



CELINE

AW 21 MENSWEAR AD CAMPAIGN

COURTLY LOVE:

THROUGH AN EROTIC LENS

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EXECUTIVE SUMMARY

THE AIM OF THIS REPORT IS TO CONFER A CLEAR UNDERSTANDING OF WHAT CELINE'S MENSWEAR AW 2021 COLLECTION: TEEN KNIGHT POEM, WILL LOOK LIKE.

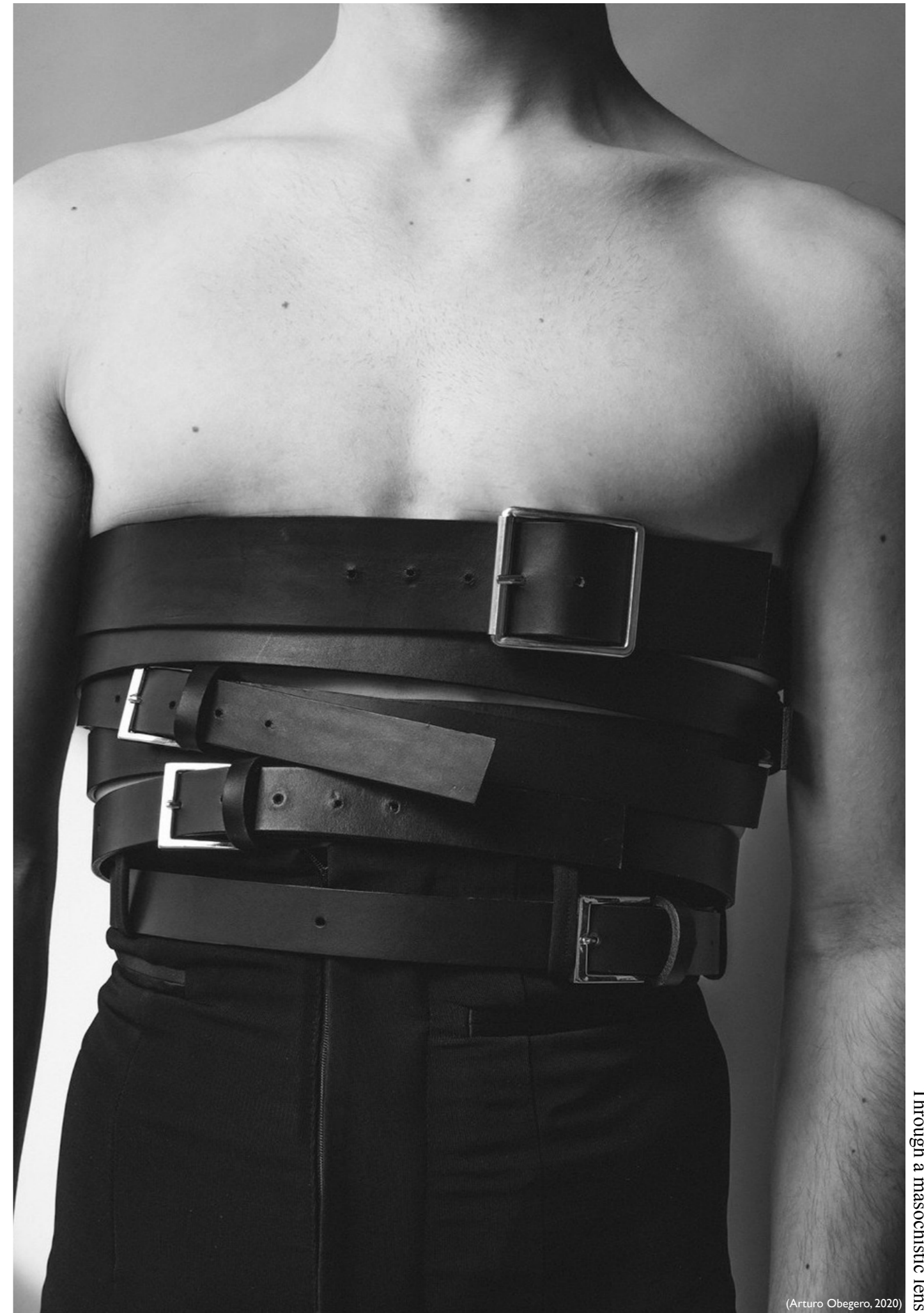
THE THEME SELECTED FOR THE PROPOSED CAMPAIGN IS: "COURTLY LOVE: THROUGH A MASOCHISTIC LENS." IN A WORLD WHERE LOVE LACKS AND INTIMACY HAS BECOME 'MECHANIC', THE NOTIONS OF COURTLY LOVE ARE NECESSARY TO BE SHARED AND SPREAD AT A WORLDWIDE RATE.

THIS CAMPAIGN AIMS TO ENCOURAGE THE CUSTOMER TO FOLLOW A CONTEMPORATIVE LIFESTYLE, WHERE THE CONNECTION BETWEEN THE HUMAN BODY AND NATURE IS NECESSARY TO ATTAIN PHYSICAL INTIMACY WITH A DESIRED PERSON. EVERY DETAIL OF THE CAMPAIGN WILL EXCLUSIVELY FOLLOW THE NOTIONS OF STORY TELLING THAT HAVE BECOME CRUCIAL IN TODAY'S MARKETING STRATEGIES.

THE REPORT WILL FURTHER ANALYSE CELINE AS A BRAND, ESTABLISH AN IDEAL MALE CUSTOMER, AS WELL AS UNDERSTAND ITS CLOSEST MARKET COMPETITORS. THE VISUAL EVIDENCE WILL ESTABLISH A DIRECT LINK BETWEEN THE CAMPAIGN'S AESTHETIC AND THE MESSAGE DESIRED TO COMMUNICATE.

A THOROUGH ANALYSIS, DEPICTING THE MARKETING PRACTICES (RACE MODEL, DIGITAL SWOT, OFFLINE PROMOTION, AIDA FRAMEWORK) WILL PORTRAY ALL OF THE STRATEGY BEHIND THE CAMPAIGN.

CELINE'S MAIN RECOMMENDATION IS TO EXPAND ITS OVERALL CONTENT BY DIVERSIFYING ITS MODELS AND CREATING COLLABORATIONS WITH OTHER ARTISTS. (VOGUE BUSINESS, 2020) THIS WAY, THE BRAND WILL TARGET A GREATER AUDIENCE AND NOT FALL BEHIND THE ZEITGEIST OF THE MOMENT.



RESERACH METHODOLOGY TABLE

Objectives	Primary research				Secondary research
	Online Survey	Focus group	Interviews with Industry Speakers	Observations	Books, articles, journals, online resources...
Fashion Storytelling	✓	✓	✓		✓
Competitor Analysis	✓		✓		✓
Campaign Concept	✓			✓	✓
Marketing Strategy (online + offline promotion).	✓	✓		✓	✓
Target Customer		✓	✓		✓
PESTLE				✓	✓
Visual imagery		✓		✓	

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(Arturo Obegero, 2020)

BRAND INTRODUCTION

CELINE

- 1945** · CELINE is established at 52 Rue Malte in Paris by both: Céline Vipiana and her husband Richard. The brand sold exclusively footwear aimed at children. The logo was highly recognizable (created by the cartoonist Raymond Paynet) that unveiled a red elephant.
- 1948** · The couple expanded their physical presence and opened 3 more stores.
- 1960** · CELINE diversified its products and created its first Ready - to - Wear line aimed at woman who wanted to dress with a comfortable, yet elegant style. The collection was characterised by pastel - colour denim, woolen skirt suits, leather vests and fitted shirts.
- 1963** · Women's shoe line was implemented as well as CELINE's first fragrance: 'Vent Fou'.
- 1966** · Integration of leather accessories, including: handbags, gloves and belts. All of the leather products were manufactured in Florence, Italy.
- 1970s** · Worldwide expansion of CELINE's empire with stores opening in: Monte Carlo, Hong Kong, Beverly Hills. Logo redesign: from the carousel to the double intertwined 'C's'.
- 1987** · Bernard Arnault (former Chairman of luxury conglomerate LVMH) bought CELINE's capital and inherited the entirety of its stores (89).
- 1997** · Céline Vipiana died at the age of 84. She was immediately succeeded by Michael Kors as Creative Director. Kors brought a combination of easy glamour with luxury, catered to the jet-setter; travelling around exotic destinations like Biarritz and Tahiti, or experiencing midnight hours at Miami's night scene and Casinos.
- 2004** · Roberto Menichetti is appointed Creative Director, leaving CELINE in an uncertain era.
- 2004** · Ivana Omazic is selected as CD. The designer didn't manage to revive CELINE.
- 2006** · Phoebe Philo became CELINE's CD, reinventing Vipiana's original minimalist aesthetic: rigid & neutral colour palettes, precise lines, fluid shapes juxtaposed by sharp tailoring. Philo empowered the woman's body, paid tribute to older generations (casting Joan Didion as the face of SS 2015) as well as launching iconic bags (Trapeze, Cabas, Luggage styles).
- 2017** · Hedi Slimane enters CELINE as the new Creative Director, introducing CELINE's first ever Menswear line (SS 2018), and reviving his essence and years at Dior Homme and Saint Laurent.

CREATIVE DIRECTOR: HEDI SLIMANE



Hedi Slimane started in the fashion industry during the 90's when he was a fashion marketing at Yves Saint Laurent. Soon, in 1996, Pierre Bergé appointed him the menswear ready - to - wear director of the French Maison. After his A/W 2000 collection, he popularised the skinny male silhouette and left the creative dictatorship.

Throughout 2000 - 2002, Slimane releases his first photographic book: "Berlin", published by Karl Lagerfeld's Édition 7L.

During the year 2000, he also took the position of Creative Director at Dior Homme and became the first menswear designer to be awarded the CFDA International Designer Award in 2002.

In 2007, he left Dior Homme and returned to Yves Saint Laurent in 2012, this time overseeing the womenswear collections as well. He renamed the French Maison as SAINT LAURENT, and its design studio was relocated to LA.

Following Sanford C. Bernstein, during Slimane's years at Saint Laurent, the brand's revenue grew each year by 20%. This is due to the fact that his youth culture - driven collections were closely tied up with the music scene, and appealed to a larger audience.

2017 marked the beginning of Slimane's CELINE era. The designer brought a novel menswear line to the female-exclusive Parisian Maison. There's a clear allusion to his previous years in his designs, however this is a part of his essence as a designer.

His menswear collections currently focus on 70's retro-looks, dark and gothic sensations as well as androgynous beauty.

STORYTELLING IN FASHION



(Fael Gregorio, 2017)

It is a reality to state that people are more prone on remembering a fact when it's transmitted in the form of a story. We are exactly 22 times more likely to remember that memorable piece of information when it's wrapped in the parameters of a narrative. (Jerome Bruner, 2017).

Stanford's Graduate School of Business also found out that an astonishing 63% of people remembered a pitch when it was done in the form of a story, whereas only 5% of them recalled a fact-based presentation.

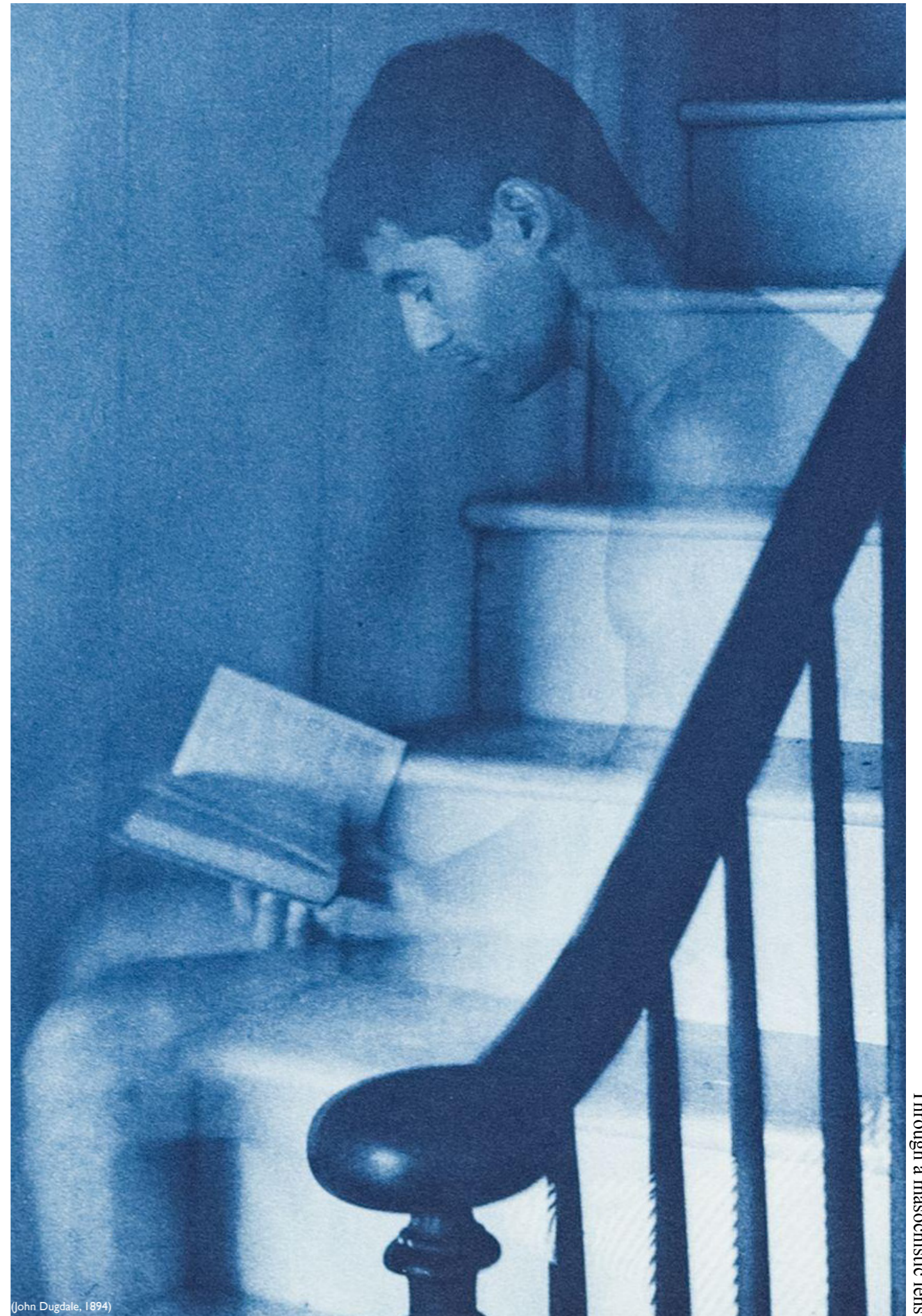
This is why marketers have started to implement storytelling in their communication practices. This is perceived throughout many domains: the commodity market, premium personal services, the fashion world.

