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How can Cre.eight – *an online t-shirt brand* – increase brand awareness and sales, in the Portuguese market, through its main social media networking sites: Facebook and Instagram?

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Title: How can Cre.eight – *an online t-shirt brand* – increase brand awareness and sales, in Portuguese market, through its main social media networking sites: Facebook and Instagram?

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ABSTRACT

Cre.eight is an online t-shirt brand founded by Pedro Ferraz in 2015. This dissertation has the objective of studying Cre.eight and understanding the importance of Facebook and Instagram as means of increasing brand awareness and sales. The relevance of social media networking sites for the millennial generation was evaluated, along with the tools that these platforms possess for up-rising brands. An outlined analysis of Facebook and Instagram and their power as communication channels allows the reader to understand how Cre.eight is able to work with an array of tools to attain the desired level of recognition. The case study presented occurs in 2015, marked by the launch of the first collection, serves to understand the brand, assess every process of the business, evaluation of past mistakes and generated results. An analysis on what strategies to be implemented on Facebook and Instagram, and the key factors for such strategies to be effectively implemented was constructed, based on: (1) an online survey to study the perception on online shopping, (2) benchmarking the social media accounts of two leading Portuguese entrepreneur brands, and (3) taking into consideration the elements explored in the Literature Review. The dissertation conclusively draws particular relevance to the following key points: the correct exploitation of advertising tools, on Facebook through effective segmentation and strong management of generated insights, Instagram with the correct usage of social media mavens and exclusive and captivating visuals, along with the consistency and diversity of generated content to maintain consumers and engagement towards the brand.

Keywords: *social media, Facebook, Instagram, up-rising brands, online brands, social media strategies, Cre.eight*

RESUMO

A Cre.eight é uma marca online de t-shirts, criada por Pedro Ferraz em 2015. Esta dissertação tem como objetivo estudar a Cre.eight e perceber a importância do Facebook e Instagram como meios de aumentar a notoriedade da marca e vendas. A relevância dos sites de redes sociais foi avaliada, juntamente com as ferramentas que estas possuem para marcas em crescimento. Uma análise detalhada do Facebook e Instagram e as capacidades dos mesmos como meios de comunicação permite ao leitor perceber como a Cre.eight consegue trabalhar com uma gama de ferramentas para atingir o nível desejado de reconhecimento. O caso apresentado ocorre em 2015, tem como objetivo dar a conhecer a marca, avaliar os processos do negócio, reconhecimento dos erros, e os resultados obtidos na primeira coleção. Uma análise sobre quais as estratégias a serem implementadas no Facebook e Instagram, e os fatores para que tais estratégias sejam implementadas com sucesso foi construído com base em: (1) um questionário para estudar a perceção sobre compras on-line, (2) avaliação comparativa das redes sociais de marcas empreendedoras portuguesas, (3) considerando os elementos explorados na Revisão de Literatura. Em conclusão, a dissertação realça a importância dos seguintes pontos: a correta exploração de instrumentos de publicidade, no Facebook através de uma segmentação eficaz e forte gestão dos “insights” gerados, e no Instagram com a correta utilização dos “social media mavens” e a criação de material visual exclusivo, juntamente com a consistência e diversidade de conteúdo para manter os consumidores e envolvimento com a marca.

Palavras chave: *redes sociais, Facebook, Instagram, marcas emergentes, marcas online, estratégias nas redes sociais, Cre.eight*



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1. INTRODUCTION

Dreaming big, thriving risk, and having full power of controllable decisions and operations are amongst my biggest inherited characteristics. Such characteristics that in my opinion are inborn and are subject to small alterations with life experiences and with one's educational journey. I knew I wanted to start something on my own, my idea, my brand, something that I could put out there knowing that it has 100% of my contribution. It may be a misleading will, having other perspectives is always important, having two brains and four eyes is always more advantageous, but I wanted to take this initial journey with my own entrepreneurial perspective. After months of brainstorming, late night sleeps, confusing and complicated ideas I came up with Cre.eight; a t-shirt brand that aims to go beyond of a normal t-shirt brand with "cool" designs. Cre.eight is about personally connecting with what you wear. About accompanying each and everyone in amazing and unforgettable travels, adventures and events. Cre.eight is proud of its roots, but also incentives people to discover the beautiful cultures, people and countries that the world has to offer.

The success of the first collection in 2015 was achieved, this year I wanted to go up a level, making the brand more solid and believable by following strictly Cre.eight's mission and spirit, improve product quality and online shopping experience, and most importantly reinforce Cre.eight's presence and objectives in social media networks.

Therefore, the aim of the dissertation is to investigate and analyze *how can Cre.eight increase brand awareness and sales, in the Portuguese market, through its main social media networking sites: Facebook and Instagram?*

In this paper we will address **two main research** questions that are crucial for the success of Cre.eight as an online brand, with the objective of attaining higher visibility and awareness via social media networking sites:

1. **Which distinct strategies should be applied to Facebook and Instagram?**
2. **What are the key factors for such strategies to remain consistent and continuously captivating in the short to medium term?**



This dissertation is written in the form of a case study as it is focused on a specific brand, *Cre.eight*.

Chapter 2 – Literature Review – the focus will be on dismantling entrepreneurship and social media, following on how these two are inter-connected. As the dissertation is highly concentrated on specific social media sites, a detailed explanation of the influence and characteristics of Facebook and Instagram will be analyzed. The aim of chapter 2 is to understand the concept and importance of social media for entrepreneurs and small businesses, and how the main social networks can contribute for a stronger exposure and increase in sales of a brand in a given market.

Chapter 3 – Case Study – intended for readers to understand the story of *Cre.eight*: how the idea flourished and how it became a brand, the choice of positioning and target, the initial issues, daily operations, results from the first collection, and finally unveil future short and long-term drives.

Chapter 4 – Teaching Notes – analysis and discussion by addressing the two research questions, through the usage of important aspects referred in the literature review, benchmarking the social media accounts of identical brands, and exploring the results of an online survey, which had the objective of understanding the perception of the general public on online shopping.

This dissertation is intended to be used as an education tool for young entrepreneurs that desire to start their own idea from scratch. A paper that incentives young dreamers to take a risk and believe in their ambitious and entrepreneurial capabilities. With this dissertation is intended that readers will be able to understand in more depth the development phase of an online clothing brand in Portugal, brand management and communication, with a general focus on social media marketing tools and strategies to be applied.



2. LITERATURE REVIEW

2.1 What is Entrepreneurship

During the last decades' entrepreneurship has become a worldwide phenomenon, people have discovered the will and desire in taking one's idea into a business, embracing the risk for a unique and pleasurable outcome. An entrepreneur is someone capable of creating an enterprise from an innovative idea and financing its activities from generated revenues. As stated by Hindle (2015) "*entrepreneurship is the process of evaluating, committing to and achieving, under contextual constraints, the creation of new value from new knowledge for the benefit of defined stakeholders*". Kevin Hindle presents a model, labeled as The Model of Entrepreneurial Process¹, which according to Hindle defines precisely the definition of entrepreneurship: given that new knowledge has been created, there are three capacities needed to transform the new knowledge into new value for people with a vested interest in the value creation: stakeholders. These three capacities include:

- 1. Entrepreneurial capacity:** discovering an opportunity, and the systematic evaluation aimed at discovering whether this provides the opportunity to create a New Value Design: creation of economic value which is generated by a business model, whereas if the business model seems viable, a full entrepreneurial process goes on to articulate. This capacity is inserted in the "*strategic domain*" (Hindle, 2015).
- 2. Psychological capacity:** the commitment of embracing the business model, in other words, the human duty needed to pursue its implications. This capacity is part of the "*personal domain*" (Hindle, 2015).
- 3. Managerial capacity:** finally, the managerial, tactical, planning and specific performance required to implement the New Value Design in the desired market. Labeled as the "*tactical domain*" (Hindle, 2015).

2.2 The Social Media

The following section serves to present social media networking sites and their importance and relevance as marketing tools for rising brands and small businesses, in the millennial generation world. In addition, an in depth analysis on Facebook and Instagram will be tackled, along with the tools that make these two giants of the social networks so relevant and indispensable for this specific case.

¹ Appendix 1: The Model of Entrepreneurial Process



2.2.1 Defining Social Media

Social media cannot be understood without defining Web 2.0: a term that outlines a new way in which end users use the World Wide Web, an interface where content is continuously altered by all operators in a sharing and collaborative way. Social media is where users are able to share ideas and information with a network of contacts and others through various interactive digital platforms (Loitz, 2016). *“Social media can be characterized as: “online applications, platforms and media which aim to facilitate interactions, collaborations and the sharing of content”. The importance of social network media lies in the interaction between consumers and the community, and in the facilitation of “asynchronous, immediate, interactive, low-cost communications” (Adrian Palmer & Nicole Koenig-Lewis, 2009). These platforms allow the communication, interaction and the share of information using means such as words, pictures, videos and audio (Loitz, 2016). Unlike other forms of communication and marketing, social media allows businesses to participate in two-way communication publicly, and also privately (Loitz, 2016). The result of these advanced tools and software is that in today’s technology driven world everything is inter-connected: people, information, data, events and places, all with multiple interdependent associations that form an enormous aggregate social network (del Fresno García, Daly, & Segado Sánchez-Cabezudo, 2016). In conclusion, and as stated by Sago (2010), “It [social interaction] can involve the generation of new content; the recommendation of and sharing of existing content, reviewing and rating products, services and brands; discussing the hot topics of the day; interest and passions; sharing experience and expertise – in fact, almost anything that can be distributed and shared through digital channels is fair game.”*

2.2.2 Millennials and Social Media Networking Sites

The rise of usage and importance that social networks represent to the Millennials generation has endorsed such means in becoming much more than just a way to connect about personal matters. According to Sago (2010), social networking sites are used by 77% of Millennials, in deeper detail, as presented by The Pew Internet & American Life Project, it reports that social networks are used by 65% of 12-17 year olds, and 67% of 18-32 years olds. On a similar note, Payam Hanafizadeh (2012), reinforces that social network sites have become mainstream on a global dimension, where these sites account for one in every 11 minutes spent online, totaling up to 54% of users between the ages of 16 and 24 that have set up their own page or profile on a social networking site.



2.2.2.1 The Role of Social Networks for Entrepreneurs & Small Businesses

The density of any type of information combined with the millions of users that are inter-connected in different social network platforms has resulted in the powerful importance that social media plays in how consumers discover, research, and share information about brands and products. The impact of social networks is attained at a universal level, from the economic (e.g., shopping) and marketing (e.g., brand building) to the social and educational sectors. The factors that are driving this gradual importance in today's businesses include: the number of potential customers engaged on social network sites, the current economic depression, where there are fewer customers in general, finding and engaging them get higher priorities, and thirdly, the wide acceptance of social networks as a powerful tool that is slowly dethroning traditional state of marketing, advertising and promotion (Payam Hanafizadeh, 2012). As Hanna et al. (2011) refer *“In the social media-driven business model defined by customer connectivity and interactivity, content goes hand in hand with technology, producing far-reaching effects for the way marketers influence current and potential customers ... the ability to leverage relationships embodied in social networks will become one of the most transformative uses of the Internet”*. Online content that is easily introduced, shared, and recommended in social networks is enlarging the spheres of marketing influence, where a vast range of platforms are empowering the necessary tools for these influential exchanges amongst businesses and its customers (Hanna et al., 2011). A study reveals that 90% of marketers indicated that the massive impact of social media is of great importance for the growth of their business, furthermore, 58% admitted to using social media for 6 hours or more each week, whereas 34% for 11 or more hours weekly (Payam Hanafizadeh, 2012). The main advantages of this phenomenon are delineated by Payam Hanafizadeh (2012) as the constant and increased generation of business exposure, increased traffic, and the improved search rankings. On the other hand, a main disadvantage of social network sites is the low trust and uncertainty that people feel in the virtual environment. A full adoption of social network sites may have a longer way to go since people are more used to the traditional social network and their behavioral change often takes time (Payam Hanafizadeh, 2012).

2.2.2.2 Social Networks as Marketing Tools

Social media networks have adapted to the needs of entrepreneurs, small businesses and big enterprises in order to provide the necessary tools for these to be able to be in direct contact with consumers, to promote and advertise products and services, and most importantly



to solidify brand image and awareness. Beqiri (2015) suggests that social media marketing is made up of different characteristics, classified as such:

1. **Connecting with potential and current consumers:** using tools and techniques to create, identify potential consumers and keep the granted ones.
2. **User generated technique and classification:** social media platforms allow users to classify themselves in different groups of interest.
3. **Interactivity between consumers:** communication between consumers, the exchange of diverse opinions concerning different products and brands.
4. **Consumers opportunity to take control of the content of information, communication or other related activities about a brand:** consumers are now taking full control about what's being said about different products or services in their social networking accounts, blogs and other online tools.

In addition, Nakara, W. et al (2012) explains how the shift to online marketing has been a cause of how companies have altered the way they market their goods and services. Marketing itself has shifted from a transactional conception to a relational one, mass production has been replaced by the customization and detail-orientation of products, and interactive marketing has become far more predominant than direct marketing. The opportunities that lie ahead of using social media networks as marketing tools for small businesses are numerous and highly relevant: the facilitation of fostering customer loyalty, promotion, and advertising without expending great resources, where social media can be used to “outsource” these mechanisms. Furthermore, firms are able to establish relationships with consumers and encourage community members to share ideas and add value to the community. Social media marketing tools also allow firms to interact with current customers, improve both internal and external communication, explore new markets, reinforce and enhance image and reputation, and “grasp” the profile of the consumer (Nakara, W. et al 2012).

