



Department of Economics and Finance

Thesis in Management

The Impact of Social Media on Luxury Fashion Brands

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To my Mum and Dad

Index

1. Introduction.....	6
1.1 Background.....	6
1.2 Aim of the study.....	7
1.3 Research questions.....	8
2. Theoretical framework.....	9
2.1 The business model canvas.....	9
2.1.1 The luxury business model.....	11
2.1.1.1 The luxury fashion business model.....	13
2.1.1.2 Challenges due to the advent of social media.....	14
2.1.1.3 Channels of distribution.....	15
2.1.1.4 Customer relationships.....	16
3. Definitions of luxury.....	17
3.1 The luxury world.....	17
3.1.1 Engel's law.....	19
3.1.2 Luxury market.....	20
3.2 Luxury fashion brands.....	22
3.2.1 Chanel brand history.....	25
3.2.2 Louis Vuitton brand history.....	27
4. Social Media.....	29
4.1 Origins of social networks.....	29
4.2 Social media strategies.....	31
4.2.1 Social media netiquette.....	31
4.3 Social media websites.....	33
4.3.1 Facebook.....	33
4.3.2 Instagram.....	38
4.3.3 Twitter and Snapchat.....	41
4.4 Luxury fashion brands on social media.....	45
4.4.1 Threats and opportunities.....	46

5. Methods.....	49
5.1 Qualitative data analysis.....	49
5.2 Quantitative data analysis.....	51
6. Findings.....	53
6.1 Qualitative content analysis of visual posts.....	53
6.1.1 Louis Vuitton.....	54
6.1.2 Chanel.....	59
6.2 Qualitative content analysis of comments.....	64
6.3 Quantitative analysis of survey's answers.....	71
7. Conclusions.....	73
7.1 Research question one.....	73
7.2 Research question two.....	77
7.3 Final thoughts.....	78
8. References.....	80
9. Appendix.....	81
9.1 Posts Codebook - Facebook and Instagram.....	81
9.2 Comments Codebook - Facebook and Instagram.....	93
9.3 Codebook Categories.....	97
9.4 Survey.....	99

1. Introduction

This first section introduces the topic and context of the research. The starting point will be to highlight the current background, useful to understand the purpose of the study as well as the research questions on which it is based on. The aim is to give general guidelines to approach the relationship between social media and luxury fashion brands.

1.1 Background

Luxury market value and rate of growth are outstanding compared to general market trends, thing that primarily stems from an increased consumers' purchasing power. The luxury one is a peculiar industry to investigate, with several substantial differences in contrast with usual patterns of behaviour between enterprises. Luxury is about pleasure and satisfaction of the senses (Okonkwo, 2010), goods in this market are able to propose an emotional value, embedding intangible factors. This market sets its own rules and because of this, general marketing or managerial strategies cannot be applicable to this world.

Nevertheless, this industry is not completely exempted from external environment's influences and it has to find its fit as the society changes and evolves. New trends and behaviours bring new customers' needs that brands have to recognize and satisfy incorporating them in their current proposal. Indeed, on the base of this, as the market gained maturity it had to set itself apart from its origins.

The concept of exclusivity of luxury was more prominent in the past, it was proper only of European kings, Chinese emperors and aristocrats. Nobles were the only who could afford luxury goods from the best craftsmen (Thomas, 2007). Nowadays, luxury is more easily accessible, if the disposable income allows for it. Anyways, some brands still are able to position themselves as luxurious, communicating a culture and feel that goes beyond the mere scarce availability, putting a focus on the high-quality attributes of the products.

Even though the development of fashion luxury brands' online marketing has been incredibly slow, it has now reached somehow a maturity stage; the advent of mass and social media has made potential customers increasingly aware of the luxury offering. Marketing does not create an unidirectional relationship between brands and customers anymore, indeed with the proliferation of "earned media", are nowadays available several different platforms to communicate.

The cardinal role social network websites are playing in the society creates the necessity for brands to participate: this has massively changed the way in which luxury brands develop marketing strategies and mixes. The strongest revolution in this sense is that the process is not solely pushed and controlled by companies anymore. There is the need to create emotional connections with customers and potential ones, exploiting opportunities for engagement and interaction, communicating values and characteristics through online platforms.

The main issue arising from the need for an online presence for luxury brands is that the access to these platforms is effortless and free. Customers can consult, share and create content about the brand itself 24/7 and possibly also in disguise. This is a clear contradiction with fundamental pillars of luxury: being perceived as expensive and exclusive. The fear is that social media interactions might change the positioning of the company in the consumer's mind.

For this reason, luxury players have been highly cautious about the digital environment, fearing to be at risk that they could lack the strict control on their communication.

But this configuration is not possible anymore, there is the necessity for luxury brands to actively understand which behaviours can be an opportunity to reach new segments and communicate a coherent image of the brand and which are a threat to the whole company reputation.

1.2 Aim of the Study

In light of the background defined and an increased use of social media marketing among luxury brands, it has been defined the scope of this thesis. The purpose will be to investigate how the reality of social media has changed the marketing strategy for luxury brands and if this omnipresence on social networks affects the perception of potential customers regarding the positioning of the brand. To go more in depth and define a coherent framework, the focus will be on luxury fashion brands. This choice was made for two main reasons: first of all, because the target of this industry is highly represented on social media, moreover because its online editorial plans are the most creative and explanatory of the phenomenon.

The "Generation Y" population - between 20 and 30 years old - is the one that can be considered the most interconnected, it has a shared behaviour of being experience-oriented and they will become by 2026 (The Economist, 2016) the main buying force when considering the luxury fashion market. This explains why it is important to investigate their perceptions about the current social media strategies of the brands and which is the best way to approach a generation that six times

out of ten rely on user generated content on social media to make a buying decision. The mean to investigate such a phenomenon is a survey, useful to grasp quantitative data backing the scope of the thesis.

A fundamental aspect of social media platforms are the visual stimuli that support communication, being the luxury dimension primarily visual, then related to other senses (Kapferer & Bastien, 2012) there is much room for companies to exploit social media platforms. The strategies are continuously improved to differentiate one brand from its competitors, but ordinary social media marketing strategies not always can apply to the communication line of luxury brands. Insights about this will be grasped with qualitative data, observing the current online behaviour of two prominent cases – Chanel and Louis Vuitton – on main social media platforms, looking both at the company and user point of view, through the analysis of published posts, attached with comments and reactions at them.

1.3 Research Questions

The aim of the thesis will be to investigate the environment described above, in order to grasp conclusions based on two main questions.

In particular, for the purpose of assessing the impact of social media on luxury fashion brands, the following research questions has been formulated:

- 1) *Which are the best strategies for luxury fashion brands to construct a reality on social media, while being coherent with core values of the luxury market?*
- 2) *How do potential consumers perceive social media as a channel of promotion for luxury fashion brands?*

As it has been outlined above, the research is supported conducting both qualitative and quantitative researches, so it has an empirical approach, as to obtain a complete framework of the phenomenon under investigation.

The use of Chanel and Louis Vuitton case studies is to concretely analyse two very successful cases and grasp from them general guidelines that should be followed and the effects that correct online campaigns can bring to a luxury fashion brand.

2. Theoretical Framework

This section aims at building a theoretical background to understand where the advent of Internet and social media concretely touched the strategy of luxury fashion brands.

The preferred tool to analyse such a change is the business model canvas, that will be helpful in identifying the sections of it that have been challenged the most.

2.1 The Business Model Canvas

The business model canvas is the standard instrument worldwide used. It is a tool for describing, analysing and designing business models (Osterwalder, 2008), fundamental when attempting to innovate such models.

A business model describes the rationale of how an organization creates, delivers and captures value (Osterwalder, 2008).

The framework can be broken down into nine different sections, the so called 'building blocks'.

Its layout is shown in the picture below.

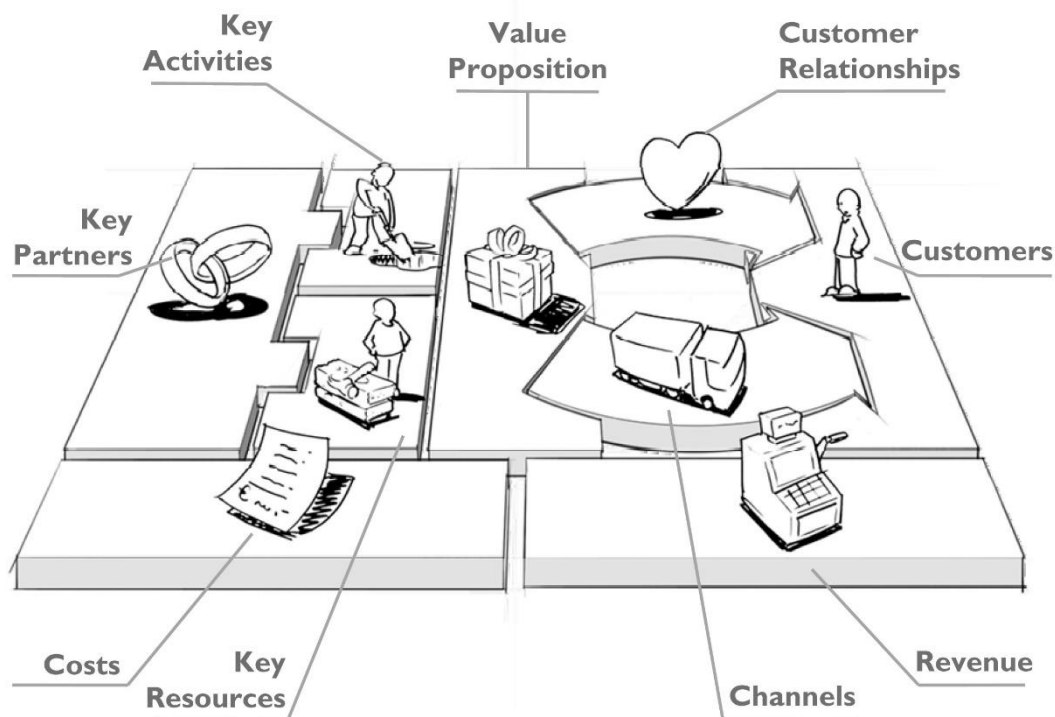


Fig. 1 – Representation of the business model canvas

Analysing this framework, it easily appears to the eye that these blocks are closely interconnected one another.

The following list meticulously describe each part of this model, as to fully understand how it works.

- 1) *Customer Segments*: this building block defines the groups of people and organizations the enterprise is aiming to serve and reach. It is considered the heart of the business model, indeed with no profitable segments there cannot be a company surviving for long. It is possible to identify one or more segments, it is an important decision to define which ones are worth serving. Once this is clear, the business model can be designed around strong specific customer needs.
- 2) *Value Propositions*: those are at the centre of the model for a reason, this section describes the bundle of services and products that create value for the customer segments identified. It describes why customers decide to turn to that specific company instead of another. In particular, it satisfies a specific need or solves a customer's problem. Basically, it describes the benefits that the company is offering to customers.
- 3) *Channels*: this section defines the channels of distribution, so identifies the communication with customers and how the value proposition is delivered physically to them. They are customer touch points, fundamental for the customer's experience. In particular, "channel" as a building block can be divided in five distinct phases: awareness, evaluation, purchase, delivery and after sales.
- 4) *Customer Relationships*: here are identified the relationships the company is able to establish with the segments. They can range from personal to automated and can be driven from different motivations (customer retention, customer acquisition, upselling). This highly influence the customer experience and the brand perception.
- 5) *Revenue Streams*: it represents the revenues a company generates, or is expected to generate, from every single customer segment. Each different stream can have a distinctive pricing mechanism, they can come from a single transaction of one-time customers or from several recurring revenues.
- 6) *Key Resources*: this building block describes the assets needed to make the business model function. Clearly, different business models will require different key resources. In particular,

they can be intellectual, physical, financial or human, depending on the structure of the business, one or more of them could be prevalent.

- 7) *Key Activities*: this block concerns the most important tasks to be undertaken in order to make the business model work. Also in this case, they can differ depending on the business core purpose. They can be categorized in: production – design, make and deliver a product, problem solving – come up with new solutions for individual customer problems, platform/network – dominant here are technological features.
- 8) *Key Partnerships*: the section describes network of partners and suppliers fundamental for the business model to work. Usually, alliances useful to optimize business models are considered, or to acquire resources, or reduce some risk.
They can be between non-competitors or also “coopetitions” between competitors, supplier-buyer relationships or joint ventures to develop new businesses.
- 9) *Cost Structure*: this last building block describes the costs incurred in making the business model work. The definition of key resources, activities and partnerships are helpful in defining the general cost structures, as to calculate them. We can identify cost-driven business models – focused on minimizing the costs – and value-driven business models – less concerned in cost implications, focused on the value creation.

2.1.1 The Luxury Business Model

Having in mind the general rules for the definition of a business model, it is now necessary to understand how this concept applies to the luxury industry. General rules to identify the correct design for each building block do not necessary apply.

The following list corrects some foundations of the traditional business model, taking into account the luxury industry's needs.

- 1) *Customers* are very clear segments of the population that, first of all, have the disposable income to afford luxury pieces and, moreover, have a fine taste for handcrafted and quality pieces, considering their premium price worth the item they are purchasing. Compared to other industries, segments are for sure composed of less individuals, providing an higher individual return to the company.

- 2) *The value proposition* is as value-oriented as can be, it is what is called an “unique selling proposition”, what matters is to be unique and different from competitors. The reference point is an extraordinary standard that the brand self-imposes. The company delivers the customer an actual experience, a good or service embedded with intangible qualities, a concept that goes beyond the real purpose of that item. There needs to be a lot of effort in designing a value proposition that meets the need for luxury that potential customer segments have.
- 3) *Channels of distribution* in the luxury industry are a fundamental section on which design is correct to spend a lot of time on. A pillar of the initial communication for the luxury industry is to intrigue and not inform, keep the knowledge about it essential. In this sense, the role of advertising is not to sell but to tell a story: the dream comes first and advertising is simply the dream lever. Also, it is very important that all this is communicated to those whom are not the target, the brand has to be perceived as a status symbol in general, there needs to be a general awareness on what the brand is and the excellency it delivers. The brand has to be perceived as a reference point for the customer, it needs to be consistent and true to itself in the course of time, in particular resisting to customers’ requests not adapting to their demand. Also, where the luxury items can be found and bought is fundamental. Especially for fashion pieces and accessories, luxury boutiques are collocated all in the same street, increasing the feeling of a magical environment.
- 4) *Customer relationships* are a way through which the brand expresses its core values, the main idea is that a luxury brand pampers its customers. Clients want to be part of an elite and for this they have the desire to be pampered. For those reasons, the preference is to establish personal relations with clients and make them feel like “vips”.
- 5) *The revenue streams* for a luxury brand are based on a premium pricing strategy, together with the product or service is sold a bundle of attributes that make the clients consider the price justified. A pillar of the luxury industry is to keep raising the average price of the product range, to maintain the feeling that the product is aspirational, not accessible, even if the general disposable income is growing.
- 6) *Key resources, activities and partnerships* have to be managed wisely in luxury firms, because the components of the items sold, as well as their manufacturing, constitute core elements for the delivery of a coherent image. It is fundamental to maintain a strong link with the origins of the brand, keeping a relationship with the places where the products have been

designed and created. This because, when someone decides to buy a luxury item, he is buying a product rooted in a culture and sometimes a country. It is an hazard to decide to move the production or utilize components that do not have the quality that is expected from customers. Sometimes there is the decision to relocate factories to tight the brand harder to certain cultures or procedures. Luxury quality can be delivered only if the brand has full control on the value chain, for these procedures like licensing are considered as a loss of control, being a threat that could create customer dissatisfactions.

- 7) *The cost structure* - related to the revenue streams - always pursues a value-driven strategy, where what matters is not how to reduce the costs, but how to craft an offer that is able to be perceived as unique and valuable to potential customers. This business strategy creates the possibility for the brand to charge up to ten times the manufacturing costs of a garment or accessory without discouraging clients from buying it.

What is important to point out at the end of this description of a general luxury business model, it that it takes several years to generate returns and has few guarantees of success. This because the intangible component that embeds successful luxury brands is difficult to anticipate, it is hard to define a priori if a company will be able to be perceived as a culture and a cult from the masses. What we can grasp from this analysis is that the behaviour of luxury in general in the market has always been a very conservative one, tight to the brand origins, engaged in providing always the best materials and focused on communicating vaguely to the masses, while delivering to the actual client a personal buying experience that it will hardly forget.

2.1.1.1 The Luxury Fashion Business Model

The aim of this thesis is to investigate, in particular, the behaviour of fashion luxury brand on social media. For this, it is important to point out that the luxury business model needs to be combined with the fashion one for many high-end labels. This combination gives life to an hybrid between the classical luxury business model described above and another, coherent with the specific needs of the fashion market.

The main issue to be addressed in this sense stems from the concept of “seasonality”, this refers to the fact that in some sectors are characterized by periodic fluctuations related to the products. Indeed, unlike other industries, fashion do not sell timelessness. This means that for a stock of a certain item to be sold, discounts will be applied in certain time frames, going a little bit against the

principle of always raising prices for luxury brands. What described happens because in the fashion industry there are specific trends that are short lived and the subsequent selling season already puts on the market new items that will cause the previous ones to be perceived as “out of fashion”.

This analysis shows that this sector of the luxury industry is slightly more interconnected with other markets, sharing several similarities with them. This situation creates an interesting field of study for the analysis of social media, because luxury fashion brands and traditional fashion brands might be exchanged easily one for another with the wrong strategy. Brands need to be extremely careful in addressing this threat to differentiate themselves properly, while keeping a behaviour in line with the needs of the market, in order to be profitable.

2.1.1.2 Challenges due to the Advent of Social Media

Throughout the luxury industry there is a general tendency not to undertake major changes related to external trends, the intention is to stay loyal to the roots of the brand and do not denaturalize the company because of short market changes. Despite the values described in the business models, luxury companies always have the need to find the proper means to connect with customers and potential ones, they are never completely exempt from understanding their current customer segment. Indeed, as we will see more in depth, a major communication revolution like the digital one has indeed undoubtedly touched the foundations of these historical brands.

The use of social media was at first regarded as a behaviour that contrasted too harshly with the core values that define the brand reputation in the luxury market. But, soon enough, has been clear to the whole luxury industry that is not possible for them to abstain from participating to this phenomenon. The reasons for that are several, including the necessity to communicate in the “language” of a soon-to-be huge buying power – the Y generation – and the need to master and control a system – the social media one – that would be otherwise exploited from others to communicate content about the brand itself, without being an official ambassador of it, offering what could probably be a distorted idea, not in line with editorial plans.

So, the need for innovative business models arise. Those have to be able to incorporate social media into original strategies, to allow firms not to be cut out, but to build stronger customer relationships and increase the social engagement to drive growth.

In particular, two sections of the traditional luxury business model have been challenged from the advent of social media: channels of distribution and customer relationships.

It is useful to go more in depth analysing them both to understand how the brands had to change their strategies while maintaining core values almost unchanged.

2.1.1.3 Channels of Distribution

If a pillar of the traditional communication for luxury brands was to intrigue and not inform, it hardly stays a pillar if we consider that social media in general require inputs quasi-daily. Users demand from brands a constant stream of interesting and new content on every important social media platform. The challenge for them is finding a way to do so, without losing the main focus of telling a story and not giving the customer the feeling of being the target of a selling communication.

The necessity of communicating the values of the brand also to non-target individuals is easily brought on with social media, being social network pages consultable from anybody anywhere in the world; this actually can be a big help for this point of the strategy.

The problem stemming from this possibility is that with the wrong communication the brand could be perceived “at the level” of the others, so its aura of exclusivity could vanish. Being so many information available, much more than ever before, the secrecy and mystery built around the luxury brand could not be so easily brought on.

The social media era came together with the e-commerce trend – the possibility for companies and individuals to sell items through “e-shops” directly online. The e-commerce actually somehow merged with social media to create “buy-buttons”, found on social media themselves, that pushed lead the user directly to the platform where a specific item can be bought. This trend highly influenced the shopping experience of luxury users, because even if the brands were at first reluctant, it became necessary for them to start selling online their items. This, for sure, can affect the perception of the brand, pairing it with the idea of high availability. That happens because there is a strong switch from fancy boulevards that collect luxury shops, that only wealthy people have the tendency to visit, to publicly available websites, easily accessible from anybody. The magic of an in-store visits loses its strength if e-commerce websites are not able to create somehow a memorable experience anyways.

It is clear that social media and the Internet in general have highly affected how was the value delivered to luxury customers in the past, but there is no way a brand cannot adapt to trends this big: to oppose it means to oppose the company growth itself.

2.1.1.4 Customer Relationships

Also considering customer relationships management we can observe that it has undertaken a major change due to the advent of social media. A mantra of the luxury industry is to create one-on-one relationships with clients, personal connections that will make the customer feel pampered, but that most of all that will make the brand able to strictly control the values that are delivered.

The social media era created an always interconnected society, that comments, shares and creates content 24/7. This means that a brand sharing its values, products, events and statements online will receive millions of inputs from everywhere at any time. Those could be compliments as well as critiques, questions or suggestions, all publicly available. It is very important for the brand to manage those relationships wisely: they create much more of a broad and fluid dialogue space between brand and society, so the company needs to be able to answer to relevant comments as well as to give at least somehow the clients a feeling of “vip” treatment also through those means. For example, a critique from a client needs to be addressed from a competent social media manager, answering with a personal reply, suggesting solutions, being creative and kind.

Deciding to be part of the social network environment is felt by the companies as if they are giving away a consistent part of their control. This, indeed, is a huge challenge for luxury brands: not everybody is able to adapt their business models correctly to those improvements and it will be subsequently interesting to understand how strategies to do so differentiates and how their outcomes can be either clear successes or big failures.

3. Definitions of Luxury

The following section will deepen the concept of luxury and will explain the composition of this market. Afterwards, luxury fashion brands will be presented more in depth, along with a general background useful to understand Louis Vuitton and Chanel behaviour through history. This framework will be necessary to better understand the switch from the original luxury communication to the current one, which values have been transformed in the delivery but not in the core meaning.

3.1 The Luxury World

“Luxury is the necessity that begins when necessity ends”, this is how Coco Chanel described the phenomenon. To be more precise, the term “luxury” derives from the latin word “luxus”, which means “excess”, “debauchery”, “intemperance” but also “pomp” and “magnificence” (Bianchi E., Bianchi R., Lelli O. ,1987).

Observing this definition, it is clear that the concept of luxury itself is ambiguous, being perceived from one side as related to a dissolute lifestyle and from the other embedded with a desirable and positive meaning.

The consumption and possession of beautiful and fine goods is not a new trend. People worldwide have found satisfaction in doing so for centuries, for this the concept of luxury has been the central topic of debates and discussions for decades and many different definitions have been devised.

If we describe it from a theoretical economical point of view, the luxury good is defined as “that good which demand increases more than proportionally in respect to income” (Varian H.R., 1987), thing that differs from what happens in all the other markets. In other words, the elasticity in the luxury industry is very high.

In particular, for goods to be considered part of this industry, several characteristics need to be satisfied (Dubois D., Laurent G., Czellar S., 2001): an excellent quality, an elevated price, a unicity-rarity element, some tradition supporting the brand, a superfluous character. This definition is more in depth defined below, analysing any single characteristic of it.

- 1) Being based on a differentiation business strategy, the luxury brand is tight with the concept of excellence, stemming from the exclusivity of raw materials (like leather and diamonds) and the meticulous work of the production process. The quality and warranty of durability and reliability transmits trust to the customer and a sense of “eternity”.