It is not surprising to see luxury firms taking this fact into consideration and creating online and offline promotion set on the notion of sharing a narrative. In fact it is essential for a luxury fashion brand (as well as other brands) to resonate with the public.

Communication needs to be effective and easy to understand, and this is achieved (in large part) by visual imagery and overall aesthetic creation. It is that 'appeal' and 'desire' that needs to captivate the potential customer and eventually purchase the good or serviced advertised.

Storytelling in fashion can be achieved by sharing and diving into a firm's values such as: heritage, craftsmanship and its commitment towards sustainability practices. These then need to be promoted in a way that vibrates and stays in the audience's mind.

When it comes to sharing a story, there are no limits... That's why CELINE's 'Courtly Love' campaign will be created to be remembered, to be singular.



(John Dugdale, 1894)

TARGET MARKET

i) SEGMENTATION

DEMOGRAPHIC	PSYCHOGRAPHIC	GEOGRAPHIC	BEHAVIOURAL
<ul style="list-style-type: none"> · 20 - 28 YEARS OLD · MEN · STUDENT / YOUNG PROFESSIONAL · RECENT GRADUATE · SINGLE (AND READY TO MINGLE) · COULD POSSIBLY BE IN A RELATIONSHIP · HAS A GOOD ECONOMIC BACKGROUND (COMING FROM THE PARENTS + HIMSELF, RUNS IN THE FAMILY). 	<ul style="list-style-type: none"> · HIGHLY SOCIAL · ADORES BEING SURROUNDED BY COOL PEOPLE (LIKE HIM) · ENJOYS BEING RECOGNIZED BY HIS STYLE: FREQUENTLY ATTENDS RAVES: TO BECOME VISIBLE IN THE NOCTURNAL PARTY SCENE. · APPRECIATES LUXURY PRODUCTS + EVERYTHING THEY ENGLOBE · HE'S NOT IN FOR THE LOGOS: PREFERS STANDING OUT BECAUSE OF THE DESIGN · ENJOYS COMPLIMENTS AND SELF-PAMPERING HIMSELF · READ ABOUT MUSIC, CULTURE AND YOUTH. · IS CONSTANTLY AWARE OF EVENTS OCCURRING AROUND THE GLOBE 	<ul style="list-style-type: none"> · ESPECIALLY FOCUSED IN EUROPE, HOWEVER, THE ASIAN & NORTH AMERICAN MARKET IS CRUCIAL FOR THE BRAND'S REVENUE · BIG COSMOPOLITAN CITIES SUCH AS: TOKYO, HONG KONG, SHANGHAI, NEW YORK, SAN FRANCISCO, ETC. · URBAN AREAS: CONCRETE JUNGLES · DENSE POPULATION · SOFT + MILD CLIMATES (MAY VARY DEPENDING ON WHAT PART OF THE HEMISPHERE THE CITY IS LOCATED IN) · WIDESPREAD FLAGSHIP STORES · FOUND IN LARGE, MULTI BRAND, DEPARTMENT STORES · HIGH STREET 	<ul style="list-style-type: none"> · WILL DEFINITELY GO THAT 'EXTRA MILE' FOR THE QUALITY + THE DESIGN - HE ENJOYS THE PLEASURE OF IT · HE CONSTITUTES AN OCCASIONAL SHOPPER · PURCHASES FOR HIMSELF · TRULY LOYAL TO THE BRANDS HE LIKES · LIKE BOTH, ONLINE + OFFLINE, HOWEVER, HE PREFERS THE OFFLINE EXPERIENCE (HUMAN CONTACT) · HE CLEARLY REUSES HIS LUXURY GARMENTS - COMBINING IT WITH SEVERAL STYLES: MIX & MATCH

ii) TARGET CUSTOMER

NAME: WILLIAM VAN DEN BERG

AGE: 22

NATIONALITY: DUTCH

CURRENT COUNTRY OF RESIDENCE: BERLIN, GERMANY

OCCUPATION: FULLTIME FASHION STUDENT + INTERN

STYLE: DARK, ROUGH, EROTIC, GENDERLESS, RAW

SHOPS AT: MSGM, DSQUARED2, MOSCHINO, DION LEE, DIOR MEN, SAINT LAURENT

PERFUME: ONE MILLION, PACO RABBANE

SOCIAL: ATTEND BOOK CLUBS, EXPERIENCE NOCTURNAL RAVES, GO TO THE CINEMA

HOBBIES: LOVES COOKING, PHOTOGRAPHS HIS EXPERIENCES, WRITES POETRY

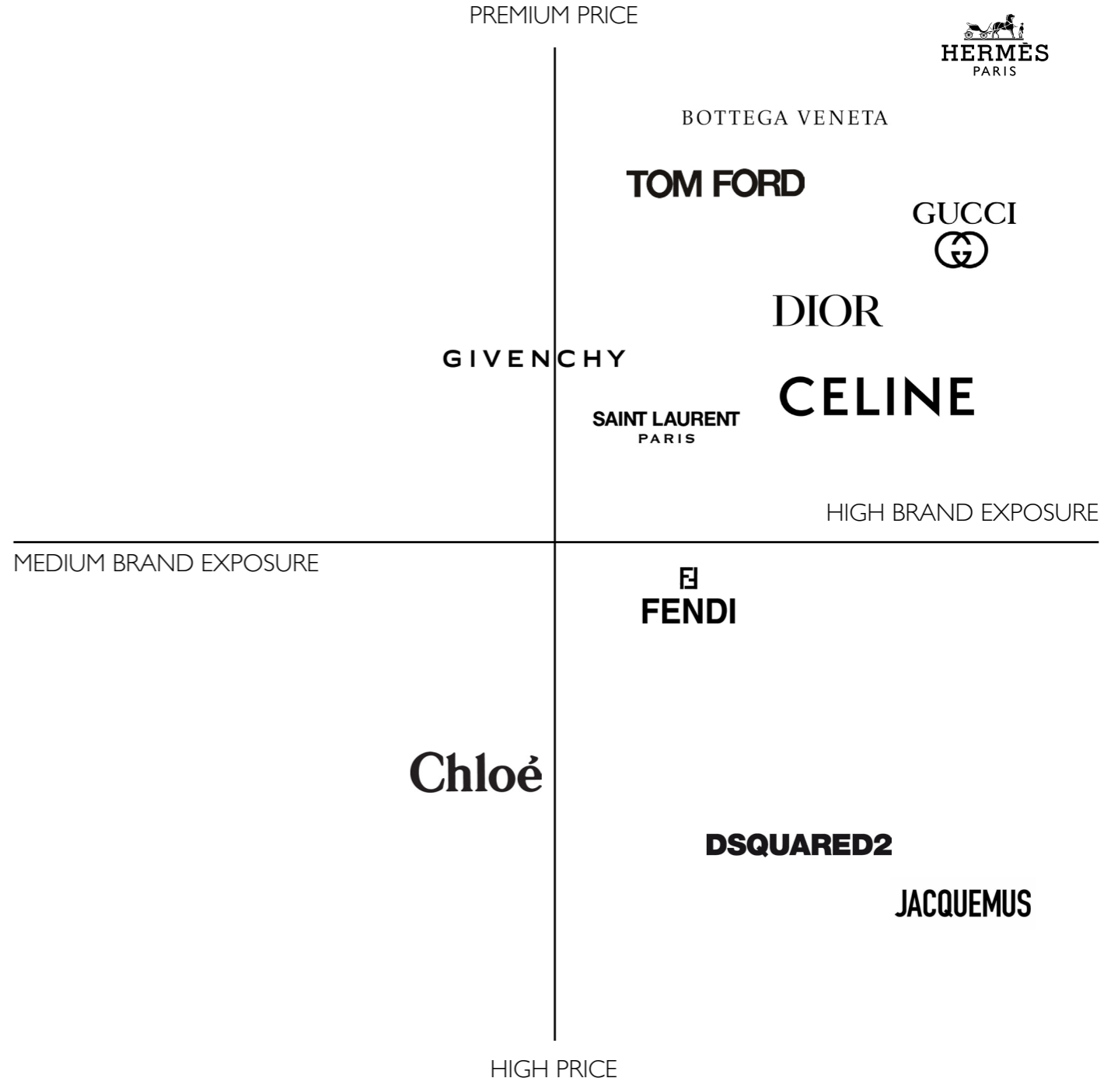
FAVE CITIES: AMSTERDAM, MADRID, PARIS

DRINKING: RUM, WHISKEY, BEER, OCCASIONALLY RED WINES

READING: EROTICCO, ODDA & DUST MAGAZINE. HISTORICAL BOOKS: KEN FOLLET.



iv) POSITIONING MAP



'Courtly Love: through an erotic lens' campaign will be positioned mainly on the streets of large European cities such as: London, Paris, Berlin, Madrid, Milan, Amsterdam, Oslo, etc., in the form of 'out of home' billboards. This way, the campaign will be highly exposed to the public, who are eager to get out and experience bubbly scenarios. Meaningful imagery will conceive the whole message of 'Courtly Love' with the unique combination of paint and photographic media.

Digital promotion will also be a crucial aspect, as most individuals belonging to Gen. Z & Millennials are constantly surfing the net. This time photography will hijack the digital promotion, with allusion to flowers and nature, conveying a serene, yet dark emotion (similar to Baudelaire's *Fleurs du Mal*).

Through a masochistic lens

COMPETITOR ANALYSIS

SAINT LAURENT PARIS

Yves Saint Laurent first Menswear collection was launched in 1997, when Pierre Bergé assigned Hedi Slimane as art director, re-booting the Rive Gauche collection, this time aimed at men. Tom Ford soon took control of the men's ready to wear line in 1999, reflecting an over sexualization of the male figure. In 2004 when Ford left the firm for Gucci, along came Stefano Pilati, re-inventing the menswear's aesthetic with his Parisian approach.

In 2012 Hedi Slimane returned back as Creative Director and announced he was going to revive Yves Saint Laurent's name by moving the design studio to his home place: Los Angeles.

2017 began and with it, along came Anthony Vaccarello, who has remained Saint Laurent's creative director ever since, re-naming the brand and catapulting it to cosmic fame.

DIOR

Dior Monsieur was created at the beginning of the 80's when men desired a formality and individualism when dressing.

The menswear branch was then called Dior Homme during the F/W 2001 season, where the Creative Director appointed for the menswear market was no other person than Hedi Slimane.

During his 6 years at Dior Homme (until 2007), he characterized his designs by diving into the exploration of male sex, Berlin's electro scene, as well as the Rock and Roll musical movement.

From 2007, onwards, Kris Van Asche moved away from the darkness portrayed in Dior Homme's aesthetic and conceived a more formal and tender look to their collections.

Finally, Dior's S/S 2018 collection marked the beginning of a new legacy where Kim Jones stood at the top as the new Creative Director, re-naming the masculine collections as Dior Men.

TOM FORD

After his vast experience as Creative Director at Saint Laurent in the 90's and Gucci in the early 2000's, one year after quitting the Italian firm in 2004, the designer decided to establish his own label known as: Tom Ford.

Ever since he has remained the main owner and only Creative Director of the brand, constantly displaying an image of extreme elegance combined with alluring eroticism in his collections. His garments are also known for the extreme quality used and vast longevity.

Many celebrities have worn his designs. People like: Ryan Gosling, Henry Cavill, Justin Timberlake, etc.

Tom Ford has always depicted an image of timeless exclusivity.



