

Chloé CHEVREL

Bachelor's thesis

Has costume jewellery really made a comeback in the French industry or is it just a fad?

**Helsinki Metropolia University of Applied
Sciences**

Bachelor

European Business Administration

Bachelor's Thesis

27/04/2018

Author Title	Chloé Chevrel Costume jewellery
Number of Pages Date	46 pages + 5 appendices 27 April 2018
Degree	Bachelor
Degree Programme	European Business Administration
Specialisation option	Marketing and Sales
Instructor(s)	John Greene, Lecturer
<p>This dissertation aims to determine if costume jewellery in France is a long-lasting trend or if it is only a fad that will disappear in a few years. In order to find an answer, it is necessary to look at the consumer behaviour of French people towards costume jewellery and the marketing strategies in that sector as well as its evolution.</p> <p>Concerning the theory, the author will go over the principles of marketing and talk about two opposite views of two authors: Georg Simmel and Rebecca Ross Russel. She will also go through the limits that costume jewellery can face in terms of sustainability related to the fast fashion trends.</p> <p>In order to answer the question that the author asked herself, she gathered data mainly thanks to a survey and an interview of a company working in that industry. She also conducted a case study about a brand of costume jewellery and the brand of a stylist who is launching a collection of costume jewels. After analysing the results and the findings, the findings shows that costume jewellery has managed to be popular thanks to its ability to adapt to the changes of the environment. This has attracted consumers, which have a buying behaviour that seems encouraging for the industry. The results suggest that costume jewellery is not a fad, but that it will last for a long period if it continues to adapt to the evolutions.</p>	
Keywords	Costume jewellery, Jewellery, Marketing, Marketing strategies, Evolution, Fad, Trend, Brands, Consumer behaviour

Contents

List of tables and figures

1	Introduction	1
2	History of jewellery	3
3	Literature Review	4
3.1	Marketing	4
3.1.1	Customer needs and wants	6
3.1.2	4 P's	7
3.2	Product and Product Life Cycle	8
3.3	3 levels of a product	10
3.4	Definition of a fad	11
3.5	Authors about jewellery	12
3.5.1	Georg Simmel	12
3.5.2	Rebecca Ross Russel	13
3.6	Cultural environment	14
3.7	Environmental aspect	15
3.8	Consumer behaviour	16
3.9	Branding	18
3.10	Segmentation and needs	19
3.11	Marketing strategies	20
4	Research Methodology	23
4.1	Market research	23
4.1.1	Exploratory research	23
4.1.2	Descriptive research	24
4.1.3	Causal research	25
4.2	Quantitative vs Qualitative research	25
4.2.1	Qualitative research	26
4.2.2	Quantitative research	26
4.3	Limits	27
5	Results	28
5.1	Evolution of the costume jewellery sector	28
5.2	Consumption habits of the French population	30
5.3	Marketing strategies in the fashion jewellery sector	36
5.3.1	Interview with an exclusive distributor of jewellery and watchmaking	37

5.3.2	Case study about Adore from Swarovski and Karl Lagerfeld	38
6	Conclusion	41
7	References	43
8	Appendices	47

Appendix A: Last question of my survey: Can you name a costume jewellery brand?	47
Appendix B: Interview with an exclusive distributor of costume jewellery brands	50
Appendix C: First page of the catalogue Adore, collection Spring/Summer 2018	52
Appendix D: Selection of influencers to promote Adore in France	53
Appendix E: First page of the catalogue Karl Lagerfeld Spring/Summer 2018	54

List of tables and figures

Figure 1. Marketing Process (Kotler)	5
Figure 2. Maslow's hierarchy of needs (Maslow)	6
Figure 3. Product life cycle stages	8
Figure 4. Three levels of a product	10
Figure 5. Keller's brand equity model (Keller)	18
Figure 6. Marketing Strategy Process	21
Figure 7. Evolution of the consumption of jewellery and watchmaking (millions of €) (EcoStat n°169)	28
Figure 8. Percentages of sales of jewels in 2017 in volume and value (EcoStat n°173)	39
Figure 9. Gender of the respondents of my survey	30
Figure 10. Age of the respondents of my survey	31
Figure 11. Socio-Professional Category of the respondents of my survey	31
Figure 12. Do you buy costume jewellery? Question 4 of my survey	32
Figure 13. Frequency at which the respondents of my survey buy costume jewellery	32
Figure 14. Places where the respondents of my survey buy their jewels	33
Figure 15. Price that the respondents are willing to pay for costume jewels	34
Figure 16. The reasons of the respondents of my survey for buying costume jewellery	34
Figure 17. The types of promotion that influence the respondents the most	35
Figure 18. Karl Lagerfeld's Instagram page	40

1 Introduction

The term jewellery defines all ornaments, like earrings, necklaces, bracelets or rings used as accessories to add something to an outfit. This is the "official" definition of jewellery of which lots of people think when hearing that word. However, jewels are more than just decorative objects you put on to make your outfit look better. It is more and more becoming an accessory of self-confidence. Just as the clothes you wear, your jewels define your style and who you are.

In that sense, making research about jewellery is very interesting as it might open the eyes of people about what is jewellery and what is its more profound purpose.

Costume jewellery, also called "Fashion jewellery" is a category, in the jewellery's industry, which is not known by everybody. This concept is quite vague for lots of people and that is one of the reasons why I chose this topic for my bachelor's thesis.

Costume jewellery refers to jewels manufactured in order to complement an outfit, in opposition to fine jewellery which can be considered as keepsakes or investments. The difference between the various existing types of jewellery isn't their price but the materials used to create them. Costume jewels are not made with precious materials, but they can be made with semi-precious ones, such as crystals (the Swarovski ones for example) or they can be gold-plated, etc.

There are different ranges of prices for costume jewellery. It can be quite cheap (Zag Bijoux: 9€-70€) or in the middle range (Adore: 35€-150€) as well as it can be very high quality and very expensive (Uno de 50: 85€-600€). So, fashion jewellery targets a large part of the population by offering diverse products at various prices to please a majority of consumers.

In the past few years, the consumption of costume jewellery has become very significant, the volume of sales has risen to 50% of the whole jewellery sales in France. This means that half of the market sales are costume jewels. This is enormous, considering that gold and silver jewels (fine jewellery) were much more popular a few years ago.

In my thesis, I will analyse the various reasons of that increase and the strategies of companies to reach more consumers and I will try to understand if costume jewellery is just a fad or if that popularity will last by focusing on the French market. In order to determine that, it is important to see what could be the limits of costume

jewellery such as its sustainability, its characteristics that could scare consumers and its expansion. That's why I will go over the cultural environment of this sector as well as its environmental aspect to find out if its sustainability could become an issue for consumers and the planet. However, I will focus more on the marketing strategies in place in that sector, how they have evolved during the past years and how they continue to do so in order to determine if that industry is changing according to the needs of the environment and of the consumers or if it is fixed.

This dissertation will provide a better understanding of the costume jewellery sector and will give an answer to the question: Has costume jewellery really made a comeback in the French industry or is it just a fad?

2 History of jewellery

Jewellery is one of the most ancient form of art that exists as it already existed during the Pre-historic period. In that era, jewels took the form of bracelets and necklaces made out of bones, teeth or stones. Moreover, people who were living near the sea used shells as ornaments as well as fish teeth.

After that period, people started to change their way of life and settled down in some areas instead of being completely nomadic. That corresponds to the time when gold and precious stones have been discovered. After the bracelets and necklaces came the earrings, rings, brooches, belts etc.

In lots of ancient civilizations, jewellery was associated with wealth and honour, that's why lots of kings and queens were covered with jewels when they passed away. One example would be Tutankhamen, an Egyptian pharaoh whose tomb has been discovered. He was covered with a lot of jewellery such as necklaces, bracelets, diadems, earrings and rings. This is typical of the Egyptian civilization; every pharaoh was covered with diamonds and jewels to honour the dead person and expose its wealth and sovereignty. Every civilization had its specialty in jewels, a particular shape, special materials used and the use of those jewels. Everything varied according to the civilization and the part of the world. One thing common to every civilization is the fact that jewels symbolised wealth and honour. That's why every king or pharaoh wore jewels such as diadems or special necklaces made of gold and precious stones. This showed the power of its wearer and implied a respect from other people.

Through the years, technology has developed, and jewels were able to be shaped according to the wants of people, craftsmen started to create their own jewels with other materials than gold and precious stones, enabling jewellery to become art. With all this progress, jewels diversified themselves with different types of jewels, different prices according to the materials, the rarity of the product etc.

Nowadays, there are jewels for everybody, they have different shapes, various colours and a huge range of price. Therefore, jewellery is an old form of ornamentation that has evolved through the years according to the evolution of the human race and is now a form of art to decorate a person but also to match the personality of the person who wears it.

3 Literature Review

3.1 Marketing

The notion of marketing as we know it now is recent. Before the 1900's, the issues that are now associated with marketing were associated with economics, advertising or consumer behaviour. Before the 1950's, little interest was given to what consumers wanted as companies mostly wanted to sell as much as possible. The objective was to increase sales on a short-term period.

Marketing started to develop in response to a need of understanding what consumers really want to build a long-term relationship with them. Through the years, organisations understood that the success of marketing strategies depend on the level of knowledge about what customers need and want.

Nowadays, you can find a thousand different definitions of what marketing is. Philip Kotler, an American marketing author of more than 60 books, consultant, and professor, believes that "*Marketing is the set of human activities directed at facilitating and consummating exchanges*" (Philip Kotler, Marketing Management). That is to say, marketing has become, through the years, a mix of different activities which aim is to help exchanges between the buyer and the seller.

There are a lot of different marketing strategies that can be used to provide products and services that suit the needs of the consumers. Each company has to choose the best strategy to adopt.

Philip Kotler, an American economist, has worked a lot on what marketing purely is and on the marketing strategies in order to understand how they are created and how they work. He found out that the customer should be at the core of every single strategy taken by organisations. That is what customer-driven strategies do, their objective is to create value for the satisfaction of consumers: "Customers are in the centre. The goal is to create value for customers and build profitable customer relationships" (Philip Kotler, Principles of marketing). In his book in collaboration with other economists called "Principles of Marketing", he details marketing and its different strategies, especially this customer-driven strategy, which is, for him, the best one as satisfying customers is the only way to be successful on the long-term.

The process of this strategy is described in the figure 1 just below.



Figure 1. Marketing Process (Kotler)

As we can see, the customer is located in the centre of the figure as the objective is to create value for this customer in order to be able to build a relationship with him.

Once this is understood, the company has to decide what type of consumers the product will fit with segmentation and targeting, and how this product will be able to deliver value to them with differentiation and positioning. The objective there is to define the groups of consumers that the product will target and according to the needs and wants of this group, to find an added value for them that will help the company stand out from the competition.

After that comes the elements of the marketing mix: the 4P's which objective is to deliver the value to consumers. The marketing mix refers to the tools used by organisations in order to obtain a good response to the product on the market. The four main tools of that marketing mix, the 4P's, are Product, Price, Place and Promotion. I will explain them further in that dissertation.

In order to find the best marketing strategy and to build the best marketing mix, the company has to do some marketing analysis, planning, implementation and control. It is thanks to these activities that the organisation will be able to keep being updated on the moves in the environment and to adapt in order to stay competitive and keep its position on the market.

Therefore, marketing is more than just a word, it represents a whole process which aim is to provide value to consumers. In order to be able to do that companies need to understand what their customers' needs and wants are and analyse them.

3.1.1 Customer needs and wants

Understanding customers' needs and wants nowadays has become mandatory for every organisation to succeed on the long-term. However, it's very important to understand that what a consumer wants and what he needs are not necessarily the same thing. Sometimes, people want something that don't correspond exactly to their needs.

A need is something necessary to satisfy basic things to live such as food, water or housing. A want is something which is not necessary, it is based on an individual preference such as clothes of a certain brand or a particular type of food.

There are different types of consumer needs that companies have to identify in order to target their clients efficiently. Those types of needs have been identified by Abraham Maslow, an American psychologist, in his pyramid called: "Maslow's hierarchy of needs" in which five needs are differentiated.

