

Louis Vuitton Marketing - A state of the art

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FASHION

LITERATURE REVIEW

Fashion and clothing, as a sociocultural phenomenon, have gained the ability to express the values of the society in which they are inserted. In this specific case, values should be understood as the uses, habits, and customs, always at a given time and place. After all, these are constantly changing factors due to the various influences exerted by behaviour, way of thinking, and even due to the culture or philosophy of the country or area in which one is inserted (Dickson 1999). Between 1760 - 1840, due to the Industrial Revolution, the population started to inevitably move from rural areas to the big cities. This, consequently, resulted in the population's intrinsic desire for change. This desire for change, little by little, led to the evolution of clothing, fashion, and subsequently the industry that creates and develops them. With this in mind, one can argue that fashion is a process of creation, which carries cultural symbolism resulting from a system that encompasses people and organizations in a constant interconnection of designers, manufacturers, distributors and retailers, public relations professionals, journalists, advertising agencies and others (Neves e Branco, 2000; Guedes, 2005; Kawamura, 2005).





FASHION

THE CONCEPT OF FASHION

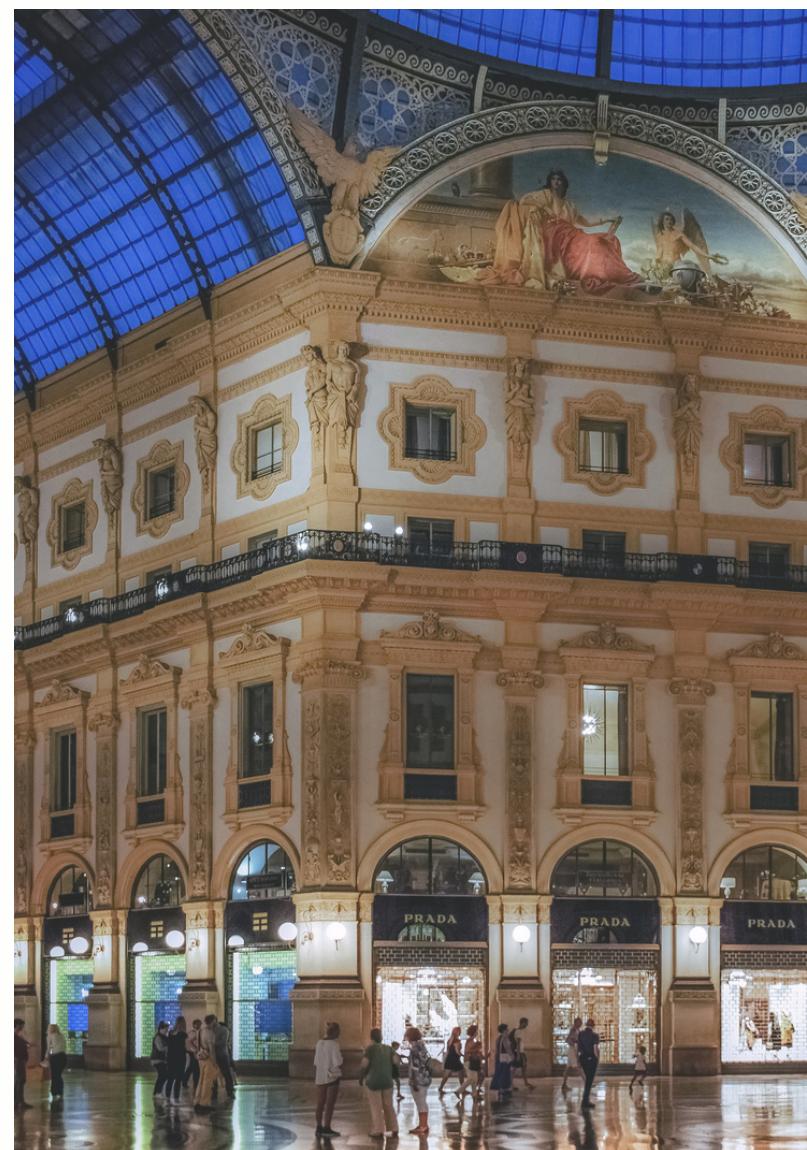
Defining the concept of fashion is a delicate task, mainly due to its unpredictable and ephemeral nature. The definition of fashion has undergone several changes since the beginning of the century. According to Neves and Branco (2000), Barreiro (1998) and Kawamura (2005), fashion can be seen as a system that embodies a group of people and organizations in a continuous process of creating symbolic meanings and transferring them into cultural goods. Therefore, fashion clothing becomes a symbolic production. Postdoctoral Report 18 Saviola and Testa (2007) state that fashion incorporates a vast array of products such as clothing, footwear, handbags, jewelry and all inherent accessories. According to the Aurélio Dictionary (1989), the definition of fashion is a passing use, habit, or style that regulates the way of dressing, shoes, hair, and others, resulting from a particular taste, idea, whim, and the influence of the environment. Many highlight that fashion is much more than just a way of dressing. Palomino (2002) states that it is a system that integrates the simple use of everyday clothes into a much larger political, social and sociological context. Therefore, we must understand that fashion is not something frivolous and unimportant. Even though fashion presents a system, with its incessant metamorphoses, sudden movements, and extravagances (Lipovetsky, 1997), it has an important role in the economy and influences many consumers.



