999; Muniz & O'Guinn, 2001; Thompson & Troester, 2002; Broderick & al., 2003). Research on this topic takes on a higher dimension by enumerating the marketing tools to be used in order to close the gap between brand image and brand identity while satisfying the targeted customers. This is a case study to understand Swarovski's tribes and how the brand wanted to attract them. To do this, firstly, the brand identity had to be communicated in a consistent and global way. According to Gicquels (2006), it is important to use 6 tools to approach tribes: influential marketing, merchandising, co-design, internet communication, viral marketing, and event marketing. Swarovski has respected all these tools by proposing a strategy for each marketing mix, i.e., pricing, product, distribution and promotion policy. Since the new strategy, Swarovski collaborates with many luxury partners to attract their consumers. In addition, in order to target a younger audience, Swarovski has increased its participation in social media, including the creation of a TikTok account and a complete refresh of the Instagram account. The brand also collaborates with ambassadors and influencers to attract their tribes. As one can understand, Swarovski mainly uses co-marketing in order to indirectly target the tribes of collaborations and partner brands. The choice of partners and collaborations is a key selection for the success of this new brand identity. Moreover, the brand organizes more events, so that the store becomes a cult place for its tribes (Maffesoli, 1988). Finally, the stores have been completely redesigned, and are now called "*Instant Wonder Stores*" to create a sense of wonder for consumers. The logo, the slogan and the packaging were also modified. In short, everything but the brand name has been changed. The designs of the products have been modified by proposing more imposing pieces inspired by luxury and the prices have been adapted upwards. All these actions are in order to convey the new brand identity and target inclusiveness.

4.0 Gaps between Swarovski's identity and image

In conclusion, the majority of Swarovski's new personality traits - boldly chic, joyful, meticulous, conscious and accessible luxury - are common to the brand identity and image. However, the brand can improve three aspects of its identity. First, the assumptions of the

personality traits - conscious and accessible luxury - were rejected. Indeed, the respondents of the questionnaire do not fully associate the brand with conscious and accessible luxury. The brand is perceived as luxurious but not accessible, which can be explained by the imposing products and the rising prices. Furthermore, a hypothesis that is partially confirmed is that the brand is perceived as meticulous referring to the know-how and expertise of the company. In fact, according to the quantitative analysis, some respondents consider that the new packaging and the new stores lose the prestige side of the brand, whereas the objective was the opposite effect. It is important to emphasize that all the discrepancies found between Swarovski's image and identity are to the disadvantage of the brand. These discrepancies can therefore be detrimental to the brand.

4.1 Gaps between the target and the consumers of Swarovski

In general, the stores and the packaging are much more appreciated than the old ones. The brand suffered too much from a classic and old-fashioned image, therefore repositioning was a good solution, according to the opinions of the questionnaire of the old marketing mix tool. However, Swarovski offers a strong brand identity that is not to everyone's taste, while the target is inclusiveness. The tribes were designed to target each personality. Each collection of the brand should target a tribe. As Camille Tachoures explained in her interview, this is not an exact science but a moodboard that the brand is inspired by. The brand wants to target different genders and all ages, no longer wanting to be associated with a brand only for mature women of a certain age. The brand has come up with a more dynamic, colorful and bold identity. However, wouldn't this brand identity be too bold ? Indeed, the contribution of all these colors and imposing shapes makes the « male » consumer not identify with the brand. The brand wants to be perceived as « mixed » whereas the results show that it is « feminine ». Regarding the age, people under 30 years old are not mostly intrigued by this new brand identity, contrary to people over 30 years old. The average for the desire to discover the new products on the website is 45.34 while the average for people over 30 is 71.87. However, it is difficult to draw conclusions regarding people over 30 because of the lack of representation of the questionnaire population. The questionnaire primarily reached people under 30 years of age, at 93.18%.

4.2 The relevance of tribal marketing and traditional marketing

This section takes up the relevance of classical marketing. Indeed, according to several authors advocating tribal marketing, socio-demographic characteristics are no longer important. However, this survey proves the contrary. It shows disparities in buying behavior according to gender and age. The selection of the segmentation marketing tool should not be a choice between classic marketing and tribal marketing. Both tools are complementary. It is only a matter of aligning a set of socio-demographic characteristics with so-called social characteristics. Even if the act of buying has become symbolic, male and female consumers have different desires. Moreover, the pricing policy is also impacted by the targeted age. Moreover, Swarovski contradicts itself in its strategy by not wishing to target an age group, but still wanting to target a so-called « younger and more dynamic » population. Their goal was to stop targeting only people in their thirties and wanted to target all ages. That is why they unconsciously adapted their marketing by proposing communication actions for each age group, including an activation on social networks for the youngest and by proposing unique pieces for older people. Even if they claim not to have used any classic segmentation tools, they did it unconsciously.

4.3 Recommendations

This section includes a set of recommendations to the Swarovski brand in order to target the right consumers and decrease the existing gaps between brand identity and brand image.

First, it is important to state that Swarovski has been operating in the premium market with the same brand identity and positioning for 126 years. Even though the brand has used the various characteristics of tribal marketing through its marketing mix tools including emotional appeal and

sales experience, the brand still suffers from its old brand identity. A brand identity that is so ingrained in the minds of consumers does not change immediately, going from one extreme to the other. The brand decided to change everything but not the name. They want to keep the brand awareness and visibility they had already achieved. However, isn't it contradictory to completely change everything except the brand name and hope for a totally opposite positioning when, as explained in the theory, the brand name is the first element of differentiation from one brand to another ? Indeed, during the first concepts of stores, the first advertising visuals and the first collections, the brand went from a classic and old-fashioned brand to a totally audacious and colorful brand with imposing shapes and colors, not making the unanimity. It can be noticed, according to the qualitative analysis, that Swarovski is still looking for itself by readapting the stores as well as the collections by proposing old best-sellers updated. The real problem that Swarovski faces is its segmentation. Indeed, the brand has decided to aim for inclusiveness but with a brand identity that is totally risky and does not leave without opinion, as it could be seen during the quantitative analysis where the number of « no opinion » has decreased enormously when comparing the old and the new strategy. As explained by Allérès (2005), a brand wishing to target the accessible market must respect 4 rules of the marketing mix : precise segmentation, a quality-price ratio, selective distribution as well as emerging communication. Swarovski has respected all these criteria except for precise segmentation. As Camille Tachoures explained, the objective is to target all the personalities that exist in the world, from the most shy to the most extravagant. Each tribe corresponds to a personality. But how do you attract all personalities with such a bold identity that clearly takes a stand ? Swarovski was too eager to indicate that they had changed their brand identity that in their strategy - from visual ads to products to stores - they favored only two aspects of their identity which is joyful and bodily chic. How could a more introverted and discreet consumer identify with a brand where all the touchpoints are really colorful and imposing? Moreover, does accessible luxury correspond to the average person? According to this analysis, it is really a contradiction between a market objective to be reached and a mass segmentation. The first recommendation would be to adapt the basic strategy on the identity traits of the brand. Should the company only focus on two traits or should the company adapt their communication strategy in order that all the identity traits of the brand are visible ? The objective of this recommendation is to create a real common thread in the communication. The second recommendation is to review the segmentation. Indeed, if the brand wants to target an accessible luxury market, all personalities, all ages, all incomes and all genders cannot be gathered in one brand. As explained by tribal marketing, the purchase of a good is symbolic in order to express one's identity and to assert oneself to similar people but also to distinguish oneself from other groups. A 30 year old lady looking for a luxury brand does not want to buy the same jewel as an 18 year old boy still in college. The symbol that this jewel conveys is not the same. Therefore, this second recommendation is to adjust the targeted tribes. As explained in the theory, segmentation is the first step in the Segmentation - Targeting - Positioning process. It is only after having correctly identified the tribes, that the brand can decide how to position itself and communicate.

The third recommendation is to conduct an ethnomarketing analysis. As explained by Kozinets (1997), a brand needs to observe the behavior of tribes before it can target them. It is about understanding exactly what brings them together. During the interview with Camille Tachoures, she explained that she had not conducted any observational analysis or ethnomarketing. Moreover, while the means of communication are adapting, the Swarovski tribes have remained unchanged. The tribes are only inspirational tools such as moodboards, whereas Swarovski should be developing a whole analysis listing their needs, their buying behaviors and their cult objects. Without this analysis, it is difficult to adjust a coherent and targeted communication.

The fourth recommendation corresponds to the involvement of the brand in the tribe. As explained by Maffesoli (1996), the brand must interact with all the members of the tribe as it is also part of it. However, after an analysis of social networks and relational marketing with customers,

the brand does not sufficiently include customers on the Internet then it is an essential tool to increase a viral communication, characteristic of tribal marketing. At the moment, social networks and the website only have an informative objective instead of integrating the consumer more. As suggested by Cova (2002), the brand can create a forum or a discussion group in order to receive feedback and create a community around the brand. For example, figurine collectors would be a first tribe to target.

The fifth recommendation concerns visual advertisements, one of the least preferred communication tools according to the quantitative analysis. These ads are aimed at everyone but not at anyone in particular. Even though the goal is to aim for inclusiveness, the consumer is totally lost. However, the brand was too intent on aiming for diversity that it offered extremes. While the brand was right to change its positioning to an accessible luxury market and counter this overly traditional brand identity, there is still a lot to adapt. According to several respondents, the brand is perceived as opportunistic, surfing on a current topic of ecology and inclusivity, and is seen more as a fast-fashion brand. A key communication point would be to converse and prove to consumers how involved the brand is in positive and sustainable change for the planet. In addition, it would also be more about showing how the jewelry is created proving the know-how and expertise of the artisans. These communication actions would reduce the gap between the new brand identity and the brand image. Consumers are not aware of all the efforts the brand is making in terms of technology or innovation.

