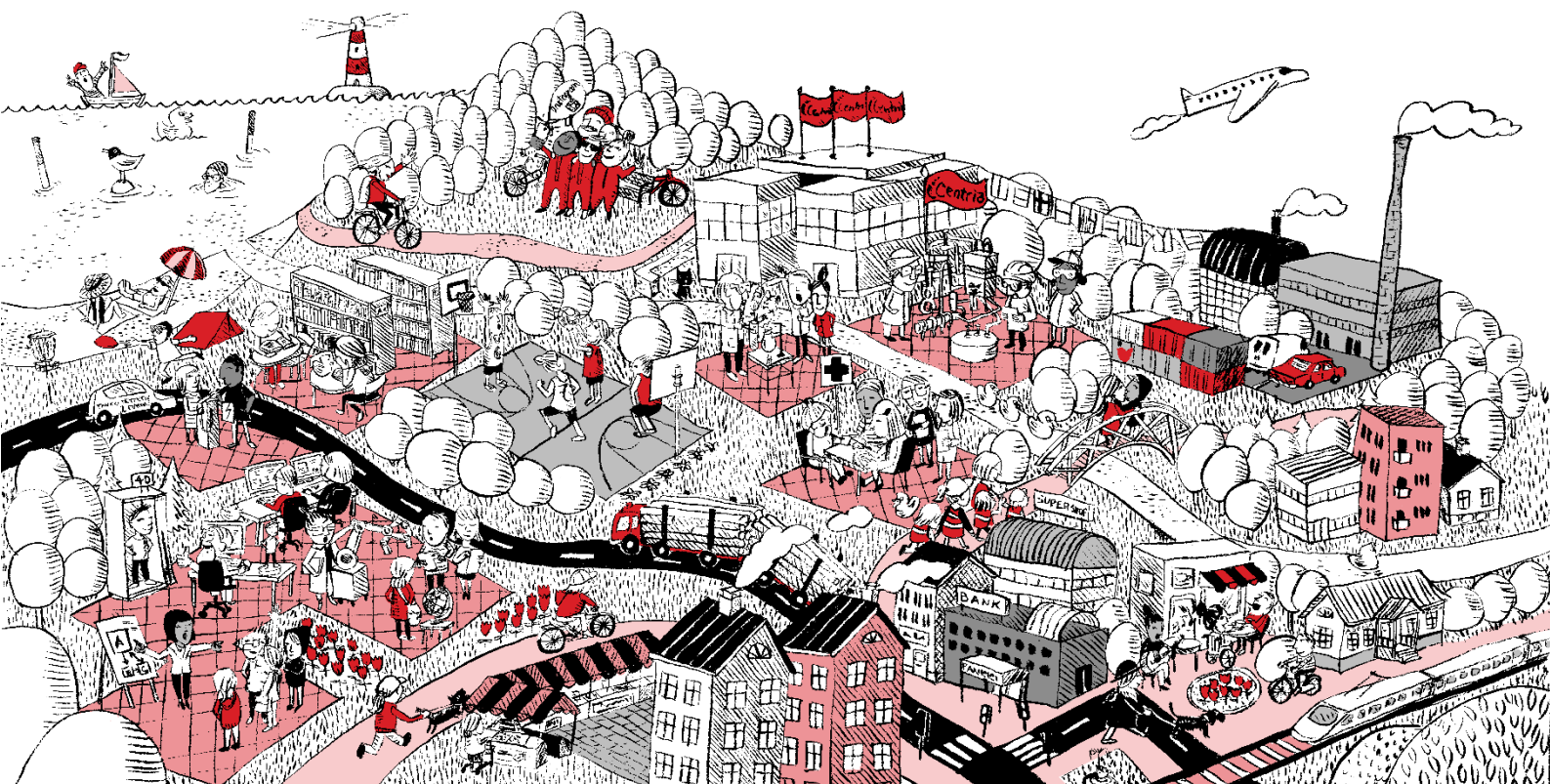Alban Leglay

ADVERTISING AND BRANDING IN FRENCH FASHION COMPANIES
Case studies of fast fashion, ecological fashion and luxury fashion

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ABSTRACT

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The world of fashion is a world very much impacted by the health crisis and acts a lot in the field of communication. This sector has therefore quickly taken adopted social networks and the Internet to reach its target and the evolution of communication.

The aim of this thesis was to explore the advertising strategies used in the French fashion industry. More specifically, the thesis focused on comparing the advertising strategies of case companies representing different fashion categories: fast fashion (represented by Kiabi and Cache Cache), ecological fashion (with Le Slip Français and Veja) and luxury fashion (illustrated with Chanel and Louis Vuitton). The final aim therefore was to find out the differences in advertising strategies depending on the company's sector.

The methodological approach chosen is a qualitative one with the use of academic articles or books added by secondary data based on specialized website articles and the brand's own resources such as its various social networks. The analysis was done by content analysing advertising and data from selected media and specialized articles.

The results show that these companies communicate in different ways. Fast fashion companies were focusing on the accessibility of their products, ecological fashion companies were selling an idea more than a product and the luxury fashion companies were communicating more on the brand name instead on the products themselves.

Key words Advertising, Branding, Marketing, Fashion industry, French companies

ABSTRACT
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1 INTRODUCTION

Actually, the fashion market is one of the most polluting in the world and most of the time the clothes produced are made in bad working conditions, wether it is a question of low pay, the age of the persons employed or the handling of polluting products without protection for these employees. There is a growing awareness of these issues in the companies. Whether it is a real awareness or a desire to improve the company's image, this leads to concrete actions on their part, thus making the market evolve. Another factor leading to a consequent change in this market is the covid-19 crisis and the confinements around the world resulting in a change in consumption habits and environmental awareness among most consumers. On the other hand, companies have also had to adapt to these times in terms of their communication. This thesis is motivated by the fact that the fashion industry is a field made up of many companies around the world, each with their own particularities. This choice was motivated by the desire to compare the different sectors of this market and to show the differences in their communication.

According to LSA Conso, in France, in March 2020 the turnover of the fashion sector fell by 50% and by 70% the following month. (Caussil 2018) These significant falls further weakened the market, but after having managed to recover in July and August, it immediately fell by 50% again in November 2020. According to data from Statista, the clothing market in France has been declining since 2008 from €9.5 million to around €7 million in recent years. (Statista 2020a)

The aim of this thesis is to explore the advertising strategies used in the French fashion industry. More specifically, the thesis focuses on comparing the advertising strategies of case companies representing different fashion categories: fast fashion, ecological fashion and luxury fashion. The choice of these three categories is explained by the fact that they offer very different products in terms of price and quality. Hence, they provide more versatile viewpoints on advertising strategies in the fashion industry. It is interesting to study whether the firms in these fashion sectors differ in the way they communicate and promote their brands and products. This research is based on literature review and secondary data of the case companies. The chosen methodology is qualitative in nature and based on the content analysis of secondary data of the case companies. The case study analysis focuses on the advertising channels, campaigns and use of brand in advertising. The final aim will therefore be to find out the differences in advertising strategies depending on the company's sector.

However, the limitations of this research are that it is based solely on the French market, which means that it does not apply in a similar way to other countries because the criteria such as consumption habits, the development of the country, etc. will not be the same. It is the same problem concerning the other fields because the fashion market does not have the same properties as other sectors such as the automobile sector. Next, the data which will be presented are sometimes recent and for the most part are linked to the global pandemic crisis which influences all the domains, so these are special moments. It is also important to remember that the companies presented in the case studies are in no way representative of the market but only serve to illustrate certain statements. Furthermore, the study is limited to secondary data-collecting primary data could yield different results.

Concerning the structure of the thesis, it will be organized around three major parts. The first part will concern advertising as a marketing tool, which will be based on the definition of advertising and its elements, the different marketing communications, or advertising media, and then the brand and advertising. The second part will be articulated around advertising in the French fashion market. The last part will consist of case studies of French companies in the three sectors (fast fashion / ecological fashion / luxury fashion).

Finally, the resources used in the theorical part consist of academic articles and newspaper articles, but the main resources are books. There are: "Principles of marketing" by Philip Kotler and Gary Armstrong, "Essentials of marketing communications" by Jim Blythe, "Fashion promotion" by Gwyneth Moore, "100 great branding ideas" by Sarah McCartney and "Digital marketing strategies for online success" by Godfrey Parkin. The resources used for the case studies are secondary data sources composed of articles from specialized websites and resources from the brand itself, whether it is the website or its various social networks.

2 ADVERTISING AS A MARKETING COMMUNICATION TOOL

Advertising is an important area in the success of a brand. That's why it's important for a company to know this tool and how to master it. Companies are more and more interested in this field, investing more and more money to improve their image with consumers.

2.1 Defining the concept of advertising and the elements of it

According to Philip Kotler and Gary Armstrong (2018, 439), advertising responds to "any paid form of non-personal presentation and promotion ideas, goods, or services by an identified sponsor".
This simple definition thus makes it possible to define a concept that has existed since antiquity with the countries bordering the Mediterranean Sea which announced various events or offers. Or the Roman people who painted the walls to announce gladiatorial fights and the criers in the cities of Greece. Advertising is therefore a field that is not new, but one that has evolved with the times while offering new means of communication. Advertising is an important market, in 2018 the total amount invested in advertising amounts to 545 billion dollars and 190 billion dollars invested in the United States alone. In 2020 the amount was $563 billion. (Statista 2020c)

In fact, we have therefore gone from posters and shouting in the streets, to advertisements in newspapers and magazines, then to advertisements on the radio or on TV, and now to advertisements on the internet, particularly on social networks, which are often cheaper and make it easier to target a particular category of customers.