FASHION

THE LUXURY FASHION

Luxury fashion has always been expressed by strict rules, in which social ideals of attitude and conduct are implicit. Consumer fashion, on the other hand, is quite different, as it replaces luxury fashion. Consumer fashion is identified by stylistic diversity and the lack of consensus about what is "in fashion" at a given time (Cunha, 2014). The reality is that, over time, haute couture has evolved and has been divided into three major and important segments: luxury fashion, ready-to-wear or *prêt-à-porter*, and fast fashion. For those who do not work in the fashion industry or have much contact with the subject, these may be quite strange terms. However, after a brief explanation, the concepts become clear and easily distinguishable (Burns e Bryan, 2000; Reinach, 2005).



LUXURY FASHION BRANDS

Luxury fashion brands have long been studied by academics. There are studies on luxury fashion brands in Marketing, Communication, History, and even Sociology. The reality is that there is a growing representation of luxury fashion brands in the economic sector, but also an intrinsic relationship between the concept of luxury and the sustenance of success for these brands (Maia e Costa, 2015). Since the year 2000, the luxury market has grown exponentially, and its expansion has been very visible due to the notoriety that these brands have gained (Maia e Costa, 2015). Luxury fashion is the characteristic segmentation of a society in which the distinction between classes is evidenced by the opulence of luxury objects (Burns e Bryan, 2000; Reinach, 2005) and where the talent of the designer is valued as if they were an artist (Cunha, 2014). Luxury fashion, therefore, presents high-quality fashion and clothing products suitable for a niche market with the ability to support its high prices, enjoying a capacity for innovation and design at the highest level. *Prêt-à-porter* emerged after the II world war, more precisely in 1949, by the hands of French fashion designer J.C. Weill. It reflects a new society where the fashion system has undergone structural changes (Sommier 2000; Khan, 2000).



FASHION

LUXURY FASHION BRANDS

Translated to “pronto-a-vestir” in the Portuguese language, Prêt-à-porter derives from the American formula of ready to wear. It is characterized by the industrial manufacturing of fashion products that offers pieces created by designers with added value for fashion and aesthetics, but at an affordable price and relatively good quality (Cunha, 2014). On the other hand, Postdoctoral Report 20 illustrates that the 1940s, in the USA were marked by a growing interest in sportswear with practical cut, in the informal yet elegant style, instigated by the American fashion designer, Claire McCardell. The designer used knitted fabrics through the simple, functional and elegant design, which inspired the sportswear logo (on e raddoc , 2002). The sportswear segment has recently begun to present more than the idea of doing sports. Today it is seen as a new way of dressing. That is, wearing sportswear in an increasingly sophisticated and elegant way.



In the 1990s, a new paradigm emerged in the fashion product system with the appearance of a third typology that received different designations: Quick fashion (Guercini, 2001); MacFashion (Lee et al. 2003; Priest 2005); Fast fashion (Guercini 2001; Reinach 2005; Hines 2007). As previously mentioned, fast-fashion, or rapid fashion, is the term used for the fast and continuous production of novelties in the fashion world with the aim of generating an increase in revenue (Erner, 2005). For instance, the Inditex group owned company, Zara was one of the first retail chains to introduce fast fashion as a sales strategy (Delgado, 2008).



