

FINAL DEGREE PROJECT



BRAND REVITALIZATION:

A COMPREHENSIVE STRATEGY FOR
DILEGNO'S REBRANDING AND
COMMUNICATION PLAN

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Abstract

The purpose of this document is to present a comprehensive strategy for the **rebranding and communication plan** of dilegno, titled "Brand Revitalization: A Comprehensive Strategy for dilegno's Rebranding and Communication Plan." The scope of this study encompasses digitalisation, brand identity, the digital era, rebranding, communication planning, and aligning the business mission, vision, and values with contemporary market demands. Using a triangulated methodology involving interviews, surveys, and extensive research, the study identifies significant deficiencies in dilegno's **brand personality and identity**, as well as poor communication efforts on social media. Key results indicate a need for improvement in the customer journey and a strategic update of social media practices. The conclusions underscore the importance of maintaining flexibility and **responsiveness** to social and environmental changes to ensure market relevance in the digital era. This study is particularly significant for family businesses facing the digital boom post-COVID-19, emphasising the urgent need for **brand revitalization** to secure future growth and competitiveness.

Keywords: [EN] Communication Plan, dilegno, Rebranding, Online Presence, Visual Identity

Resum

L'objectiu d'aquest document és presentar una estratègia integral per al **rebranding i el pla de comunicació** de dilegno, titulat "Revitalització de la Marca: Una Estratègia Integral per al Rebranding i el Pla de Comunicació de dilegno." L'abast d'aquest estudi inclou la digitalització, la identitat de marca, l'era digital, el rebranding, la planificació de la comunicació i l'alineació de la missió, la visió i els valors del negoci amb les demandes actuals del mercat. Utilitzant una metodologia triangular que inclou entrevistes, enquestes i una investigació exhaustiva, l'estudi identifica deficiències significatives en la **personalitat i la identitat** de la marca de dilegno, així com una comunicació deficient a les xarxes socials. Els resultats clau indiquen la necessitat de millorar el viatge del client i d'actualitzar les pràctiques a les xarxes socials de manera estratègica. Les conclusions subratllen la importància de mantenir la flexibilitat i la capacitat de **resposta als canvis socials** i ambientals per garantir la rellevància al mercat en l'era digital. Aquest estudi és especialment significatiu per a les empreses familiars que s'enfronten al boom digital després de la COVID-19, destacant la necessitat urgent de **revitalitzar la marca** per assegurar el creixement i la competitivitat futurs.

Paraules clau: [CAT] Pla de Comunicació, dilegno, Rebranding, Presència en línia, Identitat Visual

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INDEX

01 INTRODUCTION	5	05 Results	17
1.1 Context	5	5.1 Survey Results	17
1.1.1 Brand History	5	5.1.1 Colour	17
1.1.2 Situation during COVID 19	5	5.1.2 Brand awareness	17
1.1.3 Digital Age & New Consumer	6	5.1.3 Digital communication	17
1.2 Adapting and Evolving	6	5.1.4 Digital engagement	17
1.3 Personal Motivation	7	5.2 Identity Book	18
02 Objectives	7	5.2.1.1 Mission, Vision and Values	18
2.1 Primary Objective	7	5.2.1.2 Brand personality	18
2.2 Secondary Objectives	7	5.2.1.3 Brand New logo	18
2.1.2 Identity Book	7	5.2 Communication plan	19
2.2.2 Communication plan	7	5.2.1 Market Analysis	19
03 Theoretical Framework	8	5.2.1.2 SWOT Analysis	19
3.1 Brand Identity Book	8	5.2.2 Objectives	19
3.1.1 What is a brand?	8	2.2.1 Brand consolidation	19
3.1.2 Identity and Corporate Image	9	2.2.2 Improved Customer Journey	20
3.1.4 Rebranding	10	5.2.3 Strategy	20
3.2 Communication Plan	11	5.2.3.1 Brand positioning map	20
3.2.1 Structure of a communication plan	11	5.2.3.2 Communication Channels	20
3.2.1.1 Environment Analysis	11	5.2.3.2.1 External Communication	20
3.2.1.2 Objectives	13	5.2.3.2.1.1 LinkedIn	20
3.2.1.3 Audience	13	5.2.3.2.1.2 Instagram	20
3.2.1.4 Key Messages	14	5.2.3.2.1.3 Facebook	20
3.2.1.5 Strategy	14	5.2.3.2.1.4 Web	21
3.2.1.6 Actions	14	06 Conclusion	21
3.2.1.7 Evaluation	14	6.1 Objective assolation	21
04 Methodology	15	07 Information Sources	22
4.1 Identity Book for a rebranding	15		
4.2 Communication Plan	16		
4.3 Questionnaire	16		

01 INTRODUCTION

The project originated from the need to digitise the brand **dilegno**, our family company, with the aim of better aligning it with the demands of the digital age and strengthening its position in the market. When selecting a brand to work with for my final degree project, I observed a lack of clear brand identity. This inspired me to apply my expertise to my home country and family business. I firmly believe that building a **strong digital reputation** is crucial for a brand's positioning, not only through strategy but also through concept and visuals. Additionally, I am eager to apply the knowledge gained through my education to contribute to my father's business.