Finally, the last recommendation is to continue co-marketing and sponsoring in such prestigious events. Indeed, these events are an opportunity to increase the awareness of this new brand identity. This allows consumers present at this type of event to discover and make up their mind about the product, which they would not necessarily have bought in ordinary times. As Camille Tachoures explained, still too many people are not aware of this new identity changed in 2021, « *adjusting a brand image takes a lot of time* ».

To conclude, the two main problems to be solved are the too wide segmentation and the messages conveyed through the communication. In the quantitative analysis, the ratio between people who know the brand and those who actually buy it is too low. It is no longer a question of communicating only in an emergent way but more impactful. The website also needs to be improved because of its high bounce rate. Moreover, proposing an identical brand identity throughout the world is coherent, however, it is necessary to adapt marketing policies according to the countries according to Hofstede (1980), such as pricing and communication policies.

5. Theoretical and managerial implications of the study

As previously explained, the objective of this research is not to define the characteristics of tribal marketing and its effectiveness, as several authors have already written numerous articles concerning this theoretical subject (Maffesoli, 1988; Cova & Cova, 2002; Kozinets, 1999; Muniz & O'Guinn, 2001; Thompson & Troester, 2002; Broderick & al., 2003). However, this work has brought together all the theory concerning this marketing in a single document. Indeed, few literary articles offer this degree of precision from a theoretical point of view. Moreover, classical marketing and tribal marketing are compared in order to end with a conclusion proving that the complementarity of the two tools is the most adequate solution.

This research will also help companies from a managerial point of view through a concrete case of the development of tribal marketing in their strategies through marketing tools, i.e. price, product, distribution and promotion policy. Given the recent popularity of this new marketing, companies have very few concrete cases to draw inspiration from. Moreover, faced with the current external changes, companies must minimize the impact on their profitability by adapting their strategies or repositioning themselves. This case study takes a complex case from a *premium* market to an *accessible luxury* market by proposing a brand new identity. Companies can draw conclusions and recommendations that can help them integrate it within their marketing strategy. Finally, this document emphasizes the importance of emotions and the sales experience during the buying act.

This document saves a considerable amount of time in searching for information that is all centralized and synthesized concerning a subject that is still very recent but really relevant, and that has never been mentioned in the International Strategic Marketing Master's courses. This research brings an additional dimension to marketing learning and tribal marketing should be further discussed.

6. Limitations and suggestions for future research

The first limitations of this research concern the quantitative online questionnaire. Indeed, since the questionnaire was presented to the participants in a digital way, the profile of the sample suffers from a problem of representativeness. Via the internet, 136 questionnaires were collected, of which 27.27% were men and 72.73% were women. Moreover, the age distribution is also badly proportioned. 93.18% are people up to 30 years old. In order to solve this problem of representativeness of the sample concerning people over 30 years old, it would have been necessary to administer a face-to-face questionnaire to people selected in the street, in shopping malls or, even better, to people directly in Swarovski stores. This type of method offers the advantage of being able to select participants, but it requires a significant amount of time. In addition, this qualitative survey only included a limited number of people - 136 people - and therefore cannot be considered exhaustive.

In addition, the questions that were asked via the Internet impacted the results. Indeed, the objective of these questions was to understand how consumers reacted to the new packaging, the new stores and all the other new strategies of the new brand identity. However, this research method means that the consumer is no longer influenced by the sensory experience they are supposed to have thanks to the new stores or the new packaging. Moreover, it was complicated to show all the new collaborations and collections to the participants, in order to avoid the questionnaire becoming too long to answer. That is why the respondent was faced with a very limited part in terms of choice but also of emotions to answer as objectively as possible. For future research, it would be a good idea to extend it in a more precise way for each tool of the marketing mix of the new strategy, i.e. a questionnaire concerning the products, one concerning the new face-to-face stores in the stores, one concerning the prices etc. It was too complex and extensive a case in several markets to make this research as precise as possible.

For future research, it would also be interesting to extend it to other countries. This research was only proposed to Belgian participants. However, according to Hofstede (1980), each country conceives things in different ways and this is impacted by cultures. Knowing that it is an international brand operating in 120 countries, it is interesting to know the point of view of people from different countries.

Nextly, as this brand identity is still too new, dating back to February 2021, it is not yet fully anchored in the minds of consumers, especially as Swarovski is still searching for itself. It would be interesting to study in a few years, after the different adaptations, the new brand image.

Finally, some difficulties related to the accessibility of certain relevant and sensitive information have been experienced. Swarovski's internal data were not accessible, although they would have been useful for the analysis of the new brand strategy, especially the sales results and the customer loyalty rate. No figures or statistics were disclosed, except for those concerning the new website. Marketing is based on key performance indicators (KPIs) and they allow to evaluate the progress of a strategy and analyse if the results are achieved. However, in this case, no KPIs were disclosed. It was therefore impossible to know their real objectives in terms of numbers and results.

7. Appendices²⁵

Appendix 1. Transcriptions of the in-depth interview - Christelle Kolles

Interview conducted by Ines Bonjean, on April 20, 2022, face to face. Timing : 20 min.

Depuis le début du nouveau positionnement Swarovski, est-ce que vous avez dû adapter votre manière de vendre dans les différents magasins que vous proposez ? Par exemple, le merchandising et les règles à suivre dans le magasin ?

Il était clairement défini au départ lors des premiers changements de la collection, comme quoi ils allaient changer leur positionnement. Lors de la collection précédente, ils nous ont d'abord demandé d'enlever certaines catégories de produits qui s'alignaient plus aux nouvelles collections qu'ils voulaient présenter. Donc, avant toute chose, on a dû solder une catégorie de produits. Ensuite, ils ont mis en place un nouveau merchandising pour accueillir la nouvelle collection. Cependant, la nouvelle collection est arrivée bien après, au moins 6 à 9 mois, après les changements dans les étalages. Du coup, ça été un petit peu ambigu auprès des clients parce qu'ils ne comprenaient pas très bien pourquoi on mettait des nouvelles couleurs et des nouveaux packagings alors que la marchandise ne changeait pas. Ils nous avaient demandé de laisser de la place pour cette nouvelle collection mais malheureusement on a dû continuer avec l'ancienne collection. Une fois que la nouvelle collection est arrivée, ils ont changé très rapidement de produits et même trop rapidement. Ils sont venus avec des bijoux beaucoup plus gros, beaucoup plus colorés, beaucoup plus cher et donc, il n'y a pas eu une transition facile à accepter par le client. Maintenant, ils se sont rendus compte de cette erreur et ils entretiennent une autre relation avec le client, c'est-à-dire qu'ils reprennent des anciens best-sellers des anciennes collections et ils les mettent au goût du jour avec des nouvelles couleurs. Ils grossissent un petit peu les tailles des pierres et ce genre de choses. En parallèle, ils ont choisi des collections plus fashion et plus exubérantes. Donc on pourrait dire qu'ils ont été avec deux vitesses, alors qu'au départ, ils souhaitaient faire tout en une fois mais ils se sont rendu compte qu'en une fois, le consommateur n'était pas encore prêt malgré les changements dans les différents magasins.

Merci pour votre réponse. Est-ce que vous avez remarqué un changement du feedback des consommateurs déjà fidèles ? Leur ressenti ?

On avait vraiment deux mouvements différents. On avait soit la consommatrice fidèle à Swarovski, un peu exubérante, qui était ravie avec toutes les nouvelles couleurs et on avait aussi une clientèle fidèle qui ne se retrouvait pas avec ce nouveau changement que choisissait la marque au préalable parce qu'elle était justement classique et qu'elle souhaitait des ensembles plus discrets. Donc on a vraiment eu deux remarques différentes, soit c'était le "WAW" ou soit c'était vraiment la déception.

Et donc, cette vision a été améliorée lorsqu'ils ont décidé de remettre des best-sellers au goût du jour ?

Voilà. Et donc c'est là qu'ils ont bien fait parce qu'ils ont continué à toucher la personne qui disait "WAW" (et aimait la différence et le nouveau) mais ils ont aussi réintroduit des collections qui existaient aussi mais tout aussi classiques mais mieux pensées et plus actuelles. Donc là, depuis un an, en faisant ça, de nouveau, on remarque que c'est bien plus positif parce qu'on touche un panel de clients beaucoup plus important, autant la personne plus excentrique, que la personne plus classique, une personne plus jeune ou une personne un peu plus âgée.

²⁵ The majority of the visuals were provided by the company Swarovski.

C'est exactement dans la même idée de Camille Tachaires. Le but est vraiment de toucher tout type de personnalité. Est-ce que vous remarquez une clientèle différente ?

