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DEVELOPING THE SALES POTENTIAL OF CARTIER IN PORTUGAL TOWARDS LOCAL CONSUMERS: HOW CAN CARTIER ENHANCE ITS OMNICHANNEL STRATEGY IN PORTUGAL?

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Abstract

Cartier proposes to develop its sales potential in Portugal towards local consumers, and more precisely, to attract the younger generations. The present field lab develops one fundamental way to answer this challenge, aiming at understanding how to enhance Cartier's omnichannel strategy in Portugal. Therefore, the recommended strategy focuses on seamlessly blending the online and offline channels, and more precisely, on shaping the in-store experience considering the "new retail" environment and the increasing presence of technology, defining how both digital and physical experiences can coexist and complement each other, and finally, how to approach the online experience to the in-store experience.

Keywords

Luxury, Jewellery, Watches, Omnichannel, Offline, Online, Digital, E-commerce

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Codification of the identification of the in-depth semi-structured interviews: (last brand purchased by the consumer, professional status, region, age)

1. Introduction

Cartier, the French luxury Maison owned by Richemont, is one of the most prestigious and respected brands among the Personal Luxury Goods Market, specifically in the luxury Jewellery and Watchmaking sector. The Maison's aura and heritage as well as its savoir-faire which unites technique and creativity, are acknowledged worldwide. Cartier is established in over 110 countries, with its extensive and robust retail network by which it delivers its high quality, expertise, and excellence.

Currently, the Maison Cartier expects to increase its connection with Portuguese consumers by bringing more consumers into the flagship store (i.e., Avenida da Liberdade Boutique) and finding new ways to get in touch with the Portuguese luxury consumers. Moreover, the Maison intends to attract the younger generations and turn the brand more appealing to them.

Therefore, as a means to enhance and strengthen Cartier's position in the luxury Jewellery and Watches Portuguese Market, this Field Lab aims to "Develop the Sales Potential of Cartier in Portugal Towards National Consumers". To achieve this purpose, a market research was conducted to address two challenges: (1) understand the behavior, values and expectations towards personal luxury goods of local, current and potential, consumers; (2) attract new and younger generations of national consumers to Cartier without losing its current clientele.

The research for this Field Lab was composed of desk research and primary research. The first one included secondary data, Cartier's Briefing with Antonio Corisco Rios (Sales Coach at Cartier Iberia), Cartier's Lisbon Boutique meeting with Inês Soares (Lisbon Boutique sales assistant), Patrick Da Silva (Former Lisbon Boutique Director) and Nicolas Legrand (Omnichannel Operations Manager at Cartier Iberia), and Cartier's communication strategy presentation with Angela Ubis (Marketing & Communication Director at Cartier Iberia). The second one included qualitative and quantitative research. After conducting the market research, a diagnostic was built in order to identify the opportunities and challenges, both the luxury Jewellery and Watches Market and Cartier, are facing. Consequently, recommendations were developed to address the main ones. In particular, through five individual WPs, the recommendations focus on acquiring more Millennials & Gen Z by improving Cartier's communication. Additionally, with respect not only to the younger generations but to all consumers, the recommendations also focus on boosting the retail strategy of the Maison, enhancing the omnichannel experience, on strengthening loyalty with Cartier existing consumers, and on how to attract male clientele correctly and efficiently.

2. Contextual Background

2.1. The Maison Cartier

The Maison Cartier aims to find beauty in every detail while creating unique collections, through the Maison's set principles and its diverse community of people, as to stand out instead of following the crowd. Therefore, Cartier's identity is rooted in defying boundaries, creativity, respect, sharing the wealth with the world & planet and pushing beyond limits. Cartier's Jewellery & Watches target consumers with their own individuality, that are open minded, searching for both pleasure and meaning.

2.1.1. History & Heritage

Founded in 1847, Cartier constitutes a reference in the luxury sector. With its distinctive savoir-faire associated to the art of glyptics (Richemont 2021) and timeless creations, the Maison early acquired a prominent role in the Parisian high society. Nine years after assuming his master's atelier, Louis-François Cartier sold one of his creations to Princess Mathilde, cousin of Emperor Napoleon III (Cartier 2021). Fueled by the renown progressively gained, the next decades were marked by the Maison's rapid expansion, with the opening of the boutique in 13 rue de la Paix and 4 New Burlington Street, in Paris and London respectively. Later, in 1909, the first Cartier boutique is inaugurated in New York (Cartier 2021).

Regarding the Maison's most iconic creations, the "Garland Style", characterized by the groundbreaking utilization of platinum, was developed at the end of the decade of 1890. In 1900 a new jewellery category was introduced, with the usage of geometric shapes and distinctive chromatic combinations, constituting Cartier's first references to Art Déco. Four years later, Louis Cartier, the founder's grandson, designed the Maison's first watch, being especially made for his friend Alberto Santos-Dumont, a Brazilian aviator. The next two decades were marked by the creation of the emblematic Tank watch, Trinity ring and Tutti Frutti bracelet (Cartier 2021). From 1933 to 1970, Jeanne Toussaint assumed the creative leadership of the Maison (Cartier 2021), having a great impact shaping Cartier's identity. During the referred period, the Love and Juste un Clou bracelets, as well as Les Must de Cartier, were launched. The year 1978 was then marked by the creation of the iconic Santos watch. Five years later, the Panthère watch was designed, followed by the watches Pasha, Tank Française and Ballon Bleu (Cartier 2021).

In terms of the company's financial structure, as a family firm, Cartier maintained an identical business model for more than a century. In 1972, Robert Hocq and Joseph Kanoui purchased the Maison, developing a repositioning strategy. In this context, Cartier's expected growth required further investment and the new ownership approached Anton Rupert, founder of the Rembrandt Group, who assumed the control of the company in 1988 (Donzé 2018, 26). In the same year, the family Rupert founded the Compagnie Financière Richemont SA through the spin-off of the foreign assets hold by the Rembrandt Group (Richemont 2021). The company was established in Switzerland and listed on the Zurich stock exchange (Donzé 2018, 27).

On the other hand, the Maison's efforts to preserve its heritage were perceivable throughout the last decades. As it was developed in the section that covers the brand's Non-Commercial Activities, the Cartier Collection, developed in 1983, has had a highly relevant role in the conservation of the earlier creations, as well as conveying the Maison's history since its beginnings (Cartier 2021). The Cartier Collection was exhibited in multiple renowned institutions globally, such as the Musée du Petit Palais, The Metropolitan Museum of Art, New York, and the National Art Center of Tokyo.

Committed to designing a collection of fine jewellery each year, the Maison invested in the optimization of its craftsmanship excellence. Having inaugurated its swiss watchmaking manufacture in 2001, the brand also founded the Cartier Jewellery Institute in the following year, as well as the Maison des Métiers d'Arts, in 2015 (Cartier 2021). Social responsibility initiatives were also undertaken by Cartier, especially throughout the last three decades. In 1984, the brand created the Fondation Cartier pour l'art contemporain, which was relocated to Paris precisely ten years later. Moreover, the Maison launched the Cartier Women's Initiative Awards and Cartier Philantropy, in 2006 and 2012 respectively.

The most recent years were marked by a diversification of the Maison's offer, with the launch of the brand's perfume, La Panthère, in 2014, and the creation of the Guirlande de Cartier bag, in 2018. In the following year, the Clash de Cartier collection was released, being developed, in 2021, the Clash [Un]Limited (Cartier 2021).

2.1.2. Organization & Structure

Cartier International

Considering the Maison's structure, Cartier International includes a set of manufacturing and distribution companies whose organization is analyzed. Cartier Jewellery, Cartier Creation

Studio and Cartier Watchmaking are responsible for the development and production of the company's creations (Antonio Corisco 2021). Subsequently, the Maison relies on its subsidiaries established globally, as well as on Cartier Parfums, for the distribution process (Antonio Corisco 2021).

Led by Cyrille Vigneron since 2016, the company located its headquarters in Geneva and Paris. In the French office, Cartier counts with 280 collaborators for the marketing and product development activities (Antonio Corisco 2021). The swiss office workforce includes 150 collaborators, specialized in Human Resources, Finance and other corporate functions (Antonio Corisco 2021).

Regarding the distribution network, Cartier is organized in nine subsidiaries. Japan and China subsidiaries are solely responsible for its country's businesses, while Middle East & Asia, North Asia and South East Asia encompass eleven, four and three markets respectively (Antonio Corisco 2021). The American continent includes two subsidiaries: North America with two markets; and South America with three. The Europe subsidiary includes nine markets, being one of them Cartier Iberia, converging the Portuguese and Spanish markets (Antonio Corisco 2021). In this context, the Maison sells its creations through 271 owned and not owned boutiques and e-commerce, as well as through partnerships with independent multibrand retailers (Antonio Corisco 2021). Moreover, Cartier Parfums is also classified as a distribution company within the Maison. Responsible for the development, production and distribution of the brand's fragrances, it counts with more than 150 employees (Antonio Corisco 2021).

The Richemont Group

Cartier's vision and current strategy can only be solidly understood when considered within its parent company context. Founded in 1988, the Richemont group is composed by 26 Maisons

(Richemont, 2021), operating in four distinctive business areas – Jewellery Maisons, Specialist Watchmakers, Online Distributors and Other Businesses (Antonio Corisco 2021).

Even though each business within the conglomerate is directly responsible for its own specific strategy, with regards to the areas of product development, manufacturing, distribution, among others, the Richemont Group holds a set of central functions that guide the respective subsidiaries (Richemont 2021). Besides the Maison's Strategic project considering its brand identity, the parent-company provides control and support on multiple non-core items, such as HR, Legal Support and IT (Richemont 2021). Furthermore, Richemont's Corporate Social Responsibility plan, which encompasses four focus areas – People, Sourcing, Environment and Communities – that support the ultimate objective of "Movement for Better luxury" (Richemont 2021), provide a solid framework for Cartier's sustainability strategy, as it is detailed in the following paragraphs.

2.1.3. Cartier Collection, Non-Commercial Activities & Corporate Responsibility

Cartier Collection

In 1973, after a purchase on an auction in Geneva made by Cartier of a Portigue mystery clock, the Cartier Collection was born. Ever since, the Maison has been collecting jewels, timepieces and precious accessories which are signed Cartier and represent the Maison and its style. This Collection now amounts to over 3,000 pieces, with its oldest pieces dating back to 1860 and the most recent to the late twentieth century (Cartier 2021). The Cartier Collection is now kept in the Maison's archives located in Paris but ever since its first exhibition in 1989 at the Petit Palais in Paris, the Collection has been hosted by 35 of the world's most renowned institutions and has been a part of major retrospective exhibitions (Appendix 1) (Cartier 2021).

Non-Commercial Activities

Cartier's main non-commercial activities can be divided between The Fondation Cartier, Cartier's Women's Initiative and Cartier's Philanthropy.

The Fondation Cartier was founded in 1984 by Alain Dominique Perrin, president of Cartier International at the time, and became a place where art and the general public can meet, distinguishing itself in the international artistic scene by its curiosity, originality and heterogeneity. Located in Paris, the Fondation is a unique commitment to promoting and raising public awareness towards contemporary art as it aims to discover new talents by commissioning artists. Moreover, a very strong component of Cartier is its Women's Initiative. Founded in 2006, Cartier's Women's Initiative is an annual international entrepreneurship programme which aims to drive change by empowering and supporting women entrepreneurs through providing them with the necessary financial, human and social capital to grow their businesses. The programme is open to all women-run and women-owned businesses in the start-up phase. The businesses must have as a mission long-lasting and sustainable social and/or environmental impact, no matter the sector or country. The program's Regional Awards prize is awarded to 21 fellows, representing the top three businesses from each of the seven regions: Latin American & the Caribbean, North America, Europe, Sub-Saharan Africa, Middle East and North Africa. Furthermore, for its 2021 edition, the initiative launched the Science & technology Pioneer Award, a new thematic category that aims to support three women at the forefront of scientific and technological innovation. Ever since 2006, Cartier has accompanied 262 female entrepreneurs from 62 different countries and has awarded over $US 6 million to support these businesses (Cartier's Women Initiative 2021).

Additionally, as to reflect its mission of sharing the wealth with the world & planet, the Maison has created Cartier Philanthropy. Cartier Philanthropy is a grant-making foundation founded in 2021, in Geneva, Switzerland. It acts in complete independence from the Maison Cartier, although it is guided by the same principles of pursuing excellence, trust, integrity and respect. The Cartier Philanthropy's mission consists of working to improve the lives of those who are more vulnerable, such as women and children living in the world's poorest regions, by acting on four main focus areas: (1) access to basic services, (2) women's social and economic development, (3) sustainable livelihoods and ecosystems, and (4) emergency response. Through proper and appropriate support, strengthening of knowledge and life skills, extension of water & food access, education and healthcare, Cartier Philanthropy, alongside its partners (Appendix 2), aims to aid those living in poverty regaining control of their lives (Cartier Philanthropy 2021).

Corporate Social Responsibility

Ever since it was founded in 1847, the Cartier Maison has represented excellence, which extends to Cartier's creations, *savoir-faire,* quality of service and how it conducts its activities – ethically, socially, and environmentally. Therefore, Cartier's Corporate Responsibility policy encompasses all product lines, activities and all of the supply chain, relying on three major commitment areas: (1) Business Ethics, as Cartier does not tolerate corruption, values transparency, complies with laws & regulations, and closely monitors its supply chain; (2) Social Performance, which guarantees work dignity since the Maison endorses the Universal Declaration of Human Rights and ensures compliance, condones child or forced labor, and demands the highest standards of health and safety for its workers; and (3) Environmental Performance, by minimizing the use of toxic materials, reducing the impact of its activities in the environment, properly & responsibly managing waste, and reducing energy & water consumption (Cartier 2021).

Cartier, as a reference in the luxury sector, was elected to be one of the 14 founding members of the Responsible Jewellery Council (RJC) in 2005 (Cartier 2021). This non-profit organization aims to establish a code of conduct for all participants in jewellery trading, assuring responsible business practices, from mines to retail, through independent third-party monitoring. Additionally, the Maison Cartier complies with the Kimberley Agreements & System of Warranties.

As to further respect its Corporate Responsibility policy, the Maison Cartier: (1) ensures that its gold suppliers are members of the Responsible Jewellery Council and have its gold sourcing practices certified by the RJC's Code of Practices (Cartier 2021); (2) joined the Responsible Luxury Initiative (Cartier 2021), a platform for companies in the luxury industry that aids in the search for solutions to sustainability issues in the value chain, promoting good social, environmental and animal welfare practices in the business operations (BSR 2021); (3) banned animal testing for Cartier Fragrances in Europe, strictly complies with Europe's Fragrances and Cosmetics Regulations, prohibited the use of animal extracts such as civet and castoreum and assured that the suppliers of plant extracts actively promote plant biodiversity (Cartier 2021); (4) updated its paper, packaging and textile products' materials throughout the years in order to utilize more environmental-friendly options (Cartier 2021); (5) redesigned its boutiques' lightning system to decrease energy consumption (Cartier 2021); (6) has been carbon neutral since March 2009 (Cartier 2021); (7) requires its business partners to adhere to the Maison's high standards, which have to be proven in the Cartier's corporate responsibility audits conducted by an independent international firm (Cartier 2021).

Lastly, in October 2021, the Maison has launched, alongside Kering and in partnership with the Responsible Jewellery Council, the Watch and Jewellery Initiative 2030, which aims to join members of the Watch and Jewellery industry in a commitment to three main objectives: building climate resilience, preserving resources and fostering inclusiveness (Cartier 2021).

2.1.4. Product Range

Cartier's main focus products comprise Jewellery & Watches, although the Maison is also present in other categories such as leather goods, home, objects & accessories, writing and stationery, eyewear and fragrances. The Maison focuses on timeless pieces that can be design legends within their time but also future icons, standing the test of time and being able to be continuously reinvented. In each collection, everything begins with the design and Cartier has four main principles of creation: (1) the purity of the line, as the Maison intends to reduce the piece to its structure as a search for simplicity; (2) the accuracy of the shape, to bring movement and new line to every form; (3) the precision of the proportions, as every design must be harmonious; and (4) the precious details, as every small detail is significant, and it should be a perfect union between extraordinary form and function (Cartier 2021).

Jewellery: Fine Jewellery & High Jewellery

Regarding jewellery, the offer is divided into two groups: (1) fine jewellery, collections with precious materials and stones which have a standard production and can be reproduced; (2) high jewellery, where everything is possible, and every piece is unique & handmade. The stone is seen as the starting point and the structure of the piece is designed to just enhance the quality of the stone (Antonio Corisco 2021).

Diving into fine jewellery, throughout the years, Cartier has made its mark in the jewellery world through collections that have become icons and are still part of the modern day's culture. Some of its most iconic collections comprise the Love Collection (550-62,500€), Juste un Clou (900-350,000€+), Trinity (590-44,600€), Clash de Cartier (2,250-63,500€) and Panthère de Cartier (3,450-320,00€+) (Appendix 3). Furthermore, Cartier's fine jewellery also encompasses its stone collections, known by its diamond (790-283,000€), engagement (starting at 3,200€), and wedding band collections (770-21,100€), as well as what the Maison denominates as "ideas lab", collections such as the Cactus de Cartier (3,150-213,000€+), in which the brand experiments with out of the box creations that are intended to be worn by its boldest clients (Appendix 4). In regards to high jewellery, as mentioned before, these pieces are all handmade, and are the ultimate expression of the Maison's style, representing its essence. With these collections, everything is possible and it is not the price that determines the quality of the piece, but its value (Antonio Corisco 2021) (Appendix 5).

Watches: Fine Watchmaking & High Jewellery Watches

In what concerns watches, Cartier's offer can be divided into two main categories: (1) Fine Watchmaking, similarly to fine jewellery, these watches are reproducible and have standard production; and (2) High Jewellery Watches, unique and extravagant pieces that reflect the Cartier's essence and creativity (Antonio Corisco, 2021). Cartier's fine watchmaking has developed some of the luxury watches sector most iconic pieces. It is impossible to talk about Cartier's watches without mentioning emblematic collections such as the Santos de Cartier (3,850-67,000€), Tank (2,610-106,000€), Pasha de Cartier (6,000-142,000€), Panthère de Cartier (3,350-148,000€) and Ballon de Cartier (4,850-154,000€) (Appendix 6).

Concerning Cartier's high jewellery watches, these collections represent the Maison's heritage of shape exploration, expertise and its insatiable curiosity for beauty. Through joining Cartier's two founding pillars, high jewellery and watchmaking, the Maison is able to obtain a delicate equilibrium between flamboyant art and precise craft, joining the figurative with the abstract. Ever since the 1920s, miniature watches became one of Cartier's signatures, featuring motifs such as the panther. These pieces became unparalleled feats in watchmaking craftmanship due to its small scale and precise execution (Appendix 7) (Cartier 2021).

2.2. Cartier in Portugal

2.2.1. The Portuguese Market

According to the scale and commercial potential for luxury brands, Cartier's presence and distribution in Portugal has always been narrow, similarly to its peers. Its jewellery lines can only be bought at its flagship boutiques, which in Portugal means one location, in Lisbon, Avenida da Liberdade. When it comes to watches, besides the Boutique, these are distributed by exclusive multibrand retailers at eleven strategic and selective points of sale: Boutique dos Relógios Plus – five boutiques in Lisbon, two in Oporto and one in Algarve – and Machado Joalheiro – one boutique in Lisbon and two in Oporto. Concerning eyewear, the distribution is broader with 65 points of sale in various retailers, from the North to the South of the country. And finally, Cartier's fragrances possess also an expansive distribution network, being sold at Perfumes & Companhia, with 131 stores, Douglas, with 20 stores, and El Corte Inglés, with two shopping centers. Online, Cartier can be bought at most of these retailers, as well as on global e-commerce platforms such as Farfetch – selling watches, and a selective range of leather goods and bags, – MyTheresa and Net-A-Porter – selling eyewear.

Cartier's boutique footprint in Portugal is recent, having been first installed in Chiado, one of the country's most affluent locations, and yet closing only ten years after its initial opening in 2009. The group Richemont stated that the closure was due to the global economic crisis, in which nearly twenty boutiques had closed. Among the motives declared, commercial success was denied as a justification, and limitedness of the space for the brand's standards and lack of accessibility were indicated as reasons. In 2013, four years afterwards, Cartier announced its reopening at Portugal's most luxurious location, Avenida da Liberdade, the place where there is the highest concentration of luxury houses in the country (Caria 2012) (Santos 2013).

2.2.2. Market Overview & Competitors

Before focusing on Cartier's analysis, it is relevant to provide an overview of the luxury Jewellery & Watches sector in Portugal. Multibrand national retailers are the norm, with both big players that possess multiple stores spread all over the country, and numerous smaller players that combined are deemed to represent a significant percentage of the total market. Renowned multinational luxury brands of Jewellery & Watches have started to open their own boutiques in the beginning of the millennia, concentrating in the most affluent locations of Portugal's largest cities, Lisbon and Oporto.

Concerning the category at hand, Jewellery & Watches, Cartier's competition must be adjusted to the local context. Comparing to the European context, Portugal is characterized by a population with a low purchasing power, with one of the lowest Gross Domestic Products of the European Union (Eurostat 2021). Hence, the competition spectrum is broadened (*vs*. other markets) to include mid-range brands in addition to the luxury brands.

Retailers

Starting with the multibrand retailers, that are also considered competition to Cartier in Portugal, there are three main types: those that focus on commercializing luxury brands, those that sell both luxury and mid-range brands, and those that sell only mid-range brands. From the first group, the main players are Boutique dos Relógios Plus, with eight boutiques concentrated in Lisbon, Oporto, and Algarve; David Rosas, counting with seven stores spread over Lisbon, Oporto, Algarve, and Madeira; and Torres Joalheiros, with four boutiques in Lisbon; and Machado Joalheiros present with three stores located in both Lisbon and Oporto. Then, there are fewer retailers that sell both luxury and mid-range brands, such as Gilles with four boutiques in Lisbon, selling a vast selection of brands from the exclusive Hermès and Rolex to the accessible Calvin Klein and Seiko; and Marcolino with three stores in Oporto, also offering the prestigious Rolex and Hermès but not excluding the accessible brands like Swatch, Calvin Klein, and Tommy Hilfiger. Lastly, the major group is that whose portfolio is composed by mid-range brands, with large retailers like Boutique dos Relógios with 30 stores all over the country; Oro Vivo, with 21 locations in Portugal; Blue Bird with 10 stores in Portugal; and many others, particularly those with only one boutique located in residential areas.

Brands

Following, many luxury brands are competing in the same market as Cartier. The ones chosen for this analysis were Rolex, Omega, Tag Heuer, Bulgari, Gucci, Hermès, Chaumet, Chopard, Van Cleef & Arpels, and Luiz Ferreira. To better understand the market, two positioning maps were constructed according to the exclusiveness of the distribution and of the pricing of the entry-level products, one for watches and another for jewellery. Concerning watches, Cartier holds a similar position to Bulgari, with a price entry-level product around 2,500€, and a very exclusive distribution. Omega's pricing is similar, however its distribution broader. Gucci and Tag Heuer are the brands with the most accessible watches, with the first being more reachable in both price and distribution than the latter. Chaumet, and Rolex also possess a comparable positioning, with higher-priced entry-level products, around 4,300€, and a stricter distribution, particularly Chaumet. Lastly, Van Cleef & Arpels is distinguished by being the most exclusive brand, with only one point of sale and a 19,100€ watch as its lowest price (Figure 1). When it comes to jewellery, the scenery is rather more concentrated as all brands own a more selective distribution, thus the main differences are in pricing. Once more, Cartier enjoys a positioning close to Bulgari, with its most accessible piece being priced around 550€. Gucci and Omega have the lowest-priced products, and Chopard, Chaumet, Van Cleef & Arples, and Luiz Ferreira are priced the highest (Figure 2) (Appendix 8).

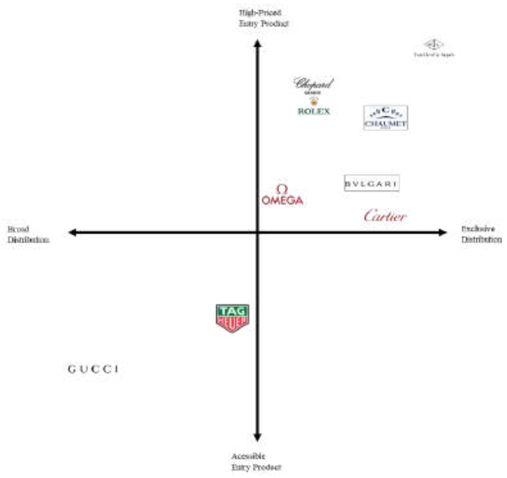

Figure 1: Positioning Map for luxury Watch Brands according to the Distribution and Entry-Level Pricing
Source: Desk research. Appendix 8

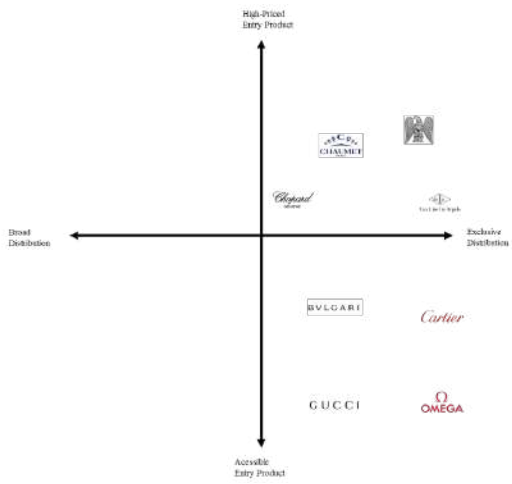

Figure 2: Positioning Map for Jewellery Brands according to the Distribution and Entry-Level Pricing
Source: Desk research. Appendix 8

Concerning the mid-range brands that have most expression in Portugal, the main names are Calvin Klein, Tommy Hilfiger, Seiko, Tous, Swarovski, and One. The pricing of all is similar, starting from under 100€ and, overall, not surpassing 400€. While the first three do not display their official retail partners for watches and jewellery in their website, one can find these brands highlighted in the storefronts of several multibrand jewelers and watchmakers, particularly those located in shopping centers, such as Boutique dos Relógios, Blue Bird, Oro Vivo, and many others. In Portugal, the jeweler and watchmaker Tous indicates being present exclusively in its owned boutiques, which amount to 36 stores spread all over the territory. Similarly, Swarovski counts with over 50 points of sale, however part of these are its own stores, while the others are official distributors. Finally, One, a Portuguese watchmaker that also holds jewellery in its portfolio, possibly enjoys one of the largest distributions being present in over 300 stores in the territory, with one boutique in Amoreiras shopping center in Lisbon.

2.3. Cartier's Client Profile

The Cartier Boutique, located in Avenida da Liberdade in Lisbon, is characterized by having 50% of local Portuguese clients, while the other half corresponds to international clients mainly from countries such as Brazil, Angola, Mozambique, and the United Kingdom. This is the current scenario; nevertheless, it wasn't the case before the COVID-19 pandemic. Previously the Boutique relied heavily on tourists' purchases, therefore the distribution of clients' nationalities wasn't nearly as equitable (Nicolas Legrand 2021).

Moreover, according to Inês Soares, Sales Assistant at Cartier's Lisbon Boutique, clients' purchases are mainly driven by six key drivers: Brand, Comfort, Design, Perceived Quality, Price and Status. Nevertheless, three key drivers stand out: Price, Status, and Brand; and as mentioned by Inês Soares, these are very hard to fight against. Moreover, clients frequently enter the Boutique having an idea of the piece they wish to purchase, whether that may be a piece of jewellery or a watch, having researched it prior to the visit. Even when the sales assistant is given more freedom by a client who mentions not having a set idea of what to be looking for, most often than not it is not true (Inês Soares 2021).

The Boutique represents a considerable percentage of the total sales of the Maison in the Portuguese market. Since the remaining points of sale only include multibrand stores – exclusively selling watches –, the brand's website, and perfumeries, the Boutique remains the focal point for purchases. Indeed, most sales are accomplished at the Boutique as it represents more than 80% of the total sales. From these sales, jewellery pieces represent a rather high portion. Regarding online sales, given the COVID-19 pandemic, an increase of around 5% was noted. Notably, before the pandemic, online sales represented only 3% of the total sales, and currently represent a total of 8% (Nicolas Legrand 2021).

Regarding the Boutique's sales, if discriminated by age ranges, we can identify three categories. Starting with more mature generations, clients older than 50 years old tend to visit the Boutique with one main objective, to repair pieces previously purchased (Inês Soares 2021). Therefore, this group's percentage of sales is lower compared to the remaining two groups. Second, clients aged between 40 to 50 years old currently represent 50% of the Boutique's sales. Nevertheless, this percentage is lowered every year, with younger generations (i.e., third category) tending to increasingly purchase more from the brand, due to the Maison's efforts to rejuvenate the brand identity and its communication, a topic to be discussed later on. Younger clients, mostly aged between 18 and 25 years old, represent around 20 to 25% of the current sales of the Boutique. The last two age groups represent significant differences regarding the percentage of sales at the Boutique, which can be explained by the difference regarding their purchasing power, as more mature clients can be described as financially stable, with a higher purchasing power (Nicolas Legrand 2021).

Moreover, in what regards the Boutique's sales, a client's average basket is estimated to be on average between values such as 3,500€ and 4,000€ (Nicolas Legrand 2021). However, there are differences amongst the different age groups, that differ in their financial position and purchasing power. This leads to a difference in what regards the client's spending when purchasing at the Boutique. In fact, more mature consumers, aged between 40 to 50 years old, tend to spend on average 5,000€ when purchasing at the Boutique. Whereas younger generations spend approximately 3,000€-4,000€, the price of a *Solitaire* (Inês Soares 2021).

Additionally, regarding the Maison's online sales in the Portuguese market, a client's average basket is estimated to be on average 1,500€. When compared to the average offline basket, the difference can be explained by the differences in what regards the client's experience in both channels. On one hand, at the Boutique, the client is guided and accompanied by a sales assistant that continually sells the dream and the aura of the Maison. A relationship is built between the client and the sales assistant, both engage in a conversation and the client is invited and tempted to try different pieces on and, consequently, invited to broaden the initial idea defined when first entering the Boutique. On the other hand, when a client purchases a piece of jewellery and/or a watch on the brand's website, the experience is less 'caring'. The client enters the website having an initial idea of what piece to purchase and will most likely stick to it, due to a couple of factors such as the lack of help and guidance by a sales assistant, and the impossibility to try on any of the available pieces. The client is therefore less tempted, observes the piece in a digital environment and most likely, proceeds directly to conclude the purchase (Nicolas Legrand 2021).

Moreover, when evaluating the different collections purchased by local clients, there is a clear generational difference. Younger local clients' first contact and purchase tend to be engagement or wedding rings. *Solitaires* tend to appear as entry-level products for younger generations. In addition, collections such as Love and Juste un Clou are also a gateway to the brand for younger clients. In fact, it is common for them to come to the Boutique with a family member because they will be offered the product as a gift, to celebrate a special occasion such as a birthday or a graduation. And, most often, such collections and pieces are desired because the mother or a friend have the same piece, or because the piece was seen in social media (Inês Soares 2021).

There are also gender differences at the moment of purchase to be highlighted. Culturally, men are frequently the ones that purchase a piece of jewellery for women. These men are characterized as having a rather high purchasing power and are very often businessmen. Usually, these are impulse purchases to offer to their partner. Nevertheless, this aspect is changing. In fact, an increasingly number of women now tend to enter the Boutique, with confidence, to choose and purchase a piece for themselves (Inês Soares 2021).

2.4. Cartier's Communication Strategy

2.4.1. International Communication

In what regards Communication, the Maison transmits its message and expresses its essence through various channels and among the right target audiences. Cartier's communication is based on a global and local interplay. On one hand, the Maison conveys its global message to be heard locally and, on the other hand, creates projects that represent its DNA and values (Angela Ubis 2021). In other words, Cartier has an international communication strategy which covers all countries but also communicates specifically at a local level. The regional and local teams are allowed to create specific content that suits better local consumers' needs, interests, and behavior as long as it is aligned with the headquarters guidelines.

Regarding social media, Cartier is present on Instagram, Facebook, Twitter, YouTube, LinkedIn and Pinterest (Cartier 2021). The Maison has only one official account for each social media platform to efficiently transmit consistent messages across all countries. However, on Instagram, this strategy is complemented with geo-localized paid ads which deliver specific content to consumers based on their location (Nicolas Legrand 2021). For example, these paid ads are often translated into the language of the target audience they are intended to reach. All content reflects Cartier's aura, excellence and high quality, as well as its aesthetics and identity. Cartier engages with the digital community by sharing not only its products and collections but also by creating an inspiring storytelling that emotionally connects with the audience.

Brand ambassadors have been also used to endorse Cartier and to leverage its communication strategy. The Maison has a lineup of brand ambassadors which is composed by Rami Malek, Willow Smith, Troye Sivan, Maisie Williams, Jackson Wang, Gong Li, Jake Gyllenhaal, Annabelle Wallis, Lily Collins, Ella Balinska and Yasmine Sabri (Cartier 2021). Notably, the brand ambassadors have different personalities and backgrounds, coming from different fields such as music, television, and cinema. Indeed, they bring a disruptive and younger spirit to the Maison and it is through them that Cartier can easily reach out to consumers as well as attract the younger generations, who are the future of the brand. Besides international brand ambassadors, some countries have also their own national ambassadors with whom consumers can better identify with.

Moreover, there is one additional, although secondary, brand strategy on Instagram which occurs in some regions or countries, and it is based on the Cartier's sales assistants professional Instagram accounts (Inês Soares 2021). More specifically, it is an Instagram account owned and managed by a Cartier's sales assistant which aims to represent the Maison and to maintain the relationship with clients in the post-purchase moment. In this account, the sales assistant shares content about Cartier, creates interactions with clients and addresses their questions, for example, regarding products' prices.

The Maison also supports its communication through its own website that besides showcasing its different product' categories and collections also presents other facets of the Maison, such as its history and legacy, its culture of design, its savoir-faire, its culture and commitments, and others (Cartier 2021). The French luxury house also transmits its message and showcases its pieces through online advertising, more specifically, through display ads which are commercial messages on other companies' websites.

Furthermore, Cartier also communicates through press, in particular, with newspapers and magazines such as Vogue, GQ, ELLE, Harper's Baazar and others, either in printed and/or in digital format (e.g.: Printed Vogue and Vogue's website, respectively). Additionally, the French luxury House uses Public Relations to relay its message, experience, and offer to specific audiences. The Maison also organizes events to maintain Cartier's aura and to offer an experience to its brand ambassadors, friends of the house, clients, and other stakeholders.

Finally, in what regards out-of-home channels, the Maison advertises through channels such as muppies and billboards in the most affluent streets of several popular cities worldwide.

2.4.2. Portuguese Communication

Specifically in Portugal, the Maison's communication strategy includes the social media platforms aforementioned, including the geo-localized paid ads with Portuguese translation and a Cartier's sales assistant professional Instagram account (@inessoares_cartier). There is also a website with content available in Portuguese. Moreover, Vogue Portugal and GQ Portugal are the elected magazines for communicating through press; and the Maison also uses public relations and organizes several events in Portugal. Cartier has also collaborated with some Portuguese key opinion leaders such as Raquel Strada and Luís Borges, by inviting them to events, by lending them pieces for galas and ceremonies, for example "Globos de Ouro", and by encouraging them to share on their social media the Maison's products and aura. Finally, in what regards out-of-home channels, Cartier in Portugal only uses it at the airports (Nicolas Legrand 2021).

3. Addressing the Field Lab Challenge

3.1. Limitations

Throughout the course of the research for the present dissertation, there were limiting factors that have directly impacted our diagnostic and, therefore, influenced the outcome.

The first and foremost limitation is due to the conduction of the in-depth semi-structured interviews through videocall platforms such as Zoom and Microsoft Teams. Face-to-face interviews were not possible because of the current COVID-19 pandemic and on account of location barriers between the interviewers and the interviewees. This limits the study since (1) the interviewer loses control of the environment in which the interview takes place, (2) there is a low or null perception of the interviewee's body language and (3) a poor internet connection can affect the interviewee's predisposition for the interview and, consequently, affect the responses given.

Furthermore, Portuguese luxury consumers from the Jewellery & Watches sector are arduous to contact and, usually, discrete about their purchases. The research performed was through the network of the authors, which has led to skewed samples, for example, in terms of location and gender of the consumers, which might not necessarily accurately represent luxury Jewellery & Watches Portuguese consumers.

Lastly, as luxury Jewellery & Watches consumption is usually sporadic, the time period between each purchase can often surpass one year, implying that consumers can change their behaviour and preferences, which makes studying this sector more challenging.

In future research, these limitations could be addressed by having a larger research time span and use additional research methods in order to gather more insights about the consumption patterns of Portuguese luxury Jewellery & Watches consumers.

3.2. Methodology

For the purpose of the present dissertation, in order to draw accurate conclusions, the research design was done according to the exploratory research process, rooted on: (a) secondary data, composed by Cartier's insights, public journals, websites and academic research; and (b) primary data, collected through two different methods, qualitative and quantitative research. Appendix 10 reflects the overview of the Field Lab methodology.

(a) As to prepare for the Field Lab research process, a collection of information from public journals, academic research, and websites, was initiated with the objective of achieving a better understanding of the Maison Cartier and the intricate details of the luxury Jewellery

& Watches sector. As to fully comprehend Cartier's brand identity, the secondary data also encompassed: (1) a formal presentation about Maison Cartier, the heritage and history plus its current projects, presented by Antonio Corisco Rios (Sales Coach at Cartier Iberia); (2) a visit to Cartier's Avenida da Liberdade Boutique which included a meeting with Inês Soares (Lisbon Boutique sales assistant), Patrick Da Silva (Former Lisbon Boutique Director) and Nicolas Legrand (Omnichannel Operations Manager at Cartier Iberia); and (3) a formal presentation about Cartier's communication strategy given by Angela Ubis (Marketing & Communications Director at Cartier Iberia).

(b) Due to the reduced knowledge of the subject of the research topic and in order to acquire a deeper understanding of the luxury Jewellery & Watches' Portuguese consumers, a qualitative research was performed first, based on the previously collected secondary data, as to discover ideas and insights, develop hypothesis and define key variables. The methods chosen were in-depth semi-structured interviews with the target audience and a projective technique. For the interviews, a pre-recruiting questionnaire was first conducted in order to select the possible respondents that fit into the target audience: (1) have Portuguese nationality and have had as primary residence Portugal for the past five years, and (2) must have had purchased or received at least one luxury piece of jewellery, with a purchasing price above 1,000€, or a luxury watch with a purchasing price above 1,500€. The minimum purchase price was adapted from BCG and Altagamma insights (BCG and Altagamma 2017, 3) by adjusting the price according to Cartier's lower priced items, and consumers from the Lisbon and Oporto regions were prioritized for the interviews. A total sample of 20 luxury Jewellery & Watches Portuguese consumers was successfully recruited and interviewed. The interviews followed the topics and guidelines previously defined by the authors and aimed to identify the different consumer decision journeys, understand consumers' perception of Cartier and its competitors plus acknowledge generational differences in consumers such as underlying motivations, perceptions, expectations, and behaviours. Furthermore, as to acquire awareness of the interviewees' associations with Cartier and other luxury Jewellery & Watches brands, a projective technique was conducted, based on the question "If Brand X was a person, how would you describe it?" which was applied to the Cartier and another brand the interviewee had mentioned throughout the interview. The pre-recruiting questionnaire, interview guidelines and projective technique details can be found in Appendix 11 and 12.