The paradigm and acceptance of online business is correlated with the impact that online marketing through social networks has on consumers, as mentioned by Paquette (2013), *“the more people perceive shopping services on social networking sites as useful and easy to use, the more likely they are willing to shop for items on social networks”*. Additionally, the wide range of consumers utilizing social networks means that most target markets can be reached, where there are precise tools that allow promotion and advertising to specific groups and markets (Paquette, 2013). As quoted by (Paquette, 2013), “technology related



developments such as the rise of powerful search engines, advanced mobile devices and interfaces, peer-to-peer communication vehicles, and online social networks have extended marketers' ability to reach shopper through new touch points" by Shnakar et al. (2011), these new touch points, all enabled by technology advancements, created the "shopper marketing" concept. A concept that Paquette (2013) explains as the *"planning and execution of all marketing activities that influence a shopper along, and beyond, the entire path of purchase, from the point at which the motivation to shop first emerges, through purchase, consumption, repurchase, and recommendation"*. The agglomeration of this entire process, which was once fragmented before the introduction of social media marketing tools, is the essence of online marketing, interaction and two-way communication that is crucially important and enabled by digital platforms.

2.2.2.2.1 The Social Media Networking Sites

The following section serves to analyze the characteristics of Facebook and Instagram as means of awareness and engagement for brands. As for Facebook, the main goal is to understand the power and tools that Facebook Pages provides for rising brands. Regarding Instagram, the analysis concentrates on its rising phenomenon of the social network being "entirely visual" and how it translates to a massive opportunity for business growth, attractiveness and consciousness.

2.2.2.2.1.1 Facebook

Facebook is the biggest social networking site in the world, with approximately 1.59 billion² monthly active users worldwide. Facebook's mission is "to give the power to share and make the world more open and connected" (Facebook, 2012), thus, the limits for interaction amongst users goes beyond geographical limitations. Despite some changes along the way, Facebook has been able to stand firmly as the leading networking site for the last several years. Facebook has been able to captivate users and maintain a constant appeal and interest, as explained by Urbánek (2012), "Facebook has, however, always been different. Three early decisions and innovations helped set it apart from the rest: trusted identity combined with clearly defined networks, exclusiveness, and providing continual engagement". A particular example of this constant innovation and new services that keep the social network attractive is Facebook's News Feed, a tool that keeps users updated and engaged. "The News Feed page,

² ("Leading global social networks 2016 | Statistic," n.d.)



also known as the Home Page, is a constantly updating list of stories from people and pages that one follows on Facebook. News Feed stories include status updates, photos, videos, links, activity and likes” (Kim, Sung, Lee, Choi, & Sung, 2016). The News Feed has become the incentive for people returning to Facebook, along with the chat, video calls, being able to tell one’s life story by using Timeline and setting up one’s business through Facebook Business Pages: a variety of tools and services that keep users absorbed and addicted to this worldwide phenomenon.

2.2.2.2.1.3 Facebook Pages

Facebook Pages is separate from one’s own personal profile, Pages allows corporations, businesses, brands, entrepreneurs, celebrities, basically anyone or anything that want to have a “fan” page and keep the “fans” updates with posts, photos and videos. In terms of clothing brands, the “fans” or the people who “like” the page are known as customers and potential customers, people that are interested in the brand and its products. In turn, fans can easily interact with the content by expressing themselves with a “like”, adding a comment or share certain information and posts with friends, allowing these social actions to be amplified, meaning that for every action a user has towards a brand it generates a story in Facebook’s News Feed (Matias, 2012). The interaction between the brand, the page, and the consumers or “the fans”, can be considered as a brand community³. *“Consumers are likely to join a brand community because of having both feelings of loyalty and being customers of the brand. Customers who take part in brand communities are believed to already have a baseline relationship with the brand, which is further influenced by community participation”* (Johanna Gummerus, Veronica Liljander, Emil Weman, & Minna Pihlström, 2012). Customer engagement is closely related to brand relationship outcomes, which include loyalty, satisfaction, trust and affective commitment.

At the present moment Facebook feeds more than 40 million small businesses around the world, utilizing the platform to generate sales, communicate with its fans and clients, and continuously work on company and brand culture closely with the ones that mostly appreciate its nature, its fans (Larrossa, 2016). As suggested by Larrossa (2016), Facebook pages can be used to achieve for main objectives: (1) Increase the number of potential customers, (2)

³ *Definition:* a brand community is a collective of people with a shared interest in a specific brand, creating a subculture around the brand with its own values, myths, hierarchy, rituals and vocabulary.



increase brand exposure, even if such does not translate into sales in a direct form, (3) boost sales, by investing and analyzing the results within Facebook ads, and (4) use Facebook as a main communication channel. Facebook pages possess a variety of tools that allows entrepreneurs with clear goals and objectives to achieve an augmented success on Facebook, if the definition of such goals is not well determined or structured then the probability of success largely decreases. The purpose of using such an interactive platform as Facebook to expose one's brand must be the predominant criteria, whether it is brand awareness, direct sales as for online shops, and/or as a communication channel.

2.2.2.2.1.3.1 Facebook Pages - Tools

As defined by Larrossa (2016), there are clear advantages for one's business in using Facebook pages:

1. **Possibility of analyzing statistics⁴**: being aware of which posts are generating the best results, the one's that get the most likes and engagement, where are clients coming from, amongst other insights that allow to scan the movement towards and around the page.
2. **Utilization of apps, software's and sites⁵**: Facebook has several apps for smartphone devices that enables one to follow all its statistics and insights, schedule posts, create dynamic and creative contests and promotions, create eye-catching images and picture editing, create faster and more efficient ads, and manage ads while being run.
3. **Advertising**: One of Facebook pages' main strengths, being able to select a specific audience by age group, location, and interests. Forcing a post to appear on the news feed of the desired target audience: Facebook has its own intelligence, an algorithm that depending on the defined objective of the ad, it [Facebook] will go after the users that have the highest probability of meeting such standards and objectives (Larrossa, 2016). "Currently, this is a medium that brings a high return on the held investment" (Larrossa, 2016). This tool is paid directly on Facebook, where higher investments, results in a higher reach of the chosen target audience.
4. **Page roles**: The possibility of having several page managers, unlike a personal Facebook page. This tool allows one single page to have more than one administrator, content manager, insights analyst, and advertising manager, where all have different

⁴ Appendix 13: Insights Examples – Cre.eight 2016

⁵ Appendix 14: Suitable Apps – Examples



permits and authorizations on what to edit, change, insert or delete on the page, depending on the role that is attributed to each individual.

5. **Events, Milestones, Notes:** A set of options enabled directly on Facebook pages, enabling fans to be aware of a special event or a collection launch for example, verbalizing a significant milestone, or even writing a note when such post has a large amount of text, a type of blog entry.

Moreover, in broader terms, Neti (2016) defends the importance of social media marketing services due to (1) **Transparency**, where no cheat codes are involved, simply do to the fact that everything that occurs in the social networking landscape is fool proof. Brands, small business or even large corporations cannot fake authenticity in an attempt to get more people involved. In addition, judgments and opinions made on social networking platforms are taken extremely seriously and the more imposing the companies get, more seriously they are taken. Secondly, the (2) **Boost Website Traffic** factor is of great relevance for rising brands since social media is probably the fastest and easiest means of redirecting traffic to a brand or company website. When brands place their URL website in their Facebook Page, “they can have all their profile visitors check out their website and a percentage of traffic is sure to get converted in course of time. This is the virtual way version of “word-of-mouth” (Neti, 2011). Furthermore, as reinforced by Geho, P. R., & Dangelo, J. (2012), Facebook Pages is known for its effectiveness as a marketing tool: “Pages are much more likely to show up higher in organic listings on search engines simply due to the large number of daily visitors to Facebook. Pages can also help boost a business’s website because linkback from a business’s Facebook page is part of Google’s algorithm for search results”. Therefore, allowing small businesses to penetrate the search market without having to pay for expensive search engine optimization services (SEO).

2.2.2.2.1 Instagram

Instagram is one of the most popular social networks worldwide, the online mobile photo and video-sharing app has reached approximately 500⁶ million monthly active users by June 2016, a milestone that indicates its importance in the social media business world. Instagram aims to “allow [you] to experience moments in your friends’ lives through pictures

⁶ <http://www.statista.com/statistics/253577/number-of-monthly-active-instagram-users/>



as they happen. We [Instagram] imagine a world more connected through photos”⁷. Instagram was launched in 2010 with the objective of solving three problems: (1) Allow photos and videos to be edited through filters to transform mediocre mobile photos into professional-looking snapshots. (2) The possibility of sharing Instagram photos and videos instantly on multiple services such as Facebook, Twitter⁸, Flickr⁹, amongst others. Lastly (3) optimize the experience of uploading photos and videos, to be fast, efficient and user-friendly. Instagram was acquired by Facebook in 2012, for approximately US\$1 billion (Klie, 2015), allowing the photo and video now-giant to grow 23% by 2013 (Al-Bahrani, 2015).

Instagram was one of the two main social networks, alongside with Twitter, that began the “hashtag” (#) phenomenon, permitting and incentivizing users to use such to describe the posted pictures and videos, and therefore creating trends and characterizing the user and its uploads with each specific hashtag (Hu, Y., Manikonda, L., & Kambhampati, S. 2014). In other words, by placing the symbol “#” followed by a word or set of words without space, it generates a link to posts that used the same hashtag. This makes it possible to find common interest and enhances the relationship between users (Aragão et al. 2016). Additionally, the photo and video-sharing app giant allows users to follow any number of other users, from friends, photographers, bloggers, entertainers, celebrities, to brands and multi-national companies. Similar to Facebook and as described by Hu, Y. et al (2014), “users consume photos and videos mostly by viewing a core page showing a “stream” of the latest photos and videos from all their “friends”, listed in reverse chronological order. They can also favorite or comment on these posts. Such actions will appear in referenced user’s “updates” page so that users can keep track of “likes” and comments about their posts. Given these functions, we regard Instagram as a kind of social awareness stream.”

⁷ <https://www.instagram.com/about/us/>

⁸ *Twitter*: a free social networking microblogging service that allows registered members to broadcast short posts - *tweets*. Twitter members can broadcast tweets and follow other users' tweets by using multiple platforms and devices. Tweets and replies to tweets can be sent by cell phone text message, desktop client or by posting at the Twitter.com website.

⁹ *Flickr*: a website for users to share and embed personal photographs, and effectively an online community, the service is highly used by photo researchers and by bloggers to host images that they embed in blogs and social media.



2.2.2.2.1.1 Instagram's Potential for Brands

In today's fast-paced technological business world the growth and importance of Instagram, given its characteristic, has proven to be a key element for brands to employ new customers and market their products. As reinforced by Klie (2015), "Forrester Research in 2014 found that Instagram delivered 58 times more engagement to brands per follower than Facebook and 120 times more engagement per follower than Twitter". Moreover, the photo and video-sharing giant grew by 131% in audience engagement in the same year, which is the highest growth rate of any social platform yet recorded (Klie, 2015). There are three main components that make this social media networking app such an important vehicle for entrepreneurs and small businesses to grow, both in brand awareness and sales. As suggested by Adriel (2015):

1. **Engaged community:** Users are passionate about the app and its features: the love for photography, imagery and the share of experiences through visuals. Being able to easily connect with people with similar interests and habits.
2. **A visual medium:** Instagram's simple layout and designs gives the possibility for captivating visuals to take center stage, where no other distractions are in place. Each image or video fills the screen, unlike Facebook.
3. **Environment:** A brand's story will be reflected through visuals, there is an endless space for any type of creativity. In addition, a brand will be surrounded by other beautiful content in a creative and inspiring environment, and for that reason people are always anxious and intrigued to "come back".

Furthermore, visuals have increasingly become a form of communication between people, and brands have the opportunity of delivering such content through Instagram due to its "entirely visual" phenomenon. Brands can expose and demo their products, and also highlight what consumers are doing with their products in a form of attracting new customers (Klie, 2015). Beyond the visuals lies the value of a post on Instagram: quantified by the number of "likes" it receives, which translates to the admiration and engagement that the "followers" have with a specific post (Smilansky, 2015). There are two critical factors in terms of user interaction features on Instagram: (1) **Likability**, which is a quantitative result showing the popularity of a post and (2) **Engagement**, which reflects word-based interaction by users writing comments (Smilansky, 2015). It is quite simple to infer the reputation or likeability of a brand or company on Instagram. This can be done so by analyzing data such as number of followers, the average "likes" and comments per post, which are quantitative indicators.



Qualitative pointers are observed through analyzing the content of speech and portrayed feelings in the comments (Aragão et. al, 2016). According to Aragão et. al (2016), the activity and consumer behavior of users in a virtual environment is motivated by three factors: information, social connection and entertainment. Concluding that the first motivation, information, is what consumers seek about services and products to decide on the act of purchasing.