FASHION

THE MARKETING MANAGEMENT OF LUXURY FASHION BRANDS

In terms of marketing and communication, largely due to modern society and the evolution of social media, much of the communication strategies are focused on social networks (Raposo, 2016). However, it is important to note that the massification and global reach go against the exclusivity characteristic of luxury fashion products. By allowing luxury fashion offerings to easily appear beyond the exclusive and selected store borders, abandoning the ritual of in-person purchase, luxury fashion brands run the risk of being seen by consumers as more commonplace. As highly specialized goods, luxury fashion requires a great capacity to support its positioning. This involves combining emotional appeal with product excellence, limited distribution, premium prices, and a highly prestigious atmosphere (Martins et al., 2016). According to Martins et al. (2016), the internet presents contradictions to the basic principles of luxury: the lack of human and personal relationships (an important sales tool), exclusion of smell, taste, and touch, which causes much of the shopping experience to be lost, among other factors. However, there is a growth in the use and access to the internet, as well as an increase in virtual purchases in the luxury market. In this sense, Kim and Ko (2012) claim that luxury fashion brands' communication on social networks increases brand exposure, promoting a closer relationship with consumers and creating empathy with young users. They also argue that it is an opportunity to reduce prejudices and create platforms for sharing ideas and information. On the other hand, Gabriel (2010) asserts that there is no way to avoid a presence on social networks, since luxury fashion brand consumers would talk about them anyway. Thus, the best way to protect the brand is to be present on social media and have the ability to measure what happens, in order to decide how and when to act. This creates the dilemma of maintaining the personalized experiences demanded by the luxury concept within the democratic environment provided by social networks.

LOUIS VUITTON



Louis Vuitton's heritage as a trunk maker predates even the foundation of the company. It was in 1837 that the young Louis Vuitton, at the age of 16, arrived in Paris on foot and began his apprenticeship with Monsieur Maréchal. At that time, horse-drawn carriages, boats, and trains were the main means of transportation, and luggage was handled more roughly. Travelers asked artisans for ways to store and protect their personal belongings.

Louis Vuitton quickly became a valued artisan in Monsieur Maréchal's Parisian workshop. These were the roots of his highly specialized business. The beginning of his career in the craft industry required skills to design custom boxes and later trunks according to customers' needs. Louis Vuitton remained there for 17 years before opening his own workshop on 4 Rue Neuve-des-Capucines, near Place Vendôme.

ASNIÈRES: A LEGENDARY WORKSHOP

Both a family residence and a cradle of the company, Asnières has been the symbol of the Vuitton family's personal and commercial success since 1859. Louis Vuitton's early success was an indicator of the need to expand his business, which culminated in the opening of the Asnières workshop in 1859. Northeast of the center of Paris, the workshop began with 20 employees. In 1900, there were approximately 100 people, and by around 1914, there were already 225 (Kasztalska, 2018).