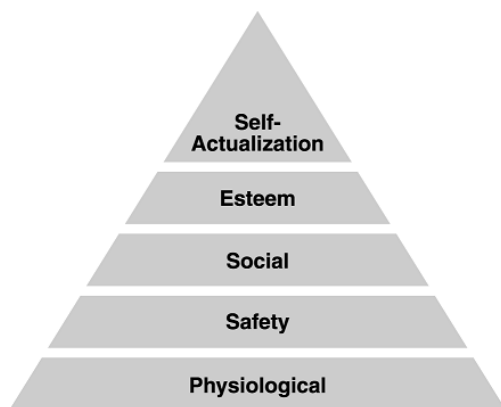


Figure 2. Maslow's hierarchy of needs (Maslow)

In the figure 2, we can see that the first level of need represents the physiological needs required for humans to survive such as water, food, sleep or clothing. The second level concerns safety needs such as personal and financial security and health and well-being. When these two types of needs are satisfied, the next one is the social belonging need including friendship, intimacy and family. After comes the achievement or esteem needs concerning the need for recognition and respect. People need to be valued by others in order to feel better. The final level of need is self-actualisation which refers to the desire

of accomplishing everything that can be made. This need varies among people, self-actualisation can be of athletic order for someone and concern work for someone else. Among all those levels of needs, companies need to identify which needs their products or services satisfy in order to target the right group of consumers and to adapt their marketing to it. This will improve the efficiency of the activities towards customers and will help the organisation to achieve a long-lasting success.

Therefore, knowing the wants and needs of your customers is mandatory to be successful and market your products or services in the right way. But when looking to satisfy the needs and wants of consumers, a company should be aware of what its 4P's are because they are the elements that can provide a competitive advantage to a company.

3.1.2 4 P's

As mentioned earlier, the marketing mix is a set of marketing tools used by a company to obtain the attended response on the target market. The typical marketing mix is composed of the 4P's: Product, Price, Place and Promotion.

Product refers to the actual tangible product or intangible service sold by a company. It is mandatory for an organisation to know what its core product is, what benefit it will bring to consumers that other products don't, that is to say, what sustainable competitive advantage it brings to the company. This information will help market the product or service in the right way.

Price refers to the actual price at which the product or service is sold to consumers. When deciding the price of the tangible or intangible item, the organisation has to take into consideration the costs associated with the production, marketing, promotion and distribution of the product or service itself. The price set will affect every action taken as, of course, you don't promote a product which costs 10€ in the same way as one that costs 100€.

Place concerns the distribution of the item. In that part of the marketing mix, the company has to decide how the product or service will be distributed to consumers. It can be sold in physical stores or only online, or both. The objective is to convert potential buyers into actual ones in order to gain customers.

Finally, the last P of the marketing mix is Promotion. The objective here is to get consumers to try your brand and buy your products or services. Companies need to be careful about the information they transmit to their potential clients and find the most relevant ones that will give a good image to their brand and make people want to try it. Promotion is not advertising, advertising is part of promotion as well as public relations, personal selling, direct marketing and sales promotion.

So, all of these elements of the marketing mix are linked to each other with the objective of making the launch of a product successful on a long-term period.

However, they are not fixed, they can vary through time according to the demand for the product or service proposed. Organisations have to adapt to changes on the market and they have to keep innovating to remain successful. Products go through four stages that change their popularity among consumers. Therefore, the price, place and promotion of these products/services will evolve with the years as companies have to be able to revive the consumption for its items. The four stages by which products and services go through are called the "Product Life Cycle".

3.2 Product and Product Life Cycle

The demand for a product evolves according to certain stages in the life of that product which represent its life cycle. This cycle is composed of four stages by which each product goes through: introduction, growth, maturity and decline. Each phase is characterised by a different behaviour of consumers towards the product in question.

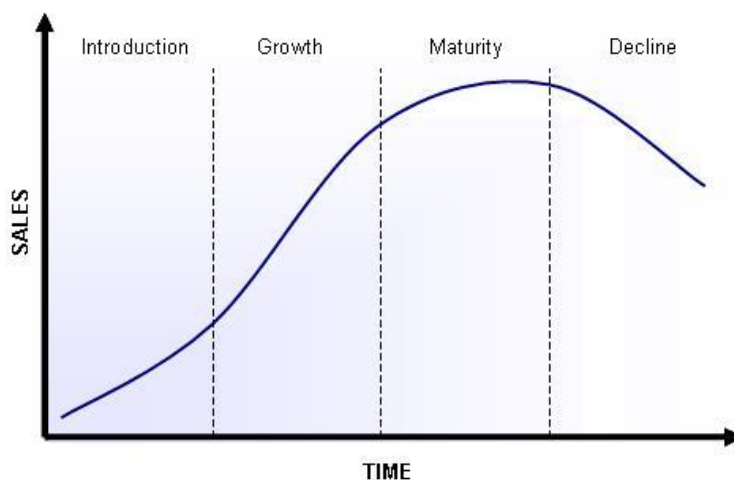


Figure 3. Product life cycle stages

The figure 3 represents the product life cycle stages. The first stage of that life cycle is the introduction one. This is when the product/service is launched on the market. This stage in the life of a product costs a lot to the organisation that launches it as this is where the research and development, the testing and the marketing takes place. Moreover, as the product is new, sales are low because consumers don't know it. Therefore, they need time to discover it, buy it and recommend it afterwards.

The second phase is the growth. As entitled, it represents the period when the sales and profits grow in an exponential manner. Thanks to this, the organisation can invest more in the promotion of that product in order to create a virtuous circle leading to more profit, more success and more market share.

After the growth comes the maturity. In that part of the life cycle, the product is well established on its market and the objective of the company is now to maintain its position and not to lose the market shares that have been gained during the earlier phases. Other products have entered the market, therefore there are more competitors and the companies need to improve certain features of their product or innovate in their production process or marketing in order to achieve a sustainable competitive advantage that will help the maturity stage to last longer.

Eventually, the last stage in the life cycle of a product is its decline. This happens for various reasons such as a switch in the interests of consumers, a saturated market or a lack of response to the competitors and an evolving demand. This stage is inevitable, however, there are some solutions to extend this life cycle and delay the decline of a product/service. Marketing techniques exist such as price reduction to make the product more attractive, new advertising in order to enlarge the audience by attracting new consumers, increasing the value of the product by adding features to it and improving the existing ones, or gaining new markets by targeting different segments or selling the product/service in new geographical areas.

Therefore, each product/service has a defined life cycle that companies can try to control thanks to different techniques in order to avoid declining earlier than expected. In order to do that, organisations need to know the different components of the product or service they are selling, called the levels of the product.

3.3 3 levels of a product

What is a product? Marketers have thought about the word "product" as a tangible item sold to consumers. However, in the 1960's, Philip Kotler changed this view by stating that products are more than just physical items. For him, the word "product" refers to anything that is sold by companies on a market aiming at satisfying customers' needs and wants. Therefore, products can be services, places or even ideas as soon as they answer to a need or want of consumers and, therefore, give them a feeling of satisfaction.

When people think about a product, they usually think about the benefits it will provide to consumers and the design of it like its colour, its style and quality. They don't think about the other activities related to that product that contribute to add value to it in order to give the best satisfaction to consumers. A product is actually composed of three levels which are: the core product, the actual product and the augmented product, which are illustrated in the figure 4 just below.

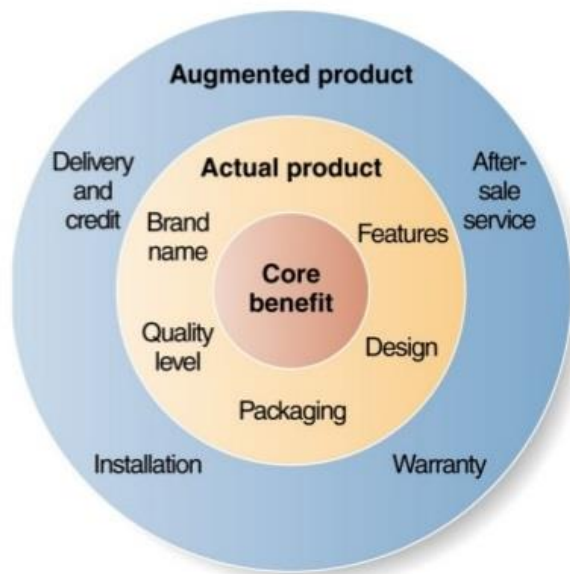


Figure 4. Three levels of a product

The first level of a product, which is represented in the centre of the diagram, is the core product. It refers to the benefit consumers will withdraw from buying this product. This level of a product is usually intangible as it isn't the product itself which procures a

sensation of satisfaction, it is the benefit given to consumers that will deliver this satisfaction feeling.

The next level of a product is the actual product. This refers to the design of the product, its packaging, its features, its quality level and pricing etc. When you are describing a product, you do it by talking about this level of the product.

Eventually, the last level of a product is the augmented product. This level gathers the warranty, the delivery, the after-sale service and all other activities aiming at increasing the benefit for the consumer and increasing the product offering by delivering benefits outside of the initial offering.

Therefore, we can say that a product is more than just the tangible or intangible item that consumers buy to satisfy a need or a want. It is much more complex than that and marketers need to understand it in order to be able to promote their products efficiently and to give consumers the benefit they are waiting for.

3.4 Definition of a fad

In order to understand well my subject and the question I am asking in that thesis, we need to understand clearly what a fad is. According to the Business dictionary, a fad is *"a desirable trend characterised with lots of enthusiasm and energy over a short period of time. Fads are often seen with common consumer items, especially around a holiday season"* (Business Dictionary, Definition). Therefore, a fad is a trend that doesn't last. It is important to understand that in order to avoid confusing fad and trend. Trends have a popularity that rises slowly and stays longer, unlike fads that become popular very quickly and disappear as quickly. Moreover, trends usually appear in response to a functional need whereas fads appear for no real reasons, they don't satisfy a need thanks to their functionality.

Fads are not always original products, they can be a copy of what is popular at that period. They usually start because some people adopted a product and talked about it, therefore other people bought it very quickly and it ended up being very popular rapidly. But they don't last long simply because they are new and unique at one time but don't stay new and unique very long. Therefore, consumers get bored of it very quickly. The first consumers to buy the product in question are the first ones to recognise it has lost its interest and since they aren't interested in it anymore, the other consumers abandon it as well and so on.

Therefore, a fad is a trend that doesn't last long because its interest to consumers disappears very quickly.

3.5 Authors about jewellery

3.5.1 Georg Simmel

Georg Simmel was a German philosopher, sociologist and critic. He wrote a book called *Exkurs über den Schmuck* translated by Kurt H. Wolff as *The Sociology of Georg Simmel*. In this book, Simmel approaches the theme of adornments in societies and, therefore, he talks about jewellery and its role in the society. He exposes his vision of what adornments are, what different types of adornments exist and what they represent for people in the actual society. According to Simmel, people have two desires: to please others, to make them happy, and to gain recognition. Adornment pleases the recognition desire by giving to its wearer something that differentiates him from other people. According to Simmel, an adornment enhances the personality of its wearer by reflecting his tastes and his values, so adornments should be personal, and its signification depends on the person who is wearing it.

He thinks that there are three main types of adornments: tattooing which is very personal and full of intimate sense, clothing that is quite impersonal at first but grows with the body of its wearer through time until it becomes an intimate and very personal item, and jewellery which is the most impersonal and unindividual type of adornment that exists. In his book, he says: "*The "closest" adornment is typical of nature peoples: tattooing. The opposite extreme is represented by metal and stone adornments, which are entirely unindividual and can be put on by everybody*" (Georg Simmel, *The Sociology of Georg Simmel*, 1908). Simmel compares jewellery with tattoos, which are obviously very personal and reflect something peculiar to its wearer whereas jewels have not been made exclusively for one person. Moreover, tattoos are unique, they won't be found on anyone you see in the streets whereas jewellery is something that anybody can buy as soon as they can afford it as of course it is distributed widely for a big range of people. For these reasons, Simmel thinks that jewels are the form of adornment that has no special signification and that has no other function than pleasing the desire of recognition of humans.