(Arturo Obegero, 2020)

COMPETITOR OVERVIEW

CELINE **SAINT LAURENT**
PARIS **DIOR** **TOM FORD**

FOUNDED IN	1945	1961	1946	2005
COUNTRY OF ORIGIN	FRANCE	FRANCE	FRANCE	U.S.
1 ST MENSWEAR COLLECTION	2018	1997	1981	2005
HEADQUARTERS	PARIS	PARIS	PARIS	NEWYORK
CURRENT CREATIVE DIRECTOR	HEDI SLIMANE	ANTHONY VACCARELLO	KIM JONES	TOM FORD
CEO	SEVERINE MERLE	FRANCESCA BELLETINI	SIDNEY TOLEDANO	TOM FORD
PRICE POINT	£110 - £6100	£175 - £5900	£170 - £4500	£250 - £11,400
ANNUAL REVENUE	€500 M (OWLER.COM, 2019)	€1.7 B (STATISTA, 2020)	€7.8 B (STATISTA, 2020)	€10 M (INFACT.COM, 2019)

DIGITAL COMPETITOR ANALYSIS

CELINE **SAINT LAURENT**
PARIS **DIOR** **TOM FORD**

	1256 POSTS 3.3M FOLLOWERS 0 FOLLOWING ER = 0.30%	1671 POSTS 8.8M FOLLOWERS 1 FOLLOWING ER = 0.23%	7911 POSTS 35.9M FOLLOWERS 262 FOLLOWING ER = 0.24%	2827 POSTS 9.7M FOLLOWERS 1 FOLLOWING ER = 0.14%
	83 K LIKES	3.1 M LIKES	17 M LIKES	1.9 M LIKES
	38.6 K FOLLOWERS 0 FOLLOWING JOINED JULY: 2019	4.1 M FOLLOWERS, 0 FOLLOWING JOINED: JULY 2009	8.4 M FOLLOWERS 144 FOLLOWING JOINED: AUG 2011	131 K FOLLOWERS 0 FOLLOWING JOINED: FEB 2014
	51 VIDEOS 4.6 M VIEWS	136 VIDEOS 138 M VIEWS	454 VIDEOS 425 M VIEWS	204 VIDEOS 128 M VIEWS
	N/A	YES	356 K FOLLOWERS +10 M VIEWS MONTHLY	57 K FOLLOWERS 1.9 M VIEWS MONTHLY
	83.9 K FOLLOWERS 293 K LIKES	62.4 K FOLLOWERS 33.6 K LIKES	970 K FOLLOWERS 8.6 M LIKES	N/A
	YES	YES	YES	N/A



CELINE HOMME DNA MOODBOARD



Teen Knight Poem
AW21 THEME MOODBOARD

SEASONALITY IN FASHION POST COVID-19

STRENGTHS

S

- CELINE HAS A STRONG AND POWERFUL RECOGNISED DNA (WHEN IT COMES TO ITS MENSWEAR COLLECTIONS).

- WITH THE CREATION OF THE MENSWEAR LINE, THEY OPTED TO APPEAL TO A LARGER MARKET, DEVELOPING ON THE IDEA OF MASCULINE YOUTH. (LVMH, 2020)

- THE BRAND'S MENSWEAR COLLECTION GOES BEYOND THE ESTABLISHED MASCULINE CANONS: IT EXPLORES DIFFERENT DESIGNS AND MINDSETS, ASSURING ITS UNIQUENESS. (HEDI SLIMANE, BOF, 2019)

- DWELLS WITH THE CONCEPT OF PLAYING WITH MASCULINE SEXUALITY.

- USES PREMIUM MATERIALS IN ITS COLLECTIONS: ITALIAN LEATHER & SILK, ORGANIC COTTON, PEACE SILK. (SUE RAHMANI, CELINE, 2021)

OPPORTUNITIES



- OPPORTUNITY TO DEVELOP THE ONLINE PLATFORM; INCLUDING NEW TECHNOLOGIES AND VIRTUAL EXPERIENCES FOR THE CONSUMER (A.I, VR, CGI IMAGERY) THAT ARE NOVEL AND BELONG TO THE CURRENT AND FORESEEN FUTURE. (BCG, 2020)

- CREATION OF SEASON-LESS FASHION, BASED ON CURRENT CUSTOMER PREFERENCES AND THE DESIRE TO ERRADICATE CLIMATE CHANGE. A WAY OF COLLECTIVELY ATTAINING SUSTAINABILITY IN THE FASHION INDUSTRY. (RICK OWENS, 2020)

- DEVELOPING ON THE IDEA OF UNIQUENESS AND EXCLUSIVENESS IN THE DESIGN - RATHER THAN MASS CREATION OF COLLECTION. COULD ADD THAT EXTRA TOUCH OF PERSONALITY BRANDS DESIRE.

- BRANDS ARE OPTING TO CUT SOME SEASONS (SUCH AS CRUISE, RESORT) AND EXCLUSIVELY CREATE 2: SPRING / SUMMER AND AUTUMN / WINTER. THIS MEANS LESS OVERALL PRODUCTION AND MANUFACTURE WASTE WILL BE PRODUCED, AS WELL AS LESS GARMENTS ENDING UP ON A LANDFIELD, MEANING A MORE SUSTAINABLE APPROACH TOWARDS FASHION. (WWD, 2020)

- FASHION FIRMS STAND STRONG AND UNITED WHEN IT COMES TO THE CHANGE IN SEASONALITY - THEY COMMUNICATE EFFECTIVELY WITH ONE ANOTHER, ACHIEVING A COMMON GOAL: DIMINISH THEIR WASTE. IT ALL STARTED WITH A LETTER FROM THE DESIGNER DRIES VAN NOTEN. (DRAPERS, 2020)

- WITH THE APPEARANCE OF THE SEASON-LESS MOVEMENT, THERE WILL BE LESS OBSOLETE STOCK AND LESS MARKDOWNS, WHICH IS ONE OF THE ULTIMATE GOALS. (DRAPERS, 2020)

WEAKNESSES

W

- WITH HEDI SLIMANE AS CREATIVE DIRECTOR, MANY ARGUE CELINE'S RECENT COLLECTIONS LOOK SIMILAR TO DIOR HOMME AND SAINT LAURENT MENSWEAR. BOTH, FIRMS HEDI WORKED IN FOR SEVERAL YEARS. (THE NEWYORKER, 2018)

- MOST ITEMS ARE TOO ELEVATED FOR THE CURRENT SCENARIO, LEAVING THE CUSTOMER'S PURCHASING POWER WITH LOW FLEXIBILITY.

- LOW BODY INCLUSIVITY WITHIN THE DESIGNS: THE CUT AND SILHOUETTE OF THE GARMENTS ARE VASTLY MADE FOR A SKINNY SHAPE. A BODY FIGURE, THAT NOT ALL MEN POSSESS. (HYPEBEAST, 2018)

- THE MENSWEAR COLLECTION MAY APPEAR AS 'TOO RISKY' FOR MALES WHO HAVE A 'SIMPLER' STYLE; IT DOESN'T APPEAL TO AN OVERALL LARGE MALE GROUP. (VOX.COM, 2019)

THREATS

T

- CONSUMER HAVE BECOMED BUDGET CONSCIOUS - MAY NOT PURCHASE ITEMS THAT AREN'T NECESSARY, WHERE EACH PURCHASE WILL BECOME AN INVESTMENT. (BCG, 2020)

- PRODUCTION AND DELIVERIES CAN BE PARALYZED DUE TO A SURGE IN COVID-19 CASES: E.G. THE CURRENT CATASTROPHIC STATE OF INDIA. (WWD, 2020)

- THE DESIGN THE GARMENTS CONSTITUTE (AS IT WILL BECOME SIMPLER), COULD BE QUICKLY COPIED BY FAST-FASHION PRODUCTION CHAINS LIKE: INDITEX, H&M, ETC.

- LESS CREATION OF SEASONS MEANS LESS DESIGN OFFER: CUSTOMER MAY FEEL UNSATISFIED WITH WHAT THE MARKET WILL OFFER. (DRAPERS, 2021)

- EXTRA STORAGE IN 3RD PARTY WAREHOUSES MAY BE NEEDED AS A CONSEQUENCE OF RESTRICTIONS AND LOCKDOWNS CAUSED BY COVID-19. THE RENT OF THIS WAREHOUSES IS EXPENSIVE AND THE EXTRA STOCK MAY NOT BE SOLD, ENDING UP IN PILES OF UNSOLD GARMENTS. (DRAPERS, 2020)

- MARKDOWNS ARE INEVITABLE: IF A BRAND WANTS TO BRING IN NEWNESS, IT WILL HAVE TO EVENTUALLY MARK DOWN ITS PREVIOUS COLLECTIONS. (WWD, 2020)

CELINE'S DIGITAL PERFORMANCE

STRENGTHS

S

· THE BRAND FOLLOWS A CLEAR AESTHETIC THROUGHOUT ALL OF ITS SOCIAL MEDIA CHANNELS INCLUDING: INSTAGRAM, FACEBOOK, YOUTUBE, TWITTER & TIKTOK.

· VERY WELL ESTABLISHED WEBSITE, WORKS IN A PERFECT, SWIFT WAY. IT'S ALSO VERY INTUITIVE AND MINIMALIST, FOLLOWING CELINE'S OVERALL DNA. (CELINE, 2021).

· ONLINE ADVERTISING IS ADMIRABLE, THE CUSTOMER CAN TELL IT BELONGS TO CELINE EVEN THOUGH THE PICTURE HAS NO LOGO ON IT. HEDI SLIMANE'S CHARACTERISTIC STYLE HAS BEEN EMBEDDED IN THE FIRM. (BOF, 2021).

· POWERFULLY PORTRAYS THE LITTLE DETAILS: MATERIALS, TRIMMINGS, EXALTING THE EXCLUSIVITY OF ITS DESIGNS. (GQ, 2021)

· POWERFUL YOUTUBE PRESENCE: 33% OF CELINE'S SOCIAL TRAFFIC COMES FROM THIS VIDEO PLATFORM. (SIMILARWEB, 2021)

OPPORTUNITIES



· CREATING MORE ASIAN-DOMINATED MEDIA ACCOUNT CAN BE DETRIMENTAL FOR THE FIRM AS, OVER 40% OF ITS REVENUE COMES FROM THE ASIAN MARKET, ESPECIALLY THE CHINESE ONE. (SUE RAHMANI, CELINE, 2021)

· DEVELOPING ON THE IDEA OF NEW TECHNOLOGIES, AND INCORPORATING THEM ON THEIR ONLINE PROMOTION (VERSACE ALREADY DID IT) WITH THE INCLUSION OF V.R, A.I, A.R, CGI IMAGERY, ETC. THIS WILL DEVELOP THE CUSTOMER INTERACTION AND EVENTUALLY MAKE THE BRAND MORE USER-INTERACTIVE. CREATION OF VIDEOGAME EXPERIENCES WILL ALSO DRIVE THE CONSUMER INTEREST UP. (VOGUE BUSINESS, 2020)

· PARTNERING UP WITH MORE ARTISTS (MUSICIANS, SINGERS, PAINTERS, PHOTOGRAPHERS) AND CREATING MORE ONLINE CONTENT FOCUSING ON THESE ARTIST'S PERSONAL STORIES. THIS WILL DEVELOP ON THE IDEA OF HUMAN CONTACT AND COLLECTIVE KNOWLEDGE, BUILDING UP A COMMUNITY.

WEAKNESSES

W

· CELINE'S CONTENT CAN BE BASIC AND NOT ALLURING, THE AUDIENCE MAY NOT FEEL ENGAGED AT ALL BY THE BRAND THROUGH THEIR DIGITAL PLATFORMS.

· CELINE ONLY HAS ONE ASIAN-DOMINATED MEDIA ACCOUNT (SUCH AS WECHAT). IT SHOULD EXPAND ON THE IDEA OF CREATING MORE TO APPEAL TO THE ASIAN CUSTOMER. (JINGDAILY, 2018)

· MOST OF THEIR CONTENT IS CONSTITUTED BY STILL IMAGES. THIS CAN BECOME MORE DYNAMIC WITH THE INCLUSION OF VIDEOS AND SHORT STORIES (REELS).

· A LARGE NUMBER OF IMAGES JUST FOCUS ON THE PRODUCT, RATHER THAN TRANSMITTING A CLEAR MESSAGE TO THE POTENTIAL CUSTOMER. THIS CAN BECOME BORING. (THE NEW YORKER, 2018)

· THE BRAND DOESN'T INTERACT WITH THE PUBLIC THROUGHOUT ITS SOCIAL MEDIA ACCOUNTS. THIS INTERACTION CAN BECOME OF HIGH INTEREST IF CELINE DESIRES TO CONNECT AT A DEEPER LEVEL WITH THE CUSTOMER. (VOX.COM, 2019)

· CELINE'S MONTHLY VISITS WENT DOWN BY 55 IN COMPARISON TO LAST MONTH: 2.075 M. (SIMILARWEB, 2021).

THREATS

T

· CONSUMERS HAVE BECOME BUDGET CONSCIOUS - MAY NOT PURCHASE ITEMS THAT AREN'T NECESSARY, WHERE EACH PURCHASE WILL BECOME AN INVESTMENT. (BCG, 2020)

· SEVERAL BRANDS HAVE DEVELOPED ON THE CONCEPT OF IMPLEMENTING NEW TECHNOLOGIES IN THEIR ONLINE MARKETING PRACTICES (GUCCI, VERSACE, PRADA), LEAVING CELINE WITHOUT THE COMPETITIVE ADVANTAGE THAT THESE BRANDS NOW HAVE. (WWD, 2020).

· THERE'S A THREAT FOR THE LACK OF 'POLARISED CONTENT', MEANING HEDI SLIMANE BEING CONSTANTLY IN CHARGE OF CREATING THE VISUAL IMAGERY. OTHER BRANDS RELY ON SEVERAL PHOTOGRAPHERS, DEPICTING THE BRAND AS MORE DYNAMIC AND ALLURING.