2.2.2.2.1.2 Social Media Mavens of Instagram and Advertising

The interaction and engagement of consumers and between consumers is extremely important for the development of a brand on Instagram. Notwithstanding, organic methods are not enough, and just like Facebook there is the possibility of paying for advertising a brands product or service. The first method is associated with social media mavens; individuals who are known for setting trends and ideas through their use of social media (Alshawaf, E., & Wen, L. 2015). These individuals are extremely popular, which is seen through their large number of followers, becoming imposing and vital for the continuous generation of engagement and interest on Instagram. As reinforced by Alshawaf, E., & Wen, L. (2015), “these individuals become authoritative figures, and take advantage of such to use their social media account for commercial purposes”. Thus, brands advertise their products by paying these individuals to post a picture or video with their product – clothing brands widely use this technique. Mavens are seen as “opinion leaders” and have the ability to influence others’ behaviors informally, through Instagram (Alshawaf, E., & Wen, L. 2015). In general terms, communication patterns and the dissemination of ideas is a result of the vital role that social structures play in todays society. Society is surrounded by adopters of certain products and ideas, which influences personal decision-making processes (Wright, E., et al. 2010). The second form of advertising is initiated on Facebook, where Instagram enables the option of sponsored/paid posts since being acquired by Facebook in 2012 (Klie, 2015). These posts are generated from paid advertisement on Facebook of a certain post, whether it is a photo or video. A brand’s Facebook Page is connected with the brand’s Instagram and the advertisement is generated uniformly for Facebook and Instagram¹⁰, if requested by the user (Klie, 2015).

In conclusion, *“Instagram is a different from other social media sites in several ways. Instagram users tend to be a little more selective in what they post. People aren’t posting nearly*

¹⁰ Appendix 15: Example of Mutual Advertisement on Facebook & Instagram



as often as on Facebook or Twitter, so you're not constantly getting bombarded with content. The content is more deliberate, and because it is entirely visual it allows brands to do a lot more" (Klie, 2015).

3. CASE STUDY – Wear Creatively, “Think Creatively”

3.1 The Starting Point

After hours of wondering up and down the hills of Lisbon, with no final destination, looking into shops with no buying purpose, Pedro began to realize that there was no brand in Portugal that was ultimately dedicated in producing t-shirts, and only t-shirts. For the last 10 years there has been an extreme growth of young Portuguese entrepreneurs that have started their own brand, mostly in women’s swimwear, men’s board shorts, shoes, and handmade jewelry, but a t-shirt brand was missing, at least in Pedro’s mind. With a name already in mind, Cre.eight, Pedro was dogged to start this project on his own, a project that suited his personality from being creative, innovative and challenging.

3.1.2 Presentation & Choosing a Direction for the Brand

Pedro’s concept was to create a brand that he was able to relate to, a brand that made him proud. Other than concentrating fully on what was missing in the market, his vision was mostly concentrated on portraying his personality through creative wear to the Portuguese people, and hopefully to international markets in the future.

Gaining new experiences, meeting new people, experiencing new cultures and habits, which in other words result in travelling or moving abroad, are amongst Pedro’s most valuable and cherished hobbies in life. Pedro was lucky enough to have lived in Italy, Brazil, Argentina, Portugal and China before the age of 17, where the hopping around, the constant need of making new friends, and having to settle in such diverse surrounding and cultures resulted in the entrepreneur that Pedro is today: a young student that is permanently anxious for the next adventure, for the next unknown experience.

In Pedro’s mind-set the question was clear, *how could the passion, through Cre.eight, be transported to the Portuguese people, how could the brand’s spirit be effectively implemented?*

Portugal is one of the European countries that have suffered the most with the global economic recession in 2008. Portugal has one the highest youth unemployment rates in Europe,

at 34.7%¹¹ referring to the year of 2015, and the lowest minimum wage when comparing with countries such as Spain, United Kingdom, Ireland, France, Germany, Belgium, and Holland¹². On the other hand, Portugal is known for its quality of life despite the economic issues. The good weather, food, landscapes, freedom, and inexpensive lifestyle attracts many youths to stay in Portugal, and this is where the main problem is at stake: thousands of youths are jobless after finishing their studies, or income is very low for a long period of time with minimum prospects of salary increase and career development within a company, in comparison with other European countries. On the other hand, it is fair to say that Portugal's international mobility and expatriation has increased in certain areas, especially of doctoral students with a ratio of 13%, only surpassed by Ireland, Greece and Slovenia¹³.

Despite of adoring Portugal, the people, the culture and everything that is related to Portugal, Pedro had made up his mind that his future career opportunities lay abroad. It was this mind-set that Pedro saw in Portuguese people that triggered Cre.eight's culture and spirit, Pedro was able to create the link between his passion and ambition with the brand, his countries' current situation, and how he would be able to transport the message to his target market: the dear youths of amazing Portugal. A brand that its proud of its roots, that is content to market itself as a product that is from, designed, and handmade in Portugal. But a brand that also incentives people to discover the beautiful cultures, people, and countries that the world has to offer¹⁴. A brand that encourages people to go on adventures, to live incredible memories, and come back with a backpack full of amazing stories to tell.

3.1.3 Taking the Idea to Reality

By mid-February, with a clear mind-set of Cre.eight's spirit and message, Pedro began his search to initiate the summer collection of 2015. Pedro's idea for the first collection was to travel around several countries in Europe and buy traditional fabric from each country, including Portugal, in order to build a collection that had an input and a "story" from various different countries, with the objective of conveying its message; incentivizing its target market to discover other realities and treasure new experiences and adventures. The entire process was

¹¹ http://ec.europa.eu/eurostat/statistics-explained/index.php/Unemployment_statistics

¹² http://ec.europa.eu/eurostat/statistics-explained/index.php/Minimum_wage_statistics/pt

¹³ http://repositorio.ul.pt/jspui/bitstream/10451/11543/1/ICS_ADelicado_Going_ARI.pdf

¹⁴ www.creeight.pt - ABOUT



at Pedro's hands, from buying raw materials, creating the designs of each t-shirt, to finding a textile factory to produce the final product; creative t-shirts that stand-out from the ordinary.

3.1.4 The Initial Issues

Having enough resources and time to travel, during a considerable period around Europe, was Pedro's main initial drawback. Pedro knew that having fabrics from other countries was vital to build the bridge between Cre.eight's mission and its final product, in order for the public to relate to the lifestyle that Cre.eight promotes. Pedro had to make the decision whether to risk, or not, the chase for creative and unique raw materials. Taking into account the reduced time-frame and budget constraints, Pedro decided not to risk, and therefore a reform of the initial plans had to be made.

Solution: Concentrate on finding unique fabrics and patterns in the Portuguese market whilst maintaining brand image and spirit.

Another main issue that Pedro encountered was where to produce the t-shirts. After contacting many of confection factories around Portugal, mainly in the north of Portugal, Pedro realized that he did not have the financial capability to produce the minimum quantity required by factories¹⁵.

Solution: Once again Pedro was able to deviate from his issues by using his entrepreneur networking forces. Inês Almeida, founder of a women's swimwear, Type, advised to find a seamstress¹⁶ that would be willing to produce the entire collection at significantly low prices per unit. After days of research, mainly via online job platforms, free-lancer platforms, and Facebook, Pedro found a seamstress that was disposed to partner with Cre.eight to concretize the project.

¹⁵ Minimum units required by Portuguese factories: 1000 units

¹⁶ *Definition* of seamstress: a woman whose job is sewing and making clothes. *Cambridge Dictionaries Online*

3.2 Partnership with Vera, the Seamstress

Native Brazilian, Vera aged 45, striving to find clients Vera decided to create a Facebook page, with the name *Seamstress Lisbon*¹⁷, two words that she defines as the critical factor for people to find her on Facebook.

With the aim of aiding each other mutually, Vera and Pedro came into consensus when deciding the price per unit for two different services: 1. Applying fabric or modifying a t-shirt that already exists¹⁸, 2. Sewing a t-shirt from scratch, with previously bought fabric¹⁹. The key in deciding the reduced cost per unit was the total quantity of t-shirts to be produced, a service that Vera was not used in providing, but willing to adapt. The final accordance was of 2,5€/unit for the first service, a reduction of 50% from the original stipulated price, and 5€/unit for the second service, totaling a cutback of 37.5%, as seen in figure 1 below.

Figure 1: Service 2 – Costs & Profit²⁰

Cost/unit	Service 2	
Seamstress	5	S. Price: 8
Fabric	4,5	
TOTAL	9,5	
Sale Price	20	
PROFIT	10,5	111%

3.3 The First Collection

(Refer to Appendix 5 for the following section)

With a clear vision on what path to follow and by surpassing the main initial issues Pedro was set to start producing Cre.eight's first collection: 'Cre.eighting the First Collection'. With the objective of increasing its target market Pedro decided to add the component "Girls Love to Wear Guys' T-shirts" to the communication strategy of the first collection. A strategy that would allow the female market to also relate to the brand, and therefore enlarging the potential target market, other than restraining it just to men.

¹⁷ Direct translation of 'Costureira Lisboa'

¹⁸ Appendix 2: Examples of t-shirts that apply to service 1

¹⁹ Appendix 3: Examples of t-shirts that apply to service 2

²⁰ Cre.eight Accounts - 2015

With the help of various friends, family, and with personal creativity Pedro was able to create a wide range of t-shirts designs, with a mix between the two services previously mentioned. The first service which meant buying 1-colored t-shirts at a local supermarket chain²¹ and modifying them with Portuguese fabric, or modifying the bought t-shirts between them. The second range, relating to the second service which was meant to increase the uniqueness of the brand by producing t-shirts from scratch, with local Portuguese fabric. With further brainstorming and by constantly adding and eliminating designs, Pedro chose that the first collection would be composed of eight different t-shirt models, in which within each model there were some with different versions, these versions were solely different because of the colors, the design itself was the same. The choice of the number of t-shirt models was solely related with the name of the brand, a strategy that had the objective of giving a certain emphasis and attention to the name Cre.eight.

With the objective of transmitting the uniqueness of the brand it was also decided that each model would have limited quantities, in order to make people feel exclusive for buying a t-shirt that very few people were able to purchase due to the “limited” availability strategy. The size selection was based on benchmarking and common knowledge, sizes from S to XL, where few models had the availability of the XL size. Despite of not performing further research on this matter, it was proved at the end of the season that the M size was sold the most, totaling up to 51%²² of total orders/sales.

Further costs included the photo-shoot session, which amounted to 14%²³ of total costs. The strategy in this component was to bring to notice that the t-shirts were destined both for men and woman. To reinforce this communication strategy two models were hired, a man and a woman. The objective was that both were seen as friends and not as a couple. Again, fortifying that anyone could use the t-shirts, not merely focusing on the “couples” segment.

3.3.1 The Selling Platform - Facebook

Other than word of mouth, Facebook was the main platform to sell Cre.eight’s t-shirts. Unable to invest on a website with online shopping, Pedro deviated his attention to Facebook

²¹ Appendix 5: Financial Considerations

²² Ibidem

²³ Ibidem

pages, a technological platform that allows individuals to connect, produce and allocate content online. The easiest and most suitable platform to introduce Cre.eight to the Portuguese market: offering the potential for advertising, by facilitating viral marketing, product development, by involving consumers in the design process and market intelligence, by observing and analyzing the user generated content²⁴.

The launch was strategically on a Sunday, a non-work day, aiming to have the utmost users online. Additionally, the launch was around 22:00, as a study refers, Facebook users were found to engage least during the morning and early afternoon, while the interaction increases towards the evening, reaching a steady high level during the night (Golder et al. 2007)²⁵.

3.3.1.1 Facebook Marketing Tools

Facebook pages allows brands to promote one's page, boost posts and produce creative ads towards a specific audience, these enable more likes, more interaction and posts appearing higher in the news feed. In other words, paying for the desired audience to actually see the page's activity or specific posts/offers, and hopefully engaging them in buying the final product. Cre.eight used the "boost your post" tool to promote the first collection, the album of the photo-shoot²⁶. A total budget of 14€ was used for a period of three days, with an estimated reach of 4,500 – 12,000 people viewing the post due to the promotion. The results of the promotion campaign allowed Cre.eight to have its first insights towards its target audience, from gender, to age, to the actions performed. An example of these actions is how many people only viewed or actually had an interest and engaged in the promoted post.

The variables: (Consider Figure 2 in the following page)

²⁴ <http://cocoa.ethz.ch/media/documents/2014/06/archive/WP-BIZAPP-065.pdf>

²⁵ Ibidem

²⁶ https://www.facebook.com/cre.eight.clothing/?ref=aymt_homepage_panel

Figure 2: Audience – FB Pages²⁷

Target Group	People who like your Page and their friends
Age	18-65+
Gender	Male and Female
Other	Location - Living In: Portugal
Boosted By	Pedro Ferraz
Current Budget	€14.00
Payment	Visa(*** 2958)

Pedro took in consideration the following situations when choosing the specific requirements of the promotion. The age group range was extremely broad and a possible error in the specific strategy used for this ad.

- A limit of 18 was used since it is an age that people possibly start buying their own clothes, where students leave their household to study abroad, where people start having credit cards therefore being able to purchase products online. These were the main criterion upon deciding the limit of 18 as the lower boundary.
- On the upper boundary, at 65+, it was destined to attract the maximum adults possible, from parents to grandparents that would probably buy Cre.eight's t-shirts for their children and grandchildren.
- Moreover, the number of internet users in the Portuguese market grew nearly 40% between 2009 and 2014, up to 6.9 million online buyers, and estimated to increase to 8.7 million people in 2020²⁸. The broadness of the age range was to attract the maximum number of people in different age groups, and also to have insights of the differences in engagement between the various age groups.
- Gender was both male and female, as previously mentioned, the t-shirts are destined both for men and women despite of the original cut being destined for men only.
- In terms of location, the target was solely Portugal, to firstly concentrate, appreciate, and study the Portuguese market, and only after attempt the expansion to other international markets.