- 2) The elevated price can be considered so in an absolute or relative term, in comparison to products that have the same identical function. That is legitimated from the perceived high quality and the security of the consumer based on the longevity of the good. An higher price, in some ways, makes the consumer able to afford so to feel superior, a part of a rare elite that has the possibility to purchase these products (Garfein, 1989).
- 3) The rarity/unicity component is at the core of a luxury firm. The luxury good needs to be “earned”, the more it is inaccessible, the more it is desired. They are not conceived as products for the masses, because of the materials utilized and the handcrafted production, the availability is scarce and so the price is high. The scarcity is reflected also in the distribution, indeed the luxury shop offers a limited range of product selection; also, there is an attentive study of the setting of the buying experience: customers are treated as real VIPs, buying in the boutique has to be an exclusive experience and for this only a limited number of individuals can enter the shop at the same time, this to be properly followed in the buying experience; sometimes the exclusivity of the experience is even enhanced by offering clients foods and drinks, not only shopping consults.
- 4) The bond with past traditions is fundamental: in the consumers’ minds products and services need to have an history to be considered proper of luxury, an heritage distant from passing trends needs to support the singular seasonal lines. Also, the production process has to follow traditional customs and possibly to happen in the country of origin. This is why it is so hard for a new brand to position itself in the customer’s mind as a luxury one, the need for a strong heritage creates high barriers to enter the industry.
- 5) The superfluous character is clear, the luxury good does not respond to primary needs, it does to a different kind of satisfaction; if we think about any possible luxury good, usually it is always possible to find a cheaper substitution that solves the same core need (for example, to bring around wallet, keys, makeup and any other possible object is not fundamental a Prada bag, it is enough a \$10 bag).

Before affecting the behaviour of companies themselves, the current media culture has influenced consumers’ acts: it has helped in spreading behaviours of gratification and self-indulgence (i.e. the “ego society”). This has highly influenced the reasons why people purchase: buying a luxury good is nowadays more than ever a mean to seek recognition and status from a particular social group. Also, a way to “impress oneself”, a purchase based on an hedonistic push, a behaviour that falls

into what it is called “recreational shopping” (to shop only to have fun, to experience the effects of purchasing).

What is clear now is that luxury brands are able to create and build an emotional dimension around buying and owning a particular good. This is one of the strongest powers of the luxury world, industry that has been able to achieve a consistent CAGR (compound annual growth rate) even in the hard years following the 2007 subprime crisis, result more unique than rare across industries.

3.1.1 Engel's Law

Engel's Law is a fundamental theoretical tool to understand why at some point consumers can - and will - turn to luxury goods; this is one of the most general laws in economics that has been developed by the German statistician Ernst Engel (1821 – 1896).

He analysed family expenses in relation to their income and discovered that the more a family was poor, the highest portion of their income was destined to goods considered of primary need.

But, he also discovered that as the income rises, there is not a constant proportional spending on primary goods. Indeed, consumption choices change, starting to take into consideration superior or luxury goods.

In particular, the law states that as earnings rise, the proportion of income spent on primary goods (in particular, food), falls. This, even if absolute expenditure on them rises. The picture below shows the demand (consumption) of luxury goods as family disposable income grows.

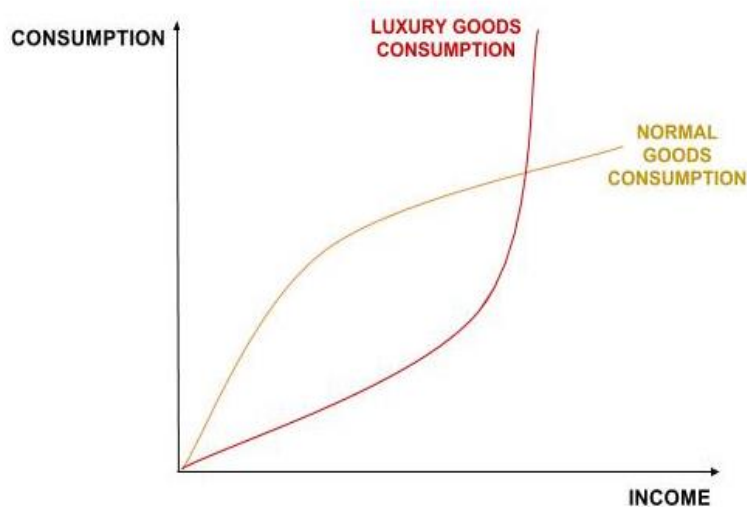


Fig. 2 – Representation of Engel's law, how consumption of normal and luxury goods changes as income increases

What this suggests is that consumers increase the primary goods expenditure less in percentage terms than their income increases; while, when considering premium and luxury goods, their demand grows more than proportionally as income grows. Once consumers have a higher disposable income, they either stabilize their demand of primary goods or, in some cases, reduce it to opt for “better” alternative that they can now afford. This relation shows once again the power the luxury industry has in comparison to others.

3.1.2 Luxury Market

The composition of the luxury market is quite diversified, being made up of several different sectors performing differently. The last available data (Fondazione Altagamma, 2017) show a 4% overall growth of the luxury market in 2016.

The graph below shows the composition of the global luxury market in terms of different goods' categories.

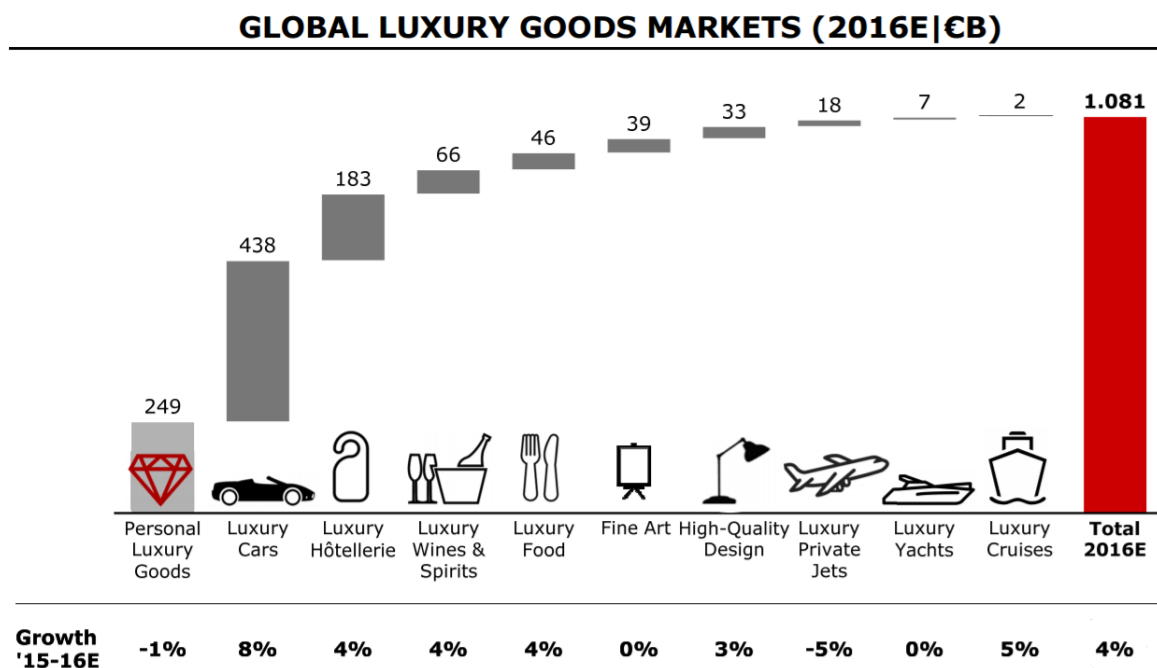


Fig. 3 – Composition of the global luxury goods market in 2016 - Data from “Fondazione Altagamma”, 2017

For the purpose of this thesis, what we want to investigate is the performance of personal luxury goods. As the data above shows, this category is slowing down in growth, even though, as the chart in the next page will explain, global personal luxury goods have been performing well in the past years, actually being for many the fastest growing category.

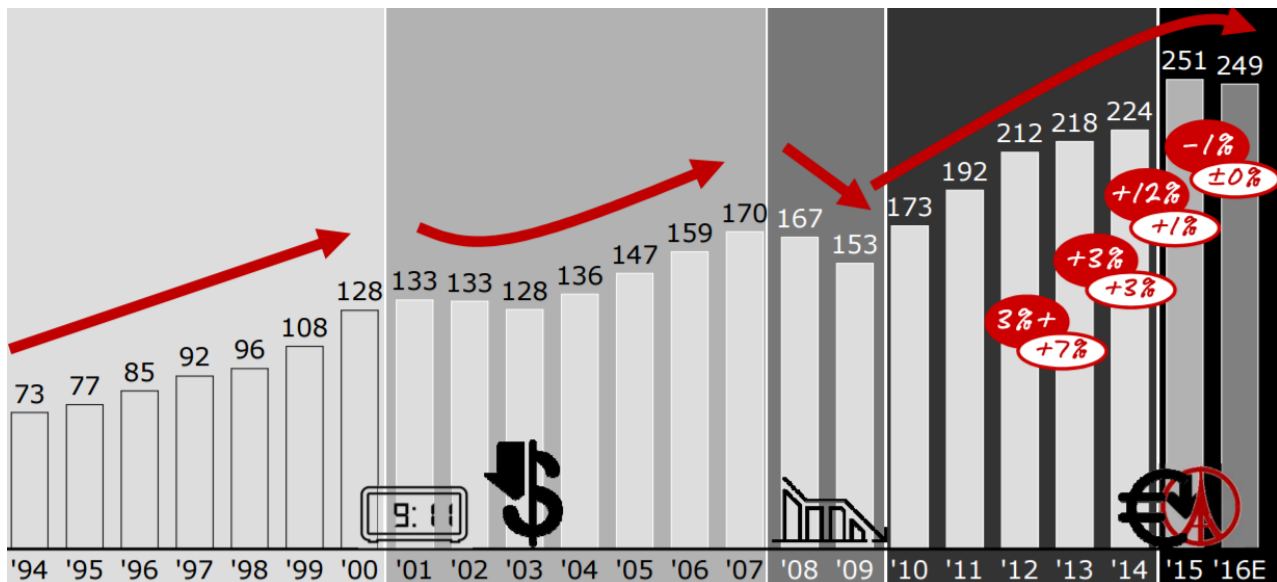


Fig. 4 –Data on Global Personal Luxury Goods Market Trend, 1994-2016 E|€B, “Fondazione Altgamma”, 2017

The graph suggests that during the last 20 years the market maintained a stable growth, some periods showed a slowing down, one of which is the current.

Clearly the market is experiencing a maturity phase in which it is not expected an enormous growth, what is interesting from an economical point of view are the monetary values of the industry. So, in general, the outcomes of this study about this sector are positive.

To go more in depth on how the personal luxury good market works and is organized, some patterns and trends, needs to be evaluated.

First of all, the distribution of regional sales is geographically uneven, indeed Europe and America account together for more than the 65%, while China and Japan alone for the 16%, the rest of Asia around 13% and the rest of the world accounts for only 5%. While, if we consider the nationality of the consumers, 30% are Chinese, 11% Japanese while American and European consumers account only for about 40%. This gives western powers leadership in terms of supply, while the demand comes in a larger part from Asia (China in particular).

Talking about the channels through which items are bought, 65% of the goods are purchased through wholesale while 35% through retail, the tendency is to buy more in boutiques that have a mono-brand assortment method, instead of a multi-brand one. In particular, together with mono-brand stores, the most common channels are department stores, specialty stores, off-price stores and airport ones, together with an 8% of purchases done through online e-commerce.

What it is important to note is that studies (Bernstein Research, Altagamma, PwC, Bain & Company) have revealed that historically luxury market growth is correlated with GDP growth (the correlation is shown in the picture below).

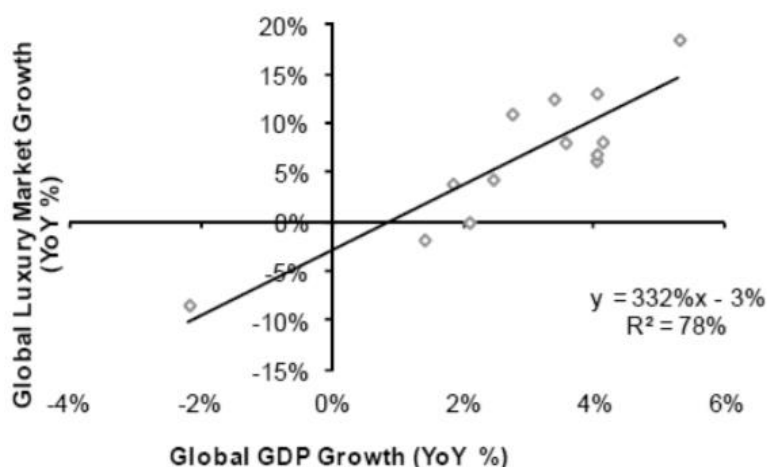


Fig. 5 – Representation of the relationship between GDP growth and Luxury market growth

GDP growth has a direct effect on the luxury market: increasing wealth of the population means it will have a higher disposable income and will behave accordingly to Engel's law. This means they will increase the consumption of luxury goods, thus driving luxury market growth.

3.2 Luxury Fashion Brands

Considering the percentage composition of personal luxury goods sales in 2016 (Fondazione Altagamma, 2017), the fashion sector accounts for about 53% (accessories 30%, apparel 23%) while the rest is mostly composed by hard luxury (jewellery and watches) and beauty products.

The luxury fashion market is a key driver of luxury growth and in particular of online sales, indeed they account for about 70% of all the personal luxury goods bought online.

It is now important to focus on which are the main participants of this reality.

As we have seen, entering the luxury market for a new brand is very hard because of the barriers to entry the industry, for this reason the main players are all established realities. Those companies have been able to communicate throughout the years a consistent and coherent image to the customers, delivering excellence and dream.

To better understand the current environment and the biggest competitors of the realities (Chanel and Louis Vuitton) that will be deepened subsequently, a “top ten” of the biggest luxury fashion firms

will be presented, the list is quite descriptive of the current environment but other firms could possibly be included.

10. *Dolce and Gabbana*: an Italian luxury fashion house, also known as “D&G”, established in 1985 in Legnano, near Milan. The cofounders, Domenico Dolce and Stefano Gabbana, became themselves iconic figures representing the brand worldwide. They decided to split the brand in two, delivering luxury items from one side (Dolce&Gabbana line) and younger, easier pieces of clothing with premium characteristics (D&G). A lot of media attention has been given to their advertisings throughout the years, frequently subjects of controversy. They have been very wise in keeping on being key players in the luxury industry, while increasing their customer base with a cheaper line.

9. *Burberry*: company founded in 1856 in Basingstoke, Hampshire. The purpose of the first store was to sell a range of high quality outdoor wear. After some years of study, its famous trench coat was developed in the 20th century to serve the military needs, becoming a “must have” after the war. The brand slowly moved to the high-fashion luxury industry, proposing pattern-based trench coats, scarves and accessories. What soon became, and still is, the iconic element of the firm is the tartan pattern that even nowadays is proposed on several different apparels and is one of the most copied trademarks in the industry. Burberry is present in more than 50 countries with over 500 stores and has several different lines of production with slightly different target markets.

8. *Versace*: relatively newer, founded by Gianni Versace in 1978, it started as an Italian luxury fashion company focused on delivering the best Italian clothes and accessories. A distinctive sign is the logo, the face of “Medusa”, a figure of the Greek myth that “made people fall in love with her with no way back”, image that was chosen hoping the brand would do the same to its customers. What Versace is most known for are bright colours and flashy prints. Also in this case, the company now proposes different collections with the name Versace and has several stores worldwide.

7. *Dior*: French luxury goods company founded in 1946 in Paris by the designer Christian Dior. Nowadays the company has two lines of strategy: the first designs and retails leather goods, footwear, fragrances and beauty products with a broader target, the second maintains the tradition of the brand creating haute-couture pieces. Also, the brand itself holds 42.36% shares and 59% voting rights of the LVMH, the largest luxury group in the world, and for this is a major power in the industry.

6. *Prada*: this Italian fashion house was founded in 1913 in Milan. At first it was a leather shop of luxury bags and travel accessories, inside the “Galleria Vittorio Emanuele II” in Milan. The company is able to deliver, nowadays, its products worldwide thanks to single-brand boutiques and retailing distribution. The company also established the “Fondazione Prada”, organization through which the company promotes art exhibitions and events in the city of Milan, strategic decision that bonded the brand very close with the concept of art and beauty. Their typical client looks for very sober as well as luxurious piece of clothing, founding in Prada this perfect match.

5. *Hermès*: the brand was born in 1837, when Thierry Hermès opened an harness workshop in Paris; after almost a century the company started to propose to the market clothes and accessories inspired from the equestrian world. From 1940 the brand started to impose itself as a reference point for the fashion industry, due to its original offer. The subsequent business decisions made the firm what it is now, especially known for its foulards and handcrafted leather goods, but constantly looking at the past and their origins in proposing their items.

4. *Gucci*: the firm is an Italian fashion brand operating in haute-couture and luxury worlds. It has been founded in 1921 in Florence by Guccio Gucci. He started opening several shops producing leather goods, traveling and equitation items. This last type of production keeps influencing current collections through details or fine leatherwear. It is nowadays one of the most known and renowned luxury brands worldwide, with 300 official boutiques around the world.

3. *Fendi*: founded in Rome in 1925, the brand is an Italian luxury fashion house especially known for its fur, leather goods and fur accessories. The firm started by a single fur and leather shop in Rome, owned by Adele and Edoardo Fendi. The company is, since 2001, a member of the LVMH group. Fendi became even more famous with its philanthropy activities in the city of Rome; the latest example is that Fendi invested around \$2.7 million to restore the Trevi Fountain in Rome, which once the work ended, was the location of a unique runway show, on July 7 2016.

Top-two: the two most interesting and well-known luxury fashion brands are Chanel and Louis Vuitton, they will be the subject of subsequent studies and for this reason their histories will be soon meticulously explained.

The above list highlights two important facts: the first is, as we have seen, that the historical background is fundamental. Almost all the brands were born one or two centuries ago, and developed slowly and consistently, maintaining their values and trends consistent throughout the years.

The second is that European companies (actually, Italian and French ones) totally outperform the market when it comes to luxury fashion.

3.2.1 Chanel Brand History

Chanel is a privately held company, owned by Gérard and Alain Wertheimer, grandsons of an early business partner of Gabrielle Chanel. The firm is specialized nowadays in ready-to-wear clothes and haute couture, fashion accessories and luxury goods.

The “House of Chanel” was established in 1909, at that time Gabrielle Chanel opened in Paris a millinery shop, at the ground floor of the flat of E. Balsan, a textile businessman. The Balsan was a salon for French sporting and hunting élite, so Chanel had the chance to meet women of fashion supported by wealthy men, ready to meet their desires buying them hats, clothes and jewellery.

Thus, Gabrielle Chanel, who gained during her youth the nickname of Coco, had the possibility to sell them her hats, made and designed by Coco herself. With her first gains and the help of a sponsor, Chanel had the chance to open in the subsequent years a large dress shop. A distinctive touch of Coco was the use of jersey cloth, used because of its drape and how well that adapted to very simple clothes design.

The First World War (1914-18) came, and this influenced her sartorially, though some designs directly came from the military uniforms. By 1915 her clothes were known throughout France.

By 1920 the firm was even more recognizable with the launch of what was known as the “Chanel Suit”: two or three garments that allowed every woman to have a feminine and modern appearance, while being perfectly comfortable and practical – an example of this, with its current revisiting, is shown.



Fig. 6 – The Chanel suit, the original design on the left – the current revisit on the right

In 1921 Coco Chanel also commissioned the famous perfumer Ernest Beaux to create for the House of Chanel a perfume. The line contained the renowned “perfume No.5”, which indeed was named after the sample Chanel liked best. This item became so famous that lead Chanel to seek for investors to expand the production in Europe.

The style of the brand during the 1930s was characterized by summer and evening dresses with elongated feminine style and featured contrasts.

During the Second World War (1939-45) and by the end of it Coco was arrested for having collaborated with the Nazi party. But in 1944 she was freed thanks to the political grace of Churchill, even though the rumours about her collaborating with the Nazis forced her to leave France, moving to Switzerland.

In 1954 she decided to go back in the game, after seeing for years Christian Dior’s triumph, by proposing at the age of 71 her new collection for which she took inspiration from the twenties. At first that was highly criticised, but during the sixties it became the greatest symbol of fashion.

Coco Chanel died in 1971. In 1983 Karl Lagerfeld took over as Chanel new chief designer.

With Lagerfeld began a new era. His strategy followed Coco’s one: using the past as the main source of inspiration. Indeed, he kept the signatures of the brand - like gold accents, chains and tweed – but giving them a more contemporary twist.

In 1980s there were already more than 40 Chanel boutiques worldwide, proposing prices coherent with the luxury market (\$11,000 dresses, \$2,000 leather bags, \$225 ballerina slippers).

The brand kept expanding and being coherent with its origins, in 1984 there was the launch of the fragrance “Coco” that increased even more its success. In 1994 Chanel was the most known and profitable French fashion house worldwide.

In the following years the brand acquired several firms (like the swimwear label Eres and Bell & Ross watchmakers), expanding its market power. It started being a presence in several outlets and then opened in 2002 a watch and jewellery outlet itself on Madison Avenue.

Chanel is regarded as the brand who invented a new style which is perfect for the new woman, free and offbeat, independent and revolutionary. Coco Chanel was able to incorporate male clothes in more avant-garde garments for women, proposing trousers, sporty jackets and ties.

The style of the brand does not want to flaunt luxury, but to hide it in some way. Still to this day, the Chanel style proposed by Karl Lagerfeld is thought for a woman that loves luxury and elegance of the details while looking for a practical and comfortable apparel.

3.2.2 Louis Vuitton Brand History

Louis Vuitton is one of, if not the, world's leader through international fashion houses. It has been named for six consecutive years, from 2006 to 2012, the world's most valuable luxury brand. The brand name is shortened to LV, this monogram still appears on most of its products, which currently are divided in two lines: the first focusing on ready-to-wear, watches, shoes and accessories; the second producing luxury leather goods and trunks.

The brand was founded in 1854 in Paris, by Vuitton himself. What the designer saw was that the current rounded-top trunks used could not be stacked. He introduced his own version of them: flat-bottom trunks with also Trianon canvas, design that made them airtight, lightweight and most of all easily stacked in voyages. This design was quickly imitated by many other firms because of its efficiency.

The first trunk was grey, but to protect it from duplication he decided to change the design into a beige and brown stripes pattern. In 1885 the company opened a store in London and the brand became more and more notorious. For this, the imitations grew steadily, so Vuitton created in 1888 the Damier Canvas pattern, with the logo "*marque L. Vuitton déposée*", which translated is "L. Vuitton registered trademark". An example is shown below, together with the current revisiting of this pattern.



Fig. 7 – Two examples of LV's Damier Canvas

Louis Vuitton died in 1892 and the company passed to his son, Georges. The intention of the latter was to make of the family firm a worldwide corporation. In his regards, the first step to do so was to participate in 1893 at the Chicago World's Fair. After that, the company launched its signature LV Monogram Canvas, doing a patent on it, that soon proved to be efficient in avoiding forgery. In 1901

the company launched the “Steamer Bag”, a piece of luggage thought to be kept inside Vuitton trunks. The following years were extremely successful and the firm opened several stores worldwide, from Buenos Aires to New York. Other designs were introduced, like the “Keepall bag” made to transport bottles and the “Speedy bag”, they were great successes and still to this day are manufactured and sold.

In 1936 Georges died and the control of the company was assumed by his son, Gaston-Louis Vuitton.