POLITICAL

- THE EUROPEAN UNION CONSTITUTES A POLITICAL AND ECONOMIC UNION BETWEEN 27 COUNTRIES IN ORDER TO ESTABLISH A FAIR TRADE SYSTEM, ENCOURAGE SAFETY, PEACE, DEMOCRACY, FREEDOM, AS WELL AS AN OVERALL ECONOMIC GROWTH. (M RAHMAN, 2020).
- UK RECENTLY SUBLEVATED ITSELF, NOT BEING A PART OF THIS SYSTEM.
- DURING 2021, SEVERAL COUNTRIES LIKE SPAIN, THE UK AND PORTUGAL ARE FACING SEVERAL ELECTIONS, POLARISING POPULAR OPINION AND ENCOURAGING THE CITIZENS TO GO AND VOTE FOR THE FUTURE OF THEIR COUNTRY.
- THE UK IS THE ONLY COUNTRY THAT IS BEING HIGHLY SCRITINIZED, AS POLITICAL ADVISORS CLAIM 'THE COUNTRY IS SKIPPING AND TAKING FOR GRANTED SEVERAL LAWS, SUCH AS THE FREEDOM TO FISH AROUND GRAT BRITAIN AND THE NOMADIC ISLANDS'. (FRANCE 24, 2021).
- CELINE IS A FRENCH ESTABLISHED FASHION FIRM, THAT IS SUBJECT TO FOREIGN GOVERMENT TARIFFS IN ORDER TO GET PERMISSION TO SHOOT FOR ITS CAMPAIGNS AROUND THE GLOBE.

ECONOMIC

- ECONOMIC GROWTH IS PROPORTIONALLY LINKED TO THE RATE OF EMPLOYMENT.
- COVID-19 HAS LEFT THE EUROPEAN UNION'S ECONOMY IN A STATE OF DEGRADATION, HOWEVER, WITH THE ERRADICATION OF CERTAIN RESTRICTIONS AND THE DESIRE OF PEOPLE CRAVING TO GO OUTDOORS, THE ECONOMY IS RECOVERING, AT A QUICK AND SWIFTLY RATE. (STATISTA 2021).
- EUROPE'S CURRENT EMPLOYMENT RATE CONFERS A DIGIT OF 72.4%, VALUE THAT DECREASED BY 0.9% IN COMPARISSON TO THE PREVIOUS YEAR. (EUROPA.EU)
- THE SWIFT ECONOMIC RECOVERY, HAS LEFT CELINE A PANORAMA OF CONTENT CREATION AND BRAND AWARENESS, CONSTANTLY CAPTIVATING A LARGER AUDIENCE.

SOCIAL

CELINE HOMME'S CURRENT TARGET MARKET IS MADE UP MAINLY BY GENERATION Z & LATE MILLENIALS. CURRENT CONSUMERS WANT THE BRAND TO RESONATE WITH THEM AND WITH THEIR CURRENT EXPERIENCES. THAT'S WHY 'TEEN KNIGHT POEM' IS AND ODE TO FREEDOM & LIBERATION, ENCOURAGING A NOMAD, OUTDOOR LIFESTYLE. IT IS DEDICATED TO THE FUTURE GENERATION THAT NEVER STOP DREAMING AND ARE FED UP TO BE ENCAGED AT HOME. THAT IS WHY CELINE HOMME IS IN LINE WITH THE CURRENT ZEITGEIST YOUTH CULTURE (AND EVERYONE) IS EXPERIENCING. (SUE RAHMANI, CELINE, 2021).

TECHNOLOGICAL

- AS THE NEAR FUTURE APPROACHES, TECHNOLOGY EVOLVES. BRANDS ARE EXPERIENCING A SURGE IN THEIR DIGITAL ACCELERATION PRACTICES, CREATING MORE VIRTUAL CONTENT THAN EVER. WEBSITES ARE BECOMING SLEEKER, THE PRESENTATION OF THE PRODUCT IS SLOWLY BEING HUMANISED AND REPLICATED BY CGI IMAGERY. (SUE RAHMANI, CELINE, 2021).
- TECHNOLOGY IS ALSO HELPING PEOPLE THRIVE AND BETTER COPE WITH LOCKDOWNS, ADDING HUMOUR, CLOSENESS AND REPLICATING HUMAN WARMTH BY THE PARAMETERS OF RETRO-ILLUMINATED SCREEN.
- LUXURY BRANDS ARE STARING TO IMPLEMENT NEW TECHNOLOGIES INTO THEIR PHYSICAL SPACE (A.I, V.R, A.R), TO MAKE THE CUSTOMER JOURNEY MEANINGFUL AND REMARKABLE.

LEGAL

- ALL BUSINESSES HAVE TO BE EXTREMELY CAREFUL WITH THEIR LEGAL PRACTICES, NOT ONLY FOCUSING ON THE GEOGRAPHICAL REGION THEY'RE ESTABLISHES, BUT KEEP A WORLDWIDE VISION.
- FIRMS HAVE TO ASSURE NO PLAGIARISM, CULTURAL APPROPRIATION AND LABOUR EXPLOITATION IS BEING COMITTED. THEY ALSO HAVE TO GUARANTEE THEIR MANUFACTURE PRACTICES ARE ETHICALLY CORRECT. (PLAGIARISM, EU, 2020)
- FALLING INTO ONE OF THESE COULD MEAN THAT THE BRAND MAY UNDERGO THE PROCESS OF A LAWSUIT, LOSING LARGE AMOUNTS OF MONEY AND ADDING NEGATIVE BACKLASH TO ITS REPUTATION.

ENVIRONMENTAL

- YOUNGER GENERATIONS ARE BECOMING THE LEAD PILLARS ADDRESSING SUSTAINABILITY IN THE FASHION INDUSTRY. MANY FIRMS HAVE ALREADY IMPLEMENTED NEW STRATEGIES, FOCUSING ON THE UNITED NATION'S SUSTAINABLE DEVELOPMENT GOALS (SDG'S).
- BRANDS ARE ALSO OPTING FOR THE CREATION OF SUSTAINABLE FABRICS FOR THEIR COLLECTIONS, MADE WITH RECYCLABLE AND RECYCLED FIBERS.
- CSR IS ANOTHER TOPIC BUSINESSES ARE BECOMING VOCAL ABOUT, SOME ARE PARTNERING UP WITH NGO ORGANIZATIONS TO SAFEGUARD THE ENVIRONMENT. E.G: PLANTING A TREE WITH EVERY PURCHASE.
- CELINE, BELONGING TO THE LVMH CONGLOMERATE, HAS TAKEN PART IS SEVERAL INITIATIVES SUCH AS: 'ELLES', ENCOURAGING AND FOMENTING FEMALE LABOUR AROUND THE GLOBE. (LVMH, 2021).

SMART OBJECTIVES FOR THE ADVERTISING CAMPAIGN

SPECIFIC

· CELINE SHOULD INCREASE ITS ANNUAL REVENUE.

· IN 2019, CELINE HAD AN ESTIMATED REVENUE OF €500 MILLION, WHEREAS ONE OF ITS COMPETITORS: CHRISTIAN DIOR CONCEIVED A VALUE OF €6.9 BILLION. (STATISTA.COM, 2020)

· THIS CAN BE ATTAINED BY INCREASING THE PRODUCT AWARENESS, GENERATING MORE INCOME TO THE BRAND, AS WELL AS OPENING MORE STORES IN THE EUROPEAN REGION.

CHRISTIAN DIOR STORES: 7624.

CELINE STORES: UNKNOWN.

CELINE SHOULD EXPAND ITS PHYSICAL STORE PRESENCE IN EUROPE.

(OWLER.COM, 2019)
(STATISTA, 2020)

MEASURABLE

· THE NUMERICAL SUCCESS IS EVIDENT: CHRISTIAN DIOR HAS SURPASSED ANY EXPECTATION, SYMBOLISING €6.9 BILLION IN NET REVENUE.

· CELINE IS A BRAND THAT COULD INCREASE ITS SALES, GENERATING A HIGHER REVENUE FOR THE LVMH CONGLOMERATE.

· THE PERSONAL LUXURY GOODS MARKET IS A BUSINESS THAT IS CURRENTLY WORTH €217 BILLION. (STATISTA, 2020).

· CELINE AIMS TO HAVE €650 MILLION IN ANNUAL SALES AS A RESULT OF NEW AND EXTENSIVE ADVERTISING.

(OWLER.COM, 2019)
(STATISTA, 2020)

ATTAINABLE

· CELINE COULD INCREASE ITS OFFLINE ADVERTISING, WITH THE IMPLEMENTATION OF LARGE BILLBOARDS IN THE FAÇADES OF THE MAIN EUROPEAN CITIES SUCH AS: MADRID, LONDON, MILAN, ETC.

· DIOR CURRENTLY HAS VAST OFFLINE ADVERTISING ACROSS EUROPE, GIVING THE FIRM A HIGHER EXPOSURE AND INTEGRATING A DESIRE IN THE POTENTIAL CUSTOMER.

· CELINE COULD ALSO EXTEND THE OFFER OF ITS ONLINE PROMOTION: MOVE AWAY FROM THE EXCLUSIVE B&W, LOGO-BASED POSTS, AND INTEGRATE OTHER FORM OF MEDIA. THIS COULD BE: PAINTINGS, CGI, CONSUMER CONTENT.

(BOF, 2020)

REALISTIC

· CELINE CAN AFFORD TO EVOLVE THE CURRENT SOCIAL MEDIA PLATFORMS IT POSSESSES.

· INSTAGRAM COULD FOCUS MORE ON THE EXPERIMENTAL USE OF DIFFERENT MEDIA FOR THE PROMOTION OF THE 'HUMANISED' PRODUCTS.

· FACEBOOK CAN HAVE A MORE MINIMALIST AND AUSTERE LOOK, DEHUMANISING THE ATTRIBUTES OF THE PRODUCTS.

· TIKTOK CAN BE A PLATFORM WHERE THE CONSUMER CAN AFFORD TO PERSONALLY INTERACT WITH THE BRAND, BY PARTICIPATING IN CHALLENGES AND VIRAL ONLINE MOVEMENTS.

· YOUTUBE SHOULD BE USED FOR THE PROPAGATION OF VIDEOGRAPHY (FOLLOWING ITS CURRENT USE).

(VOGUE BUSINESS, 2020)
(WWD, 2020)

TIMELY

· THE CAMPAIGN WILL RUN FOR 6 MONTHS, AT AN INCREASING RATE. AS TIME PASSES, MORE CONTENT WILL BE CREATED, WITH THE INTEGRATION OF ARTIST-INVOLVED ACTIVITIES.

· THE COOKIE WEBSITE DURATION SHOULD BE APPROXIMATELY OF 60 DAYS. THESE ADVERTS SHOULD BE IMPLEMENTED IN WEBSITES SUCH AS:

ONLINE RETAILERS: FARFETCH, LUISAVIAROMA, HARVEY NICHOLS, EL CORTE INGLES.

DIGITAL MAGAZINES: VOGUE, DUST, GQ, ESQUIRE.

INFORMATIVE SOURCES: BOF, LUXURY TRAVEL GUIDE, MUSEUM PAGES.

ONLINE SHOPS: AMAZON, EBAY.

· THE CAMPAIGN SHOULD LAUNCH 3 MONTHS PRIOR TO SEPTEMBER: JUNE. DURING THE SUMMER, WHERE PEOPLE FEEL MORE RELAXED AND COULD PAY MORE ATTENTION TO THEIR SURROUNDINGS.

(KLIPFOLIO, 2018)
(FASHIONISTA, 2019)

CAMPAIN CREATION



COURTLY LOVE: through an erotic lens

Courtly love; in French 'amour courtois' consists of a medieval European literary technique that was born in the ducal France during the 11th Century.

The term of courtly love wasn't established until 1883, where it gained large momentum by the French writer and scholar Gaston Paris, when analyzing Chrétien de Troyes's Lancelot, The Knight of the Kart (1117). Since then, the term has come under a wide variety of definitions and interpretations.

The literary movement is characterised by the emphasisation of chivalry and nobility, where the lover acts as the idolizer of a subject: his mistress. The lover (which was often depicted as a young Knight) acted honorably and bravely (nobly), subjecting himself to a series of ordeals to prove to his mistress his commitment and ardor. For many scholars, sexual satisfaction wouldn't have been the end result or even goal, however the love was not entirely platonic either, as it was strictly based on sexual attraction.

The literary movement went in line with the society established in the high Middle Ages. Social practices developed around the idea of "games of love", where living nobly was contemplated as an enriching and unique practice.

In essence, courtly love symbolised a transcendental experience between spiritual attainment and erotic desire. Described by Gaston Paris as: "a love at once illicit and morally elevating, passionate and disciplined, humiliating and exalting, human and transcendent".

The theme of the campaign will undergo a slight change when it comes to the naïve notions of Courtly Love. Based on the recent collection 'Teen Knight Poem', an erotic lens, filter will be placed on the literary concept, creating visceral and raw imagery, in line with the menswear collection.

This will maintain the DNA of the recent designs and initial portrayal of the new line.

Rough homo-erotic allusions will also be present, shifting the focus to sensual endeavours between men, dabbing into the topic of sexual liberation and inclusivity. (SURVEY). The use of mixed media will be present to portray the collection, including archaic paintings, to add and element of uniqueness to the campaign. Floral imagery will become a key element to make the whole concept seem fore fashion forward. There's also a light allusion to Baudelaire's *Fleurs du Mal*.

...

Combining a literary movement with a fashion collection will be a fantastic idea, not only to expand the notions of storytelling in the luxury fashion industry, but to educate the consumer on subjects (possibly) never heard before. It's a great opportunity to promote history & culture under the notions of advertising. (based on the SURVEY CONDUCTED).

Furthermore, having chosen a French literary movement that goes in line with the Parisian brand's essence, will create an environment for the customer to immediately realise the brand is CELINE and not any other. There will be little room for misconception, where the signature 'Hedi Slimane mood' will still be present.



Ways of Seeing
John Berger

John Berger's *Ways of Seeing* changed the way people think about painting and art criticism. The masterful essays, through word and image, how what we see is always influenced by a whole host of assumptions, beliefs, ideas and gender. Exploring the ways of meaning, writer of paintings, photographs and graphic art, Berger argues that what we see, we are not just looking - we are reading the language of images.