(c) To analyze the data, the 20 interviews were transcribed from the recordings and with additional interpretation on non-verbal communication. Afterwards, a topic analysis was conducted, in which the interviews' content was structured by topics and frequency of themes mentioned by the interviewees. The qualitative research was concluded by outlining the major insights, which would later be used to structure the quantitative research.

(d) After establishing the topics to further research and as to acquire representation of the total population of the study, quantitative research through the form of a structured questionnaire, hosted on Microsoft Forms, was performed. The main objective of the questionnaire was to confirm the major insights previously outlined from the qualitative research against a larger sample, allowing to determine frequencies and describe more accurately the characteristics of consumers. Similarly to the in-depth interviews, the targeted population for this study were individuals (1) with Portuguese nationality and that have had as primary residence Portugal for at least the past five years, and (2) who have purchased or received as a gift at least a luxury piece of jewellery, with a purchasing price above 500€, or a luxury watch, with a purchasing price above 700€. The minimum purchasing price of the pieces was reduced, when comparing to the one used in the qualitative research, as a way to better adapt to the reality of the Portuguese market, and so that more responses could be gathered. Out of 860 total responses, only 203 were considered to be valid, since 60 respondents did not comply with the first filter, and 607 did not fulfil the second. The questionnaire was divided into eight main sections that reflected the topic analysis previously done at the end of the qualitative research: (1) luxury Jewellery & Watches consumption, (2) luxury Jewellery & Watches future consumption, (3) in-store purchase versus online purchase, (4) luxury Jewellery & Watches brands' perception, (5) Cartier's brand perception, (6) knowledge and shopping experience of the Lisbon Cartier boutique, (7) Cartier's product consumption, and (8) Cartier's post-purchase experience. Further details of the questionnaire can be found on Appendix 13. Subsequently, after reaching the 203 responses, data analysis was conducted with special regards to the different generational groups – Gen Z, Millennials, Gen X and Boomers.

(e) The major insights from the quantitative research were then outlined and compared to the ones obtained through the qualitative research, allowing to build a brand diagnostic.

3.3. Sample Characterization

3.3.1. Qualitative Research

In total, 20 interviews were conducted, out of which 16 were Female, and 4 Male, a rather asymmetric sample with regards to gender (Appendix 14). The same applied to the level of education, with only 1 interviewee whose highest level of education was High School, 10 with bachelor's degrees, and the remaining 9 with master's degrees (Appendix 15).

Concerning age, the group with the largest sample size corresponded to individuals with ages comprehended between 18 and 30 years old, consisting of 7 of all interviewees. In addition, 3 were aged between 31 and 40 years old, 4 between 41 and 50 years old, 2 in the 51 to 60 years old interval, and the last 3 were aged above 60 years old (Appendix 16). Furthermore, 12 of the interviewees were from the Lisbon region and 8 from Oporto (Appendix 17).

Lastly, the employment status was gathered. Most, 16 interviewees were active employees, 2 were students, 1 was retired, and 1 was unemployed.

3.3.2. Quantitative Research

As means to further develop the knowledge of the market, and to test the validity of the hypotheses gathered through the qualitative research, the study was proceeded through a structured questionnaire. Due to a similarity of values and behaviours found across demographics/geographical groups at the analysis stage, and which are explained in detail in the following sections, respondents were aggregated in only two groups: Millennials & Gen Z, group aged between 18 and 40, and Boomers & Gen X, aged above 40 (Figure 3).

Demographic Data		**Gen Z & Millennials**		**Gen X & Boomers**	
Gender	Male	18	19%	21	19.1%
	Female	75	81%	88	80.0%
	Prefer Not to Say	0	0%	1	0.9%
Level of Education	Elementary School	0	0%	1	0.9%
	High School	2	2%	9	8.2%
	Higher Professional Technical Courses	2	2%	6	5.5%
	Bachelor / Master / Doctorate	89	96%	94	85.5%
Employment Status	Active Employee	64	69%	79	71.8%
	Retired	0	0%	19	17.3%
	Student	26	28%	0	0.0%
	Unemployed	3	3%	12	10.9%
Place of Residency	Lisbon	68	73%	93	84.5%
	Oporto	14	15%	7	6.4%
	Other	11	12%	10	9.1%
Total		**93**	**46%**	**110**	**54%**

Figure 3: Quantitative Research Samples Characterization – Gen Z & Millennials and Gen X & Boomers, n=203
Source: Quantitative research.

Moreover, regarding the number of brands owned, the main finding was that the younger group owned significantly less brands than the more mature one. Secondly, Boomer & Gen X men were the group that owned or purchased from the largest number of brands. On average, Millennial & Gen Z women own three brands, while men selected two. On the other hand, the average Boomer & Gen X women identified six brands, while men named twelve. Concerning the most owned and purchased brands, Millennials & Gen Z selected mainly mid-range brands rather than luxury brands. The same conclusion could be derived from the Boomers & Gen X, however, these also labelled several luxury brands. In addition, Cartier was the most purchased or owned luxury brand nominated by Millennial & Gen Z women, and by Boomer & Gen X women and men. Lastly, barely any younger men selected brands that fabricate pieces mostly or exclusively for women (e.g., Swarovski, Tous, One, Pandora), while these were amongst the top brands nominated by older men. Since most of these brands have mid-range prices, and thus there is not a price barrier, this insight might indicate that younger men do not gift jewellery or watches to women (Figure 4).

Brands	GEN Z & MILLENNIALS						GEN X & BOOMERS					
	Total		Female		Male		Total		Female		Male	
Swarovski	28	30.1%	28	37.3%	0	0.0%	39	41.9%	36	40.9%	16	76.2%
Tous	27	29.0%	27	36.0%	0	0.0%	33	35.5%	32	36.4%	11	52.4%
Cartier	18	19.4%	17	22.7%	1	5.6%	40	43.0%	35	39.8%	21	100.0%
Calvin Klein	20	21.5%	18	24.0%	2	11.1%	37	39.8%	34	38.6%	17	81.0%
Pandora	23	24.7%	22	29.3%	1	5.6%	33	35.5%	32	36.4%	12	57.1%
Tissot	17	18.3%	10	13.3%	7	38.9%	35	37.6%	24	27.3%	19	90.5%
Montblanc	12	12.9%	9	12.0%	3	16.7%	33	35.5%	24	27.3%	11	52.4%
Omega	9	9.7%	7	9.3%	2	11.1%	30	32.3%	27	30.7%	14	66.7%
Tag Heuer	9	9.7%	5	6.7%	3	16.7%	25	26.9%	20	22.7%	8	38.1%
Gucci	6	6.5%	6	8.0%	0	0.0%	27	29.0%	25	28.4%	12	57.1%
One	15	16.1%	15	20.0%	0	0.0%	15	16.1%	15	17.0%	6	28.6%
Seiko	14	15.1%	8	10.7%	6	33.3%	15	16.1%	13	14.8%	9	42.9%
Rolex	6	6.5%	4	5.3%	2	11.1%	20	21.5%	14	15.9%	8	38.1%
Longines	6	6.5%	4	5.3%	2	11.1%	19	20.4%	17	19.3%	8	38.1%
Chanel	6	6.5%	6	8.0%	0	0.0%	14	15.1%	14	15.9%	6	28.6%
Breitling	5	5.4%	2	2.7%	3	16.7%	14	15.1%	12	13.6%	5	23.8%
Bulgari	7	7.5%	6	8.0%	1	5.6%	12	12.9%	12	13.6%	7	33.3%
Louis Vuitton	7	7.5%	7	9.3%	0	0.0%	10	10.8%	9	10.2%	5	23.8%
Chopard	6	6.5%	6	8.0%	0	0.0%	3	3.2%	3	3.4%	1	4.8%

Figure 4: Quantitative Research Samples Characterization – Gen Z & Millennials and Gen X & Boomers, n=203
Source: Quantitative research. Appendix 18.

As a conclusion, although Boomers & Gen X purchase more luxury items, most likely due to a higher purchasing power, it is possible to determine that amongst both groups and genders there is a dominance of mid-range brands compared to luxury brands. This aspect was determined to be a specificity of the Portuguese market which differs from the other European markets. The root for this discrepancy is largely due to a lack of purchasing power from the average Portuguese consumers and other subsequent socioeconomic factors.

3.4. Category Insights

The major insights are organized according to the luxury adoption cycle of the two following main groups: (1) Millennials & Gen Z and (2) Boomers & Gen X. On one hand, Millennials & Gen Z are starting to dive into the luxury Jewellery & Watches world, without much experience within this sector; on the other hand, Boomers & Gen X already have had experiences with this sector, are familiar with the brands and know exactly what to expect.

3.4.1. Purchase

When it comes to purchasing luxury Jewellery & Watches, overall, respondents tend to purchase only for special occasions (Appendix 19). Both Millennials & Gen Z and Boomers & Gen X indicated purchasing the piece for themselves on a special occasion (39 % and 37%, respectively) and purchasing it to gift to a loved one on a special occasion (31 % and 30%, respectively) as the most likely scenarios. However, there is a difference between these two groups: Boomers & Gen X would be about 4% more prone to impulse shopping a piece when they find one they love, compared to Millennials & Gen Z.

Furthermore, when choosing which product or brand to purchase, from the qualitative interviews performed (n=20), both Millennials & Gen Z and Boomers & Gen X have as their biggest sources of influence: (1) their friends & family, due to the emotional connection. The experiences these individuals had with brands previously purchased is crucial, alongside their thoughts and opinions on the products and which products they regularly wear, as very often consumers become aware of the existence of the pieces through loved ones: "*My mom also has a Santos Watch, and because I always loved it, I also purchased one.*" (Cartier, Project Manager, Lisbon, 29); and (2) sales assistants, as they are seen as sources of truth and highly specialized, therefore their suggestions and opinions are hugely trusted: "*I felt that the service was personalized, the sales assistant showed me several options within my budget and the style that I was looking for.*" (Pequignet, Entrepreneur, Oporto, 24).

Other factors that also have relevancy consist of: (1) social media. Respondents value brands with a strong social media presence in which they can see the products and how to style them. Furthermore, it is also on social media that respondents can get to know brands and their products through influencers and celebrities: "*My biggest influence were definitely celebrities. I always saw the Cartier bracelets all over social media and I thought they were so beautiful and how it would feel to own one*." (Cartier, Medical Doctor, Lisbon, 39); (2) brand perception, how respondents perceive the brand is imperative as it can determine whether the brand is a part of their consideration set or whether the respondent won't even explore the product range: "*I've always known the brand (Cartier). My mom mentioned it frequently, so I've always admired it. It is a brand that I want to have just because I want to have, I can't explain it.*" (Cartier, Student, Oporto, 20); (3) design, can be one of the biggest drivers towards a specific brand as it represents the piece's heritage & history, so if the respondent strongly connects with the design of a piece there will probably be a purchase: "*I bought it because of the design, I liked it and purchased it immediately*." (Hamilton, Manager, Oporto, 50); and (4) brand status, as luxury brands are very often used to convey self-expression and social class, how the brand is seen by others can also play a role in which brands respondents go for: "*A Rolex is always a Rolex. Everyone knows what a Rolex looks like and seeing someone wearing one will always give you another perception about that person.*" (Rolex, Pharmaceutical Industry, Oporto, 39).

Moreover, the most sought-after attributes (Figure 5) identified are: (1) high material quality & the design, the type of materials used and a timeless design are what compels respondents to purchase, since luxury pieces are seen as investments that will last a lifetime; (2) the craftsmanship & level of detail, which turns the piece into an art piece and is one of the main reasons why respondents willingly spend more on luxury jewellery and/or watches versus cheaper alternatives; and (3) a celebration of special moments, as luxury pieces are purchased sporadically, a luxury piece acquires an emotional symbolism as it starts representing the special moment or occasion in the respondent's life in which it was purchased or given. Nonetheless, regardless of these similarities between the two groups, there were some small differences observed. First of all, for Millennials & Gen Z, the shopping experience is a more relevant key attribute than for the mature group. This occurrence might be explained by the fact that Boomers & Gen X already had more luxury shopping experiences throughout their lifetime, therefore valuing it slightly less than someone who never experienced it. Secondly, Boomers & Gen X are slightly more concerned about brand status compared to their younger counterparts, most likely due to having a more status-oriented approach to luxury.

Figure 5 – Most Sought-after Attributes to Purchase luxury Jewellery & Watches, on a scale from 1 to 5, n=203

Source: Quantitative Research

3.4.2. Usage

In order to understand the luxury Jewellery & Watches usage, respondents were inquired about which pieces they use the most and on which occasions (daily or special occasions). Regarding daily basis (Figure 6), for women of all ages, rings (as well as earrings for Millennials & Gen Z) and watches are the two most used pieces. Nevertheless, the other pieces are also significantly used, all with a percentage above 50%. As for men in both age groups, the most used pieces daily are watches and the usage of necklaces for Millennial & Gen Z men and bracelets for Boomer & Gen X men are residual.

Gender	Age Group	Bracelets		Rings		Earrings		Necklaces		Watches	
Female	Millennials & Gen Z (n=75)	42	56.0%	61	81.3%	61	81.3%	53	70.7%	57	76.0%
	Boomers & Gen X (n=88)	57	64.8%	69	78.4%	66	75.0%	52	59.1%	67	76.1%
Male	Millennials & Gen Z (n=18)	1	5.6%	1	5.6%	1	5.6%	3	16.7%	15	83.3%
	Boomers & Gen X (n=11)	4	19.0%	1	4.8%	0	0.0%	1	4.8%	14	66.7%

Concerning special occasions (Figure 7), for women of both age groups necklaces and bracelets are the two most used pieces. As for men, younger and more mature, the most used pieces are watches. Bracelets have residual usage for all generations.

Gender	Age Group	Bracelets		Rings		Earrings		Necklaces		Watches	
Female	Millennials & Gen Z (n=75)	43	57.3%	36	48.0%	39	52.0%	44	58.7%	30	40.0%
	Boomers & Gen X (n=88)	43	48.9%	32	36.4%	29	33.0%	45	51.1%	29	33.0%
Male	Millennials & Gen Z (n=18)	4	22.2%	1	5.6%	1	5.6%	2	11.1%	11	61.1%
	Boomers & Gen X (n=11)	2	9.5%	1	4.8%	0	0.0%	1	4.8%	10	47.6%

Figure 6 – Portuguese consumers' usage of Jewellery and Watches: daily, n=203
Source: Quantitative Research

Figure 7 –Portuguese consumers' usage of Jewellery & Watches: special occasions, n=203
Source: Quantitative Research

Moreover, not only consumers purchase mostly on special occasions, but there is also a tendency to save specific jewellery and/or watches only for these moments. Indeed, 80% of Millennials & Gen Z and 78% of Boomers & Gen X save specific pieces for weddings, parties, events, group dinners or dinners with the significant other (Appendix 20). In order to explain the reason for this behavior, respondents were asked to rate the most relevant motivations on why they reserve specific jewellery and/or watches only for special occasions. The first motivation, rated with an average of 4.2 out of 5 by Millennials & Gen Z and with an average of 4.0 out of 5 by Boomers & Gen X, is because these pieces represent a special moment in their life, such as a birthday, a graduation, an engagement, amongst others; therefore, consumers opt to not wear it every day, so it does not lose its magic. The second motivation rated, with an average of 4.2 out of 5 by Millennials & Gen Z and with an average of 3.9 out of 5 by Boomers & Gen X, is the respondents' belief that some pieces are not appropriate for everyday use, either because the design is too "flashy", or because they fear to receive unwanted attention. Lastly, the third motivation, rated with an average of 4.2 out of 5 by Millennials & Gen Z and with an average of 3.5 out of 5 by Boomers & Gen X, is due to fear of losing or damaging the piece (Appendix 21).

3.4.3. Future Preferences

Starting with the younger group, for Millennials & Gen Z, the willingness to purchase luxury Jewellery & Watches in the next two years is around 72% (Appendix 22). Furthermore, several respondents stated to already know which brand or brands and which piece or pieces they want to purchase next. Concerning the most desired brand for future purchase, 36% of the Millennials

& Gen Z want to purchase a Cartier piece. Additionally, the following most desired brands for future purchase by Millennials & Gen Z are: Tissot (16%), Swarovski (12%), Hermès (10%) and Tous (10%) (Appendix 23). Once again, the specificities of the luxury Jewellery & Watches market in Portugal are present. The top five of most desired brands includes not only upper range brands (Cartier and Hermès) but also mid-range brands (Tissot, Swarovski and Tous). In what regards the most desired type of pieces for their future purchase, more than half of Millennials & Gen Z have selected watches, followed by rings (43%), necklaces (31%), earrings (24%), and bracelets (18%) as can be analysed in Appendix 24.

Moving to the Boomers & Gen X, the willingness to purchase luxury Jewellery & Watches in the next two years is 64% (Appendix 22). For their future brand purchase, 39% of Boomers & Gen X are not sure yet which brand they want to purchase luxury Jewellery & Watches from. However, for the other 61%, similarly to what was observed in the younger group, Cartier is also the first and most desired brand but with a lower percentage of 19%. For this group, the panel of most desired brands presents a higher number of upper-range luxury brands than mid-range brands when comparing to the Millennials & Gen Z' panel. In this case, the most desired brands after Cartier, are Rolex (14%), Hermès (13%), Chanel (11%) and Swarovski (10%). Additionally, regarding the most desired types of pieces, half of this group also wants to purchase a watch in the next two years (Appendix 23). The most desired jewellery pieces and its corresponding order slightly differs from the younger group, being the following: rings (36%), earrings (31%), necklaces (13%) and bracelets (18%) (Appendix 24).

3.4.4. Multichannel Attitude

When asked about which channel respondents prefer to purchase luxury Jewellery & Watches from, Millennials & Gen Z, as well as Boomers & Gen X, prefer flagship boutiques and multibrand stores (both located in Portugal). Flagship boutiques are the first preferred purchasing channel by Millennials & Gen Z with an average of 4.2 out of 5 and by Boomers & Gen X with an average of 4.1 out of 5 (Appendix 25). The reasons for this preference are the expertise of the sales assistants and the feeling of safety and assurance that the brand boutique transmits (qualitative research). Moreover, multibrand stores are the second preferred purchasing channel by the younger generations with an average of 4.1 out of 5 and by Boomers & Gen X with an average of 4.0 out of 5 (Appendix 25). The reasons for this preference are mostly due to its accessible and multiple locations, and the feeling of safety & assurance, similar to the flagship boutiques (qualitative research). Both age groups are less interested in second-hand options (either offline or online), in auctions, and in online platforms or websites, mostly because these types of channels do not offer the "magic" and the experience that physical stores offer.

In what concerns offline and online purchase, there is a clear preference for in-store shopping across all age groups. As it can be analyzed in Appendix 26, 59% of Millennials & Gen Z and 62% of Boomers & Gen X do not plan to purchase luxury Jewellery & Watches online in the next two years. One reason that explains this attitude is the fact that online purchase lacks several aspects that the in-store shopping offers such as the experience which Millennials & Gen Z rated with a relevance of 4.4 out of 5 and Boomers & Gen X of 4.1 out of 5; the expertise of sales assistants (rated by both age groups with an average of 4.4 out of 5); the feeling of safety and trust (rated 4.7 out of 5 by all generations); and the possibility of trying on the products (4.8 out of 5 for Millennials & Gen Z and 4.7 out of 5 for Boomers & Gen X) (Appendix 26).

Additionally, during the qualitative research, the in-store experience was positively described, strengthening interviewees' perception of the respective brand. The most appreciated characteristics regarding the in-store experience that were more frequently mentioned were: (1)

the sales assistants support: "I *wasn't sure what to expect from a luxury store, but the employee was very nice and treated me kindly. It was a lovely experience*" (Cartier, Medical Doctor, Lisbon, 39); (2) the personalized service: *"I felt that the service was personalized, that she showed me several options within our budget and the style that I liked and was looking for, which was a very simple watch, that matched everything I wore or paired with it and also that was timeless so that I could wear it for years without getting tired of it"* (Pequignet, Entrepreneur, Oporto, 24); (3) the privacy while shopping; (4) the suggestions given in-store; (5) the pieces' registration; (6) the information given; and (7) the importance of checking the size/materials.

Even though there is a higher preference for in-store shopping, the online channel is still growing. Indeed, prior to purchase, consumers make use of the online channel to conduct their research. McKinsey states that "consumers seize control of the process and actively "pull" information helpful to them" (Court, Elziga and Vetvik 2009) and highlights the relevance of consumer-driven marketing activities including online research (social media, websites, etc), among others, before purchase. Significantly, during the qualitative research, interviewees revealed having previously seen their owned pieces online, as illustrated by the following quotes: *"I saw the bracelet online on social media and was immediately attracted to it"* (Bulgari, Pharmaceutical Industry, Lisbon, 45), *and "My biggest influence were definitely celebrities. I always saw the Cartier bracelets all over social media"* (Bulgari, Accountant, Lisbon, 35).

Moreover, in what regards online shopping, the easiness of purchase (rated 4.4 out of 5 by Millennials & Gen Z and 3.9 out of 5 by Boomers & Gen X) and the accessible search and the price comparison (rated 4.2 out of 5 by Millennials & Gen Z and 4.1 out of 5 by Boomers & Gen X) are the most appreciated characteristics of the online channel (Appendix 26). Moreover, the qualitative research suggested that the digital is worth investing in as it is rising, especially among the young generation. Millennials & Gen Z are willing to purchase online only if some conditions are met such as having already tried the product in store or being familiar with sizing, or if the store is not at an accessible location to them (e.g.: long distance): *"Now that I know the ring size that suits me better, I wo*uld buy online. *As I live in a place where I do not have that many options in terms of stores, I'm a fan of online shopping. It is fast."* (Cartier, Student, Oporto, 20).

Regarding respondents' preferences on the use of digital tools such as tablets or interactive screens to enhance the in-store experience, both age groups, more specifically 37% of Millennials & Gen Z and 34% Boomers & Gen X, demonstrate a growing interest (Appendix 27). In the other hand, when inquired about virtual reality or augmented reality tools that stimulate the physical store in the online experience, there is a generational difference with 60% of Millennials & Gen Z revealing interest and 55% of Gen X & Baby Boomers not being interested (Appendix 28).

3.4.5. COVID-19 Impact

As the luxury Jewellery & Watches global sector suffered revenue declines of 10 to 15% for jewellery and 25 to 30% for watches after the COVID-19 pandemic hit (McKinsey-Business of Fashion 2021), there was a need to quantify the pandemic impact for this sector in Portugal.

Overall, COVID-19 did not impact the consumption habits of Portuguese luxury Jewellery & Watches consumers. Most of the individuals interviewed (18 out of 20), did not alter the frequency in which they shop for these types of pieces as it already was a sporadic purchase prior to the pandemic: *"I don´t think the pandemic had any impact on my purchasing habits because I only purchase these products one to two times a year"* (Cartier, Project Manager, Lisbon, 29), or, especially with the Millennials & Gen Z, they usually only get these types of pieces through gifts: "*I never bought luxury watches, the ones I have were gifted but at least my parents didn´t change their purchasing habits."* (Longines, Student, Oporto, 24).

Additionally, as COVID-19 and the various lockdowns forced individuals to shift their perspectives, only a few Portuguese consumers from Boomers & Gen X (2 out of 20) report having a change of priorities regarding this sector and no longer intending to purchase these types of pieces in the future as they no longer serve any functional value to them: "*The pandemic had a great impact in how I purchase. My way of thinking is changing, I'm rather focused on essential goods rather than accessories."* (Cartier, Journalist/Jeweler, Oporto, 66). Furthermore, as already mentioned in the present dissertation, Portuguese luxury consumers acquire pieces mostly for themselves or as a gift to a loved one, on a special occasion. This fact has remained the same prior to the pandemic and afterwards and reflects on all generational groups and most of the interviewed consumers (18 out of 20): "*The motivation is the same as before the pandemic, nothing has changed. I would buy another watch because I like the design or maybe to gift someone*." (Luiz Ferreira, Employee, Oporto, 54).

Lastly, regarding the product usage, with lockdowns and reduced mobility, there were less opportunities to wear luxury jewellery pieces and watches, which reflected on some consumers (15 out of 20) confirming that they stopped wearing their pieces since (1) they were only used in special occasions such as a wedding, an important dinner and a birthday party; (2) the pieces are uncomfortable to wear; and (3) there was no need to leave the house, therefore no one would see the pieces: *"I never wore it during quarantine, I did not see the purpose as it is also not the most comfortable piece. But now I am starting to wear it again."* (Cartier, Doctor, Lisbon, 39). However, there were also consumers that even during lockdown would wear their luxury accessories on a daily basis (5 out of 20) as it made them feel more like themselves, more confident and felt like a small moment of normality: *"Even during quarantine I would still put* *on my jewellery. It is a habit and it makes me feel at my best."* (Rolex, Pharmaceutical Industry, Oporto, 39). There were no generational differences in product usage identified.

3.5. Cartier Insights

3.5.1. Brand Image

The insights collected through the in-depth semi-structured interviews allowed to gather some of the most prominent perceived characteristics which were later analyzed rather extensively with the structured questionnaire, more specifically with the usage of seven-points differential semantic scales. In this context, Cartier's brand image was assessed separately and in comparison, with its mid and upper-range competitors in Portugal. It is important to mention that potential generational discrepancies were as well examined considering two age groups, namely Millennials & Gen Z and Boomers & Gen X.

Perception and Relationship with Cartier

As showcased in Figure 8, the market research detected a similar perception of Cartier's attributes across the inquired age groups. The Maison was positioned as a feminine brand, rather mature, of high quality and formal. Being more inclined to consider the brand as impactful, the respondents had a clear understanding of Cartier as exclusive, prestigious and luxurious. In fact, during the qualitative research phase, the Maison was described in the following manner: "*Cartier is very expensive, inaccessible and quite luxurious. It is only for a select few people, older people I would say"* (Rolex, Legal Intern, Lisbon, 24).

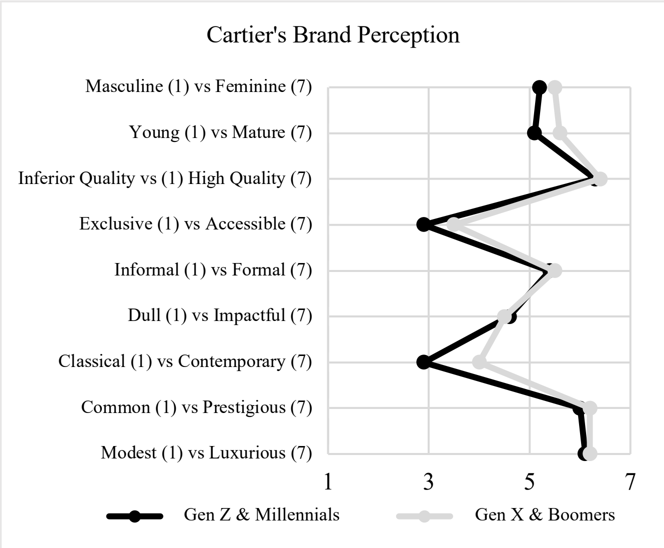

Figure 8 – Cartier Brand Associations

Source: Quantitative Research

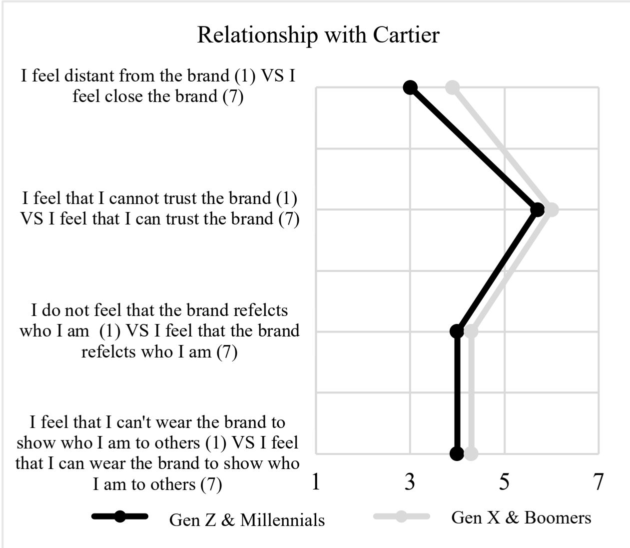

Figure 9 – Perceived Relationship with Cartier

Source: Quantitative Research

With regard to the perceived relationship established with Cartier (Figure 9), once again both cohorts exhibit a similar pattern. As referred by an interviewee who had previously purchased a Cartier article, "*I have not seen any promotion of the brand. I receive the newsletters they send me or visit the store to check the products*" (Cartier, No Occupation, Lisbon, 61). The reduced contact with the brand's communication was frequently mentioned by the Maison's clients and by luxury consumers that were interviewed. The quantitative research insights reflected as well this perspective as the inquired consumers considered they could trust the brand, but felt relatively distant from the Maison.

Competitive Landscape: A Comparative Analysis

Introducing a comparative analysis with the Portuguese competitive landscape, it is important to reiterate that upper range brands, such as Bulgari and Van Cleef, which constitute direct competition in other markets, seem to have a rather discrete presence for the respondents. In fact, both qualitative and quantitative research indicated that mid-range brands are more frequently sought by the luxury clients inquired. In this context, our analysis encompasses a comparison with both upper and mid-range competitors. The selection of both sets of brands was based on their position in the ranking of last brands purchased (Appendix 29).

Firstly, both age groups positioned the upper range brands set similarly (Figure 10 and 11). Cartier and Rolex tend to be assessed likewise, following a distinctive pattern in a single topic related to gender associations. While Rolex is perceived as a rather masculine brand, Cartier was perceived as the most feminine within this set. Moreover, it is possible to highlight that Cartier is considered the most formal brand, as well as one of the most exclusive. On the other hand, Longines can also be paired with Omega in terms of similar brand associations.

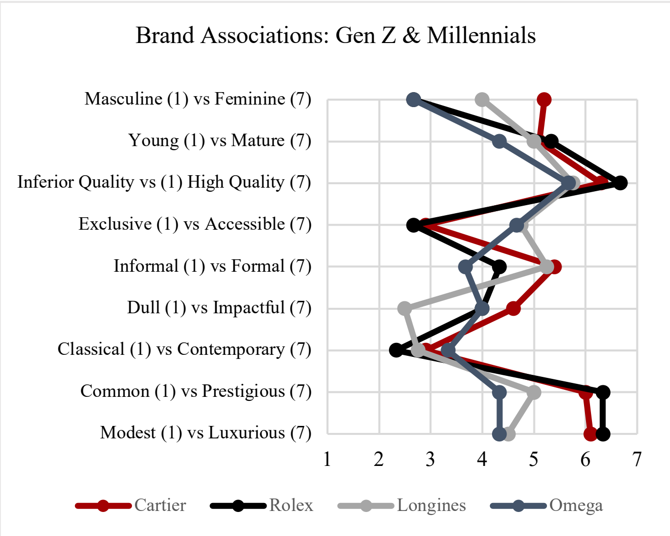

Figure 10 – Gen Z & Millennials' Brand Associations: Upper Range Brands Set

Source: Quantitative Research

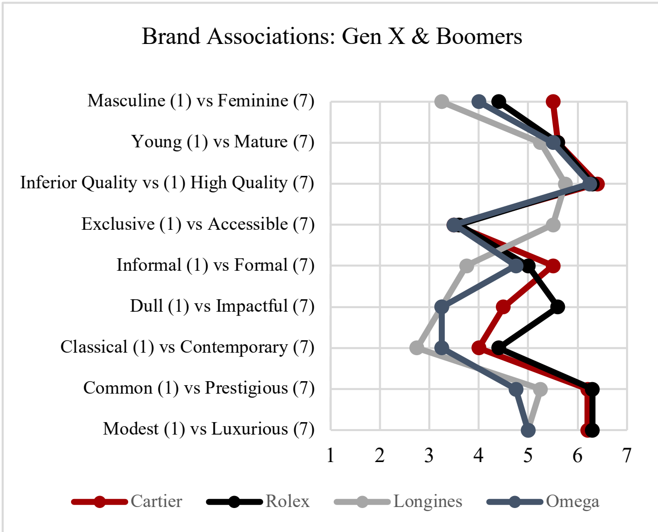

Figure 11 – Boomers & Gen X' Brand Associations: Upper Range Brands Set

Source: Quantitative Research

When compared with the mid-range brands set, Cartier was not positioned similarly to any of the analyzed competitors (Figures 12 and 13). Both cohorts perceive Cartier as the most exclusive, prestigious and luxurious brand. However, Cartier is not considered the most classical brand of the set by the more mature cohort, being surpassed by Tissot and Swarovski.

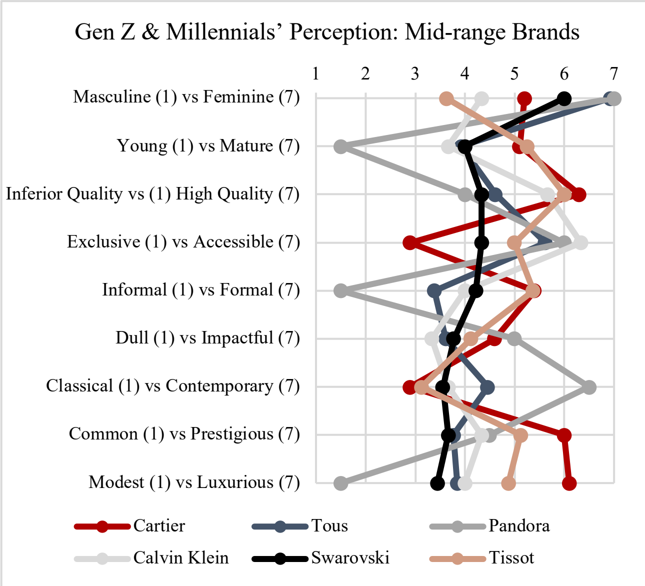

Figure 12 – Gen Z & Millennials' Brand Associations: Mid-range Brands Set

Source: Quantitative Research

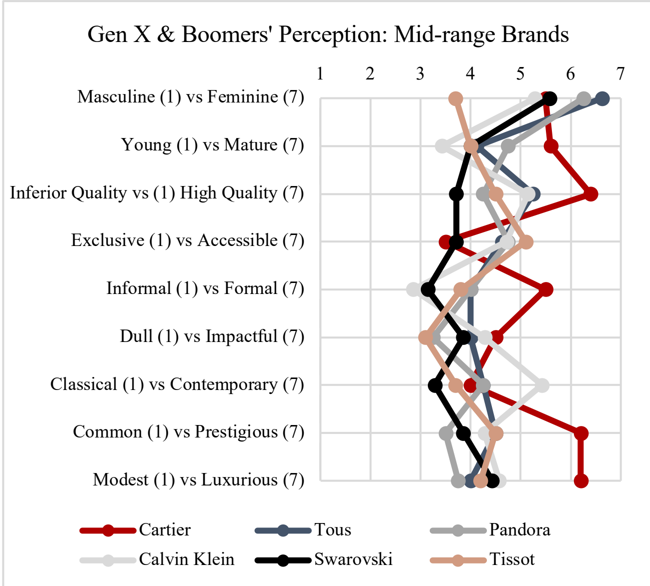

Figure 13 – Gen X & Boomers' Brand Associations: Mid-range Brands Set

Source: Quantitative Research

Focusing on the relationship that the inquired respondents consider having with the set of upper-range brands (Figure 14 and 15), Cartier is the one they feel more distant from. Moreover, all brands assessed in the set were associated to a high level of trust. Nonetheless, within this context, Cartier exhibits a slightly lower rating.

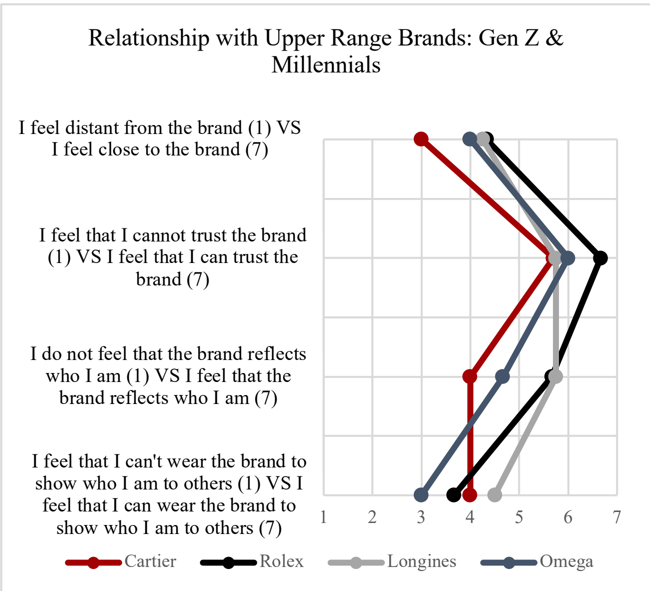

Figure 14 – Gen Z & Millennials' Perceived Relationship with Upper Range Brands

Source: Quantitative Research

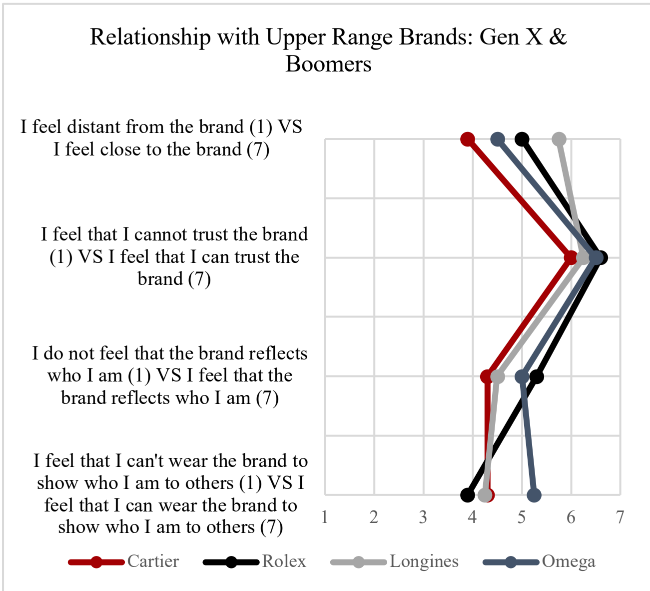

Figure 15 –Gen X & Boomers' Perceived Relationship with Upper Range Brands

Source: Quantitative Research

In terms of the mid-range brands group, the respondents' perception does not differ significantly. Cartier is not classified as the most trusted brand by the younger cohort (Figure 16), since Calvin Klein, Pandora and Tissot received a higher rating. However, even though Cartier is perceived, together with Swarovski, as one of the most distant brands, the cohort aged above 40 classifies Maison Cartier as the most trustworthy (Figure 17).

