

# INTEGRATED COMMUNICATION IN RETAIL FASHION: A STUDY OF INTEGRATION BETWEEN ADVERTISING AND COMMUNICATION AT THE POINT OF SALE

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## ABSTRACT

*This paper aims to verify if there is integration and consistency between the messages and positioning used in communication campaigns propagated by television and print media in relation to existing communication at point of sale, the major department stores of fashion. The study is based on the importance of communication from the point of sale with in the compound of integrated communications. The research methodology involved multiple case studies, and the stores surveyed were: C&A, Riachue lo and Marisa. Data collection took two steps: mapping of communication actions at the point of sale through visits and research of television campaigns and printed via virtual files. The analysis focused on the discourse promoted by the material and identified that there is a consistency in the message and also the similarity of communication these brands.*

**Keywords:** fashion retail, communication at the point of sale, advertising, integrated communications.

## 1. INTRODUCTION

According to Odgen (2002, p. XI) "in today's competitive marketplace, companies and professionals should ensure that messages reach consumers about products and services are clear, concise and integrated." The use of integrated communication correctly allows the company to leverage the impact of communications on your audience, and present results for more effective communication.

Odgenand Crescitelli (2007) argue that there are three groups in the communication mix: traditional, complementary and innovative. The group of traditional communication tools consists of the most used forms of communication, such as advertising, although its till has a great importance in this compound, can no longer be considered a single tool, it is necessary to integrate it with other for a good result.

In complementary, there is communication at point of sale, where all elements, such as lighting, floors, walls, furniture, showcase, among others are expected to converge their efforts to communicate the positioning of the store, your message and the benefits of the products. (Gonçalves, 2000). Innovative suggest the use of new media, driven in particular by the internet. It is noteworthy that all the communication tools should be used in an integrated manner, in order to talk to this audience in a unique way, without causing contradictions in understanding the message.

Considering the need for integration between the elements of the communications mix and the importance of communication at the point of sale, this article aims to verify whether there is consistency between the messages and positioning used in communication campaigns propagated by television and print media in relation to communication actions at the point of sale.

## 2. INTEGRATED COMMUNICATIONS

The marketing communication is often used by organizations to inform, persuade and remind consumers of their products and brands (Churchill and Peter, 2003). For Martins (1992, p. VII) this has two functions, "a show is clearly the benefits of the product, and the other is to create an aura of enchantment." The main strategic goals

of this process are to create awareness, build positive images, identify potential customers, build relationships with channel and retain customers. Odgen and Crescitelli (2007) divide the communications mix into three groups: (1) Traditional: advertising, publicity, sponsorship, sales promotion, direct marketing and personal selling. (2) Complementary: Product placement, cooperative actions with trade, digital marketing, events, merchandising, brochures/catalogs, relationship marketing. (3) Innovative: advertainment, viral marketing, buzz marketing.

The use of integrated marketing communications (IMC) correctly allows leverage the impact of communication on the audience, as it represents a system of management, coordination and integration of the elements of communication, balancing the use of communication tools. The IMC is a central concept from which to define the ways and means of communication more effective according to each company/product/market, seeking to identify and explore the point of contact between companies and customers, disburse ways and means in order to increase the impact of communication and optimizing the use of resources (Crescitelli and Ikeda, 2003).

The communication process is composed of nine elements: sender, receiver, message, media, encoding, decoding, response, feedback and noise. Of these, the sender and receiver are the most important parts for communication, and that is issuing the message sender and receiver is who receive the message. The tools of communication are the message and the media, considering that message is the set of symbols transmitted by the broadcaster and media is the channel (or channels) through which the message travels from sender to receiver. It is important to stress the difference between form and media, and the form can be expressed by the tools that make up the mix of communication and media is understood as a means of communicating the message, such as television, radio, internet (Crescitelli and Ikeda, 2003). Within the communication process have been coding functions (transformation of thought into symbolic language), decoding (process by which the receiver assigns meaning to the symbols encoded by the sender), response (reactions of the receiver after being exposed to message) and feedback (part of the receptor response communicated back to the sender). And finally, there are the noises that are unplanned distortion that occurs during the process of communication, resulting in the receipt of a message sent from different (Kotler and Armstrong, 2007).