Oui, de part ce nouveau positionnement, la clientèle Swarovski est une clientèle très fidèle. A vrai dire, on a différents clients dans nos magasins donc on a la cliente Swarovski qui ne porte que du Swarovski, on a la cliente qui, elle, s'arrête pour une occasion parce qu'elle veut porter un bijou Swarovski pour un événement par exemple et donc là c'est beaucoup plus ponctuel. L'idée c'était que cette clientèle ponctuelle devienne une clientèle fidèle en lui donnant accès à des bijoux plus intemporels et pas uniquement pour une occasion. On a aussi un autre client qui ne faut vraiment pas sous-estimer et qui est vraiment important, Swarovski c'est un produit "cadeau". Donc, quand une personne veut acheter un bijou, il est très facile d'acheter du Swarovski de par son panel de produits et de par son prix. C'est toujours un beau cadeau, ne fut-ce que par rapport à son packaging et ce genre de choses. Quand on reçoit un bijou Swarovski, c'est une marque connue et cela fait très plaisir directement. Donc, on a aussi une clientèle "cadeau" et depuis, qu'on a vu ce positionnement-là, la clientèle "cadeau" est encore plus conséquente parce qu'il y a cette image qui a été augmentée. Quand on offre du Swarovski, on voit bien que les personnes viennent parce que c'est du Swarovski, et parce qu'ils ont l'impression, à juste titre, qu'ils offrent un produit de qualité de marque. Ensuite, on a également, puisqu'ils ont revu toute leur communication que ce soit du niveau des réseaux sociaux, influenceurs, Facebook, Internet, on voit arriver des personnes qui pensaient que Swarovski c'était poussiéreux, que c'était vieux, que c'était trop classique et là on remarque toute une catégorie de personnes qui ont vu des articles et qui viennent avec leur GSM ou une photo, et qui demande "est-ce que vous avez cet article ?". Donc on a toute une clientèle qui vient parce qu'elle a vu un produit ou apprécié une campagne plus dynamique, plus colorée et plus actuelle, et donc maintenant ils n'ont plus peur de rentrer dans un magasin Swarovski parce qu'ils s'identifient un peu plus à ce que la marque propose. Donc, une marque qu'on dépoussière et qui devient plus jeune et plus actuelle. D'ailleurs, quand on regarde sur Instagram, les différentes publicités ont changé. Avant, ils utilisaient l'image que d'une seule et unique personne, une femme très bien sur elle, qu'on pouvait imaginer, bien coiffée, bien maquillée, avec une robe de soirée. Ici pas du tout. C'est plutôt les instants de vie qui sont mis en avant. En effet, on va remarquer une maman et sa fille pour la campagne "Fête des mères", à la limite la maman est en jeans et t-shirt, et elle porte un collier Swarovski coloré à porter dans la vie de tous les jours. On peut voir également que tous les types de peaux sont représentés. Avant, c'était principalement une femme blanche, blonde avec les yeux bleus. Maintenant, on voit toutes les beautés différentes des femmes : mince, plus en forme, petite, grande, rasée, bouclée. La marque Swarovski s'adapte et elle veut que chaque personne puisse se reconnaître au moins dans un bijou.

Donc ceci c'est au point de vue de la communication donnée, mais au point de vue des clients qui viennent en magasin, est-ce que vous avez remarqué qu'ils ont tous des profils différents ? Comme des âges, des sexes et des styles différents ?

Oui, on voit que les clients sont différents mais on a encore et toujours une clientèle de base ultra fidèle. Donc, il y a toujours une grosse proportion de clientèle fidèle qui était déjà là au préalable mais par contre, maintenant, on voit que l'on touche des filles plus jeunes avec des styles plus audacieux. On voit que l'on touche également une population différente, notamment des hommes. Effectivement, on touche une population masculine, qu'on ne touchait pas auparavant.

Est-ce que vous pensez que vous avez perdu des clients ?

Non, je ne pense pas. Du moins, depuis qu'ils ont compris que leur première stratégie était trop rapide. On ne pouvait pas imaginer que du jour au lendemain, ils voulaient Swarovski au même titre que des marques complètement prestigieuses et donc, eux, ils voulaient réellement avoir une marque de luxe accessible. Mais automatiquement, par luxe, ils ont considéré que le bijou devait

être beaucoup plus gros et quasi immettable. Donc, à ce moment-là, en fonction des premières choses qu'ils nous ont proposées, ça n'allait pas convenir au client de base.

Et vous, en tant que potentiel client, est-ce que vous consommiez Swarovski et qu'est-ce que vous pensez de cette nouvelle identité de marque ? Si vous deviez la décrire en quelques mots ?

Effectivement, depuis un moment, je mets du Swarovski, mais j'ai toujours cherché dans les anciennes collections, les produits un peu plus fashion et des pièces moins classiques. Je peux dire que je suis heureuse de ce changement personnellement. Je trouve que cette marque est beaucoup plus trendy qu'avant.

Donc vous étiez d'accord que les anciennes collections n'étaient plus assez actuelles ?

Ce n'était pas vraiment une critique parce que moi je dois le voir, non pas en tant que consommateur mais en tant que revendeur. Et en tant que revendeur, à partir du moment où ça touche toute une catégorie de personnes et de clients, je suis contente. Si je devais n'acheter que ce que j'aime, je n'achèterais pas grand-chose. L'idée quand on fait des collections et qu'on propose des articles, c'est de toucher un maximum de personnes. Grâce à ce nouveau positionnement, Swarovski parvient à toucher plus de personnes qu'avant. Ce qui est bien, c'est que ça correspond, à titre personnel, ça touche plus mes goûts et je trouve plus d'articles qui m'intéressent que dans leurs anciennes collections.

Je sais que vous proposez plusieurs marques dans vos magasins, comment Swarovski se différencie des autres clients ? Quelle est leur valeur ajoutée ?

L'avantage de Swarovski c'est que la marque parvient à proposer toute une gamme de produits pour différentes personnes. Swarovski se différencie aussi à travers ses cristaux. Par rapport à d'autres collections d'autres marques, la collection Swarovski est une collection fortement colorée. Ils peuvent s'adapter de manière beaucoup plus précise à la mode actuelle. Donc, par exemple, si l'été on voit arriver des tons de jaune, de vert et de bleu, grâce à leurs cristaux Swarovski, ils vont être très proche de la mode. Leurs couleurs sont toujours en total adéquation avec les tendances actuelles. Si demain la mode c'est le blanc, Swarovski peut representer des cristaux neutres et clairs. Grâce à leurs cristaux et leur savoir-faire, ils peuvent toujours s'adapter en fonction des goûts actuels. Je pense vraiment que c'est ça qui fait leur succès actuel.

J'aimerais connaître aussi votre avis concernant les nouveaux merchandisings des magasins, les Wonder Stores et Instant Wonder Labs. Est-ce que vous pensez que c'est une bonne expérience sensorielle pour le client ?

Ça fait quelques années qu'ils essayent de proposer une expérience shopping. Ils se sont rendu compte que l'expérience shopping était intéressante mais que ça ne devait pas être uniquement l'expérience shopping. La personne devait être en direct avec le produit mais ça devait rester un produit que l'on achète sur place. Et donc, ils ont bien vu qu'avec le Wonder Lab., qu'avec les niches colorées, comme il y a eu à Milan, c'était vraiment des stores pour montrer que Swarovski devenait différent, proposant un tout nouveau concept de magasin. Là on voit bien qu'il en garde 1 ou 2, c'est propre à eux, c'est uniquement comme un poster ou une publicité, une vitrine. Par contre, ils ont changé leur stratégie par rapport aux différents points de vente. Ils ne vont pas maintenir ce concept partout. Ils se sont rendu compte que ça devait être attractif, que ça devait attirer l'œil, que le client devait pouvoir toucher mais le point de vente est et reste un point de vente. Il ne fallait pas uniquement regarder le produit mais il fallait l'acheter.

Je vais terminer avec ma dernière question. Est-ce que pouvez m'expliquer, en quelques chiffres, l'impact de ce nouveau positionnement sur les ventes ?

Alors, il est très difficile de voir à l'heure actuelle, l'impact de ce nouveau positionnement. Pourquoi ? Parce que leur nouvelle stratégie a été mise en place un an avant le covid. Sauf qu'un an avant le

covid, comme j'ai pu l'expliquer au début de cette interview, ils ont eu des problèmes de production avec leur nouvelle collection. Effectivement, on n'a pas vu arriver rapidement la nouvelle collection. Donc, on ne peut pas dire qu'il y a eu des changements, puisqu'on a continué avec l'ancienne collection. Ensuite, malheureusement, il y a eu le covid donc la fermeture des magasins. Maintenant, on voit arriver les nouvelles collections, mais là aussi la production a été retardée. Donc, on voit que même si on fait des bons chiffres avec Swarovski, bien souvent, le problème c'est qu'on est en rupture de stock. Donc, est-ce qu'on peut réellement comparer les ventes à 2019 et confirmer que les nouvelles collections fonctionnent ? C'est très compliqué car il y a beaucoup de facteurs externes qui jouent comme la crise sanitaire et la guerre en Ukraine. C'est trop rapide de voir l'impact maintenant de ce nouveau positionnement. La seule chose que l'on peut voir c'est que la clientèle change. Par rapport au chiffre de 2019, la marque Swarovski se maintient alors que dans énormément d'autres marques ce n'est pas le cas, il y a une diminution. On ose imaginer que c'est grâce à ce nouveau positionnement que Swarovski reste dans des chiffres similaires à 2019.

Appendix 2. Transcriptions of the in-depth interview – Camille Tachoures

Interview conducted by Ines Bonjean, on April 15, 2022, via Google Meet. Timing : 60min.

Pourquoi vous êtes-vous repositionnée ? Quel est le but du repositionnement ?

Je pense qu'il y a deux raisons principales. La première c'est que le secteur du premium - notamment de la bijouterie premium - était suffisamment saturé. Le premium ne correspondait plus à un business model qu'on souhaitait suivre. Plusieurs marques étaient positionnées de la même manière que la nôtre, dont notre plus grand concurrent Pandora. On voulait se positionner sur un marché de luxe accessible où on deviendrait « unique », avec nos activités business-to-consumers mais aussi nos activités business-to-business. Nous disposons d'un ensemble d'activités, ce qui fait qu'on est à la fois une marque de produits finis mais aussi une marque qui crée du cristal. Celui-ci peut être utilisé sur des bijoux, mais aussi avec des marques partenaires dans des industries créatives comme notamment la scène des Oscars de cette année qui était décorée exclusivement de cristaux Swarovski. Donc, du coup, ça contribue vraiment à créer le « Crystal lifestyle ». Le but est vraiment de se différencier par un ensemble d'activités. Je ne connais pas une marque sur le marché qui est autant dans la bijouterie que dans d'autres industries et qui peut avoir un éventail d'activités aussi large.