1.1 Context

1.1.1 Brand History

Dilegno was established in 2009 to meet the increasing demand for **high-quality** Mexican design amidst competition from the Chinese market. Renowned for its **timeless** and **comfortable** designs, Dilegno strives to craft memorable family experiences for its clientele. Its design ethos prioritises simplicity, minimalism, and durability, underscored by a strong commitment to sustainability, utilising 100% wood, primarily teak sourced from sustainable forests in southern Mexico. Historically, Dilegno's primary clientele comprised prominent Mexican retailers such as Liverpool and *Palacio de Hierro*.

Over nearly fifteen years, Dilegno has enjoyed consistent **growth** under the leadership of its founder, who oversees all facets of the business, including design, sales, accounting, communications, and **strategic management**.

1.1.2 Situation during COVID 19

With the onset of the **COVID-19 pandemic**¹ dilegno experienced an uptick in sales as people spent more time at home and valued their outdoor spaces. However, this period also posed challenges, including factory closures and disruptions in the supply chain, leading to delays in production and transportation.

In response to these changing market dynamics, dilegno diversified its sales channels by expanding into online platforms such as Mercado Libre and Amazon, resulting in significant success. Currently, its top-selling channels include its own website and *Palacio de Hierro*.

¹ "The coronavirus disease 2019 (COVID-19) pandemic is a global outbreak of coronavirus – an infectious disease caused by the severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2)." (World Health Organisation, 2024).

1.1.3 Digital Age & New Consumer

Having pursued studies in Industrial Engineering and Systems Engineering back in 1988, he did not undertake any marketing studies. Recognising the shifting consumer behaviour in the digital age is crucial. Customers are increasingly connected online, empowered, and seek personalised experiences with an emphasis on convenience. They rely on experience reviews and are more informed and demanding than ever before, thanks to the ease of comparison. This transformation underscores the importance of adapting to evolving customer expectations in today's digital landscape.

In agreement with Armstrong et al. (2015) in *Principles of Marketing* and drawing inspiration from the initiative of Bic Galicia and their Practical Manuals for small and medium enterprises (2014), it can be concluded that the new digital structures are causing major shifts in markets and competition. Likewise, the importance of intangibles such as your own branding is increasing, making it a key factor for standing out in the market.

Furthermore, following an article published by MarketingNews: *España, el segundo país europeo donde más baja el nivel de fidelidad de los clientes a las marcas* (2024), it is evident that "In an era where competitiveness increases and customer loyalty decreases, focusing on the customer experience has become an essential strategy for companies that want to maintain their market share and continue on the path of growth."

1.2 Adapting and Evolving

Recognising the paramount importance of establishing a brand reputation in today's digital landscape and its evolving role within the market, Mauricio Avilés, CEO of dilegno, approached me to discuss the need for website improvement. He believed that this was the sole viable avenue for the enterprise to enhance its digital reputation and increase sales, thus making it the primary task at hand.

In contemporary times, the significance of digitising one's brand cannot be overstated. It not only broadens market accessibility through diverse **communication channels** but also facilitates the tracking of consumer behaviour, enables easy exploration of competitors' advantages, and provides valuable insights from consumer data. Moreover, digitalisation fosters engagement with the target audience and enhances brand visibility. In this era, remaining relevant, competitive, and responsive to the digital landscape is paramount for fostering a dynamic and thriving presence within the market.

Consequently, upon re-evaluating the initial task of web modernisation, it became evident that additional updates were necessary. While small sole traders may not often formalise their targets and objectives, the importance of defining a clear trajectory for the business cannot be overstated and should be thoroughly analysed.

1.3 Personal Motivation

After conducting extensive research, which was both lengthy due to its complexity and brief due to the limited availability of documents and organisation, I was astonished by the magnitude of work that awaited. It was a revelation to realise the sheer volume of tasks my father manages daily.

As an upcoming graduate student, my background encompasses design, communication strategies, marketing principles, and brand identity development—all of which converge in a comprehensive brand revitalisation. This project marks my first opportunity to closely engage with the family company and apply these years of experience.

While the primary focus initially centred on updating the brand's website, my research revealed additional critical areas that demanded attention. Notably, there exists a deficiency in brand identity—an essential element for effectively engaging with audiences in the digital era. Furthermore, the brand's communication strategy lacks coherence, as evidenced by the absence of visual brand guidelines, lack of consistency, and a disjointed customer journey. To address these gaps, I recognise the importance of fostering trust through a rebranding process where customers identify with the brand, along with further enhancements for digital touchpoints.

02 OBJECTIVES

2.1 Primary Objective

Successfully addressing the need for improvement in dilegno's digital reputation era requires a comprehensive communication plan and the execution of a rebranding strategy, including the creation of an Identity Book from scratch.

2.2 Secondary Objectives

Secondary objectives have been established to ease the analysis of the outcomes from the primary objectives.

2.1.2 Identity Book

2.1.2.1 Cross-Channel Visual Identity

Are the colours, fonts, and imagery consistent with the brand's mission and values? How effectively does different touchpoints design communicate the brand's values and differentiate its products from competitors? How well do online and offline visual elements complement each other to create a cohesive brand experience?