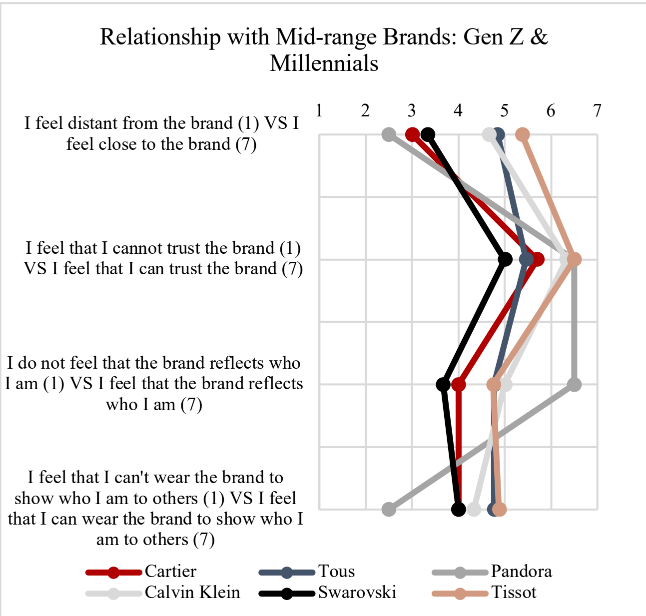

Figure 16 – Gen Z & Millennials' Perceived Relationship with Mid-range Brands

Source: Quantitative Research

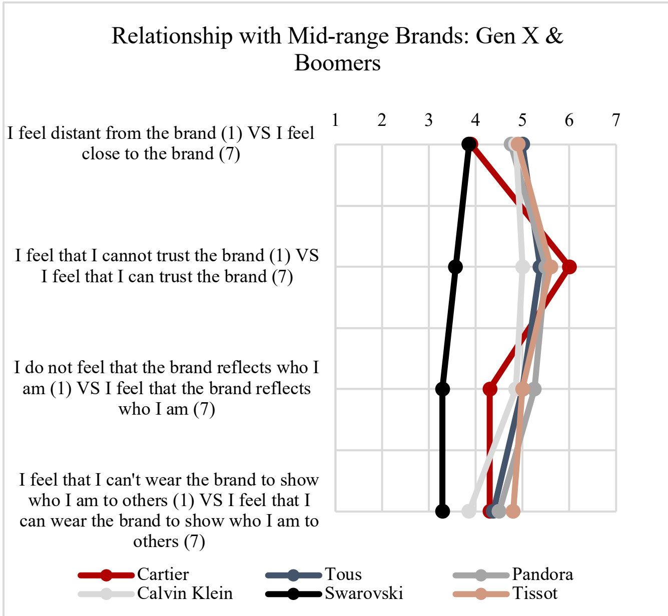

Figure 17 – Gen X & Boomers' Perceived Relationship with Mid-range Brands

Source: Quantitative Research

3.5.2. Communication

When inquired about Cartier's communication and promotion, respondents mentioned having a rather low contact with the brand through few touchpoints, consequently leading to a rather small rate of awareness of the brand's promotion in the Portuguese market. The few touchpoints mentioned were the brand's Boutique at Avenida da Liberdade in Lisbon, newsletters, fashion magazines, advertising on television, the brand's international Instagram account, and multibrand stores. 4 out of 10 Portuguese luxury consumers, belonging to Millennials & Gen Z age group, revealed a lack of awareness in what regards the topic described. As mentioned by one consumer: "*Regarding the brand's communication I do not know much about it to be honest*" (Longines, Student, Oporto, 24). Additionally, few Portuguese luxury consumers mentioned the small set of touchpoints such as fashion magazines (1 out of 10), advertising on television (1 out of 10), the brand's Boutique (2 out of 10), the international Instagram account (3 out of 10), and multibrand stores (1 out of 10). As an example, one consumer mentioned the following: *"They communicate through fashion magazines like Chopard and Rolex, and they do not have communication on the streets such as outdoors. They are present in social media too."* (Cartier, Project Manager, Lisbon, 29). Furthermore, more significantly, half of Gen X and Boomers' Portuguese luxury consumers (5 out of 10) mentioned having no previous knowledge of Cartier's promotion in Portugal. This lack of awareness was reinforced by affirmations such as: *"I never heard about them here in Portugal."* (Rolex, Doctor, Lisbon, 47), and *"I do not see any promotion of the brand."* (Cartier, No Occupation, Lisbon, 61). Likewise, the same few touchpoints were mentioned, as in the previous age group described, such as fashion magazines (1 out of 10), advertising on television (1 out of 10), the brand's Boutique (2 out of 10), multibrand stores (1 out of 10) and newsletters (1 out of 10). Consumers mentioned the following: *"I just see the newsletters they send me, or I visit the store to see their products."* (Cartier, No Occupation, Lisbon, 61), and *"Regarding advertising, I see they're present in one or another magazine."* (Luiz Ferreira, Employee, Oporto, 54).

Social Media

The research also focused on identifying the position of Cartier, in comparison with its competitors across the digital sphere. Notably, Cartier revealed to be one of the top followed brands on social media, across both age groups (Appendix 30). On one hand, regarding Millennials & Gen Z, Dior was found to be the top followed brand on social media platforms, representing a total of 34%, followed by Cartier (32%) and Gucci (29%). On the other hand, Cartier proved to be the top followed brand by Boomers & Gen X, represented by a total of 27% of respondents belonging to this group. Cartier is then followed by Chanel (23%) and Louis Vuitton (17%). Nevertheless, a significant percentage of consumers revealed to not follow any of the aforementioned brands on social media. In fact, this is represented by 42% of Millennials & Gen Z, and likewise, by 42% of Boomers & Gen X.

Furthermore, the identification of the topmost followed brands was followed by the identification of the social media platforms in which consumers mostly follow luxury Jewellery & Watches brands (Figure 18). Interestingly, no generational differences were found in what regards this aspect. Notably, Instagram revealed to be the topmost selected social media platform, and Facebook came second.

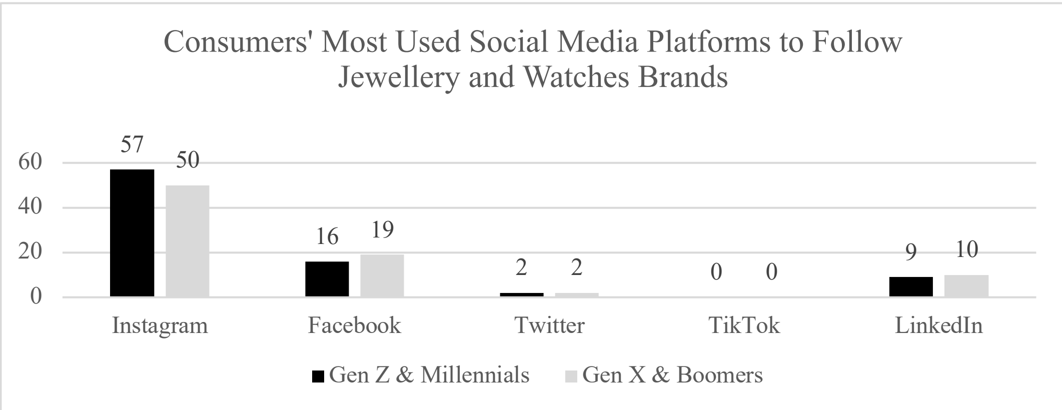

Figure 18 – Consumers' Most Used Social Media Platforms to Follow Jewellery and Watches Brands, n=203

Source: Quantitative Research

Consumer's Awareness of Collections

Regarding the awareness of Cartier's product offer among respondents (Figures 19 & 20), overall, there is a high awareness of the different collections offered by Cartier, across the surveyed luxury consumers in the Portuguese market. Indeed, no generational differences were found and only 10% of consumers proved to have a total lack of awareness (Figure 21). However, there is a generational difference that must be highlighted in what concerns the awareness across the various Jewellery & Watches collections. In fact, when compared, both age groups differ, meaning the Top 3 of most known collections is composed of a different set, as it can be analysed in Figures 19 and 20.

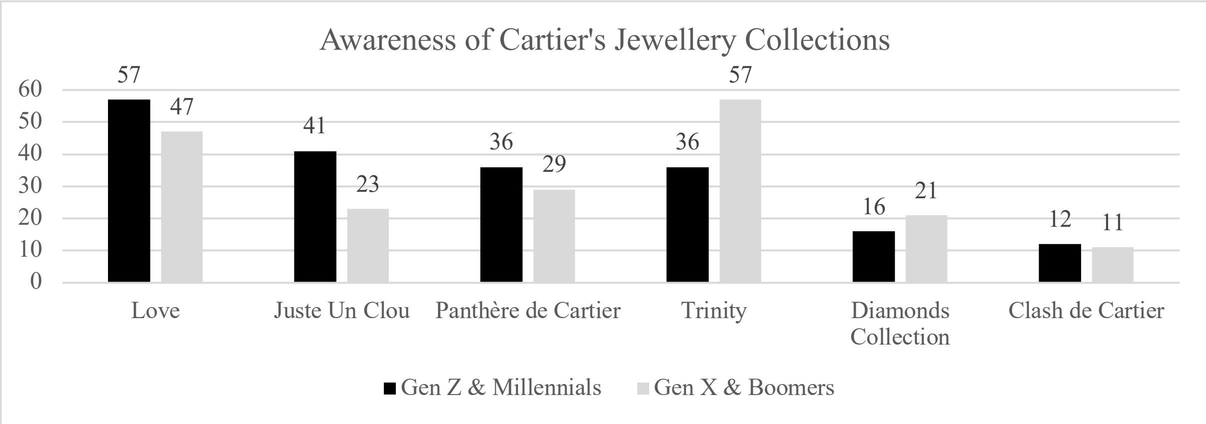

Figure 19 – Awareness of Cartier's Jewellery Collections, n=203

Source: Quantitative Research

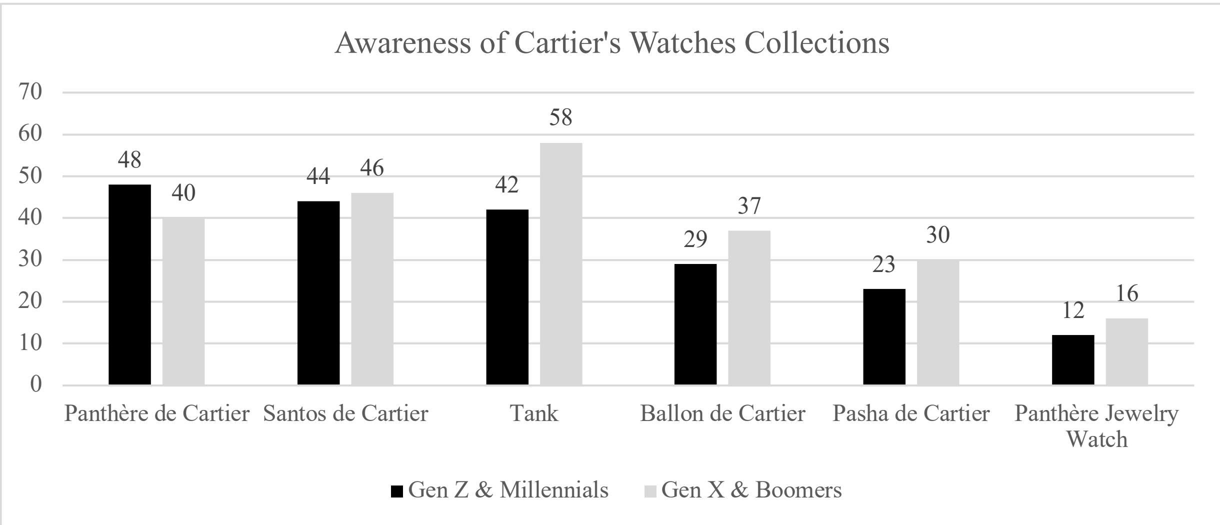

Figure 20 – Awareness of Cartier's Watch Collections, n=203

Source: Quantitative Research

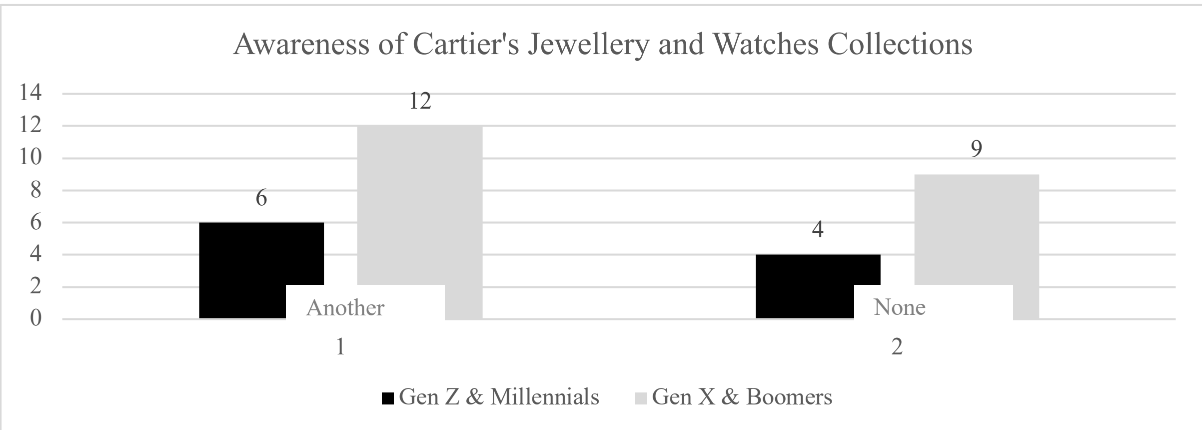

Figure 21 – Awareness of Cartier's Jewellery and Watches Collections, n=203

Source: Quantitative Research

Owned Collections

Also linked to Cartier's product offer, it was relevant to identify the most owned Jewellery & Watches collections of the brand, by respondents who were Cartier's clients (Figure 22). When comparing both age groups, three of the brand's collections undoubtedly stand out as purchases and/or gifts, yet they are distributed differently across both age groups. Indeed, these appear to be Tank, Love and Santos de Cartier, a combination of both Jewellery & Watches collections. Moreover, Trinity reveals to be the most owned collection by Boomers and Gen X's consumers.

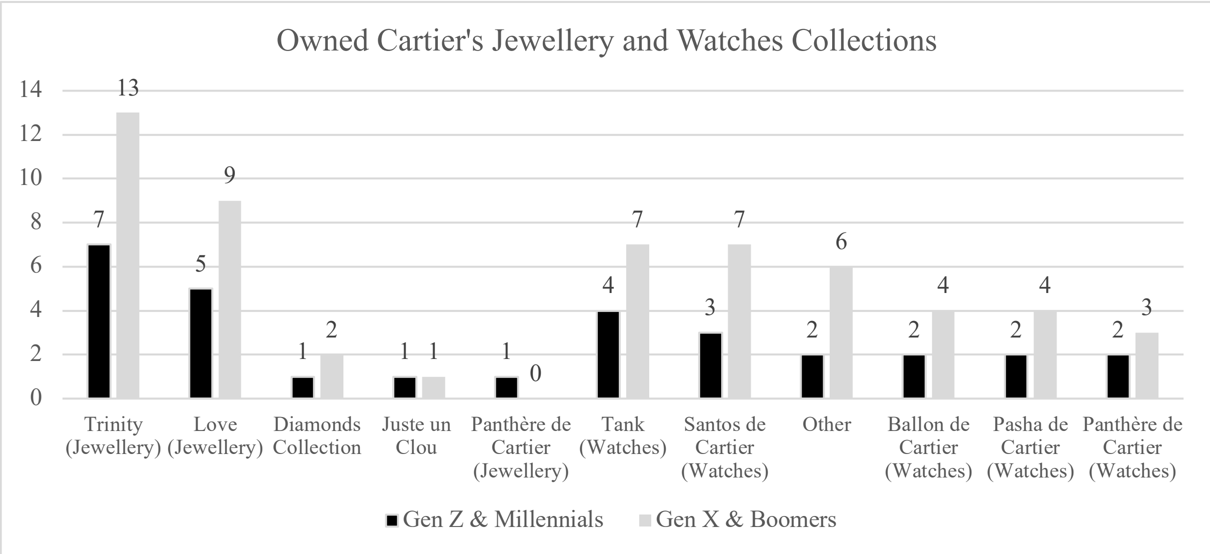

Figure 22 – Owned Cartier's Jewellery and Watches Collections, n=58

Source: Quantitative Research

Relevant Factors for not Purchasing Cartier's pieces

Cartier's clients have a set of key drivers when purchasing a piece from the brand, which were previously mentioned (Contextual Background). Nevertheless, an important aspect of the research was to identify which were the key drivers of respondents for not purchasing from Cartier (Figure 23). When comparing both age groups, Millennials & Gen Z and Boomers & Gen X, no difference was identified. Indeed, the two most relevant factors identified were firstly, "Price" and, secondly, "Preference for other brands", presenting the two highest averages when compared to the other three discriminated factors, as it can be analysed in Figure 23.

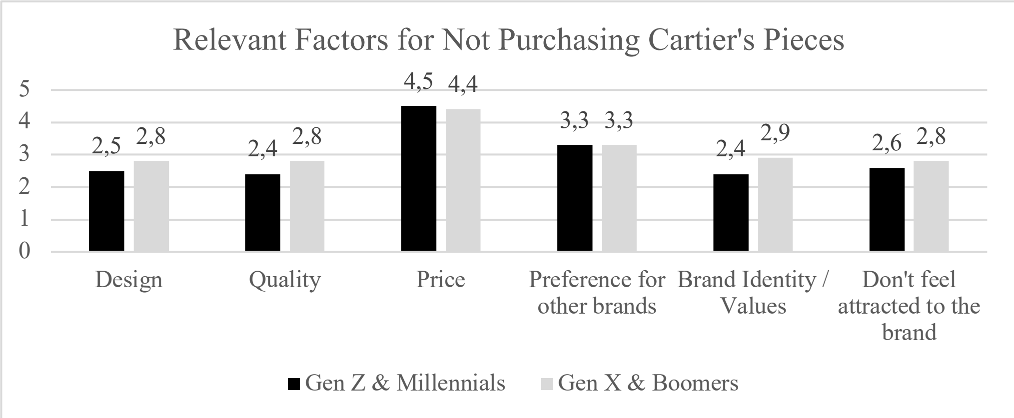

Figure 23 – Relevant Factors for not Purchasing Cartier's Pieces, on a scale from 1 to 5, n=152

Source: Quantitative Research

Perception of Accessibility to Cartier

Considering one of Cartier's objectives is attracting the younger generations and widening its client base, the research also focused on understanding the perception of consumers regarding the accessibility to the brand. As mentioned previously, respondents consider Cartier to be exclusive and luxurious, two aspects that are aligned with the brand identity. In this case, the accessibility to the brand was linked to the understanding of consumers' current idea of the most accessible product Cartier offers in its product portfolio. The Trinity bracelet (Appendix 31) is the most accessible piece, across the various Jewellery & Watches collections, with a price of 590€; nevertheless, it is important to highlight that this information was not disclosed to respondents when assessing their perception. It was assessed that both age groups have a correct idea of the price range where the lowest priced product sits (Figure 24).

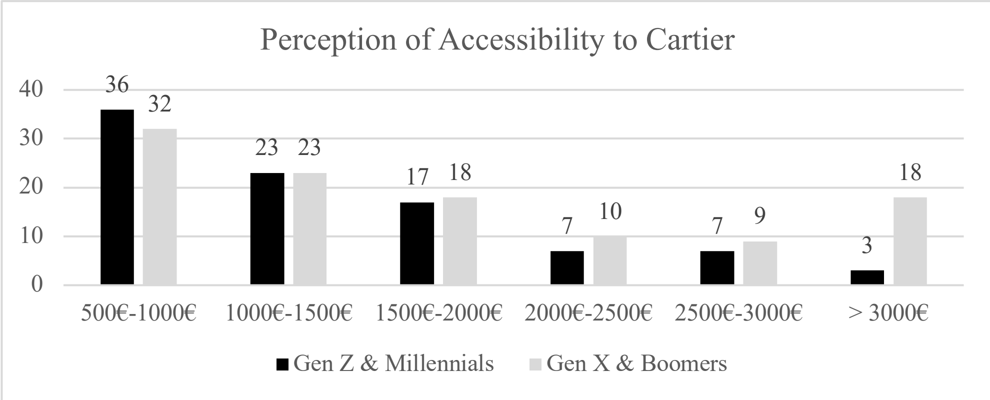

Figure 24 – Perception of Accessibility to Cartier, n=203

Source: Quantitative Research

3.5.4. Cartier's Lisbon Boutique

It was deemed important to analyze respondents' awareness and experience at Cartier's Lisbon Boutique. First, 79% of respondents were aware of the existence of the Boutique (Appendix 32). When grouped according to age group, there was barely any difference of results. From the younger generation, 80% were aware of the Cartier Boutique. Likewise, from the older generation, 78% knew about the Boutique. On the contrary, segmented according to residency (Appendix 33), the outcome was that Lisbon residents were significantly more aware, with 86% knowing about the Lisbon Boutique than the remaining consumers, of which only 52% knew. Therefore, closeness to the Boutique played a role in its awareness.

Following, the sources of awareness of Cartier's Boutique were assessed (Appendix 34). The most attributed sources indicated by respondents were having seen the storefront (61%) and having visited the Boutique (33%). These sources were shared between groups with distinct places of residency and age groups, thus indicating no correlation with any of these factors. Then, other influences with much less weight were also identified, namely, family and friends (13%), social media (9%), newspapers and magazines (8%), internet (6%) and television (2%). Moreover, social media and the internet were selected more by non-Lisbon residents (5 out of

22 and 4 out of 22, respectively), than Lisbon residents (11 out of 138 and 6 out of 138, respectively). It was expected that, since non-Lisbon residents attributed less weight to the location-based factors (seeing the storefront and visiting the Boutique), the difference would be distributed through the remaining factors. However, it was singularly concentrated in the digital channels.

Then, social media displayed a predictable higher weight amongst the younger generations with 13% identifying it as a motive, versus the 6% of the more mature generations (Appendix 35). Lastly, a slight difference was identified between the groups below and above 40 years old. 15% of the latter selected family and friends as a reason for knowing about the Boutique, while only 9% of the first gave the same justification (Appendix 35).

Moving on from the awareness of the Lisbon Boutique, the aim was to understand how many have visited the Boutique, and if not, the reasons behind it. The first learning was that, while the majority was aware of the Boutique, few have visited it (Appendix 36). From the 160 aware, only 32.5% have visited Cartier's Boutique. When attempting to find a correlation with age and residency, it was gathered that older respondents have visited the Boutique more than the younger. Though, there was a slight difference that favored respondents above 40 years old, of which 36% have visited the Boutique, contrasting to the 28% of Millennials & Gen Z. Concerning the city of residency, the closeness to the Boutique was revealed to have a stronger relationship with visiting. 35% of respondents that lived in the same city as the Boutique, Lisbon, have entered it, while only 18% of non-Lisbon residents have visited.

With a high awareness of the Boutique but few visiting, the results suggested there might be obstacles that prevented respondents from visiting. In order to assess this question, respondents were asked to rate their degree of agreement to several statements that could justify why they had never visited Cartier's Boutique (Appendix 37). The strongest motive agreed by most, although only with a strength of 3.8 out of 5 (with 3 corresponding to "I do not Agree or

Disagree", and 4 corresponding to "Agree"), was "Very pricey". In addition, it was gathered that overall consumers disagreed that they felt intimated by the Boutique, rating the statement 2.3 (with 2 corresponding to "Disagree").

Location and distance motives seemed immaterial, even when segregating the sample according to residency (Appendix 38). On average, Lisbon residents disagreed that the location of the Boutique was too distant (1.5 out of 5), and that they were not aware of its location (1.4 out of 5). Similarly, non-Lisbon residents overall disagreed that they did not know the location of the Boutique (1.5 out of 5), and they neither agreed nor disagreed that it was too distant (2.7 out of 5). On the other hand, this group agreed to never have had the chance of visiting the Boutique (3.9 out of 5), while those from Lisbon did not agree or disagree (3.2 out of 5). It is uncertain whether the difference between both groups is due to the location or distance as there is no data to support the causality between the two. Nevertheless, there were more residents outside of Lisbon to agree with it being "too distant" than those from the capital, which might indicate a link between these results.

There were two additional statements relating to the consumer's brand image and preference, namely "Prefer other brands" and "Do not identify myself with Cartier". Overall, respondents disagreed with the latter (2.4 out of 5), although non-Lisbon residents disagreed more with the statement (2.0 out of 5) than Lisbon residents (2.5 out of 5). Besides, the first group had also displayed more disagreement towards preferring other brands (2.6 out of 5) than the last (3.2 out of 5). Thus, non-Lisbon residents seem to have more affinity with Cartier than those that live in Lisbon.

Returning to the topic of the Boutique visit, the aim was to understand the satisfaction of the experience (Appendix 39 and 40). On average, respondents classified their overall experience with the Boutique as 4.2 out of 5 (4 corresponding to "Very Satisfied"). Across age groups, the level of satisfaction was identical, however, respondents that live in Lisbon were more satisfied than those that did not reside in the city. Nevertheless, both esteemed it highly, with the first rating it 4.3 out of 5, and the second 4.0 out of 5.

Lastly, with the purpose of further exploring the satisfaction with the Boutique experience, several parameters were studied (Appendix 41). The aspects that respondents described as most satisfied with were Architecture & Design (4.3 out of 5), Atmosphere & Environment (4.3 out of 5), and Location Convenience (4.3 out of 5). These were followed by Employee Service & Assistance (4.2 out of 5), Diversity of Product Offering (4.1 out of 5), Personalization of the Experience (3.9 out of 5), and Product Availability (3.8 out of 5).

Even though the satisfaction ratings were similar between Millennials & Gen Z and Boomers & Gen X, there were a few differences. First, when comparing to the more mature generation, the younger revealed to be more satisfied with the Architecture & Design of the Boutique, Product Availability, but least satisfied with the Location Convenience and the Personalization of the Experience. And finally, in what concerns the Location Convenience, it did not seem to be a constraint for residents outside of Lisbon as they rated this aspect 4.3 out of 5. Nevertheless, from the limited sample of 52 respondents that have visited the Boutique, only 4 resided outside of Lisbon (Appendix 42).

3.5.5. Post-purchase Experience

Contact

Understanding the post-purchase experience clients have with Cartier was another essential aspect to develop in this market research. Upon the visit to Cartier's Boutique, Inês Soares (Sales Assistant at the boutique) highlighted that the Maison is very strong in what regards the direct contact with clients after the purchase (Contextual Background), by having a strong commercial and non-commercial follow-up with the numerous clients. Despite this, the market research insights revealed an overall low rate of contact made between the brand and respondents; yet it is most likely that the majority of the surveyed Portuguese luxury consumers that own Cartier's pieces have purchased it not only at the Boutique but also in other points of sale. When inquired about this aspect, 69% of Millennials & Gen Z proved to not have been previously contacted by the brand after their purchase. Moreover, this idea is enhanced by the rate of respondents belonging to the age group of Boomers & Gen X who have not been contacted by the brand. Notably, 88% of individuals belonging to this age group, have not been contacted previously by the brand after their purchase (Appendix 43).

Additionally, when inquired about their interest in being contacted by Cartier (Appendix 44), a significant rate of respondents reveals to not have any interest. As it happens, 88% of Millennials & Gen Z's clients reveal no interest in being contacted by the brand. Likewise, the same situation can be observed in what regards the age group of Boomers & Gen X. But in this case, slightly less prominently, as 74% mention no interest in being contacted by the Maison.

Post-Purchase Services: Offer and Expectations

Moreover, this market research revealed an unexpectedly high rate of Cartier's clients that have never benefited from several post-purchase services made available by the Maison, maybe due to purchases not having been done exclusively at the Boutique. As represented in Figure 24, both age groups present high rates of non-applicability (i.e., not having used the service) across all eight post-purchase services, nevertheless, rates vary across the different services.

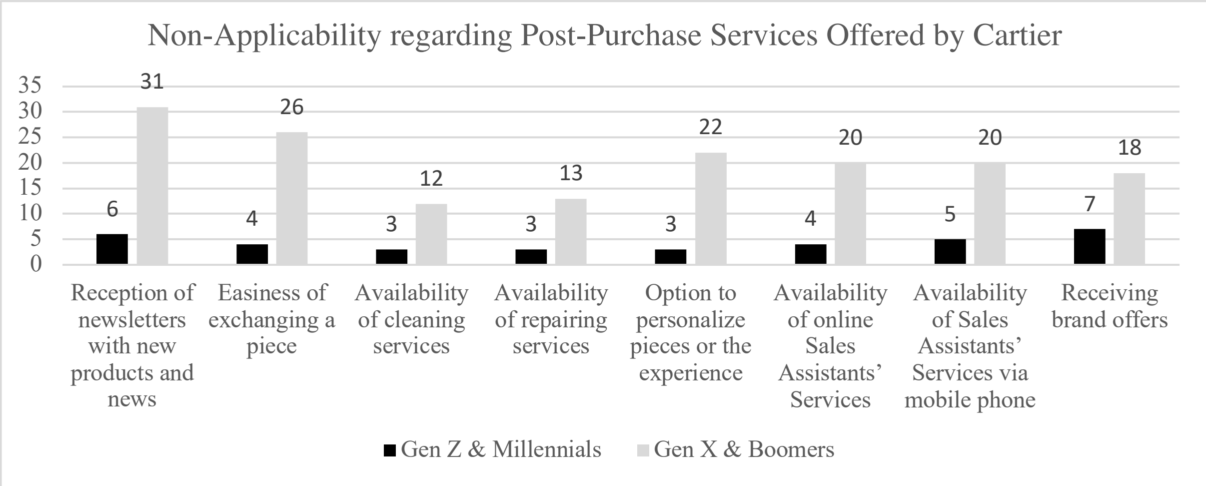

Figure 24 – Non-applicability regarding Post-Purchase Services Offered by Cartier, n=58

Source: Quantitative Research

Also linked to the post-purchase experience, this market research aimed to understand the preferences and expectations of consumers regarding the different post-purchase services made available by luxury Jewellery & Watches brands. Indeed, when inquired about their preferences and expectations related to this aspect, overall, both groups proved to have the same set of two preferred post-purchase services. For Millennials & Gen Z, "Availability of repairing services" was the most well-rated post-purchase service with an average rate of 4.7 out 5, followed by "Availability of cleaning services" (4.3 out of 5). Likewise, consumers belonging to the age group of Boomers & Gen X, evaluated "Availability of repairing services" as the preferred service with an average rate of 4.7 out of 5, followed by "Availability of cleaning services" (4.4 out of 5) (Appendix 45).

Nevertheless, only "Availability of Repairing Services", one of the top preferred post-purchase services by Portuguese luxury consumers was highly and favourably rated by Cartier's clients. Notably, only Gen Z and Millennials have evaluated this service with a positive average of 4 out of 5. Regarding all other post-purchase services, both age groups revealed a neutral assessment regarding their level of satisfaction. Indeed, younger consumers' level of satisfaction, towards all other seven services, ranged from 3.1 to 3.9 out of 5. Regarding more mature clients, the same was concluded, with average rates ranging from 2.9 to 3.4 out of 5 (Appendix 46).

3.6. Opportunities & Challenges

After a throughout analysis of the Portuguese luxury Jewellery & Watches sector, it is possible to extract both opportunities and challenges, regarding the market itself but also about Cartier.

Opportunities

Concerning the market opportunities, amongst all generational groups, luxury Jewellery & Watches are usually purchased or gifted on special occasions. Therefore, luxury brands can truly leverage on this aspect to create exceptional experiences for clients in order to make the acquisition of the piece an unforgettable moment and, potentially, create a bond that will lead to a lifelong client. Moreover, brand boutiques and multibrand stores located in Portugal seem to be the preferred purchasing channels, leaving an opportunity for brands to create a meaningful experience for consumers, especially for brand boutiques that have specialized brand sales assistants and a unique atmosphere.

In addition, Portuguese consumers usually tend to save luxury pieces for special occasions as the design is often deemed too “flashy” and there is a fear of unwanted attention or damaging/losing the piece. However, this constitutes an opportunity for luxury brands to create a shift in how consumers perceive luxury pieces, especially amongst the younger generations, by promoting and showing to consumers how certain items can be worn and are suited for the daily wear. Furthermore, considering future preferences, watches and rings are the most desired pieces among all age groups. Thus, taking advantage of these preferences, brands can optimize their product offer strategy.

On top of that, generational specific opportunities were also identified. Starting with the more mature generations, Boomers & Gen X, these consumers are more likely to impulse shopping. For brands, this implies an opportunity to showcase more pieces to the consumer and not restrict to a specific collection or piece. Secondly, for the younger generations, Millennials & Gen Z, the main opportunity is related with the digital. Especially amongst younger generations, the online plays an important role in how they interact with the world. Millennials & Gen Z appreciate luxury brands that connect with them online, as these generations use social media platforms as tools to get to know new products. Therefore, a strong online presence in social media where luxury brands from this sector show their product range, how to style the pieces and are able to attract the attention of the younger consumers through key opinion leaders is crucial. Lastly, as mentioned in the previous paragraph, a big challenge for the online channels of luxury Jewellery & Watches brands in Portugal is the low adaptation of consumers and the preference for an in-store experience. Despite still not being the predilection, the younger generations show a higher willingness to give digital purchasing channels a try when compared to the more mature generations, fueling the growth of luxury e-commerce. Currently, the Millennials & Gen Z are willing to purchase online if they are already familiar with the product sizing, live too far away from a boutique or/and have seen the product in real life before. Furthermore, these consumers would also become more interested in online shopping of luxury pieces if tools like virtual and augmented reality were offered.

Nevertheless, the Maison also encounters numerous opportunities to leverage on as to reach the objectives set, and therefore, strengthen its position in the Portuguese market towards local consumers. A good foundation is set in what regards Cartier's current situation. Notably, amongst both generational groups, consumers reveal to have a strong brand awareness and a positive brand image that is aligned with the brand identity defined. Moreover, there is an increasing and favorable desire towards the brand, as it appears to be the most desired brand for consumers' future purchases. On top of that, when purchasing luxury jewellery pieces and/or watches, younger and more mature consumers highlight "Design" to be one of the key factors for such purchases. Undoubtedly, one of Cartier's strengths relies on its iconic designs, that do not go unnoticed at the eyes of Millennials & Gen Z and Boomers & Gen X, who reveal a high awareness of the several collections offered by the brand. As mentioned previously, considering the specificities of this category, purchases are preferred to be undertaken in-store, and one of the biggest sources of influence are the sales assistants who help, guide, and advise consumers. Currently, Cartier provides and shapes a meaningful experience through the magical in-store experience, but must also invest in the post-purchase experience, to nurture the relationship and the bond with its clients, inviting them to create lifelong relationships.

Moreover, both age groups differ in several key opportunities that must be highlighted and detailed. Starting with Millennials & Gen Z consumers who are characterized by having Cartier in mind as one of the most trusted brands in the category. The desire towards the brand is revealed by an elevated percentage of this clientele that actively chooses to follow the brand on Instagram, with more than 32% of respondents doing so. As mentioned previously, younger consumers feel very distant from the brand, however, they reveal to have a correct idea of the accessibility to the brand in what regards entry-level products. On the other hand, regarding Boomers and Gen X, Cartier revealed to be the topmost followed luxury brand by this group on Instagram, with almost 27% of consumers following it. Therefore, this reveals a key touchpoint to communicate and promote engagement with consumers of both age groups.

Challenges

First and foremost, regarding the market challenges, one of the most relevant consists of the specificities of the Portuguese market engraved in a low purchasing power, especially amongst younger generations (Fundação Francisco Manuel dos Santos 2021), and the prioritization of mid-range brands, such as Swarovski and Tous. Therefore, these players become luxury brands' competitors, instead of the traditional hard luxury brands like Van Cleef or Rolex. This is an important aspect to consider as Portuguese consumers need to be convinced and shown by luxury brands the benefits they would have by purchasing a luxury piece over a mid-range one. Additionally, especially amongst Millennials & Gen Z, men appear to be starting to less frequently gift women Jewellery & Watches, either luxury or mid-range, which might indicate that, over time, the tradition of gifting the category could fade away. As gifts are a crucial part of this sector, it is of the uttermost importance to pay close attention to this trend and try to counteract it. Lastly, considering the rise and the ever-growing adherence to the digital, it is significant to notice that 59% of Millennials & Gen Z and 62% of Boomers & Gen X do not consider purchasing a luxury jewellery piece or watch online in the following two years. However, they use the online channel to conduct research and gather information before visiting the store and most likely purchasing a piece. As previously explained, this factor is largely due to the prioritization of in-store shopping as it is an out of the ordinary experience for consumers. Moreover, as luxury boutiques are usually concentrated in Lisbon, there is a need to connect to Portuguese consumers from the rest of the country. Therefore, it is a necessity to offset this trend by finding new ways to improve the online and attract consumers to boutiques.

By the same token, as the market faces several challenges, so does Cartier. Some of these challenges concern the two age groups and others specifically focus on one group. In what regards to both age groups, one of the challenges that Cartier is facing lies within its distribution and points of sale. The in-store shopping experience is crucial and preferred by consumers, however there is currently a lack of brand touchpoints, as selling jewellery only in the Lisbon Boutique is not contributing favorably to this aspect. The boutique has been only visited by a few, although consumers are highly aware of the venue. In addition, residents from outside of Lisbon are the ones who have visited the boutique the least. Although they admit that location and distance are not a hindrance, they claim to never have had the chance to visit it. Furthermore, communication and the relationship with consumers is another challenge for Cartier. Both age groups reveal a lack of contact with the brand (low visibility, lack of touchpoints, lack of engagement and reduced availability of communication in Portuguese). In fact, only a few touchpoints are vaguely mentioned, and some consumers wonder if Cartier is even present and promoted in Portugal. This absence of relationship between the brand and the consumers is also reflected in the perceived purchase follow-up process executed by the brand, as respondents state that there is a low rate of post-purchase contact and a high rate of no applicability in what regards the numerous post-purchase services available. Indeed, many respondents, regardless of the point of sale, have not benefited from such services and are not aware of them. Moreover, clients that have benefited from such services do not rate them positively and favorably, having a rather neutral level of satisfaction towards them. Moving on, the challenges that Cartier faces specifically with Millennials & Gen Z are related to the fact that this age group exhibits a prominent feeling of distance from Cartier and states that price is the most relevant factor for not buying from Cartier. In particular, younger male consumers are the subgroup that own or purchase Cartier the least, which might be explained by a feminine brand perception. Moreover, younger consumers have a correct idea of the brand accessibility since they are aware of the price of the most accessible piece but probably are not aware of which one it is. Furthermore, in what regards the boutique, this age group is the least satisfied with the personalization of the experience.

Finally, respecting Boomers & Gen X, despite trusting the brand, this cohort demonstrates a neutral position regarding feeling close to the brand, possibly leading to unnurtured relationships that may fade away more easily.

4. Introduction to Recommendations

With the objective of enhancing the sales potential of Cartier in the Portuguese market towards the national clientele and considering the areas of improvement highlighted in the diagnostic, the recommendations component is composed of five main strategies: (1) a communication strategy focused on attracting a younger clientele; (2) a marketing and communication strategy to appeal to Portuguese male consumers; (3) a retail strategy to increase and nurture Cartier's national client base; (4) an omnichannel strategy to provide an enhanced and seamless customer experience across both online and offline touchpoints; and, lastly, (5) a post-purchase experience strategy, aiming to stimulate repeat purchase, loyalty and the establishment of long-term relationships with the current clientele. The previously mentioned order is the suggested reading sequence of the following recommendations.