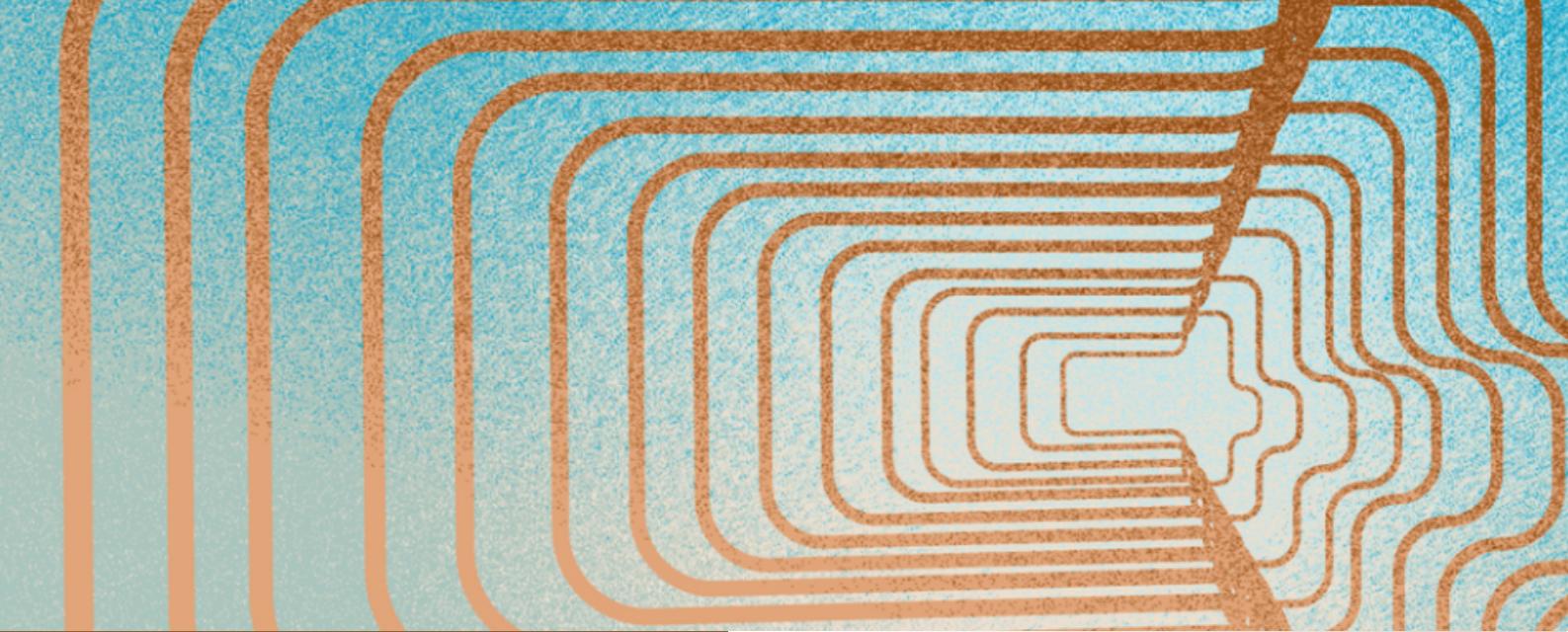
TRADITIONAL MARKETING

Traditional marketing makes use of classic communication channels to promote a message and advertise a product or service. Examples of this are ads on radio, TV, and print media.

Therefore, its approach is quite direct, interrupting the customer with messages about a solution while they watch TV, listen to the radio, or read some printed material. Since it involves producing advertising materials and costs for displaying them on communication media, investments for promotion through traditional marketing have always been high.

Additionally, it is worth remembering that measuring the results of a traditional marketing campaign is difficult to perform, as it requires asking the customer if the purchase was motivated by an ad at the time of purchase to ensure its efficiency.

Among the traditional marketing actions, we can still highlight outdoor ads, actions with flyers, merchandising in physical stores, and telemarketing, which still receive significant investments these days (Sabbag, 2014).



THE SENSES IN ASSOCIATION WITH MARKETING

TASTE AND SMELL

In sensory marketing, there is still much to explore, and its value is still being discovered. Specifically, when it comes to the sense of smell, as it is associated with memories, there are studies that focus on the effective implementation of this strategy by companies to attract customers.

There are quantitative case studies that show that the average length of time that customers spend inside a store is positively correlated with the introduction of an aroma in that environment, as reported in the work of Gomes (2011), "Sensory Marketing: The effects of aroma in the point of sale."

According to Lindstrom (2005), there is a misconception in the advertising industry that some senses are more important than others, namely sight. By disregarding the potential of other senses, they overlook the almost instinctive appeal that senses possess, and are therefore missing out on opportunities.

The study by Gomes (2011) also shows that introducing an aroma in a store improves the customer's perception of the brand image, accompanied by increase in other indicators, such as "perceived environmental quality of the store," "overall evaluation of products," and "satisfaction with purchases made." This data provides theoretical proof for what many have already proposed in practice.

The sense of smell is closely related to taste. Due to the interconnection between our respiratory and digestive system, these two are almost inseparable and share experiences between them. An example of this is when we smell the aroma of tasty food, our digestive system instantly begins to produce saliva in preparation for receiving the food.

A photograph showing a woman with dark hair and freckles, wearing a floral blouse, leaning over a wooden table to smell a dish from a white bowl. The dish appears to be a pasta or rice dish with various toppings. In the background, a person in a black shirt and white apron is visible, and the restaurant has warm lighting.

THE SENSES IN ASSOCIATION WITH MARKETING

TASTE AND SMELL

According to Schmitt (2002), the sense of smell is the most intense of all the senses, as smell memories are one of the strongest we possess as humans. Since taste and smell are interconnected, it is practically impossible for an individual to experience something without using both senses. Applying this to marketing concepts and how this sense alters consumers' perception, we see case studies that work with taste to provoke sensations and emotions through memory, such as restaurants that use this strategy to add value to their brand in front of customers.