2.2.2 Communication plan

2.2.2.1 Identifying, defining and implementing communication initiatives that align with the brand's values and mission within the digital landscape throughout the platforms

To what extent do the digital initiatives resonate with the target audience and align with their expectations of the brand? Has the coherence of dilegno's brand identity across various media channels improved?

2.2.2.2 Addressing specific challenges, such as the lack of time and organisation for communication channels

Is there a schedule that allows posting efficiently? Has it resulted in increased engagement?

2.2.2.3 Enhancing the client experience by developing a thoughtful journey from purchase to product receipt and follow-up, grounded in brand identity principles. Likewise, taking care of the first contact to the last touchpoints with the client.

How has the client experience evolved throughout the purchase journey, from initial engagement to post-purchase follow-up? To what extent do clients perceive a seamless and coherent brand experience across different touchpoints? Is the communication bidirectional and is the client feeling heard?

03 THEORETICAL FRAMEWORK

This final project will be divided into two main sections to develop a brand enhancement strategy. The first section will involve creating an Identity Book, which will define and clarify the brand's essence and goals, as well as establish its visual identity. The second section will focus on a communication plan to improve the understanding of the brand's positioning, reputation, and the most effective communication channels for its digitalisation.

3.1 Brand Identity Book

3.1.1 What is a brand?

A brand is much more than a mere corporate entity; it is a complex tapestry woven from numerous **intangible elements**. The term "brand" itself has been defined in various ways by different scholars and practitioners. Stimpson and Farquharson, for instance, describe a brand as "an **identifying symbol, name, image, or trademark** that distinguishes a product from its competitors" (2015, p. 255). Similarly, King delves deeper, suggesting that "the true meaning of a brand is not what is at the surface, but it is what exists several **layers below**" (2015, p. 19). These perspectives underscore the multifaceted nature of brands.

Historically, thought leaders like Levitt (1962), de Chernatony and McDonald (1992), Wolfe (1993), and Doyle (1994) have conceptualised a brand as a source of **added value**. Farquhar (1989) and Park and Srinivasan (1994) further expand this idea, presenting a brand as a blend of **tangible and intangible features** that enhance a product or service's appeal beyond its mere functional value. This added value manifests in various forms, offering **functional, financial, social, and psychological benefits** (New Man, 1957; Mauyra & Mishra, 2012, p. 127).

Building and sustaining a brand involves more than just creating an attractive logo or a catchy tagline. As Cristina Aced emphasises, it is crucial to "seek and maintain **trustful relationships and interest**" (2013, p. 35). This is achieved through **strategic communication** aimed at fostering recognition and identification. Ultimately, as Ken Roman insightfully puts it, "**products are rational, but brands are emotional**" (Bassat, 2001, p. 70). This distinction highlights the profound emotional connection that a successful brand can establish with its audience, transcending mere functionality and embedding itself deeply within the consumer's psyche.

3.1.2 Identity and Corporate Image

The concept of "**brand identity**" encapsulates the distinctive qualities that **differentiate** one brand from another in the marketplace (Ind, 1997; Capriotti Peri, 2009, p.20). Llorens offers a conceptual distinction between corporate identity and corporate image, stating, "While **identity** is a concept that belongs to the **company**, the image belongs to the public. The corporate **image** is formed as the cumulative result of all the **messages** that the company emits" (Bassat, 1999, p.73).

Keller's model illustrates **brand awareness** through a pyramid structure (*Figure 1*). This model commences with brand identity, addressing the fundamental question, "Who are you?" At the apex lies "**resonance**," a stage where customers, having had sufficiently **positive experiences** with the brand, are willing to advocate for it. Essentially, the value of a brand hinges on **customer perception**. To forge a strong brand, it is imperative to influence how customers **think and feel** about it (King, 2015).



Figure 1. Perception Pyramid of a Brand's Visual Image. Own elaboration based on Keller, (2015)

3.1.4 Rebranding

Bassat observes that "often, not changing is the most difficult thing" (2001, p.76). This statement underscores the essence of successful **branding**: securing a firm **market position** (Thompson, 2006). Since dilegno has been active in the Mexican market since 2009, we can draw parallels to the case of Beck's beer, which faced similar challenges in the US market. Beck's had to undergo **repositioning** to thrive, and as Ries & Trout emphasize, the key lies in "how to flip the **leadership** paradigm and manipulate **mental perceptions**" (1993, p.33).

Stimpson & Farquharson argue that the aim of branding is threefold: to foster **consumer recognition**, to emphasize a **distinctive differentiator**, and to personify the **product identity**, thereby creating a sense of identification that resonates with the audience (2015).

Rebranding is associated with the strategy of changing not only the visual identity of a brand but also its values while revitalization is associated with the updating of some of the parts of the brand such as its identities in order to make them more contemporary, or more competitive. (Findlay & Chiaravalle, 2007, p. 281).

Before embarking on any **revitalization** efforts, it is crucial to thoroughly **investigate and research** the existing issues within the community (p. 289). Thompson suggests that to conduct effective brand research and to identify a brand's **positioning opportunity**, one must consider several factors: **differentiation, relevance, credibility**, and the brand's ability to **stretch** (2006, p.5).