Du coup, comment pouvez caractériser la différence des deux positionnements, celui d'avant et celui de la nouvelle identité de marque Swarovski ? Je sais qu'auparavant, vous proposiez déjà aussi d'autres produits que des bijoux. Donc à part l'aspect « luxe accessible », qu'apportez-vous en plus ?

Je pense finalement qu'il y avait aussi une volonté de revenir un peu plus sur le souhait de notre fondateur Daniel Swarovski et ce qu'il avait en tête. Le souhait de Daniel Swarovski était de créer un diamant pour chaque femme. On le constate avec les nouvelles collections l'existence d'inspirations plus joaillerie et de pièces plus imposantes, plus travaillées. Je pense qu'on revient vraiment à ça. On revient aussi finalement à notre savoir-faire premier qui est le facettage des cristaux. Avant les bijoux étaient façonnés avec beaucoup plus de pavage avec des petits cristaux, ici ce sont des pierres qui sont plus grosses et entièrement facettées. Ça fait vraiment écho à notre savoir-faire et notre héritage. Il était aussi important de redynamiser la marque en injectant plus de couleurs et de vie à notre identité. Je pense que c'est à la fois du marketing tribal et à la fois très large, dans le sens, de ce qui est important maintenant c'est aussi l'inclusivité. On s'adresse à différentes tribus en effet, mais on voudrait s'adresser à un maximum de personnes, notamment, vous avez peut-être pu le voir mais dans nos publicités il y a aussi des hommes. L'idée c'est vraiment de réinterpréter toutes les facettes du cristal pour que chaque personne puisse se l'approprier et

ainsi exprimer sa propre identité, quelle qu'elle soit. Mais le principal c'est que tout le monde puisse trouver son bijou de façon plus « playful ».

Si vous deviez caractériser l'identité de marque Swarovski, quels mots utiliseriez-vous ?

Alors, on a des caractères de marque qu'on aime mettre en avant. Le premier c'est le côté « audacieux » de nos bijoux et toutes les émotions que ça peut procurer. Il y a aussi le côté « minutieux », c'est vraiment le fait d'avoir une marque qui propose beaucoup plus de précision sur les bijoux. Il y a également le côté « playful », c'est le fait qu'on puisse jouer avec les bijoux, les codes de la marque et ses couleurs et les réapproprier pour qu'on puisse s'exprimer soi-même avant tout. Il y a également le côté « conscient ». Dans toutes nos activités, que ça soit pour la durabilité, la planète et les employés, Swarovski veut aussi se positionner en tant qu'acteur pour un changement positif.

Comment est-ce que vous arrivez à communiquer cette image par l'identité visuelle, etc. ? Quels nouveaux moyens de communication utilisez-vous ?

Avant, nous utilisions beaucoup moins les réseaux sociaux, comme par exemple on ne faisait aucune publicité sur TikTok. C'est devenu un nouveau moyen de communication parce qu'évidemment c'est devenu une nouvelle cible, beaucoup plus jeune et qui n'était pas forcément référencée à la marque Swarovski. C'est quelque chose qui a été mis en place depuis l'année dernière et qui fonctionne très bien. Tous les channels ont été adaptés aussi, comme le contenu Instagram qui est plus aspirationnel. Pour revenir sur les autres aspects culturels, avant l'entreprise était séparée en deux entités, c'est-à-dire, que je n'interagissais pas du tout avec mes collègues du business-to-consumers. Cependant, depuis la nouvelle stratégie, les deux entités ont fusionné, ce qui fait une et même stratégie cohérente. On travaille énormément aussi avec d'autres acteurs du luxe pour toujours montrer cette image de « luxe accessible ». Avant, Swarovski proposait beaucoup de catégories en business-to-business dont typiquement le loisir créatif. Ce sont des catégories qui ont été totalement arrêtées pour juste faire une image de marque de mode « cool ». Pour communiquer ce renouveau de la marque, ça passe aussi et avant tout par nos boutiques comme les Instant Wonder Stores et les Wonder Labs qui commencent à arriver. Les bijoux ne sont plus derrières des vitrines, donc les gens sont plus enclins à toucher et à expérimenter avec les bijoux. Il y a aussi, par exemple, des displays dans les boutiques où ce sont des oreilles et des mains pour proposer du Mix & Match des bijoux pour vraiment inciter les gens à se réapproprier la marque selon leurs propres goûts. Et puis évidemment, le site internet a été refait ainsi que le slogan, le packaging et le logo. L'idée était de changer tous les touchpoints de la marque afin de communiquer. A chaque fois qu'on a un contact avec un client, on affirme cette nouvelle identité de marque. On met aussi des actions en place dites cross-division comme l'année dernière par exemple. En effet, on avait des produits de marques partenaires qui étaient venus sur Swarovski.com sur le « The Creators Labs ». Ces produits ont été lancés fin de l'année dernière. Il s'agit de vendre sur Swarovski.com des produits de marques partenaires avec lesquelles on travaille en business-to-business. Donc l'idée c'est de toujours respecter ce fameux « Crystal lifestyle » en choisissant des marques assez fortes et iconiques. Par exemple, sur la France, on a la chance de participer à un projet avec la marque Amina Muaddi. C'est une marque de chaussures qui a été fondée il y a 3 ans et qui performe magnifiquement bien. Outre le fait d'avoir vendu cette création sur Swarovski.com, on a aussi voulu que l'expérience continue en boutique. Pour notre boutique des Champs Elysées, on a exposé la paire de chaussures alors que ce n'est pas un article qu'on vendait dans la boutique. Par la suite, on a organisé un événement et on a invité des clients qui étaient vraiment intéressés par Amina Muaddi, dont les clients de cette créatrice. Ce sont des clients qui ne sont pas reliés à Swarovski mais correspondent aux caractéristiques de certaines de nos tribus. C'est pourquoi on a décidé de les faire venir chez nous afin qu'ils découvrent aussi notre marque et nos collections.

Vous utilisez de plus en plus le co-marketing alors pour attirer des tribus ?

C'est exactement ça. Grâce à notre large éventail de partenaires, nous mettons en place des projets pour attirer leurs clients qui ont des caractéristiques semblables à nos tribus. On vise de façon indirect et directe les tribus/les communautés des marques avec qui nous travaillons. C'est de cette vision unique que je parlais précédemment, nous nous diversifions dans les activités du département business-to-business. Le co-marketing est un outil très performant.

Parfait. Alors je vais arriver à la question principale qui est : pourquoi avez-vous utilisé le marketing tribal au lieu du marketing traditionnel ? Et par la suite, quelles sont les différentes tribus que vous avez décidé de viser ?

Premièrement, je vais vous envoyer par mail un document expliquant clairement toutes nos tribus pour bien les comprendre. Pour répondre à la première question, on s'est rendu compte qu'il y avait des gens qui consommaient plus par affinité de comportements et d'intérêts en commun au lieu de caractéristiques communes comme l'âge ou le sexe. Ce marketing faisait aussi écho au fait qu'on voulait que tout le monde s'approprie nos bijoux de manière à s'exprimer au sein de cette société. C'est visible à travers nos collections. Par exemple, ce qu'il n'y avait pas avant chez Swarovski, c'était tout ce qui étaient ear cuffs, faux piercings pour cibler une cible plus jeune et tendance. Il y a notamment des bagues qu'on propose actuellement dans des tailles plus grandes, pour qu'elles soient aussi portées par des hommes, toujours en respectant l'aspect inclusif. Au niveau des tribus, je les utilise vraiment comme des moodboards, parce que finalement ce n'est pas une science exacte. Finalement c'est un peu comme un groupe d'amis où chacun a son style. C'est un peu comment on interprète les différentes tribus. On a différentes personnes et différents styles. La façon dont elles sont détaillées indique qu'elles ne vont pas spécialement s'informer sur les mêmes choses ou regarder les mêmes films. Ce sont plus des personnalités qu'on a essayé de mettre en avant avec des modes de vie différents.

Je vous remercie pour le document. Mais du coup, on peut dire que vos tribus visent plutôt l'inclusivité, vu qu'elles visent un peu tout le monde ?

Oui c'est ça. On veut vraiment être inclusif mais on sait très bien qu'on ne peut pas s'adresser à tout le monde de la même façon, c'est pourquoi en fonction de chaque personnalité, on cherche la meilleure manière de communiquer avec celles-ci. Nous sommes à la fois sur TikTok, mais en même temps on est ravi de collaborer avec des grandes marques de luxe qui précisent que ce sont bien des cristaux Swarovski dans les créations et touche ainsi notre cible « luxe accessible ». Il y a des approches totalement différentes en fonction des tribus. Par exemple, sur le site Louis-Vuitton, on a des sacs qui sont fait avec des cristaux Swarovski et la marque est mentionnée dessus. Donc ce n'est pas du tout la même approche de lorsqu'on est sur TikTok. Mais, le principal, c'est de trouver dans une bijouterie Swarovski un bijou pour tout le monde.

Mais alors est-ce que vous concevez d'abord le produit puis sélectionnez une cible qui convient, ou inversement, vous sélectionnez un public puis un produit qui convient ?

Enfaite, les collections sont imaginées en fonction de l'héritage de Swarovski. C'est pour cette raison qu'il y a un premier pilier avec toute l'inspiration « joaillerie » qui confirme qu'il y a un diamant pour tous de Daniel Swarovski. Après, il y a un autre pilier, c'est le travail de la couleur et du facettage parce que c'est notre savoir-faire premier. C'est le fait de réaliser le cristal de la plus haute qualité demandée. Après, on a aussi « Science of Innovation » qui représente l'innovation très technique. Le cristal Swarovski est industrialisé. D'ailleurs, j'image que vous avez vu la publicité qu'on a passé à la TV l'année dernière. Si vous regardez la version longue, c'est l'histoire de Swarovski et à la fin justement, on voit la mannequin qui se fait habiller de cristaux et ce sont des machines qui posent les cristaux. C'est parce qu'il y a vraiment ce savoir-faire dans notre entreprise. Les collections sont construites par rapport à notre histoire et notre savoir-faire. Mais c'est certain que ça donne des rendus différents et que du coup, une collection va plus s'adresser à une tribu qu'à une autre.