First, as Cartier aims to attract the younger generations who claim a lack of connection with the brand, a communication strategy specifically focused on these future core clients is proposed. As to create a young perception of the brand and to strengthen the relationship between the Maison and Portuguese Millennials & Gen Z through the most adequate communication touchpoints, this strategy also considers the essential role that the online plays in this cohort' lives. Furthermore, due to the current lack of young male consumers as well as the feminine brand perception, a specific marketing and communication strategy was designed to tackle this challenge. To counteract the problems identified in Cartier's current communication, this strategy emphasizes the promotion of a flagship male product at heart, alongside the planning of key touchpoints aimed at bringing Cartier into their consideration set.

On another note, a low engagement and communication between Cartier and Portuguese consumers, alongside a limited access to the brand and the specificities of the Portuguese market, provoked the need for an improved retail strategy. Therefore, as to increase and nurture Cartier's local client base there is a need to bring forwards the potential of the flagship boutique as well as promote a stronger connection with Portuguese current and potential clients. Moreover, it was deemed important to enhance consumers' experience with the Maison in what regards the online and offline channels. Given the value and delicacy of the pieces in question, the rise of the online channel and consumers' preference for in-store shopping, it is essential to define the appropriate recommendations to enhance Cartier's omnichannel strategy and, more precisely, to provide consumers a seamless experience across all touchpoints. Lastly, a strategy focused on the post-purchase experience is proposed. Taking into consideration the need to nurture the relationship with the boutique's client base, but also with the Cartier's pieces owners who acquired their items as gifts or in multibrand stores, a set of recommendations is provided as means to leverage the after-sales processes efficiency and to maintain an active dialogue with the clientele – before, during and after the moment of purchase.

5. Recommendations regarding the Omnichannel Strategy

5.1. Introduction

Cartier's main objective is to develop its sales potential in the Portuguese market towards local consumers, especially by attracting the younger generations. The following section of the present field lab develops one fundamental way to reach this objective and, more precisely, aims to understand how Cartier can enhance its omnichannel strategy in Portugal. Indeed, the development and strengthening of an omnichannel strategy were pointed, by Deloitte, as a business priority for luxury brands for 2021 and onwards (Deloitte 2021, 23). While operating in the current digital era, and given the accelerated transformation (Deloitte 2021, 23) of the jewellery and watchmaking industries, the Maison understands the relevance of enhancing its omnichannel strategy and have *"a fully integrated approach to commerce, providing shoppers with a unified experience across all channels or touchpoints"* (Shopify 2019). Besides, the market research identified a key set of opportunities and challenges to understand the relevance of this topic. First and foremost, Portuguese consumers have a multichannel attitude when shopping for luxury jewellery and watchmaking pieces. There is a clear preference for in-store shopping across all age groups, explained by the magical and exclusive experience and the value and delicacy of the pieces. In addition, given the concentration of luxury boutiques in Lisbon, there is a need for Cartier to connect with Portuguese consumers located across the rest of the country, which could be filled with the aid of the online channel. The online channel is growing and is worth investing in. Notably, before purchase, consumers use the online channel to conduct research and gather information. Moreover, younger generations are characterised as *"ultra-connected"* (McKinsey-Business of Fashion 2021, 41), and the digital sphere plays a vital role in how they interact with the world. They are more prone to online shopping and appreciate luxury brands that connect with them online. For all these reasons, it is fundamental for Cartier to understand how to blend both channels seamlessly, and more precisely, (1) how to shape the in-store experience, considering the *"new retail"* environment (McKinsey-Business of Fashion 2021, 92) and the increasing presence of technology, (2) how both digital and physical experiences can coexist and complement each other, and finally, (3) how to approach the online experience to the in-store experience.

5.2. Further Insights

To accurately provide recommendations to the Maison, further research was conducted. It was based on secondary data, including Cartier's and other mid and upper-range brands' websites, management consultancies reports and websites articles. Besides, part of such research included further analysis of Cartier's online and offline channels in Portugal to understand the brand's situation and the current level of integration of both channels.

Online – Cartier presents a website, available in various languages, and recently translated to Portuguese. It is divided into six main sections: High Jewellery, Jewellery, Watches, Art of Living, The Maison, and News. The website allows consumers to discover more information concerning the brand's heritage, the different collections, and designs. Moreover, an e-commerce is incorporated in Cartier's website, allowing consumers to purchase the brand's products online. They are showcased through a selection of pictures (Appendix 47), a 360º product viewer function (Appendix 48), and an Augmented Reality function (Appendix 49). Both are available in a small selection of watchmaking pieces, allowing consumers to visualise them from different angles and in the context of their current location, but not to virtually try them. Moreover, consumers can confirm the piece's availability at the Boutique and book appointments with sales assistants, either virtually or at the Boutique. On Cartier's website, consumers are invited to create an online profile containing (1) personal information such as name, date of birth, address, and marital status; (2) Current Orders, (3) Personal Collection (pieces that have been purchased online), and (4) Personal Preferences such as preferred collections, boutiques, Cartier's themes, as well as hobbies and interests (Cartier 2021). Regarding the Personal Collection, there is a direct link for clients to register their watches in Cartier Care, a separate platform dedicated to registering watchmaking pieces. This platform allows consumers to visualise their watches collection, and more precisely, the pieces' serial numbers, international warranty, technical specificities, among others (Appendix 50) (Cartier Care 2021). Furthermore, as mentioned in the group work part, Cartier has an International Instagram account where the dream is conveyed through inspiring and emotional storytelling. The brand also incorporates Instagram's Shopping Function (Appendix 51), inviting consumers to discover more about featured products that are directly linked to Cartier's website (Cartier Instagram 2021).

Offline – Moreover, several aspects must be highlighted regarding the brand's Boutique located in Lisbon. When visiting the Boutique, consumers are guided by one sales assistant, who accesses the Boutique's database through an iPad to access clients' profiles, purchase history at the Boutique and preferences. However, this database isn't connected to the database generated by e-commerce, which is managed separately. Moreover, sales assistants have access to a Clienteling tool on their mobile phone, containing reserved information such as clients' dates of birth, special occasions, hobbies, etc… In addition, this tool reminds sales assistants to kindly send clients a message on special occasions (Nicolas Legrand 2021).

5.3. Main Recommendations

For a better understanding of the main recommendations for Cartier to enhance its omnichannel strategy, they were divided and grouped into three moments, which correspond to: (1) Before Purchase, (2) Purchase Moment, and (3) Post-Purchase.

5.3.1. Before Purchase

Before Purchase, the first moment considered corresponds to consumers' research process for potential purchases. The market research revealed that 62% of Boomers & Gen X's consumers and 59% of Millennials and Gen Z's consumers show no interest in purchasing a luxury piece of jewellery or watchmaking online in the following two years (Group Work: Appendix 26). Nevertheless, before purchase, there is a thorough online research process (Court, Elziga and Vetvik 2009), and according to Georges Kern, Breitling's CEO, *"a consumer's decision process is predominantly made online and not offline"* (Deloitte 2021, 24). Taking this into consideration, Cartier must enhance the online research process, and make use of the online channel to attract and direct consumers to the Boutique, where they can discover, try, and feel the pieces.

5.3.1.1. My Cartier Finder

When purchasing a luxury piece of jewellery or watchmaking, the in-store experience is one of the key aspects mentioned by consumers to justify their preference for in-store shopping. Moreover, this preference is explained by the presence of sales assistants and their expertise to guide consumers (Group Work: Appendix 26). Significantly, according to BCG and Altagamma, there is a rising demand for personalisation services, with 72% of consumers revealing interest in such services when inquired about the most appreciated elements upon an interaction with the brand (BCG-Altagamma 2021, 21). Therefore, it is recommended for Cartier to implement a product recommendation quiz: My Cartier Finder (Appendix 52) on its website. This way, consumers would be provided with personalised suggestions of products that best suit their needs and preferences. Ideally, when entering Cartier's website, consumers would be presented with various questions such as (1) to understand if the current research is for self-purchase or to gift someone, (2) the gender of the person in question, (3) the style of the individual, (4) the type of product desired, and finally (5) the budget considered for such purchase. Depending on consumers' answers, different suggestions would be presented, and consumers would be directed to three distinct options such as (1) to book an appointment, either virtually or at the Boutique, (2) to reserve the piece(s) at the Boutique, and finally (3) to order the pieces online.

Furthermore, considering that Cartier is one of the top followed brands by Portuguese luxury consumers on social media (Group Work: Appendix 30), the Maison should take advantage of it. Indeed, "My Cartier Finder" should be communicated to consumers on Instagram, the most used social media platform by both age groups (Group Work: Figure 18). Notably, Cartier should create geo-localised paid ads on Instagram, resorting to two different placements: stories and posts (Appendix 53). Both placements would present a direct link to Cartier's website, where consumers would be invited to take the product recommendation quiz. This way, when finished, consumers would be presented with targeted recommendations that match their personal preferences and needs. Finally, consumers would be directed to three different options, as mentioned previously. This recommendation creates engagement between the brand and consumers while providing personalised guidance, facilitating the online research process, and attracting them to experience the magical in-store experience.

5.3.1.2. Live Chat and Video Call Tools on Cartier's Website

Similarly, the second recommendation focuses on providing an enhanced and personalised online research process to Cartier's clients. While browsing and researching Cartier's website, questions may arise, and consumers may need help. Besides sales assistants' expertise, the market research underlined the possibility of trying luxury jewellery and watchmaking pieces as one of the most appreciated characteristics regarding the in-store experience (Group Work: Appendix 26). Moreover, Portuguese luxury consumers mentioned sales assistants as an essential source of influence. Nevertheless, as previously mentioned, consumers aren't in the presence of a sales assistant to guide them through the online experience. For this reason, it is vital to *"humanise digital"* (McKinsey-Business of Fashion 2021, 69) and bring the human and emotional interaction available in-store to enhance the online experience. To do so, Cartier should implement two functionalities under the pieces' description. Such functionalities are recommended to be (1) Live Chat and (2) Live Video call tools (Appendix 54). This way, if needed, consumers could readily interact with a sales assistant present at the Boutique who could support them by answering questions related to any jewellery or watchmaking piece, as well as other products. Sales assistants could also showcase the products through pictures or videos, allowing clients to picture them more easily. After providing the support needed, sales assistants should promote further engagement with consumers by inviting them to book an appointment at the Boutique to further explore the products they are interested in.

5.3.2. Moment of Purchase

The second moment considered is the Moment of Purchase. After a thorough online research and decision-making process, consumers will most certainly visit their preferred purchasing channel: the brand boutique or a multibrand store (Group Work: Appendix 25). As previously mentioned, given the value and delicacy of the pieces, consumers feel the need to see and feel them and understand the correct size and dimension. Additionally, one key element remains to be conveyed: the magical in-store experience (McKinsey-Business of Fashion 2021, 53). Considering the *"new retail"* environment, where online and offline are seamlessly merged (McKinsey-Business of Fashion 2021, 92), it is essential to understand how digital can be integrated into the magical in-store experience. According to Grégory Boutté, Kering's chief client and digital officer, *"human contact should be leveraged as opposed to digital for the sake of digital"*. Thus, Cartier should leverage digital to convey the dream, increase sales assistants' performance (McKinsey-Business of Fashion 2021, 40) and enhance consumers' experience when visiting the Boutique.

5.3.2.1. Double Entry to a General Database

As mentioned previously, sales assistants can identify consumers at the Boutique on a digital support such as an iPad. Nevertheless, only consumers who have purchased at the Boutique can be identified due to the current disconnection between the database generated by Cartier's website and the database available at the Boutique. Indeed, in Portugal, both databases are managed separately by the office and the Boutique, respectively. For this reason, Cartier should build a single and general database, locally, by merging information gathered and generated by the two existing separate databases. This recommendation allows the Maison to unify both the online and the offline channels, thus providing a unique touchpoint for different teams to operate with, facilitating data processing and providing consumers with a seamless experience across various channels.

Moreover, regarding the experience at the Boutique, the market research underlined that Millennials and Gen Zs show a lower level of satisfaction regarding the personalisation of the experience when inquired about aspects related to the Boutique (Group Work: Appendix 42). Nevertheless, according to BCG and Altagamma, there is a rising demand for personalisation services through digital and physical avenues. Notably, 39% of luxury consumers expressed interest in experiencing a personalised treatment in-store, and 23% revealed interest in being recognised as the same customer across different channels (BCG-Altagamma 2021, 21). Thus, it would be of utmost importance and usefulness for sales assistants to be granted access and double entry to the general database. This way, they could provide consumers with a fully customised experience by instantly identifying them at the Boutique and accessing information such as owned pieces (either purchased online or at the Boutique) and personal preferences regarding various topics. Moreover, sales assistants could either enter or edit information on clients' profiles if needed. Most importantly, access and double entry to the database would always be made with consumers' consent.

5.3.2.2. Interactive and Engaging Welcoming Moment at the Boutique

Furthermore, when visiting the Boutique, consumers live the magical in-store experience guided by a sales assistant. Such experience is considered an essential attribute when purchasing a luxury piece of jewellery or watchmaking in-store (Group Work: Appendix 26). For this reason, the following recommendation focuses on offering consumers an interactive and engaging welcoming moment at the Boutique (Appendix 55). And considering the growing interest regarding digital tools in the in-store experience among consumers (Group Work: Appendix 27), this first moment should have a reserved area at the Boutique where consumers could engage with a digital support before being guided by a sales assistant. Ideally, consumers would enter the Boutique and be directed to an iPad to log into their online profile on Cartier's website, or if not registered, they would be invited to create a profile. Furthermore, the iPad would allow consumers to browse visual content produced by the Maison, showcasing information and stories regarding the heritage of Cartier, the savoir-faire, the different collections, and pieces, as well as the latest campaigns advertised. As soon as a sales assistant is available to guide the consumer, the purchasing experience could proceed. Thus, consumers' identification allows sales assistants to access consumers' profiles on their digital support and, therefore, correctly identify them, their preferences and needs, as previously explained (refer to section 3.2.1.). In this case, digital is explored and utilized to engage and immerse consumers in Cartier's world to convey the aura and the dream of the Maison.

5.3.2.3. Complete Preparation of Consumers' Visit to the Boutique

On another note, reemphasising consumers' preference for in-store shopping regarding luxury jewellery and watchmaking pieces, it would be crucial for consumers to have the option to reserve pieces at the Boutique. Indeed, it's recommended for Cartier to implement a website feature through which consumers can make pieces' reservations at the Boutique (Appendix 56). This recommendation would allow sales assistants to fully and efficiently prepare consumers' visits to the Boutique. Ideally, when selecting the piece(s) consumers desire to see in-store, they could make a reservation and book an appointment to further explore them. Moreover, consumers should be inquired about relevant details that characterise such visit and purchase. Indeed, consumers could provide details such as (1) the piece(s) they desire to see, (2) the occasion for such purchase, if it is a gift and if so for whom, (3) the size and dimension if known or if not an initial idea of the possible size, and (4) any existing doubt or relevant information to complement the reservation and appointment. Therefore, with the information provided by consumers through Cartier's website, sales assistants can offer an enhanced and superior customer experience at the Boutique upon consumers' visit. It allows them to make a thorough and complete preparation by ensuring that the piece(s) mentioned by consumers would necessarily be available at the Boutique, in the most appropriate and accurate sizes, upon the due date. Moreover, sales assistants could select other pieces, to showcase during the appointment, that may please consumers and fit their preferences and style.

Furthermore, this recommendation is highly relevant for consumers whose primary residence isn't Lisbon. Significantly, closeness to the Lisbon Boutique revealed a stronger relationship with visiting, as Lisbon residents have significantly visited it more than non-Lisbon residents (Group Work: Appendix 36). In addition, jewellery pieces aren't sold anywhere except at the Boutique, which can be a limiting factor for non-Lisbon residents, who do not have facilitated access to the Boutique. Thus, the only available options would be to visit the Boutique in Lisbon or to purchase the piece on Cartier's website. Nevertheless, as previously mentioned, consumers reveal a significant low willingness to resort to the latter option (Group Work: Appendix 26). Notably, consumers feel a greater feeling of safety and assurance when purchasing in brands' boutiques or multibrand stores (Group Work: Appendix 25). Therefore, in specific cases, Cartier should partner with selected multibrand stores across the country to allow non-Lisbon residents to have access to the brand's pieces outside of Lisbon while being provided the magical and exclusive in-store experience. Indeed, the brand should establish a partnership with Boutique dos Relógios Plus, both in Porto and Algarve. Depending on their location, consumers could either select Boutique dos Relógios Plus at Avenida dos Aliados (Porto) and in Quinta Shopping (Algarve) to reserve their pieces and book an appointment. Ideally, Cartier would prepare the visit for the due date, by making sure to have the requested piece(s) available and sending them in three to four different sizes to meet consumers' needs more accurately. The Maison would safely deliver the pieces at the agreed multibrand store, where consumers could enjoy a safe and reassuring place to try, feel and inspect the piece with the guidance of a sales assistant. This allows consumers to get a clear idea of the piece, to understand if it is the right fit or if any changes should be made, and consequently to make an informed decision. This recommendation elevates the shopping experience and strengthens the connection between the brand and Portuguese consumers from the rest of the country; one key challenge identified when conducting the market research.

5.3.3. Post-Purchase

Finally, the third and final moment considered corresponds to clients' Post-Purchase experience with the Maison. At this stage, clients will already have made one or more purchases from the diverse product range offered by Cartier, and it is important to provide a personalised and consistent follow-up. To do so, Cartier should leverage digital and promote interaction between sales assistants and consumers through the online channel.

5.3.3.1. Online Personalized Follow-Up

Indeed, sales assistants are encouraged to use the available digital tools to build and nurture the relationship with Cartier's clients. Having access to clients' profiles (refer to section 3.2.1.) and consequently access to their purchase history and preferences, sales assistants can more appropriately assist, and engage with clients. Therefore, it is recommended for sales assistants to curate and personalize the information when communicating with clients (Appendix 57). Such information can encompass (1) product suggestions, whether for self-purchase or as gifts, catered to clients' preferences, needs and budget, (2) new product launches, (3) notifications of products arrivals to the Boutique, (4) visual content produced by Cartier describing the brand's heritage, the different collections, and designs, or perhaps the brand's initiatives, and finally, (5) tailored meaningful content to mark clients' special occasions. Moreover, clients should have a direct line of contact to reach sales assistants, who should be available to assist them, whenever needed, with questions related to the Maison's products, services, or Boutique. Furthermore, sales assistants need to thoughtfully consider the online channel through which contact is made, as it will depend on the relationship built between both parties. Nevertheless, they can contact clients through widely used channels such as e-mail, WhatsApp, and Instagram, and take advantage of different formats such as pictures, videos and audio, to create more engagement. Ultimately, this recommendation strengthens and nurtures the relationship between the brand and its clients by exploring and utilizing the online channel to convey the dream and the aura. Sales assistants must provide this digital personalized follow-up across time as a preparation for clients' future purchases.

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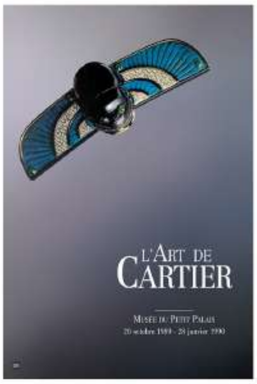
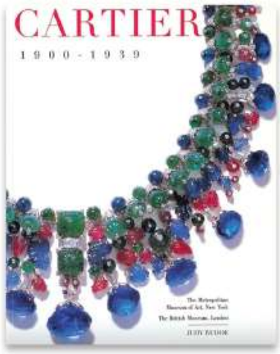
Appendices

Appendix 1 – Cartier Collection Exhibitions



L'ART DE CARTIER (1989–1990)

Paris, Musée du Petit Palais



CARTIER 1900–1939 (1997)

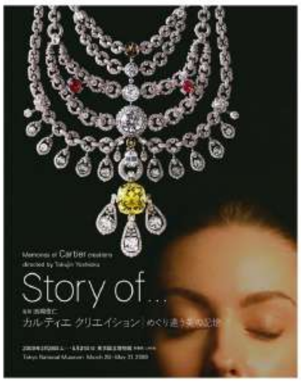
1997: New York, Metropolitan Museum of Art

CARTIER DESIGN VIEWED BY ETTORE SOTTSASS (2002)

Paris, Musée du Petit Palais

INNOVATION THROUGH THE 20TH CENTURY (2007)

Moscow, The Kremlin Museums

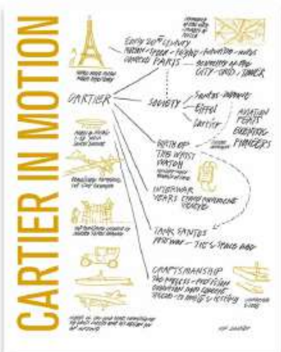


STORY OF… MEMORIES OF CARTIER CREATIONS (2009)

Tokyo, National Museum

CARTIER. LE STYLE ET L'HISTOIRE (2013–2014)

Paris, Grand Palais
December 4, 2013 – February 16, 2014



CARTIER IN MOTION

The Design Museum - London

BEYOND BOUNDARIES: CRAFTSMANSHIP AND RESTORATION EXHIBITION

Beijing, Palace Museum

CRYSTALLIZATION OF TIME

Tokyo, National Art Center of Tokyo
October 2 to December 26, 2019

Source: Cartier Website

Appendix 2 – Cartier Philanthropy Current Partnerships

Source: Cartier Philanthropy Website

Appendix 3 – Cartier Most Iconic Jewellery Collections

The Love Collection (550-62,500€)

The Love Collection, created by Italian jewellery designer Aldo Cipullo in the 1970s, is, as stated by the Maison, the ultimate expression of Cartier's design. Its iconic simplistic bracelet formed by two rigid arcs that must be screwed back together with the special Cartier screwdriver intended to represent a modern, free-spirited, declaration of love. Up until today, it remains one of the most famous Cartier pieces and can be frequently spotted in the world's most influential people. Despite having been redesigned into multiple versions, the Love bracelet still keeps its symbolism and magic as one of Cartier's most iconic pieces (Cartier 2021).

Source: Cartier Website

Juste un Clou Collection (900-350,000€+)

Similarly, the Love Collection younger sister, the Juste un Clou Collection, was also created by Aldo Cipullo in the 1970s and inspired by New York's industrialism. The iconic bracelet, previously known as the "nail bracelet", transforms an industrial object such as a nail in a precious, elegant piece. The piece, despite its minimalistic and androgenous design, quickly became a recognizable Cartier staple and is one of the Maison's edgier collections. Today, its success remains all over the globe with various variations of the iconic pieces (Cartier 2021).

Source: Cartier Website

The Trinity Collection (590-44,600€)

The Trinity Collection originated from the iconic Trinity ring, designed in 1924 by Louis Cartier for the French poet and playwright, Jean Cocteau. The piece consisted of three bands intertwined, one in yellow gold, other in rose gold and a final one in white gold. It was later adopted by silver screen icons such as Grace Kelly, connecting the piece with star power and regality amongst the public eye (Meouchi 2021). Nowadays, the piece has been re-imagined in different materials and combinations, with or without diamonds, but maintained its symbolism of representing life's most paramount relationships (Cartier 2021).

Source: Cartier Website

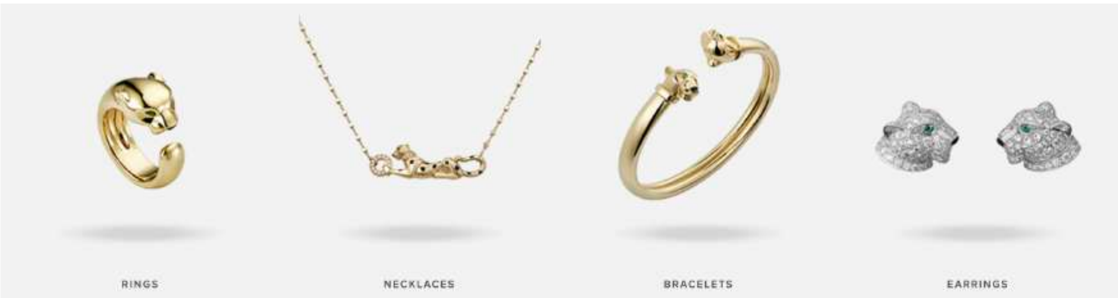
The Clash de Cartier Collection (2,250-63,500€)

The Clash de Cartier Collection, originally launched in 2019, is one of Cartier's most recent collections and was designed with the goal of "shaking up" Cartier's heritage and cultivating contrast. The Clash Collection rebels against a fixed design as it consists of a blend of beads, graphic studs and clous carrés, reflecting the Maison's blatant disregard for conventions. The collection aims to be both subtle and bold, exploring intricacies in geometry and joining both tradition and liberty (Amin 2021). In 2021, Clash [Un]Limited was released, exploring even more provocative pieces, while still reflecting the Maison's essence (Nawawi 2021).

Source: Cartier Website

The Panthère de Cartier Collection (3,450-320,00€+)

The Panthère de Cartier Collection is a Cartier classic that features one of the Maison's main emblems, the panther. The panther has been with the brand ever since Louis Cartier commissioned illustrator George Barbier's painting Lady with a Panther, which led to Louis being mesmerized by the animal. The first time the Panthère was spotted in a Cartier piece was in 1914, in a Cartier wristwatch thanks to Jeanne Toussaint. Toussaint, a Parisian style icon, earned the nickname "La Panthère" from her then-lover, Louis Cartier, and, in 1913, was nominated Head of Creation at Cartier (Volandes 2019). From then forward, Toussaint made the Panthère an undeniable part of Cartier's DNA. The Cartier Panthère has been reinvented and today, the jewellery collection features as a centerpiece the panther head beagle and represent a homage to the spirit of the animal & nature (Cartier 2021).



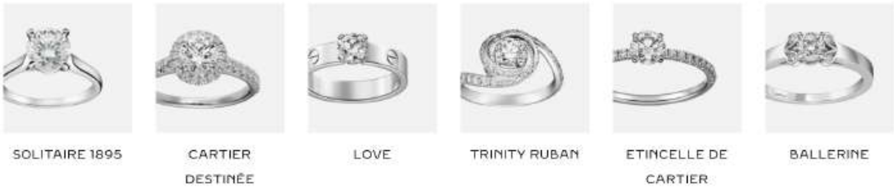
Source: Cartier Website

Appendix 4 – Fine Jewellery: Stones & Ideas Lab

Stones: Diamond Collections Example Pieces (790-283,000€)

Source: Cartier Website

Stones: Engagement Ring Collections (starting at 3,200€)



Source: Cartier Website

Stones: Wedding Band Collections (770-21,100€)

Source: Cartier Website

Ideas Lab: Cactus Collection Example Pieces (3,150-213,000€+)

Source: Cartier Website

Appendix 5 – High Jewellery: [SUR]NATUREL Collection

Source: Cartier Website

Appendix 6 – Cartier Most Iconic Watch Collections

Santos de Cartier (3,850-67,000€)

The Santos de Cartier watch, one of the most popular Cartier pieces and created over 100 years ago, has cemented its place as an icon in luxury watchmaking, standing the test of time. As previously mentioned in Cartier's History section, its first beginnings were in 1904, when Louis Cartier wanted to create a wristband watch to make it easier for his close friend, aviator Alberto Santos-Dumont, to tell the time mid-flight; later on, in 1911, the watch was officially launched with a similar design to the original and named the Cartier Santos. The Santos watch revolutionized watchmaking as it was the first modern design meant to be worn on the wrist. Throughout the years, the Cartier Santos has been re-invented and, currently, an entire dedicated collection is available, with models in a wide array of case materials, such as yellow gold or steel, and diverse bracelet styles (Cartier 2021).

Source: Cartier Website

Tank (2,610-106,000€)

Another iconic Cartier watchmaking piece that is still unforgettable until this day is the Tank watch. Born in 1917, the Tank watch originated when Louis Cartier used as inspiration the purity of line to create a new watch shape, diverging from the traditional round shape. The design of the watch pays homage to the Renault FT-17, a French tank used during the first World War, as the watch resembles the combat vehicle viewed from above: the brancards were the treads and the case the turret (Cartier 2021). Ever since, the Tank watch has been worn by many influential individuals, such as former First Lady Jacqueline Kennedy, Princess Diana and Andy Warhol, which reported to wear the watch, not to tell the time, but because it was "the watch to wear" (Butler 2018).

Source: Cartier Website

Pasha de Cartier (6,000-142,000€)

A cult-classic watch ever since its launch in 1985, the Pasha de Cartier was a piece truly capable of capturing the attention of opinion makers. The Pasha was a bold step away from the more traditional rectangular Cartier watches, opting for a rounded case instead. The watch ended up being an immediate hit amongst watch aficionados, both men and women, and it proliferated until 2010, when it was taken out of production (Sullivan 2020). However, in 2020, it relaunched with new added designs and an impacting campaign featuring unique personalities such as Rami Malek and Maisie Williams (Cartier 2021).

Source: Cartier Website

Panthère de Cartier (3,350-148,000€)

The Panthère de Cartier was launched in 1983, introducing the concept of a watch that doubled as jewellery combined with the Maison's symbol, the panther. Unlike other models, the Panthère aims for clean lines alongside a creative edge, with a bracelet whose structure reflects the movements of the panther. The concept quickly became a best-selling by the fun-loving 80s crowd, particularly amongst the art scene (Cartier 2021). The watch, originally aimed towards its male clientele, quickly became a women's favorite, as its success manifested itself amongst celebrities such as Madonna and Gwyneth Paltron, making the watch a cult item and a status symbol, representing both luxury and glamour. The initial version of the watch was discontinued in 2004 but, as interest in the piece rose, Cartier rereleased with an identical design it in 2017. Currently, the Panthère watch is still a hit amongst nowadays "It-girls" such as Bella Hadid, Dua Lipa and Zendaya (Wallner 2021).

Source: Cartier Website

Ballon de Cartier (4,850-154,000€)

The Ballon Bleu de Cartier, launched in 2007, according to the president & CEO of Cartier North America, Frédéric de Narp, intended to have a simplicity that would stand out from other overly embellished watches in the market. The Ballon Bleu's harmonious design and timeless elegance fits exactly into the Maison's essence while equally suiting both genders. The watch rapidly became a cult favorite, being worn by the likes of the Duchess of Cambridge, Kate Middleton, and Sofia Vergara (Bishop 2020).

Source: Cartier Website

Appendix 7 – High Jewellery Watches

Source: Cartier Website

Appendix 8 - Competitor's Distribution and Entry-Level Pricing

Brand	Category	Lowest priced piece	Number of Multi-brand Points of Sale	Official Distributors	Owned Points of Sale
Rolex	Luxury Watchmaking	4.850€ from the collection Oyster Perpetual	11 (Lisbon, Porto, Braga, Algarve, and Funchal)	• Torres Joalheiros • Boutique dos Relógios Plus • Pires Joalheiros • Ourivesaria Portugal • Marcolino Joalheiro	1 (Avenida da Liberdade)
Omega	Luxury Watchmaking	2.840€* watch from the Collection Constellation *Price retrieved from Boutique dos Relógios	14 (Lisbon, Porto, Braga, and Algarve)	• Boutique dos Relógios Plus • Boutique dos Relógios • Pires Joalheiros • Paulo Miranda Joalheiro • David Rosas • Lojas Francas de Portugal • Machado Joalheiro • Marcolino Joalheiro • Relojoaria Mendonça	1 (Avenida da Liberdade)
	Luxury Jeweller	240€* ring from the Collection Aqua Swing *Price retrieved from Boutique dos Relógios	None	None	
Tag Heuer	Luxury Watchmaking	1.500€ watch from the Collection Formula 1	16 (Lisbon, Porto, Braga, Algarve, Funchal, Viana do Castelo)	• David Rosas • Paulo Miranda • Torres Joalheiros • El Corte Inglés Lisboa • Lojas Francas de Portugal • Relojoaria Faria • Marcolino Joalheiro • Relojoaria Mendonça • Machado Joalheiro • Joalharia Cunha	None
Bulgari	Luxury Jewellery and Watchmaking	530€ ring from the collection Save the Children 2.950€ watch from the collection Bulgari Bulgari	6 (Lisbon, Porto, Viana do Castelo)	• Boutique dos Relógios Plus • Relojoaria Faria • Joalharia Cunha	1 (Avenida da Liberdade)
Gucci	Luxury Watchmaking	800€ watch from the Collection G-Timeless	33 (Lisbon, Porto, Braga, Algave, Funchal, Coimbra, Aveiro, and more)	• Boutique dos Relógios Plus • Boutique dos Relógios • Gilles • Relojoaria Mendonça • Intemporal • Ourivesaria Crisálida • Beontime • Ourivesaria Gomes • Rogério Joalheiros • J. Margarido • Dias 38 Filho • Cipriano Joias • Vieira 38 Machado Jóias	1 (Avenida da Liberdade)
	Luxury Jewellery	230€ bracelet from the Double G Collection	5	• Boutique dos Relógios Plus • Ourivesaria Portugal • Gilles	
Chaumet	Luxury Jewellery and Watchmaking	911€* ring from the Colletion Bee My Love 4.430€* watch from the Collection Liens de Chaumet *Retrieved from David Rosas	6 (Lisbon and Porto)	• Torres Joalheiros • Carvalho Nogueira & Barbosa • David Rosas • Machado Joalheiro	None
Chopard	Luxury Jewellery and Watchmaking	740€* from the Collection Ice Cube 4.930€* watch from the Collection Mille Miglia Chronograph 39 *Retrieved from David Rosas	11 (Lisbon, Porto, Algarve, Aveiro, Funchal)	• Torres Joalheiros • David Rosas • Edjóia Ourivesaria • M. F. Ribeiro	None
Hermès	Luxury Watchmaking	1.950€ watch from the Collection Nantucket	Unknown (official resellers not stated in Hermès website)	• David Rosas • Marcolino • Gilles • Possibly more	1 (Chiado)
	Luxury Jewellery	500€ ring from the Collection Chaine D'Acre		Unknown	

Van Cleef and Arpels	Luxury Jewellery and Watchmaking	760€ ring from the collection Perlée 19.100€ watch from the Collection Charms	None	None	1 (Avenida da Liberdade)
Luiz Ferreira	Luxury Jewellery	980€ earrings from the Collection Knot Rings	None	None	3 (Lisbon and Porto)

Sources: Rolex Website, Omega Website, Tag Heuer Website, Bulgari Website, Gucci Website, David Rosas Website, Hermès Website, Van Cleef and Arpels Website, Luiz Ferreira Website.

Appendix 10 – Work Project Methodology

Research Type	Methods Used	Objective	Sample	Timeline
Secondary Data	Cartier's insights, public journals, websites & academic research	Deeper knowledge of the heritage & history of Cartier plus its current projects; Acknowledge the intricate details of the Portuguese luxury Jewellery & Watches sector	--------	August 2021- December 2021
Qualitative Research	In-depth semi-structured interviews & projective technique	Further understanding of the luxury Jewellery & Watches Portuguese consumers; Discover ideas and insights; Develop hypothesis & define key variables	20 interviewees	September 2021 – October 2021
Quantitative Research	Structured questionnaire	Confirm major insights outlined from the qualitative research against a larger sample; Determine frequencies & describe more accurately the characteristics of consumer	203 valid respondents	October 2021- November 2021

Source: Work Project Authors

Appendix 11 – Qualitative Research: Pre-Recruiting Questionnaire

"On the behalf of our master's thesis for the Master's in Management at NOVA School of Business and Economics, we're currently conducting a market analysis to the luxury Jewellery & Watches sector. We would appreciate if you could help us by filling this short questionnaire that shouldn't take longer than 5 minutes. Thank you in advance for your availability."

Q1. Do you have Portuguese nationality and have had as primary residence Portugal for the past five years?

If yes, move to Q2, else end the questionnaire.

Q2. Have you ever purchased or received as gift a luxury jewellery piece with a purchasing price above 1000€ or a luxury watch with a purchasing price above 1500€?

If yes, move to Q3, else end the questionnaire.

Q3. Please, indicate which were the brands of the pieces of luxury jewellery and/or watches that you have purchased or received.

Q4. Please, select your gender.

- Female
- Male
- Other
- I rather not say

Q5. Please, select the age group in which your age is comprehended.

- 18-30
- 31-40
- 41-50
- 51-60
- 61-70
- 71-80
- 80+

Q6. Please, indicate the region in which you live.

- Lisbon
- Porto
- Other. Which?

Q7. If you're available to realize an interview about luxury Jewellery & Watches and help us enrich our knowledge of this sector, please leave your name and preferred contact (e-mail or/and phone number).

Appendix 12 – Qualitative Research: in-depth semi-structured interview guide & projective technique

1. Warm-up

Hello, my name is ______ and I am a Luxury Management Master's student at Nova School of Business and Economics. Alongside my group, I am currently working on my master's thesis, and I am conducting research on Luxury Goods in Portugal, more specifically regarding the Jewellery &Watches sector. During this interview, I will use the non-directive method, where I won't ask you specific questions, but we will have a general discussion about the topic, instead. There are no right or wrong answers.

The interview will last one hour approximately, and I will record it for future reference. Of course, everything said in this interview will remain between us and the data will only be used for academic purposes. Is that okay for you?

I will start by asking you an introductory question, but please feel free to talk about whatever comes to your mind related to the subject discussed. If you have any other questions, feel free to ask. Lastly, at the end of the interview, I will ask a few questions about yourself to be able to do a sample characterization. Shall we begin?

2. Initial Question

When was the last time you purchased or received as a gift a luxury jewellery piece or a watch? Do you remember which item it was? And the brand? Can you tell me more about this experience?

3. Topics to be developed

- **Consumption Behaviour:** how often are pieces purchased and in which occasions, preference for jewellery or watches, place of purchase
- **Consumption Motivations:** sources of influence, key drivers to choose the particular product and/or brand
- **Consumption Experience:** shopping experience, in-store versus online shopping experience, feeling after purchasing/receiving the product, post-purchase stage
- **Product Usage:** which items are used on a daily basis, occasions to wear luxury pieces, pieces worn more often, most loved pieces

- **Brand Perception:** perceived image of the brand's purchased or gifted, shopping experience, thoughts about how the brand is promoted in Portugal
- **Cartier Perception when the interviewee is already a client:** brand image of Cartier, why choosing Cartier over other brands, thoughts about Cartier's communication in Portugal, awareness of the Avenida da Liberdade boutique, opinion about the boutique and the experience with the sales assistants, post-purchase experience
- **Cartier Perception when the interviewee is not a client:** brand image of Cartier, would the interviewee purchase a Cartier piece in the future and why/why not, thoughts about Cartier's communication in Portugal, awareness of the Avenida da Liberdade boutique, product range knowledge, perception of individuals who wear Cartier products
- **Future Brand Preferences:** which brands do the interviewees want to purchase from in the future, which type of items, which purchasing channels
- **Covid-19 impact:** has covid-19 altered luxury Jewellery & Watches purchasing habits, differences between product usage before, during and after quarantine, motivations for purchase of luxury Jewellery & Watches during a pandemic.