From 1945 on, LV started to incorporate leather into almost every product line, launching its signature monogram not only on luggage pieces but also on smaller wallets and purses. Also, in those years the company expanded its realities in Asia, first in Japan and then in Taiwan and South Korea. The brand also formed a partnership with the America’s Cup in order to form the yacht competition called “Louis Vuitton Cup”, which made the brand even more notorious.

The 1987 was crucial for the company, indeed this year saw the creation of the LVMH group. The firms Hennessy and Moët et Chandon, leaders respectively in the cognac and champagne markets, merged with Louis Vuitton to create a luxury goods conglomerate. They experienced a grow in profits of 49% from 1988 and 1989.

In 1997 Marc Jacobs became LV artistic director, launching the first "prêt-à-porter" company’s line of clothing, both for men and women, who had an incredible success. In 2001 Jacobs together with Steven Sprouse launched a limited-edition line of LV bags that has graffiti over the classic monogram pattern, some particular pieces were only available on the VIP Louis Vuitton customer list.

Many other collaborations were made in the subsequent years to launch limited-edition pieces, strategies that highly increased the sales. Worth mentioning are the last two last limited-edition collections released: the first done with the artist Jeff Koons, launched in April 2017, that saw the classic LV bags printed with famous paintings of Da Vinci, Van Gogh, Rubens and other artists; the second with the young brand Supreme, putting together the LV canvas with the original “Supreme” design, as to attract a younger wealthy target, launched as the fall-winter collection of 2017.

Also, the brand kept on inaugurating new stores, in 2004 for its 150th anniversary it did so in New York, Mexico City, Cancun, Shanghai, São Paulo and Johannesburg.

Nowadays the brand is still growing, the LV monogram and the Louis Vuitton brand itself are among the most valuable worldwide. It is also one of the most counterfeit brands in the luxury and fashion industries, in 2004 its fakes were almost 18% of all the counterfeit accessories in the European Union. What is ironic is that, in the beginning, the monogram canvas was thought exactly to prevent that from happening.

4. Social Media

This section will explain the importance of Social Media as a marketing platform in the current social environment. The main websites useful for luxury brand online strategies will be presented, together with their main participants and functions. In particular there will be a focus on Facebook and Instagram, choice motivated by a personal analysis and the data of the survey supporting this thesis, that showed that out of the 264 respondents, 89,3% considered Instagram and 61,5% considered also Facebook as the most appropriate social networking platforms for luxury fashion brands.

The chapter will be concluded with considerations on the relationship between the Luxury industry and this new form of communication, explaining also threats and opportunities stemming from it.

4.1 Origins of Social Networks

The history of “social networks” started way before the advent of the Internet. The “social network analysis” was a practice proper of sociology emerging in the 1950s with the researcher J.A. Barnes. A social network is defined as a group of people connected with each other through affective, professional, cultural, religious or political bonds (Boasso, Saracino, 2016).

The first forms of online interactions can be considered the BBS (Bulletin Board Systems) during the seventies, those emerged from the need of messages and file exchanges through universities networks. In the 1990s, Internet started its mass-divulgate. Tim Berners-Lee uploaded on Geneva’s CERN server the first page of the project “World Wide Web” and many Internet providers started offering to households the possibility to connect to the Web, to have an email account and the first online services (news, community, shopping). Afterwards the first “web companies” emerged, trying to offer integrated online experiences. In those years many “portals” were developed, where individuals could create their own online profile, consult forums and send messages.

Also in those years, a website, that can probably can be considered the first online “social network”, was launched: SixDegrees.com. This platform was born in 1997 and offered the possibility to construct a social network online and explore the ones of others. The site was active till 2001 and included what can be considered the main features characterizing a social network: a personal profile, a friends’ list, messaging and chat/instant messaging features, status publication and the ability to consult friends and non-friends profiles and networks.

The start of the millennium saw the birth of collaborative services like Wikipedia, YouTube and Facebook. Also, Google was created in those years. The following is a quick list of the main social media platforms born in those years.

- 2002 was the year of Friendster, similar to the core concept of SixDegrees, proposing to explore and discover bonds between people, with the purpose of generating a richer community. It was very popular in Asia, less in the USA.
- During 2003 we can assist to a way sober approach with the birth of LinkedIn, a professional social network that was able to overcome the puberty-target, imposing itself as a serious tool linking professionals; this platform is still considered nowadays a fundamental pillar of someone's online professional presence. In the same year MySpace was born, considered a platform in which to share artistic expressions, in particular music related.
- In 2004 Facebook was launched, initially conceived as the online version of Harvard yearbook, today regarded as the dominant social network in the planet.
- 2005 saw the birth of another specialized platform: YouTube, a website conceived to share video content, that still today is considered as one of the main entertainment websites worldwide.
- Twitter was born in 2006, consisting in a microblogging service quite hard to get at first, now loved by its always growing 145 million users.

From this moment on, several social networks were developed. Worth mentioning are Instagram – launched in 2010, based on visual inputs, with a very defined target from 19 to 25, loved worldwide – and Google Plus – less famous but still a reality, open since 2011, it has several features that are used every day even for business purposes (Google Hangouts).

Nowadays the concept of social media is tied together with the one of mobile fruition and for this the user experience is designed according to the daily use of an inseparable smartphone. The greatest examples of this need are Instagram and Snapchat, fully working social media platforms only through their mobile applications, not through a computer desktop.

4.2 Social Media Strategies

It is important to note that social networks are a part of a broader revolution defined as “social media”. This concept considers techniques and practices used to create and share content online.

What happens is that powers are overturned: readers can also be authors, producers and distributors of content. Social media enables the editorial power to be shared, everyone can be his own editor and can interact with other editors (that can be big or small, individual or industrial).

At the same time, companies, brands and institutions, that in the past would have never thought of expressing themselves at the level of a publisher, are now their direct competitors.

Brands have to be part of this online social environment and for this both broad and specific strategies have been developed to exploit properly those means.

There are core behavioural rules applied to every possible social network and more functional rules based on the actual use and target of the selected medium.

We can identify several accelerators of growth (Boasso, Saracino, 2016): engagement ads, special promotions, contests with prize, influencer endorsements, real-time conversations and many others. Also, key element is the organic growth, performed by the community manager. The latter has as an objective the facilitation of user interactions (like, share, comment), that will lead to the creation of viral content, to which other people will then be exposed through the social media algorithm.

4.2.1 Social Media Netiquette

The social media environment has its own written and unwritten rules. Internet in general, being an inclusive space of interaction, has from the beginning defined some underling norms of behaviour. The following rules (Massarotto, 2008) define general tips useful to approach every social networking environment:

- 1) *Remember that behind every screen there is a person*: people usually profile themselves on social networks with name and surname. Indeed, a successful strategy on social media has to take into consideration that those environments are dominated by people that feel the space as “theirs”. The strategic solutions need to take into consideration what can make individuals click, what can create a sufficient engagement to generate a response from them. Moreover, being those communities dominated by “real people”, principles like identity, decorum and the right to disagree, to not participate and of confidentiality have to come before any marketing strategy. Users do not subscribe to a social media to be connected with brands’

pages, but with other individuals; companies are only “tolerated” realities. The brand has to maintain a behaviour of an interesting but respectful guest.

- 2) *Be transparent*: it is almost impossible to delete a trace online. Starting from this assumption, transparency is a practical obligation, even before being ethical. Telling the truth is the less risky strategy, even if sometimes that means admitting some flaws. The gain will be in credibility, but most of all in the ability of being at the centre of the conversation. If the brand hides in formalities, users will lose interest not finding the “social” element proper of that mean of communication. Transparency does not mean to share every detail of the company’s strategy, it only means being coherent and managing conversations in a very clear and correct way. It might seem easy, but is actually quite an hard practice for organizations that are used to pre-establish a defined and immutable marketing message.
- 3) *Answer*: it might seem a basic advice, but for example, how many companies show on their website a contact email that in reality will never provide any answer? Trying to email several of those contacts and count the answers received, it will be clear that this is not a banal topic. This behaviour can create huge issues if applied to the fast-moving pace of social media interactions. In this case, the expectation is for a quick, clear and satisfying answer. Indeed, social networks live of conversations, they are spaces that grow as much as they can generate discussions, comparisons, dialogues. A page with a lot of interactions becomes popular and more visible on every platform, attracting new readers and incrementing the success. For this, another practical advice is to answer quickly and in a comprehensive way to what has been asked.
- 4) *Admit errors and correct yourself*: as anticipated in point 2, it is impossible to erase mistakes. Sharing content and answering to comments on a daily basis, of course some errors will be done. Deleting a wrong file, comment or link will make everything worse. Users will have the perception that the company is “hiding something”. Admitting the error is the best strategy, it will avoid big issues moving the interest to other kinds of content. Correct the mistake if possible is a good thing, if it affects the user experience in particular, but always in a public and transparent manner.
- 5) *Specify*: understanding each other face to face is already hard, when the company is mediated from a computer, telephone or software, things can be tricky. This in particular if a technical argument is taken into consideration. In this cases, the company can actually have

an advantage on social media: differently from a payed media, here all the space the brand want to use to communicate is available, for free. It is a good practice to use it. To specify means to link pages to go more in depth with a topic, anticipate a section more or some material to download that will avoid ambiguity, answering to everyone even if every single one of them made the same question.

- 6) *Avoid spamming*: we can define the concept of “spamming” as an undesired communication. This can happen because the communication is brought to: a not relevant target (spam by target), to a relevant target in a not proper way in terms of frequency, timing or manner (spam by content), in an indiscriminate way without targeting nor specifying a message (spam by profile). The spam has two negative effects: the irrelevance of the action and negative reactions. Irrelevance means that the effort used to produce that content was wasted not giving back any gain, the negative reactions will be “punishments” from users, like unfollowing the brand’s page, sharing the unwanted post with a negative comment (negative word of mouth reactions) or reporting the content as “spam”.

4.3 Social Media Websites

It is now necessary to turn to single social networking platforms, in particular from a company’s point of view. This, to understand their functioning and the specific strategies applicable to their environment. In particular, four have been selected because of their diffused use and how well they apply to luxury fashion brands’ strategies, those are Facebook, Instagram, Snapchat and Twitter.

4.3.1 Facebook

Facebook is a website property of the Facebook Inc., founded on February 4, 2004 by Mark Zuckerberg. In 2017 Facebook is the most visited website in the world after Google and in the third semester of 2012 it was the first social network to get to a billion users, reaching in June 2017 two billion users.

Opening a Facebook page is free and, from a brand’s point of view, granted to those who have the rights on the brand itself. Indeed, at the opening act, Facebook asks to electronically notify that the person asking to create that page is an official ambassador of that entity and that he has the authorization to do so.

Below is shown an example of a company's Facebook page, in this case Prada, with its *buddy icon* and *cover photo*.

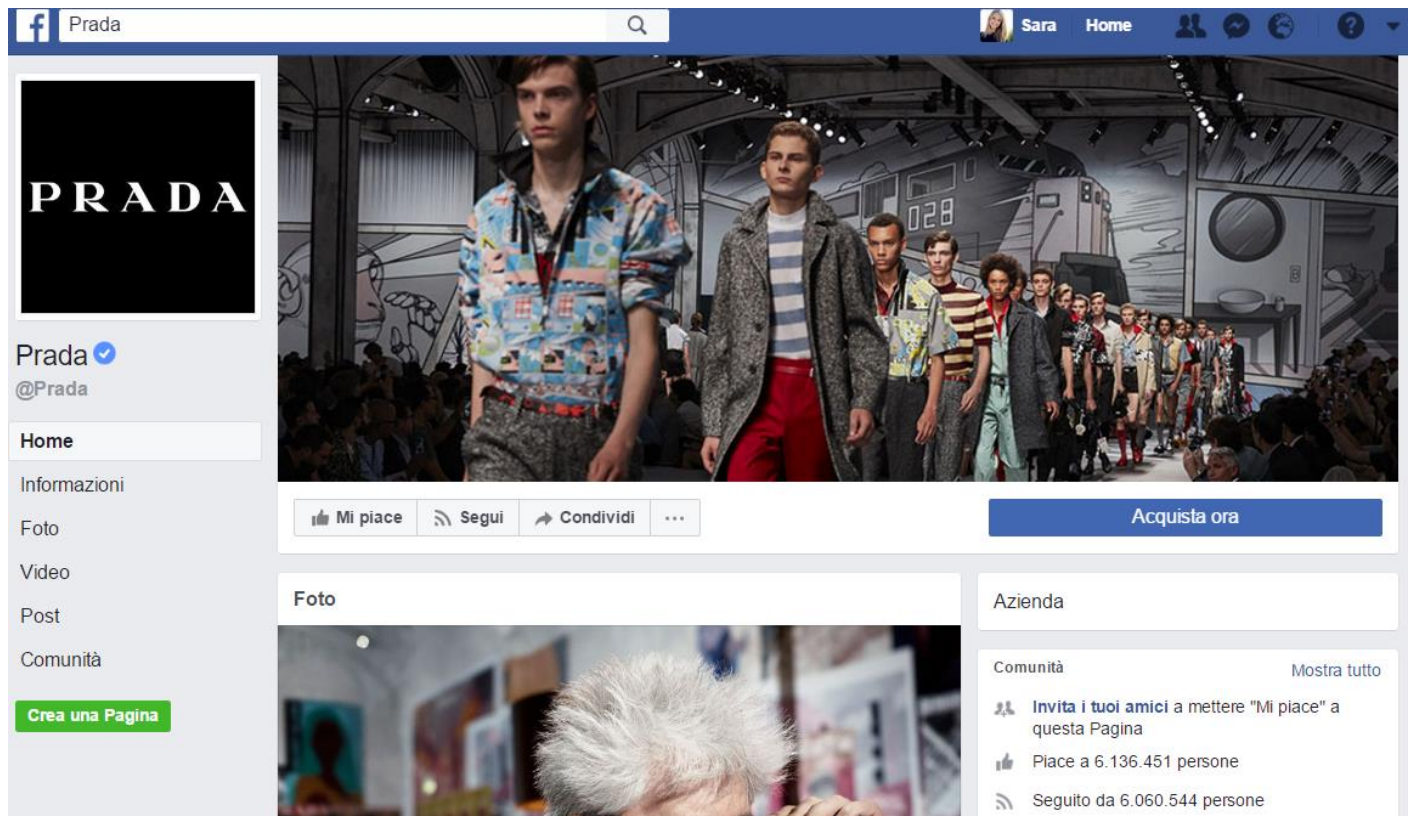


Fig. 8 – Prada's Facebook home page

Thanks to its great popularity, Facebook was the interest, since the beginning of its existence, of many brands and companies; this, mainly because of its interesting target, that at first was 18-25 years old and that subsequently became very wide, around 18-55 years old. Because of this, Facebook had to soon create a specific section for companies to interact correctly in the community, giving them the option to create *Pages*. Indeed, an important thing to understand is that companies can only be present through a page and not a personal profile.

Once a company creates the page, it is necessary to write down an editorial plan to have a clear idea on how to manage content and deliver a correct and coherent message. This should be seen also in legal terms, to be sure to have the rights to publish on Facebook the planned posts. Also, it is important to do a preliminary analysis on how the dialogue with users will be handled in general, to be sure not to breach some company's ground rules. It is important to consult rules and regulations to give since the beginning clear bases to the community manager to organize his work properly.

It is good to remember that a Facebook page can be completely considered an editorial product. For this reason, it is fundamental to respect all the norms underling publicity expressions like in any other context.

An interesting section useful to consult on Facebook terms of service are the Advertising Guidelines, where the social network explains its philosophy in terms of presence and activity of companies of the platform.

To understand those rules and implement a coherent communication strategy has several benefits:

- Maximize one's strategy, exploiting properly every instrument at disposal.
- Avoid behaviours that might lead to penalties, suspension or cancellation of the company's page.
- Generate an action plan naturally flexible regarding future modifications and updates that Facebook will introduce, being in line with the general principles of the platform.

Facebook immensely cares for its users' experience. The best way to set a communication strategy is to follow its general model and generate a relevant and pertinent editorial plan, respecting users' experience and privacy.

As the number of content potentially viewable is exponentially growing, Facebook has elaborated an algorithm, so an automatic system based on a complex calculus, to select on the basis of a series of parameters which posts could be more interesting for each user. The first version of this system was composed by three main parameters: affinity (closeness between the creator of the post and the potential receiver), weight (an highly appreciated content, with many likes or comments, will have an higher chance of being seen on the various News Feeds) and decadence (the more a content is old in time, the less chance it will have of being shown on a News Feed).

Analysing the core rules of this platform, brands operating on Facebook basically face two challenges: manage their content and find a way to move and moderate their community of clients and prospects.

When planning the presence of a brand on Facebook companies need to be aware that it is a place where potentially anything about the company can be asked, even if the topics of posts published are very controlled. For this, the social media manager has to be prepared to answer any kind of question and to do so it is necessary to undertake some preventive work inside the company, so that all the corporate resources are ready to answer in crisis situations. The community manager

needs to be properly trained on the general theme and contents, knowing when a quick answer is necessary or when it is fine to temporize.

The second important thing is to have a community full of interactions, proportional to the number of followers. The brand page needs to be a live organism, Facebook is the website with the highest interaction rate and this is created upon interactions. Facebook social dynamics (*Friend, Like, Comment, Share*) are loved by the community, who uses them without parsimony. Those means will be used on every successful Facebook page, and through those users themselves will express which kind of content is more appreciated. With their feedbacks a more specific editorial plan can be defined.

A fundamental feature for brands to use Facebook at its best is the Geotargeting. The social network gives the chance to select the target audience, thing that can be very useful especially if there are promotions or events in specific geographical areas or locations.

For this, every post can have a target so that the company talks to the correct audience, minimizing the chances of critiques or disorientations.

Other than geographical areas, targets can be set with age, interests already shown on the platform, gender, language, relationship status, instruction level.

Brands that are present in more than one country can create a *Global Page*, a very powerful function offering localized versions of its content all over the world, but with a universal brand name, same design in terms of *cover* and *buddy icon* and a total number of fans. An example of how this can be set up is shown in the picture below, explaining how Nestlé's KitKat global page works.



Fig. 9 – Example of a Global page from KitKat's Facebook home page

The Global page is a great opportunity for companies wanting to talk in different languages, to different audiences with different editorial plans, but with a unique brand identity.

It is important to know the existence and the correct implementation of many instruments and formats present on the Facebook platform, very useful to communicate products and brands at their best. First of all, *videos and GIF*. For what concerns videos, there are no particular restrictions, if they respect general Facebook policies, this is considered a very performing tool because it extends users' view times. It is also possible to use GIFs, an animated sequence reproduced automatically in a repeated cycle, a very endearing format on the social network.

Fundamental are also *Groups and Events*. Groups are an historical feature of Facebook, resembling online forums. The majority of them is created by the initiative of one or more users, having any kind of purpose. An useful thing for a brand can be, together with the institutional page, to create a group supporting the brand to collect individuals passionate about the company that can be implicit ambassadors, influencers and beta testers.

Single events can also be created. It is a very effective function, an event with location, date, timing and details can be created and then users can be invited, both from the organizer or from other invited users. Parties, business events, parades and press conferences can be easily managed with this tool.

Also, *360 Photos* are a very interesting tool. It is an innovative and “immersive” way of reproducing a panorama photograph. A clear example of how this work is shown in the picture below.

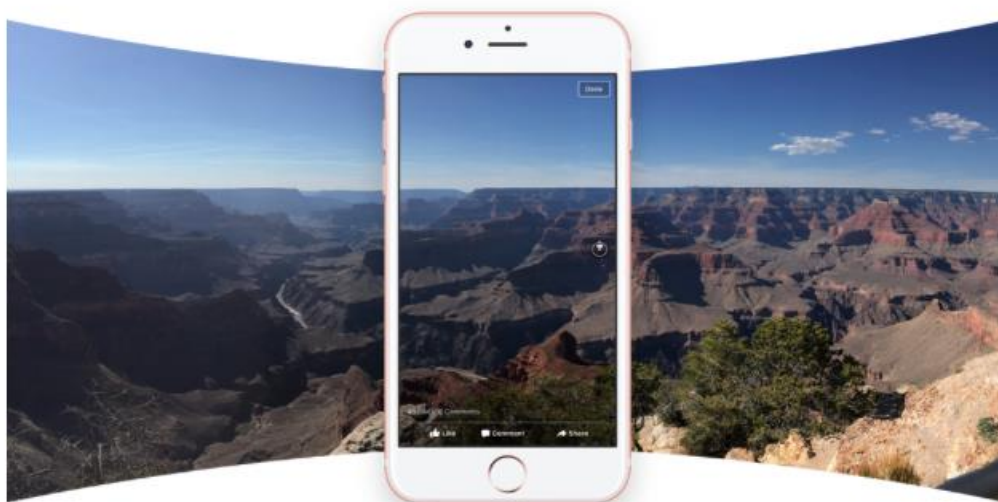


Fig. 10 – An example of user's perspective of a 360 Facebook Photo

The image is moved and shows the picture in its details at 360 degrees. Apart from this, the posting mechanism is the same as normal photos so, very intuitive.

Another tool worth mentioning are Facebook *Lives*. The livestreaming service is available since April 2016 and was since the beginning a very appreciated tool, because of its ease of use and the great results in terms of reach. This can be of fundamental use during events, making them available to a big audience, creating a great engagement and a high chance of virality. Fendi made an impressive use of this tool in July 2016, when the brand did a livestreaming on Facebook of its unique runway show with the Fontana di Trevi in Rome as main location.

The ones described and many others are the tools that Facebook gives to its users and to companies to exploit the platform at its best. Because for a brand this investment needs to have a clear and measurable return, showing a ROI and other parameters, a fundamental thing to look at is *Facebook Insights*. The latter is an instrument used to know and manage the page's followers that shows some general statistics useful for strategic decisions and changes of editorial plans.

4.3.2 Instagram

Instagram is a mobile application and a photographic social network (Boasso, Saracino, 2016). The platform lets users to take pictures (and videos) and to share them instantly, also on other social media. The application was launched in 2010 and was developed by Mike Krieger and Kevin Systrom. Since then it has gained more and more popularity, reaching five hundred million active users per month.

Instagram is based on the dynamic of the "*following*". The homepage is filled up with content of users that the owner of the account decides to follow. The personal page of the user and the brand does not differ in terms of creation, the mechanism is the same and so how the design is rendered on the screen. In the next page an example – in this case using Versace – of how a profile on Instagram is presented, showing the first page and how its design becomes scrolling down pictures.

It is clear that the visual element is the key of this platform.