Mais vous créez d'abord le produit puis vous imaginez quelle tribu pourrait convenir ou vous imaginez une tribu et vous adaptez une collection en fonction ? Le but est vraiment de comprendre dans quel ordre vous procédez.

Les tribus elles ont été définies il y a deux ans maintenant et elles n'ont pas bougé depuis. Les produits viennent après. Le but est vraiment de créer un bijou qui pourrait convenir à toutes les personnalités, de la plus discrète à la plus extravagante, tout en respectant les codes de Swarovski.

Donc, vous n'avez pas conçu des nouvelles tribus depuis le début de votre nouveau positionnement ?

Non.

Et vous n'en avez pas supprimé ?

Non plus.

Est-ce que vous avez réalisé une enquête pour déterminer l'impact (positif ou négatif) sur vos ventes en fonction de ce marketing tribal ?

Non, pas à ma connaissance mais il serait intéressant d'en faire une. Après, on remarque qu'il y a des nouveaux profils en lien avec nos tribus qui viennent en magasin alors que ce n'était pas le cas avant. Je ne sais pas si vous avez vu, mais nous avons fait aussi un pop-up store au Printemps en début d'année à Paris qui était très immersive. Tout était tout rose et ce n'était pas forcément un endroit où notre clientèle pensait nous trouver. Le fait d'aller un peu en dehors de notre zone de confort a augmenté le nombre de clients qui n'étaient jamais venus chez Swarovski. Donc, c'est la seule information concrète que je pourrais confirmer c'est qu'en mettant en place des actions totalement différentes de par rapport à ce qu'on faisait avant, on a réussi à toucher une nouvelle clientèle qui est en lien avec nos tribus.

Comment pouvez-vous dire que c'est une nouvelle clientèle ? Vous utilisez quel moyen pour analyser cela ?

C'est assez simple. On a un fichier CRL qui reprend tous les clients. Lors d'un nouvel achat, si la personne n'était pas inscrite dans ce fichier, c'est que c'est un nouveau client.

Ah oui, d'accord. Alors, vous remarquez qu'il y a de nouveaux clients ?

Oui totalement.

Et vous n'avez pas un chiffre pour le confirmer ?

Non je ne peux pas divulguer ce genre d'information.

D'accord, je comprends. Pouvez-vous expliquer pourquoi vous avez fait des modifications au niveau du logo, du packaging, des boutiques et collections ? Quel était l'objectif derrière toutes ces modifications ?

C'était justement le fait de pouvoir remettre parfaitement en alignement avec notre nouvelle identité de marque tout ce qui étaient en contact avec le consommateur final. On voudrait vraiment que la vision de notre directrice artistique se retrouve dans tout ce que Swarovski propose. Donc, le logo, par exemple, c'est assez intéressant parce qu'avant le signe était dans l'autre sens. Là, on l'a tourné pour qu'il regarde dans la direction du futur. L'octogone tout autour symbolise à la fois l'infini et le facettage du cristal. Il y a aussi le fait que maintenant on utilise beaucoup de couleurs. Avant Swarovski, c'était très blanc, gris et bleu marine, ce que la plupart des gens trouvaient une image assez froide à la marque. C'est la raison pour laquelle on travaille maintenant avec plein de couleurs, c'est pour dynamiser la marque. On retrouve les couleurs dans les boutiques, les collections et les packagings. La nouvelle forme des boîtes est aussi octogonale et colorée. La boîte

peut être verte, bleu, rose, etc. L'idée c'est vraiment de communiquer aussi sur ces différentes couleurs qui sont maintenant dans notre ADN. Les boutiques sont également relookées dans les mêmes couleurs. Le site internet a été refait et l'ancien compte Instagram a été supprimé. En effet, il y a deux ans, ils ont tout supprimé et on a tout recommencé. Le service en boutique a aussi changé. Maintenant, dans les nouveaux concepts, il y a des coiffeuses. La cliente peut s'asseoir pour vraiment essayer les bijoux comme chez elle. Tout ce qui est visible a été modifié.

Dans la théorie du marketing tribal, on explique que l'expérience dans le magasin est très importante afin de faire parler les émotions du client. Vous avez déjà très bien répondu, mais si vous deviez citer d'autres exemples pour expliquer l'expérience sensorielle qu'a droit au client quand il rentre dans une boutique Swarovski ?

Alors, par exemple, on propose des oreilles dans les boutiques où il y a plusieurs trous. C'est vraiment pour s'adresser aux personnes qui adorent faire des mix & match avec des piercings différents. Donc on propose des oreilles avec déjà des combinaisons d'articles mais le client peut aussi assembler pour tester sur ses oreilles ce qu'il lui plaît. L'objectif de ces parties du corps est d'anticiper les désirs des clients. Grâce à cela, un client peut acheter aussi un look déjà tout fait. En plus, l'expérience se retrouve aussi dans les matériaux utilisés. Pour le merchandising et le packaging, on utilise davantage du satin, ce qui est beaucoup plus luxueux. Il y a aussi du velours dans les boutiques. Cela fait écho aussi à l'expérience sensorielle en boutique. Il y a aussi plus de petites attentions en boutique. Par exemple, quand une cliente fait un achat en boutique, il y a une petite carte qui la remercie pour son achat et qui l'invite à en découvrir plus sur nos réseaux sociaux. Ce que l'on veut vraiment c'est communiquer qu'on est à la fois entre science et magie parce que le cristal est un matériau qui est magique et impressionnant mais qui est aussi très technique.

Ok, merci. Pour continuer à mettre des liens avec la théorie du marketing tribal, la théorie confirme que le lien importe plus que le bien, c'est-à-dire que le client va acheter un produit pour générer un lien avec un groupe de personnes qui ont les mêmes centres d'intérêts. Pourquoi un client viendrait acheter un bijou Swarovski ? Quelle image la société lui donnerait ? A quel groupe il pourrait être assimilé ?

Du coup, on veut que la personne qui achète un bijou Swarovski se sente à la pointe de la mode. Par exemple, pour le Met Gala à New York, on a collaboré avec plusieurs stars. Vous pouvez retrouver tous les noms dans le dossier que je vais vous envoyer. Par exemple l'actrice Pénélope de la série Bridgeton portait nos bijoux. Donc, l'idée c'est que le client souhaite acheter un bijou Swarovski parce qu'il l'a vu sur une actrice ou une autre célébrité à qui il veut s'identifier. On essaye vraiment de développer la stratégie à travers des personnes qui ont de l'influence sur un grand nombre de personnes. On a vraiment la chance que notre directrice artistique a beaucoup d'amis dans la mode. Du coup, il y a des produits qui sont portés par des stylistes. Tout ça nous aide énormément à divulguer notre nouvelle identité de marque et de toucher une nouvelle cible.

Tout à fait, c'est en lien avec ma prochaine question. J'ai vu, qu'en plus de collaborer avec des célébrités, vous avez sélectionné 3 influenceuses pour représenter la marque Swarovski, notamment Claire Marnette pour la Belgique.

Tout à fait, je précise que ce sont bien des influenceurs et non des ambassadeurs, notamment pour la Saint-Valentin et la fête des mères. On travaille vraiment sur des courtes durées, pour vraiment constamment dynamiser la marque et identifier un maximum de personnes à la marque. Par exemple, pour le moment, nous travaillons, avec Bella Hadid. Elle représente le visage de la marque en ce moment. Ça fait référence aussi au marketing tribal dans le sens que Bella Hadid a une communauté très forte qui la suit et qui l'adore. Ce que je remarque dans les commentaires sur Instagram c'est qu'il y a des gens qui disent « Vu que Bella Hadid vous représente, je vais acheter chez Swarovski parce que je l'adore » ou « ma mère et ma sœur adorent Bella Hadid, je vais lui

offrir des bijoux Swarovski ». Pour moi, grâce à cette collaboration, on attire toute la communauté de Bella Hadid.

Donc vous collaborez avec une personne dans le but d'attirer les personnes qui s'identifient à celle-ci ?

Oui, c'est exactement ça. Bella Hadid représente beaucoup de choses. C'est d'ailleurs le thème de la nouvelle campagne qui s'appelle « Reveal yours facets ». Chaque image publicitaire correspond à une nouvelle couleur et cela correspond à une nouvelle facette de la personnalité de Bella, par exemple il y a une fois où elle est beaucoup plus sportive, une fois où elle est plus girly et une fois plus sophistiquée. C'est toujours dans l'idée d'exprimer clairement les différents traits de la personnalité de Bella Hadid et pourquoi autant de personnes l'aiment. On a essayé de retranscrire cela dans nos visuels publicitaires. Après, on travaille aussi avec des autres personnalités à des niveaux différents. Par exemple, pour la Saint-Valentin, on a travaillé avec le duo d'influenceurs « jaimetoutcheztoi ». Donc eux c'est un couple, une femme et un homme. Pour la Saint-valentin, c'est une campagne à double-sens. Alors qu'avant, on aurait visé juste les femmes. Comme expliqué, on tente d'être plus inclusif dans notre manière de communiquer. Ce duo a aussi une communauté très précise qui les suit, qui avant aujourd'hui n'était pas cliente chez Swarovski. À côté de ça, il y a aussi tout le côté lifestyle. Par exemple, on a décoré toute la scène des Oscars cette année avec des cristaux Swarovski, donc ça touche toutes les personnes qui sont amoureuses du cinéma. On touche aussi toutes les tribus des différentes marques avec lesquelles on travaille. Finalement, il y a pleins de tribus qui se retrouvent chez Swarovski et pas uniquement celles qu'on a défini à l'avance.