"As brands age, their messages often become blurry; over time, people within and outside the business become unclear about a brand's identity, what distinguishes it from others, what unique attributes it offers, and what promise it makes." (Findlay & Chiaravalle, 2007, p. 289). According to Findlay & Chiaravalle, addressing these issues requires following a structured series of steps to achieve **effective rebranding**.

What do you want to achieve through your branding program? How well does your brand fit in your marketplace? Is your brand an accurate reflection of your business? Do consumers accurately understand your brand? Does your current brand experience reinforce your desired brand image at all contact points? Does your brand compete well with the brands of dominant competitors in your market area? (Findlay & Chiaravalle, 2007, pp. 289–292).

3.2 Communication Plan

Small and medium-sized enterprises (SMEs) often lack a formal communication plan, which hinders the formal and written design of a communication plan. Despite the drawbacks, it is essential to carry out strategic communication planning, which, as mentioned so far, must arise from and be based on the business strategy.(Xunta de Galicia, 2014, p. 61).

Cristina Aced eloquently describes the **communication plan** as the "route to manage communication strategically at all levels and on all platforms" (2013, p.179). This plan encompasses **communication objectives, target audiences**, and the strategies through which various messages will be conveyed. According to Santana (2021, p.97), "the actions considered in a communication plan are much broader than mere paid impacts, which is the essence of advertising: paying to appear in the media."

The Barcelona City Council highlights that implementing a communication plan generates **intangible value** for a company. This value is derived from the comprehensive collection of objectives, recipients, and the essential channels needed to effectively manage the organisation's **external communication** (3. Pla De Comunicació 2.0 A Les Administracions Públiques, n.d.).

3.2.1 Structure of a communication plan

Ensuring a **clear structure** is vital for the effective utilisation of the communication plan across both internal and external audiences. Generally, manuals for business communication plans suggest a similar structure, reflecting a consensus on its ideal format.

Although the exact definition of a **communication plan** may vary, the stages for its creation are widely agreed upon by various authors. It is typically divided into four major stages: **investigation, planification, execution, and evaluation** (Aced, 2018, based on Xifra and Lalueza, 2009). Santana (2021) and Xunta de Galicia (2014) concur that the content of a communication plan should encompass **background, market research, objectives, audience, message, strategy, timeline, budget, and evaluation**.

Santana emphasizes the importance of defining clear objectives before adhering to any prescribed structure (2021, p.97). The main objective of this plan is focused on **brand revitalisation**, both digitally and visually.

3.2.1.1 Environment Analysis

To fully grasp the dynamics of the market, a thorough understanding of both **internal and external factors** is indispensable. As Bassat (1999) aptly puts it, comprehensive market analysis necessitates delving into the intricacies within the **company** and its surrounding milieu. This involves a multifaceted approach, as elucidated by Santana (2021), where research is bifurcated into **qualitative and quantitative realms**.

Qualitative research, characterised by **written responses** and **in-depth exploration**, is constrained in its scalability to **large groups**. Conversely, quantitative research offers statistical scalability to broader audiences (Santana, 2021). Santana further delineates the primary research methodologies, notably the **SWOT** analysis and **PESTEL** analysis, as crucial tools in this investigative arsenal (2021).

The significance of **internal introspection** before **external scrutiny** is underscored by Santana (2021), who advocates for starting the research journey by delving into the **brand's inner workings** before extending the gaze outward to encompass the **market and target** audience (p.26).

In the realm of environmental analysis, Santana (2017) describes on the PEST, PESTEL, or PESTLE frameworks, which precede the SWOT analysis. These frameworks, encapsulating **Political, Economic, Social, and Technological** factors, provide a foundational understanding of the **external landscape** influencing the company's trajectory (2017). (p.59)

The **SWOT** analysis, as expounded by Santana (2017), offers a structured methodology to assess both **internal attributes** (Strengths and Weaknesses) and external factors (Opportunities and Threats). Complementing this approach is the **TOWS Matrix**, proposed by Weihrich (1982), which aligns environmental opportunities and threats with **internal strengths and weaknesses** to inform **strategic decision-making**.

Michael Porter's seminal contribution, **Porter's FIVE FORCES** framework, delineated in works by Stimpson & Farquharson (2002/2015), serves as a quintessential tool for **industry analysis**. This framework, comprising five forces, facilitates the identification of **competitive advantages** and avenues for **differentiation within the industry** landscape (p.551).

Content Analysis, according to Santana (2021), emerges as a pivotal tool for deciphering key brand elements such as **target audience, consistency, and engagement**. Both **qualitative and quantitative** factors are integral to this analytical process (2021, p.17).

SEO is a "structured approach used to increase the position of a company or its products in search engine natural or organic results listings for selected keywords or phrases" (Cheffey et al. 2006). "Search engine optimization (SEO) is a set of techniques aimed at improving the ranking of a website in search engine listings, thereby making it more likely that the end user will choose to visit the site" (*Journal of Visual Communication in Medicine*, 2006).(…) It is also defined as "the process of identifying factors in a webpage which would impact search engine accessibility to it and fine-tuning the many elements of a website so it can achieve the highest possible **visibility** when a search engine responds to a relevant query (J.; Dimitroff, 2005) cited by (Gregurec & Grd, 2015 p.212).