The term branding can be defined as a process of value added to the product using its packaging, promotion, the name of the brand, but also position in the minds of the consumers. (Jim Blythe 2006, 160). The following has been said about a successful brand:

> A successful brand is an identifiable product, service, person or place, augmented in such a way that the buyer or user perceives relevant, unique added values which match their needs most closely. (DeChernatony & McDonald 2006, 160).

An advertising campaign can be defined as an approach aimed at obtaining predefined results through different media, such as an increase in the number of sales, turnover or an improvement in the company's reputation and image. (Cyberclick 2021) An advertising campaign will have several objectives. Firstly, informative advertising, consists of communicating to consumers how the product works, informing them about a new product of the brand or, among other things, building a brand image or improving the image of the company. It can also be persuasive, either to develop a brand preference among consumers, to create a commitment or to encourage consumers to change brands. Another objective is reminder advertising, which will consist of maintaining a relationship with the consumer and reminding him or her that the brand and our products exist in case he needs to think about the brand.

An advertisement is based on five main decisions. Firstly, the setting of objectives, it means the sales objectives following this campaign but also the number of people that you wish to reach. Then, the company will define a budget according to its objectives, the percentage of sales and sometimes in agreement with the investment of competitors. Indeed, an advertisement for the Superbowl in the United States will cost a lot and some companies will not be able to pay as much as a simple television advertisement. Thirdly, the message of the campaign, what the company wants to communicate is chosen and how it will do it. At the same time, the media are chosen according to its impact, those that are more or less used, sometimes according to price but also according to the audience they reach. For example, a specialised magazine will be more relevant if the company offers a specific product that generally reaches few people because of its specificity. Finally, after this advertising campaign, the company will evaluate its impact on communication and on its profits and sales and then its return on investment, that means if the campaign brought in more than it cost. (Kotler & Armstrong 2018)

Advertising and branding are two important factors in the construction of the marketing mix. They influence the 4Ps which are constituted of the place, the product, the promotion and the price. The advertising will influence mainly the place and the promotion instead of branding which will influence more the product and sometimes the price.

2.2 The different advertising media

To come back to the choice of channel, there are, in particular, television, social networks, newspapers, e-mails, magazines, radio, outdoor posters or screens.

According to Jim Blythe (2006), we can divide the advertising types into three categories, the print media advertising, the active media, and the outdoor advertising. However, as the book dates from 2006, it does not take into account the networks and the internet, which were still underdeveloped at the time and had little impact. Indeed, the first social media networks were created in 2005. This is why it is possible to add two categories of advertising, namely social networks and mobile marketing. But also blogging and influencers which were born at the same time as social networks. These last two parts will be based on Philip Kotler and Gary Armstrong (2018) as a reference.

2.2.1 The print media advertising

Firstly, the print media advertising covers the magazines, the newspapers and brochure or fliers. They have the advantage of being a cheap way to advertise your product or the company. The targeting is also easy, and you can get a response by a coupon if you want. The main disadvantage of printed media is the short life of these advertising because they are printed on ephemeral papers which are thrown out quickly because these magazines, newspapers etc are created to be used only once and recycled thereafter. Then they are also most of the time printed in a bad quality and the support is very poor because it's just an image or a text and the customer may be susceptible to not look at this advertising and if this one is at the end of the newspaper, he will probably not read it. The objective will be to propose an advertisement which shows all the details that the company wants to share to the customer. This will concern the information to contact the company, what the company offers and where you can buy these products or services. (Blythe 2006)

2.2.2 The active media

Active media refers to TV, radio and cinema. To start with the TV advertising, it has the advantage of approaching a receptive audience with an advertising which can be more real with an image or video, a sound and some text and all these could be repeated on different TV channels and at different moments of the day. With this type of advertising, it is also possible to target a special zone where you want to diffuse your advertising with all the local channels, and they can be linked to another media type. But there are weaknesses for this type of media like the price which may be high depending on the TV channel and the hour of diffusion. In fact, if you choose to diffuse this broadcast in the evening on a

national channel it will be more expansive than a local channel in the night. The price will be in accordance with the number of people you will reach. One other problem is the remote control, with this simple object it is now possible to change the channel when there is a commercial on the channel you are looking instead of years ago this simple object didn't exist, and it was impossible to change the channel from your sofa. Finally, one of the biggest problems with this media is the lack of information of who is watching and how many people exactly saw the advertising. In fact, it is impossible to know how many girls, for example, looked at this one or the age of the people. (Blythe 2006)

To continue with active media, the advantage of radio is that it is one medium that is cheap and accessible to a large number of people and also illiterate people. With this media it is also possible to do something else at the same time such as driving, or cooking People also switch less station when there is an advertisement For the company, there is also the possibility to choose the localisation to diffuse their promotion and this media is one of the cheapest. But the biggest difficulty with this media is the fact that you only have audio to promote your product and that most of the advertising will be through the imagination of the audience. Another problem is that radio is a medium that is used less and less and that the number of listeners is decreasing more and more with some of them not paying attention to what they are listening to. Then, as with television, it is impossible to measure the population reached and to divide them according to criteria. (Jim Blythe 2006)

Finally, the cinema uses many of the same codes as television but offers several price packages depending on the desired broadcast. It is also possible to localise the broadcast according to the cinema, but like television and radio it is impossible to measure the audience reached and to characterise them. However, it is not used as much as TV because it reaches far fewer people, but it offers an auditory and visual support just like TV. (Jim Blythe 2006)

2.2.3 Outdoor advertising

Outdoor advertising includes billboards and displays on means of transport. The advantage of this type of media is that it is relatively inexpensive and can be located at a specific place. They can also be present for short periods or seasonally over several months. Another advantage of this type of media is that the poster can be changed very quickly according to the circumstances. However, they also have disadvantages. Indeed, they have a limited capacity such as the size of the poster and it is very difficult

if not impossible to evaluate the number of people reached by the poster as well as it is difficult to target a certain type of person. It is also possible that these posters are damaged or destroyed. And not to mention it is impossible to put up these posters wherever you want because there are many restrictions on this. (Jim Blythe 2006)

However, the use of these media has changed a lot in the last year because of covid-19, which has had a strong impact on the way companies communicate, but also on companies themselves. Some were forced to close because of the crisis and others stopped communicating during the containment periods because they were not open, such as restaurants which have been closed since October 2020 in France. (TheLocal 2020)

According to Visual Capitalist, before the covid crisis, the most used channels were online videos and social networks with about 20% of investments each. The problem is that other channels are used, such as cinemas and street posters, which each account for 5% of the investment, but which have decreased considerably in 2020. These brutal changes can be explained in particular by the different confinements introduced in the world which have drastically changed consumer habits in a very short period of time. We are therefore witnessing a gradual death of traditional media and the emergence of new media such as social networks. Another important point of the pandemic is the loss of turnover for many companies which have considerably reduced their investments on their advertising campaigns. According to Jones (2020) there has been a reduction of these investments by a total of 8.1% or 50 billion dollars in 2020. This drop in investment notably affected cinema, which lost 31.6% of its investment, outdoor advertising, which lost 21.7%, and paper media, which lost around 20% of its investment compared to the previous year. (Jones 2020)

2.2.4 Social media and online advertising

Social media can be described as independent and commercial online social networks where people socialise and share messages, opinions, photos, videos and other content. (Kotler & Armstrong 2018, 521) These different networks can act in different ways. With images and videos (Facebook, Instagram, Snapchat), mainly in a textual way (Twitter), simply messaging (Facebook Messenger and WhatsApp), through videos (YouTube, Vimeo, Tik Tok) or even through videos (Twitch) or live audio more recently (Clubhouse). Others target specific users, such as TV time, an application that allows

users to follow their viewing of series and films while leaving comments underneath the various episodes in order to communicate with other users. These platforms are evolving every day and offer more and more new concepts. Recently, thanks to the popularity of Snapchat, the concept of "stories" has appeared on most applications. Stories allow users to share photos and short videos for a specific period of time (usually 24 hours). It is therefore important for a company to adapt and follow the new trends on social networks.

Mobile marketing includes marketing messages, promotions and other content delivered via mobile devices. (Kotler & Armstrong 2018, 525) It can manifest itself through SMS messages received directly on the consumer's phone in order to send them a discount code, for example, or simply to revive the memory of the brand in the consumer's mind. However, SMS is a method that is beginning to find its alternative thanks to phone applications. Indeed, applications on our phones are a simple way for companies to keep in touch with the customer. A simple notification will remind consumers that they have this application and that they have the opportunity to order or enquire about the products the brand offers. An application will also play a role without sending a notification. Indeed, most people use their smartphones several times a day and the simple fact of seeing the application will push the consumer to use it since with one click, they can reconnect with the brand.

It should not be forgotten that there are also constraints to using this channel. On the one hand, one must be careful about the control of the broadcast. Indeed, broadcasting on social networks allows you to choose which category of people you want to target according to pre-established criteria such as age or gender. However, one must be careful not to segment the type of people targeted too much as this could lead to reaching too few people. But it is also possible that the advertising is a low impact for example with a saturation of ads on this network. (Kotler & Armstrong 2018, 466) It is also necessary to adapt to the codes according to the chosen network. For example, an advert on Facebook will not have the same size of publication, the same length of video, the same location on the page as on Snapchat.

On the other hand, social media have the advantage of offering low prices and a high level of engagement on the part of viewers, thanks in particular to the capacity for direct interaction, which is non-existent in the traditional media. Not to mention the possibility of selecting the audience targeted by the advertising you wish to broadcast. (Kotler & Armstrong 2018, 466) Furthermore, thanks to our smartphones we are constantly connected to the internet and various social networks allowing companies to keep in touch with us at any time they want and make us aware of advertisements at any time.