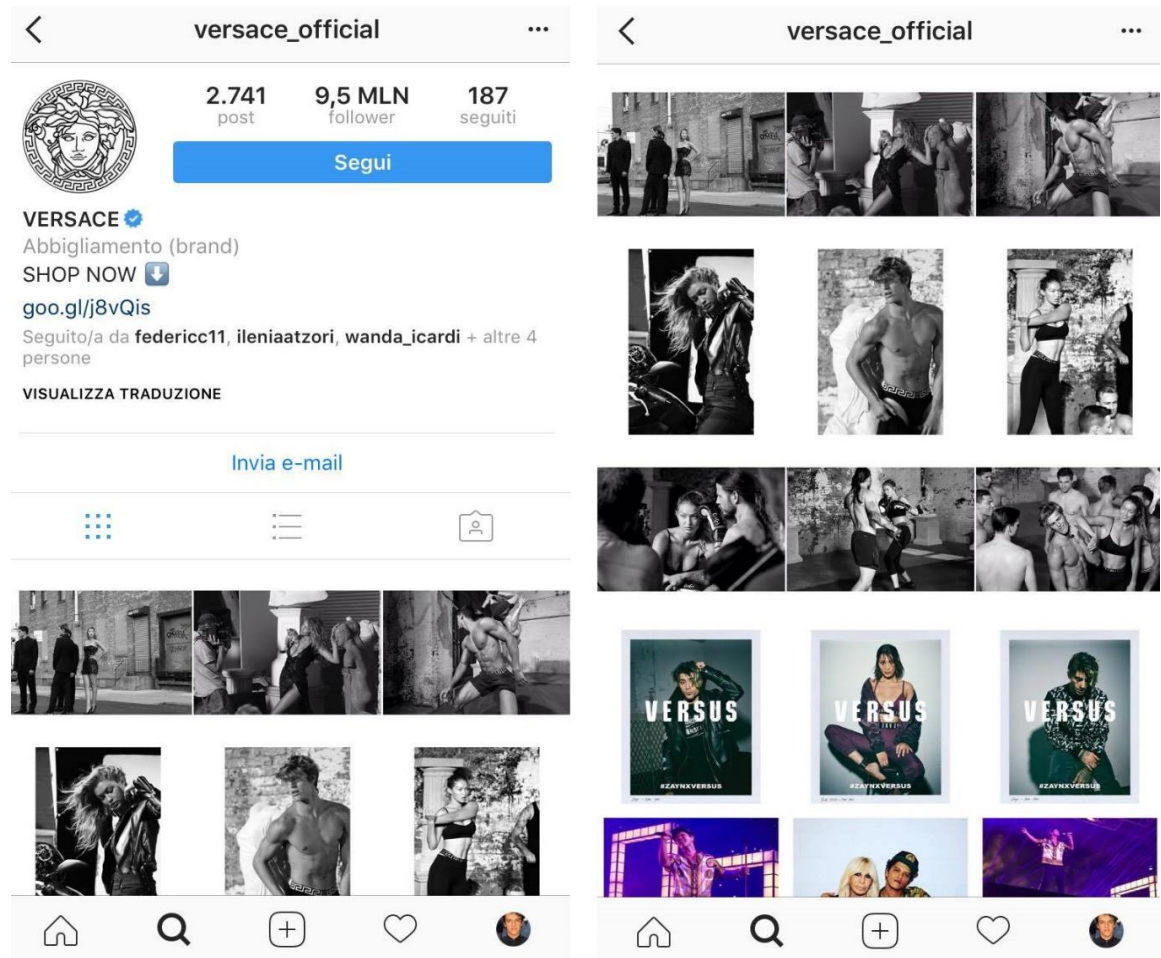


Fig. 11 – Versace’s Instagram home page and most recent posts

A fundamental feature on Instagram is the *search* mechanism. It is possible to do researches to look for new users to follow, to geo-localize content or through tags (keywords grouping content for arguments). Brands need to post their content based on how users utilize such means on the platform.

A distinctive feature that Instagram introduced inside the platform is the *hashtag*. This gives the possibility to search out content based on topics and interests and to made the published content easily findable, growing the audience. To use this function, it is only necessary to put the symbol “#” before the word describing the content published. An interesting use brands can do of this tool is to create a specific hashtag for a specific event or product, to publicize it and make it viral, stimulating the community to talk about it.

Before posting the picture, Instagram users can use *filters*. Filters are effects affecting the photographic rendering. There are around 25 available filters, the tendency for brands is not to alter pictures, if not with the black and white effect, because of the high quality of the material used.

A major change on the platform was the introduction of the *Instagram Stories*. It is a functionality that lets users publish pictures and videos that will only last 24 hours. It is also possible to edit them with emojis, texts and colours.

The Instagram reality is a different one with respect to Facebook, for a brand to have success on the platform some investment in the creation of high-quality content is needed: the visual aspect is the most important on Instagram. The current algorithm shows in the home feed the posts based on its virality, the pertinence, the relationship between user and publishing profile and more, just like on Facebook. This means only great content can be used to appear relevant and interesting for users.

Instagram is the ideal platform for campaigns that let people express their own creativity, indeed several brands have obtained great results publishing *user generated content*. This makes the brand account more credible and personal, improving the current relationship between company and customers. Launching an hashtag, a contest or a campaign can create a lot of discussions and content around the brand.

A great example of this is what the brand Marc by Marc Jacobs did in 2014. The company used the platform to launch its own social casting with the hashtag *#CastMeMarc*, campaign having the aim.



#CASTMEMARC

ARE YOU THE NEW FACE
OF MARC BY MARC JACOBS?

WE'RE CASTING THE NEXT FACE OF
MARC BY MARC JACOBS
VIA SOCIAL MEDIA! TAG YOUR BEST
MODELING LOOK ON TWITTER OR INSTAGRAM
WITH #CASTMEMARC TO ENTER!

YOU MIGHT JUST BE THE STAR
OF THE FALL/WINTER 2014 CAMPAIGN

Fig. 12 – #CastMeMark Campaign's call to action

to find the face of the new line Marc by Marc Jacobs for the collection fall-winter 2014/2015. Users posted selfies with the hashtag hoping to become the protagonist of the new brand campaign.

The picture in the previous page shown the call to action published by the company to launch the casting. The participation was very high, the hashtag has been used around twelve thousand times a day.

Even if Instagram is not as advanced as Facebook in measuring ROI and statistics, it is becoming more and more a sophisticated platform. The social network is now offering new direct-response formats, buy-buttons and interactive ads that a brand should consider exploiting.

Till now official Instagram analytics are not available, but some metrics are still measurable. It is possible to use third-parties' software to understand if the chosen approach is functioning or not. The current instruments are able to measure the quantity of followers, the engagement rate, ideal days and hours to post new content, the most effective hashtags and the best filters based on the specific brand.

Also, the companies investing in direct response formats should check measures like the click through rate and the frequency of impressions.

But the most important suggestion for a brand approaching Instagram is very easy, and that is to be real. The so called #nofilter images are the most appreciated. The best Instagram content should be something the user can relate to, something that moves emotionally, that will lead to visit that page again. The idea is not to use stock photographs, but to invest in the production of great quality unpublished material.

4.3.3 Twitter and Snapchat

Social networking websites worth mentioning are also Twitter and Snapchat.

Twitter was founded in 2006, the idea behind it is an open and deconstructed status message, in which at any point in time it is possible to share a thought, a link or news.

Nowadays, more than ten years after, the platform counts around five hundred thousand *tweets* a day.

The distinctive feature is the length constraint, indeed a tweet is a text comprised into 140 characters (the structure of an SMS). Other suggestions are to talk of real time topics, re-tweet (share content of others) and produce content with the right characteristics for being sharable from others.

The picture showed below represents a typical Twitter homepage, with the tweets of the followed users pictured on the right.

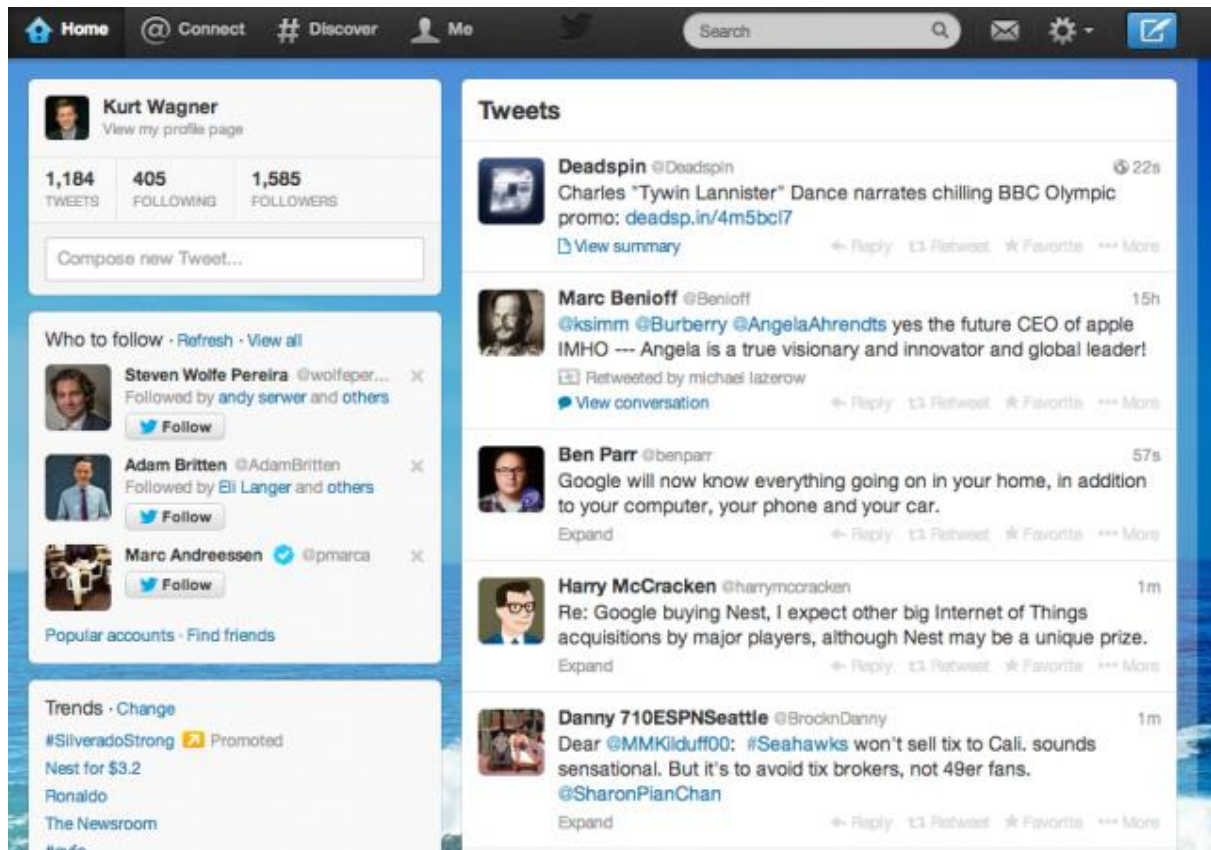


Fig. 13 – An example of an user's Twitter home page

It is a mechanism that at first might leave people confused, Twitter's strength is all in its community: hyperactive, dedicated, global, competent and passionate.

It has to be noted that Twitter has lost some appeal in the youngest section of the population active online, but still it is worth mentioning because some institutional divulgations, news and events are worth being shared on Twitter for an active brand on social media.

In particular, for a company to construct a community and a reputation through Twitter, few ground rules can be highlighted:

- 1) Share pictures and "behind the scenes" of the latest works, even better if those are previews of future products or events. People use Twitter to have the latest news, the best thing is to give them what they expect.

- 2) Listen closely, monitor with steadiness comments and tweets about the brand and its products or services.
- 3) Ask, exploit the community proposing problems and questions to the followers, gaining in credibility, perceived openness and sometimes good advices.
- 4) Answer to the question and the critiques, quickly and clearly.
- 5) Show competence, sharing links and articles that will make clear the big picture of the brand itself.

Snapchat, on the other side, is an instant messaging mobile application founded by Evan Spiegel and Bobby Murphy in 2011. Users can send and visualize pictures, videos and texts in public or private mode.

The interesting thing of this platform is that it uses an unedited language: immediate, direct, live. The textual part is reduced at its minimum and the aspect of content is contextualized by the use of emojis, available filters and possible customization, before sharing the content.

The purpose of the founders was to create a photographic application not following unrealistic canons of perfection and beauty, focusing in picturing life for what it is for real, in that precise instant moment. Snapchat has a very defined target, composed mainly of women from 16 to 24.

Snapchat is divided in different sections, offering various services. An illustration of those is shown below.

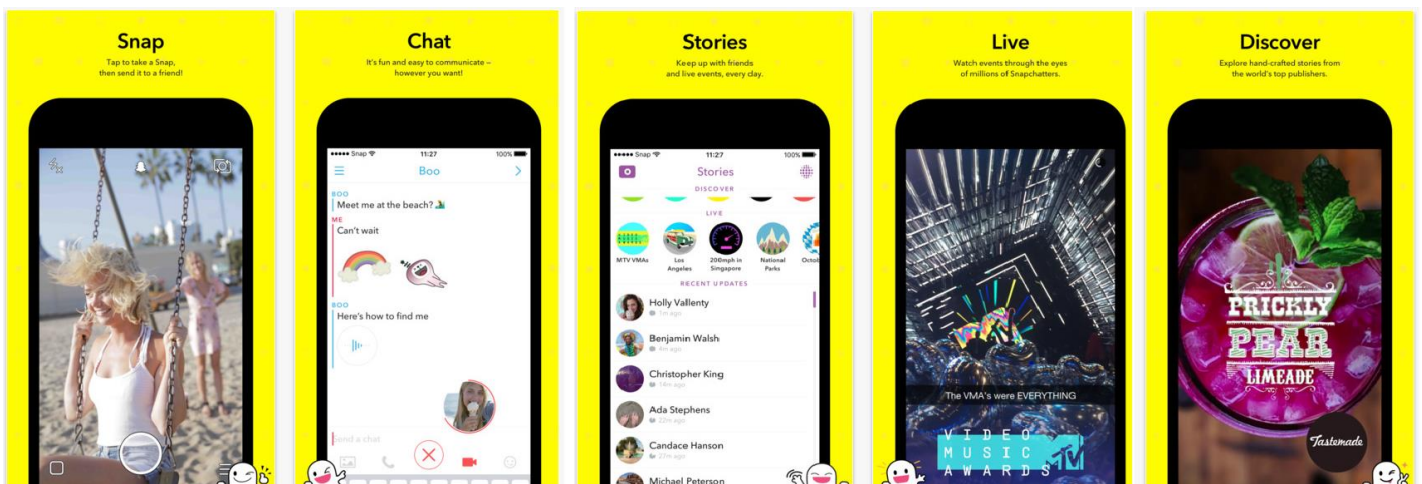


Fig. 14 – Representation of the most important functionalities of Snapchat

The platform lets taking pictures and sending them to friends privately with messages, or sharing them publicly on the personal profile. A distinctive feature is that after 24 hours the “stories” published

will automatically disappear. Also, it is possible to look at friend's stories, lives and through the “discover” feature have access to the publishing section dedicated to editors. The latter is basically a small magazine for each publisher, a collection of content usually very close to the target and expressed in the appropriate language for the platform.

For a company to have a successful presence on Snapchat, internal mechanisms of communication need to be closely taken into consideration.

A great example of this is how H&M (Swedish fashion company) handled its “H&M Loves Music Collection”. The brand stipulated a partnership with Boiler Room, a musical project organizing private parties all over the world. Exploiting the low availability of tickets for the Varsavia Boiler Room, the brand organized a digital treasure hunt with some of those tickets as a prize.

H&M communicated the activity on the digital channels, inviting users to follow their Snapchat account for hints. With some little photographic and video indications, the location where the tickets were hidden was shown: the H&M store in Varsavia. Interested users quickly went at the store after viewing those Snapchats, finding the tickets.

The picture shown below illustrates the campaign and some of the snapchats published.

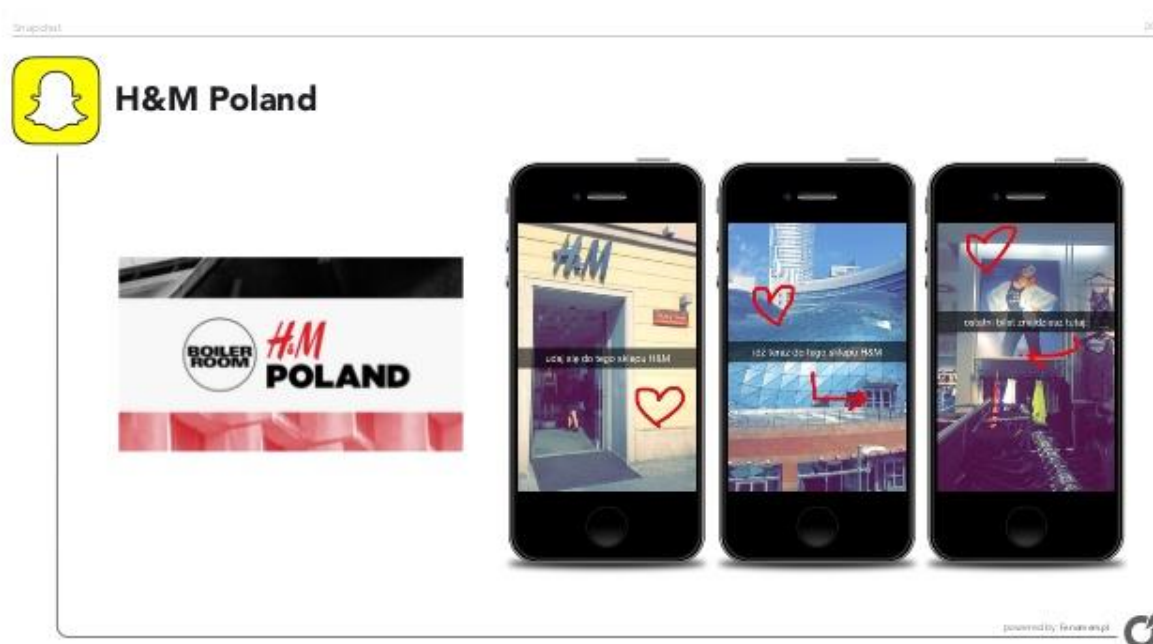


Fig. 15 – H&M Poland Campaign results

The activity exploited at its best the partnership to bring traffic on the H&M Snapchat, involving users not necessarily interested in the product. The result was great, bringing a lot of traffic in the physical store as well, also making the event a viral news.

4.4 Luxury Fashion Brands on Social Media

Because of the prominent role social media have nowadays, luxury fashion consumers demand an interactive approach from brands. This is high contrast with the past single-sided selling strategy, needs and demands of consumers are becoming a pillar on which to build the approach to the market. On the basis of that, social media is thought to be a great way for luxury brands to gain information about market needs from customers themselves (Okonkwo, 2009).

Social media created the necessity for luxury fashion brands to move from very traditional advertising strategies to SMM (social media marketing). This latter approach is more of a slow building, delivering solutions, generating curiosity and seeking feedbacks (Rubinstein & Griffiths, 2001) for a continuous improvement of goods, services and customer relationships.

Indeed, social media can act as a great deliverer of the luxury dream, a pillar of the whole industry. This because through platforms like Instagram, Facebook, Snapchat and so on companies can communicate a lot with potential customers and fans, utilizing all the tools and features of those websites.

Luxury brands cannot perform the same marketing strategies as all the other non-luxury and premium companies because of how the industry works. Even if social media bring a lot of customer awareness, luxury fashion brands cannot adapt strategies and products to what their clients' demands are.

It is important that brands give priority to their reputation and long-term strategies (Bastien & Kapferer, 2012), there always should be a focus on their brand identity and their competitive advantage with respect to the luxury industry and the non-luxury companies as well.

If the customers' demands are not suited for the specific company's vision, then they should not be taken into consideration, to protect the brand image and integrity.

A pillar that has already been discussed is the rarity around the luxury item, thing that must be considered while developing a SMM strategy. Indeed, luxury fashion brands should always keep some distance with their customers. One main reason for which consumers look for luxury products is to feel elevated, to have a status-symbol item.

This illusion is important to be always intact, there should not be much interaction between the customer base and the brand, the company should seem something unreachable. Luxury brands have to educate and advice their customers, to do so in a professional way it is needed a respectful distance from them.

A fundamental thing to keep in mind is that in the case of luxury brands the role of advertising is to keep the luxury dream alive, not to sell. The mechanism is that the more a luxury fashion item is bought, the more it gets visible. This means the brand could fall into banalisation, so to counteract this, a sense of myth has to be communicated. This advertising has as a target not only the brand's customer base, but also potential customers and the one which are non-customers: it is important that people know the existence and worth of the brand's product, otherwise part of the luxury image and product's value would be lost.

A successful and correct online branding strategy is defined by four aspects (Griffiths & Rubinstein, 2001):

- 1) Integrate all the brand's expressions
- 2) Establish a strong brand awareness
- 3) Deliver a consistent and coherent brand experience
- 4) Measure every new initiative against the brand

Observing luxury fashion brands' activities on all major social media websites, it is clear they all greatly fulfilled these demands.

What is important is that, to profit from the Internet connections and reach consumers, luxury brands need to balance correctly accessibility with exclusivity (Kemp, 2009).

4.4.1 Threats and Opportunities

Luxury goods, on one hand, are desired and bought because of what they individually and socially mean and for this a unique shopping experience and customer service are pillars of what the luxury brand is.

But, on the other hand, the Internet reality grants a 24 hours access, thing that ultimately changed the relationship of individuals with time. Internet and social media are a very democratic media that give users a great power, and here stands a very big threat for luxury companies. Indeed, one of the main issues regarding luxury fashion brands on social media is the loss of control for their image: the more information is shared, the more it can appear distorted if consumers utilize it (Maman Larraufie & Kourdougli, 2009). An example of this phenomenon are the parodies on publicities very common on YouTube or comments at photos on Facebook.

What is fundamental for luxury brands to understand is how to match the “luxury code” and the main characteristics of the digital instruments, to create the correct editorial plans and social media strategies. However, luxury fashion brands must have a presence on the Internet, otherwise others will do so for them.

In the table below opposite characteristics of luxury and digital environments are shown (Maman Larraufie & Kourdougli, 2009).

	<i>Luxury Code</i>	<i>Digital Characteristics</i>
<i>Communication</i>	Elitist and Prestigious Image	Mass Image
	Values: Family, Tradition, History, Timeless	Values: Modernity, Innovation, Instantaneity
	Exclusivity	Large Diffusion
	Rarity	Unlimited
<i>Distribution</i>	Experience through 5 Senses	Visual Experience
	Personalized Service	Common Service through all Customers
	Physical and Exclusive Distribution Space	Limitless Distribution Space
	Product comes First, Price comes Second	Product and Price shown in the Same Way

Fig. 16 – Communication and distribution pillars of luxury and digital worlds – categories from Maman, Larraufie & Kourdougli, 2009

From the table, it is clear that fundamental points of the two realities have very few similarities. For this reason, creating an online strategy for a luxury brand is not straightforward.

Four are the areas where social media can modify the perception of a luxury brand (Jahn & Kunz, 2012):

- 1) *Conspicuousness*: One of the main reasons why social network websites are used is the representation of one's self. There is a clear need from the luxury consumer's point of view of being perceived as a part of a specific community. The interaction with a brand on a social networking website it is immediately visible from the user's friends, user that will identify himself in the brand itself.

- 2) *Uniqueness*: As we have already mentioned, this is a negative correlation. Social networks tend to eliminate the social stratification in the brand-consumer interaction.
- 3) *Quality*: This correlation could possibly be positive or negative, depending on the kind of communication the brand utilizes. If the shared content is functional and interesting, so the brand has invested in quality content, the perception relative to the brand will increase.
- 4) *Hedonism*: The brand is alive through social networks, it can provide consumers and users in general hedonistic content, experiential and entertaining. The idea is to involve the consumer approaching luxury goods, increasing its brand loyalty.

From the analysis above, what is clear to understand is that, if properly exploited, social media can give more growth opportunities than threats to luxury fashion brands.

Being present online is clearly not enough, it is necessary to create a unique experience leading the customer to desire to visit again that page. More than one sense needs to be moved, trying to give to the customers feelings as close as possible to what he feels when entering a physical boutique. The real luxury brand is the one looking for perfection and uniqueness in every field, in the online one as well (Okonkwo, 2010).

To better understand what a luxury fashion brand can do to succeed in approaching the online and social media environment, the following chapters will analyse two incredibly successful examples: Louis Vuitton and Chanel. The purpose is to grasp from major case studies general ground rules applicable to every luxury fashion brand.