4. ***Projective Technique***
   - If **Cartier** was a person, how would you describe it? Where would they live, what would be their job, which type of clothes would they wear, what type of car would they drive? What would be their personality traits?
   - If **Brand X** (mentioned by the interviewee) was a person, how would you describe it? Where would they live, what would be their job, which type of clothes would they wear, what type of car would they drive? What would be their personality traits?

5. ***Respondent's Profile***
   - Education level
   - Occupation
   - Residence
   - Age

Appendix 13 – Quantitative Research: Questionnaire

"The following questionnaire was developed on the behalf of our master's thesis in Management at NOVA School of Business and Economics and its main objective is to study the Jewellery & Watches sector in Portugal. Therefore, it's of the utmost importance to know your perception and experience regarding this sector. All of the answers to this questionnaire will remain anonymous and will only be used for academic purposes. If you have any doubt regarding the questionnaire, please contact: Leonor Andrade, 46044@novasbe.pt. Thank you in advance for your collaboration."

Section 1: Filter Questions

Q1. Do you have Portuguese nationality and have had as primary residence Portugal for the past five years?

If yes, move to Q2, else end the questionnaire.

Q2. Have you ever purchased or received as gift a luxury jewellery piece with a purchasing price above 500€ or a luxury watch with a purchasing price above 700€?

If yes, move to section 2, else end the questionnaire.

Section 2: Luxury Jewellery & Watches consumption

Q3. Please, from the following list, select the brands from whom you possess jewellery pieces or watches.

- Audemars Piguet
- Baume & Mercier
- Breguet
- Breitling
- Bulgari
- Calvin Klein
- Carolina Bucci
- Cartier
- Chanel
- Chaumet
- Chopard
- Dior

- Graff
- Gucci
- Hamilton
- Hermès
- Hublot
- IWC
- Jaeger-LeCoultre
- Longines
- Louis Vuitton
- Luiz Ferreira
- Montblanc
- Omega
- One
- Pandora
- Patek Philippe
- Piaget
- Pomellato
- Rolex
- Seiko
- Swarovski
- Tag Heuer
- Tiffany's & Co
- Tissot
- Tous
- Van Cleef
- Other

Q4. Please rate the following aspects from (1) Not important at all to (5) Very important regarding the importance they have for you in the purchase of luxury Jewellery & Watches.

	1 – Not important at all	2 – Slightly important	3- Important	4- Fairly important	5- Very important
High material quality & design					

Craftmanship & level of detail					
Brand status					
Shopping experience					
Representation of special occasions and/or moments					

Q5. Do you have pieces that you reserve only for special occasions?

- Yes
- No

If yes, move to Q6, else move to Q7.

Q6. Please rate the following motivations from (1) Not relevant at all to (5) Very relevant regarding why you choose to reserve certain pieces only for special occasions.

	1 – Not relevant at all	2 – Slightly relevant	3- Relevant	4- Fairly relevant	5- Very relevant
The piece's monetary value					
Representation of a special moment					
The design is not appropriate for daily use					
Fear of losing or damaging the piece					

Q7. Imagine that you want to acquire an item of jewellery or a watch from a luxury brand. Please rate the following affirmations from (1) Strongly Disagree to (5) Strongly Agree according to the ones you identify with.

	1 – Strongly Disagree	2 – Disagree	3- Neither	4- Agree	5- Strongly Agree
I want to acquire an item with difficult access					
I want the item to symbolize a special moment in my life					
It's important that I feel accomplished with the purchase of the item					

The purchase of the item is an investment					
The item that I acquire will have a special symbolism					
The item I acquire will just be a fashion accessory					

Q8. Please rate the following options from (1) Very unlikely to (5) Very likely according to the likeliness of you purchasing from it.

	1 – Very Unlikely	2 – Unlikely	3- Neutral	4- Likely	5- Very Likely
The brand's boutique abroad/while traveling					
Other points of sale abroad/ while traveling					
The brand's boutique in Portugal					
Portuguese multibrand stores (Boutique dos Relógios, David Rosas, etc)					
Auctions					
Secondhand stores					
The brand's website					
Multibrand store's website					
Secondhand platforms' website (Vestiaire, Collective, Rebelle, Farfetch)					

Q9. From the following options, in which situation would it be more likely for you to acquire a luxury jewellery item or a luxury watch?

- Purchase it for myself on a special occasion
- When I find a piece I like, purchase for myself immediately
- Gift to someone on a special occasion

- Ask for as a gift

Section 3: Luxury Jewellery & Watches future consumption

Q10. Do you hope to acquire a luxury jewellery piece or a watch in the following two years?

- Yes
- No

If yes, move to Q11, else move to Q13.

Q11. What type of piece?

- Bracelet
- Ring
- Earrings
- Necklace
- Watch
- I'm not sure yet

Q12. From any of the following brands/designers?

- Audemars Piguet
- Baume & Mercier
- Breguet
- Breitling
- Bulgari
- Calvin Klein
- Carolina Bucci
- Cartier
- Chanel
- Chaumet
- Chopard
- Dior
- Graff
- Gucci
- Hamilton
- Hermès

- Hublot
- IWC
- Jaeger-LeCoultre
- Longines
- Louis Vuitton
- Luiz Ferreira
- Montblanc
- Omega
- One
- Pandora
- Patek Philippe
- Piaget
- Pomellato
- Rolex
- Seiko
- Swarovski
- Tag Heuer
- Tiffany's & Co
- Tissot
- Tous
- Van Cleef
- Other
- I'm not sure yet

Q13. While purchasing in-store (for yourself or to gift to someone), would you be interested in having access to digital tools such as tablets and interactive screens?

- Yes
- No

Q14. While purchasing online in luxury Jewellery & watches websites (for yourself or to gift to someone), would you be interested in having virtual reality and augmented reality tools that help simulate an in-store experience?

- Yes

- No

Q15. Please rate the following post-purchase options from (1) Not relevant at all to (5) Very relevant regarding to what you value the most.

	1 – Not relevant at all	2 – Slightly relevant	3- Relevant	4- Fairly relevant	5- Very relevant
Reception of newsletters with new products and news					
Easiness of exchanging a piece					
Availability of cleaning services					
Availability of repairing services					
Option to personalize pieces or the experience					
Availability of online Sales Assistants' Services					
Availability of Sales Assistants' Services via mobile phone					
Receiving brand offers (e.g., welcome guide, protective bag for the item, cleaning kit)					
Participation in satisfaction surveys					
Access to a loyalty program					

Q16. Considering the following luxury Jewellery & Watches brand, please select those that you follow on social media.

- Audemars Piguet
- Baume & Mercier
- Breguet
- Breitling

- Bulgari
- Calvin Klein
- Carolina Bucci
- Cartier
- Chanel
- Chaumet
- Chopard
- Dior
- Graff
- Gucci
- Hamilton
- Hermès
- Hublot
- IWC
- Jaeger-LeCoultre
- Longines
- Louis Vuitton
- Luiz Ferreira
- Montblanc
- Omega
- One
- Pandora
- Patek Philippe
- Piaget
- Pomellato
- Rolex
- Seiko
- Swarovski
- Tag Heuer
- Tiffany's & Co
- Tissot
- Tous

- Van Cleef
- Other
- None

Q17. Please, select in which social media platforms you follow the previously selected brands.

- Instagram
- Facebook
- Twitter
- TikTok
- LinkedIn
- Other
- None

Section 4: In-store purchase versus online purchase

Q18. Please rate the following aspects from (1) Not relevant at all to (5) Very relevant regarding the importance they have to you in an in-store shopping experience for luxury jewellery and/or watches.

	1 – Not relevant at all	2 – Slightly relevant	3- Relevant	4- Fairly relevant	5- Very relevant
See and try the products on					
Immediate purchase of the products					
Service and help of the sales assistants					
Experience, environment, and atmosphere					
Personalized service					
Feeling of safety and trust					
Price comparison					

Q19. Please rate the following aspects from (1) Not relevant at all to (5) Very relevant regarding the importance they have to you in an online shopping experience for luxury jewellery and/or watches.

	1 – Not relevant at all	2 – Slightly relevant	3- Relevant	4- Fairly relevant	5- Very relevant
Speed					
Easiness					
Convenience					
Search & price comparison					
Discounts					
Avoid commutes					
Avoid physical contact with other people					

Q20. Would you be interested in purchasing online (for yourself or to gift someone) a luxury jewellery item or a watch in a near future (1-2 years)?

- Yes
- No

Section 5: Luxury Jewellery & Watches brands' perception

Q21. Please, select the last brand from which you purchased or received as gift a luxury jewellery item or watch.

- Audemars Piguet
- Baume & Mercier
- Breguet
- Breitling
- Bulgari
- Calvin Klein
- Carolina Bucci
- Cartier
- Chanel
- Chaumet
- Chopard
- Dior
- Graff
- Gucci
- Hamilton
- Hermès

- Hublot
- IWC
- Jaeger-LeCoultre
- Longines
- Louis Vuitton
- Luiz Ferreira
- Montblanc
- Omega
- One
- Pandora
- Patek Philippe
- Piaget
- Pomellato
- Rolex
- Seiko
- Swarovski
- Tag Heuer
- Tiffany's & Co
- Tissot
- Tous
- Van Cleef
- Other

If "Other" is selected, move to Q22, and if "Cartier" is selected, move to Q25. Else move to Q23.

Q22. Please, indicate the brand name.

Q23. The following scale is denominated semantic differential scale and has as an objective to study which adjectives you better associate the brand with. Considering that the following adjectives are opposites, select the number that better suits your perception about the brand you previously selected.

	1	2	3	4	5	6	7	

Masculine								Feminine
Young								Mature
Inferior Quality								High Quality
Exclusive								Accessible
Informal								Formal
Dull								Impactful
Classical								Contemporary
Common								Prestigious
Modest								Luxurious

Q24. According to your present relationship with the brand, please select the option that better suits how you feel.

	1	2	3	4	5	6	7	
I feel distant from the brand								I feel close to the brand
I feel that I cannot trust the brand								I feel that I can trust the brand
I do not feel that the brand reflects who I am								I feel that the brand reflects who I am
I feel that I can't wear the brand to show to I am to others								I feel that I can wear the brand to show who I am to otherss

Section 6: Cartier's brand perception

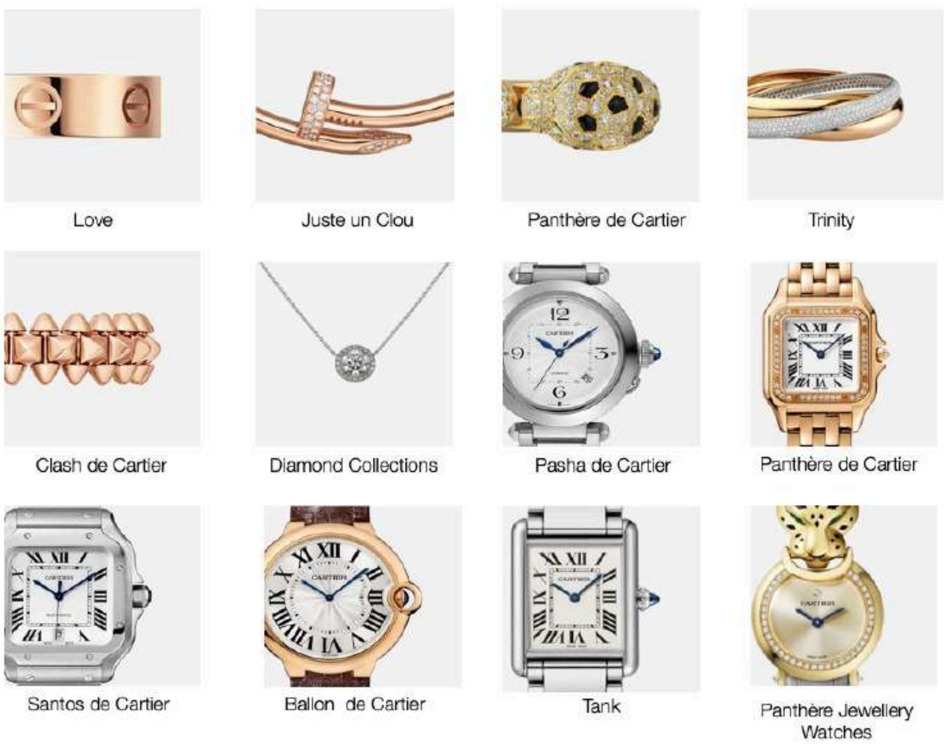
Q25. The following scale is denominated semantic differential scale and has as an objective to study which adjectives you better associate the brand with. Considering that the following adjectives are opposites, select the number that better suits your perception about the brand Cartier.

	1	2	3	4	5	6	7	
Masculine								Feminine
Young								Mature
Inferior Quality								High Quality
Exclusive								Accessible
Informal								Formal
Dull								Impactful
Classical								Contemporary
Common								Prestigious
Modest								Luxurious

Q26. According to your present relationship with Cartier, please select the option that better suits how you feel.

	1	2	3	4	5	6	7	
I feel distant from the brand								I feel close to the brand
I feel that I cannot trust the brand								I feel that I can trust the brand
I do not feel that the brand reflects who I am								I feel that the brand reflects who I am
I feel that I can't wear the brand to show to I am to others								I feel that I can wear the brand to show who I am to otherss

Q27. According with your knowledge of the Cartier product range, please select the collections of jewellery and/or watches that you know from the brand.



- Love (Jewellery)

- Juste un Clou (Jewellery)
- Panthère de Cartier (Jewellery)
- Trinity (Jewellery)
- Clash de Cartier (Jewellery)
- Diamond collections (Jewellery)
- Pasha de Cartier (Watches)
- Panthère de Carter (Watches)
- Santos de Cartier (Watches)
- Ballon de Cartier (Watches)
- Tank (Watches)
- Panthère (Jewellery Watches)
- Other
- None

Q28. Would you like to purchase a jewellery piece or a watch from Cartier in the next two years?

- Yes
- No

If Yes, move to Q30, else move to Q29.

Q29. Please rate the following aspects from (1) Not relevant at all to (5) Very relevant regarding your reasoning as to why you wouldn't purchase a jewellery item or a watch from Cartier.

	1 – Not relevant at all	2 – Slightly relevant	3- Relevant	4- Fairly relevant	5- Very relevant
Design					
Quality					
Price					
I prefer other brands					
Brand identity/values					
I don't feel attracted to the brand					

Q30. In your opinion, what would you say the price of the cheapest product from Cartier is? Please, select from the following price ranges the one you feel like matches reality.

- 500-100€

- 1000-1500€
- 1500-2000€
- 2000-2500€
- 2500-3000€
- +3000€

Section 7: Knowledge and shopping experience of the Lisbon Cartier boutique

Q31. The brand Cartier has a boutique in Avenida da Liberdade, Lisbon. Did you know this?

- Yes
- No

If No, move to Q41, else move to Q32.

Q32. How did you become aware of the Cartier Lisbon boutique?

- I already visited it
- I passed by the store
- Social media
- Family and/or friends
- Journals and/or magazines
- Television
- Internet
- Other

Q33. Have you ever visited the Lisbon boutique?

- Yes
- No

If No, move to Q37, else move to Q34.

Q34. From (1) Very unsatisfied to (5) Very satisfied, please rate your experience at the Cartier Lisbon boutique.

1- Very unsatisfied	2 - Unsatisfied	3- Neutral	4- Satisfied	5- Very satisfied

Q35. Please rate your satisfaction level regarding the following aspects about the Cartier Lisbon Boutique from (1) Very unsatisfied to (5) Very satisfied.

	1- Very unsatisfied	2 - Unsatisfied	3- Neutral	4- Satisfied	5- Very satisfied
Architecture & design of the boutique					
Product range					
Product availability					
Service & help of the sales assistant					
Atmosphere & environment					
Location					
Experience personalization					

Q36. Please rate your perception regarding the Cartier Lisbon Boutique.

	1	2	3	4	5	6	7	
Masculine								Feminine
Young								Old
Poorly organized								Well organized
Uncomfortable								Comfortable
Restricted access								Welcoming
Informal								Formal
Classic								Contemporary
Modest								Luxurious

Move to Q38.

Q37. Please rate the following reasons from (1) Strongly Disagree to (5) Strongly Agree as to why you never visited the Cartier Lisbon boutique.

	1 – Strongly Disagree	2 – Disagree	3- Neither	4- Agree	5- Strongly Agree
I don’t feel comfortable walking into the boutique					
I never had the opportunity to visit					
I don’t identify with the brand					
The items are prices too high					
I prefer other brands					
I don’t know where the boutique is					
The location is too far away					

Section 8: Cartier's product consumption

Q38. Have you purchased (for yourself or to gift to someone) or received a Cartier jewellery piece or watch?

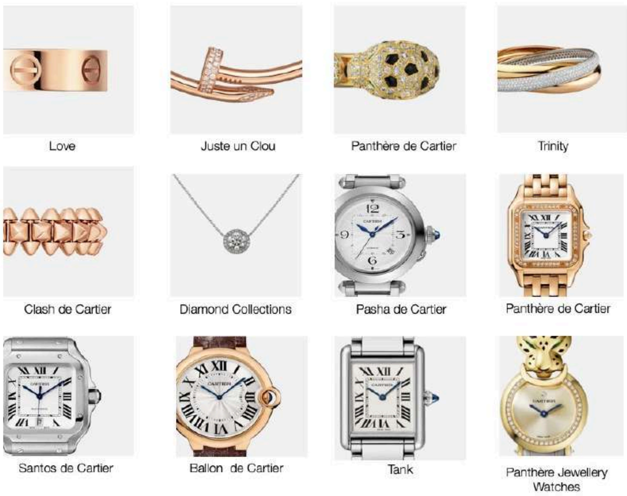
- Yes, a jewellery piece
- Yes, a watch
- No

If No move to Q44, else move to Q39.

Q39. Which of the following affirmations better describes your past purchases at Cartier?

- I hadn't planned the purchase
- I knew I wanted to acquire a watch/jewellery piece but didn't know from which brand
- I knew I wanted to acquire a Cartier watch and/or jewellery piece
- I knew exactly which Cartier piece I wanted to purchase

Q40. From the following Cartier collections, please select ones you already purchased from or received as a gift.



- Love (Jewellery)
- Juste un Clou (Jewellery)
- Panthère de Cartier (Jewellery)
- Trinity (Jewellery)
- Clash de Cartier (Jewellery)
- Diamond collections (Jewellery)
- Pasha de Cartier (Watches)

- Panthère de Carter (Watches)
- Santos de Cartier (Watches)
- Ballon de Cartier (Watches)
- Tank (Watches)
- Panthère (Jewellery Watches)
- Other
- I don't remember

Section 9: Cartier's post-purchase experience

Q41. Have you ever been contacted by Cartier after purchasing or receiving as a gift a Cartier item?

- Yes
- No

Q42. Would you like to be contacted by Cartier?

- Yes
- No

Q43. Please rate your satisfaction level regarding the following post-purchase services that Cartier offers from (1) Very unsatisfied to (5) Very satisfied.

	Not Applicable	1- Very unsatisfied	2 - Unsatisfied	3- Neutral	4- Satisfied	5- Very satisfied
Reception of newsletters with new products and news						
Easiness of exchanging a piece						
Availability of cleaning services						
Availability of repairing services						
Option to personalize pieces or the experience						
Availability						

of online Sales Assistants' Services						
Availability of Sales Assistants' Services via mobile phone						
Receiving brand offers (e.g., welcome guide, protective bag for the item, cleaning kit)						
Participation in satisfaction surveys						

Section 10: Respondent's profile

Q44. Please select the gender that you identify with.

- Masculine
- Feminine
- Other
- I rather not say

Q45. Please select your age from the following age groups.

- <18-24
- 25-40
- 41-56
- 57-66
- 67-75
- 76-80
- >80

Q46. What is the biggest education level you have acquired?

- Basic school
- High school
- Technical/Professional course
- Bachelor/Master/Phd

Q47. In which Portuguese district do you live in?

- Aveiro
- Beja
- Braga
- Bragança
- Castelo Branco
- Coimbra
- Évora
- Faro
- Guarda
- Leiria
- Lisboa
- Portalegre
- Porto
- Santarém
- Setúbal
- Viana do Castelo
- Vila Real
- Viseu

Q48. Please select your professional status.

- Student
- Active employee
- Unemployed
- Retired

If "Active employee" is selected, move to Q49, else move to Q50.

Q49. Please select the professional area that better suits you.

- Administration/business
- Arts & design
- Science & technology
- Social sciences
- Communication

- Engineering
- Environmental
- Health & well-being

Q50. When do you wear your jewellery pieces or watches?

	Not Applicable	Daily basis	Special ocassions	Both
Bracelets				
Rings				
Earrings				
Necklaces				
Watches				

Q51. Please rate the following hobbies from (1) Never to (5) Always according to the frequency in which you practice them.

	1 – Never	2 – Seldom	3- Sometimes	4- Often	5- Always
Reading					
Cooking					
Exercising/Playing sports					
Travelling/Exploring					
Photography					
Cultural events (cinema, teater, museums, etc)					
Listening to music					
Volunteering					
Learning a new language					
Educational courses					
Meditation					
Crafts					
Watching movies/tv shows					

Q52. Have you ever stopped purchasing products/services from a specific brand because it doesn't act in an ethical way?

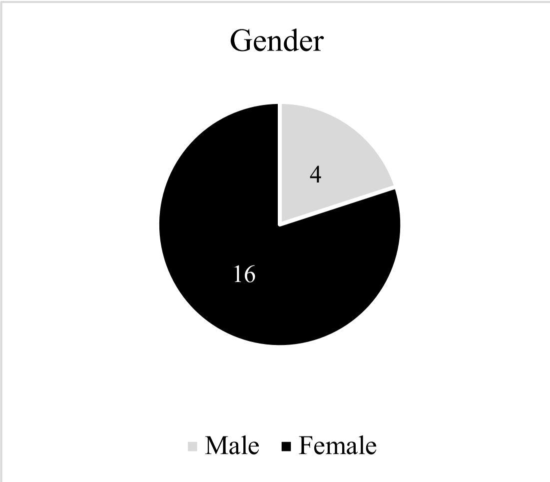
- Yes, I never purchased from that brand again
- Yes, but only during a limited time period
- No

Q53. On average, how much time to you dedicate daily to each of the following social media platforms?

	Not Applicable	Less than 1h	1h	2h	3h	+ 3h
Instagram						

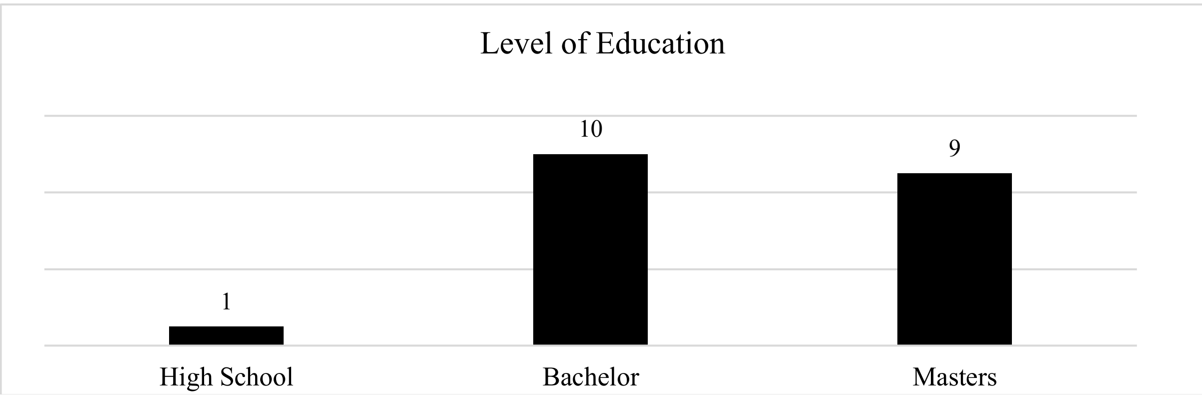
Facebook						
TikTok						
YouTube						
Pinterest						
Twitter						
LinkedIn						

Appendix 14 – Sample Characterization of the Qualitative Research: Gender



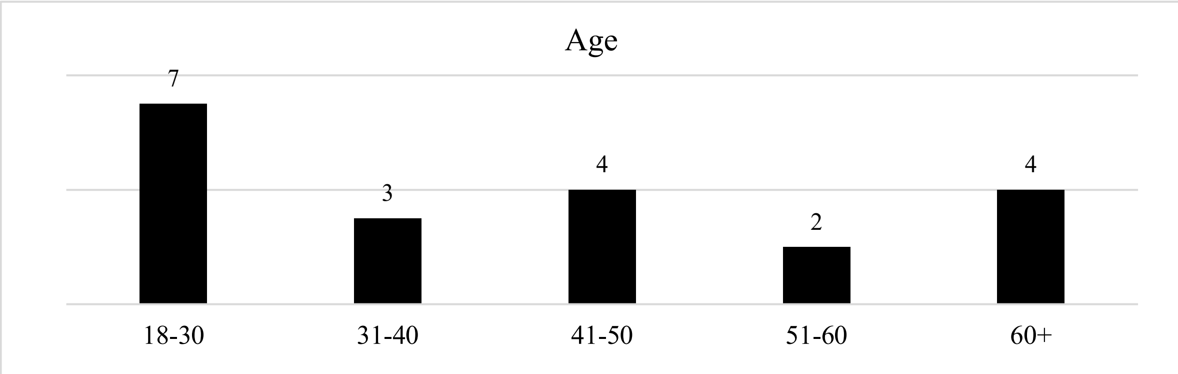
Source: Work Project Authors – Semi-structured Interviews, n = 20

Appendix 15 – Sample Characterization of the Qualitative Research: Level of Education



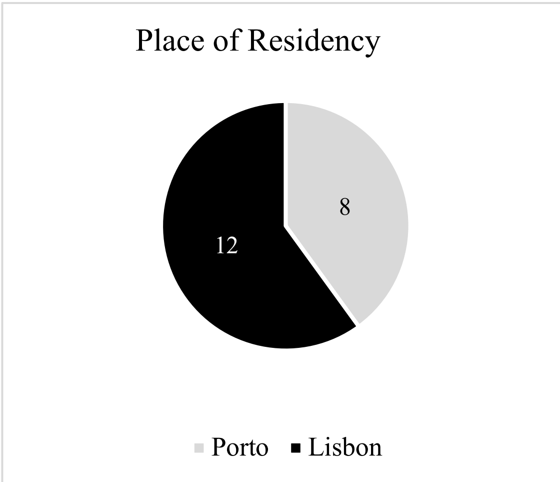
Source: Work Project Authors – Semi-structured Interviews, n = 20

Appendix 16 – Sample Characterization of the Qualitative Research: Age



Source: Work Project Authors – Semi-structured Interviews, n = 20

Appendix 17 – Sample Characterization of the Qualitative Research: Place of Residency



Source: Work Project Authors – Semi-structured Interviews, n = 20

Appendix 18 – Portuguese consumers consumption: Most owned and/or purchased jewellery and watches brands

Brands	GEN Z & MILLENNIALS						GEN X & BOOMERS					
	Total		Female		Male		Total		Female		Male	
Swarovski	28	30.1%	28	37.3%	0	0.0%	39	41.9%	36	40.9%	16	76.2%
Tous	27	29.0%	27	36.0%	0	0.0%	33	35.5%	32	36.4%	11	52.4%
Cartier	18	19.4%	17	22.7%	1	5.6%	40	43.0%	35	39.8%	21	100.0%
Calvin Klein	20	21.5%	18	24.0%	2	11.1%	37	39.8%	34	38.6%	17	81.0%
Pandora	23	24.7%	22	29.3%	1	5.6%	33	35.5%	32	36.4%	12	57.1%
Tissot	17	18.3%	10	13.3%	7	38.9%	35	37.6%	24	27.3%	19	90.5%
Montblanc	12	12.9%	9	12.0%	3	16.7%	33	35.5%	24	27.3%	11	52.4%
Omega	9	9.7%	7	9.3%	2	11.1%	30	32.3%	27	30.7%	14	66.7%
Tag Heuer	9	9.7%	5	6.7%	3	16.7%	25	26.9%	20	22.7%	8	38.1%
Gucci	6	6.5%	6	8.0%	0	0.0%	27	29.0%	25	28.4%	12	57.1%

One	15	16.1%	15	20.0%	0	0.0%	15	16.1%	15	17.0%	6	28.6%
Seiko	14	15.1%	8	10.7%	6	33.3%	15	16.1%	13	14.8%	9	42.9%
Rolex	6	6.5%	4	5.3%	2	11.1%	20	21.5%	14	15.9%	8	38.1%
Longines	6	6.5%	4	5.3%	2	11.1%	19	20.4%	17	19.3%	8	38.1%
Baume & Mercier	1	1.1%	0	0.0%	1	5.6%	19	20.4%	19	21.6%	12	57.1%
Chanel	6	6.5%	6	8.0%	0	0.0%	14	15.1%	14	15.9%	6	28.6%
Breitling	5	5.4%	2	2.7%	3	16.7%	14	15.1%	12	13.6%	5	23.8%
Bulgari	7	7.5%	6	8.0%	1	5.6%	12	12.9%	12	13.6%	7	33.3%
Hermès	3	3.2%	3	4.0%	0	0.0%	14	15.1%	13	14.8%	8	38.1%
Louis Vuitton	7	7.5%	7	9.3%	0	0.0%	10	10.8%	9	10.2%	5	23.8%
Tiffany's & Co	5	5.4%	5	6.7%	0	0.0%	10	10.8%	10	11.4%	4	19.0%
Patek Philippe	1	1.1%	0	0.0%	1	5.6%	11	11.8%	9	10.2%	6	28.6%
Dior	5	5.4%	4	5.3%	1	5.6%	6	6.5%	6	6.8%	2	9.5%
Chopard	6	6.5%	6	8.0%	0	0.0%	3	3.2%	3	3.4%	1	4.8%
Chaumet	3	3.2%	3	4.0%	0	0.0%	5	5.4%	5	5.7%	3	14.3%
Luiz Ferreira	1	1.1%	1	1.3%	0	0.0%	6	6.5%	5	5.7%	4	19.0%
IWC	2	2.2%	1	1.3%	1	5.6%	4	4.3%	3	3.4%	1	4.8%
Piaget	0	0.0%	0	0.0%	0	0.0%	6	6.5%	6	6.8%	4	19.0%
Jaeger LeCoultre	2	2.2%	0	0.0%	2	11.1%	3	3.2%	3	3.4%	1	4.8%
Audemars Piguet	1	1.1%	0	0.0%	1	5.6%	3	3.2%	2	2.3%	1	4.8%
Hamilton	1	1.1%	0	0.0%	1	5.6%	3	3.2%	2	2.3%	2	9.5%
Hublot	0	0.0%	0	0.0%	0	0.0%	4	4.3%	1	1.1%	1	4.8%
Breguet	1	1.1%	0	0.0%	1	5.6%	2	2.2%	2	2.3%	0	0.0%
Pomellato	0	0.0%	0	0.0%	0	0.0%	3	3.2%	3	3.4%	2	9.5%
Van Cleef	0	0.0%	0	0.0%	0	0.0%	2	2.2%	2	2.3%	1	4.8%
Carolina Bucci	1	1.1%	1	1.3%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Chopart	1	1.1%	0	0.0%	1	5.6%	0	0.0%	0	0.0%	0	0.0%

Source: Work Project Authors - Questionnaire Q3, n = 203

Appendix 19 – Portuguese consumers consumption: Occasion

When are Portuguese consumers most likely to purchase?

	Purchase it for myself on a special occasion	Gift to someone on a special occasion	When I find a piece I like, purchase for myself immediately	Ask for as a gift
Gen Z & Millennials	39%	31%	23%	8%
Gen X & Boomers	37%	30%	21%	12%

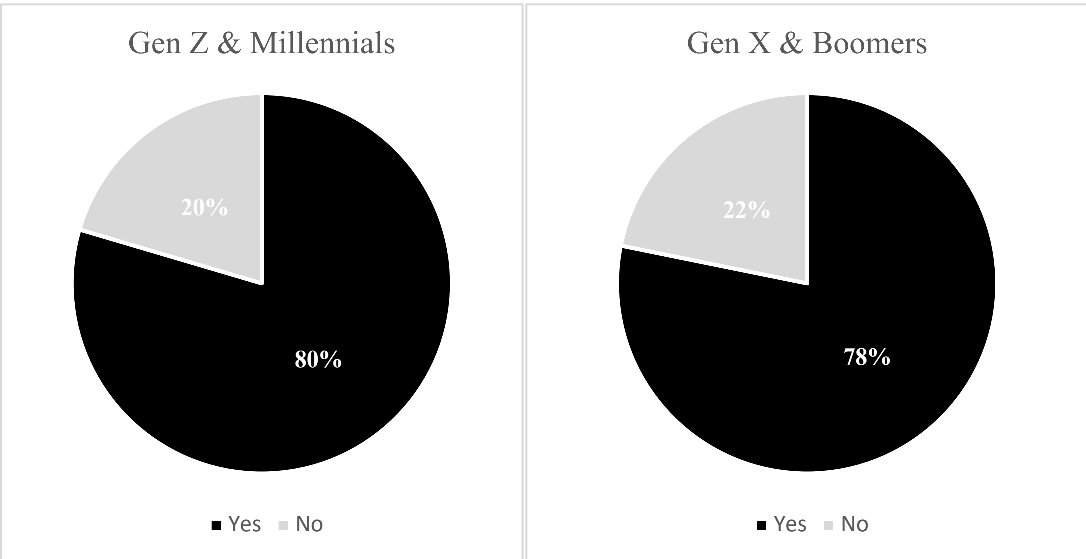
Source: Work Project Authors - Questionnaire Q9, n = 203

Source: Work Project Authors - Questionnaire Q9, n = 203

Appendix 20 - Usage of Luxury Pieces Only for Special Occasions

		Frequency	Percentage
Gen Z & Millennials (n=93)	Yes	74	80%
	No	19	20%
Gen X & Boomers (n=110)	Yes	86	78%
	No	24	22%

Source: Work Project Authors - Questionnaire Q5, n = 203



Source: Work Project Authors - Questionnaire Q5, n = 203

Appendix 21 – Motivations for Reserving Luxury Pieces Only for Special Occasions

The piece's monetary value

Gen Z & Millennials (n=93)	3,8
Gen X & Boomers (n=110)	3,3

Representation of a special moment

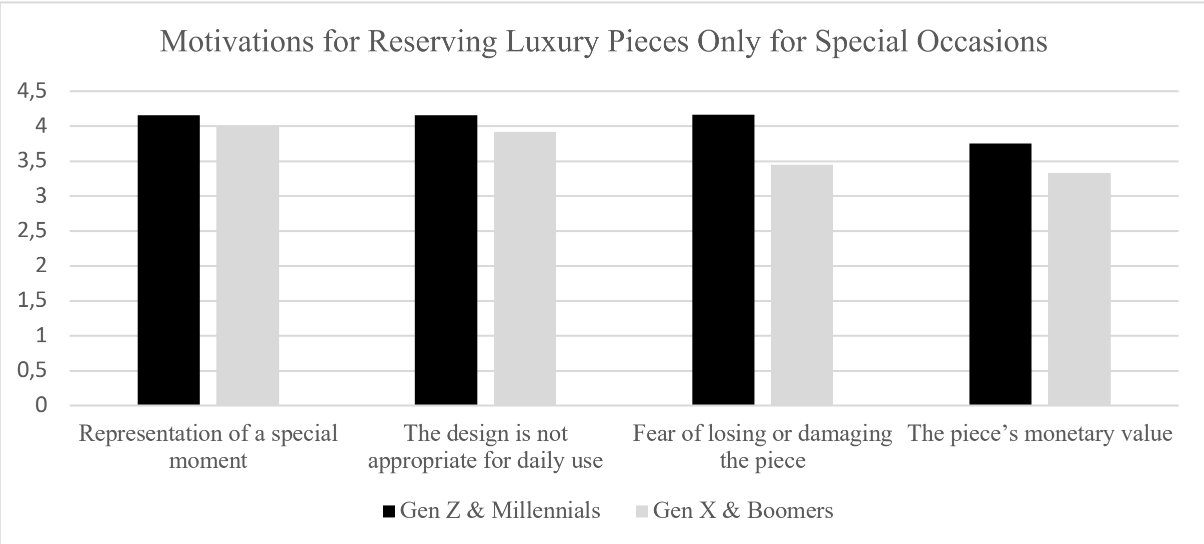
Gen Z & Millennials (n=93)	4,2
Gen X & Boomers (n=110)	4,0

The design is not appropriate for daily use

Gen Z & Millennials (n=93)	4,2
Gen X & Boomers (n=110)	3,9

Fear of losing or damaging the piece

Gen Z & Millennials (n=93)	4,2
Gen X & Boomers (n=110)	3,5



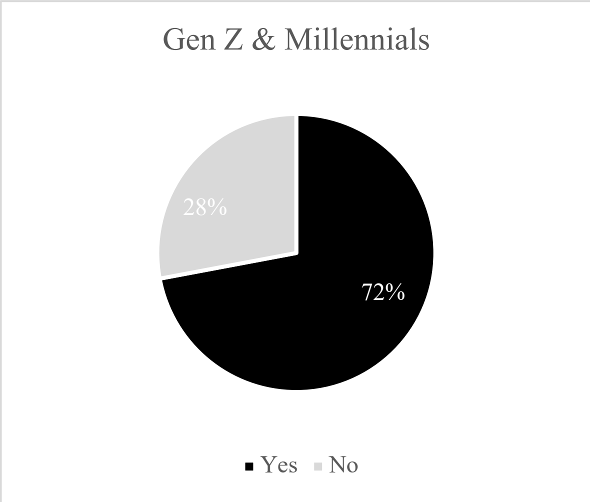
Level of relevance, scale from 1 to 5: 1 – Not relevant at all; 2 – Slightly relevant; 3- Relevant; 4- Fairly relevant; 5- Very relevant

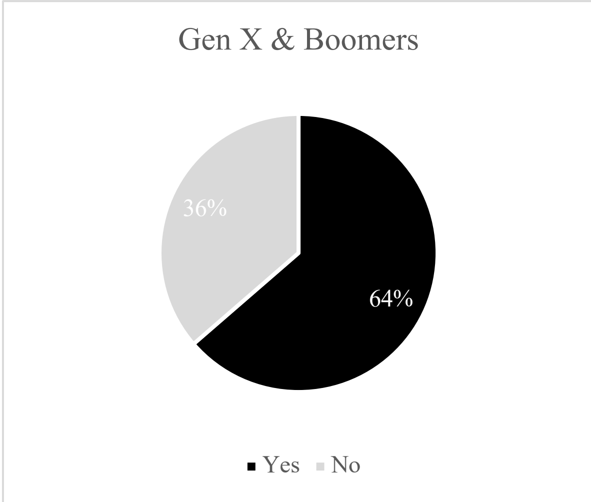
Source: Work Project Authors - Questionnaire Q6, n = 203

Appendix 22 – Future Preferences: Willingness to Purchase

		Frequency	Percentage
Gen Z & Millennials (n=93)	Yes	67	72%
	No	26	28%
Gen X & Boomers (n=110)	Yes	70	64%
	No	40	36%