Moreover, Simmel has a restricted view about jewellery and gender. According to him, men have weapons as a source of power and women have jewels: "Men first use

weapons to impose their will by force on others, above all on women; women use their first form of property, ornamental jewelry, to seduce, to charm, and to please others with their beauty" (Georg Simmel, *The Sociology of Georg Simmel*, 1908). Therefore, Georg Simmel believes that jewels are only made for women, they are a sign of femininity and the only source of power that women can have is to seduce thanks to their jewels. So, Georg Simmel thinks that jewellery is something very impersonal that every woman can wear. He thinks that jewels are made only to decorate outfits and have nothing to do with your personality. Moreover, he thinks that they can be worn only by women to seduce men and exert power on them.

3.5.2 Rebecca Ross Russel

Rebecca Ross Russel is a woman who graduated from the Tufts University in the United States with a Bachelor of Fine Arts in metalworking and jewellery and a Bachelor of Arts with women studies as a major. After her graduation, she decided to write a book concerning jewellery and its role in the society entitled "Gender and jewelry: A feminist analysis".

In her book, Rebecca questions Georg Simmel's view about adornments that I have explained in the previous question of that literature review, especially his thoughts about jewellery. She especially has a complete opposite view concerning the relation between gender and jewellery. As I explained it before, Simmel believes that jewels are the source of power of women, he believes that jewels express femininity and allow women to have power over men by seducing them. Rebecca has an opposite view concerning the role of jewellery in our society: "I propose that jewelry can function as a means and symbol of physical incapacitation and ownership, a representation of wealth or honor, and a means of physical and conceptual emancipation" (Rebecca Ross Russel, *Gender and jewelry: A feminist analysis*, 2010: 5). Therefore, Rebecca assumes that jewellery can express power through wealth and honour as it can be a way to show off and be seen by others. However, in contrary to what Simmel said in his book, Rebecca doesn't think that jewels are worn only to express wealth. She believes jewels help people to show their personality with ornaments that correspond to their values and who they are. As she says that jewels are a "means of physical and conceptual emancipation", she states that they can help feeling better about oneself. In fact, jewels can be a way to assume yourself and feel better about who you are as they add value to you on an external level

by showing something else than usual. Therefore, on the physical emancipation side, jewels can help you assume your physical characteristics by adorning them, making them stand out. This also allows people to feel better internally. In fact, when you accept your physical characteristics, you are more likely to accept yourself internally as well. That is what Rebecca means when talking about conceptual emancipation.

She is a feminist; therefore, emancipation is at the core of her theory concerning jewellery and its role, especially for women. However, she doesn't believe that jewels are made only for women, they don't express a gender, they help to express a personality and they help acceptance of how people are and feel about themselves.

Therefore, for Rebecca Ross Russel, jewels play a role of helper of emancipation for all the people who need it. They have a real cultural and social impact.

3.6 Cultural environment

In order to understand cultural habits that can have an influence over the buying behaviour of consumers, we first need to understand what culture is.

Cristina De Rossi, an anthropologist gave a definition of culture which is: "Culture encompasses religion, food, what we wear, how we wear it, our language, marriage, music, what we believe is right or wrong, how we sit at the table, how we greet visitors, how we behave with loved ones, and a million other things" (Cristina De Rossi, 2017).

Therefore, culture is a word to talk about everything that has an influence over our behaviour and our way of life. This gathering of beliefs, habits and behaviours create a special cultural environment. This environment has a huge impact on the consumer buying behaviour as it shapes the way people live and, therefore, how they consume. That's why there are different reasons why people buy jewellery. Jewels have a different signification for every single person and what makes them buy one type of jewellery instead of another is strongly influenced by their everyday cultural environment.

Beliefs are becoming more and more important in the buying behaviour process. Ethical brands are privileged over unethical ones as, nowadays, people don't want to spend money to buy products that have been produced in an unethical way. The respect of human rights has become mandatory for a brand to succeed as people feel concerned about social issues. This comes from an evolution of the cultural environment we live in that makes minds evolve as well. Therefore, following that evolution, jewellery brands

highlight their ethical work whenever they can. That's what Edge of Amber, a jewellery brand that has adopted socially responsible practices such as good working conditions, salaries that are above the minimum for all workers, no child labour and environmental friendly practices.

Environment, in particular, have raised a lot of interest these past years. It is now very important for companies to adopt sustainable practices in order to achieve a long-term success.

3.7 Environmental aspect

The main issue related to consumption nowadays is sustainability. The whole world is feeling more and more concerned about environmental issues and want to act for the planet. Therefore, it is now mandatory for companies that want to achieve success to adopt sustainable practices.

The jewellery industry has started to take environmental issues into account only recently. Fine jewellery has faced critics related to the way precious metals are extracted as it requires mining which considerably damages the environment and pollute lands and waters. Moreover, there's an issue related directly to consumption on the jewellery market. Since fashion jewellery has started to gain customers' hearts, jewellery went from a "durable" purchase to an easily thrown away item. In fact, fashion jewellery attracts consumers a lot, especially brands that have interesting prices for a good quality of jewels. The problem with that consumption is that, as people can find affordable jewels easily, they get bored of it quickly and want to change as quickly. This trend is then becoming part of fast-fashion. Fast-fashion refers to "Inexpensive clothing produced rapidly by mass-market retailers in response to the latest trends" (Oxford Dictionaries). However, this term can also be adapted to the jewellery market as fashion jewellery is usually made of materials which are less expensive than for fine jewellery as those are non-precious materials. Moreover, fashion jewellery has seen an increase of the offer in order to answer to a more present demand of consumers to own jewels that don't cost as much as fine jewels. Therefore, fashion jewellery responded to a demand for a new trend. Technological changes also impacted this move to fast-fashion as it enables brands to produce quickly at a highly competitive cost.

As these environmental issues are a primary concern nowadays, jewellery brands try to find solutions to respect the environment and gain customers' hearts. In the fashion

jewellery industry, Pandora is a good example of a brand that tries to be more respectful of the environment by adopting sustainable practices. Pandora is a Danish brand of fashion jewellery known for its customizable bracelets and their famous Pandora charms which have conquered lots of consumers. The brand has decided to act for the environment by starting to reduce considerably the impact mining has on the environment. It has been proved that using recycled materials can reduce this impact a lot. That's why Pandora's jewels are largely made with recycled materials, 90% of its silver is recycled as well as more than 80% of its gold. The rest comes from factories which are highly responsible and controlled regularly.

The working conditions of employees are also very important for Pandora, that's why they provide safe and healthy working conditions to their workers with interesting wages and benefits.

In order to improve practices in the fashion jewellery environment, the Responsible Jewellery Council (RJC) has been created. It is "a whole-of-supply chain standards initiative for the jewellery supply chain, from mine to retail" (Responsible Jewellery Council). It is a standards and certification organisation aimed at improving the sustainability of supply-chains of jewellery brands. It has more than 1000 members, in which are Pandora, Swarovski or Cartier.

Therefore, even though fashion jewellery raises considerations concerning the sustainability of practices, measures are taken in order to reduce the impact on the environment and avoid scaring consumers.

3.8 Consumer behaviour

Consumer behaviour is something that companies need to understand in order to be able to target their clients in an efficient way. I talked about customer needs and wants earlier, which is mandatory to understand, and I will now talk about consumer behaviour in the jewellery market. First of all, what is exactly consumer behaviour? It is "the study of how people make decisions about what they buy, want, need, or act in regards to a product, service, or company" (Tara Schofield, What is consumer behavior in marketing? - Factors, model & definition). Consumer behaviour is influenced by three types of factors. The first one is psychological factors. It concerns the way people perceive things

such as a situation of need or want and how they react to it. It is important for a brand to forecast how potential consumers will react to their marketing campaign to adapt it.

The second type is the personal factors that vary from one person to another as they are personal characteristics such as habits, opinions or tastes. These are also very important as they help to determine the target for a product. For example, people between 45 and 50 years old don't have the same interests and habits than people around 20 years old, therefore, they don't buy the same products.

The last type of factors is social factors. Individuals are influenced by their social environment a lot. Family, friends and relationships have a huge impact on how people behave in society and how they behave when it comes to consuming. It is difficult to analyse these factors as there are a lot of different ones, but it is important to be aware of them as they have a huge impact on how people perceive marketing messages.

Consumer behaviour has evolved a lot recently, especially in the jewellery industry. In France, the economic situation has influenced a lot the buying behaviour of French customers, making them move from fine jewellery to fashion jewellery as it is less expensive while still providing a good level of quality. Mentalities have also changed and the reasons to buy jewellery have evolved. Before, people bought jewellery because it was a beautiful accessory to adorn an outfit and make it look more elegant. Nowadays, jewels have a new function which is related to the mental state of the person who wears it. Just like makeup, jewels have become a way to feel more confident about ourselves. As mentalities evolve, people want to express their personalities more without being afraid of what others could think and fashion jewels offer this possibility to be creative and more extravagant.

The purchase of silver jewels has considerably increased with the arrival of a large range of customizable jewels such as the bracelets offered by Pandora that are very successful. These customizable jewels, beads, charms and bracelets have seen an increase of their purchase of 10% in 2017.

Therefore, the consumer behaviour towards jewellery has evolved massively these past few years, forcing brands to adapt to these changes in order to match the demand of clients. This had a huge impact of how brands branded themselves and adapted their marketing strategies.

3.9 Branding

Brands aim at being recognised by consumers and being unforgettable. This objective is realised through branding. Branding is “the process involved in creating a unique name and image for a product in the consumers' mind, mainly through advertising campaigns with a consistent theme” (BusinessDictionary, branding definition). Therefore, the word “branding” refers to the process by which a brand manages to create a distinctive image and name that consumers will remember. A good brand image is very important for a company to develop and be successful. Nowadays, companies don't just need to have a good product in order to be able to sell it and gain success. In fact, when consumers buy products, they want to live a great experience. The goal of branding for a company is to create an emotional connection with consumers so that a relationship is built that will influence the consumer to buy products from that brand in particular because their experience with it was unforgettable.

In order to create that impression towards customers, you need to build a strong brand equity. This concept has been explained by Kevin Lane Keller, a professor at the Dartmouth College in the United States. He created a model called Keller's brand equity model or Customer-Based Brand Equity (CBBE) which shows the questions consumers ask themselves. These questions represent the steps to follow to build brand equity and are represented in the figure 5 down below.

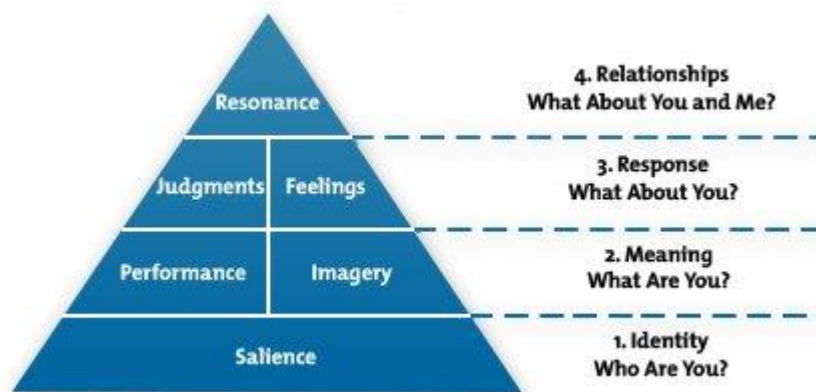


Figure 5. Keller's brand equity model (Keller)

The first step is about the brand identity. The goal is to create a brand awareness or a brand salience so that the customer recognizes the brand.

The second step is about the brand meaning. There are two meaning blocks: 'Performance', how much the customers' needs are met in term of functionalities and 'Imagery', how well your brand meets the needs of consumers on a social and psychological level.