Reading comes before words. The older tradition and reception before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world, we receive that world with words, but words can never catch the fact that we are surrounded by it. The relation between what we see and what we know is never simple.

The illustrated edition features a new introduction by the author, a new afterword, and a new chapter on the book's impact on the world of art and design.

COURTLY LOVE: through an erotic lens
CAMPAIGN MOODBOARD

SHOOTING PROPOSAL

CELINE'S 'COURTLY LOVE: THROUGH AN EROTIC LENS' WILL HAVE A TWIST IN TERMS OF ITS SHOOTING PROPOSAL.

IT WILL NOT CONSIST ON THE TYPICAL NOTIONS OF CREATING A CAMPAIGN, WHERE: MODELS, STYLISTS, HAIR & MAKEUP ARTISTS, SET DESIGNERS, LIGHTING TECHNICIANS, NAIL TECHNICIANS, DIGI-TECH, POST-PRODUCTION, LOCATION SCOUTERS ARE HIRED.

FOR THIS CAMPAIGN, CELINE WILL COMMISSION A PHOTOGRAPHER WHO WILL TRAVEL THE WORLD, PHOTOGRAPHING NATURAL SURROUNDINGS, PEOPLE AND SPONTANEOUS SITUATIONS BASED ON THE MOODBOARD CREATED.

THE PHOTOGRAPHER WILL HAVE TO MAINTAIN THE AESTHETIC ESTABLISHED BY THE BRAND AND THE CREATORS BEHIND THE *COURTLY LOVE* CAMPAIGN, FOCUSING ON THE UNREHEARSED AND IMPULSIVE LAWS OF HUMANITY.

EROTICISM SEEMS TO BE WHAT THE CUSTOMER TRULY LOOKS FOR WHEN CONNECTING WITH A CAMPAIGN (SURVEY), THAT'S WHY THE MASOCHISTIC FILTER BETWEEN THE HUMAN INTERACTION WILL GIVE THE CAMPAIGN THE 'FINAL KICK' IT NEEDS TO CONNECT WITH THE 'TEEN KNIGHT POEM' COLLECTION.

THE MAIN FOCUS WILL NOT ONLY BE PEOPLE (CONCRETELY MALES), BUT THERE WILL ALSO BE A FIXATION TOWARDS NATURE: THE RELATIONSHIP THAT UNITES MANKIND AND PLANET EARTH: THE STILL-LIFE MOMENTS.

OTHER ART EXPRESSIONS WILL ALSO BE PRESENT IN THE CAMPAIGN: ARCHITECTURE, SCULPTURE AND PAINTINGS, ALL CLOSELY TIED-UP WITH THE NOTIONS OF HOMOEROTICISM.

THIS DEEP AND TRASCENDENTAL IMAGERY WILL SUBLIMINALLY ENCOURAGE THE VIEWER TO REACH A STATE OFTEN DESCRIBED AS ATARAXY.

THE PHOTOGRAPHER WILL USE BOTH: DIGITAL AND ANALOGUE EQUIPMENT, TO BETTER CAPTURE THE ESSENCE OF THE MOMENT.



MODELS FOR THE CAMPAIGN

THIS CAMPAIGN WILL NOT FOCUS ON SPECIFIC AND PRESTIGIOUS MODELS, BUT RATHER A STREET-SCOUTING PROCESS THAT WILL TAKE PLACE VOLUNTARILY AND IN A NON-PREPARED WAY.

THE MODELS WILL DEPICT 'STORIES' THAT REMAIN CLOSELY BETWEEN THE PHOTOGRAPHER AND THEMSELVES, GIVING THE CAMPAIGN A FURTHER SPONTANEOUS CONNOTATION.

MOST PEOPLE SCOUTED WILL CONSIST OF YOUNG MALE INDIVIDUALS (FOLLOWING CELINE'S CURRENT MENSWEAR TARGET MARKET) WHO WILL ADD THEIR PERSONAL SPIRIT TO THE CAMPAIGN.

THE PHOTOGRAPHER HAS FREE CREATIVE RANGE: HE CAN PHOTOGRAPH FROM ONE TO MULTIPLE SUBJECTS AT ONCE.

ART WILL ALSO ACT AS A 'MODEL', WITH THE REPRESENTATION OF ANCIENT SCULPTURES WHO HAVE SEEN THE CENTURIES TRAVEL IN FRONT OF THEIR EYES.

IT'S A CAMPAIGN OF PEOPLE FOR PEOPLE, WHERE DIVERSITY IS ONE OF THE CORE VALUES, AND WHERE THE NOTIONS OF TIME AND EARTH, CREATION ACT AS THE HEART OF THIS CREATION.

HUMANKIND NEEDS TO EXPAND ITS CONNECTION WITH THE SURROUNDINGS AND FIND BEAUTY IN THE TEDIOUS.



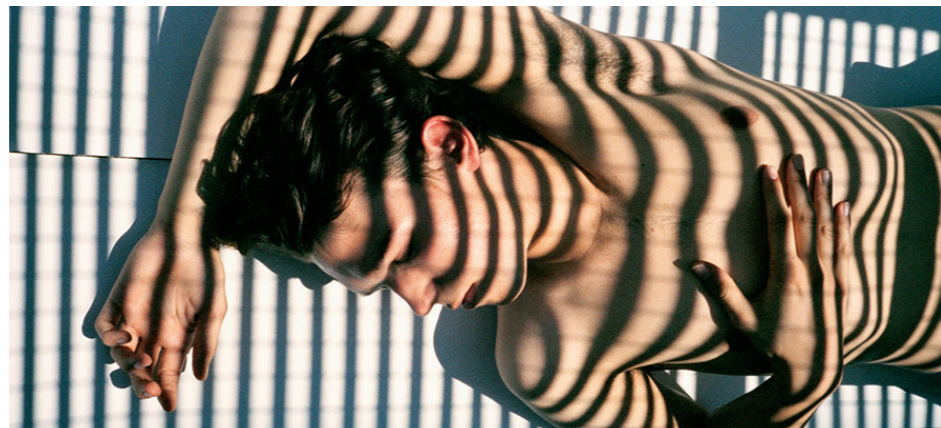
PHOTOGRAPHER

THE PHOTOGRAPHER SELECTED IS WALTER PFEIFFER. BORN IN 1946 IN ZURICH, THE SWISS ARTIST HAS ALWAYS BEEN AN ADMIRER OF THE EXALTATION OF THE MALE BODY. HIS PHOTOGRAPHS CONSIST OF PORTRAITS OF HIS LOVERS, FRIENDS AND YOUTH CULTURE, SURROUNDING THE ZEITGEIST OF THE MOMENT. HE HAS MADE A CAREER TRAVELLING AND PICTURING THE ESSENCE OF THE PLACES HE VISITED.

PFEIFFER IS A TRUE BELIEVER OF PICTURING THE ESSENCE.

HIS WORK HAS BEEN SYMBOLIC FOR THE ART INDUSTRY, AND ACTED AS A REFERENCE FOR VARIOUS ARTISTS.

PFEIFFER IS THE IDEAL CANDIDATE FOR THE CREATION OF THIS CAMPAIGN.



(Walter Pfeiffer)

BUDGETING

EXPENSES	
Photographer Walter Pfeiffer	£36.000
Equipment Digital Camera + Supplies	£5.000
Equipment Analogue 35mm Camera + Film Rolls	£4.500
Travel Expenses	
Flights	£10.000
Hotels	£20.000
Meals & Leisure	£10.000
City transport	£5.000
Post Production Film Development	£2.000
Extra Costs Location Permits	£3.000
TOTAL EXPENSES	£95.500

INCL. 20% FEE

THE PHOTOGRAPHER'S FULL COST WILL BE OF: £ 81.000 WHEN USING THE A.O.P USAGE CALCULATOR. THE PHOTOGRAPHER OWNS THE FULL RIGHTS OF THE IMAGE.

SHOOTING COUNTRIES:

- NEW YORK
- SAN FRANCISCO
- SHANGAI
- KYOTO
- HONG KONG
- CAIRO
- BERLIN
- VERONA
- ATHENS

THE WHOLE SHOOTING PROCESS WILL TAKE 1 MONTH OF DURATION. THE PRICES CALCULATED ARE JUST A MERE ESTIMATE.

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CELINE

EACH

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· TO TARGET A GREATER AUDIENCE AND AID THE YOUNGER CONSUMER TO BECOME RESPONSIVE TO THE CAMPAIGN, CELINE WILL HAVE TO MAKE USE OF ALL SOCIAL MEDIA PLATFORMS IT POSSESSES, INCLUDING: INSTAGRAM, FACEBOOK, TWITTER, PINTEREST, YOUTUBE, TIKTOK, ETC.

· THE CAMPAIGN WILL START IN AUGUST, 2 MONTHS PRIOR TO THE LAUNCH OF THE NEW COLLECTION. THE START OF THE CAMPAIGN (FIRST 2 MONTHS) WILL BE VERY GRADUAL, WILL CLOSEUPS OF NATURE, STATUES, PEOPLE, DEPICTING THE ESSENCE OF WHAT THE UPCOMING COLLECTION WILL LOOK LIKE.

THE 3RD MONTH WILL BE DETRIMENTAL, AS THE PRODUCT WILL BE EXPOSED TO THE PUBLIC (IN A SUBTLE WAY), PEOPLE WILL START APPEARING, ESTABLISHING THAT CLOSER, HUMAN CONNECTION.

· THIS WAY POTENTIAL CUSTOMERS, ESPECIALLY GEN. Z, WILL BE IMPATIENT FOR THE DISCOVERY AND LAUNCH OF THE NEW COLLECTION, CREATING A VAST 'HYPE' AMONG THE YOUNG PUBLIC. (DAVE CHAFFEY, 2021)

· DISPLAY ADS WILL ALSO BE PRESENT, CAPTIVATING THE AUDIENCE AND APPEARING IN WEBSITES LIKE: STYLESTAR, VOGUERUNWAY, SMH.COM. INCREASING THE WORLDWIDE VISITS PER MONTH FROM 2.075 M TO 3.100M. (SIMILARWEB, 2021).

CT

A

· ONE OF THE MAIN GOALS IS TO MAKE THE CUSTOMER ACTIVE. CELINE WILL CONSTANTLY REMIND THE VIEWER TO SUBSCRIBE TO ITS NEWSLETTER TO LEARN MORE ABOUT THE COLLECTION AND OBTAIN EXCLUSIVE CONTENT, SUCH AS EXCLUSIVE IMAGERY: THE BTS VIDEO.

· NOT ONLY THIS, BUT THE NOTIONS OF COURTLY LOVE WILL BE DEPICTED IN THE CONTENT POSTED ONLINE, EDUCATING A YOUNG CONSUMER ABOUT A LITERARY MOVEMENT THAT INFLUENCED TODAY'S PERCEPTION OF LOVE. THIS WILL LEAD IN A HIGHER VISIT DURATION, CURRENTLY AT 02:19, EXTENDING IT TO AROUND 5:00 MINUTES. (SIMILARWEB, 2021)

· THE CUSTOMER WILL BE CONSTANTLY ENCOURAGED TO SHARE THEIR EXPERIENCES AND THOUGHTS & TO SEE THE BEAUTY IN THE BANAL. THEY WILL BECOME A CRUCIAL ASPECT OF THE DEVELOPMENT OF THE CAMPAIGN. (CAROLANNE MANGLES, 2021)

· BY EXCHANGING DIFFERENT THOUGHTS AND EMOTIONS, A PLATFORM FOR INTELLECTUAL EXCHANGE WILL BE ESTABLISHED, MAKING THE PEOPLE BECOME PART OF A POSSIBLE COMMUNITY.

ONVERT

C

· AT THIS STAGE THE CUSTOMER WOULD WANT TO KNOW WHAT THE ITEMS OF THE COLLECTION LOOK LIKE: WHAT'S THE OFFER, THE DIFFERENT STYLES, IF THEY COULD POSSIBLY SUIT THEIR 'MOOD', ETC. CELINE'S SOCIAL MEDIA PLATFORMS WILL FINALLY PORTRAY THE NEW READY-TO-WEAR LINE, WITH A DIRECT LINK TO SHOP THE PRODUCT IMMEDIATELY. INSTANTLY AVAILABLE FOR THE CONSUMER.

· THE LINKS TO THE WEBSITE ARE OF HIGH RELEVANCE, AS (MOST LIKELY) THE MALE CONSUMER WOULD WANT TO DIVE INTO THE WORLD OF CELINE AND ITS GARMENTS, GETTING TO KNOW MORE ABOUT THE BRAND AND WHAT THE NEW COLLECTION IS ALL ABOUT.

· IT IS CRITICAL THAT THE WEBSITE ALLIGNS WITH WHAT HAS BEEN SHARED IN OTHER PLATFORMS AND IS UPDATED REGULARLY, NOT SHOWCASING THE NEW COLLECTION, BUT THE IMAGERY AND THE ATMOSPHERE OF IT. (BRIANNA BARKETT, 2016)

· ANOTHER QUALITY THAT MAY OCCUR IS THAT THE BUYER REALISES THAT THERE'S A WHOLE WORLD OUT THERE, WORTH OF EXPLORING: THEY ARE ONE STEP CLOSER TO ATTAINING THAT CONTEMPLATIVE LIFESTYLE.