5. Methods

This thesis is empirical by nature, utilizing both qualitative and quantitative methods. This chapter illustrates how data was collected and analysed, the reasons why certain methods were used and what kind of information was needed to answer the initial research questions. The next section will go in depth with the applications and findings of such methods.

5.1 Qualitative Data Analysis

A fundamental analysis at the core of this study is the one of the performance of luxury fashion brands on social media. For this, a method to analyse such phenomena was defined. In particular, through that, the analysis of Facebook and Instagram pages of Louis Vuitton and Chanel was undertaken and will be subsequently shown. This, in order to translate the inputs behind those social networking strategies and understand the messages the brands want to share.

This part of the research deals with qualitative data, due to the nature of social media websites. The purpose of this investigation is to understand the strategic decisions behind the posted content and the reactions the users had towards it. This, to reach general rules from successful examples on which luxury fashion brands can base their editorial plans on social media.

This part of the analysis has the objective of answering to the first research question, looking at which can be defined as good behaviours of luxury brands on social media in general, and partially to the second research question as well, grasping comments and reactions of users depending on the kind of content proposed.

In particular, this investigation was undertaken through a technique proper of the communication science: the *qualitative content analysis*. This is mostly focused on the intentions behind brands' visual posts and users' comments to them, both on Facebook and Instagram platforms.

Both the visual cues of posted contents and reactions to them had to be analysed translating them into word codes, to categorize both the content and the response originated. In practice, several categories were created – based on the main characteristics of fashion luxury brands' behaviour and customers – under which the analysed content would fall, in order to grasp broader conclusions on the social media performance. Details of the coding analysis can be found in the Appendix.

As it was previously said, the conclusions to answer the research questions were taken through two case studies: Louis Vuitton and Chanel Instagram and Facebook performances. To do so, before starting the analysis, a couple of months were spent observing those pages and the interactions users had with them.

Sampling was next: choosing the content that needed to be analysed. Due to their diverse nature, the approach to Instagram was much more straightforward than the one of Facebook. On the first, only images and short videos are available, while on the latter a more various kind of content can be found.

But, the research was simplified by the fact that the results of the questionnaire supporting this study – that will be illustrated subsequently – have shown that the most appealing and appropriate online content for a luxury fashion brand are, to the 264 respondents, images (92%) and videos (86%). For this, mainly those were taken into consideration, being also the posts with an higher engagement rate (likes, shares, comments).

A sample of 48 elements was examined, 24 for each brand, 12 on Instagram and 12 on Facebook. This was done after observing that the two brands post more frequently during product launches and specific events, so the selected material covers a variety of this periods, comparing different moments, strategies and reactions. The sampling technique in this case was the judgement sampling, also called purposive sampling (Tongco, 2007); this means that the material is collected based on the researcher's judgement based on which are the research questions, to reach a more defined answer that a random sample would have not guaranteed.

Comments were also selected in order to be analysed. This because they are a powerful way to understand how the users respond to an input and because they are thought to influence others that read them. The sampling also in this case was purposive, avoiding pointless data for the research. A total of 60 comments was collected on both social media platforms, 30 for each brand.

The selected visual posts from Louis Vuitton and Chanel were then coded, together with the kind of comments that were along with them. The method used to code data was based on the constructivist grounded theory; the act of coding, in this environment, is defined as “the interpretation or deciphering of data, including naming of concept as to discuss and explain them more in detail” (Flick, 2004). The result of the coding process is thus a list of terms with a detailed explanation, useful to categorize the various elements of the sample and understand the meanings behind those

social phenomena. The coding technique is undertaken by the researcher utilizing its background knowledge and the one about the specific field of investigation.

What was done to support the reliability of the selected codes was to propose the same 48 sample elements (both visual and comments) to 15 students (nine females and six males) of Marketing or Management graduate programs in the University Luiss Guido Carli. A brief explanation of the basics of coding was given, as well as the information that the research is about luxury fashion brands online performances. The students were then asked to propose a list of codes regarding those sample. Collecting the results, the proposed codes greatly matched the initial ones, ensuring in this way their reliability.

5.2 Quantitative Data Analysis

The second research question on which this thesis is based on deals with the perception of social media users on the luxury fashion brands online performance.

To answer this question, together with the qualitative analysis, a survey was identified as the best mean to grasp users' perceptions. In particular, a questionnaire was designed using Google Docs, a free online office suite provided by Google. This service allows to create a survey and to generate an URL so as to share it online and collect answers.

The result was a four parts survey with a total of 27 questions. A total of 264 answers was collected. To spread the questionnaire Facebook, LinkedIn and Twitter personal accounts were used, inviting social media contacts to answer it and to share it to their social connections, and proposing it on luxury or fashion related Facebook groups.

The reached population was quite diverse: for what concerns gender 42,4% was male and 57,6% was female; 9% was 17 years old or less, 38.8% was between 18 and 25, 32.2% was between 26 and 34, 12.6% was between 35 and 43, 5.8% was between 44 and 52 and 1.6% was 53 or more. Also, the number of individuals in their households and their yearly income was very diverse. Details of the data on the demographics are shown, together with the other sections of the questionnaire, in the Appendix.

The survey was kept as short as possible to avoid that respondents would be bored, only questions thought to be crucial for the study was shown; the questionnaire began with an introduction message for the respondents explaining the aim of the study in order to motivate them to answer with the

clearest answers possible. Except for one case – which is an open question - all the questions proposed have a close answer (multiple choice questions).

Of the four parts, the first two were more general in terms of content.

In particular, the first asked general information about the subject – gender, age, number of individuals in the household, household's yearly income, if he has some interest in the luxury fashion industry. The second section investigated more specific topics – the number of authentic luxury fashion items owned and bought every year, the top three favourite luxury fashion brands of the respondent, if he follows any luxury fashion brand on social media, his perception on luxury fashion brands on social media and which in his opinion are the most appropriate social media websites for luxury fashion brands to operate on.

The third and fourth parts were equal in terms of questions, asking them one time for the Louis Vuitton brand and one for the Chanel one; in particular, those two sections asked the participants to take some time to visit Instagram and Facebook homepages for both brands, answering questions about them afterwards. This last two sections were thought to be crucial in order to grasp a direct testimony of what can be social media users (and potential consumers) reaction on luxury fashion brand's strategies and how their perception and intentions towards the brand can change. This part collected data providing statements at which respondents had to say how much they would agree or disagree with (from "very strongly disagree" to "very strongly agree").

The survey was open from May 15, 2017 to July 11, 2017, so the answers related to the third and fourth part rely largely on the content shared by the two brands on those periods, or before.

In the day where the survey was closed, Louis Vuitton had 19.445.541 likes on their Facebook official page and around 17.900.000 followers on Instagram, while Chanel 19.340.644 likes on Facebook and around 22.900.000 followers on Instagram (the precise number is not available on Instagram).

6. Findings

The following chapter will analyse the data collected to support this thesis. Two case studies have been selected, as previously mentioned, to grasp examples from the reality: Louis Vuitton and Chanel. What is interesting is that, when asked to mention their top three favourite luxury fashion brands, around 45% of the respondents of the survey nominated Louis Vuitton, Chanel or both. In this section, at first qualitative data – social media posts and comments – and then quantitative ones – survey results – will be taken into consideration. Both analysis will be fundamental to answer to the research questions and give meaningful conclusions.

Louis Vuitton has been selected for this purpose because of its prominent role on social media as a luxury fashion brand, being a great example that, theorized, could give great insights on how a successful strategy can be performed. Louis Vuitton is one of the most valued brand of the last years and its online performance, especially on Facebook, is an useful example to follow.

The Chanel brand was chosen for this study because of its excellent presence on social media. It is considered the best performing luxury brand on Instagram with a similar performance on Facebook as well. The company is able to reach incredibly high engagement rates, still keeping its distance from consumers and other industries, as principles of the luxury industry teach.

Facebook and Instagram posts and comments have been collected from the official pages of both brands, and analysed following a qualitative content analysis – details of the codification of both can be found in the Appendix. Also, a part of the survey supporting this thesis asked participants to look at Louis Vuitton and Chanel Facebook and Instagram pages and then answer questions about what they saw - the whole questionnaire can be found in the Appendix as well.

6.1 Qualitative Content Analysis of Visual Posts

As previously mentioned, posts were sampled to give an overview on which is the general social media strategy for both Louis Vuitton and Chanel. Some differences have been found, together with several similarities. Now the analysis will go more in depth about which were the main findings, the next chapter will then answer the first research question mainly based on the findings of this section.

6.1.1 Louis Vuitton

A sample of 24 Louis Vuitton posts (12 on Facebook and 12 on Instagram) have been collected and analysed through a codification method, using six different categories. Observing the results of this study a pattern was found, showing six sub-categories of content posted by the brand, basing its social media strategies on a mix of those different communications.

Those categories have different meanings and different targets, and together they try to give the widest overview onto the company's collections and activities.

Now every sub-category will be explained, together with examples useful to better understand how the Louis Vuitton style is translated onto social media.

1) Young Women

A constant presence on Louis Vuitton social media platforms are young women. Usually the age is between 20 and 30, the look ethereal, the skin shiny and smooth, hair perfectly done and in general an image communicating youth and health. Examples of this are shown below.

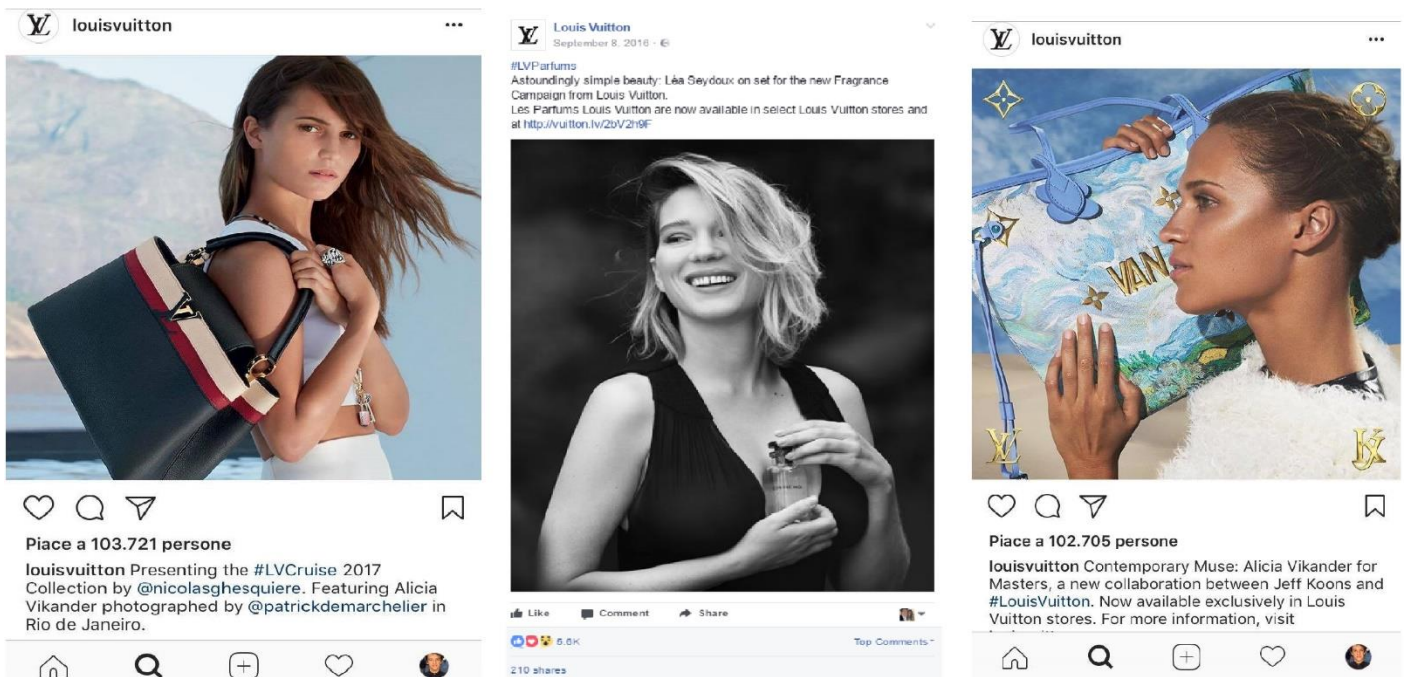


Fig. 17 – LV Instagram and Facebook posts

Both on Instagram and Facebook, the focus is on simple but beautiful young women, with bright skin and minimal look, to exalt the product that must be the focus of the post. It is common for Louis Vuitton to partner with famous models and actresses to increase the social media engagement even

more, reaching a broader target including fans of those ambassadors. Posts of this kind are able to reach great responses, becoming easily viral on the platforms.

2) Men Section

What is not common for every luxury fashion brand, as we will see for Chanel, is putting a lot of effort onto male posts and male items promotion. Louis Vuitton masters this intention in the best way. It is able to interchange feminine posts with unisex content and male-exclusive one.

With a single Facebook and Instagram account the brand is able to attract and retain a large portion of male followers, frequently involving this target and proposing the right amount of times content able to interest it.

Examples of this strategy are shown in the pictures below.

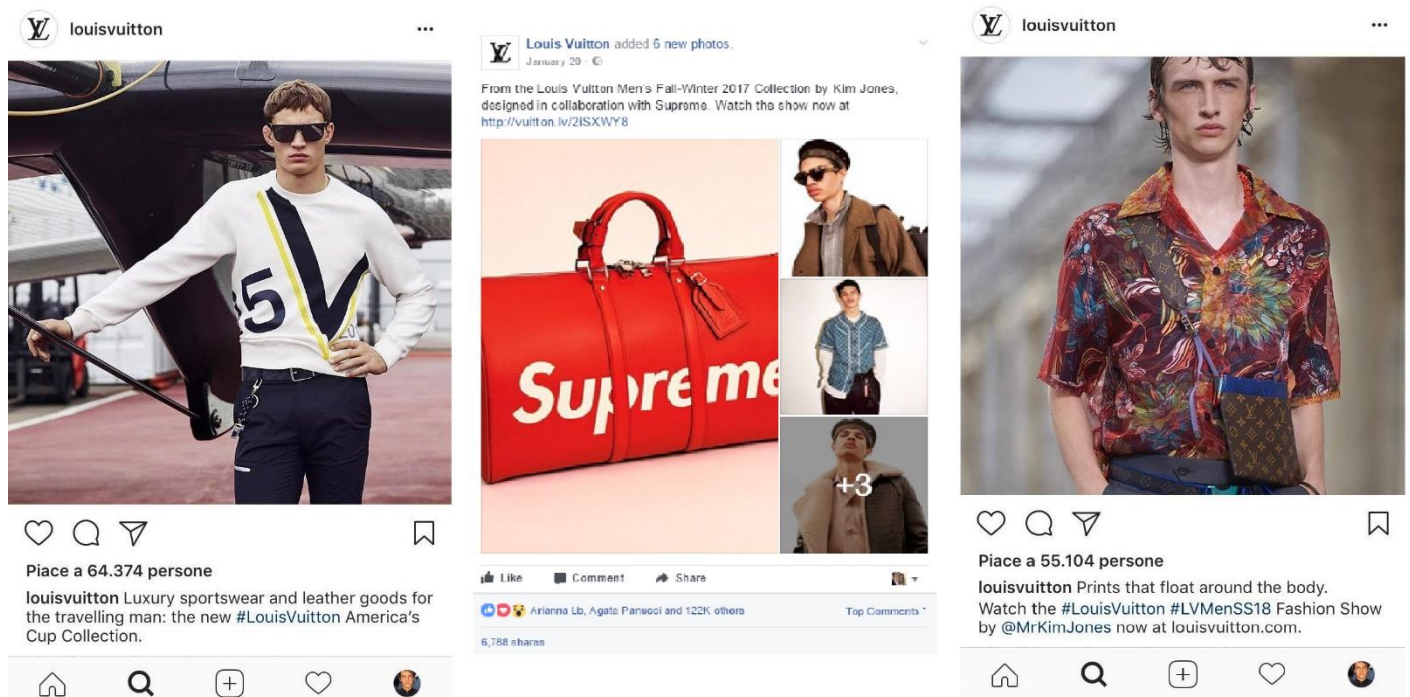


Fig. 18 – LV Instagram and Facebook posts

A smart move was the creation of partnerships with brands extremely on trend in the male premium fashion industry, like in the last case of the brand “Supreme” (second image showing an example): this is a great way to interest the male target and creating viral content, since the communication of the creation of the partnership.

In any case, several male looks and items are always proposed both on Instagram and Facebook.

3) Red Carpet Events

Another fundamental pillar of the Louis Vuitton social media strategy is sharing and participating with their products to red carpet fancy events.

This, because it is a great way to do some real-time marketing – posting content related to present time events – that is a great drive for virality, showing celebrities – that as we have already said increase the target audience – and sharing the latest collections.

Showing famous people wearing those items increases the idea of inaccessibility around the brand's products, contributing to bring on the classical image of luxury as a dimension for few individuals. Some examples of this strategy are shown.

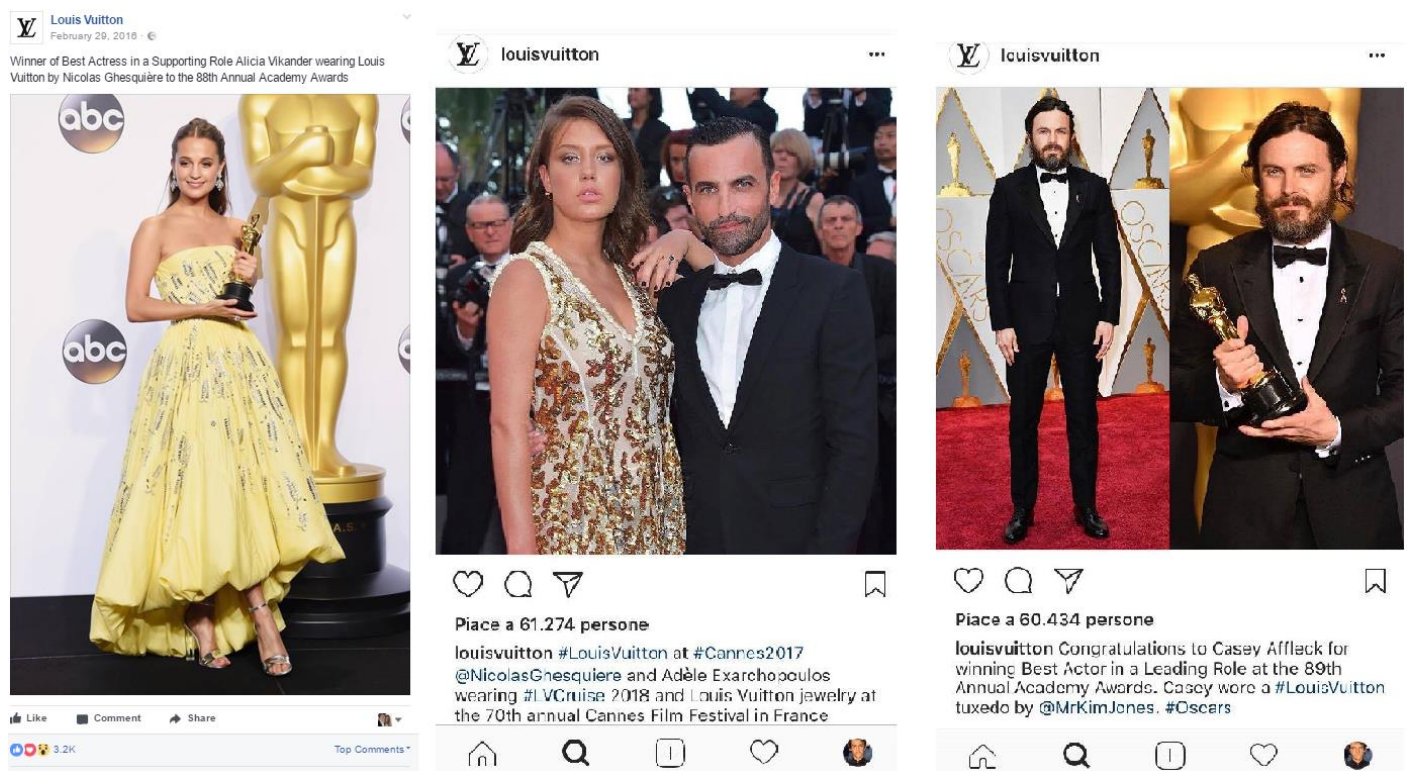


Fig. 19 – LV Instagram and Facebook posts

The most shared events were for sure the Academy Awards and the Cannes Film Festival, and this type of post created a good engagement, even though other types of posts receive better reactions because pictures in those cases are unpublished and cannot be found anywhere else.

4) Logo

The brand is extremely famous for its logo and original “LV print”, for this reason it is not a surprise that several social media posts feature in some way the Louis Vuitton monogram.

For matters of brand identity, it is a great strategy because pictures of this kind immediately communicate that the post is for sure connected with the Louis Vuitton brand.

The pictures shown below explain well how high the engagement is when this kind of visual posts are shared.

This kind of content keeps the roots with the past strong, together with the craftsmanship aura around the luxury brand.

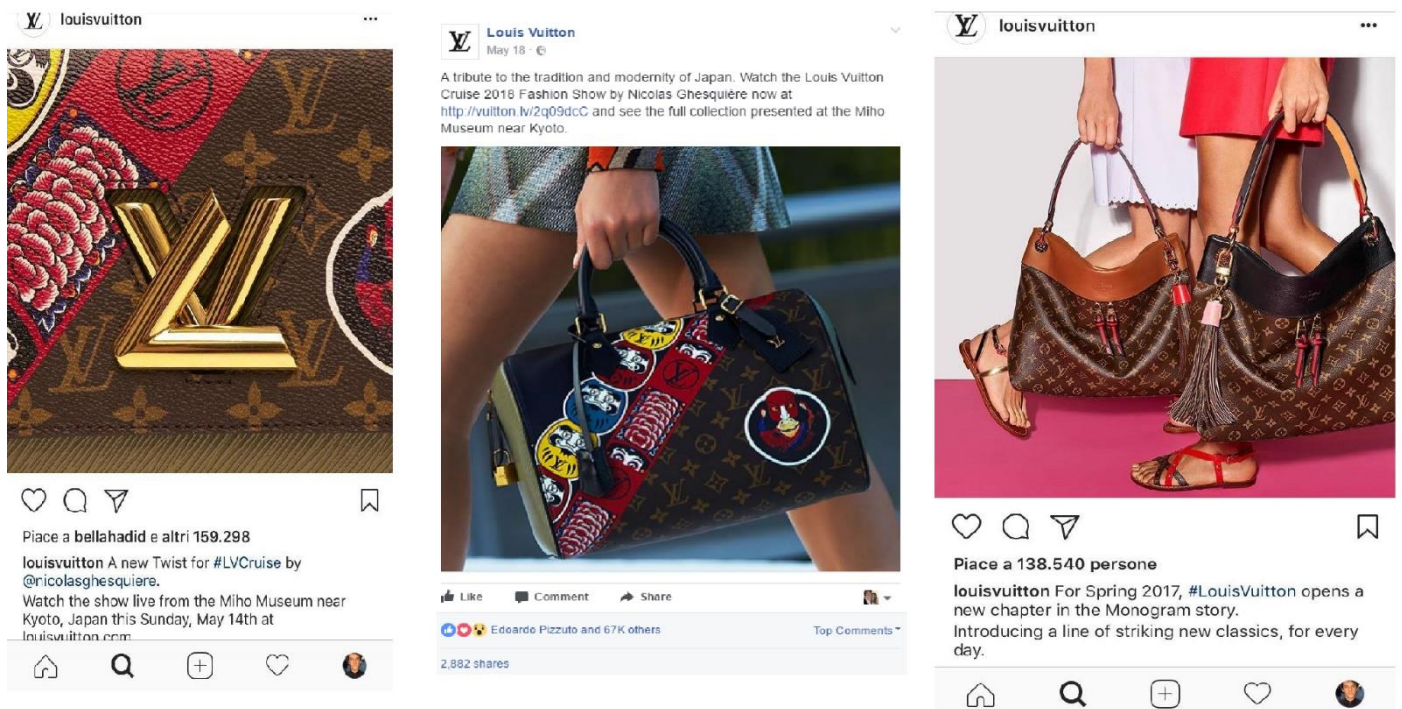


Fig. 20 – LV Instagram and Facebook posts

5) Gold and Leather

What is fundamental for a luxury brand approaching social media is to maintain a bond with traditions and a link with durability and quality of materials. Louis Vuitton has brought this on through social media sharing consistently content figuring high-quality product.