The third step of the CBBE model is the Brand Response. The response of the customer can fall into two categories: 'Judgement' and 'Feelings'. Judgement refers to the quality of the products of a brand, the credibility of the brand, the relevance of the product considering the needs of consumers, and the superiority of the brand compared to its competitors. Feelings refer to the emotional relation between a brand and its consumers. The last step is the Brand Resonance. The objective here is to create a real relationship with consumers to make them want to experience your brand again and talk about it because they liked it.

This brand equity and need for branding can be found in the jewellery industry as it is very competitive, and companies need something to differentiate themselves, therefore, they need to brand themselves. In order to be successful in that industry and to stand out from the competition, jewellery brands need to hold a signature, something that is recognisable. Swarovski, for example, is well-known thanks to the crystals they use on their jewels: Swarovski crystals. When consumers think about this brand, the first word that comes to their mind is crystals because it is the signature of the brand, what it is known for. Another great example of a fashion jewellery brand that is very successful is Pandora. What makes it so successful is that it is greatly branded. Pandora has its very own signature which is bracelets which are customizable with charms. This product offers much more than just a nice bracelet, Pandora usually delivers emotion with that as people can offer you charms to add to your jewel at a certain period of your life. That is how the brand manages to create a connection with its consumers, by procuring them emotion.

Branding allows companies to discover their consumers more and, therefore they are able to adapt their target and segments.

3.10 Segmentation and needs

During the marketing process, as we saw it earlier in this paper, companies need to segment the consumers they will target. Market segmentation is "the process of splitting

customers, or potential customers, in a market into different groups, or segments, within which customers share a similar level of interest in the same or comparable set of needs satisfied by a distinct marketing proposition" (Market Segmentation.co.uk). In other words, when companies segment their market, they create categories of consumers that are called segments, in which are put consumers who share the same interests and needs.

The objective of segmentation is to be able to build a marketing mix that corresponds to the segments targeted in order to be able to meet the consumers' needs.

I have talked earlier about consumers' needs and wants. They shape the segmentation of a company as the potential consumers that have similar needs are gathered into one segment. That is what is called the customer needs-based segmentation. The objective is to be able to propose a product that will meet the consumers' needs better than the product of competitors.

The jewellery industry has seen a change of his typical consumer through the years. First of all, consumers of jewellery are younger than they were before and that makes a change in their needs and habits. Millennials represent a great part of those consumers and their objective is not to show off with some expensive jewellery, they want to stand out from the population with fashionable accessories which are not very expensive. That is why the demand for costume jewellery is widely increasing. Consumers want accessories and they need it at an affordable price. Therefore, during the segmentation, companies in the jewellery industry have to notice that there are two main segments nowadays: consumers who want a durable jewel and are ready to pay a high price for it, and the younger consumers who have a restricted budget but still want to stand out with accessories. These two segments are very different, they clearly don't have the same needs and wants, and they are usually not part of the same demographic group neither.

Therefore, segmentation has to be done carefully as it provides a base for the marketing mix of a brand and will enable the brand in question to meet its customers' needs efficiently. Moreover, knowing your customers' needs and habits is mandatory in order to adopt the right marketing strategy.

3.11 Marketing strategies

“A marketing strategy is a process or model to allow a company or organization to focus limited resources on the best opportunities to increase sales and thereby achieve a sustainable competitive advantage” (Easy Marketing Strategies, Definition: Marketing strategy). A marketing strategy is the process by which a brand manages to reach its segments and turn them into consumers of that brand. There are lots of different marketing strategies as each one is proper to the company which is implementing it. However, the building process of such a strategy is the same for every brand. Thereafter is a figure representing the steps to follow when building a marketing strategy (figure 6).



Figure 6. Marketing Strategy Process

The first step in the building of a marketing strategy is obviously to know your customers. It is mandatory to know who you are targeting and what the needs of those people are in order to deliver the best value proposition to them. In the fashion jewellery market, the value proposition would most likely be built around affordable accessories to stand out without spending a huge amount.

After that comes the analyse of market. A brand needs to know its market, what the trends are, especially for costume jewellery as it usually follows the different trends that work at the moment. Therefore, market research is inevitable to know what consumers like at the moment and what they are buying.

Analysing the competition is very important in order to find a competitive advantage that will differentiate a brand from the others and provide an added value. This is very important in the jewellery sector to keep an eye on competitors as the fashion jewellery industry attracts lots of new entrants as it is widely developing.

The fourth step is to find out what distribution channel is the best to deliver products to consumers. As digital marketing is very important nowadays, it is important for costume jewellery brands to be present not only in physical sells points but also on the internet in order to content everybody. Moreover, jewels such as bracelets or rings are of different sizes and most consumers of fashion jewellery don't know what size they should wear; therefore, it is more relevant to be able to try it on in physical stores.

After that comes the time of building the marketing mix of the brand that I explained earlier in the section concerning the 4P's.

A financial analysis is also necessary in order to know what the strategy will cost to the company, what is the estimated return on investment, the customer acquisition costs etc. This is very important in order to manage efficiently the budget allocated to marketing.

Eventually, the last step of that process comes after the strategy have been implemented. It consists in the evaluation of the efficiency of that strategy and changing or extending it if necessary.

Marketing strategies follow the same base from a company to another, however they differ according to the market of the brand who implements it and the relevance of it. A good marketing strategy is very important for companies as it has a huge impact on sales and influences customers' behaviour massively. Therefore, it is very important for brands to build it carefully and keep adapting it to the consumers.

4 Research Methodology

4.1 Market research

Let's start by looking at what research means. A research is "a detailed study of a subject, especially in order to discover (new) information or reach a (new) understanding" (Cambridge dictionary, Research). Therefore, doing a research means studying a specific subject with the objective to collect information about it in order to understand something. I am doing a research on the fashion jewellery market in order to understand if costume jewellery is considered as a fad or if it will stay popular for a long time. More precisely, as I'm researching on a specific market, I'm doing a market research.

Market research is "the collection and analysis of information about consumers, competitors and the effectiveness of marketing programs" (Susan Ward, 2018, How do businesses use market research?). Market research is the process by which one can obtain information about a market and analyse it to get accurate data about a market as a whole.

When doing a market research, we find two types of information: primary and secondary. Primary data refers to the one which has been collected directly for the purpose of the research that is done by the people who are researching. Whereas secondary data has been already collected by an entity for another purpose than the one of the actual research. In order to conduct a market research properly, both sources of information are useful as they complement each other.

There are three main types of research: the descriptive research, the exploratory research and the causal research. Each of them has a specific purpose and is used in a specific way. It is important to know what the study you are doing will serve in order to be able to decide which type of research is the best to serve that purpose.

4.1.1 Exploratory research

Exploratory researches are conducted in order to gather information about a specific subject. They are not made to provide a conclusion to the research question but to help the understanding of a topic. This type of market research is usually used as an initial research at the beginning of a marketing plan to know if an idea is viable or not and if

it is worth developing it. If the research shows that the idea or project would be efficient, other types of research can take place in order to have other types of information.

The design of an exploratory research is not structured a lot and is flexible. It can be done with informal sources such as talks with consumers or stakeholders of a company. Surveys can also be used to ask consumers what they think about a new product idea. Exploratory research is very flexible and allows a quick adaptation to change. Moreover, it provides the basis for in-depth research if needed and allows a company to avoid spending time and money over a project which is not worth that amount of time and money. However, it provides qualitative information which can be interpreted in the wrong way. The number of samples used in that kind of research is usually low and, therefore, doesn't represent the population, which represents a great limit to the use of the results obtained.

4.1.2 Descriptive research

As it can be understood by the name of that research type, a descriptive research is used to describe, explain and validate the information gathered at the end of an exploratory research. Its focus should be to describe a particular phenomenon that is occurring. It is the most popular form of market research among companies as it can help to make predictions about a phenomenon or to discover other related information. Various data collection methods can be used when conducting a descriptive research, such as case studies and surveys and observational methods where the researcher is in the environment where the researched phenomenon occurs.

This type of research is a lot more structured and less flexible than the exploratory research as it needs to follow some requirements in order to obtain relevant results.

Descriptive research can be very useful when it comes to analysing topics and problem which are not quantified. It also allows companies to use quantitative and qualitative data collection methods instead of imposing one of them while saving time compares to exclusively quantitative researches. However, descriptive researches don't provide enough information to companies to enable them to test the research problem with statistics which can lead to bias in the interpretation of the results. Moreover, as lots of descriptive researches use observational methods, they are usually unique and can't be repeated.

4.1.3 Causal research

Causal market research is also known as explanatory market research and is conducted in order to identify cause-and-effect relationships. That is to say, its objective is to find out if the changes in a variable (the independent variable) affect another one (the dependent variable), and to what extent does this relation exist. This approach is usually used in order to test ideas for future changes such as: what effect an increase of the price of a product will it have on the sales? Therefore, causal research is conducted during the later stages of the decision-making process in order to have clear information about the variables of the topic researched, that's why it needs a very clear structure.

Causal research is very useful when there is a need to identify what has an influence on what or to find the reasons behind processes and changes. Moreover, in contrary to the descriptive research, a causal research can be repeated if necessary as it doesn't make use of observational methods. It also provides more reliable information than the two previous methods as the subjects of the research are selected cautiously and the research is well structured. However, some coincidences occurring a few times consecutively might be taken as cause-and-effects relationships, and if cause-and-effect relationships are well identified, it can be difficult to find out which variable is affecting the other one. Moreover, it can be hard to draw conclusions from a causal research as the social environment is composed of a huge variety of factors and variables that affect the results obtained.

Considering every type of market research, my research over the fashion jewellery market in France corresponds to a descriptive market research as I have conducted a survey, a case study and an interview of a company which have provided me a lot of information on the jewellery market and the consumer behaviour of the French population in that market.

4.2 Quantitative vs Qualitative research

When conducting a market research, companies can use two methods to collect information: quantitative and qualitative researches. They can be completely separated or used to complete one another as they provide different types of information that can both be very useful in the research conducted. In that case, the qualitative research is

usually conducted before the quantitative one in order to provide primary data for the rest of the study.

Those two types of research are usually mistaken so, what is the difference between a qualitative research and a quantitative one?

4.2.1 Qualitative research

Qualitative research is used to “gain an understanding of underlying reasons, opinions, and motivations” (Susan E. DeFranzo, 2011, What’s the difference between qualitative and quantitative research?). It allows to have a better understanding of events, trends, and people in general. This type of research allows the researcher to obtain information over the issue of the research and to generate ideas which can be researched afterwards among the population during a quantitative research.

The data collection methods of a qualitative research are not well structured and don’t represent the population as a small number of respondents is selected in order to respect quotas. The most popular forms of data collection methods in that type of research are focus groups and individual interviews. The objective here is not to obtain a large number of answers to be able to generalise it to the whole population but to obtain complete information about the respondents’ habits, behaviours, opinions and motivations.

Qualitative researches allow companies to have a wide view over the population and its variables and it provides information that can be hard to quantify as they go over the numerical data that a quantitative research provides. Moreover, the study research can evolve through the experiment and it can totally change if the researcher points out something interesting. However, the data collection period is quite long, and the data collected can’t be generalised as it isn’t representative of the population. Another issue with that kind of research is that the personal opinion of the researcher can affect the research, that’s why qualitative researches usually lack credibility.

4.2.2 Quantitative research

Quantitative research is used to “quantify attitudes, opinions, behaviors, and other defined variables – and generalize results from a larger sample population” (Susan E. DeFranzo, 2011, What’s the difference between qualitative and quantitative research?).

Therefore, quantitative studies are conducted in order to quantify variables by providing numerical data which can be transformed into statistics concerning a sample of the population. It can also be used in order to find cause-and-effect relationships among variables and find the causes of these patterns.

In such a research, respondents are usually not selected and the more, the better as the objective is to gather as much data as possible in order to be able to have a sample which is representative of the population. The information from the sample is then generalised to the whole population.

The data collection methods in quantitative research are very structured and oriented to numerical data. The most popular ones are surveys, face-to-face interviews and phone interviews. The data gathered by these collection methods is then turned into statistics, usually in the form of tables, charts or figures in order to describe the variables that are studied. It is usually more credible than a qualitative research as the researcher is less involved in the process of collecting the data, which means that his personal opinion doesn't affect the results obtained.