Si vous deviez citer des critères que vous devez respecter pour sélectionner des influenceurs avec qui vous souhaitez travailler ?

L'idée c'est vraiment de prendre des identités différentes. Donc le premier critère est clairement l'inclusivité. Ensuite, il faut quand même que la personne ait des followers qui soient en adéquation avec l'image de marque qu'on aimerait avoir.

Au niveau des tribus, est-ce que vous avez fait une analyse du marché comme une ethnomarketing pour identifier et sélectionner des tribus ?

Pas à ma connaissance en tout cas.

D'accord. Est-ce que vous proposez un forum en ligne que vous contrôlez afin que les consommateurs de votre marque puissent s'exprimer entre eux ?

Non, les personnes communiquent principalement par les réseaux sociaux.

Comment pouvez-vous alors analyser leurs comportements et recevoir des feedbacks ?

Il me semble que lorsqu'un client réalise un achat et nous donne son adresse mail lors de son inscription dans le fichier, nous envoyons des mails automatiques où nous insérons des questionnaires autour de la satisfaction du client.

D'accord. Est-ce que vous pensez que je pourrais avoir accès aux résultats de ces questionnaires ?

Je suis désolée mais ce genre d'informations ne peut pas être envoyé à une personne externe de l'entreprise.

Je comprends. Avez-vous un nouveau slogan ?

Tout à fait, c'est « donnez vie à vos rêves ». C'est vraiment l'aspect imaginaire et symbolique du marketing tribal. On voulait aussi pointer du doigt le côté « audacieux » qui correspond à l'identité de la marque.

Est-ce que vous utilisez le marketing événementiel pour vous connecter à vos tribus ?

Oui. Il y a deux types d'événements qu'on propose. Premièrement on invite nos clients fidèles à des événements en boutique. Ce sont des événements « clients ». Par exemple, quand on a organisé un événement en boutique avec la marque Amina Muaddi, on avait invité des clients très fidèles à la marque mais on avait aussi fait un partenariat avec le magazine Vogue. Donc là, on a clairement été piocher dans la communauté de Vogue. On a remarqué qu'il y avait beaucoup de personnes qui n'étaient jamais venues dans les boutiques Swarovski avant. A côté de ça, il y a des événements où on participe, comme le festival de Cannes, le Met Gala ou le festival Coachella.

Vous faites énormément de communication, c'est très chouette.

Oui, on ne s'ennuie pas.

Je comprends alors que vous êtes très occupée. Il me reste très peu de questions. Est-ce que vous avez des stratégies différentes en fonction des pays ?

Honnêtement, je ne saurais pas vous répondre. Ce que je peux dire c'est que la communication est adaptée. On veut que la stratégie Swarovski soit globale et perçue de la même façon par tout le monde. Cependant, la réalité du terrain est toujours un peu différente. J'imagine qu'il y a quelques petites adaptations en fonction des cultures mais c'est tout je pense.

Donc vous ne changez pas totalement votre identité de marque en fonction des pays ?

Non pas du tout. Peu importe qu'on soit sur le site internet, dans une boutique à Paris ou à Shanghai, c'est la même identité.

D'accord. Donc vous n'avez pas un compte Instagram ou un compte Facebook par pays ?

Non.

Ok. Est-ce que vous avez remarqué un taux de conversion positif sur votre site internet ? Est-ce que vous avez plus de personnes qui viennent sur le site ?

Je ne pourrais pas vous dire parce que c'est le siège en Suisse qui gère le site internet.

D'accord. Quels sont vos plus grands concurrents et après ce nouveau positionnement, est-ce que vous en avez des nouveaux ?

Alors, dans l'ancienne stratégie, notre plus grand concurrent était Pandora par exemple. Aujourd'hui, justement, on mise sur un positionnement où on est unique. Par contre, ce qui est important pour nous, c'est d'être luxe accessible mais de garder tous les codes du luxe. C'est-à-dire qu'évidemment, on n'est pas en concurrence directe, mais on reste énormément attentif à ce que font les marques de luxe comme Gucci, Cartier et Louis Vuitton. Ce sont vraiment les codes du luxe que l'on souhaite aussi s'approprier.

Super. Alors comme je vous ai expliqué, l'objectif de mon mémoire est de confirmer ou infirmer que l'identité de marque que vous proposez correspond à l'image de marque perçue par les consommateurs grâce au marketing tribal. Est-ce que vous pouvez le prouver ?

Nous on est évidemment toujours en phase de transition, car on est toujours en train d'ajuster l'image de marque et que changer l'image d'une marque prend énormément de temps. Aujourd'hui, les clients qui ont pu faire l'expérience de l'achat Swarovski ont totalement une image changée de Swarovski. Les clients qu'on a pu inviter lors de nos différents événements, notamment les clients de Vogue, ont dit « c'est incroyable, on adore ». Donc ils ont eu l'occasion de voir les nouveaux bijoux et les nouvelles boutiques, l'image a totalement changé. Par contre, changer une image de marque ça prend du temps. Tous nos points de ventes n'ont pas encore tous été modifiés.

Donc il y a encore beaucoup de travail à faire. La meilleure réponse c'est qu'on est vraiment dans une phase de transition et l'image a commencé à changer mais il y a encore du travail.

Je suis d'accord. Je vais terminer avec ma dernière question. Est-ce que vous pensez que vous avez perdu des clients en changeant cette stratégie ?

De toute façon, quand on s'engage dans un changement aussi flagrant, on s'attend à perdre quelques clients. Aujourd'hui, je pense qu'on n'en a pas perdu puisqu'on réintroduit des bestsellers pour garder ses clients fidèles. Finalement, l'idée est d'avoir toujours un bijou pour tout le monde disponible. Donc, il y a toujours des bijoux en adéquation avec ce que ces personnes recherchent. Donc pour moi, on n'a pas spécialement perdu des clients aujourd'hui. Mais c'est certain, que c'est un gros changement et ça peut ne pas plaire à tout le monde.

Super, merci beaucoup. Je pense que vous avez répondu à toutes mes questions. Je tiens à vous remercier pour vos réponses et votre temps. Cette interview va énormément m'aider à répondre à ma question de recherche.

Avec plaisir Inès. Je vais t'envoyer tous les documents nécessaires pour répondre davantage à tes questions même si je ne peux pas tout divulguer. N'hésite pas si tu as d'autres questions.

Je comprends totalement. Merci beaucoup !

Appendix 3. Questionnaire for the quantitative study

With a 126-year history of crystal innovation and cutting, Austrian jewellery retailer Swarovski has introduced its new brand identity and store concept, "a bold vision that celebrates crystal in all its forms". The new Swarovski debuts under the leadership of Creative Director Giovanna Engelbert in a joyful world that invites you to "light up your dreams." As part of my thesis, I am analyzing consumer perception of this brand new identity. What image do you have of this new identity?

The questionnaire consists of 15 questions.

All answers will remain completely anonymous.

I thank you for your precious help!

Q1. What is your gender?

- ☐ Female
- ☐ Men
- ☐ Other

Q2. What is your age range ?

- ☐ 10-20 years
- ☐ 21-30 years
- ☐ 31-40 years
- ☐ 41-65 years
- ☐ Over 65 years

Q3. What is your professional status ?

- ☐ Student

- I'm starting my professional career
- Employee
- Self-employed
- Retired
- Unemployed
- Other

Q4. What are you interested in regarding a jewelry brand ? Several answers are possible.

- I learn about the brand's achievements and collaborations with other brands or celebrities.
- I look for products that echo my values and emotions.
- I seek to create a stylish and aesthetic look.
- I support brands that promote equality, diversity and inclusion.
- I support sustainability in my jewelry selection.
- I look for products that express my identity and personality.
- I seek to assimilate myself with identities found on the Web.
- I look for limited editions and unique pieces.
- I pay a lot of attention to the designer and the inspirations.
- Exceptional know-how and expertise are the most important in my selection of jewelry.
- Other

Q5. Do you know Swarovski brand?

- Yes, I've already heard about
- Yes, I am a customer
- No

Q6. Have you ever bought a Swarovski jewel?

- I'm a loyal customer
- Once
- Regularly
- Never

Q7. How would you describe the merchandising of this Swarovski store ? (Appendix 9)

Q8. On a scale of 1 to 100, how likely are you to enter into this store?

Q9. Can you identify yourself with these Swarovski ads? (Appendix 24)

- Yes, I like the ads a lot and I identify myself in the people
- I like the ads but it doesn't look like me
- No, this advertising does not make me want to be interested in the brand
- No opinion

Q10. Can you identify yourself with these new Swarovski ads? (Appendix 23)

- Yes, I like the ads a lot and I identify myself in the people
- I like the ads but it doesn't look like me
- No, this advertising does not make me want to be interested in the brand
- No opinion

Q11. What do you think of the new packagings of Swarovski compared to the old ones used? The new ones are the second ones. (Appendix 18)

Q12. On a scale of 1 to 100, how likely are you to enter into this new store ?

- I am interested to enter and discover into this store
- I like the experience I'm supposed to have in this store
- It makes me want to buy a jewel
- I don't like it at all

Q13. After seeing all the visuals since the beginning of this questionnaire, what word(s) would you use to describe the Swarovski brand image ? Here are a few more photos of this new brand identity. Agree or not agree.

- Thorough
- Qualitative
- Old Fashioned
- Audacious
- Luxury
- Affordable
- Arrogant
- Unapproachable
- Inclusive
- Greenwashing
- Exclusive
- Conscious
- Opportunistic
- Boring
- Emotionless
- Playfull
- Colorful
- Superficial
- Fast fashion

Q14. Now that you have learned about Swarovski's new brand identity, on a scale of 1 to 100, how likely is it that...