Furthermore, thanks to our smartphones we are constantly connected to the internet and various social networks allowing companies to keep in touch with us at any time they want and make us aware of advertisements at any time. The smartphone has overtaken television in terms of average time spent in 2019 with an average of 3 hours 43 minutes spent per day on our phones with an average of 58 sessions on our phones of which 70% are under two minutes. (EliteContentMarketer 2021)

Online advertising consists of using the internet and websites as a means of communication. This publicity can thus appear on any type of screen passing from the telephone to the computer. It also allows to target precisely the targeted population. This type of advertising can now be consulted at any time thanks to cell phones which allow to be constantly connected to the internet.

2.2.5 Blogging and influencers marketing

One of the important factors in a consumer's decision making is the influence he or she may experience. Although influence has been around for a long time, the advent of social media networks and blogs has reinforced the idea of being influenced in one's choices. Indeed, influence has different forms and can come from different actors more or less close to us. (Kotler & Armstrong 2018, 163)

Firstly, word of mouth can be defined as the recommendations and words of those around us such as family, friends, colleagues etc. on buying behaviour. (Kotler & Armstrong 2018, 163) This influence is very important as only 49% of consumers trust advertising but 72% say they trust those around them. This type of influence occurs naturally without realising the influence one is receiving or transmitting. Most of the time it is simply an opinion and an experience that is shared whether it is positive or not. This will influence the listener to either go for the same product or brand if your experience is positive but if your experience is negative, it will put the person off going for the same experience. This influence is very complicated for companies to manage because they have little or no influence on this sharing. (Kotler & Armstrong 2018, 163)

Secondly, companies are deciding to increasingly use the influence that social networks have on consumers. This tends to be called "word-of-web" in order to promote the company's products and brand. This new method of communication can replace one-way advertising to consumers. We can therefore see product placements in YouTube videos or in Instagram posts by web creators. Subconsciously, Internet users will associate the brand or product with the person they follow, therefore a person they are

attached to. This is why it is possible to see people such as Logan Paul, former Vine star, posting photos on Instagram advertising Dunkin' Donuts. The brand increases its visibility with a person who has a lot of followers and the content creator gets paid for the sponsored content. These contents promulgated by influencers are controlled by the company and the brand because most of the time specifications are put in place with conditions to be respected by the creator. The brand controls its image and also chooses with whom it decides to collaborate, choosing or not to associate with a particular person. (Kotler & Armstrong 2018, 164)

Customer reviews are one other type of influence that impacts every consumer's choice and is increasingly available is. Indeed, thanks to the internet and our phones, it is now possible to gather the opinions of dozens of people on a product before buying it. This makes it possible to form one's opinion through the opinions of others. The problem with these opinions is that some people can denigrate a product if they don't like the brand or the product without even having tested it themselves. On the other hand, some companies start censoring customer reviews, thus deleting negative reviews. Some companies will decide to pay or offer the product to certain people to test the product and offer a review and sometimes pay them to have a positive review. (UX Planet 2018)

2.3 Advertising and brand

Brand is increasingly used in advertising. A brand can be defined as everything that a product or service means to the consumer. (Kotler & Armstrong 2018, 264) Brand is what the consumer remembers the most and knows the most, it is the values that the company wants to share, the values that the consumers will identify with.

When a brand is communicated directly and not the product, this can be referred to as branding. Branding is defined as brand-focused advertising that builds brand awareness but also enhances the relationship the brand can have with its consumers and then builds brand loyalty. Brand identity allows the brand to be easily recognizable to consumers. It is characterized in particular by a logo, a name, a packaging, a price or any other specific characteristics. (Entrepreneur Europe 2021)

An advertising campaign will seek to respond to a demand, whereas brand advertising does not seek to respond to a demand and rarely seeks to call for action but to promote the company's image and improve it. A branding campaign can have several objectives. These include maintaining or increasing

brand awareness and retaining existing customers. It may also seek to attract new customers in order to increase sales, or the introduction of a new market may also be an objective of the campaign. Unlike a traditional campaign, branding will be geared towards a longer-term vision that will greatly contribute to the long-term objectives defined by the company. However, it is important to note that branding can be accompanied by a marketing campaign that seeks to respond to consumer demand, promotion or increased sales. (Entrepreneur Europe 2021)

However, it is possible to ask what value brand advertising adds. Indeed, it is very difficult to track the exact impact of brand advertising because the idea is to promote the brand and not a specific product. It is not possible to accurately measure an increase in sales because this increase may be general to the brand's products. According to figure 1 below, brand awareness is based on three pillars, exposure, influence and engagement.
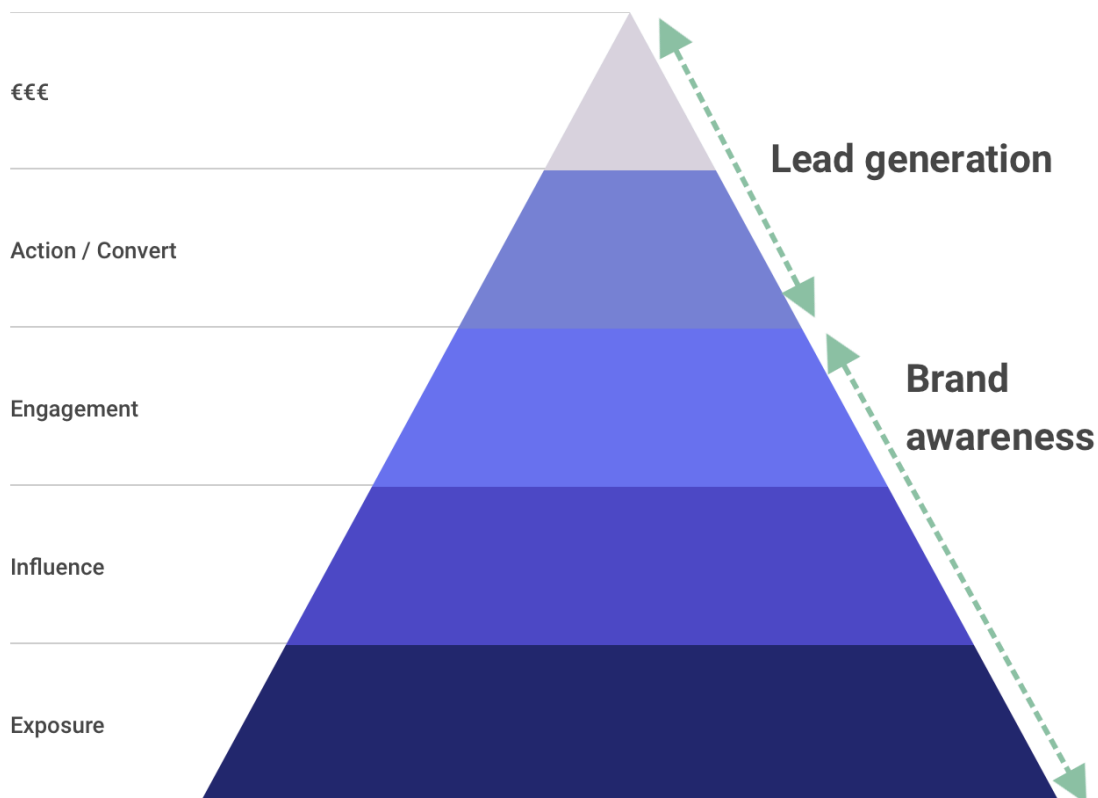
FIGURE 1. The different levels of branding (Adapted from Mialki 2021)

On the subject of the exhibition, it is important to give a very good first impression in order to give a positive and consistent image. This first impression will be made through the logo, name, slogan and graphic identity of the brand (colors, writing style etc.). These elements will often determine the placement of the brand and in which area it operates. A real estate brand will thus propose a more serious, strict and organized image than a board game brand. Exposure will therefore bring together all the graphic and visual elements that constitute the brand.

Regarding influence, it is important to build trust between consumers and the brand because a consumer will be more likely to buy products from a brand they trust. This is why some brands will communicate and present themselves as leaders in their field in order to build trust. It is also possible to subscribe to labels in order to certify the quality of the products that one proposes, they can be labels certifying the quality of the products or labels certifying the action of the brand for sustainable development. All these actions aim to strengthen the bond of trust between the consumer and the brand.
To finish these three points with engagement, consumers will be looking for the ability to connect with the brand and interact with it. If it is impossible to establish a connection with the brand, the customers will quickly forget about it and turn to a competitor. Two important points to engage the audience are a catchy slogan and a brand character like the Michelin mascot. These three points are therefore important considerations in the development of branding as they are key points that add significant value to the brand and its associated advertising. (Mialki 2021)

3 FRENCH FASHION MARKET AND ADVERTISING

To apply the notions of advertising, this part allows to develop these notions through the French fashion market for which it is important to understand its composition and how it is structured. The fashion market is a very visual sector for which communication is more than necessary. Fashion needs this advertisement to be developed because without seeing what it is about, it will be complicated for a consumer to visualize the product.

3.1 Introduction to fashion market

Firstly, it is important to define what is meant by the term "fashion". This term characterizes the styles of clothing and accessories worn at any given time by a type of person such as a group or individuals. (Steele 2020) On the other hand, the term "fashion industry" covers different phases such as design, manufacturing, distribution, marketing and sales, as well as promotion and advertising of all types of clothing, whether for women, men or children. This term also encompasses different ranges such as haute couture and more or less rare luxury clothing to clothing worn in everyday life regardless of their price range, origin, material etc. (Steele 2020)

As far as the fashion industry is concerned, it is a very fast-moving environment and one that is also subject to new trends and ideas appearing at an ever-increasing rate. Indeed, a style that may be fashionable today may not be the next day. This is why brands in this market face a real challenge in constantly adapting to these changes and sometimes launching new ideas. However, it is important for the brand to communicate its ideas and designs in order to build customer loyalty.