Therefore, I will be conducting both a qualitative and quantitative research. In fact, for the qualitative part of my research, I have done a case study about two brands of fashion jewellery and I have conducted an interview with the marketing director and the CEO (Chief Executive Officer) of an exclusive distributor in France of brands of jewellery and watchmaking. For the quantitative research part, I have launched a survey concerning the consuming habits of French people when it comes to the consumption of jewels.

4.3 Limits

My bachelor's dissertation has some limits that make it not 100% reliable. First of all, as I am a student, most of the people who answered my survey are also students and aged of 18 to 25 years. Therefore, the results of my survey are not highly representative of the French population, however, they provide a great idea of how people perceive fashion jewellery and what their habits and motivations for buying it are.

Moreover, as I have made a case study, my own opinion may have influenced my analysis, causing the results of it not to be 100% reliable. However, it really helped me understand the differences of marketing strategies in that sector.

5 Results

5.1 Evolution of the costume jewellery sector

The jewellery sector in France is constantly evolving. Lots of changes have happened, especially due to the entry in the market of a serious competitor for more classical types of jewellery: the costume jewellery. Between 2005 and nowadays, everything in that sector has evolved: the sales, the exportations, the market shares etc. Lots of factors have influenced the changes that happened, especially the economic crisis France has faced in 2009, which has considerably influenced a change in the consumption habits of the French population.

The sales of jewels made of gold has decreased since a few years and is still decreasing with the increase in the sales of jewels made of silver and of costume jewels. The figure 7 shows the evolution of the consumption of fine jewellery in orange, costume jewellery in red, watchmaking in blue, and after-sales service in green, from 1996 to 2016. We can see that, between 2011 and 2013, the consumption of fine jewellery dropped from 4332 million€ to 3852 million€, which represents a fall of nearly 500 million€. Since 2013, it hasn't increased a lot and is pretty stable. On the other side, costume jewellery is in constant evolution since 1996, and in 20 years, the value of the consumption has increased of 535 million€. We can also see on this graph that the consumption for fine jewellery has suffered from the economic crisis of 2009 whereas costume jewellery hasn't seen a drop in its consumption. This shows that costume jewellery has already faced some hard periods and managed to get over it, which is a good sign for its future.

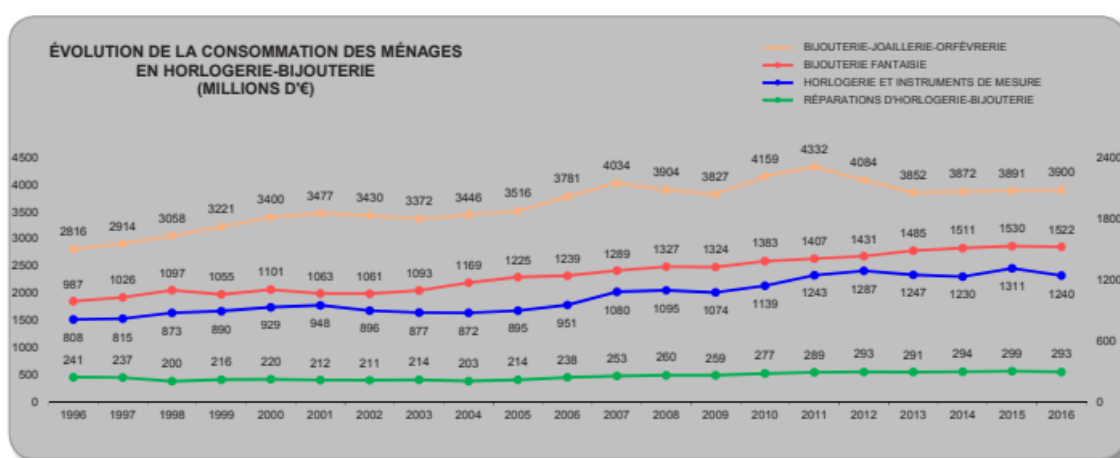


Figure 7. Evolution of the consumption of jewellery and watchmaking (millions of €) (EcoStat n°169)

Costume jewellery has really taken its place on the market and imposed itself, causing trouble to the brands selling gold jewels. In the graph below (figure 8) are represented the percentages of sales of jewels per category in volume and in value.

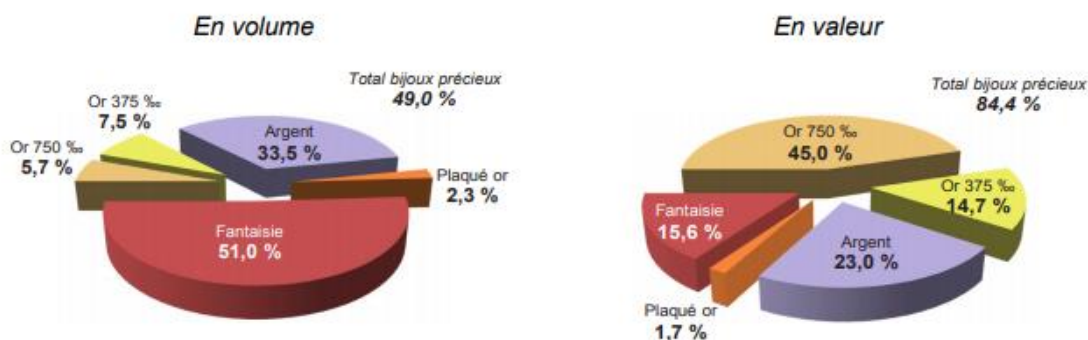


Figure 8. Percentages of sales of jewels in 2017 in volume and value (EcoStat n°173)

As we can see on the first graph, fashion jewellery (in red) represented 51% of the sales in volume of jewellery in 2017 against only 13,2% (5,7% + 7,5%) for gold jewels. This shows well the place that costume jewellery has managed to take in the jewellery sector, provoking a drop in the volume of sales of jewels made out of gold. Costume jewels represent half of the sales of all types of jewels, which is a lot considering that this category of jewels is relatively recent. Concerning costume jewellery, the volume of sales is more representative than the value of it as it is not expensive. In fact, we can see that, in the total of sales in value of jewellery in 2017, costume jewellery represented only 15,6%, however, considering its inexpensive price, this is a fair share.

Therefore, as we can see, costume jewellery is in constant evolution and its volume of sales is in constant increase. This proves that this type of jewellery has managed to please the consumers' needs by proposing jewels at a competitive price, causing a high competition for gold jewels company that have seen a decline in their volume of sales. Costume jewellery has taken its place in the jewellery sector and keeps evolving according to the latest trends and the habits of the French population.

5.2 Consumption habits of the French population

In order to figure out if fashion jewellery in France will still be as popular it is now in a few years, I needed to understand the consumption habits of the French population. That's why I decided to launch a survey made of ten questions: three concerning the person herself, one that determined if the respondent would continue the survey or not, and six concerning the respondent's relationship with costume jewellery.

I launched this survey on social media and I sent it to the professional contacts I have in order to have a wider range of respondents, asking them to share this survey with their contacts. I gathered 153 answers, mostly women as you can see it in the figure 9 below which represents the share of men (in blue) and women (in red) who answered.

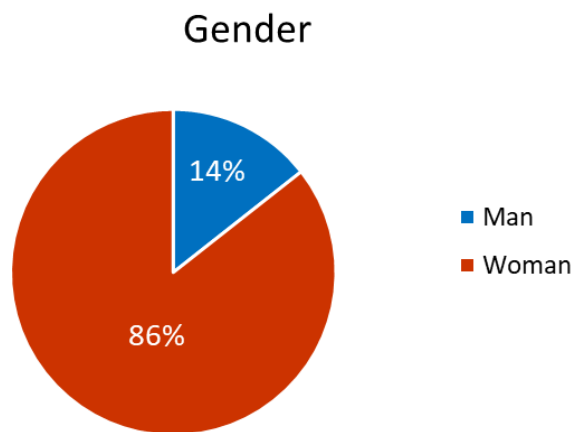


Figure 9. Gender of the respondents of my survey

This huge majority of women (85,6%) can be explained by the title of the survey which was "Fashion jewellery". As mostly women consume jewellery, men might have thought this survey didn't concern them and they might have not even opened it.

The second question I asked was about the age of the respondents. I divided ages in six sections: less than 18, between 18 and 25, between 26 and 35, between 36 and 50, between 51 and 65, eventually more than 65. The answers to that question are illustrated in the graph hereafter (figure 10).

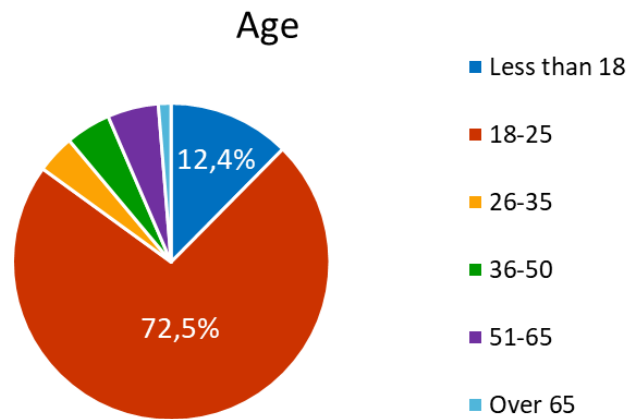


Figure 10. Age of the respondents of my survey

As I expected it, most of the respondents, 72,5% are between 18 and 25 years old, which corresponds to the age of most of my network. 12,4% are under 18, 5,2% are between 51 and 65, 4,6% are between 36 and 50, 3,9% are between 26 and 35 and 1,3% are over 65. The results of the next questions are strongly linked to that as, for example concerning the budget of the respondents, students that are between 18 and 25 don't have the same budget than people that are 40 and have a work since a long time.

The next question I asked in that survey concerns the socio-professional category of the respondents. The eight options of answers were: farmers, craftsmen/traders/entrepreneurs, executives and higher professions, intermediate professions, employees/workers, retired, without any professional activity, and finally, students.

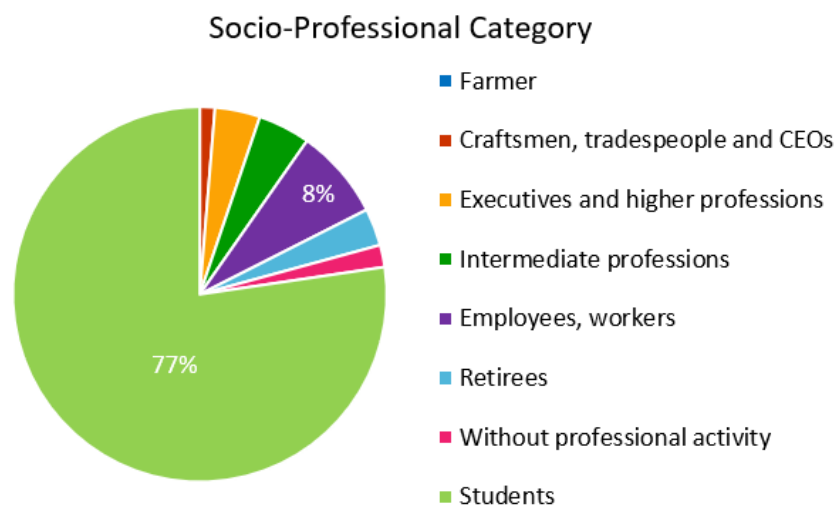


Figure 11. Socio-Professional Category of the respondents of my survey

In the figure above (figure 11), we can see that the students (in green) represent the majority of the respondents as they count for 77,1% of the respondents. That corresponds to most respondents being between 18 and 25 years old. The other categories are distributed quite evenly with no significant difference in the percentage they represent in the total of respondents.

After that comes the question that decided if the respondent would continue the survey or not.

Do you buy costume jewellery?