· THIS ALL BOILS DOWN TO CONTENT CREATION, NOT ONLY PORTRAYING THE ACTUAL COLLECTION, BUT THE WHOLE COURTLY LOVE ESSENCE AROUND THE GLOBE, WITH DIFFERENT CONCEPTIONS AND INTERPRETATIONS. (LINDSEY PERRON, 2019)

NGAGE

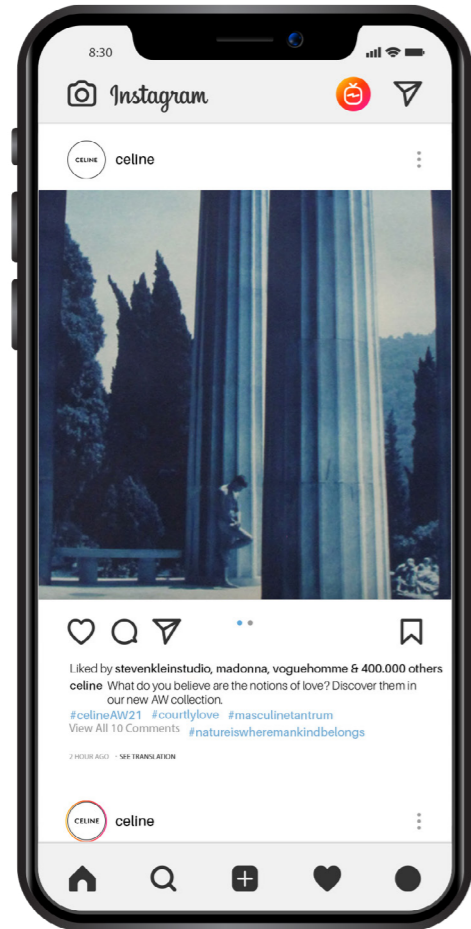
E

· THIS FINAL STEP IS ALL ABOUT THE POST-PURCHASE EXPERIENCE. THE CUSTOMER WILL BE ENCOURAGED TO FOLLOW ON FUTURE COLLECTIONS, WITH AN EXCLUSIVE LINK TO THE FORECOMING FASHION SHOWS. (VIA THE EMAIL THEY'VE SHARED WITH THE COMPANY). THIS WILL MAKE THE CONSUMER FEEL CLOSER TO THE BRAND AS WELL AS MAKING THEM FEEL SOMEHOW 'SPECIAL'.

· CELINE WILL KEEP UP THE CONTACT AND EMAIL THEM PRIVATE SALES ACCESS + ANY EVENT (DIGITAL OR PHYSICAL) AS WELL AS THE OPPORTUNITY TO ATTEND TO ANY FASHION SHOW (IF THEY ARE FREQUENT BUYERS).

· THIS ALL BOILS DOWN TO CONTENT CREATION, IN THIS CASE, NOT ONLY PORTRAYING THE ACTUAL COLLECTION, BUT THE WHOLE COURTLY LOVE ESSENCE AROUND THE GLOBE, LEAVING THE AUDIENCE WITH DIFFERENT CONCEPTIONS AND INTERPRETATIONS. (LINDSEY PERRON, 2019)

SOCIAL MEDIA MOCKUPS



POST 1:

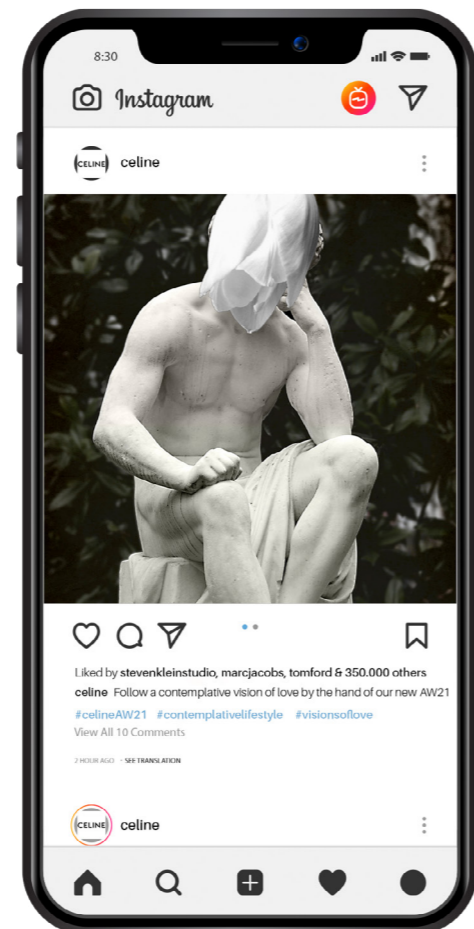
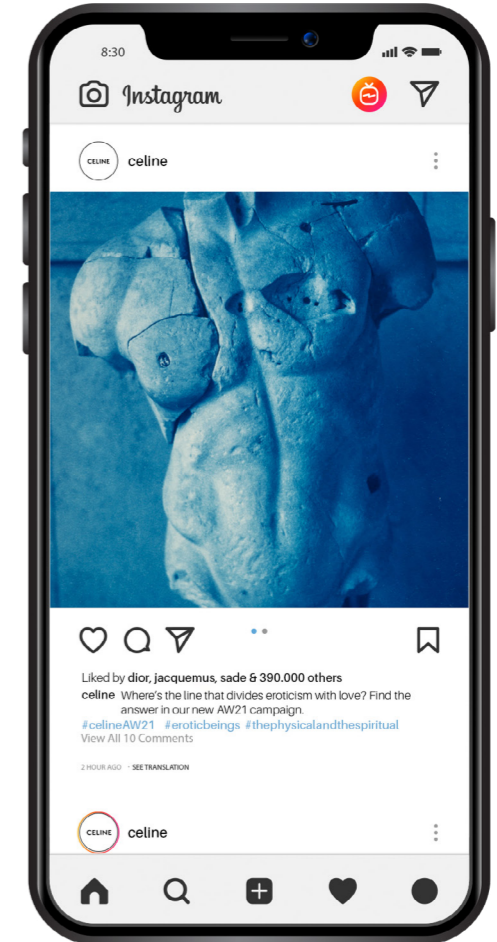
What do you believe are the notions of love? Discover them in our new AW collection.

#celineAW21 #courtlylove #masculinetantrum

POST 3:

Where's the line that divides eroticism with love? Find the answer in our new AW21 campaign.

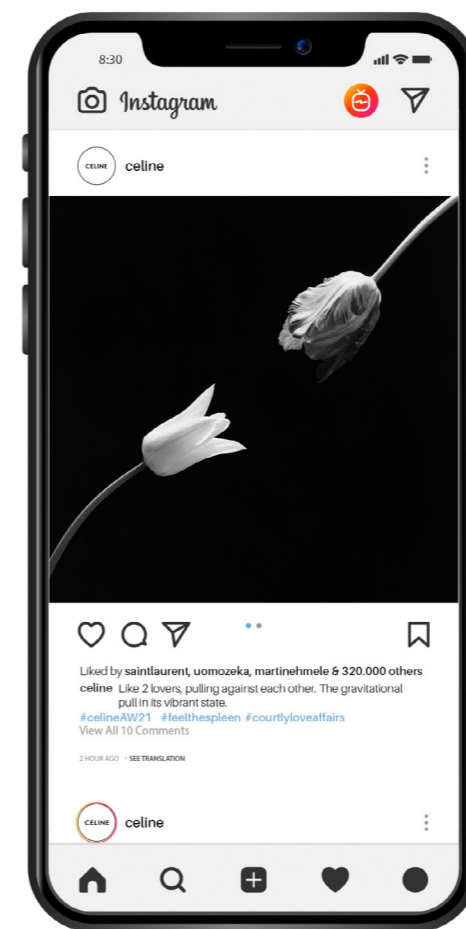
#celineAW21 #eroticbeings #thephysicalandthespiritual



POST 2:

Follow a contemplative vision of love by the hand of our new AW21 collection.

#celineAW21 #contemplativelifestyle #visionsoflove

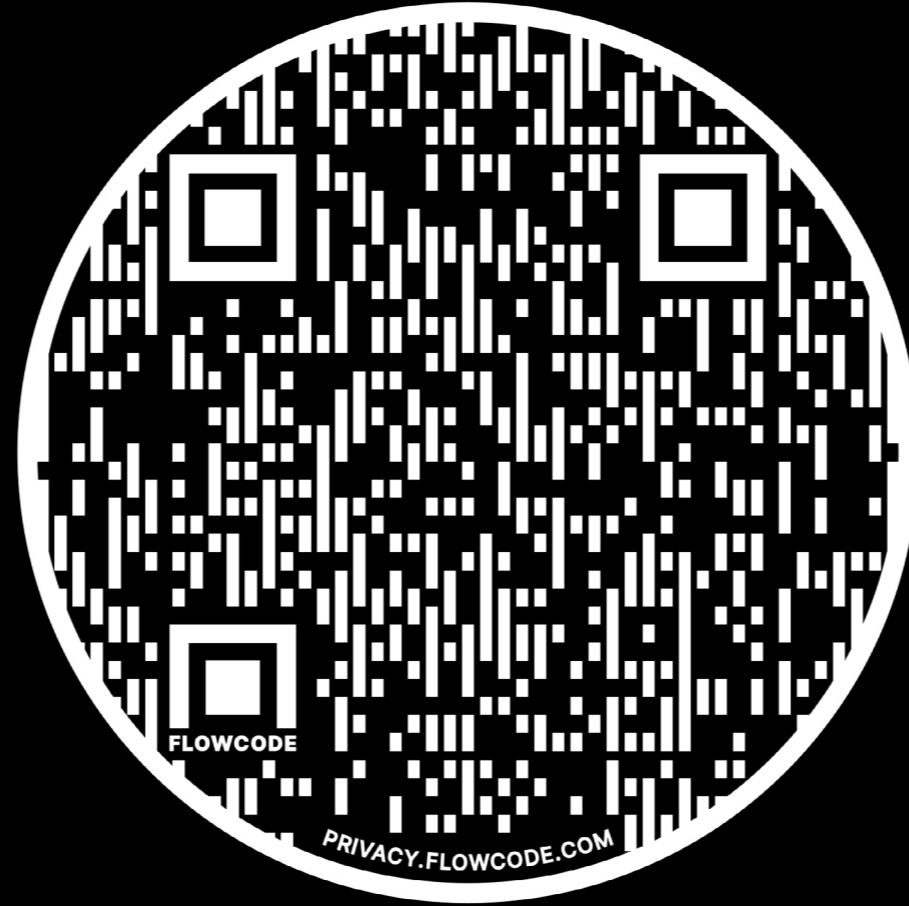


POST 4:

Like 2 lovers, pulling against each other. The gravitational pull in its vibrant state.

#celineAW21 #feelthespleen #courtlyloveaffairs

PROMOTIONAL VIDEO



SCAN ME

AND ENJOY THE EXPERIENCE

THIS VIDEO JUST DEPICTS THE ESSENCE OF WHAT THE CAMPAIGN WILL LOOK LIKE. IDEALLY, THERE WILL BE A GREATER FOCUS ON THE SURROUNDINGS: NATURE, SCULPTURE, ARCHITECTURE, ETC.

HOWEVER, THE MALE BODY WILL ACT AS THE CORE OF THE ADVERTISING CAMPAIGN, EXHALTING THE BODY AND THE DEEP MASCOCHISTIC-LOVE SENSATIONS.

OFFLINE PROMOTION

STRENGTHS & WEAKNESSES

WEAKNESSES

- It can be costly for the business as it requires human labour, a lot of time and other resources. (Kustov, 2020)
- Costs can stack up when doing offline promotion. TV advertisements, radio, physical displays, or billboards constitute costs such as taking space, airing costs, paying graphic designers, etc. (Kustov, 2020)
- It is not easy to track the results of offline marketing as there is no software or technology to monitor the promotional activity and its direct or indirect results. (Bhasin, 2019)
- Traditional marketing can make the consumer feel annoyed or disinterested— think of door-to-door salesmen, or people handing out pamphlets. (Kustov, 2020)
- The business may not be able to invest a lot of money so therefore may not reach many people. (Bhasin, 2019)
- Offline it is more challenging to gain credibility as an expert company (Clarity Marketing, 2013)
- Having only offline promotion can target mostly older generations and leave out key young generations (Clarity Marketing, 2013)
- It can be unsustainable because of the heavy use of paper, glue and other materials.

STRENGTHS:

- Reaches a larger audience: the internet reaches 30% of the global population (70% of Western Europe), and there are more than 2bn users worldwide. (We Are Social, 2012). Offline advertising will then reach a greater number of people, as it does not require the use of the virtual world. (Alison Jobson, Strategy & Marketing Planning, 2012)
- Polarised interaction with potential customers: online promotion relies on prospective customers having access to the internet. However, there are many other ways to reach the customer offline: leaflets, billboards, press, letterboxes, etc). (Alison Jobson, Strategy & Marketing Planning, 2012).
- Generates value to the brand: it's effortless, and pragmatic, universal. Appeals to a larger audience. (Stella Ryne, 2019).
- Higher authenticity: focuses on connecting with people without any technological gadgets. (Stephen Smith, 2018).
- Builds up loyalty within the customer: in person distribution of leaflets adds that human touch to the relationship, gets you 'out there' at a personal level. Face to face interaction. (Stephen Smith, 2018)
- It can raise a brand's awareness without the use of any extra costs. (BBC, 2021)

WARENESS

A

· TO APPEAL TO A GREATER AUDIENCE AND ESTABLISH A CONNECTION WITH THE YOUNG CUSTOMER, CELINE WILL MAKE EXTENSIVE USE OF THE SIMPLE, BUT EFFECTIVE OFFLINE ADVERTISING TECHNIQUES.