### **3. MIX OF TRADITIONAL COMMUNICATION: THE ADVERTISING**

Within the management process of the marketing area, it highlights the element of advertising, which in short is intended to promote the brand. The expected results are obtaining acceptance and consumer preference, and their presence in the mind of this (Pinheiro and Gullo, 2008). For Pride and Ferrel (1980) advertising serves to promote the product and the organization, directly stimulate the demand for consumption, make more effective sales personnel, promote the various ways to use the product, remind and reinforce the brand image in the minds of consumers and reduce demand fluctuations.

There are various means of dissemination of advertisements, each with its peculiarities, advantages and disadvantages. In fashion's industry, the major media types are: television, outdoors and magazines, in particular by using images (Easey, 2009).

The television advertising, in general, demand more investment, but in the fashion industry is not always a good alternative, since the sector is composed of niches and that channel is directed to the general mass of consumers. This media type is most commonly used for the creation and development of brand image (Easey, 2009).

The outdoors, which is a media-related advertising in the external environment as taxis, outdoors, and other ways to explore the urban setting, can be highly utilized to attract consumers to the stores, being a channel with much lower investment compared to mass media. The big disadvantage is the simplicity of outdoor advertising piece that can not contain a lot of information, so that consumers do not lose attention (Easey, 2009).

In the fashion market, the media type is considered as a very effective piece of advertising in magazines, because the possibility of targeting, which makes your marketing dollars more effectively (Easey, 2009).

### **3.1 ADVERTISING: MESSAGE AND MEDIA**

When drafting an advertisement must pay attention to the structure of the message and media selection. The structure of the message matches the "way it is made to achieve the best effect on the receiver" (Urdan and Urdan, 2006, p.258). It set the starting amount of information and the repetition of such information. Emphasizing that the information must not be excessive due to the difficulty that the receiver has to process large amounts of information. Already repetition allows the receiver to assimilate the elements of the message, but when individuals are already familiar with the message repetition causes fatigue, boredom and disgust.

One of the most effective ways to convey the message of advertising is through the image. This has a big influence on the process of brand building, it is the brand that translates into a concept, bringing the brand to life (Turget, 2008; Martins, 1992). Celebrities are much in demand in this segment, to compose their campaigns with the intention to endorse the brand. So the brand receives meanings that relate to the celebrity, your lifestyle. (Caroll, 2009).

The authors Queiroz, Pereira and Huerta (2008), divide the content strategies used in the messages into three groups: (a) Cognitive - convey information in a rational manner, with a focus on product sales. (b) Affective - evoke feelings and emotions that consumers relate to products, services or image of the company. (c) conative - are designed to directly influence consumer buying behavior - this strategy seeks to induce action and promotional support.

The message and the medium in which they are transmitted keep a relationship together, after each message has its most appropriate means for serving (Urdan and Urdan, 2006). Underscoring that to Shimp (2002), messages have effectively only when consumers understand the information on this. Thus, the purpose of the communicator is to get consumers to encode the information and, to that end, let's do it as simply and quickly as possible.

The selection process consists of selecting media vehicles to send your message to your target market. To select the media should be analyzed: reach and frequency, continuity, geographical averaging or markets, budget constraints and availability, market and audience, gross rating points, duration of the campaign, integration with other areas of the communications mix and flexibility (Ogden, 2002). It is emphasized that the point of sale can be used as media, in other words, as a communication platform for the brand.

## **4. POINT OF SALE AS A COMMUNICATION TOOL**

The retail point of sale functions as a tool of brand communication. Thus, their design can help support both the brand image and influence in a successful strategy for retail (Morgan, 2008). The main objective of the design of the store has to be the best show advantages of the products, so each store tends to be different according to the products it sells and the category in which they fall.

In the fashion market, where the specifics of the product are based on logical discontinuity, seasonality and ongoing renewal and supply trends, merchandising, technical product promotion at the point of sale, quickly assumes a stale, the which creates the need to be reinvented, renewed frequently (Sackrider, Guide, Hervé, 2009).

According to Schroeder (2007) to create an ideal atmosphere at the point of sale is necessary to integrate various resources, such as lighting, floors, displays, showcases, music, odors and brand. The authors Sacrider, Guide and Hervé (2009, p. 216) share the same ideas:

“(...) The store environment, expression of the brand identity is the result of an alchemy between decoration, color, material, light, music and odors. In this environment the products will be presented in a manner directly related to the needs, preferences, aspirations, lifestyle and attitudes towards fashion or consumer target. According to its qualities, the mode of presentation of the products the customer will visit a succession of discoveries attractive and rich emotions or a search confusing and frustrating.”