²⁷ <https://www.facebook.com/cre.eight.clothing/insights/?section=navPosts>

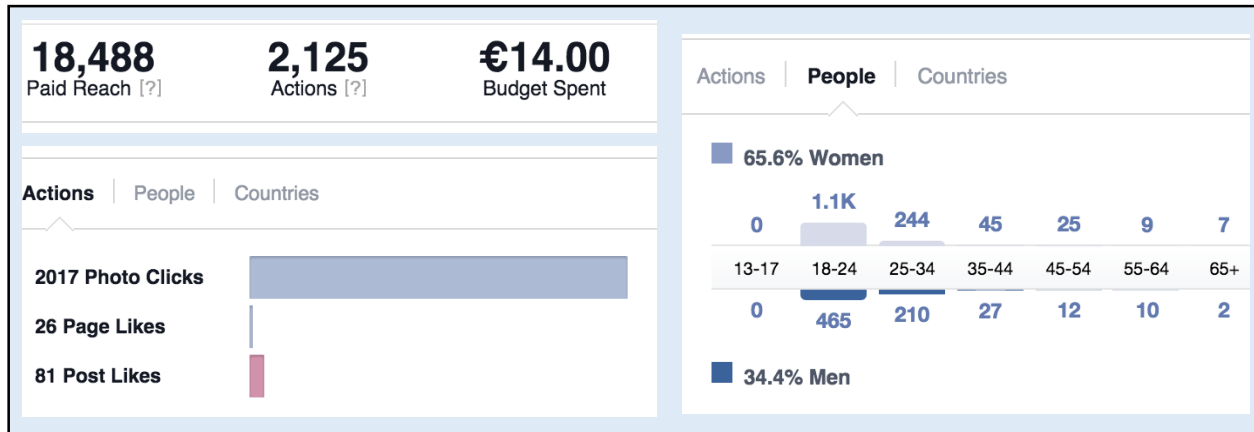
²⁸ <http://observador.pt/2015/09/22/faturacao-do-comercio-eletronico-portugal-atingiu-29-mil-milhoes-2014/>

(Refer to Appendix 4 for the following section)

3.3.1.2 Facebook Promotion Insights

The results:

Figure 3: Promotion Insights – FB Pages²⁹



The results indicate that there is a higher interest in the age group between 18 – 34 years of age. An age group that Pedro sees as his main target audience, the buyers. Teenagers, young adults, and adults that are intrigued and aware of new brands, of fashion, and constantly looking for new and “out of the ordinary” products. The higher percentage of women, 65.6%, in comparison to 34.4% of men can be explained by the fact that women are more involved and actively present in searching for new brands and in online shopping. Women are more likely to shop online than men, with a staggering 72% of women having shopped online within the last 30 days, compared with 68% of men, according to a nielsen.com report³⁰. Women are also more likely to recommend a brand, product or service to others over a social network, with 35% reporting having done so, compared to just 28% of men³¹. Furthermore, it is also reported that 60% of women are actively involved with Facebook, on a daily basis, compared to 42% of men³². Likewise, the results obtained reinforced the idea that women are a main target audience for Cre.eight, whether for personal purchase and/or to purchase for boyfriends, relatives or friends. The paid reach of 18,488, in figure 3, refers to the number of people that saw the post resulting from the promotion, whereas 2,125 refers to the number of people who

²⁹ Ibidem

³⁰ <http://www.paymentsense.co.uk/men-vs-women-online/>

³¹ Appendix 6: Online shopping Men vs. Women

³² Ibidem

liked, commented, shared or clicked on the post, users that actually showed a further interest than simply visualizing the post.

3.3.2 Further Insights

With a total of 97 produced t-shirts, 8 different types of t-shirts, Cre.eight was able to finish the summer of 2015 with 79 sold t-shirts, in which 7 were offered to friends and family for the critical help and suggestions throughout the development process. Through online platforms, spontaneous clothing markets that Cre.eight was invited to participate, to friends of friends and family, these were the main network streams that allowed Pedro to bring Cre.eight to the Portuguese market.

Figure 4: Clients / T-shirt

Clients COUNT		
Family	11	19%
Friends	18	31%
Friends of Friends	14	24%
Markets	10	17%
Facebook	4	7%
Instagram	1	2%
	58	100%

Despite of Facebook being the main selling platform, only 7% of total transactions were realized via Facebook, as seen in figure 4. The main explanation to this result is the fact that people trust more an online shopping website experience in comparison to Facebook, a total of 16 people requested Cre.eight's website on Facebook. Additionally, people had no way to experiment the t-shirts before purchasing, and a size chart was not available for people to actually know if they were buying the correct size or not. The two clothing markets that Cre.eight attended were a major stream for selling and marketing. In one of them Cre.eight recorded its maximum sales in one day, a total of 9 t-shirts. The two streams that recorded the higher percentage, family and friends of friends, are seen by Pedro as a starting point for projects such as Cre.eight, with prospects that the second collection, in the summer of 2016, will have results that are entirely opposite from the one's in figure 4.

3.3.2.1 Total Income and Costs

Figure 5: Net Income 2015³³

PROFIT 2015	
Total Sales	1 168,50 €
Total Costs	887,09 €
Facebook Promotion	90,00 €
	977,09 €
Net Income	191,41 €

As seen in above in figure 4, despite of the difficulties and several errors in the entire process, Cre.eight managed to have a successful result at the end of the summer season (September 2015), accounting to a total profit of 191,41€. At the starting point of the project Pedro did not expect to make a profit as the time-frame for preparation and vital research was limited. Additionally, many of the costs that were incurred could clearly be lower with further research for potential substitutes, such as the t-shirts purchase, fabric and labels. A major example of such costs was the purchase of t-shirts at a local supermarket, which amounted to 39%³⁴ of total costs. After finishing production, Pedro found a company, TejoBrinde³⁵, that sold better quality t-shirts from 1,7€, a significant reduction that would totalize a drop of 43%³⁶ per unit. Notwithstanding, these mistakes along the development process allowed Pedro to learn and seek improvement for the upcoming collection – summer 2016. In addition, and as previously stated, Facebook advertising was, wrongly, not inserted to the total costs account, as these were only calculated at the end of the summer season. However, as seen in figure 5, this cost was later inserted in the income statement, since it was a critical expense in terms of marketing and promotion of the brand and its products. Facebook paid promotion is on clear rise, data shows that this source of revenue for Facebook will increase 65.6%³⁷ from 2015 to

³³ Cre.eight Accounts - 2015

³⁴ Appendix 5: Financial Considerations

³⁵ <http://www.tejobrinde.pt>

³⁶ Appendix 5: Financial Considerations

³⁷ Appendix 9: Facebook Promotion Revenue Growth



2017, on a worldwide basis, hence demonstrating that this tool is of powerful use in today's fast evolving business world.

3.4 The Next Steps

With a strong ambition and vision for Cre.eight, Pedro is determined to continue this journey with the objective of transporting Cre.eight onto to the next level. The short-term prospects rely on reducing primary costs and investing on quality, supply chain logistics, shopping experience and credibility, and most importantly brand awareness and marketing via its main social media networking sites. Concerning the long-term objectives, Pedro is ambitious on taking Cre.eight across borders to international markets and setting up a social entrepreneurship project in less developed countries, with a preparatory focus on previous Portuguese speaking countries.

3.4.1 Short-term Outlooks: (1 - 3 years)

3.4.1.1 Cost Reductions, Quality and Supply Chain Logistics

Currently, Cre.eight is on on-going negotiations with Tejo Brinde, a company operating in the promotional merchandising and gifts sector since 1983. The company specializes in the import, development and distribution of gifts, in which one of its main products are t-shirts, offering a variety of four different brands. Tejo Brinde's business policy is restricted to professionals and resellers of such products. Not only will this partnership allow Cre.eight to have a significant cost reduction per t-shirt and considerably improve t-shirt quality (B&C collection 100% spun cotton), it will also allow the supply chain to be cut down to less suppliers and therefore making the entire process more efficient: Tejo Brinde is specialized in personalizing t-shirts, in other words serigraphy, embroidery and personalized labels. Likewise, unlike for the first collection where Pedro had a different supplier for Cre.eight's personalized labels, which were then sewed by the seamstress, this partnership will allow the entire process to be completed in-house by only one supplier. *(Take into consideration that Cre.eight intends to triplicate the production in comparison to 2015. The intended quantity is still not sufficient to minimums required by confection factories in Portugal, approximately 1000 units).*

3.4.1.2 Shopping Experience and Credibility

The intent in this area is to continue as an online shopping brand, but to improve customer and brand loyalty Pedro intends to hire a freelancer designer to construct an online shopping website where the shopping experience will become more professional and credible, in comparison to Facebook. In addition, Pedro plans to build a loyal and continuous partnership with the designer to focus on re-branding, with the objective of solidifying brand image: new logo, slogan, and labels to strengthen brand awareness and communication. (Appendix 5: Logo and Labels from the first collection).

3.4.2 Long-term Outlooks: (5 - 10 years)

3.4.2.1 Internationalization

As a brand that incentivizes the international experience Cre.eight has the ultimate ambition of being present in foreign markets. Despite of its mission, Cre.eight is a very proud Portuguese brand, likewise, international recognition is one of the company's biggest goals and dreams. By this time Pedro is optimistic that a Cre.eight physical store will already exist in downtown Lisbon, the aim in internationalization is to export approximately 20% of production to foreign online buyers, and partner with street stores, similarly to the objective in Portugal, but not the in short-term horizon. The first promotion attempts will be aimed at the Spanish market, a market that is very similar to the Portuguese, mainly in its cultural aspects, as reinforced by Hofstede³⁸. The initial promotion strategies will be via the Facebook Advertising tools, as previously used and explained for the first collection. These promotion boosts will have similar variables to the ones used in Portugal, destined for men and women, age range (with adjustments and more focused on the youth segment), and the location will be Spain rather than Portugal. In addition, these promotion posts will be written solely in Spanish, Spanish consumers will have the opportunity to shop online through Cre.eight's website which will have a Portuguese and English version.

3.4.2.2 Social Entrepreneurship Project: Cre.eight Africa, LEARN & EXECUTE

Another milestone is to build a social enterprise that is linked to Cre.eight's business, the founder explains:

During my master's degree I had a course named Social Innovation and Social Entrepreneurship, during one of the sessions we analyzed The Indego Africa Project, an

³⁸ Appendix 8: Hofstede Portugal vs. Spain

*innovative nonprofit social enterprise brand that supports women in Rwanda through economic empowerment and education. Their mission is to break intergenerational cycles of poverty by providing female artisans with the tools and support to reclaim their own future, flourish as independent businesswomen, and drive development in their communities*³⁹. I was extremely touched by this project and their initiatives in creating opportunities for those people, especially when these are overcoming such implausible obstacles and tough circumstances. I even tried to be part of this project by sending numerous emails showing my enthusiasm and availability to be part of the team. Unfortunately, they were not hiring or looking to open offices in Europe, nonetheless, the impact that the case study brought to my thoughts and feelings was tremendous. I was unable to detach from this farfetched idea of functioning a social enterprise by tackling an “innovative approach”. For example, The Indego Africa Project runs a retail business, which is the selling of contemporary accessories and home décor products made by members of the cooperatives in Rwanda, but they also offer their partners, women of Rwanda, skill-building and training programs in an effort to prepare them for better opportunities⁴⁰. I was determined that I wanted to be part of a project with such characteristics in some near future stage of my life.

The idea:

Similar to The Indego Africa Project, the intention is to create a non-profit organization, Cre.eight Africa – LEARN & EXECUTE, to emphasize the social mission: support, aid, educate and launch communities in former African Portuguese colonies on the path of personal sustainability and economic, social and human development. On the same spectrum Cre.eight will continue to run as a business that both aids and benefits from the creation of this non-profit social enterprise. The idea involves building a Cre.eight School, providing a physical place for communities to attend Cre.eight’s training programs. The execution of the training programs will all revolve around social interaction, entrepreneurship and the clothing industry. The main objective will be to help these people, and their families, to be self-sufficient by progressing through the LEARN training programs⁴¹, a total of six precedent programs which will allow participants to pass on to the EXECUTE phase⁴². Partnerships with Helpo and Acredita Portugal will be discussed in order to aid in the implementation process and enablement of resources.

³⁹ <https://indegofafrica.org/about>

⁴⁰ Indego Africa Project. Harvard Business School. 2012

⁴¹ Appendix 10: Cre.eight Africa – LEARN & EXECUTE. LEARN Training Program



3.5 Conclusions

In conclusion, Cre.eight must increase its visibility and presence in the Portuguese market in order to be able to increase sales, which will result in an increase of brand awareness and importance in the Portuguese market. Additionally, and most importantly, Cre.eight's value and brand loyalty must be reinforced in order to attain the short and long-term objectives delineated above, it all comes down to the online marketing and promotion strategies via its main social networks to achieve the desired visibility and credibility in consumer's perspective:

- 1. Which distinct strategies should be applied to Facebook and Instagram?**
- 2. What are the key factors for such strategies to remain consistent and continuously captivating in the short to medium term?**

3.6 Update on Cre.eight – 2016

The following table allows readers to briefly understand several changes that occurred from 2015 to 2016; regarding operational, re-branding and financial facets.