Source: Work Project Authors - Questionnaire Q10, n = 203





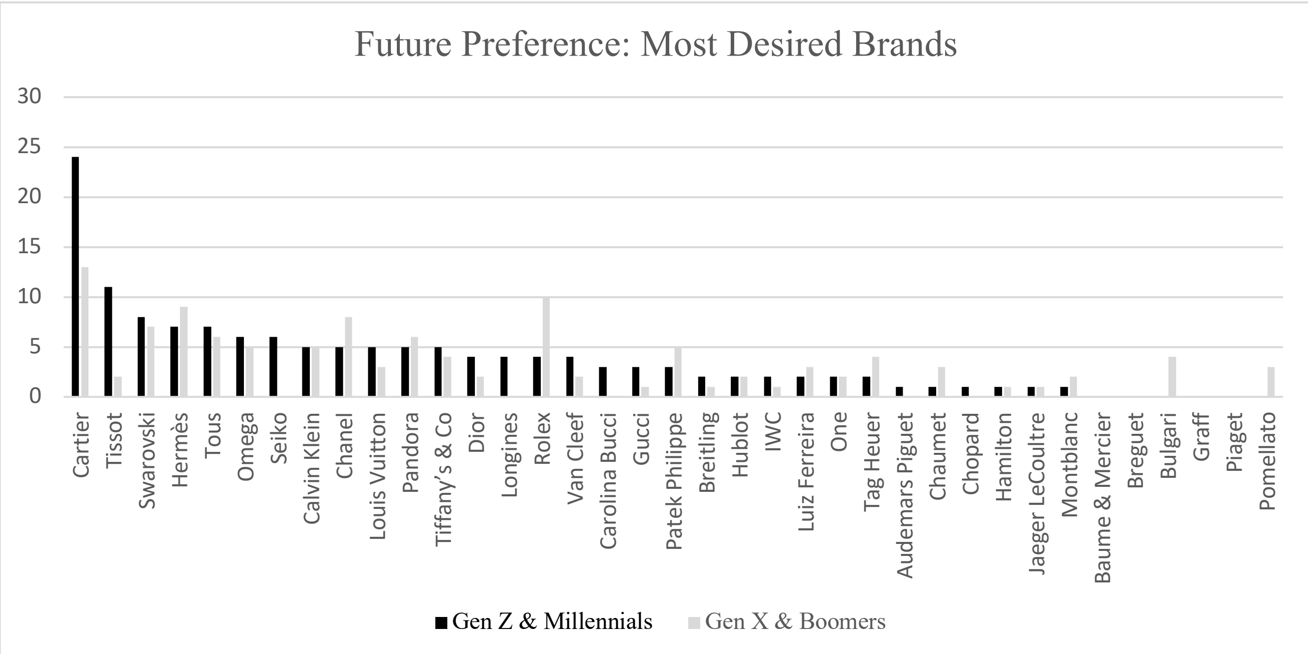
Source: Work Project Authors - Questionnaire Q10, n = 203

Appendix 23 – Future Preferences: Most desired brands

	Gen Z & Millennials (n=67)		Gen X & Boomers (n=70)	
	Frequency	**Percentage**	**Frequency**	**Percentage**
Cartier	24	36%	13	19%
Tissot	11	16%	2	3%
Swarovski	8	12%	7	10%
Hermès	7	10%	9	13%
Tous	7	10%	6	9%
Omega	6	9%	5	7%
Seiko	6	9%	0	0%
Calvin Klein	5	7%	5	7%
Chanel	5	7%	8	11%
Louis Vuitton	5	7%	3	4%
Pandora	5	7%	6	9%
Tiffany’s & Co	5	7%	4	6%
Dior	4	6%	2	3%
Longines	4	6%	0	0%
Rolex	4	6%	10	14%
Van Cleef	4	6%	2	3%
Carolina Bucci	3	4%	0	0%
Gucci	3	4%	1	1%
Patek Philippe	3	4%	5	7%
Breitling	2	3%	1	1%
Hublot	2	3%	2	3%
IWC	2	3%	1	1%
Luiz Ferreira	2	3%	3	4%
One	2	3%	2	3%

Tag Heuer	2	3%	4	6%
Audemars Piguet	1	1%	0	0%
Chaumet	1	1%	3	4%
Chopard	1	1%	0	0%
Hamilton	1	1%	1	1%
Jaeger LeCoultre	1	1%	1	1%
Montblanc	1	1%	2	3%
Baume & Mercier	0	0%	0	0%
Breguet	0	0%	0	0%
Bulgari	0	0%	4	6%
Graff	0	0%	0	0%
Piaget	0	0%	0	0%
Pomellato	0	0%	3	4%

Source: Work Project Authors - Questionnaire Q12, n = 137

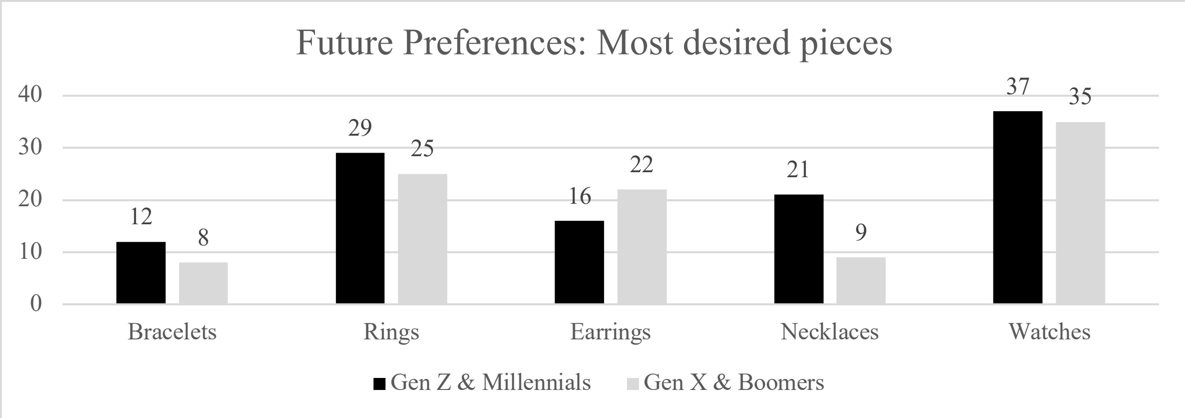


Source: Work Project Authors - Questionnaire Q12, n = 137

Appendix 24 – Future Preferences: Most desired pieces

	Gen z & Millennials (n=67)		Gen X & Boomers (n=70)	
	Frequency	Percentage	Frequency	Percentage
Bracelets	12	18%	8	11%
Rings	29	43%	25	36%
Earrings	16	24%	22	31%
Necklaces	21	31%	9	13%
Watches	37	55%	35	50%

Source: Work Project Authors - Questionnaire Q11, n = 137



Source: Work Project Authors - Questionnaire Q11, n = 137

Appendix 25 – Multichannel Attitude: Preferred Purchase Channels

Brand's boutique abroad/while traveling

Gen Z & Millennials (n=93)	3,0
Gen X & Boomers (n=110)	2,5

Other points of sale abroad/ while traveling

Gen Z & Millennials (n=93)	2,7
Gen X & Boomers (n=110)	2,4

Brand's boutique in Portugal

Gen Z & Millennials (n=93)	4,2
Gen X & Boomers (n=110)	4,1

Portuguese multibrand stores (Boutique dos Relógios, David Rosas, etc)

Gen Z & Millennials (n=93)	4,1
Gen X & Boomers (n=110)	4,0

Auctions

Gen Z & Millennials (n=93)	1,9
Gen X & Boomers (n=110)	2,5

Secondhand Stores

Gen Z & Millennials (n=93)	2,4
Gen X & Boomers (n=110)	2,2

The brand's website

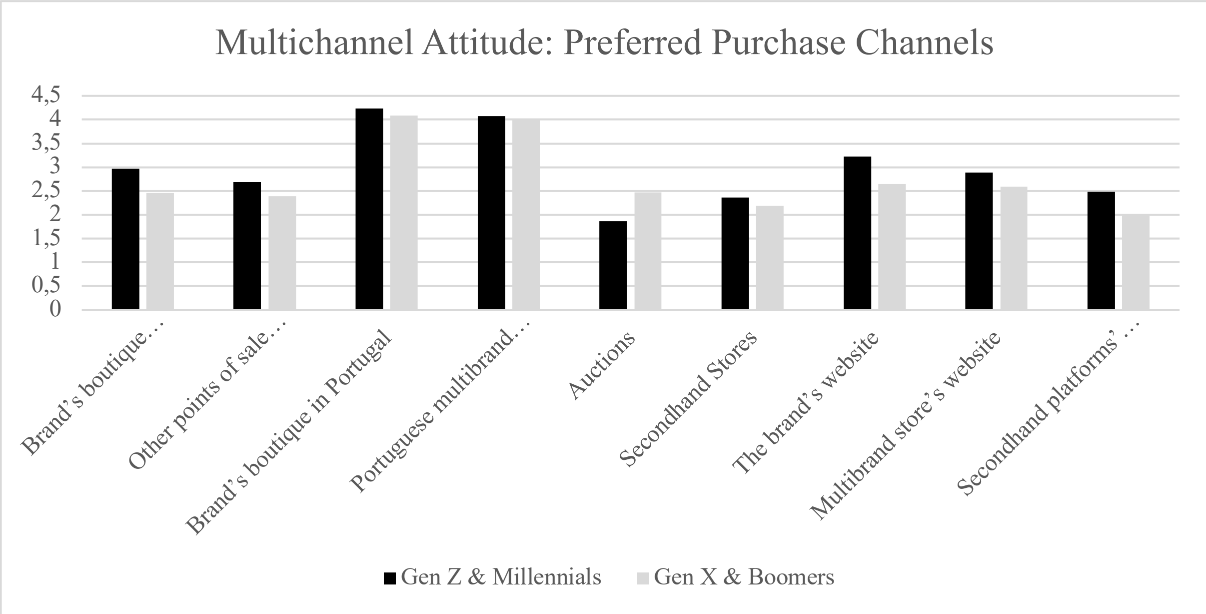
Gen Z & Millennials (n=93)	3,2
Gen X & Boomers (n=110)	2,6

Multibrand store's website

Gen Z & Millennials (n=93)	2,9
Gen X & Boomers (n=110)	2,6

Secondhand platforms' website (Vestiaire, Collective, Rebelle, Farfetch)

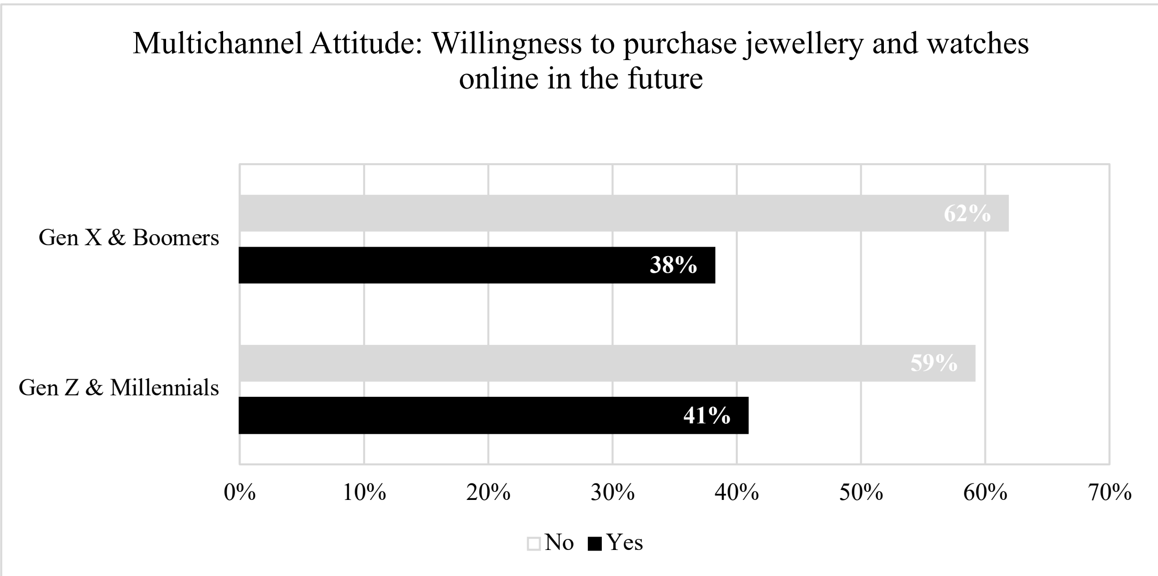
Gen Z & Millennials (n=93)	2,5
Gen X & Boomers (n=110)	2,0



Level of willingness, scale from 1 to 5: 1 – Very Unlikely; 2 – Unlikely; 3- Neutral; 4- Likely; 5 - Very Likely

Source: Work Project Authors - Questionnaire Q8, n = 203

Appendix 26 – Multichannel Attitude: Willingness to purchase jewellery and watches online in the future



Source: Work Project Authors - Questionnaire Q20, n = 203

Multichannel Attitude: Preferred Aspects regarding the In-store experience

	Average All Age Groups (n=203)	Average Millennials & Gen Z (n=93)	Average Boomers & Gen X (n=110)
See and try the products on	4.8	4.8	4.7
Immediate purchase of the products	4.1	4.0	4.2
Service and help of the sales assistants	4.4	4.4	4.4
Experience, environment, and atmosphere	4.2	4.4	4.1
Personalized service	4.4	4.3	4.4
Feeling of safety and trust	4.7	4.7	4.7
Price comparison	4.1	3.9	4.2

Source: Work Project Authors - Questionnaire Q18, n = 203

Multichannel Attitude: Preferred Aspects regarding the Online experience

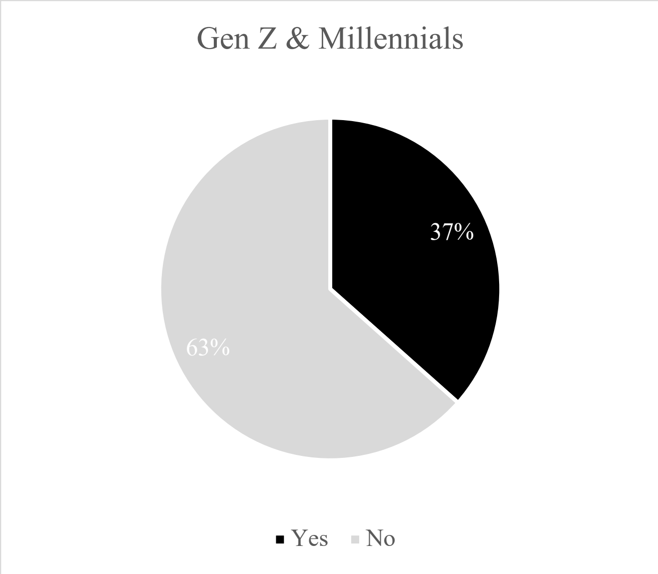
	Average All Age Groups (n=203)	Average Millennials & Gen Z (n=93)	Average Boomers & Gen X (n=110)
Speed	3.7	4.1	3.5
Easiness	4.1	4.4	3.9
Convenience	3.9	4.1	3.7
Search & price comparison	4.1	4.2	4.1
Discounts	4.1	4.2	4.1
Avoid commutes	3.4	3.5	3.4
Avoid physical contact with other people	2.3	2.3	2.2

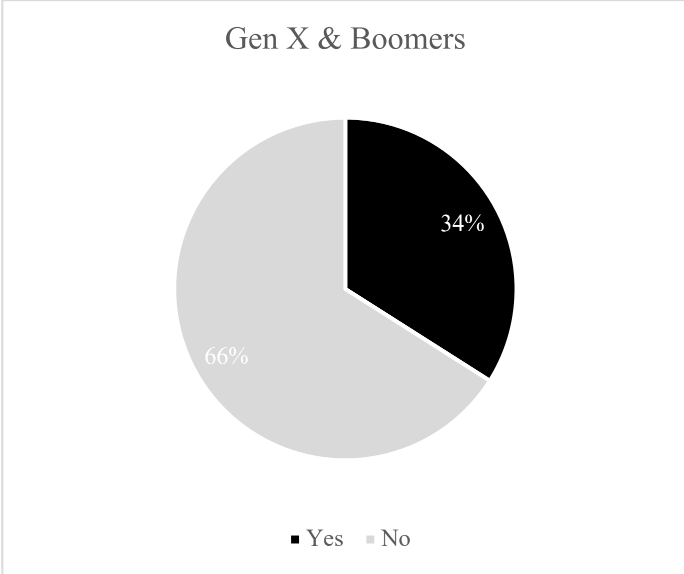
Source: Work Project Authors - Questionnaire Q19, n = 203

Appendix 27 – Multichannel Attitude: Interest in Digital Tools In The In-Store Experience

		Frequency	Percentage
Gen Z & Millennials (n=93)	Yes	34	37%
	No	59	63%
Gen X & Boomers (n=110)	Yes	37	34%
	No	73	66%

Source: Work Project Authors - Questionnaire Q13, n = 203



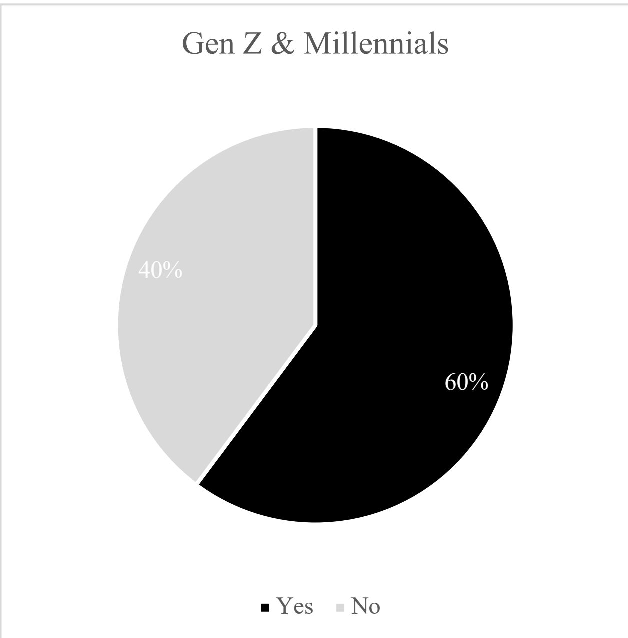


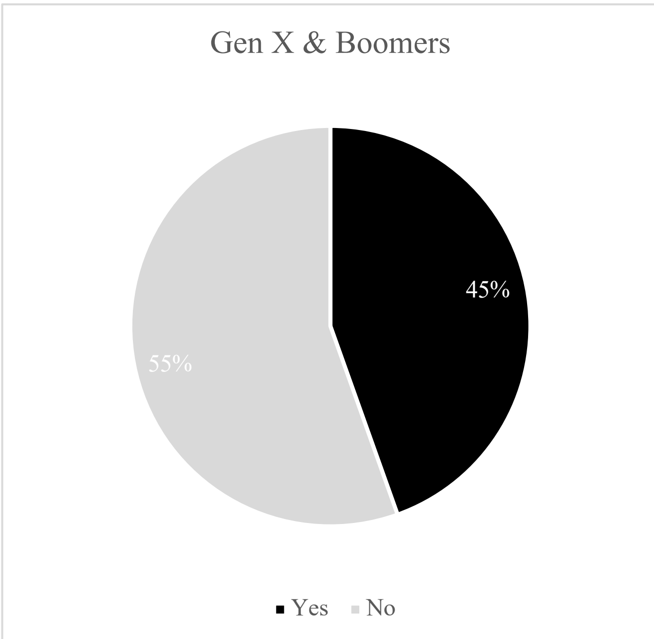
Source: Work Project Authors - Questionnaire Q13, n = 203

Appendix 28 – Multichannel Attitude: Interest In VR and AR Tools In The Online Experience

		Frequency	Percentage
Gen Z & Millennials (n=93)	Yes	56	60%
	No	37	40%
Gen X & Boomers (n=110)	Yes	49	45%
	No	61	55%

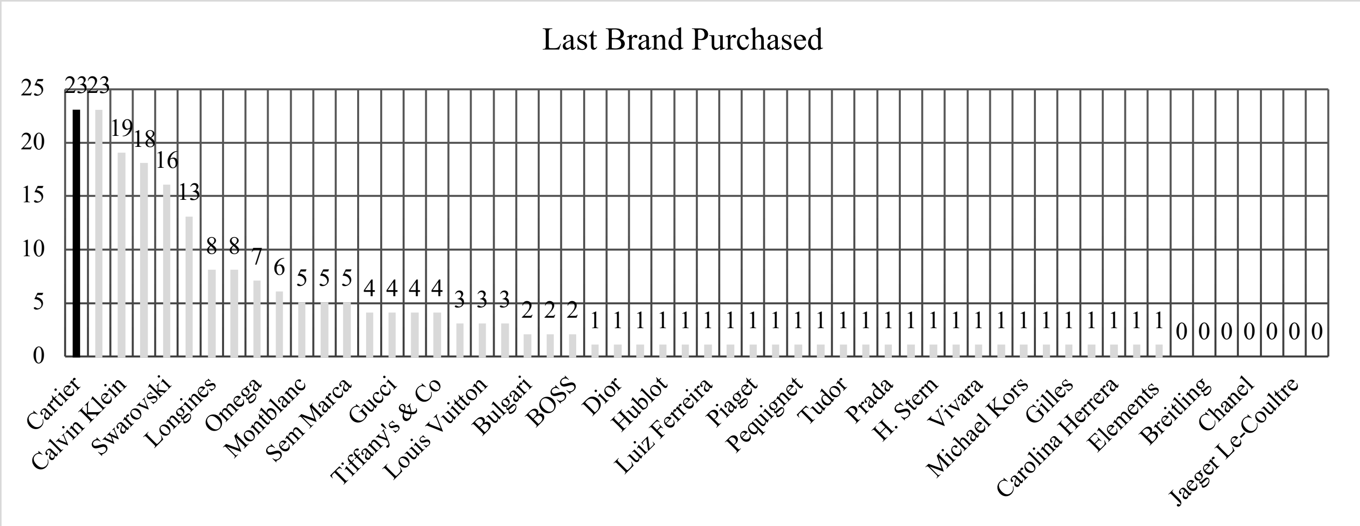
Source: Work Project Authors - Questionnaire Q14, n = 203





Source: Work Project Authors - Questionnaire Q14, n = 203

Appendix 29 – Brand of the Last Article Purchased by Portuguese Consumers

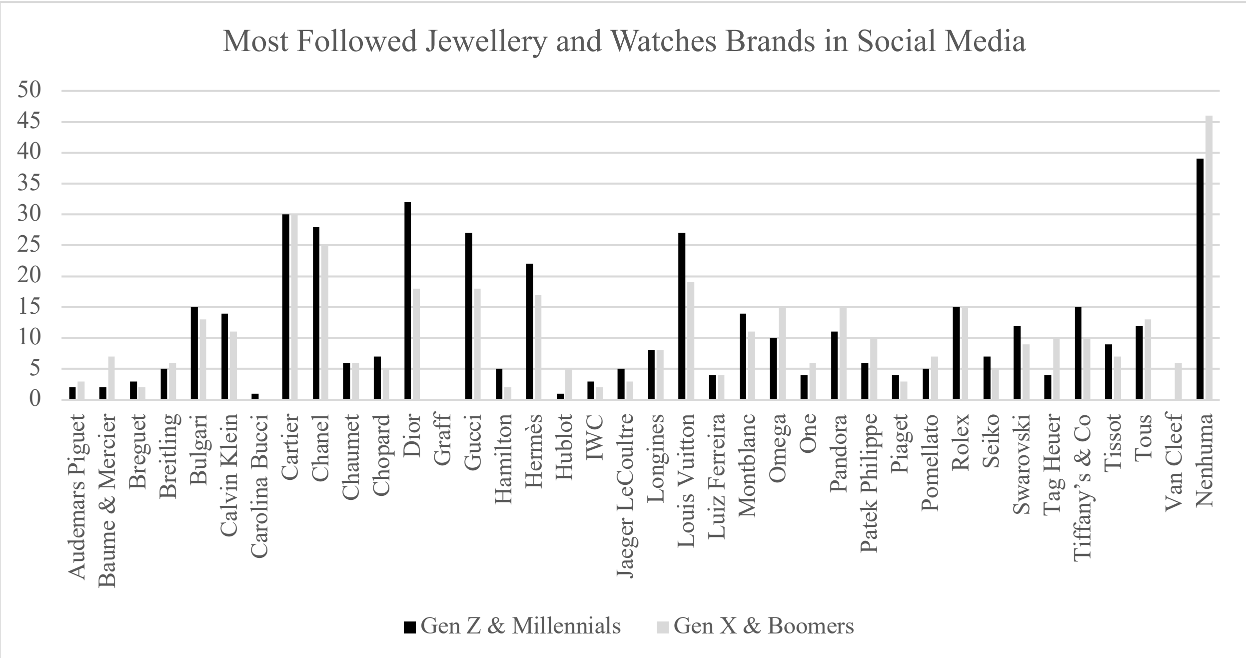


Source: Work Project Authors - Questionnaire Q21, n = 203

Appendix 30 – Gen Z & Millennials' and Gen X & Boomers' Jewellery and Watches Most Followed Brands in Social Media

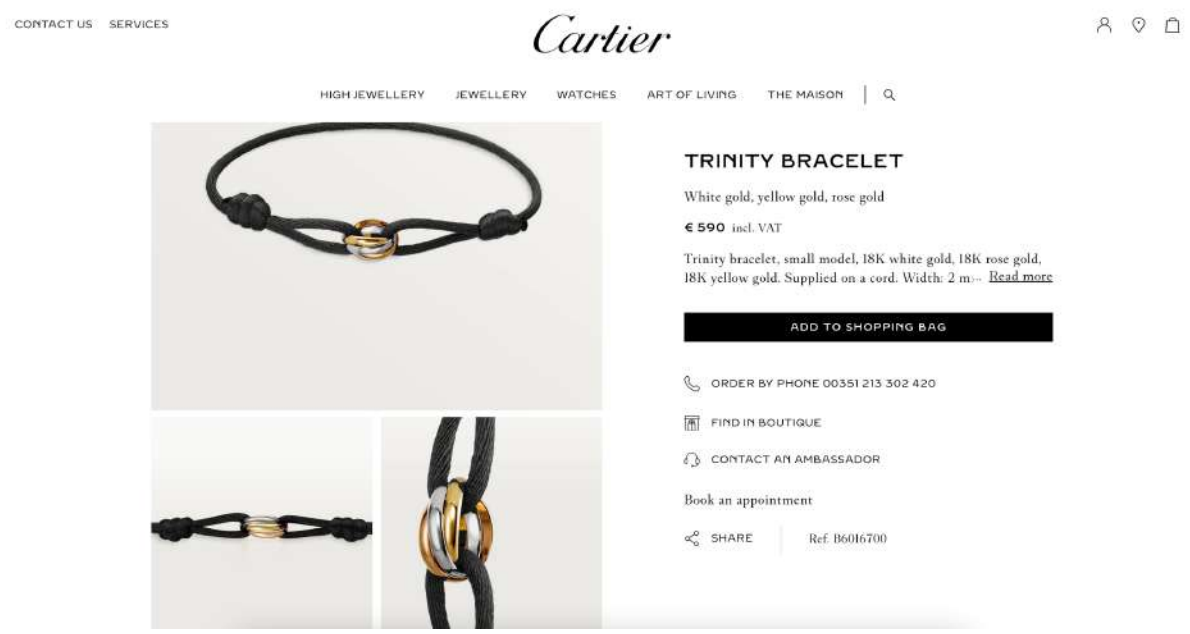
Age Group	Gen Z & Millennials (n=93)		Gen X & Boomers (n=110)	
Brands	**Frequency**	**Percentage**	**Frequency**	**Percentage**
Audemars Piguet	2	2%	3	3%
Baume & Mercier	2	2%	7	6%
Breguet	3	3%	2	2%
Breitling	5	5%	6	5%
Bulgari	15	16%	13	12%
Calvin Klein	14	15%	11	10%
Carolina Bucci	1	1%	0	0%
Cartier	30	32%	30	27%
Chanel	28	30%	25	23%
Chaumet	6	6%	6	5%
Chopard	7	8%	5	5%
Dior	32	34%	18	16%
Graff	0	0%	0	0%
Gucci	27	29%	18	16%
Hamilton	5	5%	2	2%
Hermès	22	24%	17	15%
Hublot	1	1%	5	5%
IWC	3	3%	2	2%
Jaeger-LeCoultre	5	5%	3	3%

Longines	8	9%	8	7%
Louis Vuitton	27	29%	19	17%
Luiz Ferreira	4	4%	4	4%
Montblanc	14	15%	11	10%
Omega	10	11%	15	14%
One	4	4%	6	5%
Pandora	11	12%	15	14%
Patek Philippe	6	6%	10	9%
Piaget	4	4%	3	3%
Pomellato	5	5%	7	6%
Rolex	15	16%	15	14%
Seiko	7	8%	5	5%
Swarovski	12	13%	9	8%
Tag Heuer	4	4%	10	9%
Tiffany’s & Co	15	16%	10	9%
Tissot	9	10%	7	6%
Tous	12	13%	13	12%
Van Cleef	0	0%	6	5%
None	39	42%	46	42%



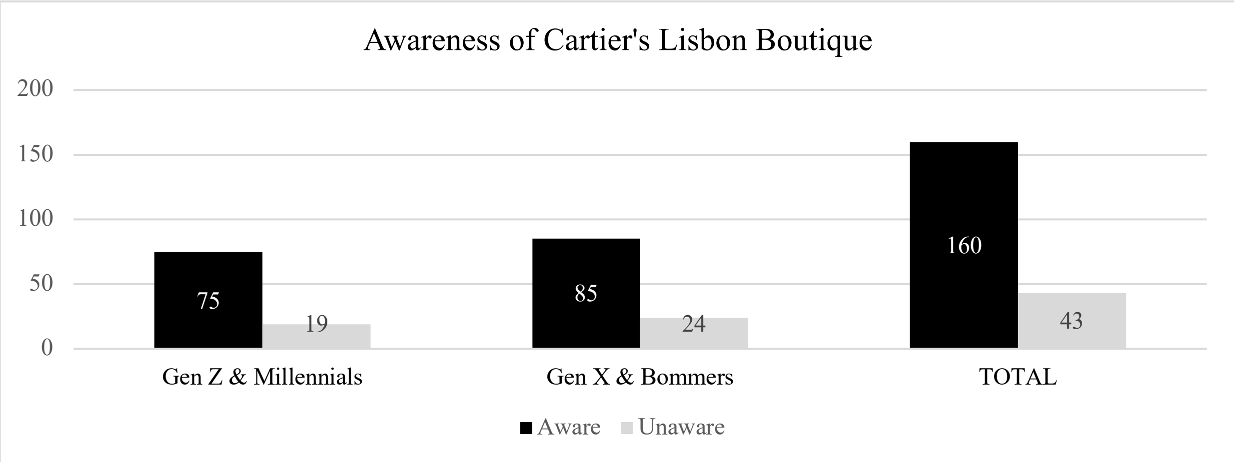
Source: Work Project Authors - Questionnaire Q16, n = 203

Appendix 31 – Cartier Trinity Bracelet



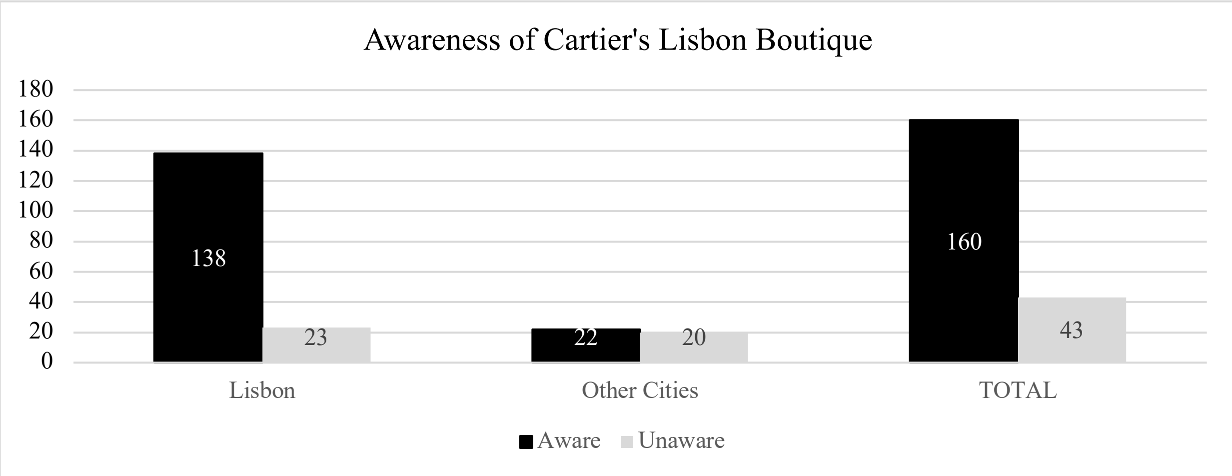
Source: Cartier Website

Appendix 32 – Gen Z & Millennials' and Gen X & Boomers' Awareness of the Cartier Boutique in Lisbon



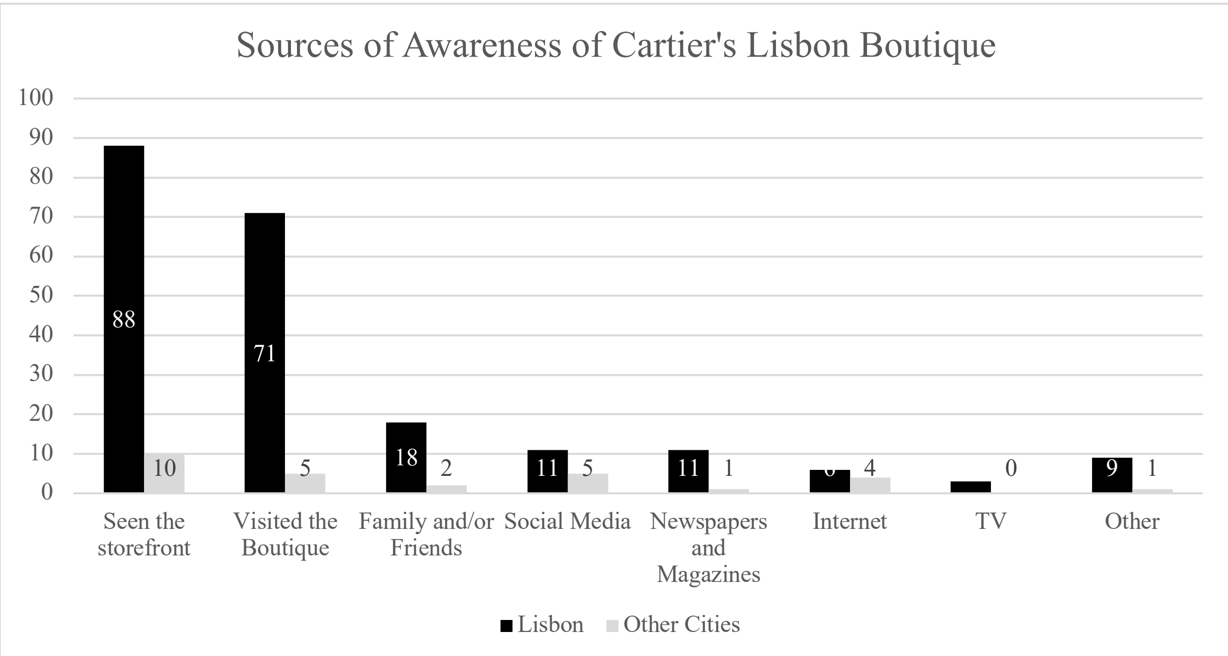
Source: Work Project Authors - Questionnaire Q31, n = 203

Appendix 33 – Lisbon Residents' & Residents from Other Cities' Awareness of the Cartier Boutique in Lisbon



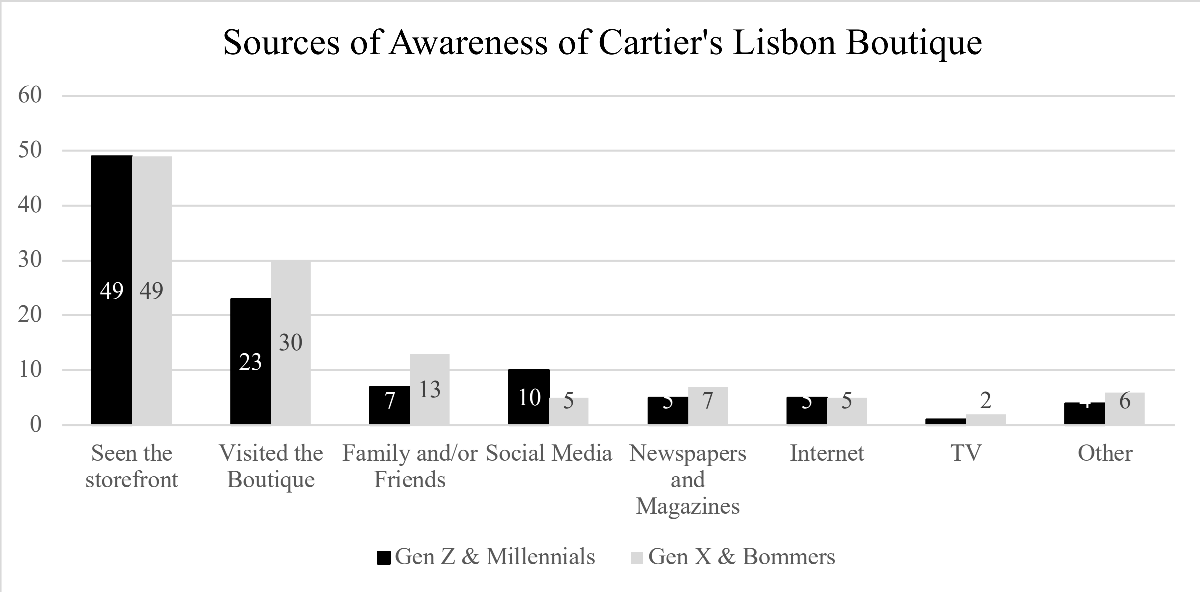
Source: Work Project Authors - Questionnaire Q31, n = 203

Appendix 34 – Lisbon Residents' & Residents from Other Cities' Sources of Awareness of the Cartier Boutique in Lisbon



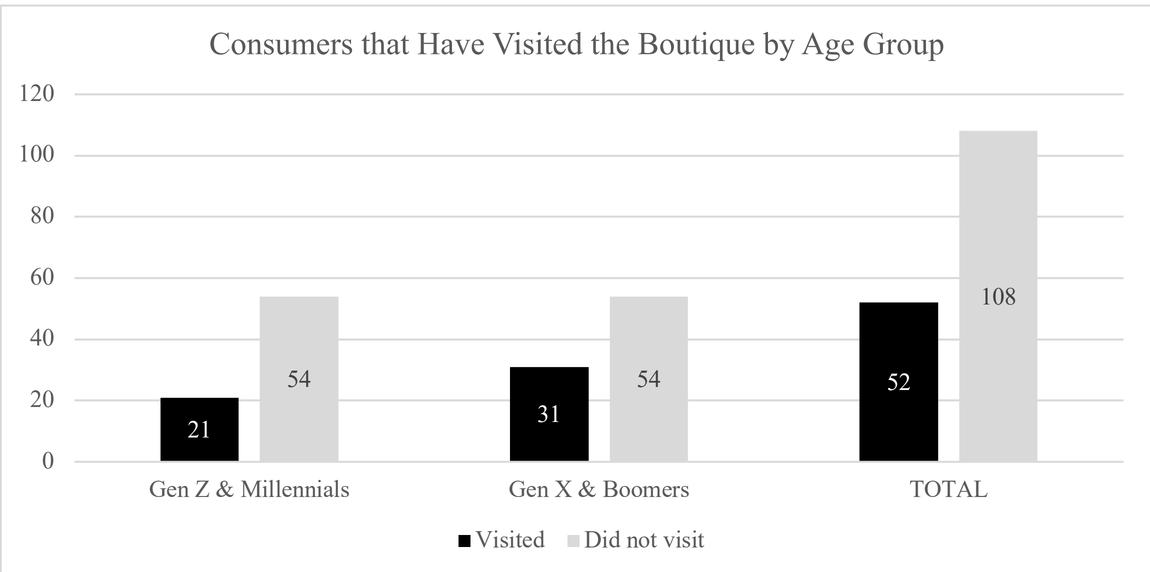
Source: Work Project Authors - Questionnaire Q32, n=160 (n = 138 for Lisbon Residents and n= 22 for Other Cities Residents)