One study shows the strategy used by a new restaurant that served traditional regional food. Upon entering the restaurant, customers would smell the aroma and then taste the food, taking them back to pleasant memories of their childhood and past. Customers' own reports testify to this strategy, as one customer said, "...I don't think I ever thought about it, but what I understand is that in some way, you associate a sensation, a memory, a taste, or even a circumstance with something that can be measured, something that can be sold, or something for which you can be charged in some way" (Pinto et al., 2017).



THE SENSES IN ASSOCIATION WITH MARKETING

HEARING

The absence of sound leads humans, especially in Western societies, to a feeling of anxiety, so the presence of sound has a humanizing effect. Although we may not always be aware of it, driving a car or having appliances that are silent does not create a sense of normality (Ribeiro, 2011).

If we consider the most admired example of our hearing - music - and take into account the immediate effect that sound has in causing emotions and evoking memories, we quickly realize that sad music leads to a certain melancholy, while more upbeat music awakens happy emotions (Ribeiro, 2011). Given this, the sensations produced by music can play an important role in a brand's image, informing the customer about its supposed qualities. This link was confirmed by a study that showed that music was the only distinguishing factor in the advertising of a particular beer brand, as consumers' perception of the beer was modified based on the types of music they listened to.

It was also proven that music enables positive brand associations, as well as the origin of an experience that can lead customers to seek out the brand again (Ribeiro, 2011).

The association of sound with a brand has the same importance as its visual presentation, because when constantly stimulated, sensitivity to sound becomes naturally memorizable, making hearing the second most valued sense in terms of branding in most cases (Ramos e Braga, 2011).

Taking all this into account, one can argue that the great variety in music and the possibility of its adaptation makes sound a low-cost, yet effective marketing tool (Ribeiro, 2011).



THE SENSES IN ASSOCIATION WITH MARKETING

TOUCH

The skin is the largest organ in the human body and plays a crucial role in customers' perception of and behavior towards products during the purchase process. Touch is a sense that can even make a customer willing to pay more for a certain product, as it can increase trust in the product evaluation, and enhance purchasing experience (Soares, 2013).

Klatzky (1992) and Lederman (1993) state that objects are different from the properties of materials, and touch allows us to perceive differences, such as weight and texture. Retailers should allow customers to touch their products so that they can perceive the properties of the materials and judge whether they are pleasant or unpleasant (Soares, 2013). Therefore, "touch is not only an important source of information for consumers but also a determinant factor in product judgments and decision-making" (Peck & Childers, 2003).

Touch is one of the senses that has been widely used to evaluate various aspects of the product, such as packaging or texture. Therefore, touch influences consumers' affective and behavioral responses and is a key indicator of product quality (Sarquis, Glavam, Casagrande, Morais, Kich, 2015).

Touch also inhibits the sense of ownership and can be used as an advantage by various retailers through the immediate satisfaction of the desire to touch the products. By doing this, customers can obtain information that would not be provided by another sense, such as vision, and potentially increase their desire to purchase the product (Pinto & Stassun, 2016).



THE SENSES IN ASSOCIATION WITH MARKETING

SIGHT

Of all the senses, sight is the one that attracts us most to aesthetic products, simply because we see before we hear, smell, touch or taste. According to Geoff Crook, President of the Sensory Design Research Laboratory in London, 83% of the information we retain is gathered through sight. Sight is thus evaluated as the most seductive sense, because it overrides most of the other senses and has the power to persuade us emotionally, against logic. Brands are becoming increasingly aware of the importance of visual impact: an attractive image easily captures people's attention, not to mention that it undoubtedly strengthens the brand itself (Ribeiro, 2011).

According to Hultén (2009), sight is the most relevant of all human senses, since more than two-thirds of our body's sensory cells are located in the eyes.

The function of the visual system is to modify light patterns into useful information in order to pass perfect images to the brain. The transformation of an image into a perception begins in the retina, but it is only in the brain that it reaches its magnitude. Thus, as soon as the stimulus is captured by the retinal cells, the message is sent to other cells, and, when the same message reaches the brain, it is properly analyzed and interpreted (Ribeiro, 2011).

Sight is thus the predominant and strongest sense used in marketing. Jayakirishnan (2013) demonstrated that more than 80% of communications are done by the use of the sense of sight. Logos, colors, packaging and design products are some types of visual stimuli that can be part of any brand's strategy. These stimuli can also give rise to an emotional response and draw attention (Hultén, 2013).