Figure 6: Cre.eight - 2015 vs. 2016

	2015	2016
Total Costs (€)	887,09	3811,88
Logo		
Icon	N/A	
Launch	14/07/15	11/05/2016
E-commerce Website	N/A	Available
Revenue (€)	1168,5	847,88 As of 20 of June (3 months to go)
Units	97	260



4. TEACHING NOTES

This case study is aimed at students attracted to the entrepreneurial world, online clothing brands, and social media networks subjects. It is useful for a management course that deals with new online marketing trends, entrepreneurship and innovation. Students can learn relevant aspects of setting up a small business or brand like the one studied in this case. From having a vision and idea, how to implement it, the initial issues and sacrifices, the importance of a good image, the strategies applied as an online brand, and how the learning curve never ceases to end. The most relevant learning objectives are as follows:

- This case exposes the importance of having a clear vision for the brand, it is not only about the product, everything that revolves around the brand is crucial for people to be attracted to its spirit and lifestyle.
- The study also suggests how crucial it is to understand “our” audience, the importance of knowing who are the people that are interested in the brand. A well-segmented audience is fundamental for rising brands.
- Additionally, the importance of Facebook and Instagram as to expose the brand, and creating a connection between the brand and its customers. For this case, Facebook has played a crucial role in terms of brand awareness and sales, until 2016 it was the only way that Cre.eight was available to the general public, other than word-of-mouth. The prominence in this dimension is to find strategies of how to better-use Facebook and Instagram to elevate Cre.eight onto another level, both in brand awareness, loyalty, customer base and sales.
- Students should be able to analyze how Cre.eight should move forward from this point, what were the mistakes and how it should tailor its strategies to optimize its demand and credibility. Such an analysis should be performed by analyzing the case, but also by conducting external research: analyzing Cre.eight’s social media accounts and website, benchmarking with successful Portuguese brands, and by conducting surveys to understand the perception of people on online shopping and on Cre.eight.



4.1 Teaching Questions (TQ's)

Cre.eight's management is extremely ambitious and constantly looking for improvement in all areas of the business. Nonetheless, the objective in the situation is to understand and create better practices in terms of social media strategies, and what are factors that will allow these strategies to maintain consumers constantly captivated. For this reason, **the two relevant TQ's** that should be addressed in order to continue the dissemination of this case are the following:

TQ1 – Which distinct strategies should be applied to Facebook and Instagram?

TQ2 – What are the key factors for such strategies to remain consistent and continuously captivating in the short-medium term?

4.2 Suggested Teaching Methods

For this particular example it would be interesting for the teacher to present this case where students would have to assume the role of external consultants. From the case students are able to extract Cre.eight's recent past events, from its beginning, to the end of the first collection, and a slight glimpse into the changes and plans for 2016. Students can assume that they were hired by Pedro to perform a consulting project, where the importance lies in creating the most efficient strategies for Facebook and Instagram. Along with establishing key factors that will allow such strategies to have a durable impact. Finally, going beyond the case study, students should be able to perform further research by examining social media networks such as YouTube or Twitter, in order to determine if these could also help Cre.eight in its goal of expanding the brand, creating awareness and engagement towards the brand, which eventually all lead to a common goal of increasing awareness and sales. Students should have full access to the case, Cre.eight's social media accounts and website, internet research access to perform benchmarking and the necessary platforms to produce surveys. Students should be divided into small groups of 4 students.

4.3 Analysis & Discussion

In this sub-chapter the intention is to analyze and briefly outline the most important and relevant points to answer the TQs. In this position we will simulate student's ideal resources in a consulting project-type situation. Such resources include:

- A survey⁴³ on the public's perception on online shopping and on Cre.eight, a total sample of 101 respondents
- Full access to Cre.eight's social media accounts, Facebook and Instagram
- Benchmarking with social media accounts of two leading Portuguese brands (DCK⁴⁴ and Shoes Your Mood⁴⁵ were used in this particular case)
- Full access to the case study and Literature Review

TQ1 – Which distinct strategies should be applied to Facebook and Instagram?

The focus in this question is to clearly outline the strategies that will allow Cre.eight to explore the maximum possible the tools that are available in these two-giant social media networking sites. Relying on these accounts to expose one's brand, to gain customers, to increase sales is ideal, but if the tools available are not being correctly and dynamically used, then the purpose is defeated.

Facebook Strategies:

1. **Usage of Facebook advertising:** As Cre.eight is still growing it is crucial that the usage of this tool is well thought and delineated. The targeting aspect should be concentrated on the people that are mostly interested on Cre.eight. By analyzing the page's insights, it is clear that there is a high concentration in the 18 – 34 age group, which accounts to a total of 61% of the fans, where 35% belong to the 18 – 24 age range. In one of Cre.eight's most recent and successful promotions, which reached 18,000 people and attained 203 likes, a record for Cre.eight, out of the 53% of the women engaged, 31% belonged to the 18 – 24 age group, and out the 47% of men 27% belonged to the same age group. There is a clear trend in terms of audience, and Cre.eight must focus all its attention to the people that demonstrate a higher interest towards its activity. The target audience should always be the same, in order for the same people to be constantly

⁴³ Appendix 16: Survey: Perception on Online Shopping

⁴⁴ DCK: Portuguese boardshorts brand, founded by 3 friends in 2011. Leading brand in the millennial generation with a wide range of different designs and models. Focused solely on the summer season with their unique and price-friendly boardshorts. **Appendix 17: DCK's Social Media Accounts**

⁴⁵ Shoes Your Mood: Portuguese shoes brand founded by entrepreneur Luis Marvão in 2015. A unique product that allows one to change its pair of shoes daily, by providing many different designed tongues that can easily be removed and inserted from each shoe. **Appendix 18: SYM Social Media Accounts**



reminded of Cre.eight's activity, people will be more interested and engaged if Cre.eight's posts constantly show up in their news feed, which leads us to the next strategy:

- 2. Consistency & Diversity:** By analyzing Cre.eight's recent Facebook activity it is evident that there is a lack of consistency in posts, in comparison to DCK and Shoes Your Mood. (Period analyzed: May – July, 3 months)

Figure 7: Posts per Month

Posts/Month	Cre.eight	DCK	Shoes Your Mood
May 2016	9	17	8
June 2016	2	8	15
July 2016	1	10	8

It is clear by Figure 7 that Cre.eight does not remind its fans of its existence, people won't go after a brand if there is a lack of activity in its main social page. Additionally, to reinforce this aspect, out of the 101 respondents, 45% never heard of the existence of Cre.eight, and many were the respondents that suggested that Cre.eight should have more daily posts, more information about the brand, more diversity in terms of content other than pictures of the products, such as articles, news, lifestyles that would interest Cre.eight's target market.

In terms of visual content, the strategy here should be to promote a lifestyle, and not just try to sell one's products. In this facet Cre.eight is clearly lacking interesting and captivating content in comparison to DCK and Shoes Your Mood. Both brands have collection videos that promote their visions: to be unique, to enjoy life, to seek adventures. Cre.eight's spirit is very similar, and despite the fact that the 2016 collection portrays such spirit of adventure, discovery and travelling through its products, such in not reflected in its visuals: regarding the photo shoot, the background is always a flat white brick wall, there is no diversity of landscapes, models, and lifestyle. Since Cre.eight is so passionate about creating memories around every corner of the world, about experiencing the amazing cultures and places that the world has to offer, then its content should all be directed and reflected towards such lifestyle, including interesting articles and news as previously stated. The main strategy in this section is to make people want to be part of such lifestyle, and it is crucial that this strategy is well implemented for the upcoming collection.



Both strategies mentioned above require a high degree of discipline in terms of schedule, consistency and budget, such reforms should try to follow the measures outlined below:

- **Weekly budget for advertising**, where one particular post is chosen to be promoted each week.
 - **Scheduled posts every other day**, ensure that the content is diverse, from sharing new pictures of Cre.eight, captivating articles, to interesting events that are associated to Cre.eight's values and mission: achieve a weekly mixture of paid and organic ads/posts to ensure that there is a constant activity on the page.
 - **Invest on excellent visuals**: photography and videos – ensure diversity in this area, don't "give away" all content during the collection launch, constantly engage customers with new visuals throughout the summer period.
3. **Explore**: Take advantage of alternative tools offered by Facebook Pages, such as creating monthly offers on certain products, hire a content manager that is able to follow and manage posts, analyze insights, and spot changes in usual trends: page roles will facilitate the management of having more than one person entitled to monitor and edit the page. Incentivize customers on writing feedbacks and reviewing their experience, the review section of a Facebook page is extremely valued, and such feature should be exploited by Cre.eight, since it has no record of usage up to this point: many were the respondents to the survey that mentioned that it was the reviews, opinions of other users, and feedbacks that attracted their attention to clothing brands on social media.

Instagram Strategies:

1. **Visuals**: Generate exclusive content for Instagram, since it is a platform that is "entirely visual", followers should be treated with visuals that they haven't seen before on Facebook or on Cre.eight's website: mostly all respondents of the survey mentioned the words pictures and/or videos to the open question: *how to clothing brands attract your attention on social media?*
2. **Partnerships**: Create partnerships with up-coming fashion brands that would complement Cre.eight's product, for example DCK and Shoes Your Mood, a complete outfit that combines three unique and rising Portuguese brands. Such strategy would allow more people to visualize Cre.eight's products since DCK and Shoes Your Mood

are already well established in the market, and therefore the possibility of attracting new customers that probably were not aware of Cre.eight's existence due to its poor presence and engagement on Instagram.

- 3. Social Media Mavens:** One of the most critical tools to be explored on Instagram. Similar to Facebook, plot a monthly budget to invest on this feature. Ensure that a pool of social media mavens are selected – personalities that reflect and practice Cre.eight's mission: travelers, teenagers that live an extravagant and adventurous lifestyle, artists that are constantly hooping from festival to festival, are just some examples of potential mavens that should be explored. DCK's for example has several Portuguese brand ambassadors that are constantly showing up in their Instagram posts. These are social media mavens in Portugal, such as André Fialho, best MMA fighter in Portugal, or António Felix da Costa, a very well known Formula E driver. Therefore, the strategy for Cre.eight in this dimension is to select several spontaneous social media mavens of Instagram and create long-term partnerships with a couple of Portuguese social media mavens in order to improve the brand image that is portrayed through Instagram, which currently is very poor, with an average of 35 likes per post, and no comments. DCK has an average of 200 likes per post, and several comments, Shoes your Mood poses an average of 80 likes per post. To further reinforce this poor statistic, out of the 55% of respondents that knew about Cre.eight, only 4% got to know about it through Instagram, whereas 18% through Facebook, and 24% through friends or family.

To conclude, the discipline in following the mentioned strategies is vital for brands like Cre.eight, that largely depend on social media. If all the above dimensions are strictly followed, Cre.eight should be able to notice improvements through engagement references, such as increase in the number of Facebook page likes, Instagram followers, and likes and comments in both platforms. Such will enable a stronger brand awareness, which will cause an increase in potential clients and attract more people into buying Cre.eight t-shirts, which will eventually lead to an increase in revenues. Notwithstanding, there are key factors, that will be addressed in the following section, of which these strategies largely depend on in order for these to be effectively implemented.



TQ2 – What are the key factors for such strategies to remain consistent and continuously captivating in the short to medium term?

The success of every brand, project, organization or company is dependent on some key elements. Students should analyze the survey in deeper detail, identify the operational and financial errors in the case study, benchmarking, and come up with creative solutions and/or factors that counter-act the failures that Cre.eight has experienced. Thus, the key factors that will determine the growth and effectiveness of Cre.eight on social media are as following:

- Consistency of brand image, mission and values: portray the brand's lifestyle in every post, cease to confuse the audience. Communicate the brand's culture with full integrity.
- Surprise customers, prepare spontaneous launches of new t-shirt models. Build-up curiosity in people's minds. DCK for example never presents its full collection from the start.
- Select various pop-up shops/street shops to sell Cre.eight's products. It is vital that consumers have the possibility of experimenting an item before its purchase. A place where people can visualize and touch the product will be beneficial in every aspect of the business, from customer loyalty, to sales. Of all the respondents 15% never bought clothing items on-line (e-commerce websites), most referred that they would rather try it before and then purchase it. In addition, out of the 85% that have bought clothes online, only 14% claimed to purchase every month, whereas the majority, 77%, only purchase items via the internet a couple of times a year. Furthermore, 58% of the respondents claimed that they never purchased clothing products on social media networking sites, the reasons include: unable to try it before, lack of trust, too much hassle, and not safe/secure.
- Attend markets and events that are suitable to Cre.eight's presence. In Portugal, specially during summer, there are numerous events and summer markets that are intended for brands like Cre.eight to attend. These are known as brand activations, and again these are vital for customers to be able to connect emotionally with a brand. Cre.eight should clearly work on this dimension, since in 2015 it only attended two markets, and none in 2016. DCK and Shoes Your Mood largely use Facebook to advertise the markets and events that they attend, such as: Metro Street Fest, FIA, Emerging Portuguese Brands Festival, Belem



Art Fest, MEO Sudoeste and amongst others. These are indispensable opportunities of extremely low investment that clearly demonstrate one of Cre.eight's biggest failures since its began its journey in the summer of 2015.