In particular, some materials are the best to communicate fully the idea of exclusivity and excellence proper of the luxury world: leather items and gold elements.

Those are worldwide considered very expensive materials, tight with the concept of luxury.

The pictures shown in the next page clearly show that this type of content is greatly appreciated. Bags, trunks, shoes and jewellery frequently appear on Instagram and Facebook, sharing consistently the tight the brand has with everything that is of quality, beautiful and at the same time scarce.

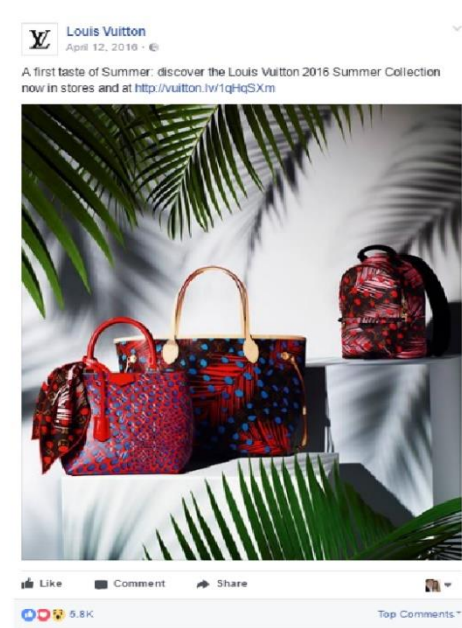


Fig. 21 – LV Instagram and Facebook posts

6) Runway Shows

The most important periods of the year for the brand is when new collections are released through fashion shows. People wait for them and a great hype is constructed around them.

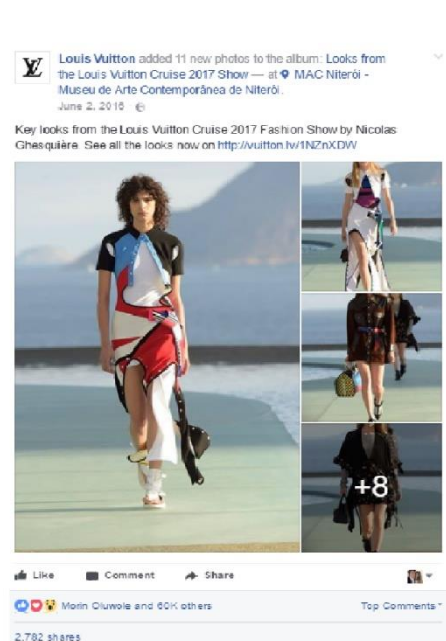


Fig. 22 – LV Instagram and Facebook posts

When that time arrives, the brand has to post continuously pictures and insights about the latest event, with a crowd waiting for more and more information.

Every type of content about those events work: pictures, close ups of details, backstage reveals. But what reaches the highest engagement are live (or not) videos of the event, giving to the brand its peak of reach on social media.

6.1.2 Chanel

In this case as well, 24 social media posts (12 on Facebook, 12 on Instagram) have been collected and analysed with the same six categories – or codes – as in the Louis Vuitton case study, as to reach insights useful for the research questions.

After the study, also here six sub-categories of posts were identified, in part similar to Louis Vuitton, in part very different. Different targets can be found and different strategies, and even if the overall editorial plan is quite different from the LV one, we can state for sure that both are equally successful. Below the sub-categories are defined and described, together with useful examples.

1) Accessories

A fundamental presence on Chanel social media platforms are accessories. They define and give personality to the looks shown, maintaining very frequently styles very tight together with looks at the roots of the company.

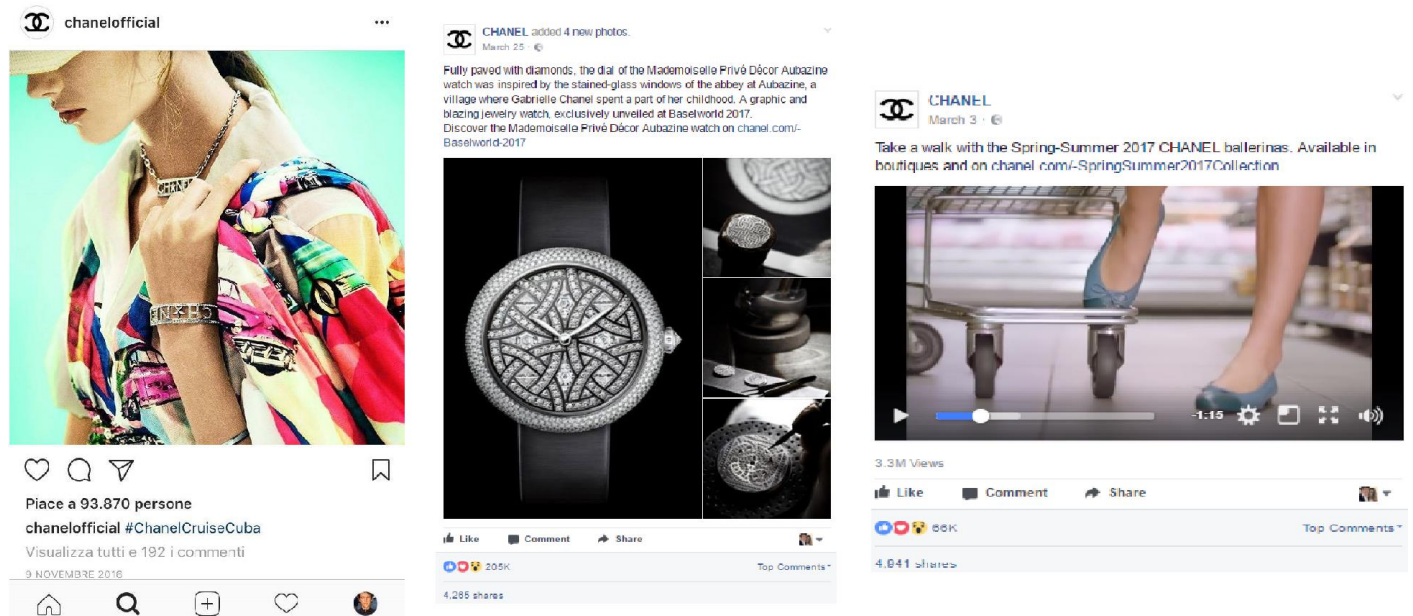


Fig. 23 – Chanel Instagram and Facebook posts

They range from jewellery to scarves, shoes and watches. There is a meticulous search for perfect details in the presentation, posting only videos and photos professionally taken – just like Louis Vuitton – and building stories around them. There is a great research for colourful and vibrant visual posts, which catch easily the eye and that probably are one of the biggest strength points of Chanel's social media strategy.

2) Young Women

If Louis Vuitton features many beautiful and young women, Chanel has a complete focus on them. First of all, the brand lacks the concentration on the male target that LV has, focusing – intentionally – on the female target, proposing content satisfying completely a portion of the users, not looking for any compromise.

For this reason, several women are featured, especially their official brand ambassadors, that usually are famous models or actresses here as well.

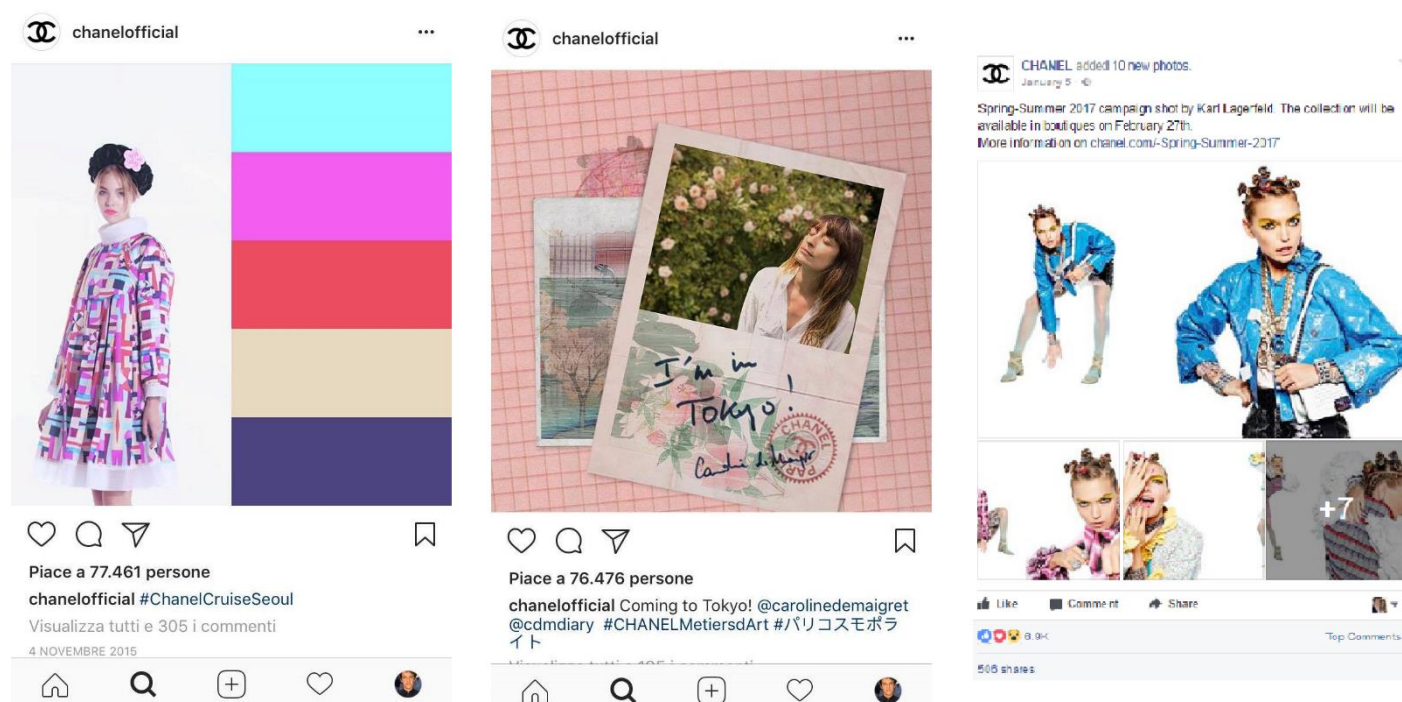


Fig. 24 – Chanel Instagram and Facebook posts

Here, the youth of the model is usually paired with a timeless look, both to connect with the roots of the brand and to communicate that luxury items, being created with excellent materials and care, will last in time, not necessarily following the trend of the moment.

3) Events

Also for Chanel, red carpet events are fundamental to be recognized worldwide, to create exclusivity around the items and grasp the attention of celebrity-interested social media users.

The Cannes Film Festival and the Academy Award have been identified here as well as main red carpet events present in the posts, together with some Chanel events, showing the participants to one of their soirées or runway show.

The pictures in the next page show some examples of these events.

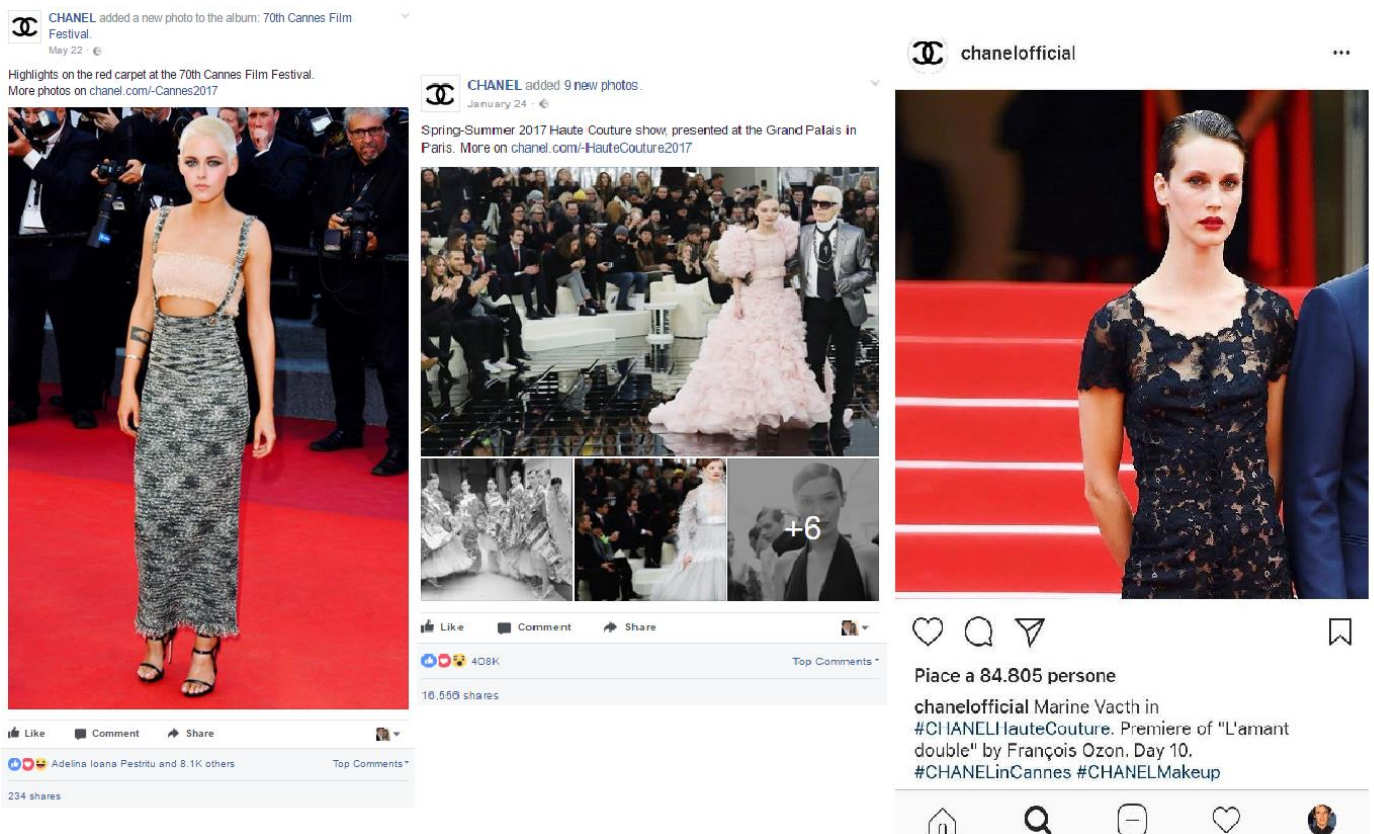


Fig. 25 – Chanel Instagram and Facebook posts

This kind of communication has better results from Chanel than LV, probably because the target following Chanel – mainly women – appreciates more this type of content.

4) Leather and Gold

High quality materials are a must in the luxury industry, for this reason they are consistently present also on Chanel social media platforms, especially featuring the so-loved accessories on which the brand builds many of its posts on.

Bags and jewellery are for sure the most posted items in this category, but also dresses and looks with several gold elements in them.

Chanel has a particularly strong bond with Coco Chanel first idea of fashion, this is why the online communication is so focused on sharing details of the materials but also of the production process, like how the leather is worked to reach a particular item.

It is clear to show that the only target here, but also in the posts shown above, are women. Fancy bags, looks, rings and neckless are almost every time the main focus.

The pictures in the next page shows different examples of this type of communication.

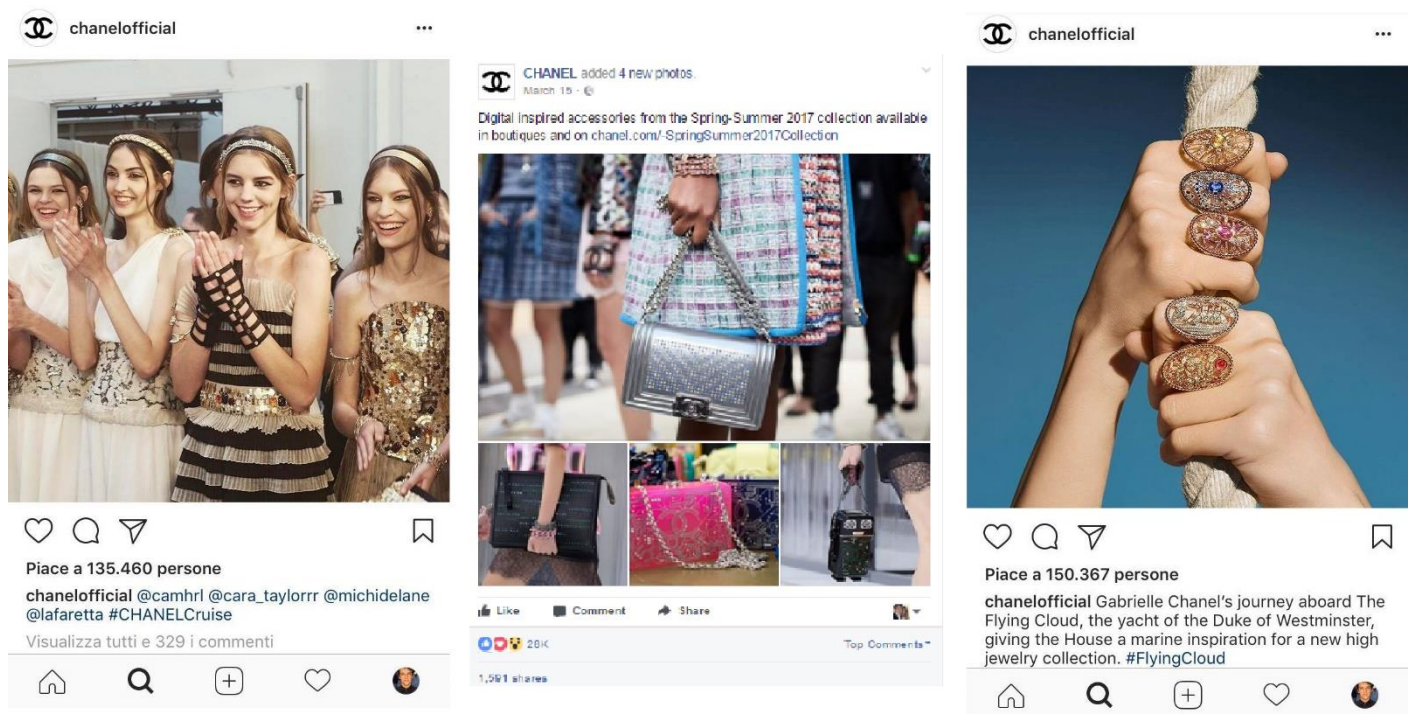


Fig. 26 – Chanel Instagram and Facebook posts

5) Cosmetics

A very important source of revenue for Chanel comes from the cosmetic industry. This is quite a different way of approaching the market from Louis Vuitton, highlighting one time more how the brand has a focus only on the feminine target.

Form the examples shown in next, it is easy to grasp that the make-up kind of content is extremely appreciated on social media, especially on the Instagram platform, allowing the company to expand its target users to the ones more interested in this field.

The engagement rate reaches one of its peaks for this topic, and when some make-up tutorials – possibly featuring celebrities – are released, the Chanel brand is at its best on social media.

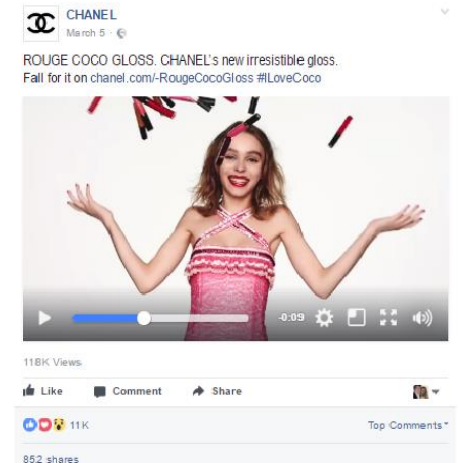
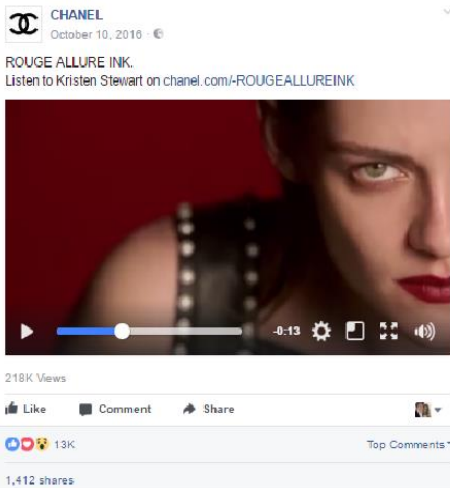


Fig. 27 – Chanel Instagram and Facebook posts

6) Runway Shows

What is probably more frequently shared – and appreciated – on Chanel's social media platforms are runway shows-related posts. This means close ups to details, models on the runway, videos but most of all backstage clips. Several of these posts are shared especially before, during and right after annual fashion shows releasing the new collections.

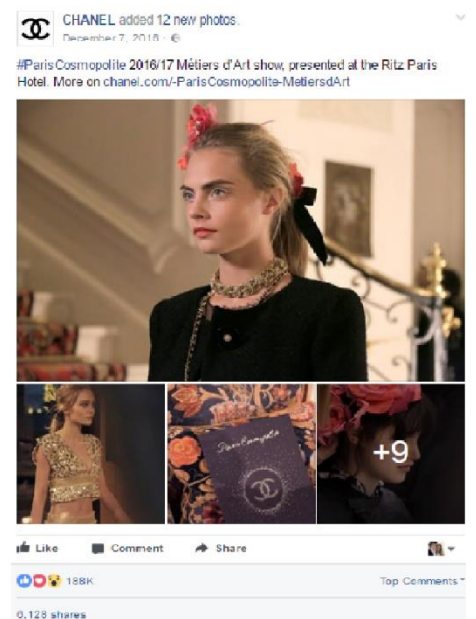


Fig. 28 – Chanel Instagram and Facebook posts

As it is clear from the images shown in the previous page, colours and shapes are always closely put together to reach the best visual rendering possible. Here as well, professional video and photo content is fundamental to catch the users' attention.

The best results possible are reached when the content is colourful and vibrant, the subject is possibly a famous model and the setting is a runway show.

6.2 Qualitative Content Analysis of Comments

The second research question supporting this thesis investigates the reactions of potential consumers to luxury fashion brands' social media strategies. For this reason, comments were thought to give great insights about what perceptions of social media users are.

When the sample of posts - both on Facebook and Instagram - was collected, it was observed that most of the posts concerning visual posts has several similar traits, notions and characteristics, not being very different from Louis Vuitton to Chanel.

A sample of 60 posts, 30 for each brand – 15 on Instagram, 15 on Facebook – has been collected, all of them were written under the sample of visual posts studied in the previous question, so they concern a very wide variety of content.