#### **4.1 SHOP WINDOWS**

The first impression of the selling point is caused by the front entrance of the store and by this, so Schroeder (2007) emphasizes its importance as they are instrumental in motivating the entry or not the consumer in the store. The author believes that glass windows, allowing visualization of the store, can serve as a good advertisement. The brand name and logo are factors that complement the design of the store and facilitate the identification of the concept of brand stand out especially at stores that are not located in malls.

According Sackrider, Guide and Hervé (2009, p.184), the individual who travels through the mall or the shopping streets, stops on average two to seven minutes in front of a shop window, so:

“(…) It must comply with certain principles aimed at testing their visibility clearly: obviously be noticeable quickly readable only submit one idea at a time, only one message, hold the attention of the passerby to urge him to enter the boutique be proportional to the product size, to prevent the consumer is not lost.”

Demetresco (2004) states that the consumer must submit to showcase the products protected by an aura of desire and indispensable necessity, must be organized so as to make the consumer dream through her. Each element that makes up the showcase is important because it establishes a relationship with the whole. Therefore, it is essential to define the theme of the showcase, the central idea, in order to establish a common point between the elements arranged, as appointed by Morgan (2008).

#### **4.2 FLOORS, WALLS, LIGHT AND ENVIRONMENTS**

Among the features mentioned, Schroeder (2007) highlights the importance that should be given to the material used on the floors of the store. In addition to communicate same style, it should always ask whether the traffic is suitable.

The walls of the shops have two important components to the study of communication point of sale, colors and furniture. Regarding the colors, the authors Sackrider, Guide and Hervé (2009) state that currently the most used in the boutiques are white, beige and gray.

There are other components that can complement the design of the outlet. Schroeder (2007) also comments on the banners, the author states that it can be effective in perpendicular to the attention of pedestrians. Morgan (2008) discusses the plants, and discusses their importance for creating ambiances.

According Sackrider, Guide and Hervé (2009), the lighting conditions the value of the offer, and also provides comfort to the customer purchase.

#### **4.3 HEARING AND SMELL, SENSES THAT HELP A STORE ENVIRONMENTALIZATION**

Morgan (2008) believes that conventional practices of visual merchandising are no longer sufficient today, it is necessary to provide experiences to consumers beyond the purchase. These can be caused through music, smell or even taste.

The authors Sackrider, Guide and Hervé (2009, p.215) believe that "(…) brands increasingly adopt more often a procedure that consists evoke synesthesia, in other words, the combination of a maximum of experiences sensory consumer" exploiting the senses of smell and hearing.

It is believed that the music mark may provide a palette references to the consumer. To Sackrider, Guide and Hervé (2009), music provokes an emotion on every client that is his and that may influence their behavior so unpredictable. The trend is the brand to create your own musical environment, in other words, instead of connecting to a radio station either, besides the fact that convey a musical style incompatible with the brand proposition, often allowing the disclosure of competitive products within store; today, brands are developing their own musical sets.

The scents also help the ambiance of the stores, they refer to each individual to their history and their memories, is deeply related with the personal emotions (Sackrider, Guide and Hervé, 2009).

Hence, we note the importance of using point of sale and media by means of a process integrated with other media. Highlighting elements that compose this environment, such as lighting, flooring, walls, perfumes,

furniture, among other points, that together with an emphasis on all human senses, transmit messages to consumers.

## **5. RESEARCH METHODOLOGY**

The research is characterized as exploratory since, this study seeks understanding about the general nature of the communication from the point of sale that is a communication tool companies composing the compound of integrated communication (Aaker, Kumar and Day, 2004).

It is also considered a work of descriptive character, it has as primary objective to describe a phenomenon and the establishment of relationships between variables (Gil, 2002).

The choice of case study method is justified therefore seeks to explain through this present circumstance, as ratified by Yin (2010, p.39), "the case study is an empirical inquiry that investigates a contemporary phenomenon in depth and in context of real life, (...) ". The analysis of the cases will be classified as cross-case analysis following the presentation of separate cases, in other words, the results of the analyzes included the analysis of each individual case as well as general conclusions of the studies.