Economic and global factors also impact consumption and trends in this market. This is why brands need to be more and more attentive to consumers around the world. The development of online sales is also an important factor in this change, as it has developed very quickly, giving rise to increasingly important competition. (Moore 2012)

With so many competitors in this field, it is important for each brand to create its own identity. Having this identity allows to give consumers clear information about what the brand sells, its concept but also

its principles such as the way of selling (the channel etc.) or its price range. These elements will therefore constitute the identity of the brand and will define a cause for which consumers can adhere to the brand. (Moore 2012)
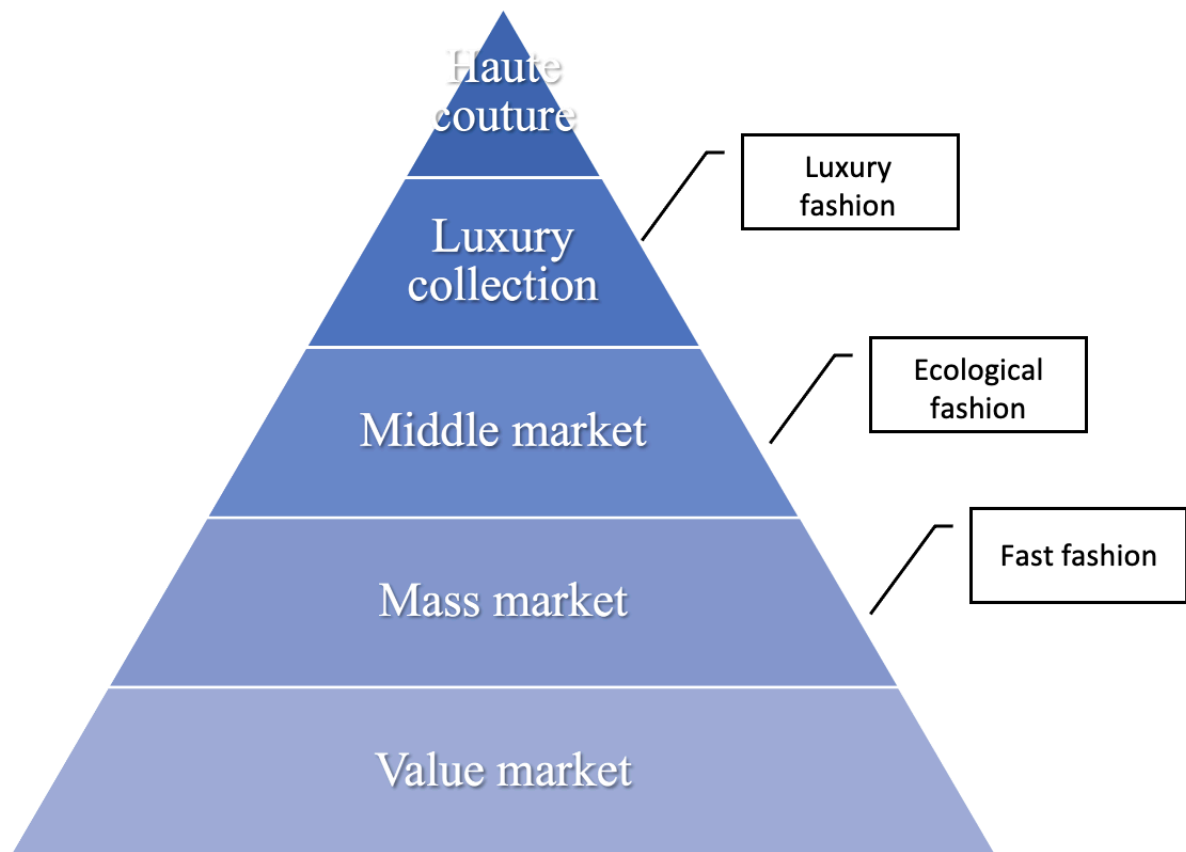

FIGURE 2. The fashion market segmentation pyramid (Adapted from Fashionthoughtsweb, 2016)

In order to categorize the fashion industry, it is possible to divide the sector like in the pyramid above (FIGURE 2). However, there are other ways of dividing the industry, for example with e-commerce, whether it is traditional fashion, fashion style (for example sportswear or streetwear) or ethnic fashion.

The fashion industry can be divided into five categories listed above in the pyramid. Firstly, at the very top, we can find haute couture, which will group together all the so-called luxury brands. These include Louis Vuitton, Chanel and Dior. They are distinguished by a very high price up to 10 times higher than the average and aimed at a tiny proportion of consumers in the fashion industry or even celebrities. The quality is synonymous to attention to the smallest details, making each item a piece in its own right. (Fashionthoughtsweb 2016)

The second category includes the so-called luxury collection, items with prices up to 5 or 3 higher than the market average but still lower than haute-couture clothes. As far as quality is concerned, the products are made with attention to detail, but the handmade feature is rare, preferring an industrialization of the production chain. Ralph Lauren, Dior and Chanel are brands that are worn on a daily basis or for special occasions. (Fashionthoughtsweb 2016)

The third category includes brands that are 3 to 2 times more expensive than the market average. These brands are mass-produced with production relocated to countries where labor is cheaper. The aim is to produce as much as possible and sell to as wide a customer base as possible, whereas the first two categories decide not to try to sell at all costs. (Fashionthoughtsweb 2016)

The fourth category is very similar to the previous one with the difference that it is clothing that is worn only in everyday life with products that seek to follow fashion and adapt to fit as many people as possible. Brands applying this strategy include Diesel and Emporio Armani. (Fashionthoughtsweb 2016)

The last category defined as "mass market" can be related to as fast fashion. Indeed, the price is lower than the market average and the products have costs controlled from A to Z in order to minimize them as much as possible, for example by relocating to a country with more attractive production rates. The idea is to reduce the lowest cost as much as possible but also to reduce production times in order to offer regular product renewal and large quantities. In this category we can find companies like Bershka, Zara or H&M. (Fashionthoughsweb 2016)

3.2 Overview of French fashion companies and market

According to the French government website, the fashion industry in France has a turnover of €150 billion, of which €33 billion comes from exports. This represents 2.7% of the Gross Domestic Product (GDP). This sector provides one million jobs in France. (Fashion Keys Figures 2016)

One factor demonstrating the power of France in the fashion industry is its position in the top 10 of the largest companies in this field according to their market capitalization. Indeed, among these largest companies in the world, we find first LVMH with a market capitalization of 181.13 billion dollars. This group brings together several brands, which allows them to operate in several areas, which is a

considerable advantage over other groups. Next, Dior is in third place with a market capitalization of 78.73 billion dollars. After Dior, the Kering group is in fourth place. Although the name of this group is not well known, it includes brands such as Yves Saint Laurent, Balenciaga and Gucci. The group is therefore worth 75.93 billion dollars. To finish with the French companies in this ranking, we find Hermès representing 71.49 billion dollars. This company, founded in 1837, has also diversified into various luxury leather goods and perfume products. This ranking shows us that French companies are very present in this sector but also powerful with four out of ten companies being French. (Zippia 2021)

To focus on the French market, the top 25 companies ranked by revenue in 2018 also shows the strength of the fashion industry in France. In fifteenth place is Dior with 49.2 billion dollars in revenues. This is one of the best-known French companies in the world with over 131,310 employees around the globe. (Globaldatabase 2018)

To focus specifically on the fashion industry in France, it is interesting to establish the ranking of the 6 French companies generating the most revenue.

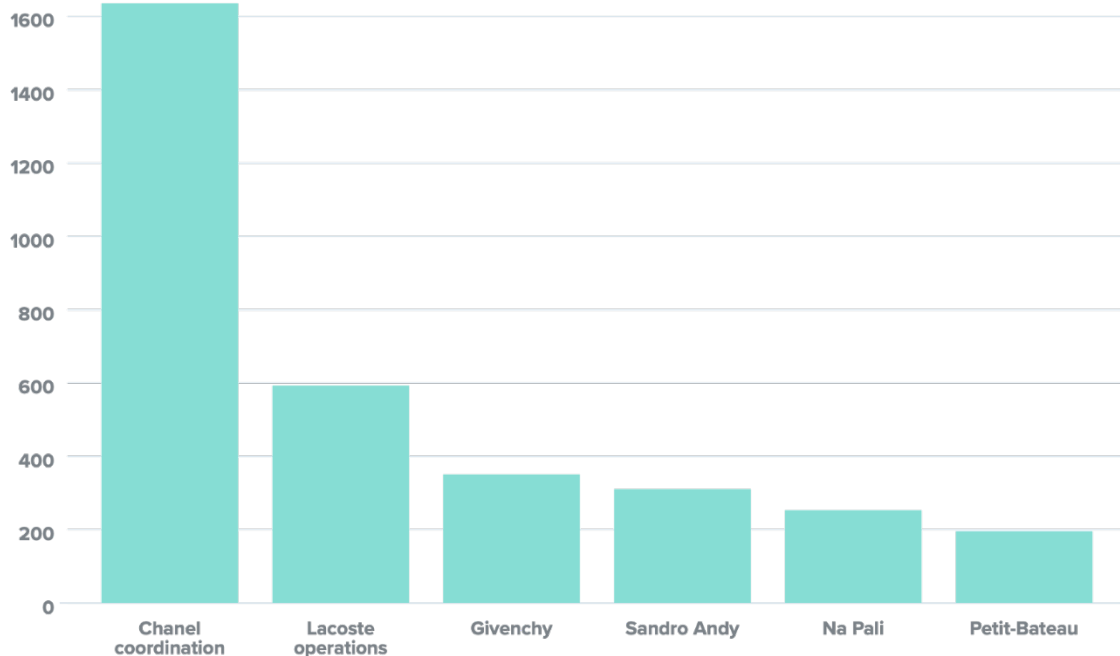## Revenue of French companies in fashion industry (in million euro)

FIGURE 3. Revenue of top six French companies in fashion industry (Adapted from BFM Verif, 2019)