- ...you will visit their website to view the new collection after this survey?
- ...you will look at the Swarovski instagram page after this surey?

Appendix 4. Visuals of the new Swarovski collection



Appendix 5. Swarovski's collaborations with luxury brands

Paris Fashion Week Janvier 2022 - Dior



Paris Fashion Week Janvier 2022 - Chanel



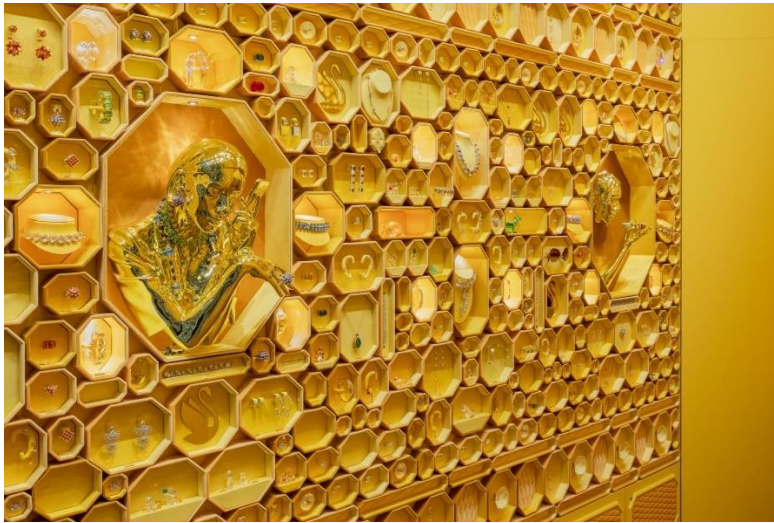
Paris Fashion Week Janvier 2022 – Jean-Paul Gaultier



Appendix 6. Collaboration with the brand Amina Muaddi



Appendix 7. Instant Wonder Stores



Appendix 8. Mix & Match



Appendix 9. Old merchandising of the Swarovski brand



Appendix 10. The windows and facades of the new stores



Appendix 11. The new points of sale



Appendix 12. Pop-Up Commercial



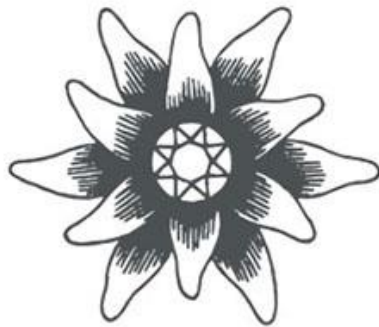
Appendix 13. Pop-Up Image



Appendix 14. Swarovski flagships



Appendix 15. The first logo of the Swarovski brand



PIERRES TAILLÉES DU TYROL
D. Swarovski & Co.
Wottem • Autriche

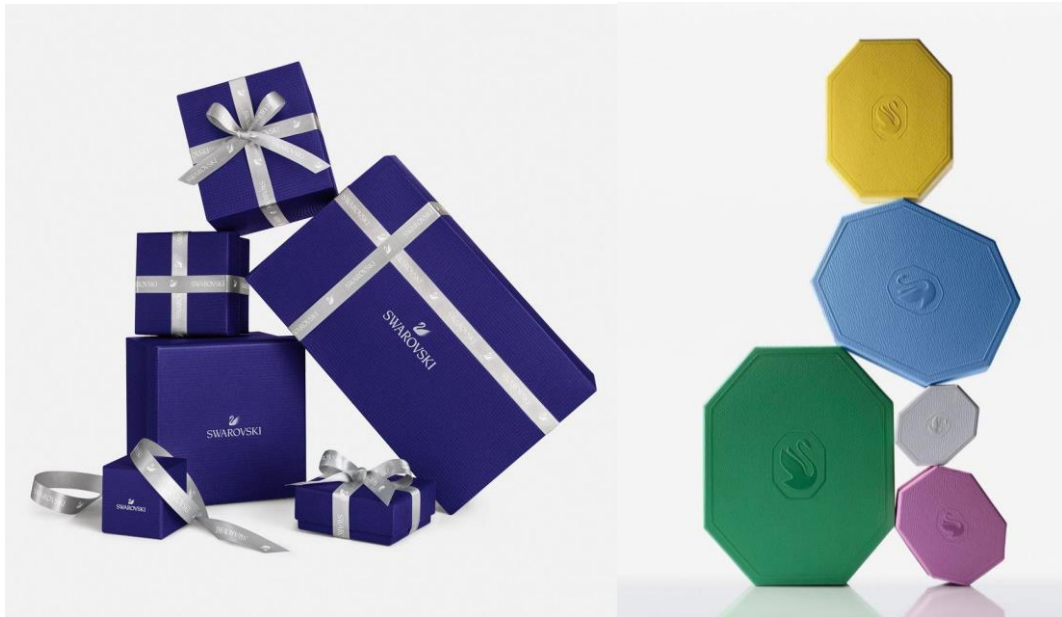
Appendix 16. The previous Swarovski logo



Appendix 17. The new logo for the new Swarovski identity



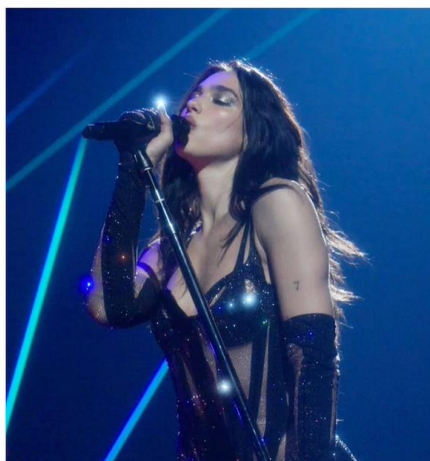
Appendix 18. Comparison of the old and new Swarovski packaging



Appendix 19. Collaboration with Nicole Kidman



Appendix 20. Collaboration with Dua Lipa



Appendix 21. Influence marketing - @Jaimetoutcheztoi



Aimé par lisonseb et 7166 autres personnes

jaimetoutcheztoi Remember to love 🧡 @swarovski
#Swarovski #ForTheOneYouLove #SwarovskiUna
[partenariat]

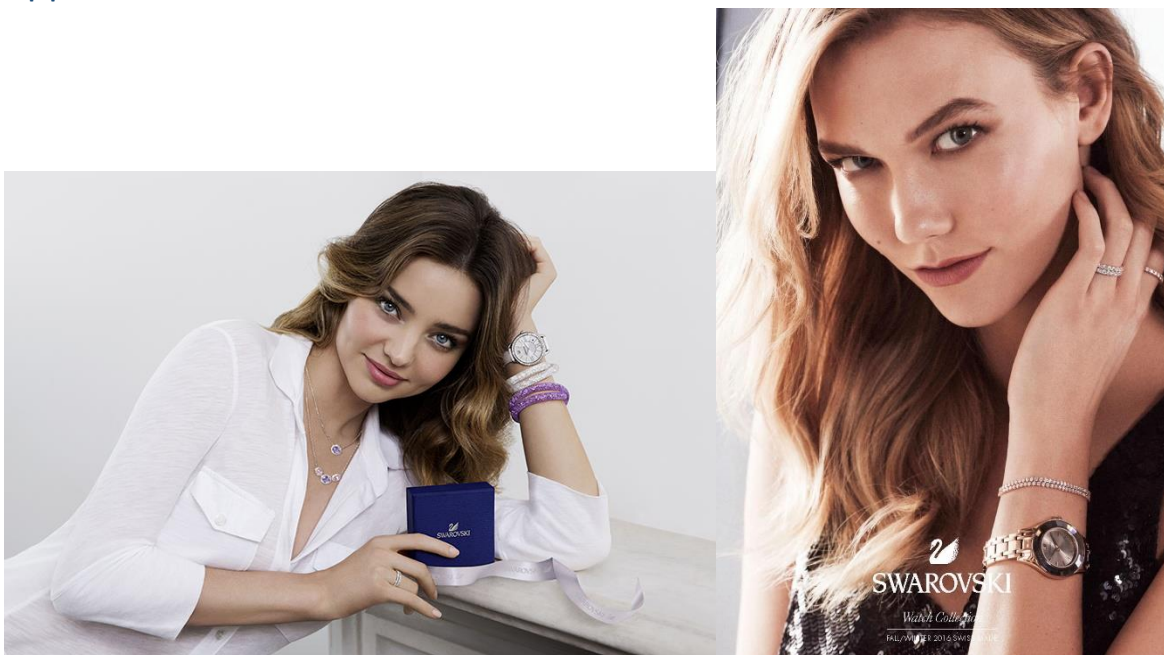
Appendix 22. The new ambassador of Swarovski - Bella Hadid