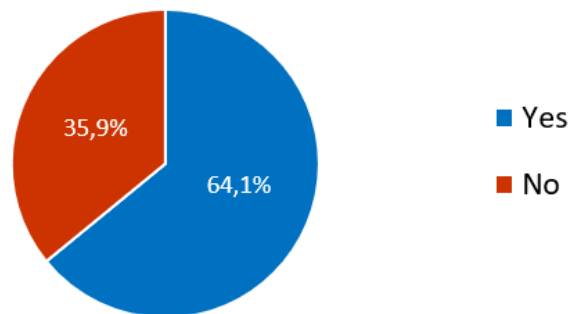


Figure 12. Do you buy costume jewellery? Question 4 of my survey

In the figure above (figure 12), we have the percentage of people who consume fashion jewellery in blue and those who don't in red. Therefore, 64,1% of the people who took the time to answer my survey do buy fashion jewellery against only 35,9% who don't, which represents 98 people out of 153 against only 55. This proves that costume jewellery is popular as there are more people who consume it than people who don't.

The next questions will concern the 98 people who buy costume jewellery

How often do you buy it?

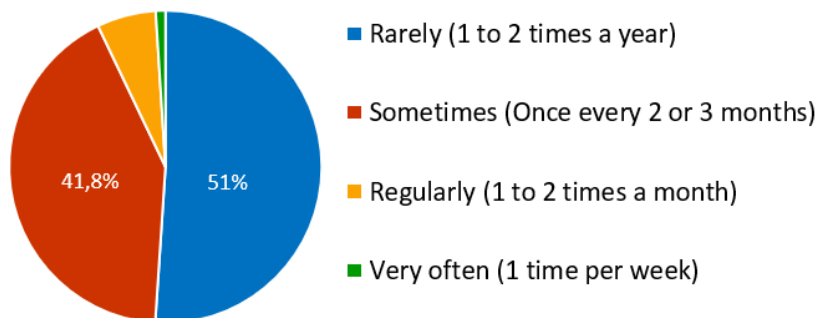


Figure 13. Frequency at which the respondents of my survey buy costume jewellery

Figure 13 shows that the majority of people, 51% (50 persons), buy jewellery one to two times a year, however, there are 41 people (41,8%) who buy jewellery each two or three month. These two categories are the main ones, showing that costume jewellery is not something that the majority of people buy every week (only 1% does), which goes against the principle of fast fashion where we have the idea that people buy products at a low price quite often and then throw it away. For the respondents, buying fashion jewellery might represent an investment more than fast consumption.

Another important thing concerning the consumption habits of French people is where they buy their jewels. Usually, people think that costume jewellery is something you buy in non-specialised stores for a couple of euros. But hereafter is the repartition of where the respondents go to buy their jewels (figure 14).

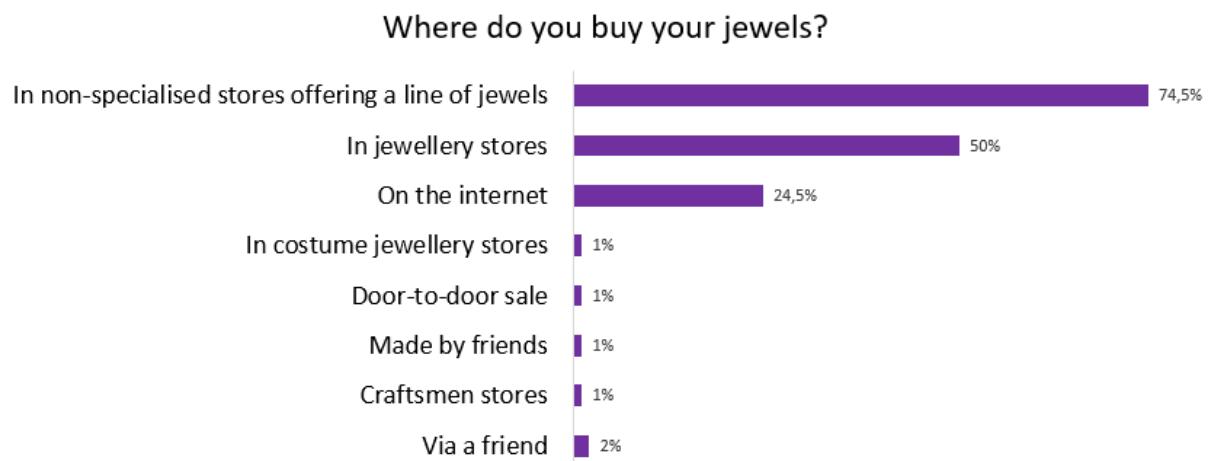


Figure 14. Places where the respondents of my survey buy their jewels

We can see that 74,5% buy it in non-specialised stores. However, half of the people buy it in jewellery stores. This proves that costume jewellery is not necessarily cheap jewels sold at H&M or Claire's, they are also quality jewels sold in jewellery stores. 24,5% of the participants of that survey said that they were buying their jewels online, this proves that the online market is really important nowadays as a significant part of the population buy via the internet.

Next comes the budget allocated to this type of consumption. The figure 15 shows the different prices people are willing to pay to buy costume jewels.

What price are you ready to pay for this type of jewels?

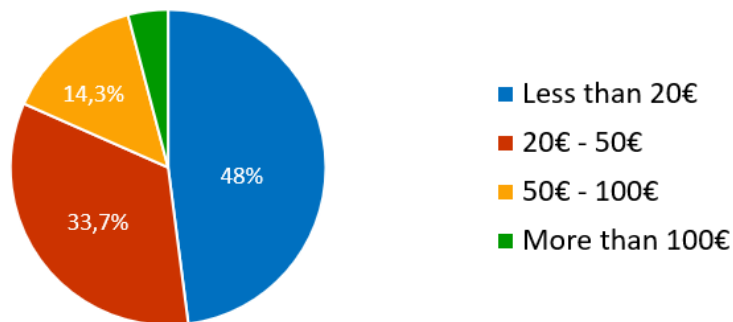


Figure 15. Price that the respondents are willing to pay for costume jewels

The majority of the respondents (48%) are willing to pay less than 20€ for costume jewels. This might come from the common misunderstanding of what costume jewellery is. In fact, I explained at the beginning of my survey what costume jewellery is, but I have the feeling that most of the respondents didn't take the time to read it properly. However, a significant part of the respondents (33,7%) is willing to pay up to 50€ for a fashion jewel and 14,3% are willing to pay up to 100€. As expected, only 4 people are willing to pay more than 100€.

I also wanted to know the motivations of people for buying costume jewellery.

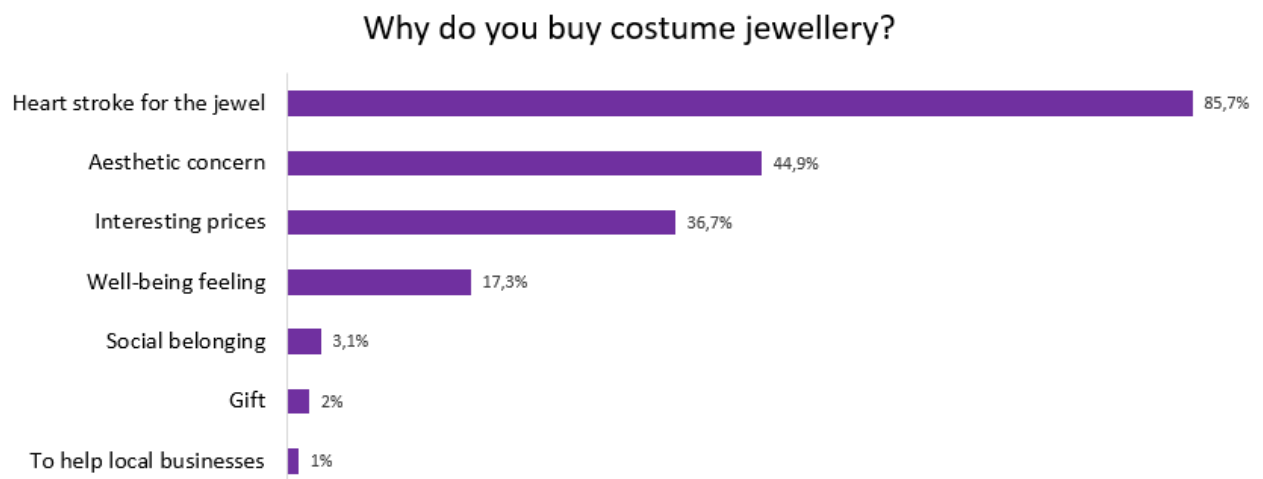


Figure 16. The reasons of the respondents of my survey for buying costume jewellery

In the figure above (figure 16), are represented the reasons for which the respondents of my survey are buying costume jewellery. A big majority of them, 85,7%, buy it

because they have a crush on the jewel, which is very interesting as I thought more people were going to say that they buy it because the price is interesting. However, only 36,7% chose that answer. Nearly half of the people (44,9%), buy costume jewels because they find it beautiful, from an aesthetic point of view. This goes well with the adornment part of a jewel, it has an aesthetic function, but it also has a function in relation with welfare as 17,3% answered that they were buying costume jewellery because it gives them a welfare sensation. This goes beyond the need of showing off with something pretty, jewels have the power to make you feel better.

Then, I wanted to know how much marketing an influence over the buying behaviour of the French population has, so I asked what type of promotion was influencing them the most to buy a jewel.

Between all these promotion types, which ones influence you the most when buying a jewel?

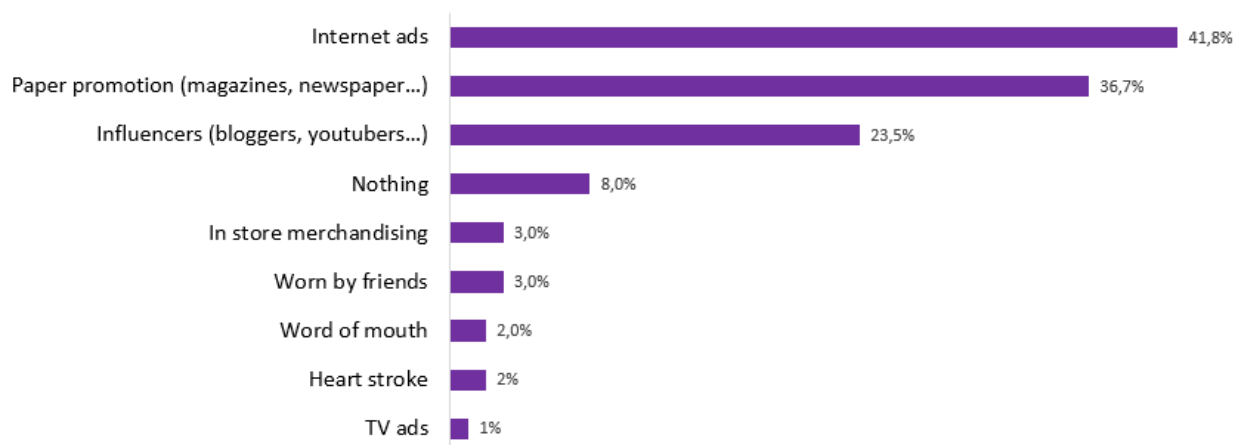


Figure 17. The types of promotion that influence the respondents the most

That's what is shown in the figure 17 in which we can see that 41,8% are mostly influenced by the internet with promotions on social media. 36,7% are influenced mostly by the promotion they see in newspapers or on posters in the street. This shows the importance of paper promotion, even if the internet is now unavoidable, it is important to remember that it isn't sufficient for this market. 23,5% of the respondents are influenced by influencers such as bloggers, youtubers etc. This shows the evolution and diversity of the marketing strategies that exist nowadays to influence the buying behaviour of consumers.

The final question I asked in that survey was if the respondents could name a costume jewellery brand. You'll find the answers I received in Appendix A. Most of them concern shops that are selling poor quality items such as Claire's and H&M. Again, this is not considered as jewellery, therefore it shows the way people perceive costume jewellery, they usually buy it without even knowing it is part of costume jewellery and, on the contrary, they buy poor quality items and think it is costume jewellery. However, I had some interesting answers as Swarovski came out quite often as well as Pandora. This shows that those two brands are well-known by people.