The **customer journey**, as interpreted by Santana (2021) and traced back to seminal models like **AIDA (Awareness, Interest, Desire, Action)**, offers a holistic view of the purchasing process. This journey encompasses touchpoints from **problem recognition** to **post-purchase consumption**, facilitating the identification of logistical and **service-related issues** (2021; RAMIREZ MOYA, 2021).

Benchmarking, as described by Santana (2017, p.59) and further unveiled by Stimpson & Farquharson (2002/2015, p.398), serves as a **systematic process** for evaluating products, services, and **work processes** within organisations. It not only aids in identifying **quality standards and productivity benchmarks** but also offers insights into **competitors' practices and performance metrics**.

3.2.1.2 Objectives

Objectives act as the guiding stars in the vast cosmos of corporate missions and ambitions, offering a roadmap to navigate through complexities. As illuminated by Stimpson & Farquharson (2002/2015, p.42), they serve as the building blocks upon which strategies are crafted, transforming lofty aspirations into tangible achievements.

In the realm of effective business objectives, Doran (1981, p.36) champions the S.M.A.R.T criteria as a beacon of clarity and precision. This acronym encapsulates the essence of goal-setting, with each letter bearing significance:

- **Specific** objectives hone in on particular aims, delineating a clear target amidst the nebulous expanse of possibilities.
- **Measurable** objectives provide tangible yardsticks, enabling stakeholders to track progress and gauge success.
- **Assignable** objectives allocate responsibility, clarifying roles and ensuring accountability in the pursuit of goals.
- **Realistic** objectives ground ambitions in the realm of achievability, steering clear of lofty dreams disconnected from reality.
- **Time-related** objectives inject a sense of urgency and purpose, anchoring aspirations within a temporal framework and setting deadlines for achievement.

Embracing the SMART methodology not only streamlines goal-setting but also fosters a culture of **efficiency and accountability**. By prioritising tasks, optimising resource allocation, and charting progress with precision, SMART objectives pave the way for tangible strides towards overarching organisational goals.

3.2.1.3 Audience

Crafting vivid portraits of dilegno's ideal customers goes beyond mere demographic data; it delves into the very fabric of their existence, unraveling their preferences, behaviours, and underlying pain points. This meticulous process of creating **buyer personas** lays the foundation for a deeper understanding of the individuals who embody the brand's essence.

But to truly connect with these personas on a profound level, we must journey into the realm of empathy, transcending mere observation to inhabit their world. An **empathy map** becomes our compass, guiding us through the labyrinth of their needs, desires, and aspirations.

3.2.1.4 Key Messages

As articulated by Bassat (2001/2015), **key messages** transcend mere words, embodying the very essence of the brand's identity and aspirations. They encapsulate the value proposition, the unwavering **commitment to quality**, and the steadfast embrace of a **customer-centric ethos**. Each message is a thread woven into the fabric of brand narrative, distinguishing it from the clamour of competitors and etching its presence indelibly in the minds of the audience.

3.2.1.5 Strategy

To sculpt a robust **strategy**, Santana (2021, p. 58) unveils additional layers within the communication plan, intricately woven into the fabric of the execution process delineated earlier. At its core lies the **creative strategy**, a tapestry of messaging that not only articulates the "what" but delves into the profound "why" and "how" behind its communication. Here, the choice of tone – whether poised in **formality** or draped in **informality** – becomes a pivotal brushstroke in crafting the narrative.

Beyond the realm of **wordsmithing**, strategy unfurls its wings to encompass the brand's positioning and the orchestration of **communication channels**, both **internal and external**. It's a delicate dance that harmonises internal cooperative communication within the brand's corridors while synchronising with the symphony of external channels. Understanding the intricate interplay between audience and brand across these channels becomes paramount, ensuring the **resonance and efficacy** of every uttered word.

3.2.1.6 Actions

Following a **thorough analysis** and clear understanding of objectives, the project begins with an in-depth review of past research. Exploring previous findings reveals valuable insights and identifies **opportunities for improvement** and growth. With a strategic plan tailored to each objective, the SMART methodology ensures a **structured approach** to achieving goals. This phase involves a **comprehensive strategy** that includes both digital and offline channels. Every action is carefully planned to connect with the target audience. As the vision takes shape, an implementation timeline provides a visual roadmap for execution. This schedule outlines **a clear path** to project completion and marking progress along the way.

3.2.1.7 Evaluation

In the final evaluation phase, we compare our initial objectives with the results we achieved. This analysis helps us gain valuable insights and lessons, which are essential for improving our decision-making process. As Marca (2017), cited by Oliveira Dos Santos (2017) highlights,

this reflection not only guides our current actions but also shapes future strategies, ensuring continuous improvement.

04 METHODOLOGY

The methodology for this research project employs triangulation, using both qualitative and quantitative methods. Literary works will support the communication plan, while data for the identity book will be gathered from interviews with key stakeholders. Specifically, the research will reference the works of Jordi Reixach and Fidel Castro on brand creation and campaign strategies. This will be complemented by firsthand online interviews with Daniel Esteban, brand reputation manager, and both online and face-to-face interviews with the CEO of dilegno. Additionally, a single questionnaire will be administered to the brand's audience to gather their perspectives on digital reputation, corporate issues, and opinions on the rebranding process.