The brands were selected because of their importance within Brazilian fashion retail, and these retail stores that sell specialized products, in this case, designer clothing and fashion footwear (Serrentino, 2009).

Data collection occurred in two phases: (1) visit to the stores, were selected 4 points of sales of each brand in the city of São Paulo, three of these being located in shopping malls and one located on the street, in order to observe if there are discrepancies between the statement of the outlet mall and high street store. (2) collection of material relating to advertising in print and broadcast virtual files.

The analysis was characterized as discourse analysis, which consists of an interpretation of the text being considered as data files, videos, texts and others to perform the analysis the data were coded into categories. Therefore, the results of this study can not be generalized (FLICK, 2009).

## **6. ANALYSIS OF RESULTS**

The case studies were structured on three brands of fashion retail: C&A, Riachuelo and Marisa. C&A is a brand of Dutch origin, which is present in Brazil for 37 years. His first store was opened in Brazil in 1976, in Birapuera's mall in Sao Paulo. Currently has over 220 stores spread across a total of 101 cities. Sells fashion products segment female, male and child, and also electronic products such as mobile phones, cameras and watches.

Riachuelo started its activities in 1947 with a small high street shops selling fabrics at low prices, and was acquired by Guararapes in 1979, then going to sell readymade garments to be used. Count with 169 stores spread across the country and two industrial parks. Market products of women's wear, men's wear, children's wear, accessories, footwear, and fashion house.

Marisa is a national brand that began its work in the segment of scholarships in 1948. Today, markets article of women's clothing, men and children, accessories, perfumery, shoes and watches, highlighting the intimate feminine fashion trade. There are 340 stores throughout Brazil.

### **6.1 COMMUNICATION MIX OF TRADITIONAL: ADVERTISING**

The table below (Table 01) presents a summary of the points that will be covered in this first section of the analysis results.

	C&A	Riachuelo	Marisa
<b>Print advertising</b>	Clean, show the identity of the brand and not the product.	Highlighting the theme of the collection and the name of who is signing this.	Diversified campaigns, slogans emphasison brand and price (store'scheap)
	Celebrity endorsement, as models, singers, actors (actresses) and designers.		
<b>TV advertising</b>	Searching identification with the lifestyle of the target audience. Presents products and prices. Seeks to stimulate buying.	Focuses on bringing the consumer into the store. Strong endorsement of brands, designers and celebrities. Looking to add value to products.	Dialogue intimate with women. Affirmation as low retail price.
	Celebrity endorsement.		

**Table 01:** Mix of traditional communication

**Source:** Author

### 6.1.1 Print Advertising

When observing the advertisements that brand C&A is usually available in traditional print media; note that these are clean. Do not disclose the product demand through this communication, but the brand and the young's identity. It is believed that the brand seeks to communicate their lifestyle through endorsement (Caroll, 2009), which are always present in their advertisements. The celebrities eventually sign a new product line, or a small collection of the brand. Very common in print advertising is the presence of actresses, models and singers famous in a clean background, highlighting the imprint of C & A.



**Image1:** Campaign 2010 - with Nicole Scherzinger  
**Source:** <http://thisisthexoway.blogspot.com.br/2010/04/de-uma-doll-para-c.html>



**Image2:** Christmas Campaign 2010 - with Beyoncé  
**Source:** <http://www.beyoncenow.net/2010/11/foto-propaganda-da-ca/>



**Image3:** Spring Summer 2005 Campaign - Gisele Bündchen  
**Source:** [www.grupomm.mmonline.com.br](http://www.grupomm.mmonline.com.br)

The Riachuelo follows the same line of endorsement, but for this brand, even bringing in renowned designers role. All famous personalities endorse used small collections and consequently associate their brand successes.

Propaganda always communicate the theme of the collection proposal, one or more products in dresses models usually unknown, leaving always shows the name of whoissigningthatcollection.



**Image4:** CollectionFall-Winter 2011 - Mariana Weickert  
**Source:** <http://todaperfeita.com.br/riachuelo-colecao-inverno-2011/>



**Image5:** Campaign 2012 - André Lima  
**Source:** <http://chic.ig.com.br/>



**Image6:** Campaign 2012 –Daslu  
**Source:** [www.riachuelo.com.br](http://www.riachuelo.com.br)

Marisa has a communication a little more diverse. Although also use celebrities do not endorse these mini collections of the brand, just participate in occasional campaign, with the intention not to characterize the lifestyle Marisa, but rather to provoke emotions in the consumer, as the mood of the campaign with Mother's Day . The advertisements do not disclose their products, but emphasize concepts like "woman to woman", "this place of truth" and low prices. This is another point that has not been seen in other campaigns, speaking of price, Marisa makes it clear that there can buy cheap.