To conclude with the buying behaviour of French people towards costume jewellery, I have realised that quite a lot of people consume fashion jewels, not only women but also men for a gift or for themselves. The budget allocated to that type of purchase is not high for a majority of the people, but this might come from a misunderstanding of the definition of costume jewellery. One of the most interesting information I got from this survey is the marketing strategies that influence the buying behaviour of consumers. I realised that, even though influencers and promotion on social media is very important, it is also important to keep promoting on paper with displays, posters and magazines as people are still influenced by it.

5.3 Marketing strategies in the fashion jewellery sector

There are lots of various marketing strategies in the jewellery sector as it is different from a brand to another according to the type of jewellery that is distributed, the target and other factors. Of course, you are not promoting a jewel which is worth 500€ the same way you do for a jewel which is worth 100€ because your consumers are not the same, they don't have the same habits, the same tastes and they don't get interested into a product in the same way.

As I want to know if fashion jewellery is a fad or if it will last through the years, I will focus on the marketing strategies in the costume jewellery market. In this section, I will analyse an interview I conducted with a company concerning the marketing strategies of Adore and Karl Lagerfeld and, following that idea, I will conduct a case study about those two brands in order to understand what differentiates them, why their marketing strategies differ and how efficient it is.

5.3.1 Interview with an exclusive distributor of jewellery and watchmaking

Last year, I did an internship in a company named MRC, which is an exclusive distributor of jewellery and watchmaking brands in France. They distribute some fashion jewellery brands such as Adore, a brand launched by Swarovski, and the jewels of Karl Lagerfeld, a line made in collaboration with Adore. Those two brands are, therefore, distributed by the same company but as Karl Lagerfeld's brand is known worldwide and Adore is very new and needs to develop, I thought it would be interesting to see the differences in their marketing strategies. Moreover, this study case will allow me to discover the evolution of the marketing strategies in the costume jewellery sector, which will give an idea on the efforts put by brands in order for costume jewellery to be long-lasting.

In Appendix 2 are the questions I asked to the company, followed by the answers I received.

First of all, as I have explained it earlier when talking about the evolution of the jewellery sector in France, there is a clear evolution of the fashion jewellery sector which is becoming more competitive with new entrants that are attracted by this expanding industry. With this evolution, the marketing strategies of the brands have to develop as well and to adapt to the changes happening in the environment in order to catch the consumers' attention in the middle of all those advertisements coming from competing companies.

This evolution has been well represented by Adore, launched by the Swarovski Group in order to reach another part of the population, younger, more contemporary and urban. Adore was, at first, focused on the displays and posters of its sales' points which was the most important at that time, and started to evolve and adapt to the changes in the market by focusing more on the social media. As I will explain in the next section, Adore has developed a brand new marketing strategy, starring influencers in order to extend its reach and promote the brand in a trendy way. Moreover, the brand has adapted to the evolution of the budget by decreasing its prices by almost 10%, which is good in order to stay popular and keep the volume of sales.

Karl Lagerfeld is a brand that is already known worldwide, therefore, the marketing strategy is different as there is no need to make the brand known by people, the objective there is to keep the popularity of the brand and adapt to the consumers. The motivation of the workers also seems to be a very important part of the strategy of the

brand as sales contests are organised between the points of sales. This is a good way to keep people motivated and make them want to sell in order to win a prize.

Moreover, as the survey showed it, even though marketing influencers on the internet are very important for a brand to promote itself, companies must not forget that displays, communication in magazines and newspaper, and posters are still very important and influence the consumers' behaviour a lot.

Therefore, this interview has confirmed what I thought about the marketing strategies and the adaptation of the costume jewellery market to the evolution of its environment. This adaptation is a good start for a long-term success as nothing lasts without evolving and adapting according to the environment. Now, we'll see in more details what Adore, and Karl Lagerfeld's marketing strategies look like.

5.3.2 Case study about Adore from Swarovski and Karl Lagerfeld

Adore is a brand which has been launched by the Swarovski Group (an Austrian group) in Spring 2016 in order to enlarge the target of the company and reach a younger population. This brand is still young and needs to develop its fame among potential consumers as people usually know Swarovski, but they don't necessarily know about Adore. The marketing strategy of this brand, therefore, is oriented towards this need of becoming known. At the beginning, the focus was more on the promotion in stores in order to show the jewels in a beautiful environment, making people want to try them and buy them afterwards with beautiful displays, posters and catalogues. However, even though this was sufficient some years ago, nowadays it isn't. The internet has taken a big place in the marketing strategies of brand and consumers need to be able to see the brand on the internet, especially on social media.

That's why, even though the catalogues, displays and posters are very important to promote the brand, a new strategy has been launched since the beginning of 2018, oriented towards influencers in order to rise the brand awareness of Adore on social media.

In fact, in France, Adore has selected 19 influencers to collaborate with (Appendix D). Adore has chosen them according to their number of followers on social media, but also according to the type of posts they make. All of them are fashion and/or jewellery influencers, who are used to post their outfits paired with jewels in a way that makes

people dream about it. Those influencers will receive free jewels of the brand and will promote them on their social media by showing them in pictures with their outfits and talking about the brand. This will enable Adore to make its brand known by thousand of people and to show that the jewels they proposed are very contemporary and correspond to the style of the influencers people admire. This will attract potential consumers to come in shops to see the jewels themselves or go on the website to have a look. This is a good way to increase the awareness of people concerning Adore and, as influencers have, as said in the name of their activity, have a huge influence over the buying behaviour of the population, it will probably increase the volume of sales of the brand. Moreover, Adore has been seen in some French magazines such as Marie-Claire and Avantages which are very popular among French people interested in fashion and being on trend. This shows the importance of the promotion on paper that still influences a lot of people to buy.

Therefore, Adore knows that its brand awareness is still in development and makes everything to make it rise. The brand knows that evolving with the trends and what people are attracted to is unavoidable to be successful on the long-term and that's why the marketing strategies of the brand has evolved and are now more developed on social media.

Karl Lagerfeld is one of the most well-known stylist in the world. He has decided to launch a line of jewels in collaboration with Adore. This is an example of co-branding as two brands are associating themselves to create a line in that case. This collection of jewels is addressing the modern woman, urban and sophisticated, looking for contemporary jewels to stand out from the crowd. In Appendix E is the first page of the new catalogue for the collection Spring/Summer 2018. We can compare it with Adore as it is much darker and looks more rebel. Adore's catalogue is all about white, pure colours to show something very elegant, whereas Karl Lagerfeld is more about black to show a more rebel spirit, more urban one but still while staying elegant. The difference between the two brands is in the spirit of the collections as one is much purer than the other, however, they resemble themselves when it comes to elegant and contemporary jewels. Moreover, Karl Lagerfeld is internationally well-known, therefore, its brand awareness is not the priority for the marketing strategies. There is no need to make it rise a lot, the objective is more focused on staying on top by communicating a lot through social media to continue influencing thousands of people's buying behaviour. Hereafter is a picture of

Karl Lagerfeld's Instagram page with its number of subscribers. We can see that the awareness of the brand is already developed a lot as 4,4 million people have subscribed to his Instagram account, as well as 1,51 million on twitter and 1 million on facebook.



Figure 18. Karl Lagerfeld's Instagram page

In fact, Karl Lagerfeld is very active on his social media and he has a huge network of celebrities, which helps to develop his brand awareness.

This brand also uses influencers to promote its products, as Adore does, and uses paper promotion such as displays and posters. Moreover, as it has been said during the interview, the sales points receive a set of decoration to set the products in place in a beautiful environment.

Therefore, Karl Lagerfeld has a marketing strategy similar to the one of Adore, however the objective is not the same as for Karl, the aim is to keep its brand awareness and fame as it is and still continue to develop it slowly, whereas Adore aims to make its brand known worldwide.

This study case of the marketing strategies of these two brands show that the costume jewellery market is in constant evolution and adapts to the marketing strategies that work nowadays. Moreover, the fact that a stylist known worldwide launches his proper line of costume jewels proves that this market is in expansion and this type of action will influence other celebrities to do the same. This is already a form of promotion of costume jewellery as it shows that it is becoming more and more popular and it is adapting to its changing environment.

6 Conclusion

All along this thesis, I have discovered the costume jewellery market in more detail and discovered its strengths and weaknesses. I have seen, while analysing the market of jewellery in France, that fashion jewellery has taken quickly a huge place in this market and is very popular among the population. The economic crisis has pushed people to choose cheaper jewels than the ones they usually bought and, even though we could have thought that, after the crisis, it would fade away, it hasn't and is still as popular than before, of not more.

This popularity comes from the fact that costume jewellery has managed to develop its marketing strategies according to the evolution of those, the appearance of promotion via the internet and social media and the habits of the consumers. The marketing strategies started by being focused on the promotion in the points of sale and they developed themselves to be more present on social media as it is now unavoidable for a brand to develop its promotion strategy.

This ability to adapt to the competitors, the consumers and the evolution of those, proves that costume jewellery is not ready to leave its place and is trying to expand. This expansion is enhanced by new entrants that are attracted by the development of this industry, becoming more and more competitive. This climate creates a more interesting environment for the consumers as they have more choice and the prices are very competitive to win the sales. As explained in the case study, the fact that designers and stylists start launching their own costume jewellery collections shows again the expansion of the market and doesn't seem to forecast a decline. Moreover, the survey I conducted has highlighted the fact that people don't seem to consider costume jewellery as fast fashion. This is a good sign for the environmental aspect of this type of jewellery. Moreover, considering the environment, these jewels are made of materials that don't require working in mines to get diamonds. Therefore, it is more respectful that fine jewellery can be.

To conclude, I can say that I don't think costume jewellery in France is a fad, it's a market which follows the trends in order to stay successful and to attract potential consumers, but even if it is on trend, it isn't a fad. It keeps evolving to stay interesting for customers and customers keep buying those jewels because they correspond to their needs and wants.

However, this is my conclusion, but it might not be 100% reliable as, as I said it earlier in that dissertation, some of my results are not highly representative. In fact, the survey I have made is not highly representative of the French population as most of the respondents are students, therefore the results can't be generalised to the French population as a whole. Moreover, the case study I have conducted might have been influenced by own opinion even though I tried to be as objective as I could.

However, it still gives an idea of the behaviour of consumers towards costume jewellery and of the evolution of the marketing strategies in that sector.

It would now be interesting to follow the market in the next years to see how costume jewellery evolves and if it seems to fade away. Another interesting research that could be made would be to analyse the role of jewellery in our society. As I said it briefly before, jewels are not only made to decorate an outfit, they can have psychologic benefits for some people, just as clothes do. Therefore, an interesting study would be to look deeply in the role of jewels and its place in the French society.