4.1 Identity Book for a rebranding

For the redesign of dilegno, we will utilise The Brand Flower, The 6 Brand Dimensions (figure 3), and The Full Brand Board (figure 4) (Tello, 2022, cited by Franco Serrano, 2023). It is important to note that this method will also be supported by the books "Rebranding for Dummies" (2007) and "El Libro Rojo de las Marcas" (1999). Additionally, a questionnaire will be conducted, containing personal and philosophical questions for the CEO, to create a clear definition of what dilegno is, where it is headed, and the pillars on which it was founded. These details will be included in the sub-annexes (p. 70).

This approach will facilitate the **graphical presentation** of new visual elements, enhancing dilegno's reputation, particularly in the digital environment. It will also aid in effectively repositioning dilegno in the market. These theoretical frameworks will play a crucial role in capturing the brand's new essence graphically, ensuring a cohesive and impactful rebranding process.

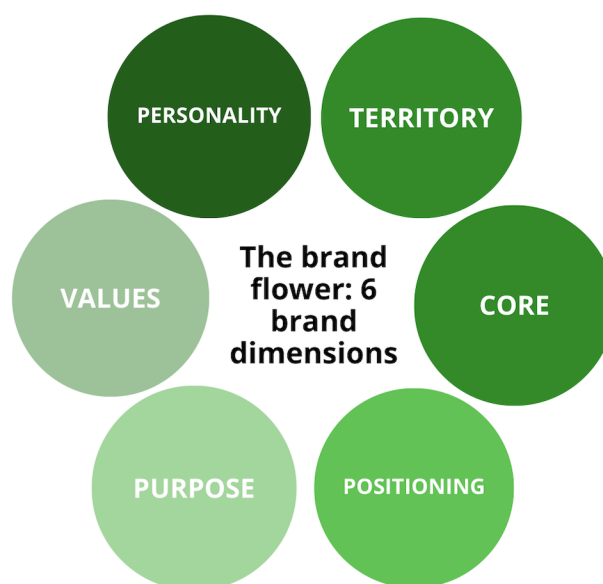


Figure 2. Diagram representing The Brand Flower representation. Own elaboration based on Tello (2022) cited by Franco Serrano (2023).

4.2 Communication Plan

To effectively execute the communication plan, we will draw upon various resources for support. These include the books "El plan de comunicación paso a paso" (2021), "Relaciones Públicas 2.0" (2013), and "Cómo elaborar el plan de comunicación" (2014). Additionally, the Business Coursebook will provide guidance for conducting an environmental analysis of the brand. This analysis will be further informed by a review of Gregurec & Grd SEO's thesis (2015) and selected business analyses conducted at GIR Agency for confidential clients.

Given the remote nature of our work and the limited digitalisation of certain data, we will conduct biweekly interviews with the CEO. These interviews will help ensure our understanding of the brand's nuances and challenges.

To enhance our first-hand information gathering, Alessandro Avilés will serve as a representative for acquiring audiovisual content.

4.3 Questionnaire

The sample size chosen was based on data derived from estimating the age of existing customers through WhatsApp media and gathering demographics from Instagram. After consultation with the CEO, these percentages shown in Table 1 are conclusive.

The sample size selected was determined based on data gathered from estimating the age of existing customers through WhatsApp media, remembering clients, and demographics from Instagram (*as evidenced in the annexes, Figure 1, p.12*) as our primary data sources. After collaborating with the CEO, we concluded that females accounted for 60% and males for 40% of our target audience. This decision was influenced by our observation that women tend to exhibit higher engagement levels both online and offline, often playing a decisive role in purchase decisions. Conversely, while men may also have opinions, they typically serve as the primary economic providers. The survey was conducted via WhatsApp using a link generated by Google Forms.

Age Range	NO of Participants		Quota
	Female	Male	
23-35	5	4	13%
36-50	11	10	28%
51-65	23	17	54%
65-75	3	1	5%
	42	32	
Total	74		100%

Table 1. Demographic Distribution Table, own source. (2024)

05 RESULTS

5.1 Survey Results are further presented at section B (p. 114) form the annexes.

5.1.1 Colour

In terms of **quantitative factors**, the audience revealed that colours 2 and 5 were the most popular choices, with colour 5 ultimately being the preferred option by one vote, clearly reflecting an affinity for both. On the other hand, **qualitative factors** indicate that, based on these insights, there is a strong symbolism for green tones, as explained further on page 89 of the annex. Additionally, a rebranding decision will be made based on these results to align with the values that the brand aspires to.