Figure 3 illustrates the differences in turnover between the top 6 companies in 2019. In first position is the Chanel Coordination group with a turnover of €1,636,446,082. In second place, the Lacoste Operations Group with €593,492,039, marking a considerable gap between the first and second place. The Givenchy group follows with €313,642,077, which again marks a significant gap to the second place. In fourth place is Sandro Andy, another luxury brand with a turnover of €311,415,731. Then in fifth place is the Na Pali group, which includes brands such as Quicksilver, Roxy and DC shoes, with a turnover of €253,393,544. In sixth place is the Petit-Bateau group, which generates €196,691,410. With this ranking we can see that the gap between the top 3 is very important and that the leader is holding his place and will have a hard time being overtaken for some time. (BFM Verif 2019)

Regarding the distribution of fashion in France, there are three main means of distribution which are firstly the chains in town centers and shopping centers with 42%. Followed by supermarkets with 10.4% and then chains of shops on the outskirts with 9.1%. This can be explained in particular by a significant expansion on the part of the large groups and their shops increasingly coming together in the same place, making it easier for consumers to access several shops. In addition, one of the factors

explaining these results is the fact that to set up in one of these locations, the price of the site can be very expensive, or even too expensive for some independent shops, forcing them to set up further away from the locations that group together the most shops and attract the most consumers. In addition, the number of shops of the large groups has rapidly increased in order to reach the maximum number of consumers and thus to compensate for the decrease in turnover. This method is therefore difficult to apply to smaller companies, thus reducing their market share. (Guinebault 2018)

3.3 Overview of advertising in the French fashion industry

With regard to communication in the fashion industry, there has been a decline in the industry's overall investment in the media. Thus, the investment in France falls from 4% in 2018 to 3.9% in 2019 and 3.6% in 2020. This drop remains small but constant and can be explained by the coronavirus crisis and the economic impact it has had. (Statista 2020c)

On the other hand, if we focus on each type of media in 2015, we can see that print is used by a large majority in France with 59.4% for the fashion industry. This may explain the decline in advertising investment by this industry over the last year. The second most used media for this sector is television with 20.5%. Outside advertising follows with 9.9%, which may also be linked to print and factors in the decline in advertising investment by this industry. Finally, the two least used media in this sector are radio (9%) and cinema (1.2%). Covid-19 has therefore promoted the use of visible media in the home. Indeed, the multiple confinements in France have favored the fall of these media. (Statista 2015)

4 CASE STUDIES

In this chapter, the aim is to analyse the advertising of the selected case companies from three specific fashion sectors, in order to observe the differences and similarities between the different sectors of this industry. The chosen methodology is qualitative in nature and based on the content analysis of secondary data of the case companies. The case study analysis focuses on the advertising channels, campaigns and use of brand in advertising. The idea is to analyse the same media for each company. This will be done by analysing through TV spots, videos, social networks and the brand's website.

For this, the different resources used will be the social networks (YouTube, Instagram and Facebook) and the websites of the case companies but also articles in specialized websites concerning their advertising campaigns. For each case, the same type of resources is used. This will allow for a comparison and analysis but also for extracts from these advertising campaigns to be obtained from the source.

Before starting with the case companies, the table 1 below presents the first information of the companies of each case. This table helps to compare the main information of these like the date of creation and the turnover to compare how big they are.

TABLE 1. Introduction of case companies

Case company	Employees	Turnover	Sector	Type of product offered	Target customer	Foundation year
Kiabi	5367 Employees (2017)	2 billion euros	Fast fashion	Clothes / Accessories / Shoes	Everyone in a family from baby to grand mother	1978
Cache Cache	450 Employees (2019)	1.2 billion euros	Fast fashion	Clothes / Accessories / Shoes	Women and teenager girls	1985
Le Slip Français	120 Employeees (2020)	20 million euros (2019)	Ecological fashion	Underwear / Pyjamas / Shirts	Adult men and women	2011

Veja	80 Employees (2019)	65 000€ (2019)	Ecological fashion	Shoes / Sport shoes	Everyone mainly young person	2004
Chanel	2 700 Employees (2019)	9,91 billion euros (2019)	Luxury fashion	Watches / Bag / Jewelry / Perfumes	Mainly women but some products are for men (fragrance / watches)	1854
Louis Vuitton	134 000 Employees (2016)	7 billion euros (2018)	Luxury fashion	Shoes / Bag / Fragrances / Watchmaking / Leather goods	For men and women	

4.1 Fast fashion cases

The term fast fashion refers to products that have a rapid turnover of collections (sometimes once a week). These clothes offer styles based on current fashions allowing consumers to buy these fashionable products for a low price. In effect, these clothes are offered at low prices, thus moving quickly from design to sale in shops with fast, low-cost production but also with lower quality. The production of these garments is usually synonymous with pollution, waste and poor manufacturing conditions for the workers.

Fast fashion therefore allows fashion and new trends to be made available to as many people as possible at the expense of poor quality and manufacturing conditions. This is the problem of the sector because brands can very easily have a low-end image associated with their name because of the very low price of the products sold. Another problem is that these brands are generally very cost conscious because every little expense is controlled. This can lead to budget problems on communication. (Investopedia 2021)

4.1.1 Kiabi

To start with Kiabi, it is a company created in 1978 with the aim of offering low-priced fashion items to make them accessible to as many people as possible. The first shop opened abroad was in Spain in 1993, marking the beginning of the brand's international expansion. In 2000, the brand developed on

the internet, becoming one of the first brands to open up to e-commerce. This opening did not prevent the brand from developing on the European territory with its 450 shops. The brand offers more than 6,000 items of fashion for men, women and children. The brand therefore seeks to offer the widest range of products to its consumers while reaching the maximum number of people. (Kiabi 2018)

As the articles of this brand are low-priced, the quality is also considered low-quality, with clothes that only last a very short time.

In 2014, Kiabi decided to change its communication strategy. The brand thus gave itself 3 years to change its strategy. Indeed, previously the company had adopted a strategy of low-price leader. This decision had been due to the fact that since the creation of the brand, consumers have integrated the fact that Kiabi was synonymous with low prices. The objective was then to demonstrate to consumers that Kiabi is also a brand that knows how to offer fashionable clothes corresponding to the current criteria. (Emarketing.fr 2014)

To start with Kiabi's YouTube channel, it gathers videos such as TV commercials, fashion tips to choose clothes according to your morphology or videos on various events such as Christmas, Pink October, an event which aims to raise awareness of breast cancer screening and collect money to fight against this cancer. With the advice videos, Kiabi advises us on how to choose a dress, for example, according to our morphology in short and easily understandable videos. These videos are declined according to each type of clothing to help the customers to choose better. (Kiabi's YouTube channel 2021d)

To focus on the TV spot of the 40 years of Kiabi, at first the brand is not shown directly but we recognize very quickly that it is remove Kiabi ad thanks to the music that is reused for all their TV spot. Then we notice the prices are put forward but also the different choices of colors. This advert tries to include as many people as possible because in this advert we see people of all morphology, age or different origin. The price remains in the forefront despite the change of communication direction operated in 2014 because it is one of the main arguments of the brand to attract its customers and that's why most of them turn to Kiabi. To finish with this video, the name "Kiabers" is used at the end. The objective is to put a name on the customers of the brand and to group them on the same name giving a feeling of belonging to the brand. (Spot TV Kiabi – 40 ans 2018b)

Second, Kiabi's Instagram account focuses solely on one segment of its customer base, the female portion of its customer base. Indeed, on all the content shared only women are highlighted through clothing and content tailored to the upcoming season. In the same way as the brand's YouTube channel, on the Instagram account you can find help in choosing clothes and matching them between different clothes of the brand. There are also stories highlighted to share different aspects of the brand such as its commitment to zero waste, backstage or the latest fashion. There is also an invitation to customers to share their looks under the hashtag kiabi. This hashtag allows to create a community spirit and to allow customers to put forward the brand in their turn. (Kiabi's Instagram 2021a)

Then, every Monday Kiabi has the habit of publishing the new products that the brand offers, this renewal is one of the characteristics of fast fashion. Another point that makes the Facebook page stand out from the Instagram page is the fact that there is much more call to action like identifying friends under certain publications while the Instagram account acts more like a showcase used to display the items. But the showcase aspect, although less used, remains present with a tab directly highlighting the clothes and their prices as on a shopping site. However, the page also remains focused on the female audience. (Kiabi's Facebook page 2021b)

To finish with the site of purchase of the brand, we can notice that once again the feminine public is more targeted. Indeed, when we look at the categories in the banner at the top of the website, we notice directly that the first two categories are "Women" and "Lingerie". We clearly notice that women are more targeted which is also noticeable on the homepage of the site where the photos put forward are also with women. Another point that we notice on the website is that the promotions are put forward joining the idea of fast fashion and the ideal of the brand which is to propose clothes at low prices. Since 2020, we can find on the website a category named "Mode + Sustainable" highlighting Kiabi's actions in favor of an ethical and sustainable fashion. This point is reinforced with another tab named "Second hand" on which customers can resell items and buy back items that have already been used. (Kiabi's Website 2021c).

Regarding Kiabi's influence strategy, they use a system of collaboration with people connected to the fashion world. For example, in 2015, a collaboration was made with Stéphanie Zwicky a French ready-to-wear blogger to create a line of clothes available on a short time. This collaboration allowed the brand to offer plus size clothing because the influencer is a former plus size model. Kiabi doesn't base

itself only on the notoriety of the person but on what she shares. The brand is looking to propose a collaboration that brings some knowledge in addition to an image. (BrandCelebrities 2015b)

To conclude on the Kiabi brand, its change in communication strategy has been well applied on its various communication channels as prices are made discreet and the light is put on the items and actions of the brand and not on the prices they offer. When they decide to collaborate with an influencer, they choose someone who will be in agreement with their offer and will not choose only for the notoriety of the person.