DIGITAL MARKETING

Digital Marketing (digital mkt) is the set of activities that a company (or person) performs online with the aim of attracting new business, creating relationships, and developing a brand identity. Among its main strategies are SEO, Inbound Marketing, and Content Marketing.

Digital Marketing entails the promotion of products or brands through digital media. It is one of the main ways that companies have to communicate with their target audiences in a direct, personalized and timely manner (Sabbag, 2014).

Philip Kotler - considered the father of Marketing - defines marketing as "the social process by which people and groups of people satisfy wants and needs by creating, offering, and freely trading products and services of value with others.

In the book marketing 4.0 (Moving from Traditional to Digital) Kotler mentions the shift from traditional to digital marketing and notes how important it is to still use both nowadays (Kotler, 2017).



DIGITAL MARKETING

According to the Oxford dictionary, the word strategy refers to "a plan of action designed to achieve a long-term or overall aim". While for the Business Dictionary the word refers to a "method or plan chosen to bring about a desired future, such as achievement of a goal or solution to a problem."

Author Simon Kingsnorth (2016, p.1) states that there are some core areas for a digital strategy to work which are "realize what is possible; understand the business and the market you are in; understand the customer; realize the potential of the challenges; realize and understand the possibilities in digital channels and relevant touch points; measure and evolve your strategy and, gain buy-in".

Bharadwaj et al. (2013, p.2) states that a digital strategy consists of a "strategy organizational strategy formulated and executed by leveraging digital resources to create value

differential." The implementation of a digital strategy "will include the design of products and services and their interoperability with other complementary platforms, and their deployment as products and services, leveraging digital resources" (Bharadwaj et al., 2013, p.4).

DIGITAL STRATEGY TYPES

OMNICHANNEL

OMNI PERSONAL LUXURY



DIGITAL MARKETING

OMNICHANNEL

Rigby (2011) defines omnichannel as a sales channel that aims to integrate the most diverse channels, including social networks, online store, physical stores, call centers and catalogs. This channel aims to provide a better experience to customers in the integrated purchase.

The articulation of the online store and physical store will allow the advantages of both channels to be combined. While the physical store allows to experience, to feel with a personalized help according to the customer needs, the online store allows to present various information at any time (Rigby, 2011). 20 Brynjolfsson et al. (2013) have developed research that concludes that consumers are increasingly looking to interact in both online and offline channels, so brands must take into account both the physical space and the online medium. It can also be seen that the barriers between the two channels in the consumer's mind and in practice are disappearing, so they must be planned and logical to be well communicated and perceptible. Chanel is an example of a luxury brand that uses the omni channel in its storytelling strategy, through the use of its online stories that will allow it to enhance the product found in the physical spaces, as well as the personality of the brand and its founder. This campaign is called Inside Chanel and portrays aspects related to the brand, mentioning the founder of the brand (Palacios & Terenzzo, 2016).

NOW YOURS PERSONALIZATION SERVICES

PERSONALIZE YOUR FAVORITE LOUIS VUITTON PRODUCTS WITH INITIALS, COLORED STRIPES, PATCHES, AND MORE.

LOUIS VUITTON PERSONALIZE

DIGITAL MARKETING

OMNI PERSONAL LUXURY

To reach the young, tech-savvy generation, luxury brands seek to cater to their needs by privileging individualized, ongoing relationships through omni personal services (Deloitte, 2019).

"As hyper-servicing by omni-channels becomes more widespread, clients increasingly take its inclusion for granted, commoditizing the consumer experience. Instead, to ensure greatest loyalty, brands are starting to become highly personalized to meet individual customer requirements" (Deloitte, 2019, p.10).

Brands are beginning to see personalization as such a great thing that they have begun to use it in their long-term strategies in order to stand out by having "unmatched service and design" (Deloitte, 2019, p.10).

As an example of using the personalization strategy we have Louis Vuitton in 2018. The brand launched the Now Yours program, this consisted of customizing the Run Away sneaker collection, as well as other selections of individualized pieces, such as "aviator jackets, varsity cardigans, and classic denim trousers" (Deloitte, 2019, p.8). Another example, is the brand Gucci, which in 2016 launched Do It Yourself, where "it allows consumers to customize a selection of products, starting with the Dionysus bag"(Deloitte, 2019, p.8). Lastly, we have the Burberry brand which, in 2011, launched the 21 Bespoke campaign which allows consumers to "choose their trench coat by color, fabric, and materials"(Deloitte, 2019, p.8).