- Finally, having sufficient funds to effectively integrate all these aspects is also of extreme importance. The 2015 collection suffered from the lack of funds, which then translated to the lack of necessary preparation and knowledge for the 2016 collection, despite of several changes and improvements. The focus for Cre.eight should be to have a clear initial budget and appoint from the start a % amount that will be invested in each key factor and strategies to ensure that operations are optimized.

5. CONCLUSIONS & LIMITATIONS

This case study aims to underline the on going development phase of a rising online t-shirt brand, Cre.eight. Brands such as Cre.eight that are personally financed, require a vital effort to exploit all of the resources that can generate growth, further exposure, attraction of customers, and sales. Likewise, this case study is largely dependent on the study of social media networking sites, and how Cre.eight is constantly learning to optimize its decisions and strategies through its two main disclosure channels, Facebook and Instagram. Likewise, the aim of the dissertation was to investigate and analyze *how can Cre.eight increase brand awareness and sales, in the Portuguese market, through its main social media networking sites: Facebook and Instagram?*

It is important for Cre.eight to continuously improve in all parts of the business, learn from previous “mistakes” and funnel its identify, objectives as a brand, and optimize the key elements that will allow it to attain a leading position in the Portuguese market. Social media is “only” a channel for Cre.eight to expand and seek growth, but at the stage where Cre.eight is, with only two years of existence, this channel is one of the strongest tools that Cre.eight should rely on. Through its main social media networking sites, Cre.eight is able to understand to the fullest its main target market and achieve the correct and most powerful segmentation, create a brand community, and most importantly communicate with its fans and potential clients. Its the communication, interaction and engagement that will lead to a growth in sales, which ultimately is the main objective – to be profitable.

We conclude that the most effective ways for Cre.eight to increase brand awareness and sales is through working on key elements that will enable the mentioned strategies for Facebook and Instagram to work effectively and achieve an ideal level of optimization of such resources. Such key elements include; consistency in communication, brand image and mission, being active on social media and make consumers want to “come back” by launching spontaneous models or collections, be present in physical stores and pop-up shops, allow people to interact with the product before its purchase, attend markets and events that relate to Cre.eight’s spirit, and most important create a stable structure for investment.

Regarding the **limitations**, there are several points that could have made this case study and its analysis more congruent, such as: having interviews with brand owners that are similar



to Cre.eight, or that already had to face the same initial obstacles as Cre.eight. Such primary research would have allowed Cre.eight to better understand the market and the applicable strategies and key elements to consider. Another key point would have been to perform an activation on Facebook or Instagram and measure its result, such activation could be: a monthly offer – a 30% discount on all products, to test the reaction of Facebook fans and if such translates into more orders and sales. Another example could be to test the social media mavens' strategy on Instagram - what would be the outcomes of 3 posts of three different social media mavens towards Cre.eight's numbers on Instagram, and if such also generated sales. These are a few of many “live” strategies that could have been performed while conducting this project and case study on Cre.eight. To finalize, a main limitation while writing the case study was whether to focus on the 2015 collection and results or simultaneously write the case study while having to manage the 2016 collection. The decision was to focus more on 2015 since it was the start, and where most of the problems were encountered, nonetheless, 2016 is not showing tremendous changes in terms of results, since the modifications to improve weren't that well executed, therefore it would be quite similar to write the case study based on 2015 or 2016.

Further research could be based on more operational aspects such as suppliers, logistics, and the product itself. What do consumers like the most about Cre.eight t-shirts? What style of product should Cre.eight focus on? What models are the best sellers, and why? Is there a similar trend from both collections? How sensitive are consumers on pricing? Is Cre.eight practicing prices that are too high? Do consumers value the price that is charged per t-shirt? These are some examples of future research for Cre.eight to continuously improve and develop, with the main objective of being the leading entrepreneur t-shirt brand in Portugal.

To finalize, I would like to refer that it was a pleasure to write about my brand, it was a learning curve for me to write and study about my own project. I am extremely ambitious and never happy, by saying this I mean that I always see room for improvement, and for that reason I won't give up on trying my hardest to become better, better-known, and a more successful brand.

APPENDICES & BIBLIOGRAPHY

Appendix 1: The Model of Entrepreneurial Process

The Model of Entrepreneurial Process
(Source: Hindle, 2010)



Appendix 2: Examples of t-shirts that apply to service 1



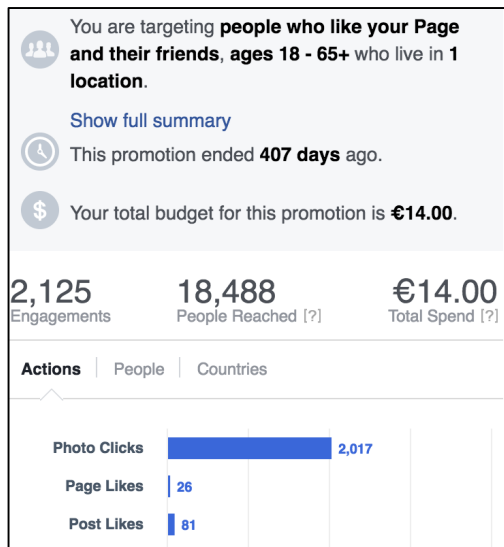
Appendix 3: Examples of t-shirts that apply to service 2



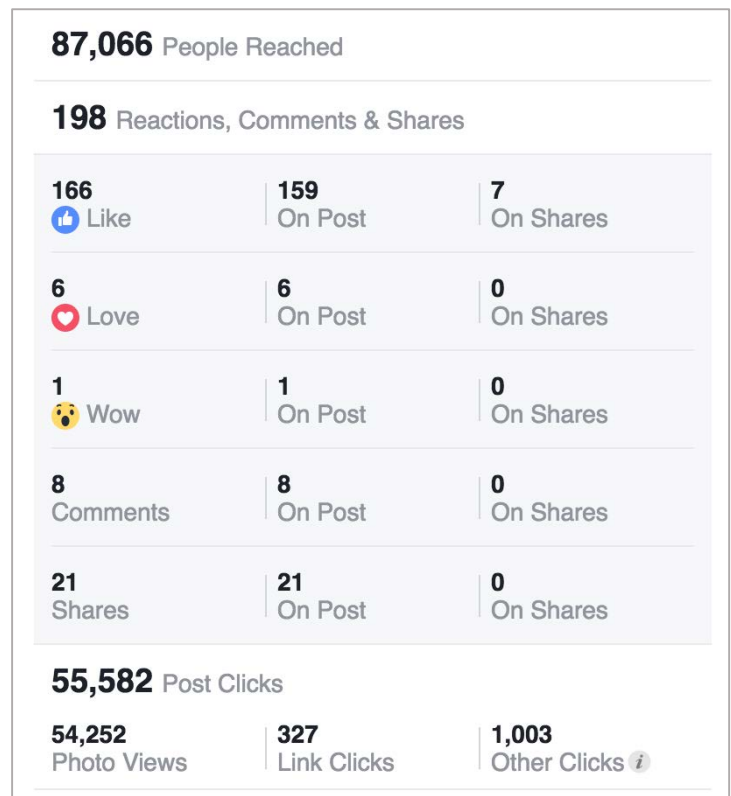
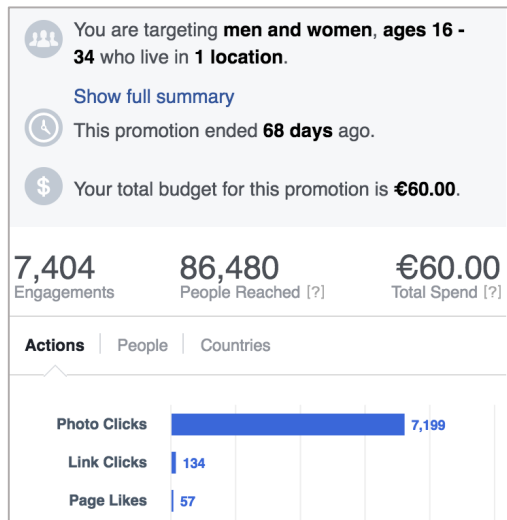


Appendix 4: Audience and Insights Results – Album Collection Launch – 2015 vs. 2016

2015: FB Pages



2016: FB Pages



	2015	2016	% Increase
Total Spent (€)	14	60	329%
Reach	20,944	87,066	316%
Engagements	2,125	7,404	248%
Likes	94	166	77%
Shares	0,1	21	20900%
Photo clicks	2,017	7,199	257%

Audience | 18 - 65 | 16 - 34



Appendix 5: Financial Considerations

Note: Prices are all in €.

Cost/unit	Service 1	
Seamstress	2,5	
T-shirt	2,99	
Fabric*	0,8	
TOTAL	6,29	
Sale Price	15,5	
PROFIT	9,21	146%

Cost/unit	Service 2	
Seamstress	5	
Fabric	4,5	
TOTAL	9,5	
Sale Price	20	
PROFIT	10,5	111%

*Fabric price per unit is an average of total fabrics price divided by the number of t-shirts that were produced using each fabric.

*Fabrics were all bought in the same fabrics store with all having identical prices.

COSTS	€	Cost/Total Costs
Fabric	78,5	9%
T-shirts	347,09	39%
Seamstress	232,5	26%
Post Office Delivery	16	2%
T-shirt Folder	12	1%
Labels	56	6%
Markets	20	2%
Photography	125	14%
TOTAL	887,09	100%

SIZE	Q	Size/Total Sales
S	11	14%
M	40	51%
L	26	33%
XL	2	3%
Total Sales	79	100%

Appendix 7: Logo and Labels (2015)

Logo & slogan:



Labels:



Appendix 8: Cre.eight Around the World

Beijing, China



cre.eight_clothing
California, USA



Prague, C. Republic



NOS Alive
Festival, Lisbon



Vienna, Austria



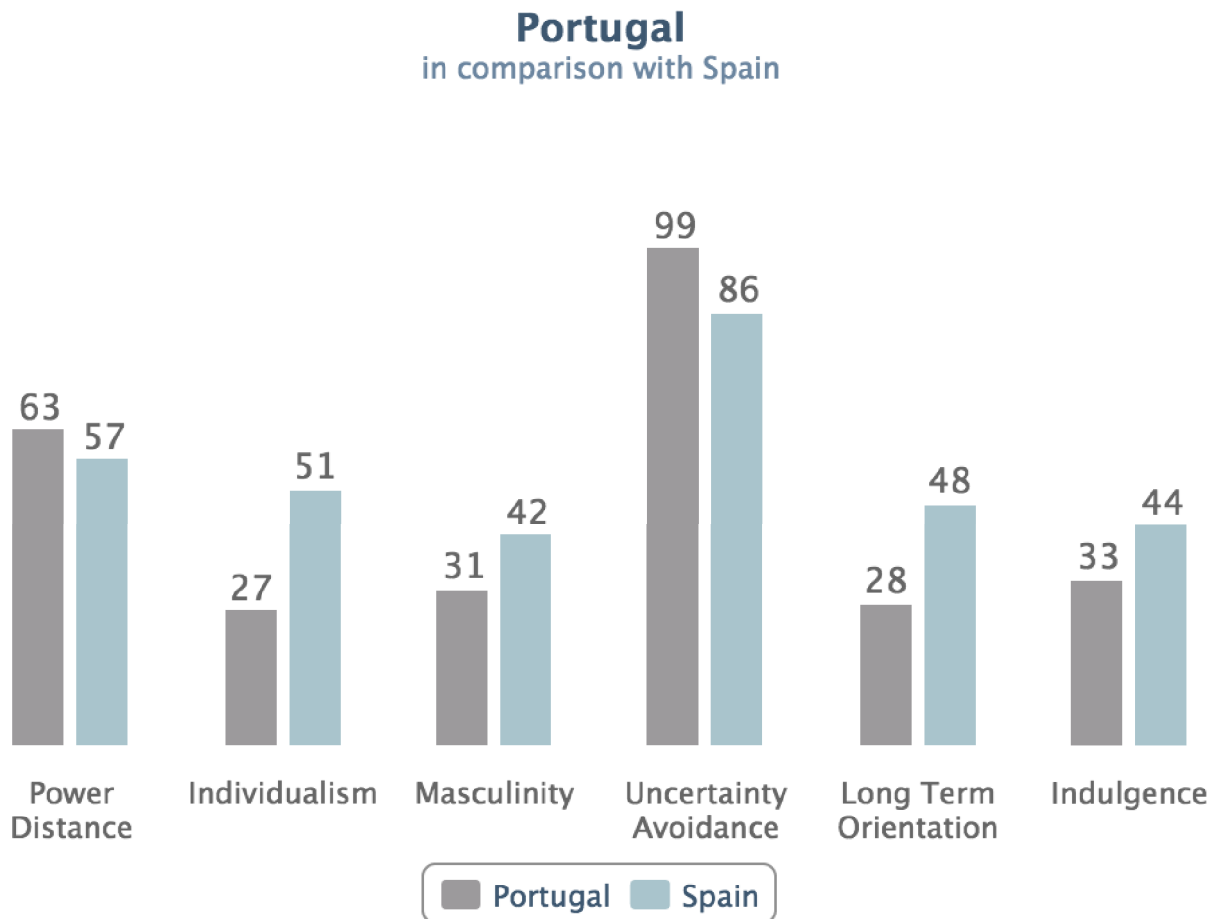
NOS Alive
Festival, Lisbon





Appendix 9: Hofstede - Portugal vs. Spain

Source: <https://geert-hofstede.com/portugal.html>



Appendix 10: Facebook Promotion Revenues Growth

Social Network Ad Revenues Worldwide, by Company, 2014-2017

	2014	2015	2016	2017
Social network ad revenues (billions)				
Facebook	\$11.49	\$16.29	\$21.43	\$26.98
Twitter	\$1.26	\$2.03	\$2.95	\$3.98
LinkedIn	\$0.75	\$0.93	\$1.13	\$1.33
Other	\$4.36	\$5.88	\$7.41	\$8.72
Total social network ad spending	\$17.85	\$25.14	\$32.91	\$41.00
Social network ad revenue growth (% change)				
Twitter	111.2%	61.8%	45.0%	35.0%
Facebook	64.5%	41.8%	31.5%	25.9%
LinkedIn	33.2%	25.1%	20.5%	17.8%
Other	34.4%	35.0%	26.1%	17.6%
Total social network ad spending	56.8%	40.8%	30.9%	24.6%
Social network ad revenue share (% of total)				
Facebook	64.4%	64.8%	65.1%	65.8%
Twitter	7.0%	8.1%	9.0%	9.7%
LinkedIn	4.2%	3.7%	3.4%	3.2%
Other	24.4%	23.4%	22.5%	21.3%