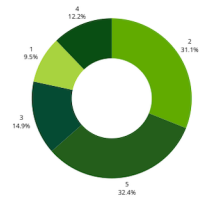


Figure 3: Representative from results (p. 114), Section B of the annexes. Own source. (2024)

5.1.2 Brand awareness

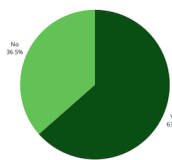


Figure 4: Representative from results (p. 115), Section B of the annexes. Own source. (2024)

As with **quantitative factors**, the recognition level is minimal, as nearly 40% of our target audience is not familiar with Dilegno, indicating a significant gap in brand awareness. For **qualitative factors** this presents an opportunity to enhance brand awareness through rebranding efforts, as reflected in the communication plan. Highlighting the importance of digital revitalization will consolidate the brand’s core and improve effective communication.

5.1.3 Digital communication

Quantitative factors highlight the satisfaction rating: 61.7% of respondents rated our digital channels as satisfactory, indicating good performance but room for improvement. Qualitatively speaking, this resonates with the SEO and content analysis from the communication plan (sections 1.2.6.1, p.20, and 1.2.5, p.13).

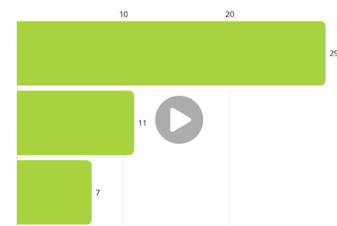


Figure 5: Representative from results (p. 115), Section B of the annexes. Own source. (2024)

5.1.4 Digital engagement

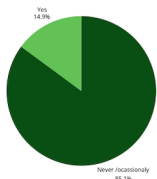


Figure 6: Representative from results (p. 116), Section B of the annexes. Own source. (2024)

As in **quantitative factors**, significant 85.1% of respondents reported never or only occasionally interacting digitally with the brand, leaving only 14.9% of the audience participating. **Qualitative factors** indicate a critical need for quality content creation to improve our digital reputation and foster better engagement with our audience.

5.1.6 Unique Selling Proposition (USP)

Regarding **quantitative factors**, customers highlighted the overall attractive design and durability as key aspects of our USP. In contrast, **qualitative factors** reveal clear areas for enhancement, particularly in post-sale customer service, personalised attention, and brand recognition. By addressing these areas, we can better meet the needs and expectations of our audience and enhance our overall value proposition.

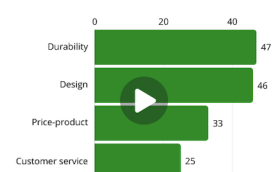


Figure 6: Representative from results (p. 116), Section B of the annexes. Own source. (2024)

5.2 Identity Book

As for the rest of the brand identity creation, can be followed at p.61 from the annexes.

5.2.1.1 Mission, Vision and Values

Dilegno's **mission** is to inspire a lifestyle of relaxation, comfort, and togetherness through quality furniture. It aims to meet customers' economic and emotional needs by providing designs that promote tranquillity and socialising. The brand also contributes to well-being, fosters local employment, and promotes environmental sustainability.

The company's **vision** is to evolve by producing high-quality furniture and embracing digital opportunities while prioritising environmental sustainability and fostering prosperity. In five years, we aim to be a stronger, more innovative organisation with a larger market presence and enhanced team dynamics.

Dilegno's **brand values** include *innovation, integrity, commitment, responsibility and cooperation*. These are demonstrated through transparent practices, high-quality products, constant innovation, customer-centric services, hard work, and loyalty to the community, team, and suppliers.

5.2.1.2 Brand personality

Dilegno is a sophisticated, trustworthy, and eco-friendly brand that values craftsmanship and authenticity, appealing to customers who seek high-quality, comfortable-stylish, and sustainable furniture.

We define our attributes as the following:

Authentic but elegant.

Craftsman but reliable.

Natural but constantly innovative.

Welcoming and proudly Mexican comfort.

5.2.1.3 Brand New logo

The new logo is accompanied by an isotype, which adds versatility for future designs and is easier to remember. This isotype is inspired by the growth of wood and the flow of nature, centred to depict the yin-yang symbol. This represents the company's value of inspiring relaxation and a balanced life, where moments of tranquillity can be enjoyed with dilegno products.



Figure 7. Dilegno's current logo. (2009).



Figure 8. New logo proposal for dilegno. (2024).

5.2 Communication plan

The following sections cover the essential aspects of the research for the communication plan, including the analysis of the market environment, the strategic objectives of the project, and the proposed strategies for achieving these objectives, particularly through digital channels. Benchmark, Customer journey, Porter's Five forces, Content analysis, SEO Analysis were also executed on 1.2 Market Analysis section at the Annexes starting at p.6-64, for further detail.

5.2.1 Market Analysis

5.2.1.2 SWOT Analysis

Strengths	Weaknesses	Opportunities	Threats
<ul style="list-style-type: none"> Local production Sustainability High-quality products Retail presence Diverse sale channels Timeless design Authentic Foldable 	<ul style="list-style-type: none"> Limited online presence Lack of social media use Inconsistent brand identity Dependance on retail stores No slogan 	<ul style="list-style-type: none"> Online expansion Rebranding Social media engagement Improved customer journey Consistency in content (newsletters) 	<ul style="list-style-type: none"> Competing directly at retail stores Not having a strong brand identity Not adapting fully to sustainability Economic downturns Competence adapted to the digital era and the new consumer

Table 2. SWOT analysis, own source. (2024)

5.2.2 Objectives

The primary objective is to enhance visual coherence across digital platforms while maintaining consistency in language as per the style guide. This entails promoting engagement and facilitating a bidirectional communication style. Leveraging digital channels, alongside other offline components, to collectively enrich the customer journey experience. This effort aims to enhance digital reputation by focusing on the quality of service the customer receives and emphasizing the sustainability unique selling proposition. Through brand rebranding, value is added to the product.