**Image7:** Mother's Day Campaign 2009 - with Carolina Dieckmann, Giovanna Antonelli and Tais Araujo. **Source:** <http://www.dasmariasblog.com/post/1030/dia-das-maes-da-marisa-tem-protesto-divertido-contra-presentes-para-casa>



**Image9:** Campaign 2010 – emphasis on the word cheap. **Source:** <http://propmark.uol.com.br/agencias/34985:fischerfala-cria-primeira-campanha-de-marisa>



**Image8:** Christmas Campaign 2008 - with Wagner Moura **Source:** <http://oficialwagnermoura.blogspot.com.br/2008/12/natal-marisa-giacometti-propaganda.html>

### 6.1.2 Television Advertising

The television advertisements with the presence of celebrity selected were: (a) C&A - Christina Aguilera, April 2011, (b) Riachuelo - Daslu, November 2012, (c) Marisa - Wagner Moura, April 2008. We decided also, by selecting some advertisements without the presence of celebrity, to check the consistency of speech, these were: (a) C&A: São João and C&A, 2011 (b) Riachuelo - High Summer 2012 (c) Marisa - spring summer fashion underwear, 2012.

In advertising the C&A with Christina Aguilera (available <http://www.youtube.com/watch?v=az1D19Mly4Y>) resembles a music video, which seeks to give focus to the products of C&A, as well as for pricing. The text summarizes in an introduction and closing of propaganda: "C&A Collection Christina Aguilera presents (start of trading). Christina Aguilera exclusive collection for C&A (end of business)." In this advertisement, it is clear that the disclosure of the celebrity endorsement gave the brand.

Already in commercial São João and C&A (available at [http://www.youtube.com/watch?v=bmFa0Zvr\\_rl](http://www.youtube.com/watch?v=bmFa0Zvr_rl)) note that the brand seeks to establish a relationship between the party of São João and the need to purchase an outfit young, and this can be resolved by C&A. This advertising is both feminine and masculine looks (and child) with their respective prices. The text of the ad is: "You know what it reminds me more São João my whole family getting ready to go to the party, and my dad going to buy clothes at C&A. Want to raise that São João? Passes at C&A. The São João in the window of Brazil, is on display, is in C&A ", which is accompanied by a song of São João in the background. The ad also features a background reminiscent of the colorful houses of the northeast, where this party is stronger and the dancing dolls from clay. Note that a commercial search of a reference to the national brand, while the other structure by endorsing an international star, this multiplicity of meanings that advertising seeks to associate your brand is closely connected with the behavior of young people today that while it is growing global like roots.

None of the advertisements analyzed C&A brought in his speech development points intimate relationship with your consumer. The first brought very strong celebrity endorsement, and so consequently of their lifestyle, expecting the audience to identify with this and so pass to get the mark. In the second, there is an intention to relate the brand with national references, in this case with the feast of São João, but does not explore this reference, advertising just focusing on stimulating the purchase, in other words conative message strategy and affective (Queiroz, Pereira and Huerta, 2008).

The advertising of Riachuelo - Daslu has focused on the strength of brand image Daslu. It is filmed in an inspiring setting, with unknown models and, importantly, has not at any time commodity prices. The idea is to add value to the product by the brand endorsement. The text of the advertisement is short: "It is most inspired collection of the year: DasluRiachuelo. (International music).Daslu Collection, gift of the Riachuelo for their Christmas party and New Year. "In this business it is clear how the brand appropriates the endorsement of another brand, or as in other cases of celebrities and stylists.

The second commercial Riachuelo analyzed consists in spreading the summer collection inspired by Barbados. Advertising is all filmed on the beach in Barbados, again with unknown models and prices without presenting parts. The text is also short: "Riachuelo presents summer collection. (Music).Riachuelo this is fashion ", again putting the idea that the Riachuelo is presenting something with high value added (commercial site available on the Riachuelo: <https://www.riachuelo.com.br/riachuelo-e-voce/tv/174/high-summer-brook-2012-13.aspx>).