Note: includes paid advertising appearing within social networks, social network games and social network apps; excludes spending by marketers that goes toward developing or maintaining a social network presence; numbers may not add up to total due to rounding
Source: eMarketer, Sep 2015

196303

www.eMarketer.com

2015: \$16.29
2017: \$26.98
Growth: 65.6%

Facebook and Twitter Ad Revenues per User Worldwide, US vs. Non-US, 2014-2017

	2014	2015	2016	2017
US				
Facebook ad revenues per Facebook user*	\$34.68	\$48.76	\$61.06	\$73.29
Twitter ad revenues per Twitter user**	\$17.06	\$24.48	\$32.22	\$39.80
Non-US				
Facebook ad revenues per Facebook user*	\$6.25	\$7.71	\$9.26	\$10.79
Twitter ad revenues per Twitter user**	\$2.37	\$3.51	\$4.66	\$5.92
Worldwide				
Facebook ad revenues per Facebook user*	\$10.03	\$12.76	\$15.18	\$17.50
Twitter ad revenues per Twitter user**	\$5.48	\$7.75	\$10.12	\$12.56

Note: among users of the above via any device at least once per month; paid advertising only; *excludes spending by marketers that goes toward developing or maintaining a Facebook presence; **excludes spending by marketers that goes toward developing or maintaining a Twitter presence
Source: company reports; eMarketer, Sep 2015

196308

www.eMarketer.com



Appendix 11: Cre.eight Africa – LEARN & EXECUTE

LEARN Training Program

Guidelines:

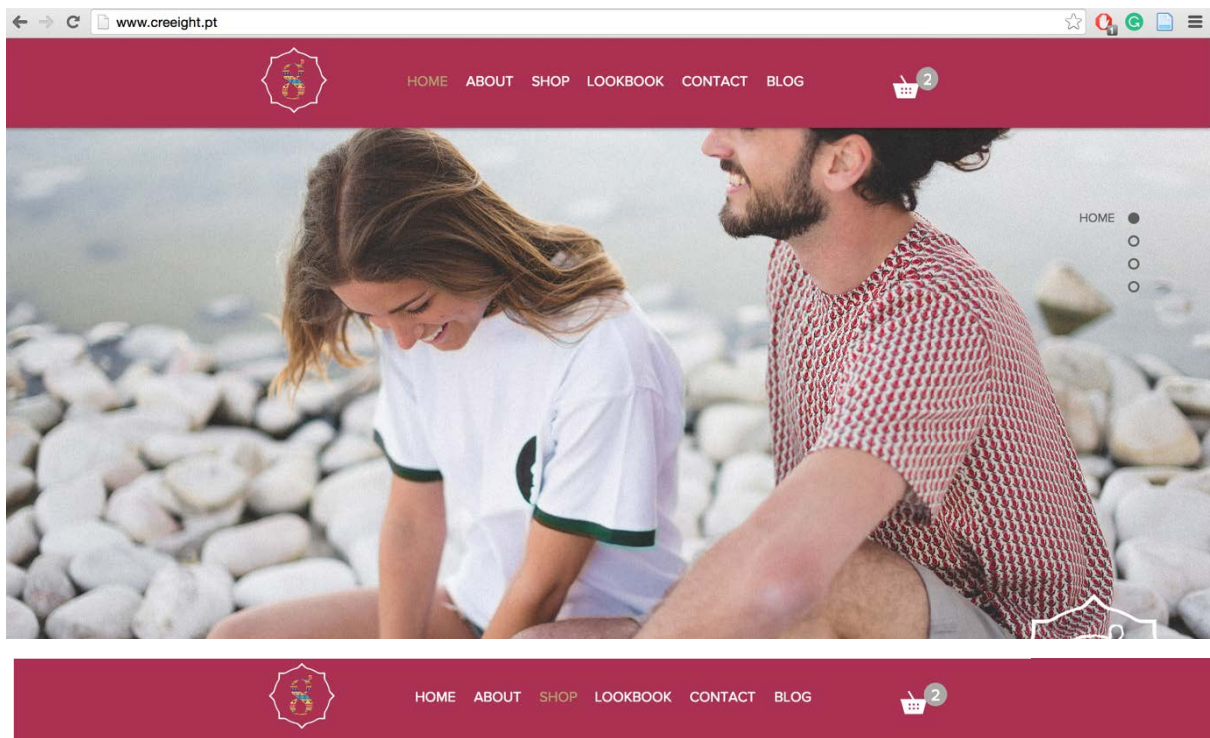
- Age Limit: 16 years’ old
- Students/class: 20
- 3 different classes by age group: 16 – 25, 26 – 35, 36 – 50
- Tailored to the clothing industry
- Duration: 7 months and a half
- Classes 3 days/week, precedent programs starting with Literacy, ending with Financial Management

By Pedro Ferraz, with some references and ideas taken from Indego Africa’s ideology.

Program Title	Description	Period
1. Literacy	Functional applications of reading and writing both in Portuguese and English.	2 months
2. Sewing & Fabric	Tailored to the clothing industry. Teaching students sewing techniques of basic apparel: t-shirts, shorts, sweaters etc. Introduction to different types of fabric, patterns and usage to each.	1 month
3. Computer Usage	Basic of how to use a computer: Microsoft word and PowerPoint, and internet usage	1 month
4. Team Building	Outside activities and challenges that require a chain of goals: each team will choose one member of a team to complete a certain task. A program that will teach team work and dedication.	2 weeks
5. Entrepreneurship & Motivational Class	Tailored to the clothing industry. In class lectures of basic entrepreneurship concepts & real life cases. In addition, motivate and aid students in expressing one’s ideas and ambitions, through brainstorming techniques and group work challenges.	1 month
6. Financial Management	Basic concepts of managing one’s finances to ensure students can sustain and scale up both their commercial and development operations for the EXECUTE phase. Understanding concepts such as investment, suppliers, production costs, marketing and promotional costs, revenue, within others.	2 months



Appendix 12: Cre.eight E-commerce Website



A collection that portrays the simplicity of a blend of travels around Asia/Pacific, a journey mixed of emotions and adventures, an experience full of stories and memories that we want to share with you. Cre.eight your own adventure, come back, and tell us all about it ... Welcome to Cre.eight 2016!



Lisboa
€24.90



Porto
€25.90



Pyongyang V1
€21.90



Pyongyang V2
€21.90



Phnom Penh
€22.90



Seoul
€22.90



Kathmandu V1
€22.90

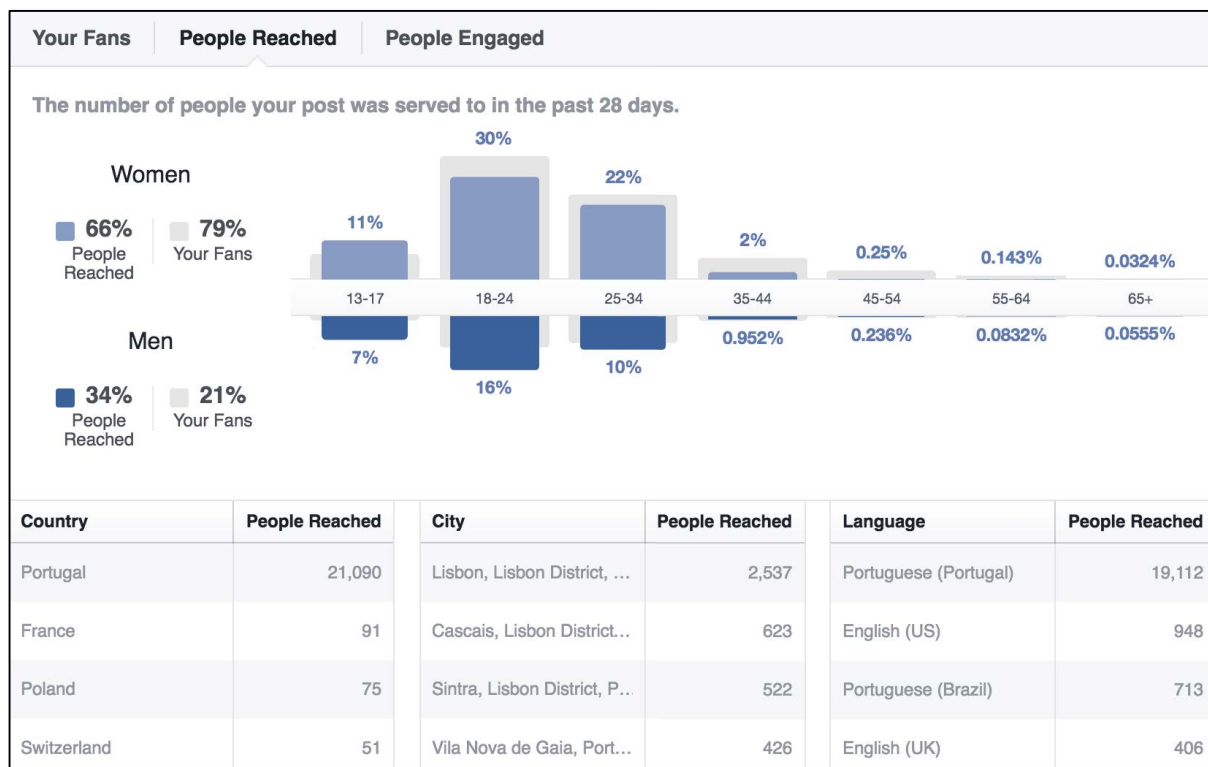
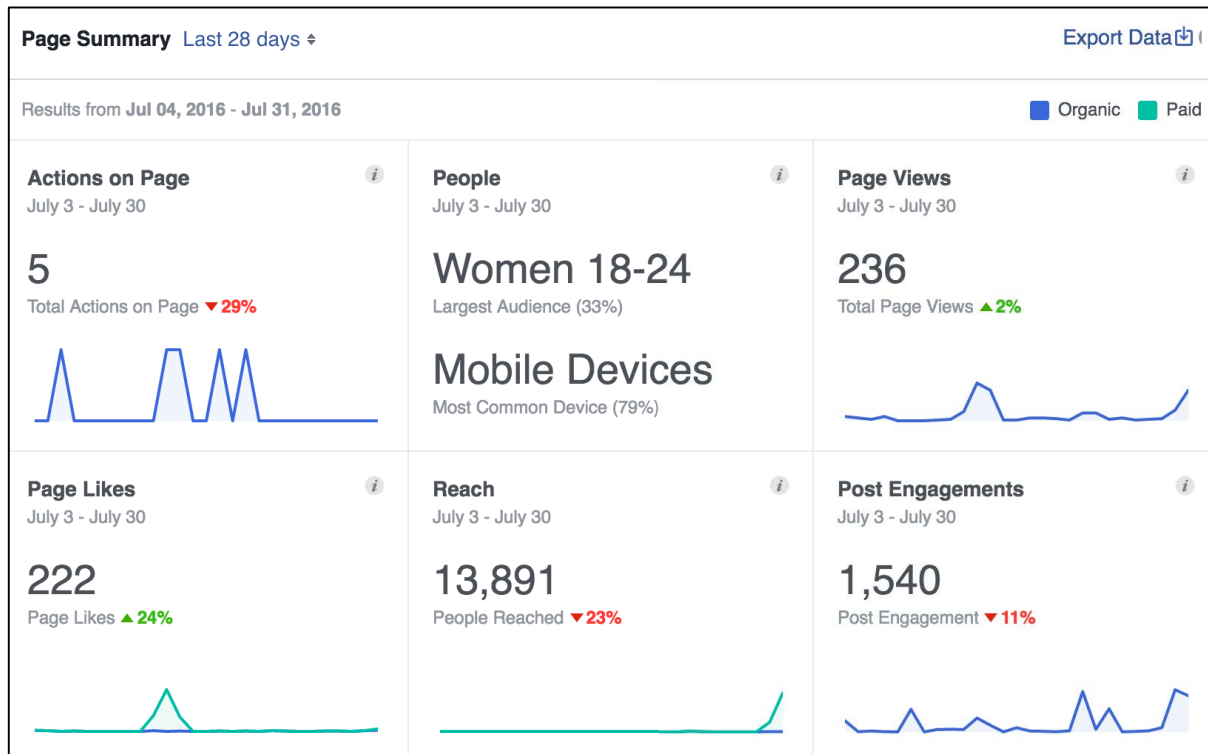