· THE PRIMORDIAL FORM OF OFFLINE ADVERTISING WILL BE DEPICTED BY BANNERS & AMBIENT MEDIA (COVERING LARGE BUILDING FAÇADES THAT ARE CURRENTLY UNDER CONSTRUCTION / RESTORATION, BUSES) AND OOH (OUT OF HOME) BILLBOARDS IN THE UNDERGROUD, AT THE STREETS. (MARKETINGEVOLUTION.COM, 2020)

· BY USING NOT ONLY PHOTOGRAPHIC IMAGERY, BUT ACTUAL REPRESENTATIONS OF PAINTINGS, THIS WILL EVOQUE A SENSATION OF TIME-TRAVELLING WITHIN THE CONSUMER.

· BY HAVING OFFLINE ADVERTISING, PEDESTRIANS AND OTHER PEOPLE WILL FEEL THE NEED TO EXPLORE THE BRAND IF THEY FOUND THE ADVERT DESIRABLE.

INTEREST

I

· WHEN IT COMES TO THE OFFLINE ADVERTISING TECHNIQUES, IT IS ESSENTIAL THAT THE NOTIONS OF STORYTELLING ARE SOMEHOW ESTABLISHED.

· THIS ADVERTISING CAMPAIGN IS ALL ABOUT GUIDING THE POTENTIAL CUSTOMER THROUGH THE JOURNEY OF COURTLY LOVE AND PASSION FOR NATURE, FOLLOWING A HOMO-EROTIC, TOUGH FILTER.

· BY INTRODUCING THESE NOTIONS TO THE PUBLIC, THE CAMPAIGN WILL HAVE A PURPOSE, AND THE PEOPLE WILL BE INTERESTED AND ATTRACTED IN THE TOPIC, WANTING TO LEARN MORE ABOUT IT AND WHAT IS HAS TO OFFER. (FORBES.COM, 2014)

· THE COLLECTION ACTS AS A TRIBUTE TO THE YOUNGER GENERATIONS, EAGER TO GET OUT OF THEIR HOMES, EMBRACE THE SURROUNDINGS, AND NEVER STOP TO DREAM.

· AT THIS STAGE, NOT ONLY THE PRODUCT IS IMPORTANT, BUT THE WHOLE AMBIANCE ESTABLISHED.

DESIRE

D

· SHIFTING THE CONSUMER'S THOUGHT OF LIKING IT, TO WANTING IT.

· HOW DO WE CREATE DESIRE? WITH BEAUTY AND EMOTIONAL CONNECTION. (DEBEERS WEBINAR, 2020)

· IT WILL ALL BOILD DOWN TO FEELING THAT DEEP CONNECTION WITH SOMEONE, WITH ANOTHER BODY, ANOTHER SOUL. THE CONSUMER MAY THINK THAT, BY BUYING A PRODUCT, THEY WILL BE CLOSER AND CLOSER TO FINDING THAT VISCERAL CONNECTION OF EROTIC DESIRE.

· CELINE WILL ALSO HAVE TO ASSURE THAT THE CUSTOMER WILL MAKE AN IMPACT, BY MAKING THEM MEDITATE ON THE VISUAL IMAGERY THEY'RE PRESENTED: WITH PLENTY SYMBOLISM.

ACTION

A

· IF THE CUSTOMER VISITS A FLAGSHIP STORE, MORE INFORMATION ABOUT COURTLY LOVE, AND THE COLLECTION WILL BE PROVIDED, WITH AN EXCLUSIVE 'ZINE' MEDITATING ON THE TOPIC. (VISIT THE FLAGSHIP STORE BASED ON THE ADVERTISING PRODUCED).

· SOCIAL MEDIA WILL BE CRUCIAL AS WELL, FOR THE RE-DIRECTION TO CELINE'S WEBSITE, WHERE THE COLLECTION WILL BE AVAILABLE ONCE IT ARRIVES IN-STORES, AS WELL AS THE WHOLE CAMPAIGN AND COLLECTION EXPLANATION, EDUCATING A YOUNG CONSUMER. (BOF, 2016)

· HOPEFULLY, THE CUSTOMER WILL LARGELY INTERACT WITH THE BRAND, ENDING UP IN THE SUBSCRIPTION OF THE NEWSLETTER, AS WELL AS MOST OF THEIR SOCIAL MEDIA CHANNELS.

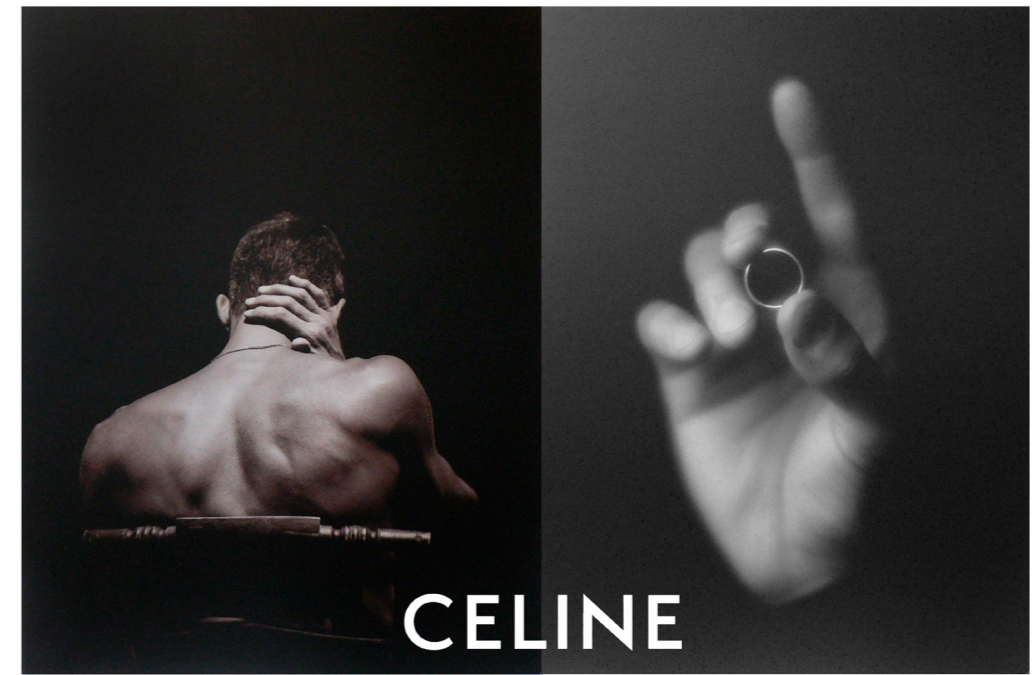
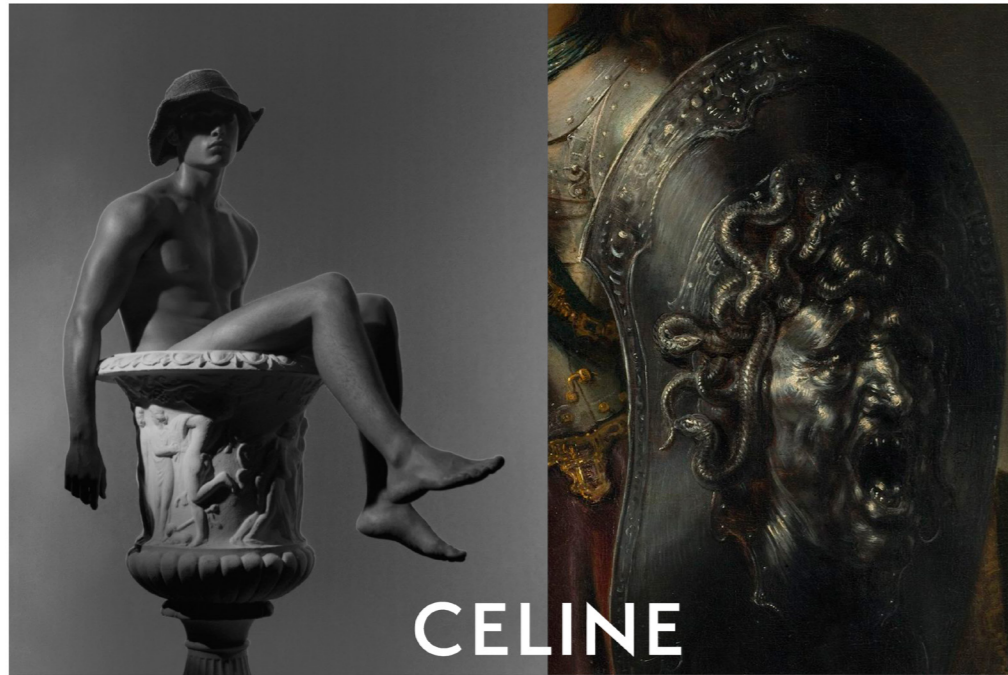
RETENTION

(R)

· MAINTAIN THE CLOSE CONNECTION WITH THE CUSTOMER POST-PURCHASE, BY IMPLEMENTING, LOYALTY PROGRAMS, ACQUISITION OF EXCLUSIVE PRINTED MEDIA, ETC.

· THIS GIVES HIGHER VALUE TO THE CUSTOMER, MAKING THEM FEEL SOMEHOW SPECIAL AND VALUED. (RESERACHGATE.COM, 2020)

OFFLINE MOCKUPS



ADVERT 1:

A FAIR, YOUNG KNIGHT, WAITING FOR HIS BELOVED TO COME TO HIM, REMEMBERING EMBARKING HIMSELF INTO THE INTERNAL BATTLE THAT IT IS TO LOVE SO DEEP.

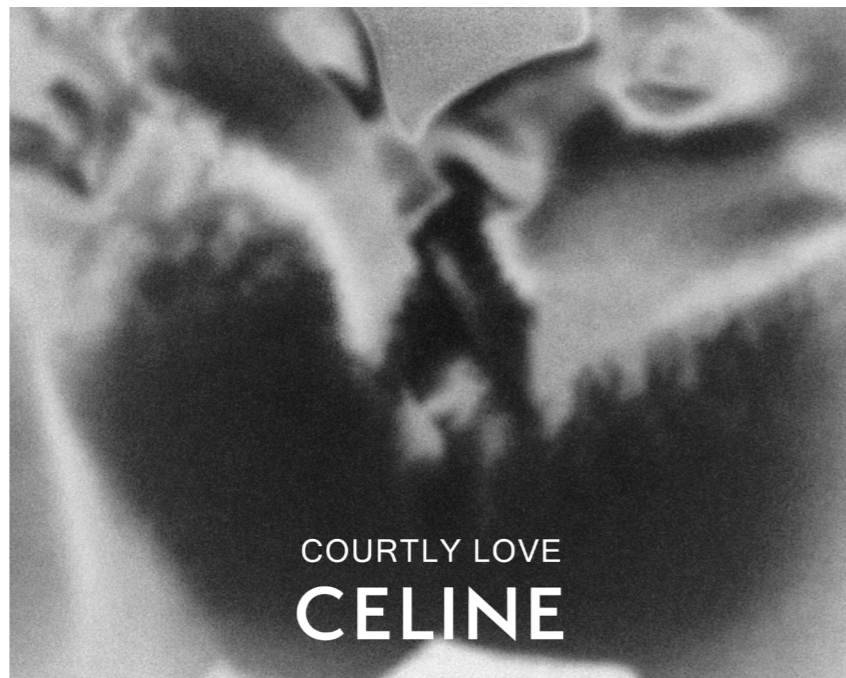
ADVERT 2:

THE RING, SYMBOL FOR THE DIVINE CONNECTION THAT UNITES 2 LOVERS. THERE'S NOTHING AS PURE & CONTROVERSIAL AS THIS CIRCULAR BOND.



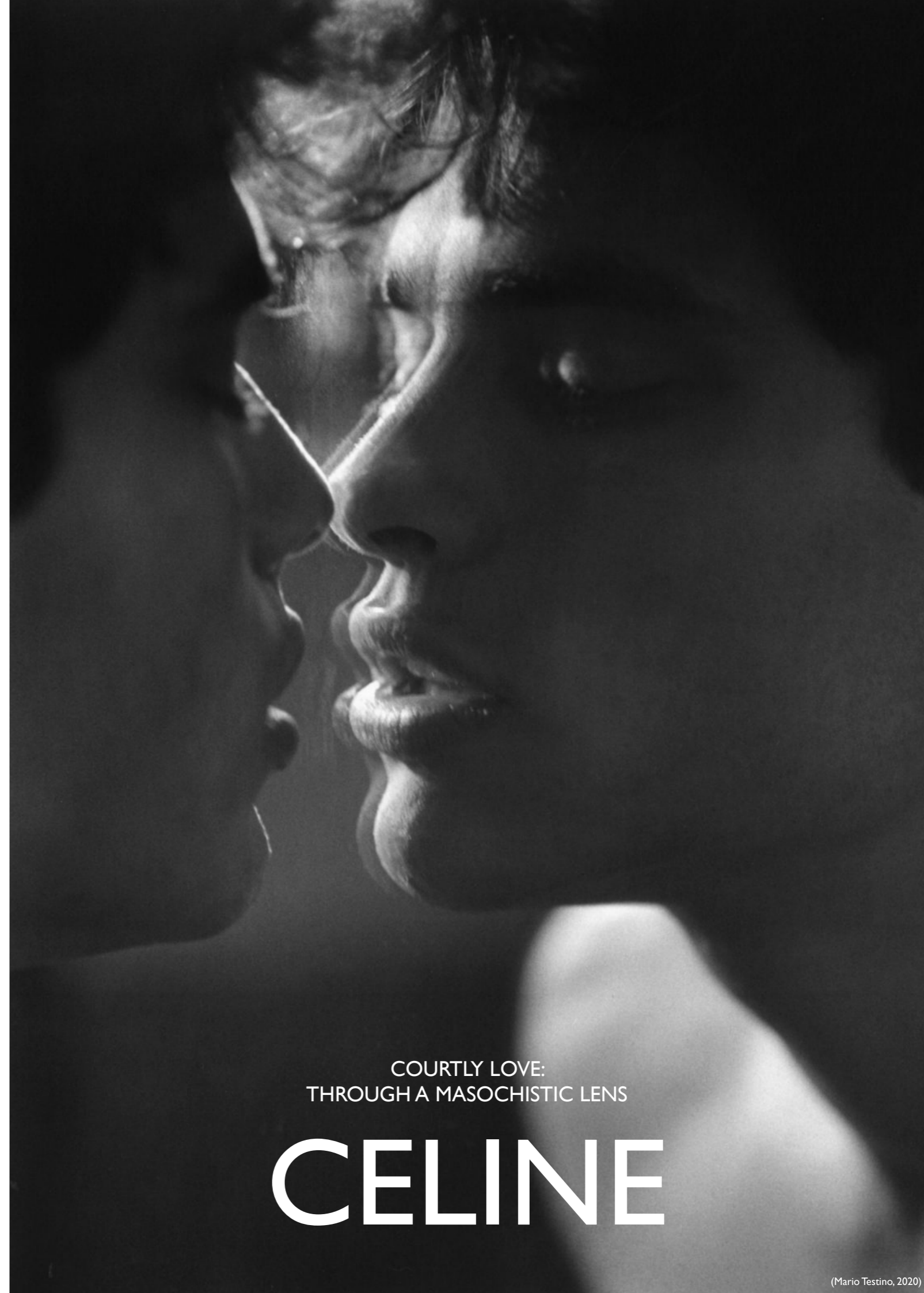
ADVERT 3:

THE KNIGHT'S KISS, AS SWEET AS ANYTHING COULD EVER BE. THE GENTLE ACTION COULD END UP IN DEEP, CARNAL LONGING.