The sample of comments was selected based on the reactions that were more frequently repeated, then they were grouped and analysed according to their similarities.

There were some general differences between comments found on Facebook and the ones on Instagram. In the first case, they were longer, more detailed and critiques were more frequent. For Instagram, on the other hand, comments were kept very short and expressed in general positive feelings; also, many of them were only “tags” were an Instagram user notified the existence of that post to another user for their implicit reasons.

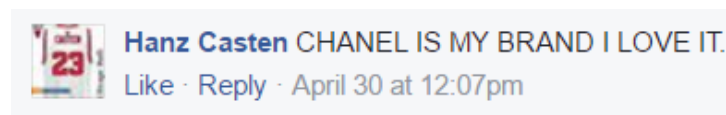
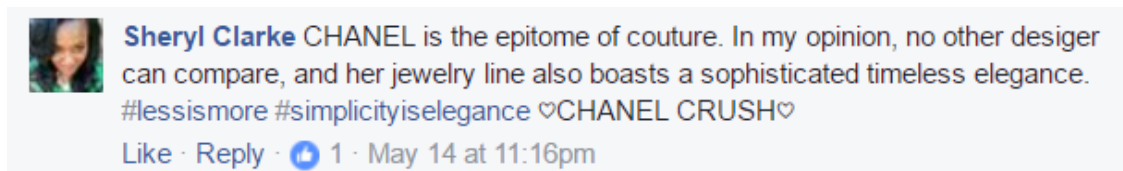
Common is the use - considering comments in both social media platforms - of strong emotional words, useful to explain feelings toward the brand. Indeed, not surprisingly, the most common comment dealt with the word “love”. Probably, this is because an interaction with a social media post is more probable if the user follows the page, and in this case the intention to follow the brand comes from the interest in it and the desire to see more about it.

There were several different expressions of love, from a broader sense to a more specific one, together with expressions of need or want of various kind, and of course critiques. In particular, eight categories have been identified to better explain from where those comments stem from.

1) Love Brand

In several occasions users directly expressed their love and appreciation for Louis Vuitton or Chanel in general. This happened under every kind of post, both on Facebook and Instagram. This category clearly embeds very positive feelings and emotions, and frequently comes from users already following the brand.

Some examples have been selected to better explain which kind of reactions fall into this category:



As it is easy to see, they range from very direct love statements, to more motivated and complex thoughts.

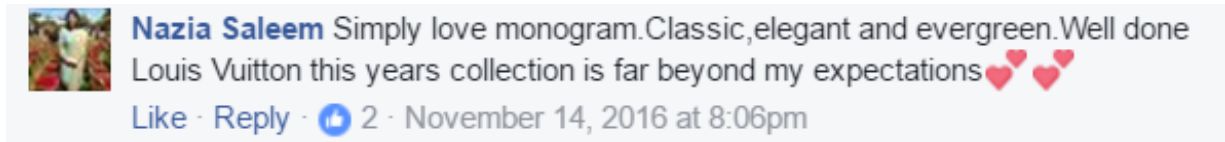
When this kind of opinions are shared by the so-called “social influencers” – individuals with a high number of followers acting like trendsetters on specific topics – are great publicity for the brand, reaching several users more, with a very positive connotation.

2) Love Product

Also, feelings of love were largely expressed toward a single product or collection, in this case directly shown in the visual content of the post. What was perceived to be highly desirable from customers was the repeated “LV print” from Louis Vuitton Instagram and Facebook accounts.

Some examples of this are shown below:





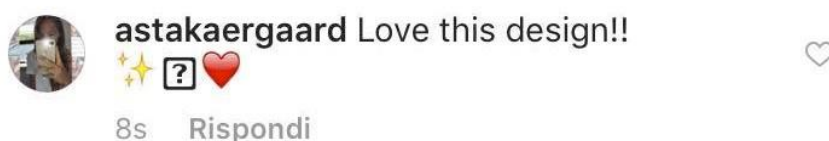
What is very clear from the analysis of this category is that together with the expression of very strong feelings towards the brand or the product, emoticons and small images are used to strengthen those ideas.

3) Love Design

Talking of luxury fashion brands, a great focus of users is always concentrated around the design of the pieces of clothing and the accessories. From the shapes to the materials, users are very careful in analysing and commenting every single detail of the items shown. This behaviour is explained by the attention to craftsmanship that is expected when considering every luxury brand.

Knowing that brands communicate in order to deliver a certain image and experience, it is a very positive sign to find such comments in the posted content: it means that users understood the underlying assumptions of the brand and that are focusing their attention on the right details.

Three examples show this:





Anna Von Drake The fabrics are so vibrant and rich, love those strong, classic Chanel lines too. This brand has always and will always be at the top of fashion and luxury.

Like · Reply · 86 · March 8 at 3:14am

As the comments show, users are becoming real experts from being so exposed to every little detail about the production, the design and the delivery of luxury products, expressing very detailed thoughts and punctual descriptions.

4) *Need – Want*

A very recurrent theme is the one of expressing the need or the desire for a specific item of the brand. In particular, “need” is a very strong word for a luxury item, indeed it is usually not a necessity but a prosperity (Okonkwo, 2007).

Few examples will show this reaction:



tomaten_juice I want this so hardly. Best piece of the whole collab 😍



6s Rispondi



Ericha McCullough Now I need to go sell my liver and left kidney. I need this watch.

Like · Reply · 33 · March 29 at 2:40pm



charlottiaxx Omg!! Wow! Me.want.now



1s Piacce a 1 persona Rispondi

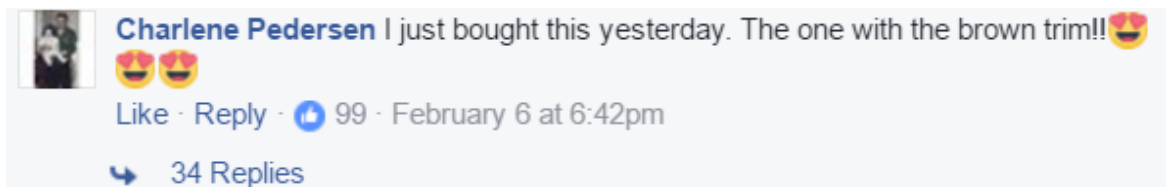
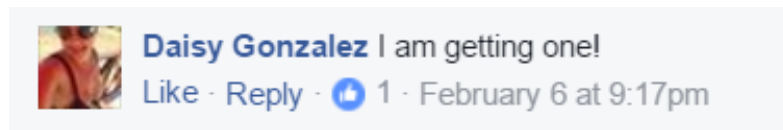
“Want” is still a very positive feeling toward the brand, even if it is less strong. Generalizing, it could also be referred to the whole look or outfit shown in the image.

In general, both are very positive comments when analysing a brand’s social media page.

5) *Possession*

In this category fall all the comments referring to the intention of buying or the statement of possession of a brand’s item.

This is what a brand should look for in going through its comments, to understand if their strategies are working: users committed to their brand at the point of purchasing their luxury-priced items. Examples of this are shown in the following page.

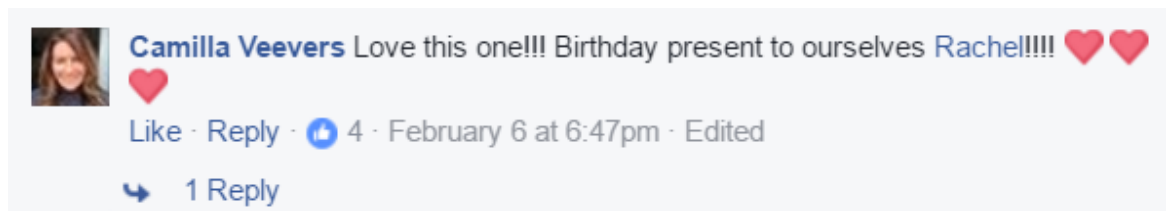


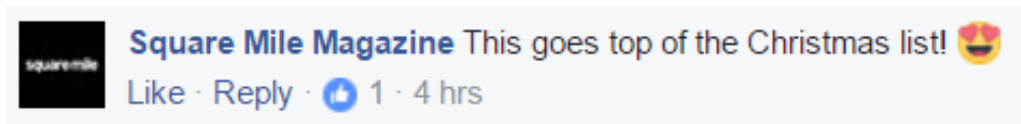
6) Gift

Some other notions that were incredibly common: gift wishes and gift proposals among users. Some statements of asking gifts were extremely explicit, others were subtle.

The gifting action is related to happiness and joy because it usually occurs in happy occasions, so this category of comments is still very positive for the brand image, also because it is related to the purchase of its items.

Examples showing those behaviours:





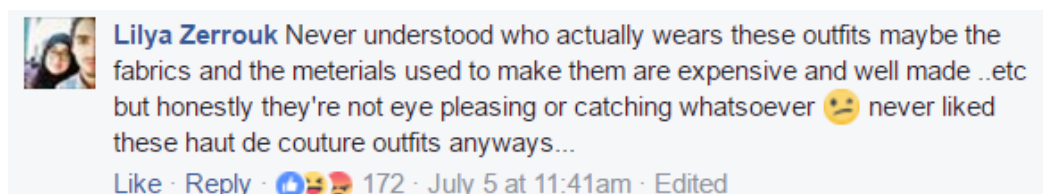
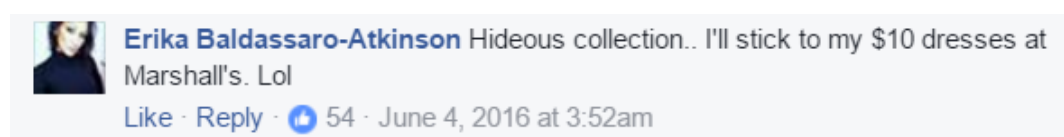
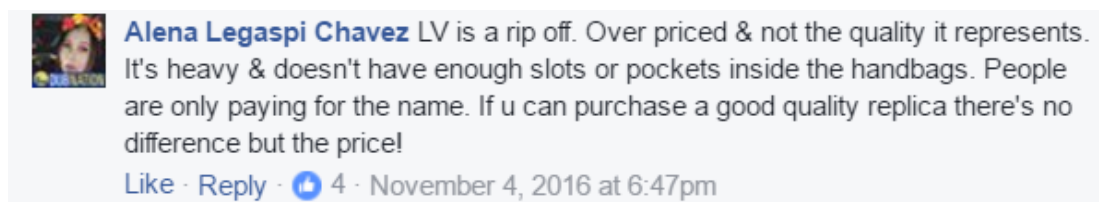
Emoticons and images related to this type of comments were in general expressing love and desire for the items, increasing the appreciation around the brand.

7) Critique

Obviously, not every comment was positive. There was a significant small percentage – more on Facebook than Instagram – that comprised very negative comments and critiques toward the brand. This is inevitable in a completely free social environment, where it is not even necessary to show a real identity to express an opinion.

What was observed is that when the two brands were proposing content more distant to the origins of the brand, an higher rate of critiques was present. An example of this is the collaboration of Louis Vuitton with Jeff Koons, the bags that were the result of it were highly criticized because of their massive distance from the brand's history.

Some critiques examples:



Clearly, a great topic of discussion is the price. It is probably the most criticized thing, that items are overpriced and that their manufacturing process does not justify the expense.

8) Tag

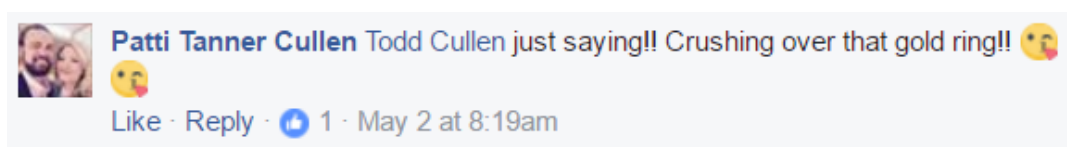
The “tagging” mechanism, notifying to another user some content, together with some comments (or not) is a very common thing in the social media environment.

The purpose of this is to show that element to comment it together, because it is a news, a shared interest, a discussion topic or something else.

This is indeed the category that has the highest frequency when considering Instagram environment only.

This behaviour of sharing content with other users can be referred as an e-WOM (word of mouth), and being this kind of comments generally positive, it is a great thing for the brand itself.

Examples of this:



As it is shown, the behaviour is one of sharing with another user positive feelings, appreciation, desire and all the other categories shown above. In general, it multiplies reaction, being them either positive or negative.

6.3 Qualitative Analysis of Survey's Answers

This section will analyse the results of the conducted survey, based on the previously explained background. As mentioned, 264 answers were collected and the structure of the survey can be found in the Appendix.

After the general questions about age, sex and household's income and size, the respondents had to answer more specific questions.

The first one was about the interest in the luxury fashion industry, this because an expression of disinterest would lead the respondent to end early the questionnaire. This meant that 4,54% of the respondents – 12 individuals – were excluded for the study, because they were not interested nor skilled at all when concerning the luxury fashion industry.

Afterwards, the number of authentic luxury fashion items owned and bought every year was asked. It was interesting to see that, even if around the concept of luxury there is the one of exclusivity, for what concerns the fashion section of it, it is quite common for individuals to have at least one item of it. Indeed, only 9,46% of the respondents do not own any luxury fashion item at all, and only 17,55% of them do not plan on buying a luxury item a year. Indeed, 27,82% own one or two items, 32,91% own between three and six items, 19,71% between seven and nine and 10,1% own ten or more luxury fashion items.

The only open question asked to list the top-three luxury fashion brands for the respondent, here Chanel and Louis Vuitton brands were extremely present – 39,2% the first and 52,12% the second – together with other historical brands like Hermes, Prada and Gucci.

Then, respondents were asked if they follow any luxury fashion brand on the main social media, 69% of them do.

Also, it was investigated if they feel more confident in a luxury fashion brand if they have a presence on social media or not. There was a very strong answer to this, indeed 81% of them said that they feel way more confident in the brand if they are present on the main social media. In particular – as previously mentioned - 89,3% considered Instagram and 61,5% considered also Facebook as the most appropriate social networking platforms for this industry.

Then Louis Vuitton and Chanel were taken into consideration to provide respondents with clear examples through which some variables could be evaluated. After visiting Facebook and Instagram pages for both brands, some questions were proposed.

First in the case of Louis Vuitton, after the observation 81% of the respondents said to feel more confident in the brand because of their presence on social media. Also, 61,9% said that their motivation of buying LV products increased, after visiting the pages.

The respondents said they were more attracted by new pictures (93,2%) and new videos (84,8%), together with parties, events or press releases (35,7%).

After those questions, some statements were proposed and the individuals were asked to define how much they were agreeing or disagreeing with those.

73,8% said that the brand made a very strong on the visual or other senses, 69,1% said the brand induces feelings and sentiments, 57,2% said they engaged in a lot of thinking when dealing with the content of Louis Vuitton on social media and 83,1% said they want to know something more about the brand after spending time on its social media pages.

52,4% of the respondents said they will start following the brand on Instagram and Facebook after visiting its pages, 21,4% was already following the brand.

The last section regarded Chanel, also in this case, after the observation 83,3% of the respondents said to feel more confident in the brand because of their presence on social media. After visiting the pages, 57,1% said that their motivation of buying Chanel products increased.

Here also, the respondents said they were more attracted by new pictures (89,9%) and new videos (87,4%), preferring in this case relevant news and information updates (45,7%).

The same statements as in the Louis Vuitton case were proposed and the individuals were asked to define how much they were agreeing or disagreeing with those.

78,6% said that the brand made a very strong on the visual or other senses, 58,4% said the brand induces feelings and sentiments, 59,8% said they engaged in a lot of thinking when dealing with the content of the brand on social media and 64,2% said they want to know something more about the brand after spending time on its social media pages.

49,7% of the respondents said they will start following the brand on Instagram and Facebook after visiting its pages, 23,8% was already following Chanel on its social media platforms.

What is clear after this evaluation is that, in general, the two cases taken into consideration are great examples of successful strategies, so many insights from their behaviour can be extrapolated and generalized to give general guidelines for luxury fashion brands on social media.

This will be the purpose of the following, and last, chapter.

7. Conclusions

The purpose of this final section is to answer the two research questions supporting the whole study, looking for concrete suggestions and insights potentially applicable to real editorial plans in the luxury fashion industry. The first part will regard suggestions for the strategic behaviour of brands on social media, while the second will focus on the perception consumers have of such potential strategies.

7.1 Research Question One

Which are the best strategies for luxury fashion brands to be a reality on social media, while being coherent with core values of the luxury market?

It was clear since the start of this study that principles underling the social media reality and the luxury one were diametrically opposed. What is clear as well, at the end of this study, is that some of those principles – in both cases – cannot be ignored in any way.

A way to reconcile those two environments is possible, Louis Vuitton and Chanel case studies are a proof of that.

The analysis brought on in this thesis highlighted several practical tips for potentially successful social media strategies in the luxury fashion industry. The main ones are listed down below.

- 1) *Find your online target* – This is the first thing to do, the brand has to understand who is he talking to. A good work cannot be done without knowing type of target who needs to be served, which is not necessarily the identified target when it comes to retailing.

Chanel is a great example of this, it has decided to focus on an exclusively feminine line, proposing only content interesting for the female target. But, even if the brand serves a very wide target in terms of age with its products, it has decided to propose very young and fun kinds of content only on social media, being aware of who is following the brand on those means.

While, Louis Vuitton has decided to proceed with another intent, which is to follow two lines of strategy: one for women, one for men. It has decided not to cut out one sex, while differentiating in another sense: for the women target, there is a very various content in terms of age as well; when it comes to male, only very young posts are selected to be shared.

It is important to understand who the brand is talking to, this not to lose followers – that can potentially become customers – just because they do not have their interests fulfilled.

- 2) *Exploit platforms' functions* – The first thing to do when approaching social media is to know them deeply, then understand what can work for the brand.

For what concerns Facebook in particular, a few tips can be identified to properly exploit the mean. Firstly, knowing that luxury fashion brands are generally international companies, it is fundamental to set up a Facebook global page. To communicate in the native language is extremely important, both because many individuals only speak one idiom and because local events can be subject of real-time marketing campaigns (one of the most successful online marketing strategies), that clearly work only where those events exist and are held. Also, an element that creates an incredible engagement rate are Facebook lives, in particular during fashion shows, in this case it is essential to invest in high quality equipment to give an excellent content, expecting to have a boom of reactions.

When considering Instagram, a great idea is to use its main features at their best: use appropriate hashtags, the geolocation feature and the right captions.

It is true for every Instagram account, but for luxury fashion brands is fundamental to invest in great quality content, organizing photoshoots for vibrant and catchy images. The key of this platform is to stand out to become viral, the essence is to find a unique voice to tell the content of the brand, in the most original and interesting way, in terms of visual content and abstract concepts stemming from it.

- 3) *Be ready to make mistakes* - Brands cannot prescind from the fact that being a presence on social media means being exposed. They must leave aside some of their aligid distance from consumers and accept that there might be some occasion when they will make some mistake, and it might happen that users will shamelessly stress it. It is fundamental to already have some backup plan to keep integrity and image intact, while admitting the flaws. Invest in a greatly experienced community manager – especially focused in customer happiness and satisfaction – is a great idea. The harshest comments need to be publicly addressed, they cannot be delated nor ignored.
- 4) *Interact with users* – In general, it is important to understand that social media are an environment made out of interactions. Even if a luxury brand should look at maintaining an aura of mystery, it is important to somehow engage with the audience. A creative way can be to create online contests, this to increase the engagement rate and to make customers feel

included. The strategy should be to be very attached either to the roots of the brand or to a specific product launch, in order to increase the virality of the company's values or of the new release, while following the principle of user inclusion of social media.

- 5) *Be diverse to be viral* - For sure, featuring a young model is a very safe idea, ethereal looks are easily connectable to luxury principles, thousands of examples can be found o. But, nowadays, it can be a great strategy both for the social impact and the potential visibility – and so virality – to support different, less common, kinds of beauty. In the last years, some high-fashion pictures broke the internet because of their unexpected subjects. Some examples are shown below.



Fig. 29 – Campaigns figuring unusual and unique models

The first photograph represents very famous model nowadays – Winnie Harlow – who has a chronic depigmentation of some portions of the skin, but still has been featured and appreciated by several brands, both in photoshoots and fashion shows. The second picture shows a campaign that aims at valorising the beauty of plus size women, making them look fierce and confident. The third photo represents the unique elegance of a couple of Brazilian twins with albinism. All these examples were much more discussed and appreciated than a normal skinny, young, ordinary model. Support social movements and embrace diversity is a great way to leave a deeper sign into society and stand out from competitors.

- 6) *Focus on unpublished content* – The more a content is exclusive, the more it will be interesting for social media. This might seem a straightforward concept, but after the analysis of Louis Vuitton and Chanel social media, it is clear that is not. A flaw that both brands share is that they extensively post content about famous people wearing their garments on red carpet events. This, even if thinking about it might seem a great strategy, does not create the greatest of engagements. This is mainly because of the vast availability of such photographs, so the suggestion is not too focus to much on this kind of content and try, when it is inevitable,

to propose angles or details of those looks not shown by every other media of communication during such events.

- 7) *Remember what is your business* – Social media users follow specific brands knowing what they are producing and which is their focus, here in particular luxury garments, accessories, jewellery and so on. The greatest expression of this are runway shows: the analysis showed that they are highly appreciated by the brands' followers. Indeed, some hype should be created time before the event happens, if possible with some sneak peaks on the show preparation and then the show in its entirety and its details should be divulged once the time comes. This creates huge engagement rates, people love to share this content and to comment it, explaining the reasons why they love so much such collections and even notifying that to other users.

A great example of a runway show that was a success on social media is the Fendi one in July 2016. For sure, the setting – Fontana di Trevi in Rome – was a big help, but the way the brand was able to communicate it through social media was a great work that should be taken as example. Images of this are shown below.



Fig. 30 – Fendi's runway show in Rome, 2016

- 8) *Highlight the bond with the roots* - To maintain the idea of craftsmanship and high quality associated to the luxury world, brands on social media should always keep a space to share how and where the items are produced, the details of the materials and the roots with the brand's history. This can be done publishing live the process of making a specific object, details of the land where the brand was created, throwbacks to iconic looks or past events. Users are still interested and informed about what the brand represents and has represented throughout the years, this type of content will keep alive the powerful and successful history that only few brands in the world have.

7.2 Research Question Two

How do potential consumers perceive social media as a channel of promotion for luxury fashion brands?

At the beginning of this study it was not clear if being a presence online for luxury fashion brand was a positive thing or not. Now, at the end of it, it is easy to say that brands must have social media pages, it is not an optional anymore.

The survey supporting this thesis gave both general and more specific insights on how consumers perceive social media pages in this industry. Below will follow some very straightforward suggestions for luxury fashion brands, based on the consumers perception grasped through the questionnaire.

- 1) *You must be on social media* - First of all, 68% of the respondents said they follow luxury fashion brands on social media, this means they are considered an interesting reality to follow. But what tells us it is a good idea to have a social media page is that an 81% stated that they feel more confident in a luxury brand if they are present online.

Giving respondents the task to look at Louis Vuitton and Chanel social media pages and then make some comments about them – knowing that their editorial plans are very successful ones – the outcomes were very positive. People said to be more confident in the brand and that their motivation of buying the brand's products increased, this is a great result for an online strategy. It shows how much a good online editorial plan can pay the company back. Both the brands were able to move the users, they said the visual stimuli had a great impact on their senses, that the content induced feelings and sentiments and that in general looking at the page made them engage in a lot of thinking. Once again, this is another positive feedback for social media strategies. They can give users an extensive set of content to elaborate. Moreover, most of the respondents wanted to know more about the brand and said they will be start following the brand, if they were not following it already.