4.1.2 Cache Cache

The Cache Cache brand, created in 1991, belongs to the Beaumanoir group and is a major player in the group, representing 60% of the group's turnover. Its mission is similar to that of Kiabi, but it focuses on women's fashion with the aim of giving women access to affordable fashion. The values defended by the brand are modernity, pleasure and seduction. In 2015, the brand chose to diversify into leather goods, shoes and cosmetics, always with the objective of making these products accessible. The brand currently has 467 shops in France as well as more than 1,000 boutiques in 21 countries, for example in such as China. The brand proposes a regular renewal of the products offered in order to adapt to new trends and to satisfy its customers aged 18 to 35 years on average. (Toute la Franchise 2021)

Regarding its strategy, the brand's objective in 2010 was to create a real brand image in its communication. This objective has been achieved through an investment of 2 million euros contributing to numerous rural displays, advertisements in the specialized press as well as fashion magazines. An online contest system has also been set up on its various social networks. (Leroy 2010)

To start with the YouTube channel of Cache Cache, we mainly find online the advertising campaigns broadcasted on television but among these videos we can also find some videos such as interviews or videos presenting the backstage of the different spots or even the brand. Recently, we could see a promotion of the summer collection 2021 of the brand through a video broadcasted on the channel of the brand. Unlike Kiabi, we can notice that there is no price put forward but only outfits. The brand is not mentioned once during the video but only at the end where the logo of the brand is shown. Without this logo it is difficult for a consumer to distinguish the brand from other brands. This choice stems from the fact that who want to propose a real brand image with which Cache Cache will stand out. In

this spot we can notice that the prices are not put forward and that there is a real will to propose clothes which can belong to a range of luxury clothes or fast fashion. The brand tries not to put forward its prices so as not to seem low quality or low end in the eyes of customers. (Cache cache's YouTube Channel 2021d)

As for the Instagram page, Cache Cache also offers only posts with feminine items with the only difference that it is the principle of the brand. The clothes are carefully put in situation with a description of each post the name of the clothes worn by the model on the image. Contrary to Kiabi, the targeted female public is younger because we don't find as much the family aspect which is present only for Mother's Day. The community aspect is also present through the stories put forward where it is possible to find the profile of customers sharing their looks with the clothes of the brand. The Instagram account of the brand acts more as a showcase to promote the new collections and the different clothes rather than creating a real community with the different customers. (Cache cache's Instagram 2021b)

Unlike Instagram, the brand's Facebook page is used to create a community. For this, the brand offers posts highlighting the clothing less, but highlighting phrases or singles where it is possible to re-share them to his friends. It is also possible to find posts that promote the brand's values such as recycling. The main use of the page is therefore to interact directly with customers through the messaging service to establish an after-sales service more easily. (Cache Cache's Facebook page 2021a)

In 2014, Cache Cache launched the "Oôra" clothing line in partnership with the French singer M. Pokora. The brand partnered with this celebrity to diversify the style of the clothes it already offers. This diversification aims to reach a younger clientele with a 2014 New York style inspiration. This collaboration allows the brand to take advantage of the reputation of the singer who at that time was participating in a famous dance show on TV and released his new album. For the singer, this allows him to highlight the release of his new album. (BrandCelebrities 2014)

To finish with the Cache Cache website, the discounts are also highlighted from the home page of the site. However, scrolling down on this homepage, we find pages dedicated to predefined styles, for example according to a color or a type of clothes. At the bottom of the page, it is possible to find photos of the customers with the clothes of the brand favoring once again the community aspect created around the brand. Concerning the categories at the top of the page, we see first the category "novelty" underlining the ideal of the brand which is to propose an accessible fashion to a maximum of people explaining thus that the novelties are put forward. On the other hand, this emphasis is also explained

by the fact that it is fast fashion and therefore has a rapid renewal of collections and for customers with the most means who can buy clothes often it allows them to offer clothes they have not seen during their last visit. (Cache cache's website 2021c)

Its objective is to reach a maximum number of the age range of the female public but targeting more the young people. This is reflected in its positioning in terms of price which is very affordable, and its collaborations targeted at young people.

4.2 Ecological fashion cases

With regard to the term ecological fashion, it groups together brands that want to minimize their environmental impact but the impact on consumers while improving the working conditions of the workers making the products. Generally, the materials used will be sustainable, organic and recyclable. However, the production of clothing will always have an environmental impact as water is needed to produce it, but the aim is to minimize this impact. It is important to beware of green washing, a method of offering products that are said to be fair trade, sustainable or environmentally friendly when they are not. Nowadays, more and more companies are becoming aware of this impact and are seeking to reduce it. That is why these two case studies focus on companies that are directly involved in minimizing their impact. The main challenge for brands in this sector is to make people understand what the brand offers that is different and how it is committed to sustainability. It is therefore necessary to make clear the brand's objective on its environmental impact. (Nature's Path 2016)

4.2.1 Le slip Français

Le Slip Français is a newer company than the previous two. Indeed, it was founded in 2011 with the ambition to offer products made in France from the textile to the finished product. Through these actions, Le Slip Français seeks to promote ethical but also responsible fashion that seeks to limit its environmental impact. The company achieves this goal through its 29 partners across France. These partners share their know-how, which is part of their heritage, preserving more than 300 jobs through the short circuit. Le Slip Français offers items at prices far higher than those offered in fast fashion but seeks to offer quality, sustainable products produced in good conditions. The margin generated by the company is used to invest in French production and innovation. The ecological fashion is found in this

brand by the fact of respecting the people producing the articles of the brand but also by limiting the imports thanks to the productions located on the French territory. (Le Slip Français 2021f)

Unlike the two previous brands, Le Slip Français is a brand created only ten years ago. This novelty is therefore found in the communication of the brand. Indeed, Le Slip Français aims to offer a clear and transparent marketing positioning. This is reflected in its desire to offer a brand representative of French know-how and thus propose 100% French design. Then, its communication strategy is 100% digital because Le Slip Français only communicates through social networks wishing to create a link between its different networks. Therefore, Facebook will group the product launches and special operations. On Instagram we will find the communication focused on the lifestyle of the brand. Twitter, YouTube, and LinkedIn will propose more serious topics on entrepreneurship. Finally, the brand stands out from the competition by proposing an offbeat communication style and a real implementation of its values. (Pep's Marketing 2019)

YouTube allows the brand to broadcast videos promoting new products. On the other hand, the channel also offers a podcast in which we can discover people or companies working in sustainable development. Regularly, we can also find videos explaining the experiences of the creator of the brand and the knowledge he has acquired. This allows the creator to share tips for creating a business or developing one. We can also find the offbeat and humorous style of the communication of Le Slip Français. (Le Slip Français' YouTube Channel 2021e)

To continue with Instagram, Le Slip Français uses mostly three colors: blue, red and green. These three colors are used in the photos where they can be found as dominant colors until the stories in front that resume these same colors. The choice of these three colors is explained by the fact that the red and the blue which are associated with the white used for the writing or as background of image, these two colors are thus synonymous with the French flag thus underlining the origin of the brand and their products. The green color allows to represent the commitment of the brand to the ecology and its involvement in a sustainable and ethical fashion. Compared to the publications posted, we find models of all ages but also not only targeted on a specific segment because unlike the brands seen previously there are as many women as men in the pictures. The publications are adapted according to the periods, but we also find publications centered on the production of the articles of the brand. On the one hand the brand offers information about a specific material, or it is possible to find out about the backstage of the production of items highlighting the factories that are in France or the quality of items. (Le Slip Français' Instagram 2021b)

Facebook allows the Slip Français as well as Instagram to highlight the brand's products and its actions in favor of a healthier and more sustainable fashion. We find a showcase aspect with photos featuring the clothes but also with a store section to access the website very quickly in order to make a purchase. Facebook is also a channel to highlight the quality of manufacturing or products among other things through the ability to publish longer videos. Facebook also allows the brand to interact more easily with its community through comments or messaging with which it is possible to obtain more details on the brand or on a product and to exercise an after-sales service. (Le Slip Français' Facebook page 2021c)

To finish with the website of the brand, it is possible to find in the tabs a category sale highlighted but the most interesting is the category called timeless looks. This section includes all the items that are part of the permanent collection of the brand, and which is therefore not called to be renewed or modified. This category is rarely present on other clothing sites. An element that is present on the French version of the site but not on the English or German version is the category second hand. This category allows you to resell clothes of the brand that have already been worn while proposing them at lower prices because Le Slip Français remains a high-end brand that offers products at a high cost. Then we find 3 times on the front page the concept and the values of the brand which are put forward everywhere. We find a heading "mission" at the top of the page but also a sentence stating that the products of the brand are made in France and then at the bottom a section promulgating the new collections by specifying that they are produced in France in an ethical way. To complete the homepage, we also find selected customer reviews that are highlighted. (Le Slip Français' website 2021d)

Le Slip Français is looking to partner with different influencers from different social networks. Indeed, the brand is looking to develop its notoriety thanks to people who have an important notoriety on social networks. A section is dedicated to the brand's website to contact the brand to create a partnership. (Le Slip Français 2021a)

The French brand has also had the opportunity to collaborate with stars such as Jean Paul Gautier, a famous French designer. This collaboration was established during the Telethon, a charity event to raise funds for research against genetic diseases. This collaboration allowed the creation of a hat for which each hat sold meant a donation of 10€ for the association. This collaboration is different from other collaborations since it was set up with a charitable goal and not with the objective of increasing the awareness. This collaboration was therefore accompanied by the #Bougetonpompon which could

be translated as "shake your pompom" (the Button at the top of the wooly hat). This hashtag allows to share the movement on social networks and especially to make it known because the main objective was to collect a maximum of money for the event. (Brandcelebrities 2015a)

4.2.2 Veja

Veja was created when François-Ghislain Morillion and Sébastien Kopp, at the age of 25, in 2004, decided to launch their own shoe brand. They went to China to visit a shoe production factory, the factory manager showed them the workshops and the two designers insisted on visiting the workers' living quarters. The manager gave in and showed them around, and they discovered thirty workers crammed into 25 square meters with a hole in the middle serving as a toilet and shower. They decided to go to Brazil because it is a country that not only respects its workers but also offers the raw materials necessary for the manufacture of shoes.