Thus, we note that the main idea of the Riachuelo is to add value to the product through advertising, through endorsement of brands, designers, celebrities and even thematic collection, in other words, affective message strategy (Queiroz, Pereira and Huerta, 2008). The focus is not present in the product price, but in instigating the consumer to go to the store.

Regarding the advertising the Marisa with Wagner Moura (available <http://www.youtube.com/watch?v=iS8f9LNY9Pg>), note that this scenario does not present nor branded products, the entire commercial, which lasts 33 seconds is concentrated in the speeches of Wagner Moura, with quiet music in the background at the end sings the name "Marisa". He describes the new store Marisa way of doing that allusion is describing a woman: "I'm in love, and is ... a delight because she is beautiful, modern, bold, sexy. She has that pure soul of Brazilian woman, knows that enchants men, calling attention of women, which involves children ... her name, Marisa, Marisa new if you know the truth you will fall in love, try! "(text of the trade). Interestingly, this propaganda is the way that personalized the brand. The idea is that the consumer is the brand like a friend, not as a business that sells clothing. Another important point, which may be a reflection of this friendly relationship that the brand search is promoting features like sexy, which may be linked with the underwear, this strong retail product.

The second commercial observed Marisa sought to prove, so good-humored, why is a man for every 96 women, and hence the importance of get ready the underwear. The problem with this ad is that it ends up bringing to the mainstream media reviews intimate women like about men who have poodle or fear of cheap, and expose these thoughts do not always cause good impressions for the brand, which is why the trade was very criticized. The text of the commercial account that: "There are 96 women for every 100 men. Of these 100, 12 did not like the subject. 1 has a poodle. 5 live with their mother. 13 afraid of cockroach. 8 clean teeth. 3 prefer to make declaration of income tax to sex. 8 never sent flowers to a woman. 7 Preliminary think freshness. 10 creased like underwear. 6 dry your hair dryer. 3 use pouch. 5 are the nail. 17 are married. 1 is faithful married. Therefore a man spare for each 96 females. Spring summer Marisa. From woman to woman, Marisa. "Criticisms aside, it is worth noting the intimate way that the brand communicates with its audience, women as good friends. Moreover, another important point is the presence of prices at the end of trading, with the intention to remind consumers that the company has cheap products (available in commercial <http://www.youtube.com/watch?v=bjL6eDMsyeU>).

Regarding Marisa means that the brand seeks an intimate dialogue with women, as a relationship of good friends. The brand feels free to talk to your audience about sensitive issues such as the situation of conquest of a man, and even ventured a little humor. Another point is that this is the need to assert itself as a low retail price, therefore, at the end of one of the advertisements note the presence of the values part. Thus, we can consider that the brand uses as the affective message strategy and rational (Queiroz, Pereira and Huerta, 2008).

In short it can be seen that all analyzed brands seeking celebrity endorsement (Caroll, 2009), designers, brands or even thematic collection at some point, in order to add value to the product (C&A and Riachuelo) and even to develop relationship with the brand (Marisa), as seen in print ads. Note also the use of advertising to draw the consumer to the point of sale and disclose prices, with the idea that recall is a place to buy cheap. And finally, especially in commercial Marisa realized the intention of developing relationships to put the store as a friend of the consumer and not just as a place to sell products. The main strategy used is the affective message, which shows the concern of the brands to establish relationships between consumers and the products, services or brand image (Queiroz, Pereira and Huerta, 2008).

**6.2 MIX OF ADDITIONAL REPORTING: COMMUNICATION AT THE POINT OF SALE**

	<b>C&amp;A</b>	<b>Riachuelo</b>	<b>Marisa</b>
Front of store and windows	Logo Featured, doors and windows wide. The windows usually had simple mannequins (without details like hair), with pieces from the new collection, fund-themed collection highlighted that does not conflict with the pieces. All stores had prices in the window, especially when a part was on sale.		
Walls, floor, lighting and environments	Sure floor (beige), with some details in darker are as especially to split the store. Light-colored walls, being cut by furniture and accents in different colors and materials that allow creating different environments with in the store. Lighting high, and some mannequins received direct lighting.		Floor clear and pale walls. Lighting high. Mannequins distributed through the store, trying to draw attention to a few stalls (often promotional items)
Hearing and smell	Electronic music, usually American. In Riachuelo music volume was very low, existed until a difficulty to identify what's playing. Not noticed any scent or odor in stores.		Music of the 70s, in moderate volume. Not noticed any scent or perfume in stores.