Kathmandu V2
€22.90





Appendix 13: Insights Examples – Cre.eight 2016



Appendix 14: Suitable Apps

(1)



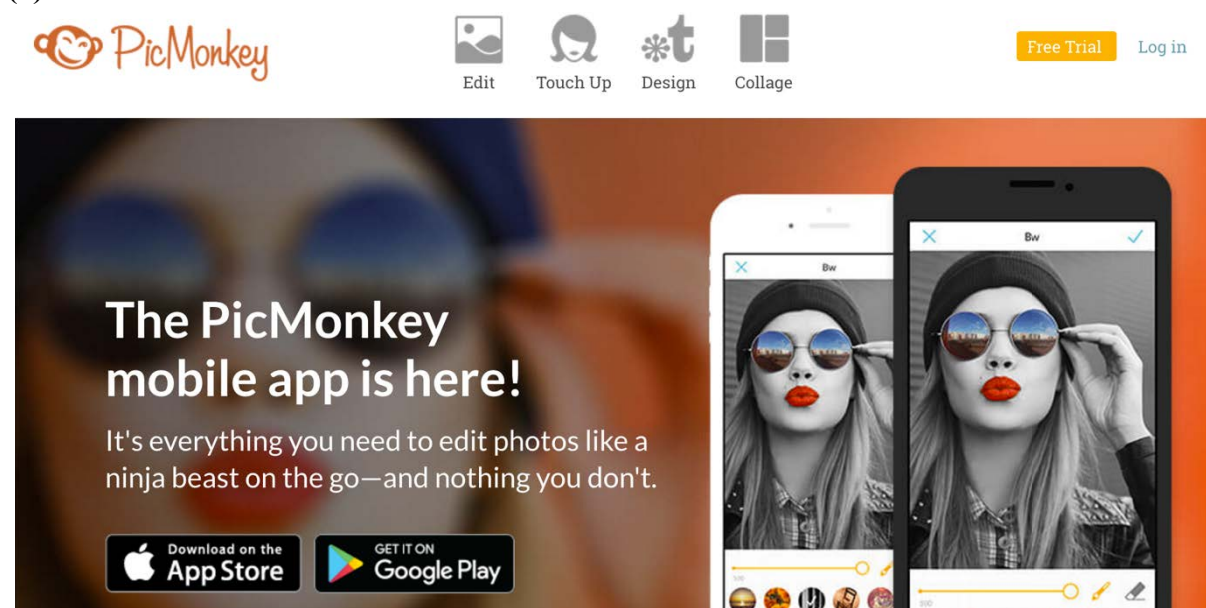
The Postcron landing page features an orange header with the logo and navigation links for PRICING and BLOG. The main content area has a dark wood-grain background with a laptop, keys, and a watch. The headline reads "THE EASIEST WAY TO SCHEDULE POSTS" in white and yellow. Below it, it lists supported platforms: "On FACEBOOK, TWITTER, LINKEDIN, GOOGLE+, PINTEREST and INSTAGRAM". A "START SCHEDULING FOR FREE" section contains three buttons: "Sign in with Facebook", "Sign in with Twitter", and "Sign in with Google+". At the bottom, a dark bar contains the text "Save Time / Increase your Traffic / Engage your Audience / | Have a coffee ☕".

(2)



The ShortStack landing page has a teal background with a blurred image of a laptop. The header includes the ShortStack logo, navigation links (FEATURES, EXAMPLES, PRICING, SERVICES, BLOG, DEMOS), and a "Log into ShortStack" link. A prominent orange button says "START FREE TODAY!". The main headline is "Create engaging landing pages, contests, forms & more." with a sub-headline "Easily collect the customer data that's most valuable to you." Below the headline are two buttons: "GET STARTED - IT'S FREE" and "GET YOUR MID-YEAR MARKETING SCORE".


(3)



The PicMonkey landing page features the PicMonkey logo on the left. To its right are icons for "Edit", "Touch Up", "Design", and "Collage". Further right are "Free Trial" and "Log in" buttons. The main content area has a dark background with a blurred image of a woman's face. The headline reads "The PicMonkey mobile app is here!" followed by the text "It's everything you need to edit photos like a ninja beast on the go—and nothing you don't." At the bottom left are "Download on the App Store" and "GET IT ON Google Play" buttons. On the right, two smartphones display the app's interface, showing a photo of a woman with sunglasses and a filter applied.

Appendix 15: Example of Mutual Advertisement on Facebook & Instagram

Boost Post



Creating promotions from your Page is the simplest way to advertise your business. Reach customers where they already are on Facebook and Instagram.

AUDIENCE

- People who like your Page
- People who like your Page and their friends [Edit](#)


Location: Portugal



- Default Audience
- Audience 1

DESKTOP NEWS FEED MOBILE NEWS FEED **INSTAGRAM**


Your Instagram account will represent your business in this promotion.

Instagram

 wearcre.atively Sponsored ▾



Appendix 16: Survey - Perception on Online Shopping



What is your nationality?

Portuguese

Other

Gender?

Male

Female

Age range?

18 - 25

26 - 30

31 - 35

Monthly income range?

€200 - €500

€500 - 800€

€800 - €1000

€1000 -

Do you own a clothing brand?

Yes (please provide the name of the brand if you are okay with it. Thank-you)

Yes (not willing to provide the brand name)

No



Have you ever purchased clothing products online (e-commerce sites)?

- Yes
- No, why?

If yes, with what frequency?

- Every week
- Every month
- Couple of times a year
- Answered 'no' to question 6.

Have you ever purchased clothing products on social media networking sites?

- Yes
- No, why?

If yes, which social media networking sites?

- Facebook
- Instagram
- Both of the above
- Other
- Answered 'no' to question 8.

What are your thoughts towards online shopping?

- I enjoy online shopping
- I don't trust online shopping
- A mix of both of the above
- I am starting to get used to idea of online shopping

Do you value the image and awareness that a brand portrays through its social media networking sites?
Does it have a particular importance in your purchasing decision?

- Definitely yes
- Yes, sometimes
- I don't care
- No, not really
- Definitely not

How do clothing brands attract your attention on social media?

- Pictures? Videos? Promotions? Daily Posts? etc.

>>



Do you look more for clothing products on Facebook or Instagram?

- Facebook
- Instagram
- Both, equally

Have you ever bought a t-shirt online?

- Yes
- No

How much are you willing to spend on limited, unique, and designed t-shirts? (Almost done!)

- €10 - €15
- €15 - €20
- €20 - €25
- €25 - €30
- €30 -
- None of the above



Have you ever heard of this brand? (www.creeight.pt)



- Yes
- No



If yes, where did you get to know about it?

- Facebook
- Instagram
- Word-of-mouth
- I am a client
- Through friends or family
- Other
-
- Never heard about it

Facebook: Cre.eight
Instagram: wearcre.atively

What do you suggest that Cre.eight could improve on its social media networking accounts? (Simple & straight to the point)

- Facebook
-
- Instagram
-
- I don't suggest anything in particular

Survey Results:

#	Answer	Response	%
1	Portuguese	86	77%
2	Other	26	23%
	Total	112	100%

Table Options ✕

Other

Austrian
German
Spanish
Belgian
American
Polish
Italian
french
UK/US Dual
-
Italian
British
Malaysian
USA
Scottish
Vietnamese
German
United States
Spanish
Argentine

6. Have you ever purchased clothing products online (e-commerce sites)?

#	Answer	Response	%
1	Yes	90	85%
2	No, why?	16	15%
Total		106	100%

Table Options ✕

No, why?

- Can not try it
- I like to try the clothes before I buy them
- Prefer shops, better to see if they fit
- I rarely buy clothes
- Like to try it on.
- Like to try it before purchase
- i need to try them before i buy them, i don't like it the other way around
- I need to try it on me before I will buy it.
- Like to see it in the store
- Mostly because I don't have any credit cards and most of the e-commerce only allows for credit payments
- Eu gosto de experimentar a roupa e não gosto de esperar
- I cant try the clothes
- I don't like

7. If yes, with what frequency?

#	Answer	Response	%
1	Every week	0	0%
2	Every month	14	14%
3	Couple of times a year	76	77%
4	Answered 'no' to question 6.	9	9%
Total		99	100%

8. Have you ever purchased clothing products on social media networking sites?

#	Answer	Response	%
1	Yes	45	42%
2	No, why?	61	58%
	Total	106	100%

Table Options ✕

No, why?

Same reason

I like to try the clothes before I buy them

I prefer official websites

same reasons

Rather use the website

I rarely buy clothes

Same reason as question 6.

Likes to try it before

I usually purchase from already established brands that have their own websites

same reason

Doesn't seem as reliable. I'm more likely to buy from a professional website.

I'm used to going to the companies' websites

I've never seen online shops in social media

Never felt the need.

slower process

I don't have the occasion

lack of trust

9. If yes, which social media networking sites?

#	Answer	Response	%
1	Facebook	27	28%
2	Instagram	6	6%
3	Both of the above	12	13%
4	Other	1	1%
5	Answered 'no' to question 8.	49	52%
	Total	95	100%

Other
Ebay


10. What are your thoughts towards online shopping?

#	Answer	Response	%
1	I enjoy online shopping	45	43%
2	I don't trust online shopping	8	8%
3	A mix of both of the above	29	28%
4	I am starting to get used to idea of online shopping	23	22%
Total		105	100%

11. Do you value the image and awareness that a brand portrays through its social media networking si...

#	Answer	Response	%
1	Definitely yes	42	40%
2	Yes, sometimes	46	44%
3	I don't care	9	9%
4	No, not really	8	8%
5	Definitely not	0	0%
Total		105	100%

16. Have you ever heard of this brand? (www.creeight.pt)

#	Answer	Response	%
1		0	0%
2	Yes	55	55%
3	No	45	45%
Total		100	100%



18. Facebook: Cre.eight Instagram: wearcre.atively What do you suggest that Cre.eight could improve o...

Add Graph Add Table More...

#	Answer	Response	%
1	Facebook	30	38%
2	Instagram	17	21%
3	I don't suggest anything in particular	52	65%

Facebook	Instagram
More activity, better and more interesting pictures	
ola	ola
Include more feedbacks of clients	
Be more active on Facebook and post more pictures and video, however the pictures/videos need to be top quality so they don't get vulgar	I do not use it but you could get celebrities/models/etc to use the shirts and post them on instgram every now and then!
Anything that helps attract people's attention rapidly.	No idea.
Partner with other up-coming fashion brands	
- comparing to the last year, this year its better! (I am not a good person to give you this type of suggestions, but I guess that you should share more constantly the pictures of the t shirts)	Same as above
I think it's important for brands to create interesting and valuable content. Information, articles and photography that makes me want to come back to a website again and again. It is dynamic and changing regularly.	
More videos and promotions to get people to share their posts and increase awareness and brand recognition	Get celebrities photographed with the products People using the clothee could post a picture and use some kind if trendy hastag and share it on their account. The person with the picutre with more likes could get a discount on a future purchase
more posts. Different material.	Create a lifestyle around the brand that people will want to be a part of.
daily communication	real clients wearing the brand

daily communication	real clients wearing the brand
Daily posts with more information and awareness about the company	More pictures Famous people using the product will improve the brand awareness
Spread wider than just Portugal reach.	
make it more popular, so that next time you ask I know more about it :)	
familiar faces are the topmodles	
Dont know that much the brand to suggest changes	
Make partnerships with influential brands on Facebook that could associate their brand to Cre.eight brand. Think of the benefits that another brand could have to associate your name to theirs. Maybe their clients can have discounts on your shirts. Your margin will be lower but better have those clients and earn less from them, then don't have them at all. Making givaways through your website or through an influential person that has hundreds or thousands of followers. You lose a shirt but you earn lots of attention. I'm a huge supporter of new ideas and entrepreneurship, so feel free to contact me if you need any help! I think I can give you some useful content: Tomás Martins tom_martins_93@hotmail.com 914718711	Already answered on previous questions
Haven't seen it on fb even, so advertise it more	Post more + more diversified pictures
Facebook Advertising to a wide range audience	Instagram Advertising to a wide range audience
interesting stunts with your apparels for a short video. Jay Alveraz was good at that. his videos were fun	make it fun and popping
Content marketing: blog posts, even if they're short!	Feature other designers that relate to yours. That's how my friend got 3,000 followers. Don't just promote your things, also feature other brands and say something like "We're loving how the new line from #zara embraces the laid back #Bohemian lifestyle! #chill #cool #summer" etc. Use at least 10 hashtags per post, so that you increase visibility.
Don't just share things about your product. That get's boring quickly, but if you share news/interesting stories that are targeted at your market, then it would be more interesting.	
more topless pictures of pedro ferraz	
More advertising! I'm your friend on Facebook and this is the first I'm hearing of it! Even if it is just updates from you on new products and such or new locations (Directed towards Pedro)	
Get know itself next to it clients. Do some original campaigns	
Ads	Modeling



Appendix 17: DCK's Social Media Accounts

Facebook:

Instagram:

Appendix 18: Shoes Your Mood Social Media Accounts

Facebook:

Instagram:



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