2.1.1 Brand consolidation (focused on digital platforms)

An increase in brand recognition and loyalty among target audience through targeted marketing campaigns and consistent digital messaging across different channels. Will be measured through digital tools to recall social media engagement, website traffic, and through customer surveys. This will all be carried out by means of the creation of an identity

book, and following a content schedule that will be planned through this communication plan. Time-bound defines an increase in digital brand recognition by 15% during the following 12 months.

2.1.2 Improved Customer Journey

Enhance customer satisfaction at each touchpoint of the journey. Achieve a 15% increase in Net Promoter Score during the following 12 months. This will be done through a sketched map of the customer journey, and pain points will be identified for improvement. Implemented customer feedback will be key, and will be remembered at the end of each purchase.

5.2.3 Strategy

5.2.3.1 Brand positioning map



A brand positioning map serves as a visual representation of where a brand stands relative to its competitors in the minds of consumers.

Figure 9 is a graphic representation where we can see where dilegno stands at, inside the market.

Figure 9. Brand positioning map. (2024, p.39).

5.2.3.2 Communication Channels

5.2.3.2.1 External Communication

This section will be executed as a detailed template for the web, with other social media platforms reflected as mockups in the identity book, providing a visual guide for Mauricio.

5.2.3.2.1.1 LinkedIn

LinkedIn is vital for attracting clients in our secondary target sectors, such as retail and hospitality. We'll share engaging content about raw materials, internal projects, new product lines, and well-being, adjusting the tone to suit our professional audience.

5.2.3.2.1.2 Instagram

Visual content on Instagram will feature a blend of videos and photos, providing value through maintenance tips, decor ideas, tranquil imagery, product updates, and online purchasing guidance while maintaining aesthetic consistency. Careful attention to colour,

5.2.3.2.1.3 Facebook

In Latin America, Facebook will primarily promote local products and events through groups and communities. Engaging with this audience involves integrating the brand into special occasions and enhancing our digital reputation.

5.2.3.2.1.4 Web

The website will undergo a structural revamp to enhance customer interaction, integrating core content such as company values, mission, and vision. Updates to images, logos, and text will align with the company's tone and voice, complemented by an SEO strategy.

06 CONCLUSION

6.1. Objective assolation

Objective 2.2.1.1

After the realisation of the brand book, colours, fonts and imagery represent the minimalist, natural aesthetic that the brand's core wants to further represent. Visual implementation is evident at p.80 from the annexes. The main touchpoints were thoughtfully designed, in order to communicate the **brand's visual values** and rebranding from others in the market; the existing touchpoints were **redesigned** and ones were proposed. These online and offline elements are **cohesive brand experience**, from the packaging to social media and language, there is clear cross-channel visual identity.

Proposed initiatives resonate with the target audience, and aligned with the rebranding from the core's brand mission. Digital channels proposals have been represented through Instagram, web, linkedIn, manuals, etc.

Objective 2.2.2.2

To address the lack of organisation for communication channels, a timeline has been created. The engagement will be analysed as shown on the timeline.

Objective 2.2.2.3

Customer journey will evolve through the enhancement of an appealing visual identity and cohesive into all different channels, customers aspire more to purchase dilegno. Customer journey is now more intuitive, appealing and has CTA² that give access to different communication channels as from the packaging to the web. Now a **seamless and coherent brand identity** is perceived through the different touchpoints. The overall organisation now allows more time for quality **bidirectional communication**, this is shown at website mockups, including blog entrances and newsletter. These touchpoints facilitate contact to promote bidirectional communication.

²**Call to action (CTA)**. Kennedy, Chris (2019). Web. Write. Sell.: Write Ads, Headlines, and Calls to Action That People Can't Help But Click. Questing Vole Press.

In conclusion, it is clear that the website could not be updated without first completing the **preliminary work**. Working on this final degree project for a family brand like dilegno has been an enriching experience. Initially, the extensive effort required to **revitalise and modernise** the brand for the digital era was not fully understood. It is remarkable to see how the brand has thrived over the years with minimal **digitisation efforts**.

Throughout this project, there has been motivation from the challenge of updating dilegno's **brand identity and communication strategies**. The brand's resilience is pleasantly surprising, and there is eagerness to continue contributing to its growth and success.

Gratitude is extended to Mauricio Avilés, whose enthusiasm and commitment to the project have been inspiring. Moving forward, there is excitement about the prospect of further collaboration and the opportunity to implement the strategies developed to propel Dilegno into a **new era of success**.

In addition, **future analysis** of customer satisfaction and **brand identification** will be essential. There will be a need to assess how these rebranding efforts and actions are reflected in the brand's sales revenue. These evaluations will take place further in July, with the execution being **carried out personally**. This will ensure that the strategies developed are effectively implemented and contribute to the ongoing success and growth of Dilegno.

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