7 References

Amy Handlin, The Significance of Branding as a Marketing Strategy on Consumer Behavior [online], Chron, available at: <http://smallbusiness.chron.com/significance-branding-marketing-strategy-consumer-behavior-16594.html> [Accessed 8 March 2018]

Business Dictionary, *Fad*, available at: <http://www.businessdictionary.com/definition/fad.html> [Accessed 23 March 2018]

Callie Mann, 10 best ethical jewelry brands worldwide [online], Mochni, available at: <https://www.mochni.com/10-best-ethical-jewelry-brands-worldwide/> [Accessed 20 March 2018]

Comité Francéclat (2018), Les ventes d'horlogerie-bijouterie en France en 2017, *EcoStat*, n°173

Comité Francéclat (2017), La consommation des ménages en 2016, *EcoStat*, n°169

Danielle Reed, Overview of exploratory, descriptive & causal research in marketing [online], study.com, available at: <https://study.com/academy/lesson/overview-of-exploratory-descriptive-causal-research-in-marketing.html> [Accessed 20 April 2018]

François Vincent (2014), Les 4P du marketing ou le marketing-mix pour la PME : Produit – Prix – Place – Promotion [online], Stratégie Marketing PME, available at: <http://www.strategiemarketingpme.com/strategies/les-4p-du-marketing-marketing-mix-pme-produit-prix-place-promotion/> [Accessed 7 April 2018]

Gigi Devault (2017), Descriptive Market Research [online], smallbusiness, available at: <https://www.thebalancesmb.com/what-is-descriptive-market-research-2296735> [Accessed 20 April 2018]

History of jewelry, *All about jewellery*, available at: <http://www.historyofjewelry.net/> [Accessed 25 February 2018]

Hitesh Bhasin (2018), Keller's Brand equity Model – CBBE Model by Keller [online], Marketing91, available at: <https://www.marketing91.com/kellers-brand-equity-model/> [Accessed 23 January 2018]

Investopedia, *Marketing*, available at: <https://www.investopedia.com/terms/m/marketing.asp> [Accessed 9 April 2018]

Investopedia, *Market research*, available at: <https://www.investopedia.com/terms/m/market-research.asp> [Accessed 13 April 2018]

Jenny Kong (2012), What are included in the customer-driven marketing strategy? [online], Marketing, available at: <http://jennyxzkong.blogspot.fi/2012/02/what-are-included-in-customer-driven.html> [Accessed 13 April 2018]

Jim Riley, Product Life Cycle [online], tutor2u, available at: <https://www.tutor2u.net/business/reference/product-life-cycle> [Accessed 12 April 2018]

John Dudovskiy, Causal Research (Explanatory research) [online], Research Methodology, available at: <https://research-methodology.net/causal-research/> [Accessed 20 April 2018]

Julia Naughton (2017), The Environmental Cost Of Jewellery: This Brand Is Opening Eyes [online], Huffpost, available at: https://www.huffingtonpost.com.au/2017/03/07/the-environmental-cost-of-jewellery-this-brand-is-opening-eyes_a_21875765/ [Accessed 18 March 2018]

Kellie Riggs (2013), Secrecy and adornment – Georg Simmel [online], Greater than or equal to, available at: <https://greater-than-or-equal-to.com/2013/01/13/secrecy-and-adornment-georg-simmel/> [Accessed 24 March 2018]

Leon Kaye (2011), Jewellery manufacturers and retailers confronting water issues [online], The Guardian, available at: <https://www.theguardian.com/sustainable-business/jewellery-manufacturers-water-issues-gold-mining> [Accessed 10 April 2018]

Mark Smith (2016), Customer needs and wants, *KTH School of ICT*, available at: https://people.kth.se/~msmith/ii2300_pdf/product_realization_4_2016.pdf

Paula Grineri (2017), Tendances et enjeux du marché de l'horlogerie joaillerie en France [online], Likeab, available at: <https://www.likeab.com/2017/04/03/tendances-et-enjeux-du-marche-de-lhorlogerie-joaillerie-en-france/> [Accessed 5 November 2017]

Rebecca Ross Russel (2010), *Gender and jewelry: A feminist analysis*, pages 2, 5, 10

Roberto Sedycias, The Fascinating history of jewelry [online], streetdirectory.com, available at: http://www.streetdirectory.com/travel_guide/61369/jewelry/the_fascinating_history_of_jewelry.html [Accessed 25 February 2018]

Rough-Polished (2010), Targeting the largest consumer jewelry market segments, available at: <http://rough-polished.com/en/expertise/40526.html> [Accessed 20 March 2018]

Tara Schofield, What Is Consumer Behavior in Marketing? - Factors, Model & Definition [online], Study.com, available at: <https://study.com/academy/lesson/what-is-consumer-behavior-in-marketing-factors-model-definition.html> [Accessed 10 April 2018]

Tracy Matthews, The 7 Qualities that ALL Successful Jewellery Brands Have in Common [online], Create & Thrive, available at: <http://www.createandthrive.com/the-7-qualities-that-all-successful-jewellery-brands-have-in-common> [Accessed 26 February 2018]

Translate Media (2016), *The trend towards 'fast fashion' seen in the clothing industry is increasingly evident in the world of jewellery*, available at: <https://www.translatemedia.com/translation-blog/fast-fashion-begins-impact-jewellery-industry/> [Accessed 9 March 2018]

Victoria Duff, How to Know What a Customer Needs & Wants [online], Chron, available at: <http://smallbusiness.chron.com/customer-needs-wants-10558.html> [Accessed 23 march 2018]

8 Appendices

Appendix A 1 (3)

Last question of my survey:

Can you name a costume jewellery brand?

Claire's (7)
Non (5)
Moa (3)
non (3)
Adore (2)
Bijoux Brigitte (2)
Pandora (2)
Gas (2)
Jourdan
Pimkie
Agatha, Pandora
Georgettes, Agatha, Pandora

Parfois
Ipanema - Zara accessoires
Bijou brigitte, marso et ines, aparajan paris bijoux
H&m
FlowersForZoé
I am, Six
Six
Le manège à bijoux
clair's
Non (je connais les adresses pas les noms)
Mon joli sautoir
bijou brigitte, bala boosté

Appendix A 2(3)

Lotus
Bijoux chez camaïeu, cache - cache
Julien Dorcel
ZAG
Accessorize
Agatha
Bijoux Brigitte
Zoé bonbon
Aucune, ce ne sont pas des marques
Moa, Six
Bijou Brigitte
Naoli
Swarovski
LES NÉRÉIDES
Clair's
MOA
J'oublie tous le temps son nom! 😞
Gucci (certaines collections)
Promod
H&M
Luna
Accessories
Maty
I am

Appendix A 3(3)

Julien d'Orcel
Pas de marque.
claire's
Claire's
Accesoirize
Bagues
agatha
Pandora, Swarovski
uno 50
Numéro 3
lam
Je ne sais pas
...
Jollia
Balabooste
Cœur de lion
lou yetu
Bijoux brigitte/ autres magasins sur etsy
Pas d'idée
Anne Thomas ?
mars'o et Inès
Je ne sais pas
Swarovski
Claire's
Claire's
...
Bijou Brigitte
Wichita
Louyetu
Pandora
Aucune
Desigual, Esprit, Bagatelles Créations
Swarovski Kenzo
Aucune idée

Appendix B 1(2):

Interview with an exclusive distributor of costume jewellery brands

INTERVIEW MRC CONCERNANT LES STRATEGIES MARKETING /
INTERVIEW MRC CONCERNING MARKETING STRATEGIES

1. Avez-vous remarqué une évolution concernant les stratégies marketing dans le secteur de la bijouterie fantaisie ? Si oui, lesquelles ? / *Have you noticed an evolution of the marketing strategies in the costume jewellery sector? If yes, which one?*

Le Secteur se professionnalise de plus en plus. Il était parti d'artisans créateurs avec des structures plus en moins légères et devient de plus en plus en plus structuré, voire industrialisé.

Le marketing est entré dans le monde de la bijouterie fantaisie avec de la publicité sur le lieu de vente (présentoirs, affichettes, communication grand public et ce, du fait d'un intérêt croissant de celui-ci. La baisse des ventes de bijoux en or, des prix moyens de plus en plus serrés, une cliente finale voulant être dans la tendance donne à ce marché de la fantaisie plus d'intérêt de poids.

This sector is becoming more and more professional. It started with creative craftsmen with relatively light structures and is becoming more and more structured, tending to industrialisation.

Marketing has entered fashion jewellery's world with advertisements in the sales' points (displays, posters and general public communication because of an increasing interest of that public). The decrease in sales of jewels made out of gold, the average prices becoming increasingly tight and a final consumer wanting to be fashionable make the costume jewellery market more interesting.

2. En quoi la nouvelle stratégie marketing d'Adore (Marque du Groupe Swarovski) consiste-t-elle ? / *What does the new marketing strategy of Adore (brand of the Swarovski Group) consist in?*

Après 3 ans de mise en place des collections ADORE sur le marché la Marque a affiné son style s'adressant à une clientèle urbaine, chic, contemporaine. Les prix ont également dû s'adapter à un marché de plus en plus compétitif baissant d'environ 10%. La communication qui était axées sur les points de vente avec les présentoirs et l'environnements produits s'appuie aujourd'hui sur les réseaux sociaux qui sont devenus incontournables.

After 3 years of setting up the collections of ADORE on the market, the brand has a more clearly defined style by addressing a consumer with is chic, urban and contemporary. The prices also had to adapt to a market which is becoming more and more competitive with a decrease of 10%. The communication which was focused on the sales' points with displays and the environment of the product are now more focused on social media, which have become unavoidable.

3. Avez-vous remarqué des résultats suite à la mise en place de cette stratégie ? Si oui, lesquels ? / Have you already seen result after the set up of this strategy? If yes, which ones?

Il est encore un peu tôt pour se prononcer sur cette nouvelle stratégie néanmoins l'adaptation des prix au marché laisse présager une augmentation du volume des ventes.

It is a bit early to have a clear opinion on that strategy but the adaptation of the prices to the market predict an increase of the volume of sales.

Appendix B 2(2)

4. Quelle stratégie marketing a été mise en place afin de promouvoir la ligne de bijoux de Karl Lagerfeld ? / What marketing strategy has been set up in order to promote Karl Lagerfeld jewels?

Le lancement des bijoux KL s'appuie déjà sur la force des réseaux sociaux avec lesquels ils communiquent (Facebook, Instagram particulièrement). De plus chaque magasin devenant concessionnaire exclusif de la Marque se voit offrir un ensemble d'éléments de décoration pour sa boutique). Des concours vendeurs dans les points de vente s'organisent afin de récompenser les meilleurs d'entre eux.

The launching of Karl Lagerfeld jewels is already very much focused on social media where the brand communicates (especially Facebook and Instagram). Moreover, each point of sales which becomes an exclusive dealer of the brand receives a set of decoration elements for its shop. Sales contests are also organised between the sales' points in order to reward the best of them.

5. Si celle-ci est différente de celle adoptée pour Adore, pourquoi l'est-elle ? / If this one is different from the one of Adore, why is it?

La différence essentielle entre les deux Marques se fait à travers les réseaux. KL est une Marque installée, mondialement connue, l'autre est à faire connaître.

The main difference between the two brands is in their network. Karl Lagerfeld is a brand known worldwide, whereas the other is still not well-known.

6. Pensez-vous que les influenceurs marketing représentent le futur du marketing des entreprises ? / Do you think that marketing influencers represent the future of marketing for the brands?

Ils représentent en effet une partie incontournable mais la communication traditionnelle tant sur les points de vente, dans les vitrines et dans la presse écrite ou visuelle continue à être nécessaire.

They represent an unavoidable part of marketing but the traditional communication in sales' points and in the written or online press is still necessary.

Appendix C

First page of the catalogue Adore, collection Spring/Summer 2018



Appendix D

Selection of influencers to promote Adore in France



CAMILLE

- French travel and fashion Instagrammer
- Based in Lille
- Fun and authentic content
- 38% of her followers are over 25
- 57% comes from France, 22% from Russia and 2% from Belgium
- ER: 5.3%

[28K followers](#)



MARIION LOU

- French Instagrammer
- Outfit and jewelry posts
- Feminine content showing her personal style
- 37% of her followers are over 25
- 67.6% comes from France, 6.3% from Russia and 3.7% from Germany
- ER: 16%

[61K followers](#)



JUSTINE

- Fashion influencer
- Based in Paris
- Very high engagement
- Beauty and style content
- Approachable and relatable
- ER: 16%

[35K followers](#)



JESSICA

- French Instagrammer
- Inspirational Travel and Fashion content
- Colourful and feminine content showing her personal style
- 22% of her followers are over 25
- 65% comes from France, 14% from Russia and 2% from Italy
- ER: 8%

[47K followers](#)



Lei [17K followers](#)



Celine [10K followers](#)



Clara [13K followers](#)



Adeline [19K followers](#)



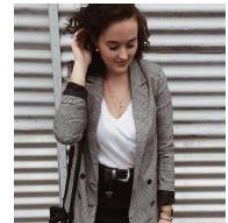
Annah [12K followers](#)



Fanny [6.5K followers](#)



Amandine [12K followers](#)



Melanie [6K followers](#)



Clara Duez [12K followers](#)



Julie Hayden [15K followers](#)



Manon [29K followers](#)



Tiphanie [16K followers](#)



Camille [7K followers](#)



Cecile [33K followers](#)



Sophie [8K followers](#)

Appendix E

First page of the catalogue Karl Lagerfeld Spring/Summer 2018