PRINT FROM LOUIS VUITTON WEBSITE

PRINT FROM LOUIS VUITTON WEBSITE



ONLINE COMMUNICATION

CONCEPT DEFINITION

According to Neo (2016, p.1), online communication consists of "any type of communication between individuals or organizations that occurs on the Internet."

WEBSITE AS AN E-COMMERCE PLATFORM

The potential of the internet allowed the emergence of e-commerce, bringing the consumer closer to the sellers, by reducing costs, delivery services and geographical barriers (Thompson & Corner, 2005).

The definition of e-commerce is "the buying and sale of products or services through electronic systems, such as the Internet or Computer Network" (Farooqi & Dhusia, 2012, p.41).

According to Kapferer (2000), e-commerce can be seen as an opportunity and a threat at the same time for the luxury brand sector. The author adds that the internet allows potential customers who do not have access to the store's products, or those who feel intimidated about entering luxury stores. E-commerce for luxury brands has the advantage that the customer does not need to travel to purchase the product. The consumer, also, will have the product more accessible and with more stock available (Xia et al., 2013).

Sensitivity to pressure from in-store staff is a key factor for consumers who are adverse to in-store salesperson pressure (Xia et al., 2013). In addition to the advantages mentioned in the above paragraph, e-commerce will allow luxury brands to reach new targets, as it allows them to reach new consumers who were previously unwilling to go to the physical store. It also allows them to reach 22 customers worldwide and equalize their opportunities against the big market players (Okonkwo, 2010).

In addition, it allows the user to compare prices across multiple websites to make a final decision. Additionally, some websites allow the consumer to customize products, choose between different payment methods, as well as different ways of receiving the product, between the options of receiving it at home or in a physical store (Larbanet & Ligier, 2010).



ONLINE COMMUNICATION

WEBSITE AS AN E-COMMERCE PLATFORM

The internet is considered as a mass communication and distribution channel, which demonstrates the hesitation of luxury brands in using the internet (Okonkwo, 2009). The main reasons why luxury brands are more skeptical about e-commerce are the contrasts between luxury and internet: while luxury represents rarity, inaccessibility and exclusivity (Kapferer & Bastien, 2008), the internet is characterized by democracy and accessibility (Hennigs et al., 2012).

In addition, the consumer associates to online shopping of luxury brands certain risks: financial and product, namely regarding online payment with credit card and counterfeiting, respectively. In addition, the customer prefers to experience the product in stores so that they can touch and feel the product (Hennigs et al., 2012).

Additionally, e-commerce cannot convey the emotions and sensations experienced in-store, as it lacks human interactions and it is impossible to touch and feel the products. Therefore, consumers may prefer the in-store experience (Riley & Lacroix, 2003).

Despite the risk, luxury brands are betting on e-commerce, since it has become a source of research and purchase for the wealthy segment. That said, the internet is seen as a growing opportunity in the luxury sector (Okonkwo , 2005).



ONLINE COMMUNICATION

SOCIAL MEDIA

Scott and Jacka (2011, p. 2) define social media as a "set of broadcast technologies located on the Web that enable the democratization of content, giving people the ability to emerge from consumers to publishers." Kaplan and Haenlein (2010, p.60) add that "social media can be viewed in a variety of ways, 23 including internet forums, weblogs, social blogs, microblogs, wikis, podcasts, photo and video sharing, ratings, and social bookmarks," as well as the platforms of Facebook, Instagram, Twitter, Youtube, Pinterest, among others that contribute to better consumer relations (Agichstein et al, 2008).

To get the attention of Millennials and Generation Z, "luxury brands are increasingly betting on using social media to interact with consumers, while trying to keep brand value intact" (Deloitte, 2019, p.6).

Some luxury brands use social media to "promote their products on social media, emphasizing their inspirational features, rather than their accessibility, to avoid impacting traditional brand value. These brands, post regularly and consistently, differentiating and optimizing the type of content on the platforms" (Deloitte, 2019, p.6). While others, "have their own distinct social media strategy, carefully designed with their customers' traditional preferences and choices in mind. Some of these strategies include revealing the collection on social media platforms" (Deloitte, 2019, p.9).