Appendix 35 – Gen Z & Millennials' and Gen X & Boomers' Sources of Awareness of the Cartier Boutique in Lisbon

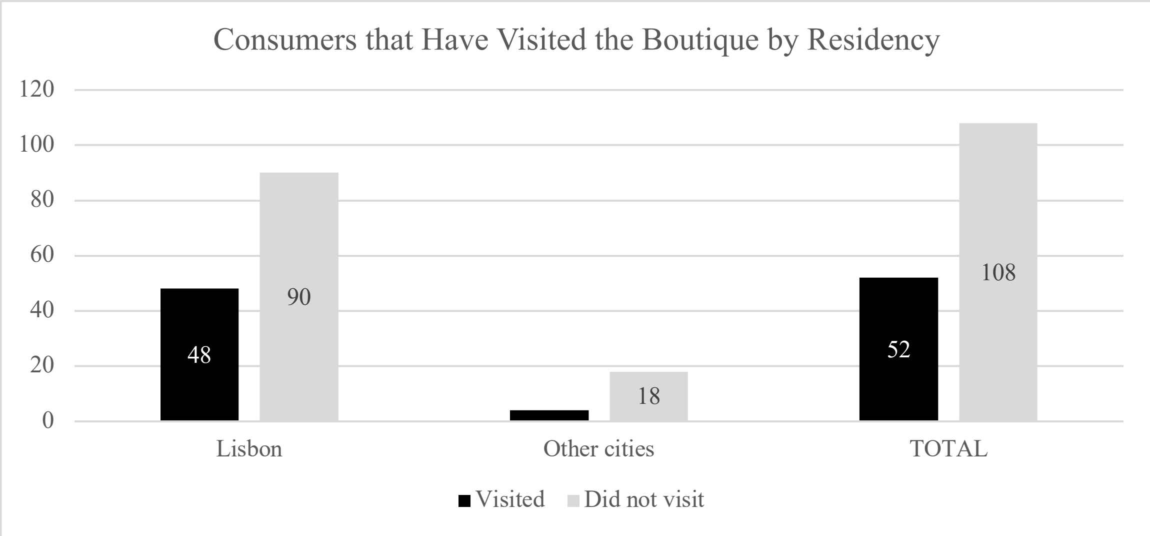


Source: Work Project Authors - Questionnaire Q32, n = 75 for Gen Z & Millennials and n= 85 for Gen X & Boomers

Appendix 36 – Gen Z & Millennials and Gen X & Boomers, and Lisbon Residents & Residents from Other Cities that Have Visited Cartier Boutique in Lisbon

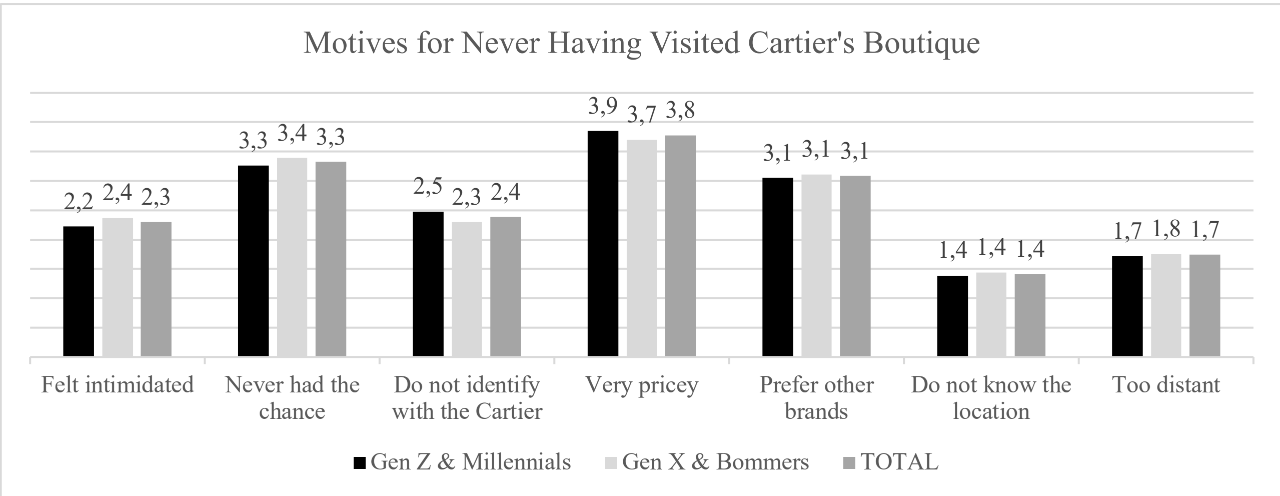


Source: Work Project Authors - Questionnaire Q33, n = 160 (n = 75 for Gen Z & Millennials and n= 85 for Gen X & Boomers)



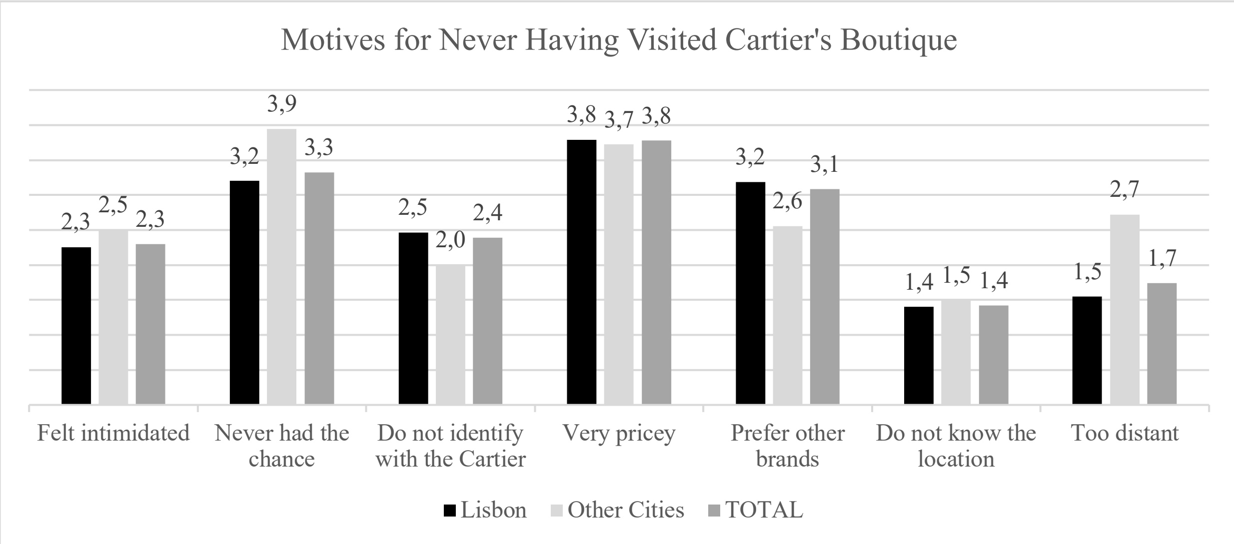
Source: Work Project Authors - Questionnaire Q33, n = 160 (n = 138 for Lisbon Residents and n= 22 for Other Cities Residents)

Appendix 37 – Gen Z & Millennials' and Gen X & Boomers' Motives for Never Having Visited the Cartier Boutique in Lisbon



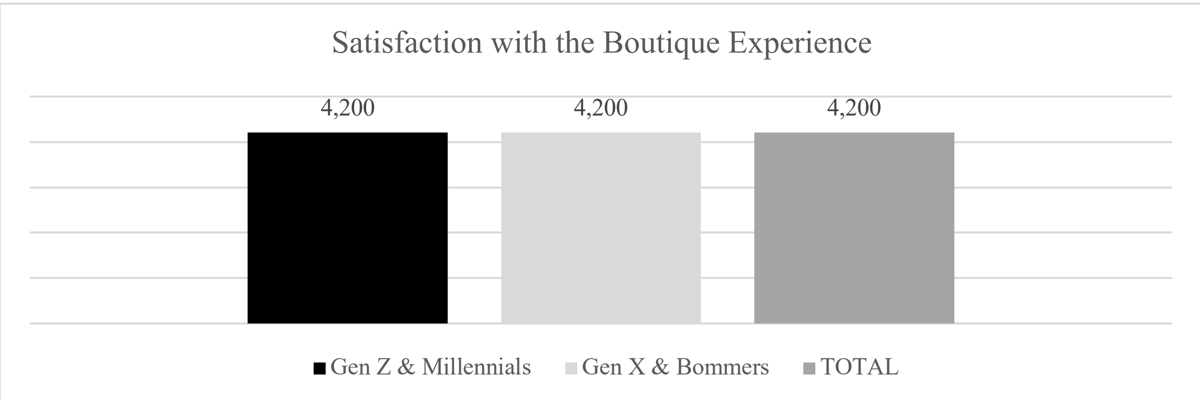
Level of agreement, scale from 1 to 5: 1 - Completely Disagree; 2 - Disagree; 3 - Do Not Agree or Disagree; 4 - Agree; 5 - Completely Agree.
Source: Work Project Authors - Questionnaire Q37, n = 108

Appendix 38 – Lisbon Residents' & Residents from Other Cities' Motives for Never Having Visited the Cartier Boutique in Lisbon



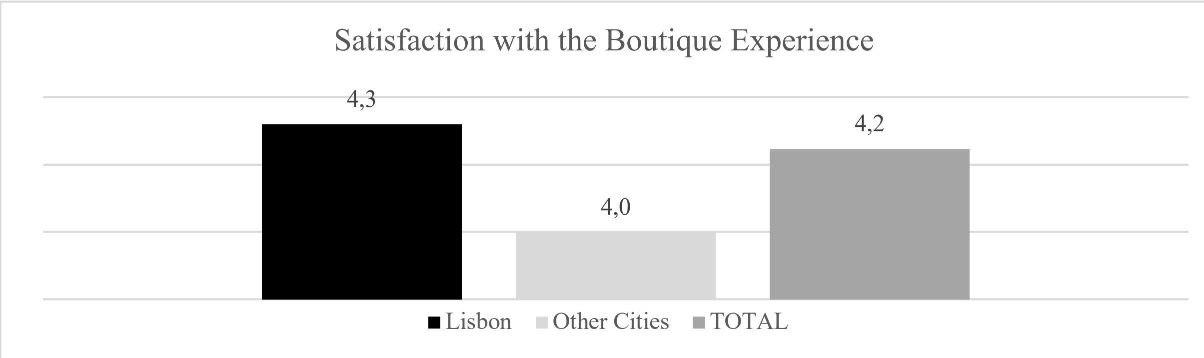
Level of agreement, scale from 1 to 5: 1 - Completely Disagree; 2 - Disagree; 3 - Do Not Agree or Disagree; 4 - Agree; 5 - Completely Agree.
Source: Work Project Authors - Questionnaire Q37, n = 108

Appendix 39 – Gen Z & Millennials' and Gen X & Boomers' Level of Satisfaction with the Boutique experience



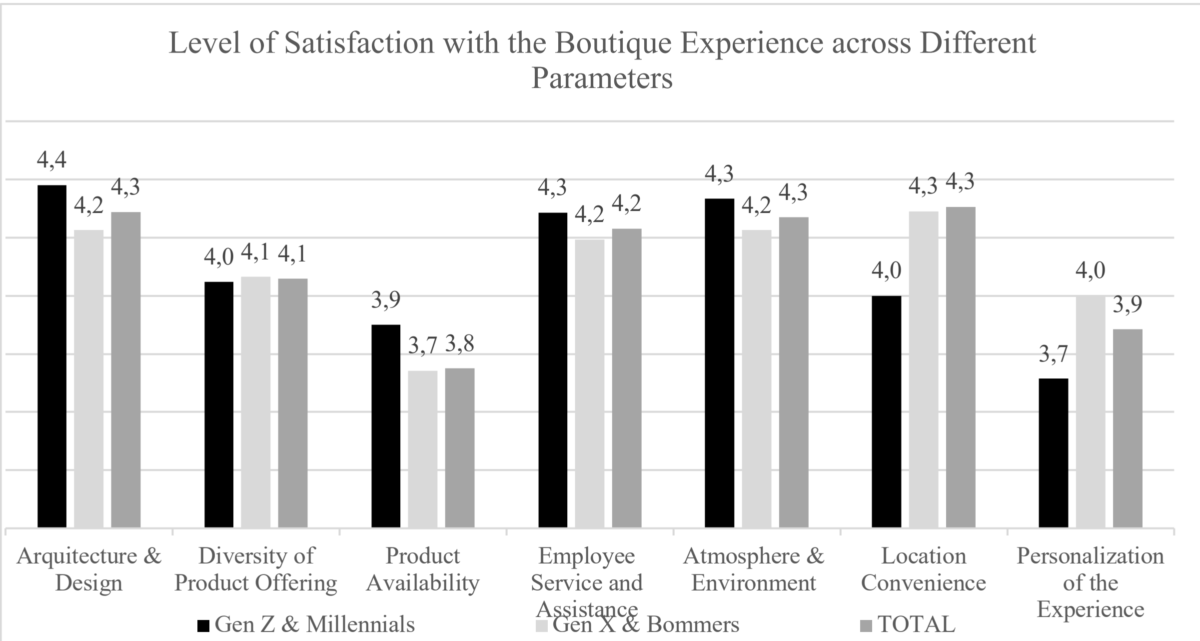
Level of satisfaction, scale from 1 to 5: 1 - Completely Dissatisfied; 2 - Dissatisfied; 3 – Not Satisfied or Dissatisfied; 4 - Satisfied; 5 - Completely Satisfied.
Source: Work Project Authors - Questionnaire Q34, n = 108

Appendix 40 – Lisbon Residents' & Residents from Other Cities' Level of Satisfaction with the Boutique experience



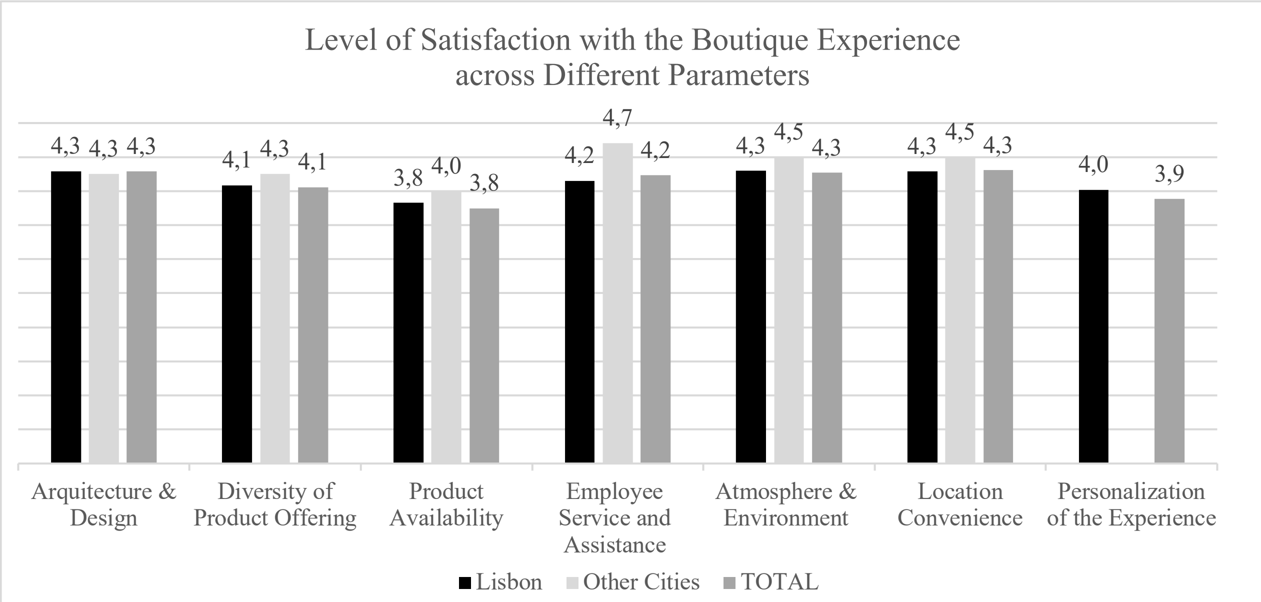
Level of satisfaction, scale from 1 to 5: 1 - Completely Disagree; 2 - Disagree; 3 - Do Not Agree or Disagree; 4 - Agree; 5 - Completely Agree.
Source: Work Project Authors - Questionnaire Q34, n = 108

Appendix 41 – Gen Z & Millennials' and Gen X & Boomers' Level of Satisfaction with the Boutique experience across Different Parameters



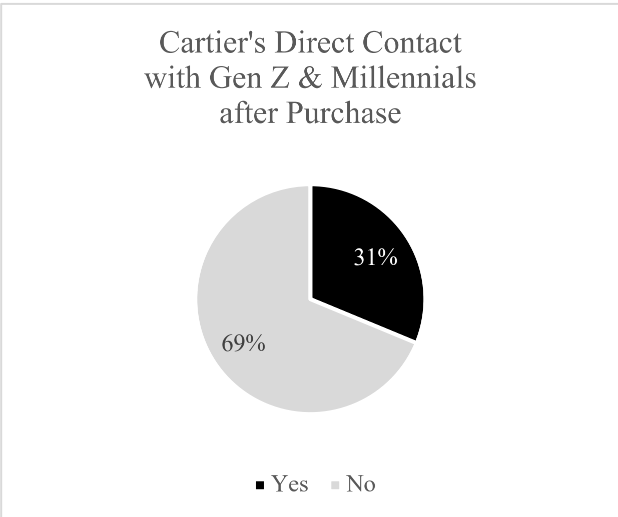
Level of satisfaction, scale from 1 to 5: 1 - Completely Dissatisfied; 2 - Dissatisfied; 3 – Not Satisfied or Dissatisfied; 4 - Satisfied; 5 - Completely Satisfied.
Source: Work Project Authors - Questionnaire Q35, n = 52

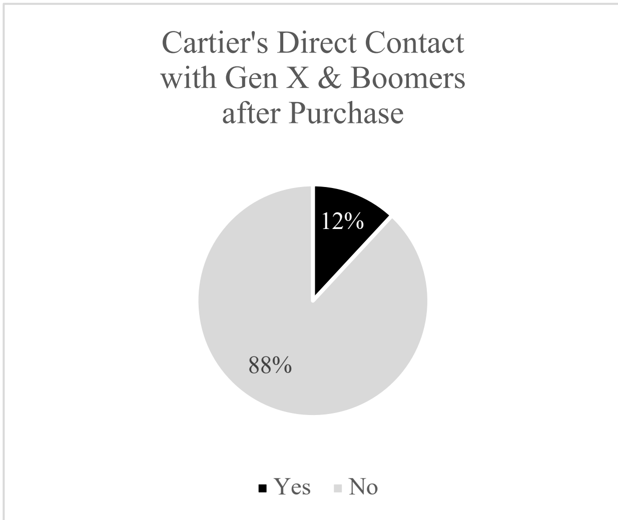
Appendix 42 – Lisbon Residents' & Residents from Other Cities' Level of Satisfaction with the Boutique experience across Different Parameters



Level of satisfaction, scale from 1 to 5: 1 - Completely Disagree; 2 - Disagree; 3 - Do Not Agree or Disagree; 4 - Agree; 5 - Completely Agree.
Source: Work Project Authors - Questionnaire Q35, n = 52

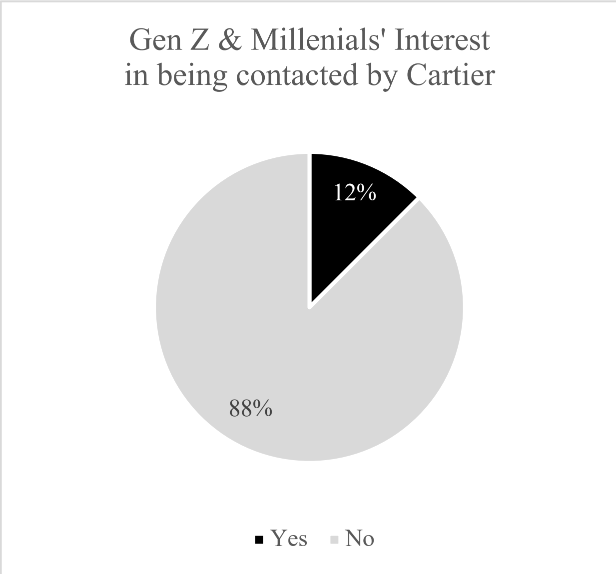
Appendix 43 – Cartier's Direct Contact with Gen Z & Millennials and Gen X and Boomers After Purchase

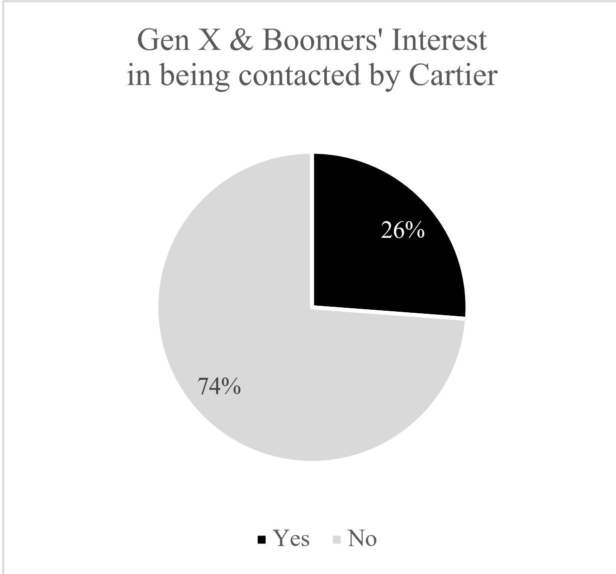




Source: Work Project Authors – Questionnaire Q41, n = 58

Appendix 44 – Gen Z & Millennials' and Gen X and Boomers' Interest in being contacted by Cartier



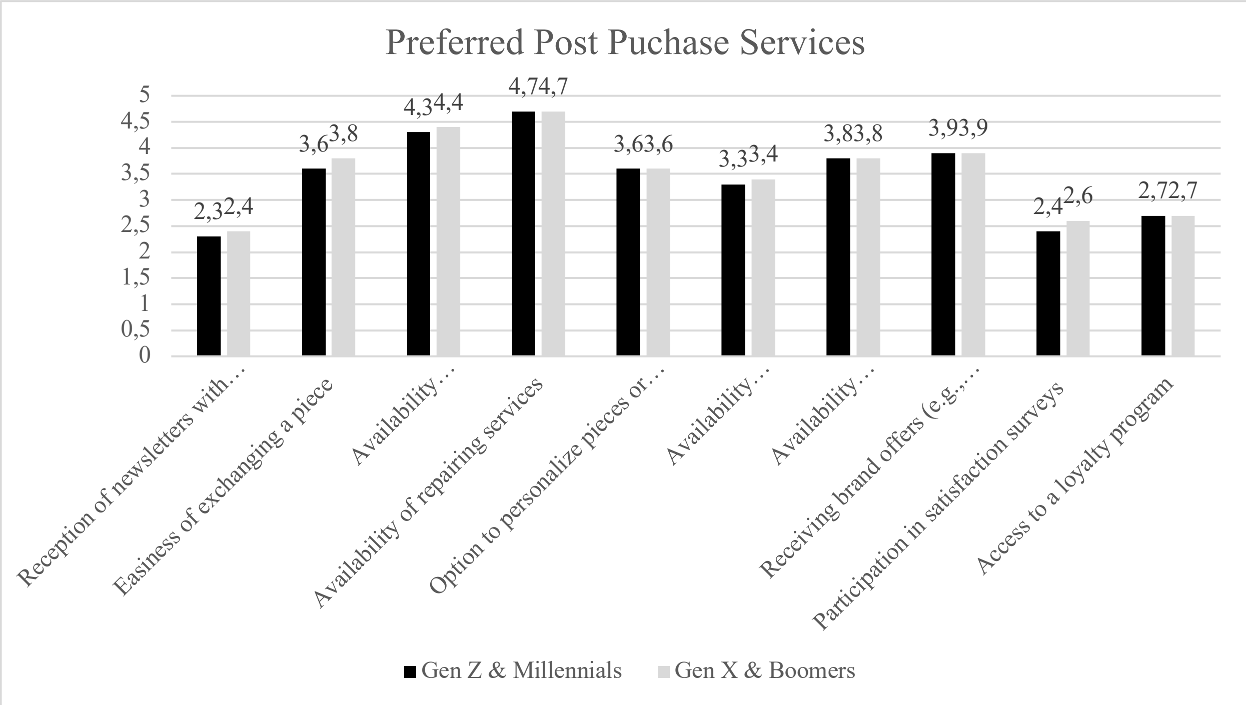


Source: Work Project Authors - Questionnaire Q42, n = 58

Appendix 45 – Gen Z & Millennials' and Gen X & Boomers' Preferred Post Purchase Services

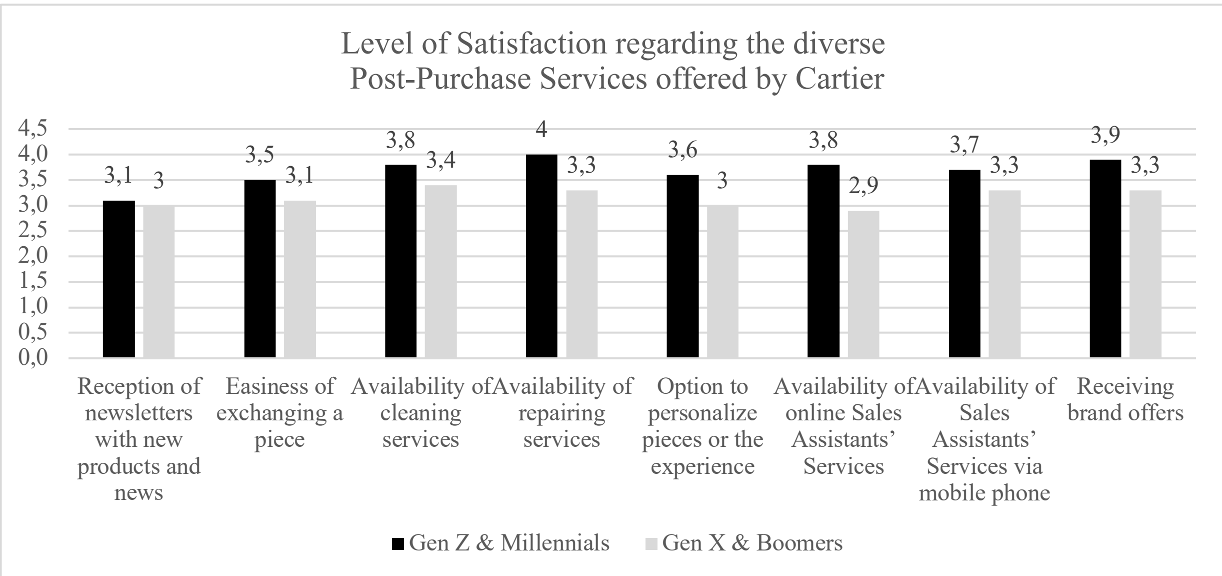
	Gen Z & Millennials	**Gen X & Boomers**
Reception of newsletters with new products and news	2,3	2,4
Easiness of exchanging a piece	3,6	3,8
Availability of cleaning services	4,3	4,4
Availability of repairing services	4,7	4,7
Option to personalize pieces or the experience	3,6	3,6
Availability of online Sales Assistants' Services	3,3	3,4
Availability of Sales Assistants' Services via mobile phone	3,8	3,8
Receiving brand offers (e.g., welcome guide, protective bag for the item, cleaning kit)	3,9	3,9
Participation in satisfaction surveys	2,4	2,6
Access to a loyalty program	2,7	2,7

Source: Work Project Authors - Questionnaire Q15, n = 203



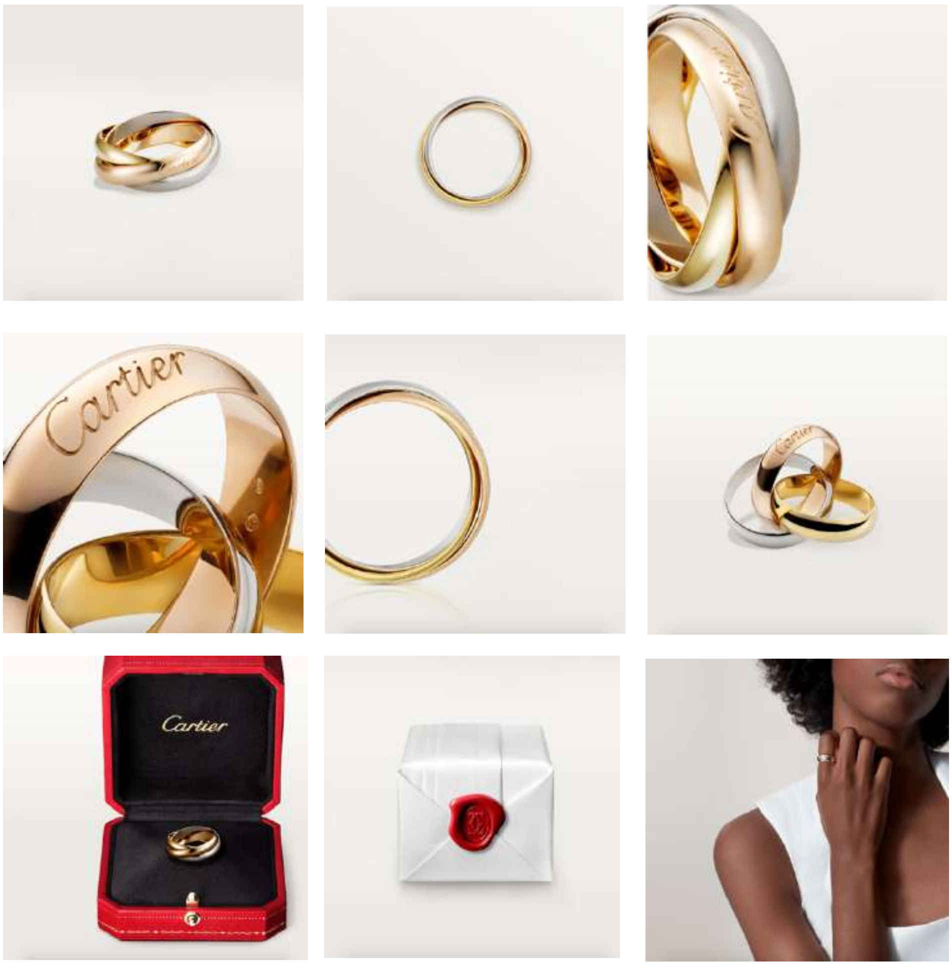
Level of satisfaction, scale from 1 to 5: 1 – Very Unsatisfied; 2 - Unsatisfied; 3 - Neutral; 4 - Satisfied; 5 – Very Satisfied.
Source: Work Project Authors - Questionnaire Q15, n = 203

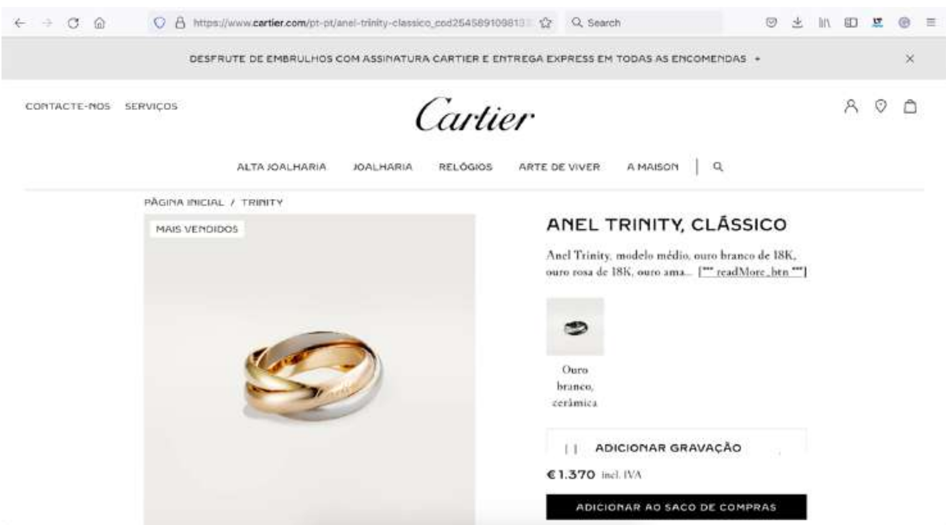
Appendix 46 – Gen Z & Millennials' and Gen X & Boomers' Level of Satisfaction with the Post-Purchase Services offered by Cartier



Level of satisfaction, scale from 1 to 5: 1 – Very Unsatisfied; 2 - Unsatisfied; 3 - Neutral; 4 - Satisfied; 5 – Very Satisfied.
Source: Work Project Authors - Questionnaire Q43, n = 58

Appendix 47 – Classical Trinity Ring's Selection of Pictures in Cartier's Website



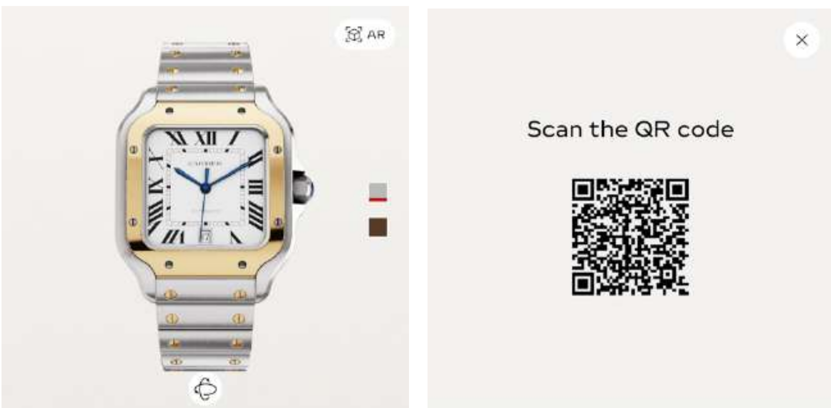


Source: Cartier Website

Appendix 48 – 360º Product Viewer Function (E.g., Santos de Cartier)

Source: Cartier Website

Appendix 49 – Augmented Reality Function in Cartier's E-commerce (E.g., Santos de Cartier)

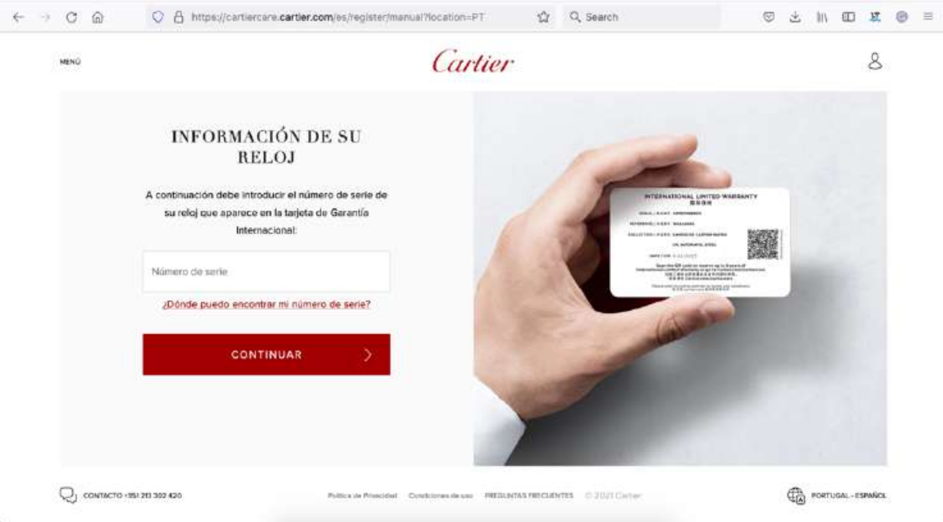


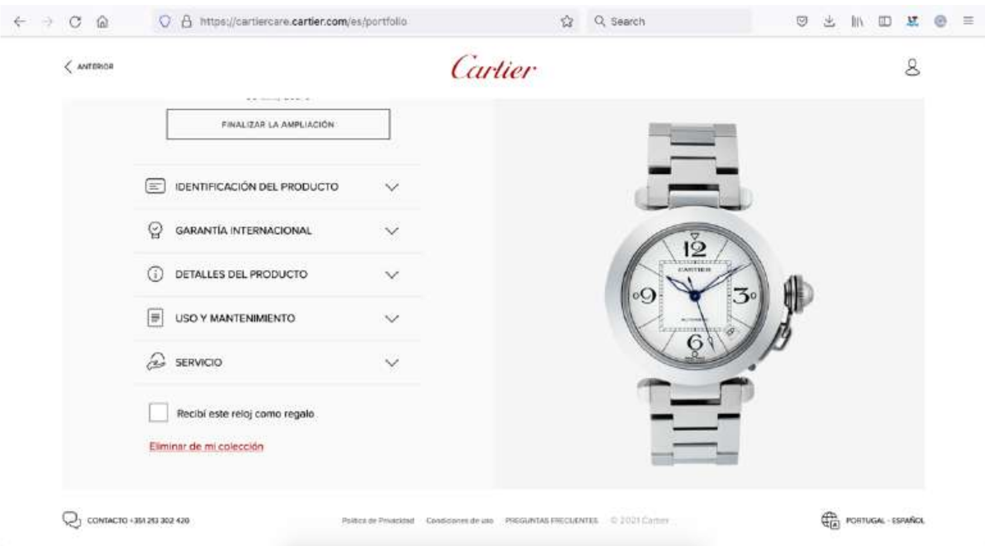
Function Mode "AR"

Function Mode "Object"