Veja therefore offers shoes made from organic cotton, vegetable leather and rubber collected in a responsible manner. The main difference between Veja and other shoe brands is that 70% of the price of a pair of shoes goes to communication and only 30% to production. Veja chooses not to communicate as much as the other brands and to invest this part in production in order to remunerate the producers in a fair way while respecting the environment. The challenge facing the brand is to offer timeless products that will remain over time while not choosing between design, commitment to ecology and sustainable development. After realizing their commitment to their products, the company realized that they could go further by partnering with banks that do not have subsidiaries in tax havens and by committing to a greener electricity supplier. Veja's motto is transparency, which is reflected in the brand name, which means "look" in Portuguese. This name means look at what's behind the shoe and its different stages. Veja's project is to offer shoes produced in good conditions with sustainable materials without forgetting the quality. (Veja 2017b)

Regarding its communication, Veja chose to make a risky bet. It was after realizing that for a big brand sneaker about 70% of the cost was related to advertising. Veja therefore stands out by removing advertising from its costs in order to invest these amounts in the manufacture of them. This choice is explained by the fact that a Veja sneaker is 5 to 7 times more expensive to produce due to its more ecological materials and the better quality of production for the workers. (Veja 2017a)

On the brand's YouTube page, you can find intimate footwear manufacturing, one of the key elements of the brand's concept. These videos are broadcast in several languages on a single channel showing Veja's international expansion. It is also possible to find videos sharing tips on how to maintain your shoes and extend their life. And the last type of video that can be found is interviews with the creators or reports on actors such as a shoe repair shop that sells and repairs Veja shoes. (Veja's YouTube channel 2021d)

For Veja, Instagram is the most important social network as it gathers more than 600k followers and it is especially on this one that the brand is the most present. Its presence is explained by the fact that the platform's users are mostly Veja's target. On their Instagram page, we find on the homepage 3 publications per theme. So, when a new collaboration or a new pair of shoes is launched, the brand will post 3 images to maintain the harmony of their page. The brand therefore shares news, collaborators, and their history as well as their goals on Instagram. In stories on the front page, it is possible to find their job offers but also share photos of customers who have shared their shoes under the #VEJASQUAD allowing to create a community around the brand. Once again, we find the history of the brand in these stories highlighted. Unlike other brands, Veja made the choice to divide its Instagram network into 2 accounts: one dedicated to children called "Vejakids" and another for teenagers and adults under the name "Veja". (Veja's Instagram 2021b)

Facebook is used like Instagram by the brand. It features new products, a focus on employees and brand values. However, the audience remains less present than on Instagram with more than 100k followers. This is also why Veja seems to use Facebook as an after-sales service with its messaging system but also as a direct link to its store with the store section of the page highlighting the different ranges of the brand. (Veja's Facebook page 2021a)

To finish with the brand Veja and its website, the project is highlighted three times on the homepage of the site. Indeed, we find the project directly after the categories of shoes on the left side but also at the bottom of the site when you scroll the page. The brand's website remains quite minimalist and neutral with just a few texts to direct the consumer, but which allows not to overload him with information and facilitate his navigation. This simplicity is also found in the categories of shoes that the brand offers, which are grouped only according to gender and age, but also according to the type of shoes, whether they are special shoes for running or sports or shoes made from vegan materials. Concerning the articles put online, we find very few photos put in situation and mainly photos only of the shoes not

worn on a simple white background accentuating the idea that only the product counts for the brand. (Veja's website 2021c)

In the case of the Veja brand, its situation is particular because it doesn't advertise on its products. Most of its communication is done through its buyers. Indeed, Veja is a brand very shared on social networks and especially on Instagram. The users of the platform share the brand mainly because it is ethical and puts forward the commitment of each one in the societal engagement. Another point favoring these shares is that it is a French brand that wants to be trendy and fashionable. The proposed models are models in the area of time that wants to be fashionable. (LSA Conso 2018)

Thanks to its ethical positioning and its status as a fashionable French shoe brand, Veja has become the footwear brand that matches the commitment of certain public figures. Many celebrities have embraced the brand, from famous actresses Marion Cottillard and Emma Watson to French President Emmanuel Macron. The influence is such that in 2018, Meghan Markle was spotted during a trip to Sydney wearing a pair of Veja. Following this appearance, several models were sold out. The brand therefore does not create publicity but its eco-responsible positioning, the brand is adopted by multiple personalities but also as a trend of social networks further increasing the desire to wear this brand. (Slimani 2021)

4.3 Luxury fashion cases

Luxury fashion will be defined by the most expensive prices in their categories. However, they will offer a high quality that will allow them to last over time and then increase in value. Each luxury brand seeks to offer products that differentiate themselves from the competition and limit the access to their product. This access is generally limited to offering these products only in their proprietary boutique or on their website and limiting resellers to a minimum. Luxury brands will also seek to offer products that stand out and that can be described as charismatic and noticeable at first glance. The challenge is to communicate while maintaining the luxury image of the brand. Companies in this sector aim to keep their luxury image because it is what allows the brand to keep its reputation. (Upmarket 2020)

4.3.1 Chanel

The history of Chanel began in 1883, more exactly on August 19th when Gabrielle Chanel was born. She was named "Coco" and opened a hat store under the name Chanel Modes, then in 1913 she opened a clothing store. It was in 1921 that the first perfume of the brand was marketed. Known as Chanel number 5, it became mythical and crossed the ages. Ten years later she left for Hollywood to conquer American fashion with actresses and launched her first jewelry collection the following year. In 1956, the brand launched the famous suit that also crossed the ages. On January 10, 1971, the brand lost its founder, making way in 1983 for an important figure in the brand, Karl Lagerfeld. This brand, more than a century old, has been able to adapt and offer timeless items that have remained in fashion through different periods. It has also diversified through different sectors such as leather goods, jewelry and fashion. However, it has never lost its class and the ideal of its creator, an entrepreneurial woman who knew how to stand out. (Chanel 2021)

Chanel is a brand focusing on women's fashion apart from men's fragrances. Its communication is mainly focused on its know-how and its heritage created by the founder, which can be found in most of the brand's advertising. The brand stands out by the fact that it manages to combine tradition and the history of its creator with innovation and modernity. This modernity is found among others by the collaboration of the brand with new stars such as Rihanna in 2013 or Blake Lively in 2011. (Fashionbi 2014)

Chanel is considered to be the leading luxury brand on all social networking platforms. In fact, the brand has more than 57 million followers on different social networks. This rise is due to many factors such as the regular promotion of videos on platforms such as YouTube or Facebook sharing the brand's own identity in them. Another factor is its differentiation between the different social networks allowing subscribers to not constantly find the same content on different platforms creating a continuity between them. The brand also chooses to re-edit some content allowing to create several contents from a single creation thus sharing the basic content of the advertisement but also the backstage. However, the brand never forgets its identity and values and its heritage regardless of the platform or type of media with this ability to evolve becoming a model for other brands. (Luxury Society 2017)

Chanel uses its YouTube channel as a showcase to promote all the fashion shows given by the brand but also all the commercials. There are also very short interviews of about one minute with celebrities discussing pieces from the brand's fashion shows as well as the environment around them such as the

presentation decor or the history of these collections. Chanel's YouTube channel is mainly used to promote the fashion shows that the brand makes but also all the advertising spots. We find the main characteristic of the brand with the classy and clean look of the chain. All the miniatures are tuned and respect a simple color code with the highlighting of white and black colors that constitute the brand. (Chanel's YouTube channel 2021d)

Chanel's Instagram page is used as a showcase for the brand's products. We can even talk about a museum with the different items highlighted. There is even a game on the layout of the different publications because Instagram has a grid presentation mode with lines of 3 publications. The brand plays with this layout by adding 3 assorted publications at a time. This page stays true to the brand's art direction by respecting the brand's colors with a majority of black and white. The products are thus put forward and only the product counts. It is sometimes put forward worn but is very often shared as it is with a simple background sublimating it. (Chanel's Instagram 2021a)

Then, with the Facebook page of the Chanel brand, we find in the content mainly videos unlike other networks where the brand will share more photos. Among these videos, we can still find the brand's products highlighted to present them and highlight the new products or the already known products that have already proven their worth, such as the Chanel N°5. This network also allows to share looks allowing to share the products used and to give an example of what is possible. The last category of publication is the association of the brand with stars like actresses or singers. For example, it is possible to see photos of the actress Margot Robbie promoting a perfume of the brand. The last point that stands out on this network compared to others for the brand is the use of quotes from the designer and the highlighting of its values. Unlike other brands, the Chanel brand does not seek to create a community through its various social networks but to promote its image and its products without forgetting its values. (Chanel's Facebook page 2021b)

With the Chanel website, the first point to notice is the use of the French word "haute" or "high" to designate high fashion, showing the desire of the brand to clearly show that its products are luxury products. Concerning the layout, it is characterized by the use of very little text and a lot of elegant photos always putting forward the products with personalities. These personalities are mostly women on the different tabs of the site since the brand is mainly oriented towards a female clientele and its products are mostly oriented towards this public except for some perfumes and accessories. The categories of the site are very simple and listed between clothing at first, jewelry and accessories then cosmetic products such as makeup and care. This makes it easy to navigate the site and find what you are

looking for. In the use of the color code, black and white are still mostly used, remaining faithful to the image of the brand. Only a few touches of color are given but still preserving the class of the site. Among the different products, one name stands out regularly, that of Coco, which reminds us of the creator of the brand, once again putting forward its values and showing the pride of the brand for its creator. Finally, unlike other websites, it is possible to find a section allowing to repair the products of the brand showing the desire of the brand to offer its products for a long time. (Chanel's website 2021c)