According to Kemp (2009), for luxury brands to take advantage of this channel they need to balance exclusivity and accessibility. With social media, luxury brands can offer their customers a sense of mutual dependence by communicating brand value (Kemp, 2009). The author adds that social media serves as a connection point between the consumer and the company that lets you know what the customer wants. In addition, it allows to divert traffic to the luxury brand's website and increase the chances of converting the consumer. Within their strategies, luxury brands turn to relationships with "niche influencers and bloggers, who advocate for the brands in their relevant communities" (Deloitte, 2019, p.9).



ONLINE COMMUNICATION

SOCIAL MEDIA

However, in several countries, these paid partnerships require that "rules on advertising transparency are affecting brands' relationships with influencers. Specific rules on the use of hashtags such as #adv, #sponsored and the like have been issued by various advertising bodies." An example of social media usage is Louis Vuitton which "interacts with its followers, giving them exclusive tips on new product launches and organizing events on different platforms" (Deloitte, 2019, p.7). It also, "regularly posts its runway shows, campaigns, promotional events, store openings, and influencers using its pieces. The brand's social media strategy has been a success, according to Similarweb - the average online visit to Louis Vuitton's website lasts 4.15 minutes (people normally spend only 1.5 minutes on average)" (Deloitte, 2019, p.7).

Another example, is Gucci that aims to reach Henrys, through digital initiatives. As an example of these initiatives, we have the hashtag #GucciGram which consisted of "collaborating with artists on Instagram" (Deloitte, 2019, p.9), and the hashtag #24HourAce which consisted of "artists participating in a Gucci video project where they took over the company's Snapchat account for an hour" (Deloitte, 2019, p.9). Next, we have the example of Prada, which in 2017 launched the #Prada365 advertising campaign, marking its entry into the world of social media. The concept of the campaign is based on a visual continuous flow of data throughout the year, replacing the traditional seasonal campaign. The core of the communication became the product, and Prada chose famous testimonials to promote the campaign (The Fashion Law, 2017).

Lastly, Chanel that "publishes videos on social media platforms to get more behind-the-scenes content, such as the Inside Chanel series. In addition, the brand promotes products by emphasizing their inspirational features rather than their affordability" (Luxury Society, 2017).

In conclusion, social media are platforms that allow luxury brands to interact with their consumers, thus allowing them to reach and achieve goals to levels not previously achieved (Valente & Nascimento Cunha, 2019)



MARKETING APPLICATION AT LOUIS VUITTON

TRADITIONAL MARKETING

Louis Vuitton (LV) is one of the most legendary brands in the world, and is synonymous with luxury, wealth, and fashion. The company is known for handbags, leather goods, shoes, watches, jewelry, accessories, and sunglasses that have become fashion icons and ranks top in the world (Kasztalska, 2018).



PRINT OF LOUIS VUITTON AD C/O UMA THURMAN

In addition, the brand focuses a lot on the customer and that is why they have a physical personalized service for each customer, hence the focus on sensory marketing of the brand (Kasztalska, 2018).



PRINT OF LOUIS VUITTON AD C/O MICHELLE WILLIAMS

In marketing actions, the company uses couture celebrities, billboards, print ads and its own international regatta - the Louis Vuitton Cup



PRINT FROM LOUIS VUITTON AD OF IS SAILING CUP



MARKETING APPLICATION AT LOUIS VUITTON

DIGITAL MARKETING

Louis Vuitton has a well-known reputation, as it is the largest company in the Louis Vuitton Moet Hennessy group and also the largest advertiser of luxury goods in the world.

Regardless of its economic situation, the budget for marketing campaigns keeps increasing non-stop in order to maintain the prestigious image of the brand. Unlike other luxury brands, Louis Vuitton implements a marketing strategy that controls its product to be perceived as premium yet attainable (Kasztalska, 2018).



PRINT FROM LOUIS VUITTON WEBSITE

In this way, it has managed to expand its already broad consumer base, without losing its image of prestige and exclusivity. The link below shows a video of the brand's latest communication campaign, which extends to its website:

<https://www.youtube.com/watch?v=XeXMIwiK33U>

In its advertising campaigns, LV cultivates a culture of association with world-famous personalities or those from strategic markets for the company. In this sense, it has used famous models, actresses and other recognizable figures such as Madonna or Uma Thurman.

The LVMH group also owns its own online TV channel - www.nowness.com - from which LV indirectly benefits by promoting a lifestyle and way of being consistent with the founding brand's values (Kasztalska, 2018).



PRINT OF LOUIS VUITTON AD (POST ON INSTAGRAM - VICTORY IS A STATE OF MIND) C/O RONALDO AND MESSI

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