Source: Cartier Website

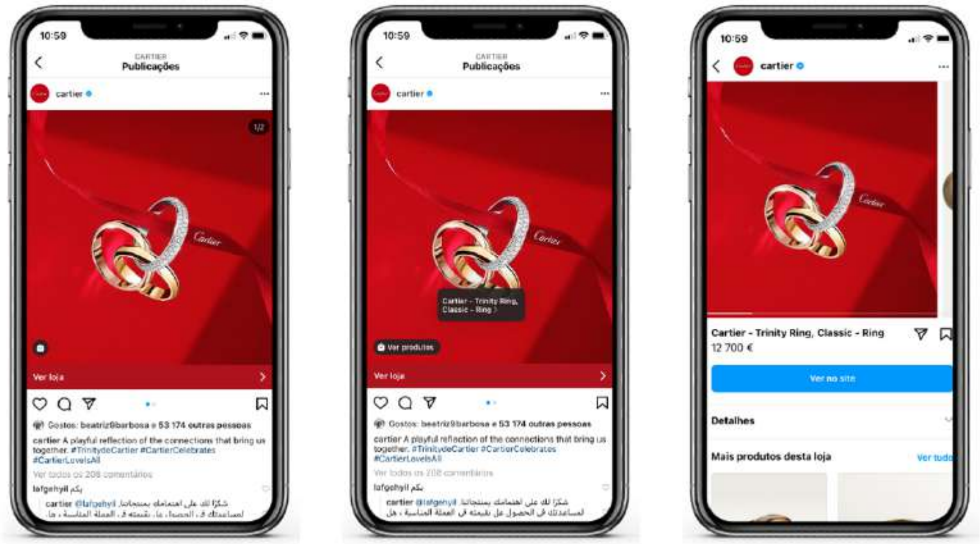
Appendix 50 – Cartier Care Website





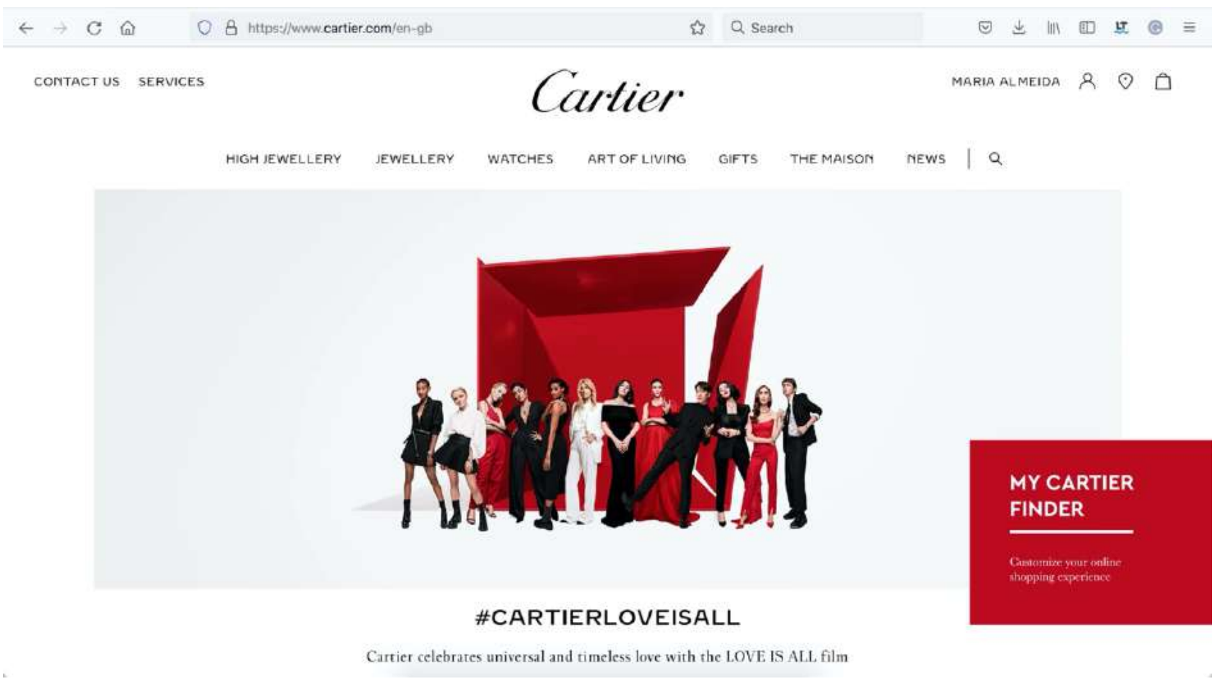
Source: Cartier Care Website

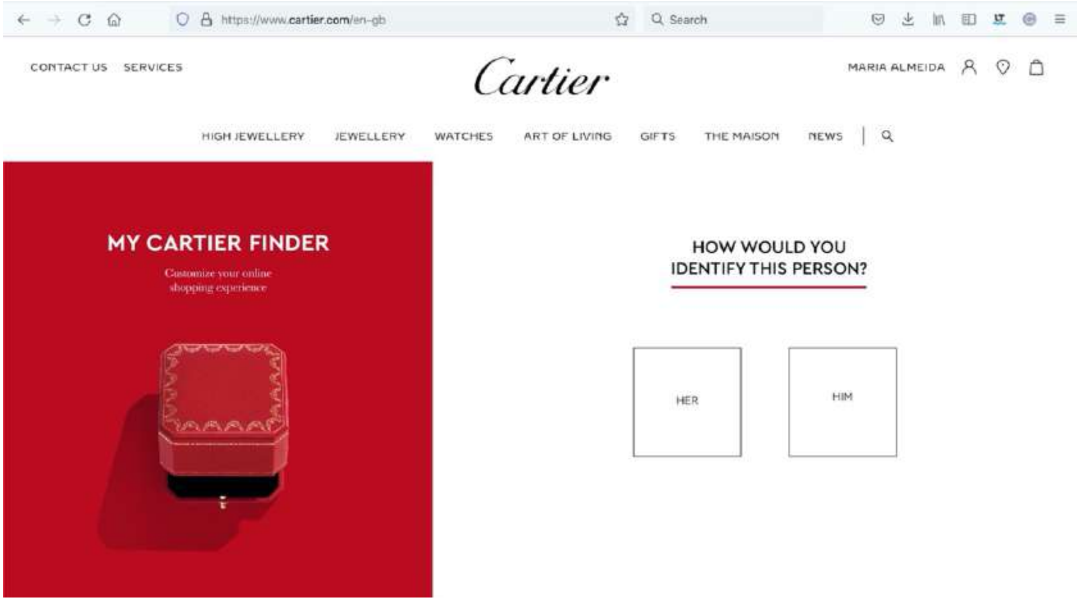
Appendix 51 – Instagram Shopping Function in Cartier's International Instagram Account

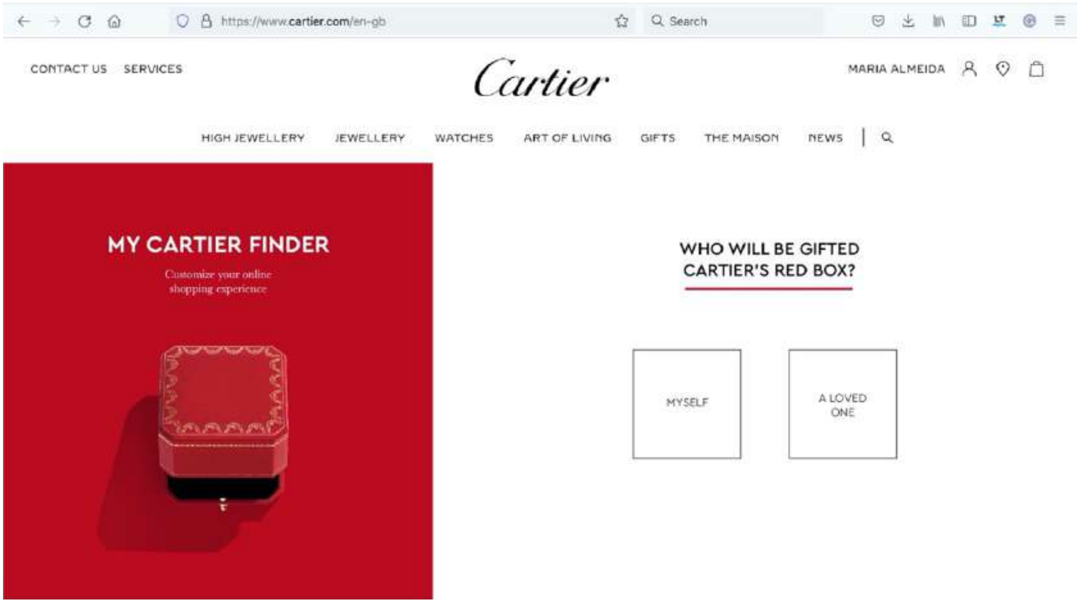


Source: Cartier Instagram

Appendix 52: My Cartier Finder




https://www.cartier.com/en-gb
Search
CONTACT US SERVICES
Cartier
MARIA ALMEIDA
HIGH JEWELLERY JEWELLERY WATCHES ART OF LIVING GIFTS THE MAISON NEWS
MY CARTIER FINDER
Customize your online shopping experience
HOW WOULD YOU IDENTIFY THIS PERSON?
HER
HIM


https://www.cartier.com/en-gb
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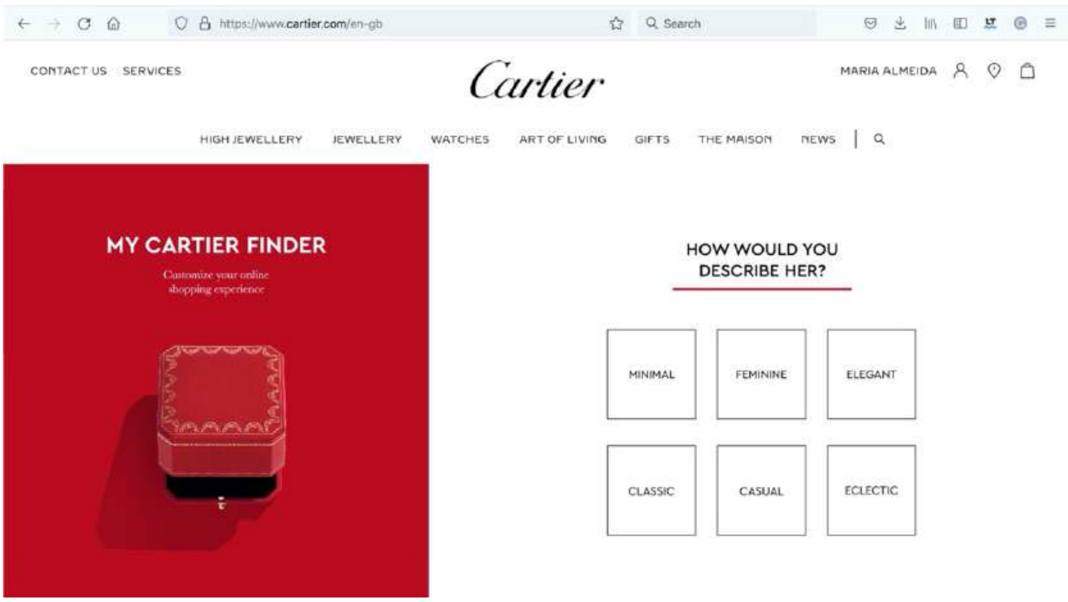
MARIA ALMEIDA
HIGH JEWELLERY JEWELLERY WATCHES ART OF LIVING GIFTS THE MAISON NEWS
MY CARTIER FINDER
Customize your online shopping experience
WHO WILL BE GIFTED CARTIER'S RED BOX?
MYSELF
A LOVED ONE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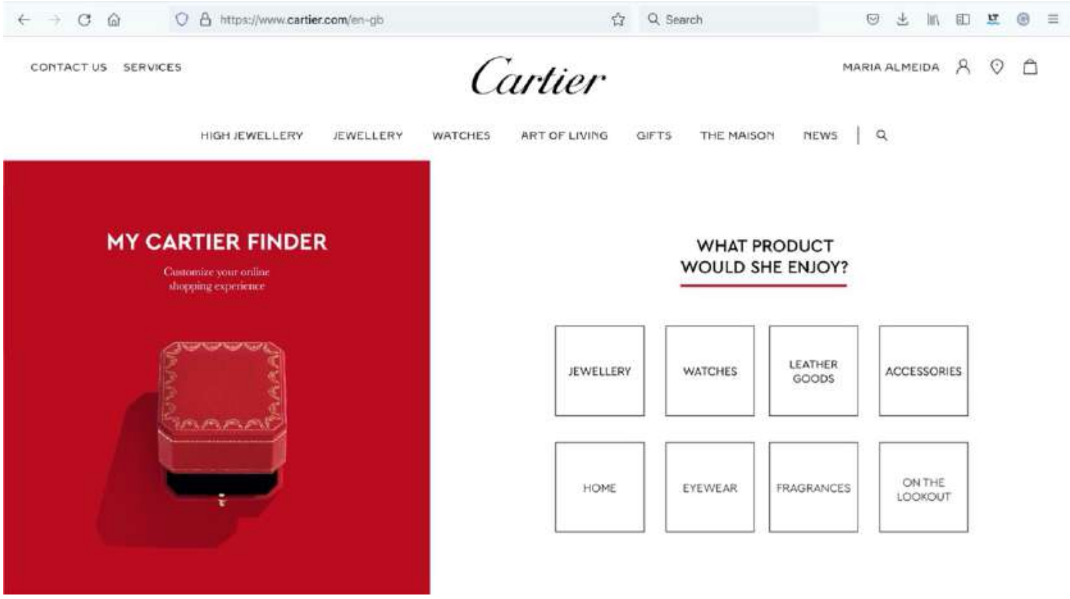
MARIA ALMEIDA
HIGH JEWELLERY JEWELLERY WATCHES ART OF LIVING GIFTS THE MAISON NEWS
MY CARTIER FINDER
Customize your online shopping experience
HOW WOULD YOU DESCRIBE HER?
MINIMAL
FEMININE
ELEGANT
CLASSIC
CASUAL
ECLECTIC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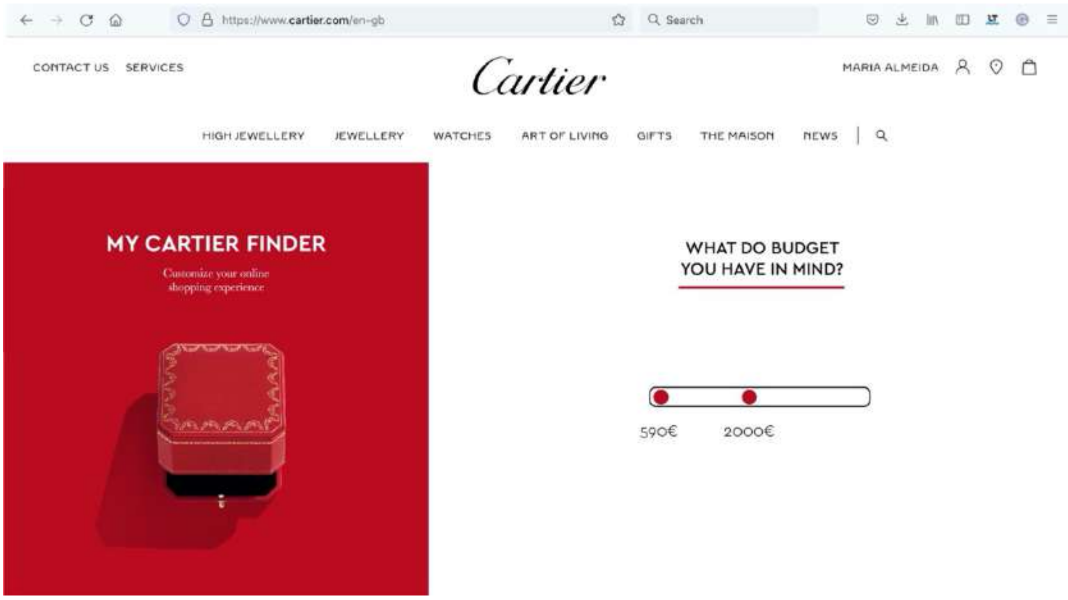
WHAT PRODUCT WOULD SHE ENJOY?
JEWELLERY
WATCHES
LEATHER GOODS
ACCESSORIES
HOME
EYEWEAR
FRAGRANCES
ON THE LOOKOUT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THE MAISON
NEWS
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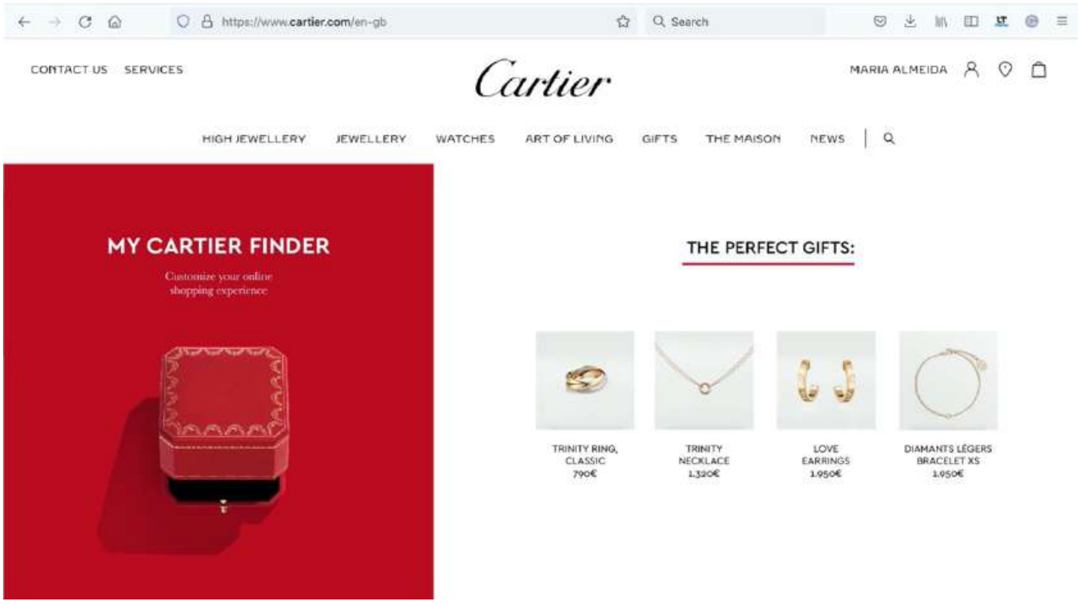
WHAT DO BUDGET YOU HAVE IN MIND?
590€
2000€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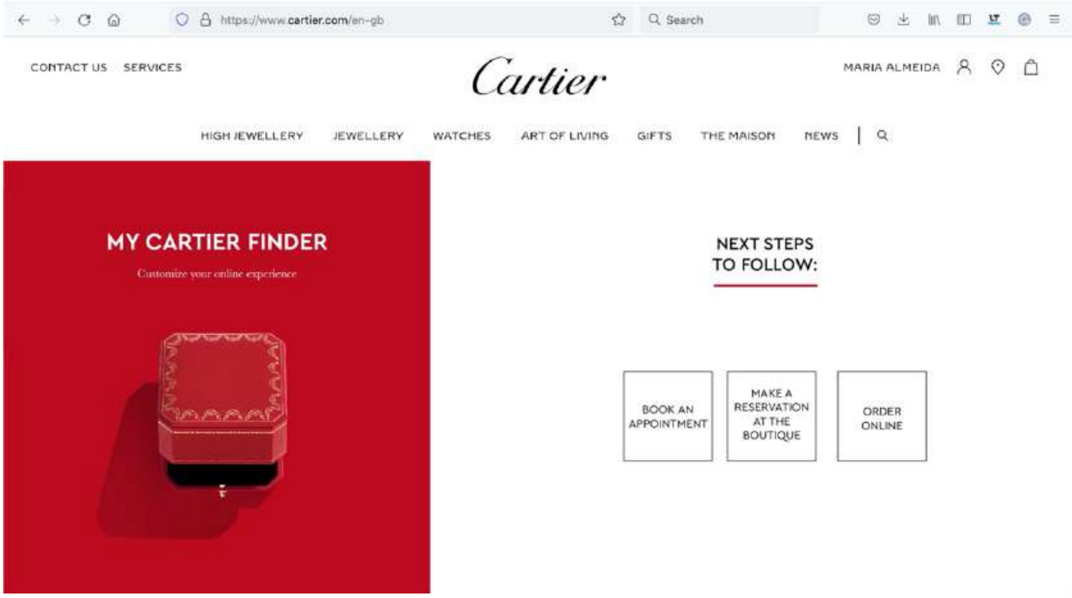
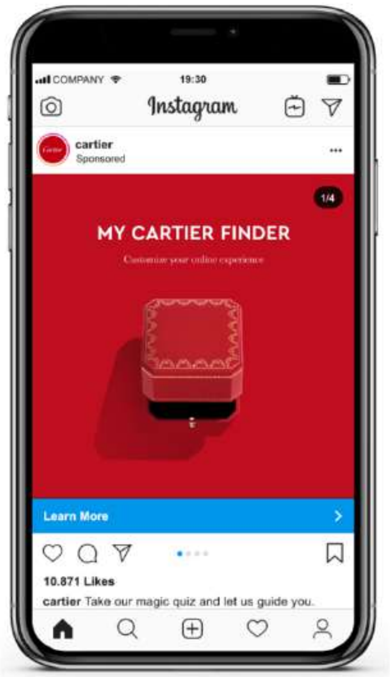
TRINITY RING, CLASSIC 790€
TRINITY NECKLACE 1.320€
LOVE EARRINGS 1.950€
DIAMANTS LÉGERS BRACELET XS 1.950€



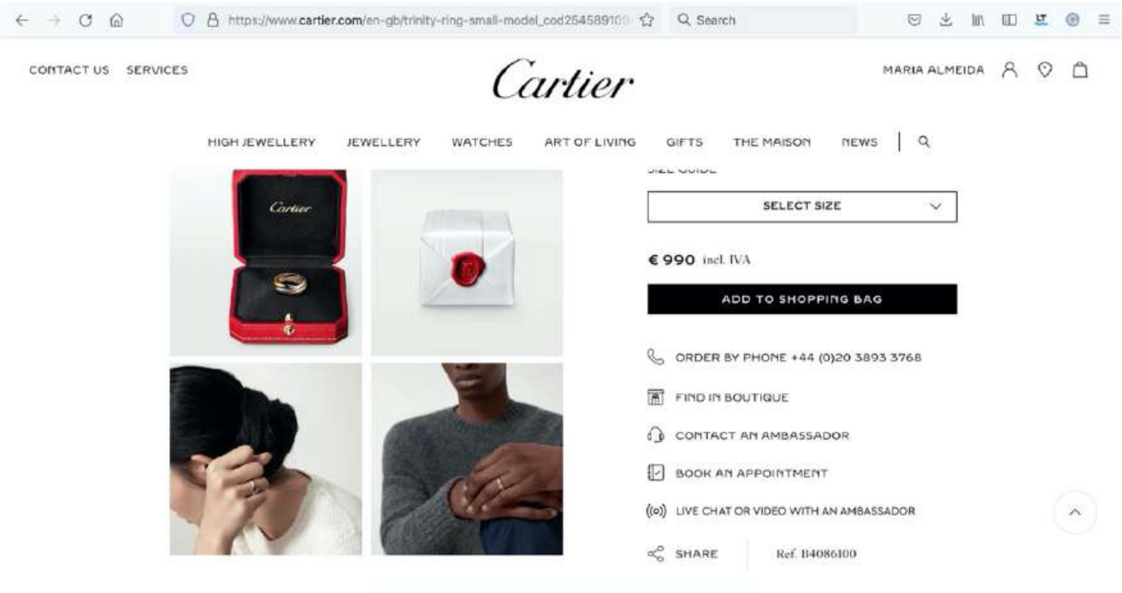
Source: Work Project Author

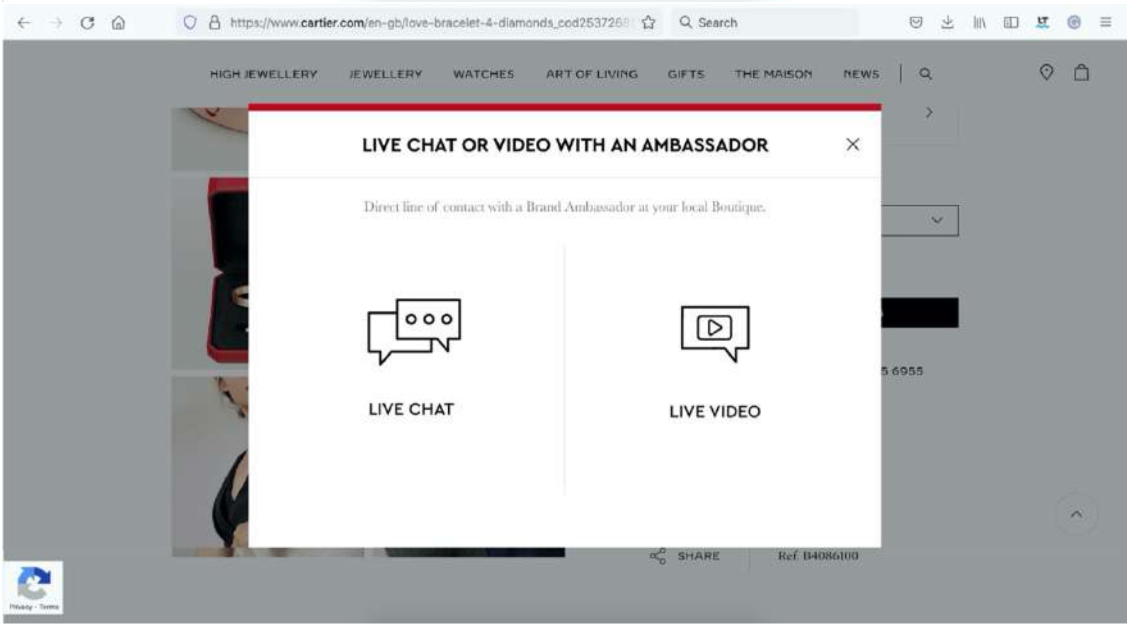
Appendix 53 – "My Cartier Finder" Geo-localized Paid Ads



Source: Work Project Author

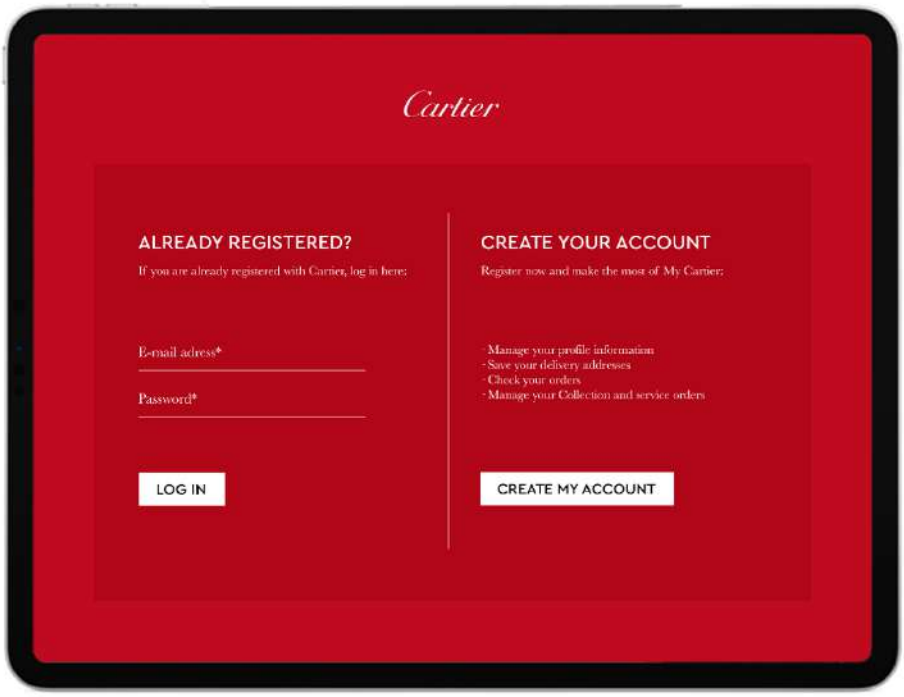
Appendix 54 – Live Chat and Video call Tools

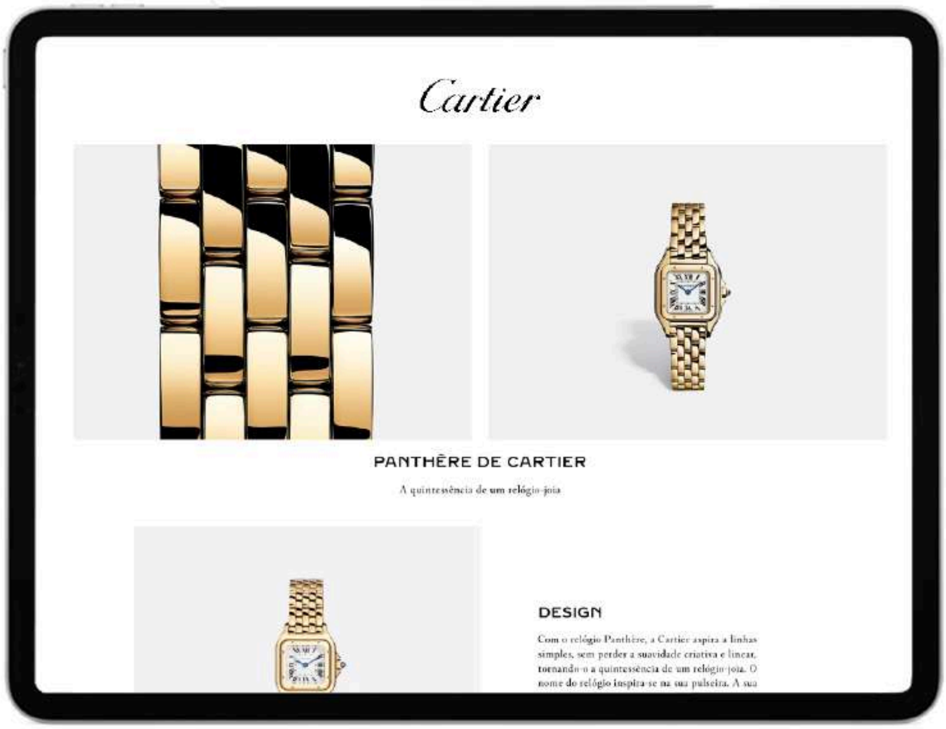




Source: Work Project Author

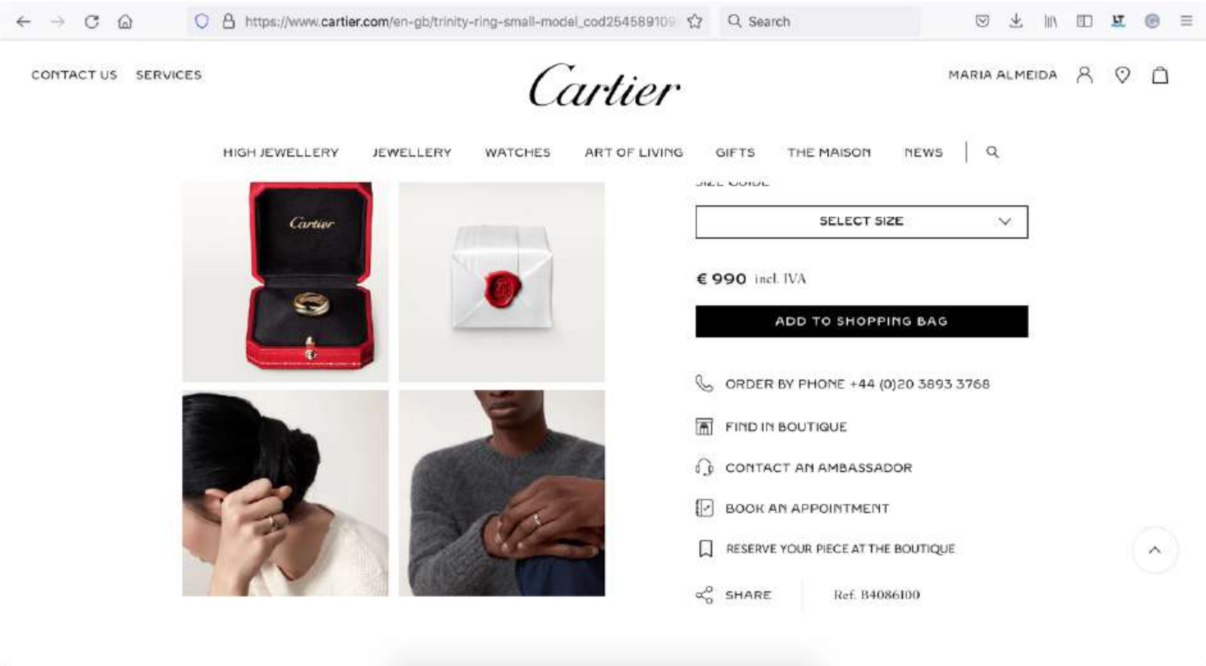
Appendix 55 – iPad offered at Welcoming Moment at the Boutique

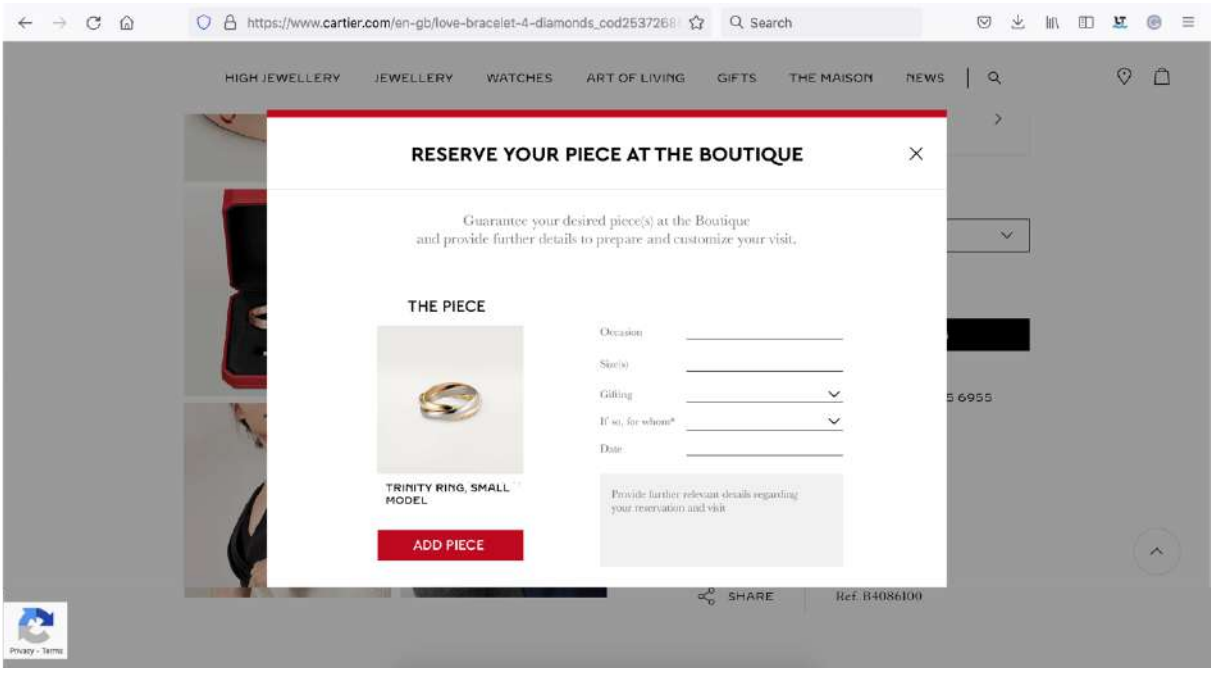




Source: Work Project Author

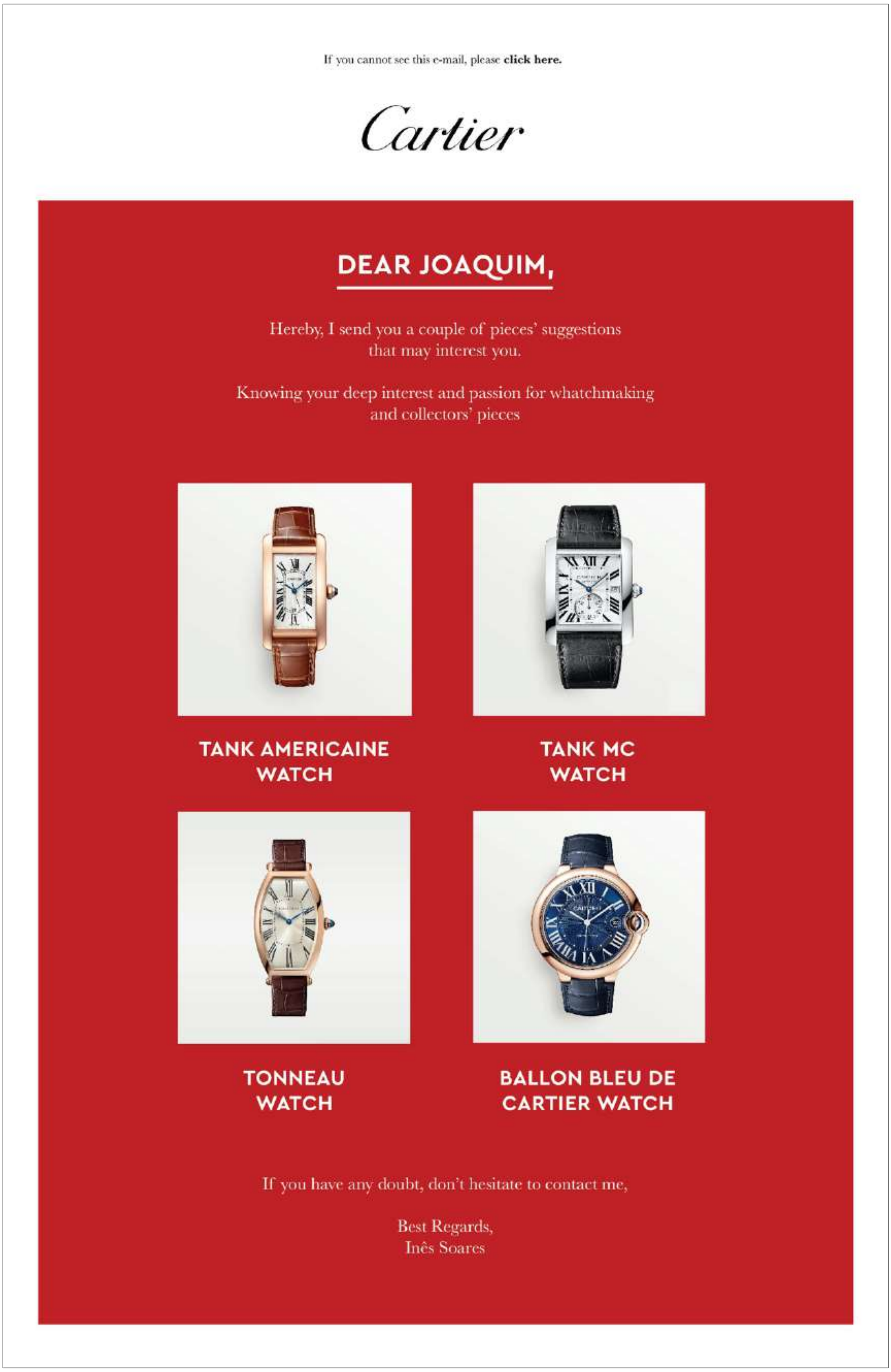
Appendix 56 – Reservation of Piece at the Boutique





Source: Work Project Author

Appendix 57 – Online Personalized Follow-Up (E.g., Personalized e-mail)



Source: Work Project Author