- 2) *Find the platforms that suit your business* - Not every social networking website is perceived as appropriate from users, indeed the suggestion is to focus mainly on Instagram and Facebook, and at most also on Snapchat and YouTube. The visual component of the platform is fundamental to share a coherent and real image of every luxury brand. But in general, it depends on the type of business and target the brand is aiming to serve. For example, even if a social media platform like Pinterest (a social platform focused on visual elements) was

not extensively suggested, a brand with a very young target might want to invest in its use, because of the almost exclusive presence of very young girls on it.

- 3) *Spend time reading the comments* – Users on social media had very strong reactions to every kind of posted content. And in particular, the majority of comments found on the pages had a very positive connotation. The love for the brand, the products and their design was spread under every shared post. Having so much public appreciation is a very positive publicity for the company, especially if other users – possibly not followers nor customers – are tagged by other friends under such posts. Also, love to share their past stories with the brand, the experiences with the new purchases and even technical and very wise comments on the latest collections. Sometimes those comments are worth sharing by the brand itself, indeed doing so this strategy is both a great publicity and a way to make users feel included. Sure, there are and there will always be critiques, it is inevitable on the Internet, but those are usually very limited on a few subjects (normally debates around the price of the items) or when the brand detaches itself from its roots and traditions, and in general they can be very useful to analyse as well, in order to understand the public needs and desires.

7.3 Final Thoughts

It is an interesting world, the one of luxury fashion brands. It can be controversial, hard to get sometimes, with an everyday wider population to serve, but with a necessity of exclusivity to keep its original status. The social media movement is too much of a big revolution not to influence every industry, the luxury one included.

After this study, there is no doubt that the social networks reality is more an opportunity than a threat for luxury fashion brands. What is important is the how, the effort the company makes in tailoring the perfect strategy, not underestimating the strong reactions such presence can set off.

Change can be scary, but in the end, brands have two choices: either exploit those means or be left behind.

“Adapt or perish, now as ever, is nature’s inexorable imperative.”





-H.G. Wells





8. References



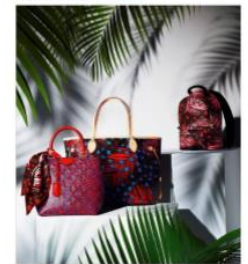

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9. Appendix





9.1 Posts Codebook – Facebook and Instagram





Picture Category	Image	Gender Products	Beauty	Quality	Craftmanship/Heritage	Global Presence	Camera Gaze
Facebook LV 1		-	Elegant	High Tech	-	-	-
Facebook LV 2		Male	Hair, Elegant, Smooth Skin	Leather, Quality Fabrics	-	Fashion Show	Long Shot
Facebook LV 3		-	Elegant	Leather	Logo	-	Close Up Shot
Facebook LV 4		Female	Elegant, Smooth Skin	Gold, Leather	Logo	Fashion Show	Close Up Shot

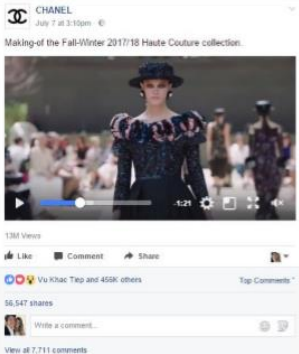



Facebook LV 5	 <p>Louis Vuitton April 23 · 6</p> <p>"The Tiger Hunt" (c. 1815) by Peter Paul Rubens for the new collaboration between Louis Vuitton and art houses. Available exclusively in Louis Vuitton stores from April 28. For more information, visit http://lvuitton.lv/2pQATG6.</p> <p>52K Views</p> <p>Like Comment Share</p> <p>10K</p> <p>977 shares</p>	Female	Elegant	Gold, Leather	Logo	-	-
Facebook LV 6	 <p>Louis Vuitton March 19 · 6</p> <p>Doing away with florifers. Zoom in on the details from the Louis Vuitton Women's Fall-Winter 2017 Fashion Show by Nicolas Chesnotte. Watch the full show now on http://lvuitton.lv/2n7W6R8</p> <p>Like Comment Share</p> <p>Maria Oliveira and 179K others</p> <p>3,521 shares</p>	Female	Elegant, Smooth Skin	Leather, Quality Fabrics	-	Fashion Show	Close Up Shot
Facebook LV 7	 <p>Louis Vuitton added 6 new photos. January 29 · 6</p> <p>From the Louis Vuitton Men's Fall-Winter 2017 Collection by Kim Jones, designed in collaboration with Supreme. Watch the show now at http://lvuitton.lv/2SXXVY8</p> <p>Like Comment Share</p> <p>Arianna Li, Agata Paszko and 12K others</p> <p>5,788 shares</p>	Male	Hair, Smooth Skin	Leather, Quality Fabrics	Logo	-	Medium Shots
Facebook LV 8	 <p>Louis Vuitton November 4, 2016 · 6</p> <p>Embracing a modern heritage: Introducing the Louis Vuitton Monogram World Tour Collection. See more on http://lvuitton.lv/2eGSb4g</p> <p>143K Views</p> <p>Like Comment Share</p> <p>15K</p> <p>746 shares</p>	Female	Elegant	Gold, Leather	Logo	-	-

Facebook LV 9		Female	Hair, Smooth Skin, Cosmetics, Elegant	Quality Fabrics	-	-	Medium Shot
Facebook LV 10		Female	Hair, Smooth Skin, Elegant	Leather, Quality Fabrics	-	Fashion Show	Long Shot
Facebook LV 11		Female	Elegant	Leather	Logo	-	-
Facebook LV 12		Female	Hair, Smooth Skin, Cosmetics, Elegant	Gold, Leather, Quality Fabrics	-	Academy Awards	Long Shot


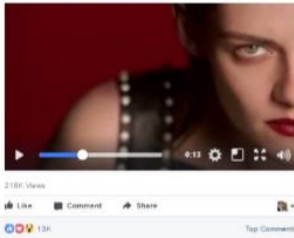
Instagram LV 1		Male	Hair, Smooth Skin, Elegant	Quality Fabrics	-	-	Medium Shot
Instagram LV 2		Female	Hair, Smooth Skin, Cosmetics,	Leather, Quality Fabrics	-	Fashion Show	Medium Shot
Instagram LV 3		-	-	Gold, Leather	Logo	-	Close Up Shot
Instagram LV 4		Female	Smooth Skin, Elegant	Leather	Logo	-	Close Up Shot

Instagram LV 5		Female	Hair, Smooth Skin, Cosmetics, Elegant	Gold, Leather	Logo		Close Up Shot
Instagram LV 6		Male	Hair, Elegant	Quality Fabrics		Academy Awards	Medium and Long Shot
Instagram LV 7		Female	Elegant	Gold, Leather, Quality Fabrics	Logo	Fashion Show	Close Up Shot
Instagram LV 8		Male	Smooth Skin, Elegant	Leather, Quality Fabrics	Logo	Fashion Show	Medium Shot

Instagram LV 8		Female and Male	Hair, Smooth Skin, Elegant	Leather, Quality Fabrics	-	-	Long Shot
Instagram LV 10		-	-	Leather	Logo	-	-
Instagram LV 11		Female	Hair, Smooth Skin, Cosmetics, Elegant	Leather, Gold, Quality Fabrics	Logo	-	Medium Shot
Instagram LV 12		Female and Male	Hair, Smooth Skin, Cosmetics, Elegant	Gold, Quality Fabrics	-	Cannes Film Festival	Medium Shot





Facebook Chanel 1		Female	Smooth Skin, Cosmetics, Elegant	Quality Fabrics	-	Fashion Show	Medium Shot
Facebook Chanel 2		Female	Hair, Smooth Skin, Cosmetics, Elegant	Quality Fabrics	-	Cannes Film Festival	Long Shot
Facebook Chanel 3		Female	Smooth Skin, Cosmetics, Elegant	Gold	-	-	Close Up Shot
Facebook Chanel 4		-	Elegant	Diamonds	-	-	-

Facebook Chanel 5	 <p>CHANEL added 4 new photos. March 18 · 6 · Digital inspired accessories from the Spring-Summer 2017 collection available in boutiques and on chanel.com/SpringSummer2017Collection</p>	Female	Smooth Skin, Elegant	Leather, Quality Fabrics	Logo	Fashion Show	Close Up Shots
Facebook Chanel 6	 <p>CHANEL added 10 new photos. March 7 · 6 · Universe of the Fall-Winter 2017/18 Ready-to-Wear show, presented at the Grand Palais in Paris. #CHANELGrandCouture More on chanel.com/FallWinter2018</p>	Female	Smooth Skin, Hair, Elegant	Quality Fabrics, Leather	-	Fashion Show	Long Shots
Facebook Chanel 7	 <p>CHANEL March 5 · 6 · ROUGE COCO GLOSS. CHANEL's new irresistible gloss. Fall for it on chanel.com/RougeCocoGloss #LoveCoco</p>	Female	Hair, Smooth Skin, Cosmetics, Elegant	Quality Fabrics	-	-	Medium Shot
Facebook Chanel 8	 <p>CHANEL March 3 · 6 · Take a walk with the Spring-Summer 2017 CHANEL ballerinas. Available in boutiques and on chanel.com/SpringSummer2017Collection</p>	Female	Smooth Skin, Elegant	Leather	-	-	Close Up Shot




















Facebook Chanel 9		Female and Male	Hair, Smooth Skin, Cosmetics, Elegant	Quality Fabrics	-	Fashion Show	Long Shots
Facebook Chanel 10		Female	Smooth Skin, Cosmetics, Hair	Gold, Quality Fabrics	-	-	Medium Shots
Facebook Chanel 11		Female	Hair, Smooth Skin, Cosmetics, Elegant	Gold, Quality Fabrics	Logo	Fashion Show	Medium Shots
Facebook Chanel 12		Female	Smooth Skin, Cosmetics	Leather	-	-	Close Up Shot

Instagram Chanel 1		Female	Hair, Smooth Skin, Elegant	Quality Fabrics	-	-	Close Up Shot
Instagram Chanel 2		Female	Hair, Smooth Skin, Cosmetics, Elegant	Leather, Gold, Quality Fabrics	-	Fashion Show	Close Up Shot
Instagram Chanel 3		Female	Hair, Smooth Skin	-	-	-	-
Instagram Chanel 4		Female	Hair, Smooth Skin, Cosmetics	-	-	Fashion Show	Close Up Shot
















Instagram Chanel 5		Female	Hair, Smooth Skin, Cosmetics	Gold, Quality Fabrics	-	Fashion Show	Medium Shot
Instagram Chanel 6		Female	Smooth Skin, Elegant	Gold	-	-	Close Up Shot
Instagram Chanel 7		Female	Smooth Skin, Elegant	Gold, Quality Fabrics	Logo	-	Close Up Shot
Instagram Chanel 8		Female	Hair, Smooth Skin, Cosmetics, Elegant	Gold, Quality Fabrics	-	Fashion Show	Medium Shot

Instagram Chanel 9		Female	Hair, Smooth Skin, Cosmetics, Elegant	Leather, Gold, Quality Fabrics	-	Fashion Show	Medium Shot
Instagram Chanel 10		Female	Hair, Smooth Skin, Cosmetics	Quality Fabrics	-	-	Long Shot
Instagram Chanel 11		Female	Hair, Smooth Skin, Cosmetics, Elegant	Quality Fabrics	-	Cannes Film Festival	Medium Shot
Instagram Chanel 12		Female	Hair, Smooth Skin, Cosmetics, Elegant	Quality Fabrics	-	Fashion Show	Long Shot

9.2 Comments Codebook – Facebook and Instagram

Comment Identification	Comment	Love General	Love Product	Love Brand	Love Design	Possession	Need	Want	Gift	Critique	Hashtag	Tag
Facebook LV 1	 Square Mile Magazine This goes top of the Christmas list! 🎄 Like · Reply · 1 · 4 hrs											
Facebook LV 2	 Ana Paula Prather Worldly, classy, stylish. ❤️ Like · Reply · 2 hrs											
Facebook LV 3	 Gerrie Potkamp Love Vuitton ❤️ ❤️ ❤️ Like · Reply · 1 · June 17 at 3:01pm  Jenna Clay Gorgeous! Like · Reply · June 18 at 5:27am											
Facebook LV 4	 Charlene Pedersen I just bought this yesterday. The one with the brown trim!! 🎁 Like · Reply · 99 · February 6 at 6:42pm 34 Replies											
Facebook LV 5	 Anneke Appels-Schuts One day, one day i will have my LV maybe when i am 80. Don't care, one day!! Like · Reply · 10 · February 6 at 8:03pm 3 Replies											
Facebook LV 6	 Camilla Veevers Love this one!!! Birthday present to ourselves Rachel!!!! ❤️ ❤️ Like · Reply · 4 · February 6 at 6:47pm · Edited 1 Reply											
Facebook LV 7	 Daisy Gonzalez I am getting one! Like · Reply · 1 · February 6 at 9:17pm											
Facebook LV 8	 Chante M Smith Timika Brown... you like this better then my other choice? I think i do 🤔 Like · Reply · 1 · February 7 at 3:52pm 1 Reply											
Facebook LV 9	 Patricia Bronk Wow this is the first time reading the comments and after a bad experience with a purchase I m very disappointed and until now I can't believe how this brand has survived that long with product of poor quality that after a month is not good, I expected that from a dollars store, and I never been disappointed with a dollar store product as I'm from LV. I really thought that was a brand that respect their own reputation and respect their client, they have the worts customer service policies in the retail store, what a shame LV. Like · Reply · 1 · January 27 at 4:51am											
Facebook LV 10	 Nazia Saleem Simply love monogram Classic,elegant and evergreen.Well done Louis Vuitton this years collection is far beyond my expectations ❤️ ❤️ Like · Reply · 2 · November 14, 2016 at 8:06pm											
Facebook LV 11	 Marina Chayka Sorry guys, but it's not the best collection from LV, really...(((Like · Reply · 37 · October 8, 2016 at 1:24am 5 Replies											
Facebook LV 12	 Yotara Adams Wow...cool and stylish👍👍👍 Like · Reply · June 5, 2016 at 6:56am · Edited											
Facebook LV 13	 Carla Rae I need to know the price of this.. will be purchasing for a christmas gift Like · Reply · 1 · 2 hrs  Sara Mesa 2300 00 Like · Reply · 1 · 2 hrs  Nagi Saab x5 Apple Watches. Like · Reply · 1 hr  Christine Couture Can u buy me one for Christmas?? Like · Reply · 1 hr											
Facebook LV 14	 Alena Legaspi Chavez LV is a rip off. Over priced & not the quality it represents. It's heavy & doesn't have enough slots or pockets inside the handbags. People are only paying for the name. If u can purchase a good quality replica there's no difference but the price! Like · Reply · 4 · November 4, 2016 at 6:47pm											
Facebook LV 15	 Bertille Caubere Huuum i'm in LOVE with LOUIS VITTON 😍👍 Like · Reply · June 30 at 4:31pm											

[illegible]

Instagram Channel 1	 sarahisuares_ Stunning🥰🥰🥰 what a pretty look💖💖💖🌹 13s Rispondi												
Instagram Channel 2	 coda.james I love the juxtaposition of the covered yet revealing, flowing fabrics and stiff leather, and black and white. 51s Rispondi												
Instagram Channel 3	 nells_nature_corner @Erin.broughton any of these will do me just fine 40s Rispondi												
Instagram Channel 4	 claudiacorrall The fashion show was a great and magical success ! It exceeded my expectations and i absolutly loved it ! 🥰 Bravo ! 🌟🌟 @ivania.valdezz 61s Rispondi												
Instagram Channel 5	 ladylidyaxx The fashion yass, but the model emm.. 43s Rispondi												
Instagram Channel 6	 clumsyloveling Love this 🥰🥰🥰🥰 34s Rispondi												
Instagram Channel 7	 ms.raquelmiller 🌟 Happy to see beautiful models in all colors in your shows!! Makes me feel good about my new purchase 💖💖💖💖 29s Place a 5 persone Rispondi												
Instagram Channel 8	 chxr.lo @madiennerose so dreamy and ethereal 6s Place a 1 persona Rispondi												
Instagram Channel 9	 sarahisuares_ Beautiful🥰🥰🥰 I'm loving it, they look so wonderful, Congratulations on the collection💖💖💖 7s Rispondi												
Instagram Channel 10	 emmanuelledecrcl An ode of elegancy 6s Rispondi												
Instagram Channel 11	 sarahisuares_ Such Beautiful lace details🥰🥰🥰 #workit💖💖💖💖💖 5s Rispondi												
Instagram Channel 12	 yelamaggad_ Buy me these! @soulcurry19 🥰🥰🥰🥰🥰🥰🥰🥰 1s Place a 1 persona Rispondi												
Instagram Channel 13	 kpop_space I love this one 💖💖 59s Rispondi												
Instagram Channel 14	 elvira__hoxha Romantic, delicate! Always beautiful Chanel. 55s Rispondi												
Instagram Channel 15	 charlottiaxx Omg!! Wow! Me.want.now 1s Place a 1 persona Rispondi												

9.3 Codebook Categories

Categories / Codes	Meaning
Gender Products	
Female	The photo contains a Female product
Male	The photo contains a Male product
Beauty	
Elegant	Word referring to an elegant style of appearance or clothes in the photo
Hair	Word referring to hairstyles in the photo
Smooth Skin	Word referring to a clear/smooth skin of the model in the photo, content attached to the idea of youth
Cosmetics	Word referring to cosmetics (make up, nail polish, beautifying products) in the photo
Quality	
High Tech	High-Tech components in the item in the photo
Leather	Products in the photo produced with leather
Gold	Gold items or gold colour in the photo
Quality Fabrics	High quality fabrics and materials used to produce goods in the photo
Diamonds	Diamonds present in the good of the photo
Craftmanship/ Heritage	
Logo	Clear brand logo appearance in the photo
Global Presence	
Fashion Show	Photo/Video taken from a fashion show
Academy Awards	Red Carpet event
Cannes Film Festival	Red Carpet event
Camera Gaze	
Close Up Shot	Photo shot of details or models faces
Medium Shot	Shot at a medium distance
Long Shot	Shots of models from a far distance, full figure

Love General	General Love expressed, with no specific dedications
Love Product	Love for specific items or products
Love Brand	Love expressed for the brand, indirectly or mentioning the brand name
Love Design	Love for the design of the products of the brand
Possession	User possessing an item/product of the brand
Need	Expressing the need of a certain product of the brand
Want	Want of a certain product of the brand
Gift	Gift proposal or gift desires of brand's products
Critique	Negative comments or critiques toward the brand in general or toward brand's products
Hashtag	Key words with the sign # before, to categorize the element
Tag	Notifying to another user the link published by the brand commenting down itself

9.4 Survey

The Impact of Social Media on Luxury Fashion Brands

This survey collects data for a Bachelor thesis.

The research investigates fashion luxury brands' experiences on social media.

Quick access to other internet pages is needed to consult material useful to answer to some questions.

The data collected is strictly confidential and used only for non-commercial academic research purposes.

The survey is anonymous, thus is not possible to recognize participants.

The survey is divided in 4 sections.

Thank you for your participation!

What is your gender? *

- ☐ Female
- ☐ Male
- ☐ Other
- ☐ Prefer not to say

How old are you? *

- ☐ 17 or less
- ☐ 18 - 25
- ☐ 26 - 34
- ☐ 35 - 43
- ☐ 44 - 52
- ☐ 53 - 61
- ☐ 62 or over

How many people are there in your household? *

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4 - 5
- ☐ 6 - 7
- ☐ More than 7

What is your household's yearly income in Euros? *

- ☐ Under 14.000
- ☐ 14.000 - 19.999
- ☐ 20.000 - 39.999
- ☐ 40.000 - 69.999
- ☐ 70.000 - 89.999
- ☐ 90.000 - 119.999
- ☐ 120.000 - 139.999
- ☐ 140.000 or over
- ☐ I don't know
- ☐ I prefer not to say

Do you have any interest in the luxury fashion industry? *

- ☐ Yes, I closely follow this world
- ☐ Yes, I like it
- ☐ Yes, sometimes I get interested in some items
- ☐ No, not much

How many authentic luxury fashion items do you own? *

- ☐ None
- ☐ 1-2
- ☐ 3-6
- ☐ 7-9
- ☐ 10 or more

How many authentic luxury fashion items do you purchase every year? *

- ☐ None
- ☐ 1-2
- ☐ 3-6
- ☐ 7-9
- ☐ 10 or more

List your TOP THREE luxury fashion brands

Testo risposta breve

Do you follow any luxury fashion brand on social media? *

- ☐ Yes
- ☐ No

Do you feel more confident in luxury fashion brands if they have a presence on social media? *

- ☐ Yes
- ☐ No

Which of these social media websites do you think are the most appropriate for a luxury fashion brand? *

- ☐ Instagram
- ☐ Facebook
- ☐ Twitter
- ☐ Snapchat
- ☐ Pinterest
- ☐ Google +
- ☐ Youtube
- ☐ None of them

In order to observe how Facebook and Instagram serve consumers in the context of promoting luxury fashion brands, we chose Louis Vuitton and Chanel as our case studies brands.

Now, please take some time to visit Louis Vuitton Facebook (<https://www.facebook.com/LouisVuitton/>) and Instagram (<https://www.instagram.com/louisvuitton/>) and answer the questions below

After your observation, do you feel more confident in Louis Vuitton because they have a presence on social media? *

- ☐ Yes
- ☐ No
- ☐ Altro...

After viewing their social media pages, your motivation of buying their products changed? *

- ☐ It has Increased
- ☐ It had Decreased
- ☐ It didn't make any difference

What kind of informations attract you the most?

- ☐ Information updates
- ☐ New Videos
- ☐ New Pictures
- ☐ Relevant News
- ☐ Parties, Events or Press releases
- ☐ Altro...

Listed below you will find different phrases that describe experiences and feelings about Louis Vuitton after viewing its social media. Please indicate how strongly you disagree or agree with each of them.

This brand has made a very strong impression on my visual sense or other senses *

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree

This brand induces feelings and sentiments *

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree

I have engaged in a lot of thinking when dealing with its content on social media

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree

I want to know something more about the brand *

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree

After visiting Louis Vuitton Instagram and Facebook I will start following the brand on social media *

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree
- ☐ I was already following Louis Vuitton on Social Media

This is the last section of this survey.

Now, please take some time to visit Chanel Facebook (<https://www.facebook.com/chanel/>) and Instagram (<https://www.instagram.com/chanelofficial/>) and answer the questions below



After your observation, do you feel more confident in Chanel because they have a presence on social media? *

- ☐ Yes
- ☐ No
- ☐ Altro...

After viewing their social media pages, your motivation of buying their products changed? *

- ☐ It has Increased
- ☐ It had Decreased
- ☐ It didn't make any difference

What kind of informations attract you the most?

- ☐ Information updates
- ☐ New Videos
- ☐ New Pictures
- ☐ Relevant News
- ☐ Parties, Events or Press releases
- ☐ Altro...

Listed below you will find different phrases that describe experiences and feelings about Chanel after viewing its social media. Please indicate how strongly you disagree or agree with each of them.

This brand has made a very strong impression on my visual sense or other senses *

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree

This brand induces feelings and sentiments *

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree

I have engaged in a lot of thinking when dealing with its content on social media *

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree

I want to know something more about the brand *

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree

After visiting Chanel Instagram and Facebook I will start following the brand on social media *

- ☐ Strongly disagree
- ☐ Disagree
- ☐ Neutral
- ☐ Agree
- ☐ Strongly agree
- ☐ I was already following Chanel on Social Media