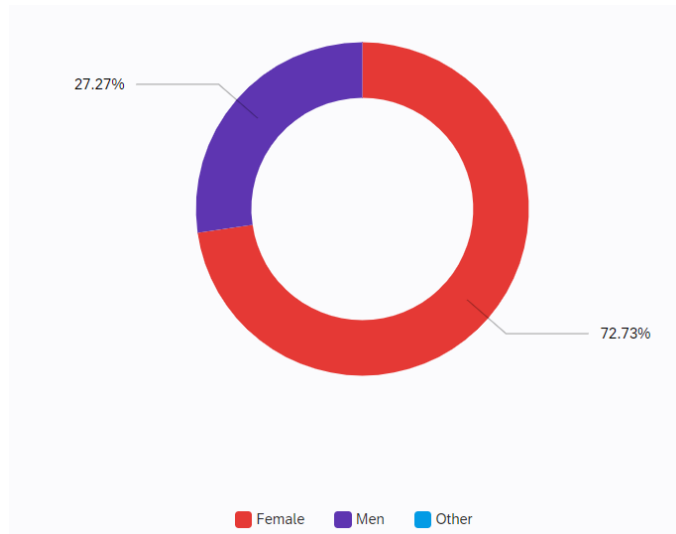
Appendix 23. New visual advertisements



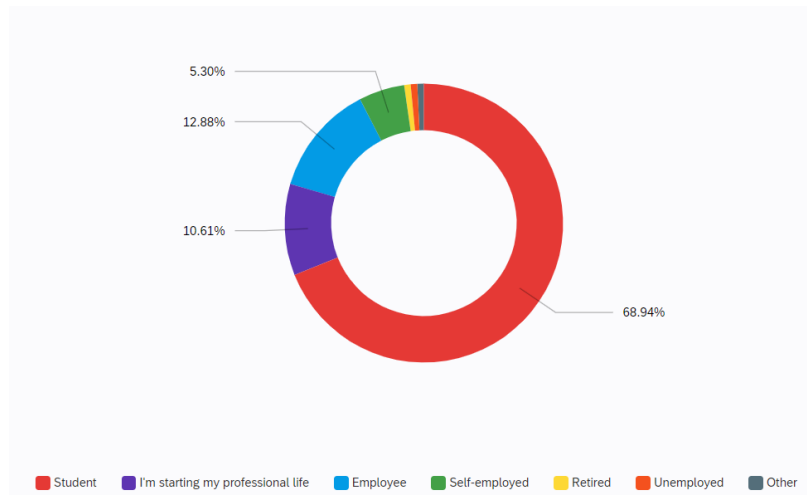
Appendix 24. Old visual advertisements



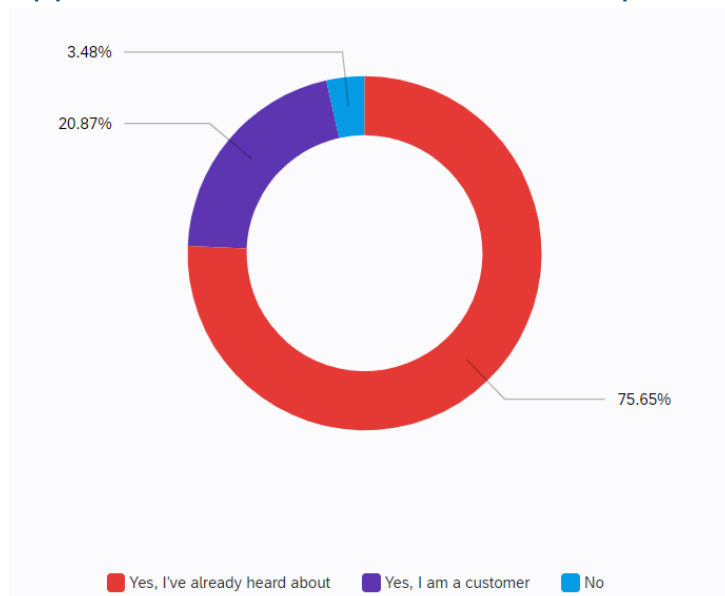
Appendix 25. Distribution of the sample by gender



Appendix 26. Distribution of the sample according to professional status



Appendix 27. Distribution of the sample according to brand awareness



Appendix 28. Results of the packaging comparison questionnaire

More modern

Minimaliste

Better

Good evolution

More design

I prefer the old ones

coloré et luxueux

Better

Better

Moins bien

Old ones were better, classier

Great

I liked the old one better, it was a signature from their brand

Looks like there aren't so innovative

I do like the new colours that they released, it can either be for man and woman

Moins stylé

Beautiful

je préfère les deuxièmes, ils sont beaucoup plus original

Plus attrayant

modern

Very interesting and original

Beaucoup plus moderne ! Plus design, plus original, bcp moins vieillot

☐☐

Better

Ça ressemble à des pralines et ce n'est pas très épuré

Je préfère les anciens

Nicer

More original, more attractive

Better

Better

Je préfère les anciens.

First ones are better

Plus coloré et les formes sont innovantes

I prefer the old ones

The second ones

Beaucoup mieux, moins vieillottes

I prefer the old one !

Plus épuré

it's clearly better, more colorful and it looks qualitative

They look way better, more young and playful

For me, colours bring emotion. Before, I had the impression that the jewellery of this brand was only for more mature women.

It looks younger but I appreciate the old because it looks more refined, elegant

I prefer the new packaging because of the esthetic. It's more attractive and elegant.

C'est mieux, plus coloré et plus attrayant

I prefer the older ones

Le premier est plus soft, avec des couleurs plus « passe-partout » avec un contrast agreable. Les boîtes colorées font plus « jouet » et moins pro/luxe.

I think it looks less like a jewelry box

Mieux, plus cool

Good to change the old one but I'm not convinced that the new are better. They are a little bit childish. They lost the elegance. I wouldn't be proud to offer a jewel to someone in a box like this.

Really really wonderfull with colors and they put attention into quality new packaging

Trop original j'adore

More fashion

I prefer the old because this is more elegant.

They look way better, it feels there's more of a design and identity behind, not only a "class, elegance and prestige"

I prefer the new one

The new ones are much better

More attractive, more unique, up-to-date and stylish

I like the new ones better. They seem more 'like me', a little less classy and fancy but actually more approachable and attractive. I feel more comfortable with the new ones.

Better

They are way more attractive

Better, more in line with our time, colourful, every age

I like it

I prefer the old ones

Verry good

Mieux avant

I prefer the first ones

more attractive and I'm curious to open it

I like it

Colorful

much more modern but it is not amazing either

Original

Not my style neither

More modern

Love it !

A little bit strange! There are different colours for the different packages...I don't see their identity with this new packagings

Cheap

More colour by the new one. I think that the new looks like a gift for kids

Je préfère les nouvelles

Better, more original

je préfère ceux d'avant

more fun, attractive and young

Much more modern

More modern, colourful, less classic and more appealing to me, the old ones look too much like Christmas gift whereas the new ones could be used in any occasions

Looks cheap

good, it's more original

They are more appealing

I like the fact that there are colors, the packaging is much more modern

plus original

better

Much better, younger and dynamic

C'est très à la mode avec les couleurs mais je trouve qu'il manque la touche de brillance swarovski

I prefer the new ones

Appendix 29. Results of the stores comparison questionnaire

Very neat aesthetics

shining

Je le trouve assez fade il manque de couleur par rapport aux critères Swarovski actuelle

Ok

Shining

Too much white

triste

Cold and unwelcoming.

/

Elegant

Luxury look and elegant items

trop classique

Trop classique et pas assez au goût du jour

Bright

Pas très chaleureux, ressemble à une pharmacie ou boutique d'aéroport. Un peu cheap

Ne donne pas envie. On a l'impression que c'est assez brouillon et les belles pièces ne sont pas mises en valeur

White

No attractive

Très Classique et un peu froid

Purified

Lumineux

Éclairé, vieux

Boogey

Clean/sleek, monochrome

Refined

Good

Nice and aesthetic

neutral, grey and blue tones, well organized

sober

Luxueux, lumineux

Clearly, luxurious, well done

Blanc

There are jewels with beautiful crystal.

Classy

Beautiful and expensive

Simple

Old, Classic, simple, unicolor

Lumineux, classe, qualité, trop argenté

A lot of Crystal and many different jewelry, it's a little bit too much shine

Chic

Nice

It is the same all the time, collections are similars, it would be great to have some new changes

Luxurious

Pure and élégant

Sobre

luxueux mais épuré

Classy but not really appealing

Good

Good quality

Un peu « kitch »

professional and serious

To much

Dull, too white, Classic, not appealing, not many signs of the brand

Fade

I find that the brand is too common and is not very original

Stylish

Too white, kind of old-fashioned, very white

simple, épuré

Soft

Weak

classique

Simple, known and a purified style

classic

basic

Appendix 30. Results questionnaire – It makes me want to buy a jewel

Rapport

On a scale of 1 to 100, how likely are you to enter into this new store? - It makes me want to buy a jewel

Moyenne	N	Ecart type
47,5050	101	28,60127

8. List of resource persons

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Executive Summary

The purpose of this research is to extend the emerging literature on tribal marketing to a case study of the Swarovski company to examine how it bridges the gap between brand image and brand identity while satisfying target customers. This research also provides companies with a more complete understanding of this marketing.

Caused by an ultra-individualistic postmodern society, today's consumer seeks through his or her consumption choices to identify with other groups of people but also to distinguish himself or herself from others. The act of consumption becomes symbolic and allows to express one's identity. A person will seek to identify with a brand that allows him to convey his uniqueness (Maffesoli, 1988). Tribal marketing is the new segmentation tool, called social segmentation (Cova & Cova, 2002). It is no longer a question of segmenting a population according to socio-demographic characteristics but according to values, passions and common interests. The goal is to communicate in the most relevant and impactful way possible.

Suffering from a brand image that was too classic and old-fashioned, Swarovski has repositioned itself on an accessible luxury market, completely modifying its marketing strategies by adapting to tribal marketing. The new brand identity is based on 5 personality traits: boldly chic, meticulous, conscious, joyful and accessible luxury. The new strategy regarding segmentation is to aim for inclusiveness, advocating that every person will find a jewel in the Swarovski collection. Hypotheses were established based on a qualitative analysis to enumerate the personality traits of the brand identity. Subsequently, these hypotheses are tested in a structured online questionnaire to analyze the gap between the Swarovski brand identity and the brand image as well as between the target tribes and the consumers.

Keywords : Tribal Marketing, Brand Identity, Brand Image, Segmentation, Brand Loyalty