Chanel uses a completely different model of influence. Indeed, the brand uses celebrities extensively to promote its products. Each new collection has its ambassador, who is most of the time a celebrity, just like the old products which were promoted with an ambassador during each communication campaign. This explains why most of Chanel's communication is based on the collaboration of celebrities from different backgrounds such as music or cinema. These collaborations allow to put an identity on each product and collections, but they especially allow to create a desire to look like these celebrities. (Chanel's website 2021c)

4.3.2 Louis Vuitton

Louis Vuitton decided to leave his family at the age of 16 to go to Paris and walked 400 km. He started as an apprentice to make travel trunks and was be entrusted with more and more important tasks thanks to his ability. With the arrival of new means of transportation, he realized that the bulging trunks are not the most ideal for stacking luggage. In 1854, he decided to found his own company, which he named after himself and with which he launched the so-called flat trunk. In 1892, Louis Vuitton died, leaving his son Georges to create the famous L and V canvas. In 1987, the company became international and merged with Moët Hennessy to become LVMH. The brand is easily recognized by its logo and stands out for its elegance and sometimes the simplicity of its products. This brand that started with trunks has evolved to diversify to offer leather goods, accessories, perfumes and shoes. (Etoile LuxuryVintage 2020)

Louis Vuitton focuses its marketing on different points to build its identity. Among these different points, the brand uses its products that stand out from the competition. The architecture of the stores is also a point that makes the identity of the brand. Indeed, the stores are set up as exhibitions where it is possible to find the products highlighted and where the customer is accompanied and advised during

his purchasing process. Another point related to the products is the packaging of these products. Louis Vuitton offers packages in line with its products, emphasizing its placement in the luxury sector. The packaging of the products is characterized by sobriety and a package that protects the products with care. The brand also regularly shares its collaborations with some designers and personalities allowing to propose muses of the brand for the different products and different collections. The last point on which the marketing of the brand is based is its reputation which is built after more than 200 years of work and know-how and demonstrates the image that French luxury has throughout the world. This know-how is accentuated by the fact that the brand, despite globalization, has decided not to relocate the manufacture of its products and to continue producing them in France or in the United States for example. The brand also has the advantage of having created the "LV" monogram, the main characteristic of the brand and its products, which has become the identity of the brand and its trademark. Finally, Louis Vuitton proposes a multi-channel strategy adapted to the different communication channels and offers its communication on a maximum number of media. (Packhelp 2021)

Concerning Louis Vuitton's YouTube channel, the brand only offers short videos with an average length of less than a minute. In these videos, collaborations with other brands or designers are highlighted. The new products are also shared in these videos, the new products and the new collections are thus put in images through these videos. In addition to these novelties, it is also possible to find the backstage of the exhibitions organized by the brand or even the brand's stores. The brand still offers a vision of art with these videos where their products are not simply put forward but exposed. (Louis Vuitton's YouTube Channel 2021d)

Louis Vuitton's Instagram page offers a showcase of the brand but focuses on its brand image and little on its products. This network allows the brand to broadcast its image. Thanks to the stories, the brand shares excerpts of the latest news and publications. The account is organized in sections of different publications separated by a color and by line of products highlighted. This separation is sometimes done according to a creator put forward or an operation for the 200 years of the brand several collaborations with different personalities ranging from the Paralympic swimmer Theo Curin to Franky Zapata known personality in the circus field. One of the greatest achievements of the brand is its ability to propose content where even when out of its context without indications many people will be able to recognize the brand. (Louis Vuitton's Instagram 2021a)

Continuing with the Facebook page, it is possible to find relatively similar content to the brand's Instagram page. The content of this page includes sharing of news, new collections, and collaborations. Unlike other brands, Louis Vuitton does not offer a community aspect on Facebook, which is the preferred social network for creating an active community for its customers. The content of this page includes sharing of news, new collections, and collaborations. On the other hand, the brand's know-how is still highlighted with the quality of the products but also the manufacturing process. This page is characterized by elegance and innovation with simple and luxurious content in its text and images. The logo of the brand is still very present marking the symbolism it represents for the brand. Louis Vuitton seeks to propose artistic content rather than simply proposing to highlight its products. (Louis Vuitton's Facebook page 2021b)

Finally, on the Louis Vuitton website, the first characteristic point of luxury is that there is no discount or sale tab. Indeed, luxury is also defined by the fact of keeping a brand image that is difficult to achieve, which is demonstrated by the prices of the products. The site remains uncluttered with only three main product categories: novelties, women's items and men's items. One of the tabs that can attract is the "art of living" tab. It still underlines the idea of the brand to propose an art and not simply products marked with two letters but to propose through its products a know-how, a quality and a style in its own right. As with Chanel, Louis Vuitton leaves very little room for text and puts more emphasis on videos and photos. The magazine section of the site allows users to follow the brand's news and keep them informed of new collections and future creations. (Louis Vuitton's website 2021c)

Louis Vuitton's influence strategy is very targeted. Indeed, the brand offers very few collaborations in Europe and America but focuses mainly on the Chinese territory. Digital communication is more advanced in this territory thanks to multiple partnerships between the brand and Chinese influencers. One of the partnerships established was with the social network "Xiaohongshu" a shopping application specialized in international luxury products. This collaboration allowed the brand to partner with one of the platform's influencers, Charlwin Mao, to promote the brand's products. Another collaboration was established with another influencer, Lu Han, participating in the brand's connected watch campaign. These collaborations are essential for the brand because in China, consumers have little trust in brands due to numerous scandals. Consumers have therefore developed a trust in influencers explaining the importance of the brand to collaborate with these influencers in China. (Pubosphère 2019)

5 SUMMARY AND CONCLUSION

The aim of this thesis report was to explore the advertising strategies used in the French fashion industry. More specifically, the thesis focused on comparing the advertising strategies of case companies representing different fashion categories: fast fashion, ecological fashion and luxury fashion. The choice of these three categories was explained by the fact that they offer very different products in terms of price and quality. Hence, they provided a versatile viewpoint on advertising strategies in the fashion industry. It was interesting to study whether the firms in these fashion sectors differ in the way they communicate and promote their brands and products.

Before going to the findings, the way of making the study is described. The six companies were studied (two from each sector) and the comparison was made by analyzing same media for each company (TV spots, Facebook, Instagram, YouTube and the website). It is possible to notice important differences between the different sectors. Indeed, the fast fashion brands studied prefer a communication that reaches as many people as possible. The objective of these brands is first of all to sell as many products as possible because the low profit must be compensated by a higher quantity of sales. This contrasts with luxury brands, which compensate for the lower quantity sold with a higher price. Fast fashion brands that were studied seek to create a brand image and a community that will associate with the company. This is why luxury brands seemed not to seek to create a brand image because they already have one. Indeed, for luxury brands the brand name is a selling point. On the other hand, for the ecological fashion sector the communication was focusing more on the project and what makes the brand unique than on the products themselves. For example, with Le Slip Français, the brand communicates more on the fact that the proposed products are made in France and in good conditions than on the products themselves. For Veja, the case remains the same where the brand communicates on its project and its desire to offer sustainable shoes and made in good conditions unlike the biggest shoe companies.

The results suggest that each sector adopts its priority in its communication. Fast fashion communicated more on the attractive price of its products and on its accessibility for all. Buying clothes belonging to this category is usually chosen because they are cheap products that fit our criteria. For ecological fashion, the priority was not on the products but on the brand's commitment to ecology, sustainable development, and the implementation of good manufacturing conditions. For this category, buying products from ecological fashion generally means buying an idea, an action for the environment and a

product that is sustainable in its consumption while reducing its environmental impact. Luxury fashion focused on the brand image and little on the products. The objective was to sell not the products but the brand, for example to buy a Louis Vuitton bag not because it is a bag but because it is a Louis Vuitton bag.

The main similarities that stand out is the fact that each brand used the same channels but also that each brand is inspired by the others. This means that each one does not have only one way of doing things but that they are all able to collaborate with influencers to promote a new collection. This style of collaboration is not only reserved to luxury brands. Each of them was linked to the influence of personalities working directly or not with the brand. So, a celebrity showing up with a piece of clothing or a pair of shoes of any brand will considerably increase the sales of it. This is also valid in the opposite case where if a brand or a product is criticized, this may decrease the sales of it. These brands were looking to collaborate with celebrities to associate the brand with the chosen celebrity. They are therefore inspired by each other, for example Kiabi which is now looking to improve its brand image. Louis Vuitton collaborates with celebrities as well as Cache Cache or Le Slip Français.

In summary, the results suggest that these sectors seek to communicate in different ways. Where fast fashion companies (Kiabi and Cache Cache) emphasize their accessibility, ecological fashion companies (Le Slip Français and Veja) seek to sell an idea, a movement, and luxury fashion companies (Chanel and Louis Vuitton) seek to sell their brand name first and then their product. Each sector seems to establish a different style of communication, this difference is perhaps explained by the fact that the products offered are different in the price, the quality or the image that is associated with it. Moreover, the targeted people are different forcing the brands to adapt their communication according to the age or the sex, or other characteristic of the targeted customer.

This thesis has limitations because it is based only on the French market and this case is not representative for another country. Because each country has its own way to consume products and different steps of development on the economic plan. It is the same problem regarding the other fields because the fashion market does not have the same properties as another sector like the agribusiness. Another important point to remember is that the companies presented are in no way representative of the market but are only used to illustrate certain points. The study is also limited to secondary data, whereas primary data collection would likely yield a different result.

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