**Table 02:** Mix of complementary communication

**Source:** Author

It can be concluded that brands are using the point of sale as a communication tool (Morgan, 2008), and they have many similarities in the actions. Stressing that there was no major differences between the communication point of sale of different stores, even when they were located in malls or street. These actions have to worry about zoning the store, seeking to create different retail environments through lighting, wall colors and furniture (Sackrider, Guide and Hervé, 2009; Schoeder, 2007). There is also a concern in having the products and looks for moments of use, or offer to buy consuming solutions, and encourage the sale of goods married. In some stores, especially the C&A and Riachuelo, one notes that the collections have signed key areas within the store, like stores within stores, a brand part.

Clearly the concentration of communication from the point of sale in shops main audience, the female audience, this is reflected in the concentration of female mannequins in the window and in-store and in providing more than 50% of the physical space for these consumers. However, it is not clear yet to explore all the senses of consumers in stores as proposed in the literature (Morgan, 2008), the hearing is stimulated, but with songs that make up the repertoire of consumers and not characterize the particular brand (Sackrider, Guide and Hervé, 2009). But the smell is completely forgotten.

**6.3. CONCLUSION OF RESULTS**

		<b>C&amp;A</b>	<b>Riachuelo</b>	<b>Marisa</b>
<b>TRADITIONAL MEDIA</b>	Print advertising	Disclosure for brand identity.	Highlighting the theme of the collection.	Emphasis on brand slogan and price,
	TV advertising	Focus on lifestyle consumer.	Seeks to add value to the product.	Dialogue intimate with women, focus on the retail price.
	Celebrity endorsement.			
<b>COMPLEMENTARY MEDIA</b>	Point of sale	Floor clear, darkstained, in particular for the division of the shop area.		Featured articles for some stalls, often promotional.
		Doors and windows wide. Featured logo. Prices in the window. Lighting high. Lively music, usually American. There is no exploitation of smell.		

**Table 03:** SummaryTable  
**Source:** Author

With the development of research can identify the consistency of the message propagated in traditional and complementary media. Note that the point of sale fits the type of retail brands in the fall and the public that they work. Campaigns that feature celebrities are highlighted at the point of sale, through banners, stickers in the windows; reflecting the quest for connection of traditional media with the supplement.

The C&A presented a communication directed to the traditional lifestyle of young people at the point of sale, it was possible to identify areas for occasions of use (parties, casual, ...), the sound was also consistent with the public that the brand works.

Regarding the Riachuelo, during the study was the collection of Daslu with strong emphasis on television and in magazines. Upon entering point of sale, there was a zone of the store near the entry dedicated to this collection. This area was properly identified. It was also observed that all the areas that had some brand stylist or signing, they had clearly identified.

The store Marisa who always emphasizes traditional advertisements in the low price and so intimate conversation with women, also showed a consistent point of sale. Besides the brand is already established as a brand of low prices, at all points of sales met with ease macaws promotions. The female sector, flagship brand, presented with great prominence in relation to others.

**7. CONCLUSIONS**

The aim of this study was to evaluate whether there is integration and consistency between the messages and positioning used in communication campaigns propagated by television and print media in relation to existing communication at point of sale, the major department stores of fashion. As can be seen from the conceptual development and research communication integrated fashion brands have in integrating diverse media and particularly at the point of sale.

It may be noted that the point of sale is consistent with the type of retail and the target audience of the brand. The advertising campaigns of brands, propagated by television and magazines, are highlighted at the point of sale, through the window stickers, banners, highlighting the macaw product. And so one can understand that there is an integrated communication effort.

The study had limitations by the time of data collection. It is believed that it would be interesting to continue this research to identify the frequency of changes in shop windows as well as the commercials aired during that period. The aim of track marks and observe this routine is to establish the relationship between the storefronts and advertising, and also check how frequently brands place emphasis on price, relationship building and the celebrity endorsement, and thus can identify strategies more used.

To further study the proposal to check the consistency of the message can be extended to other media, such as new media, and also suggested to analyze other fashion retail stores of different sizes.

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