ADVERT 4:

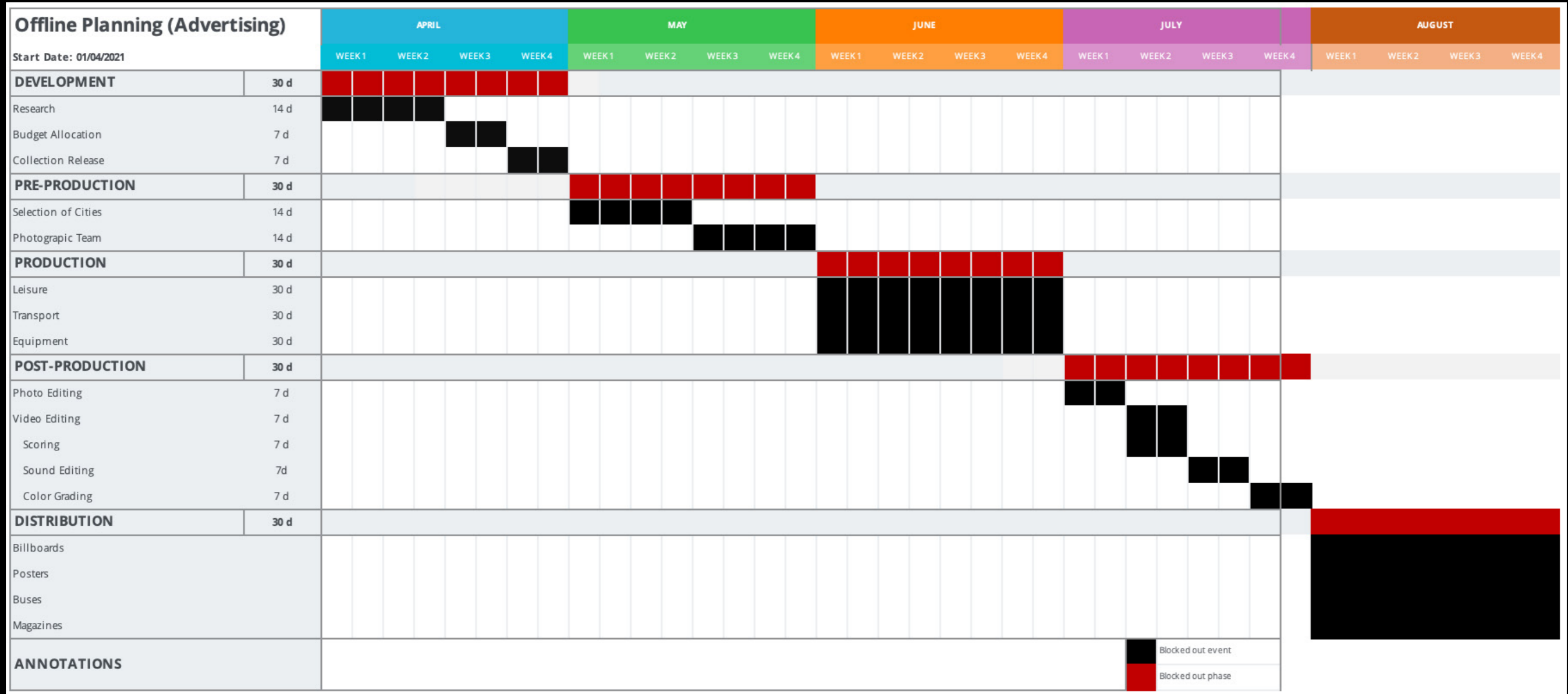
NOT INCLUDED IN THE CAMPAIGN, WORTH OF MENTIONING. ROUGH AND EROTIC BEHAVIOUR, PASSION CULMINATING WITH CLIMAX.



COURTLY LOVE:
THROUGH A MASOCHISTIC LENS

CELINE

OFFLINE PROMOTION TIMELINE



(Alasdair McLellan, 2018)

CONCLUSIONS

TO CONCLUDE, STORYTELLING IS AN ESSENTIAL ASPECT THAT EVERY BRAND NEEDS IN ORDER TO CONNECT WITH THE POTENTIAL CUSTOMER. IT'S A POWERFUL TOOL THAT IS ESPECIALLY USEFUL IN THE LUXURY FASHION INDUSTRY.

CELINE HAS A WHOLE NARRATIVE THAT SHOULD TO BE TRANSMITTED CONTINUALLY, DEVELOPING THE ESSENCE AND DNA OF THE BRAND.

THE CREATION OF THIS CAMPAIGN HAS SHOWN THAT THERE ARE NO HORIZONS, THAT EVERYTHING CAN BE POSSIBLE. UNIQUENESS IS ANOTHER ELEMENT THAT CELINE SHOULD TAKE INTO CONSIDERATION, AS, BY DIFFERENTIATING ITSELF FROM OTHER BRANDS, IT WILL BECOME MORE UNIQUE TO THE BUYER.

STORYTELLING IS ATTAINED THROUGH IMAGERY AND AESTHETICAL BEAUTY. BUYING BEHAVIOURS TEND TO BE EMOTIONAL, AND IS THIS SURGE OF SENSATIONS THAT CELINE NEEDS TO FURTHER TAKE INTO CONSIDERATION AND ACT UPON THEM.

FORMALITY IS NO LONGER WHAT IS DESIRED. IT'S THE RESONANCE OF UNIQUE EMOTIONS THAT EVOKE THE PURCHASING BEHAVIOUR IN THE LUXURY CUSTOMER.

FINALLY, CELINE SHOULD FURTHER DEVELOP ON THE UNTANGIBLE NOTIONS OF SENTIMENTS, AND CREATE MORE MEANINGFUL CAMPAIGNS. REMAIN AVANT-GARDE, FOLLOWING THE ZEITGEIST OF THE MOMENT (AND ESTABLISHING ONE).



RECOMMENDATIONS

CELINE SHOULD DIFFER FROM THE CURRENT ESSENCE IT PORTRAYS (REGARDING THE FIRM'S PROMOTIONAL ASPECTS) AND LEAVE BEHIND THE CONTINUITY AND LACK OF CREATIVITY IN ITS IMAGES.

THE FIRM SHOULD ALSO EVOLVE AND CREATE NEW, MODERN CONTENT; PARTNERING UP WITH UP-AND-COMING OR ESTABLISHED ARTISTS, CHOOSING DIFFERENT PHOTOGRAPHERS FOR THE SHOOTING OF THEIR CAMPAIGNS, ETC. THIS WAY A 'FRESH' APPROACH WOULD BE PERCEIVED BY THE YOUNGER GENERATIONS, TARGETTING A NEW CONSUMER GROUP WHO CRAVE CREATIVITY AND UNIQUENESS.

THE EMPLOYMENT OF DIVERSE MODELS SHOULD ALSO BE A SUBJECT WORTH OF ADDRESSING. CELINE SHOULD EMPLOY A WIDE VARIETY OF MODELS REGARDING THEIR RACE, SEXUAL ORIENTATION & GENDER IDENTITY. THE BRAND DOESN'T TEND TO USE MODELS THAT AREN'T CAUCASIAN AND BACKLASH FOLLOWED CELINE BACK IN 2020.

THERE'S NO LIMITS WHEN IT COMES TO CREATION, AND CELINE IS A PERFECTLY CAPABLE BRAND TO RE-INVENT IT'S ADVERTISING PRACTICES.



(Brian Jamie, 2019)



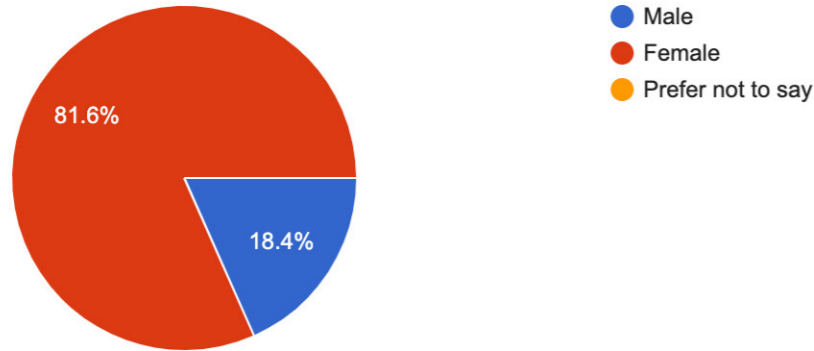
CELINE

APPENDIX

1.1) SURVEY

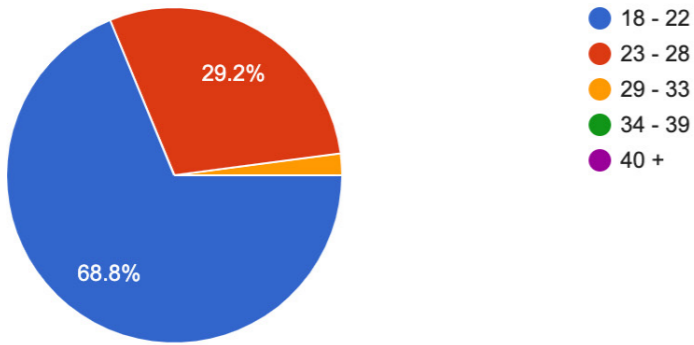
Are you:

50 responses



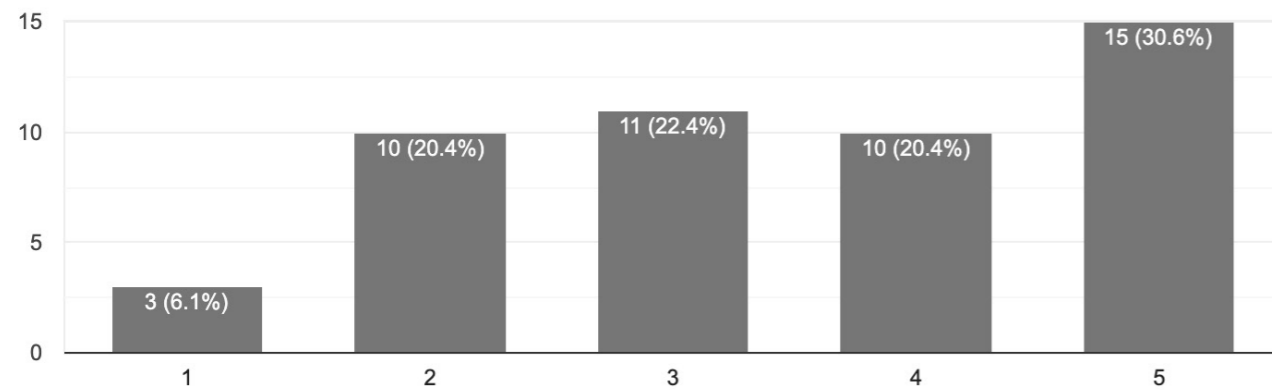
What age group do you belong to?

50 responses



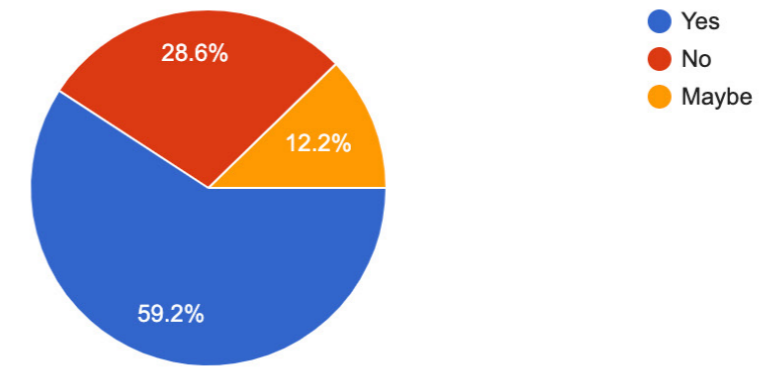
How familiar are you with the brand Celine?

50 responses



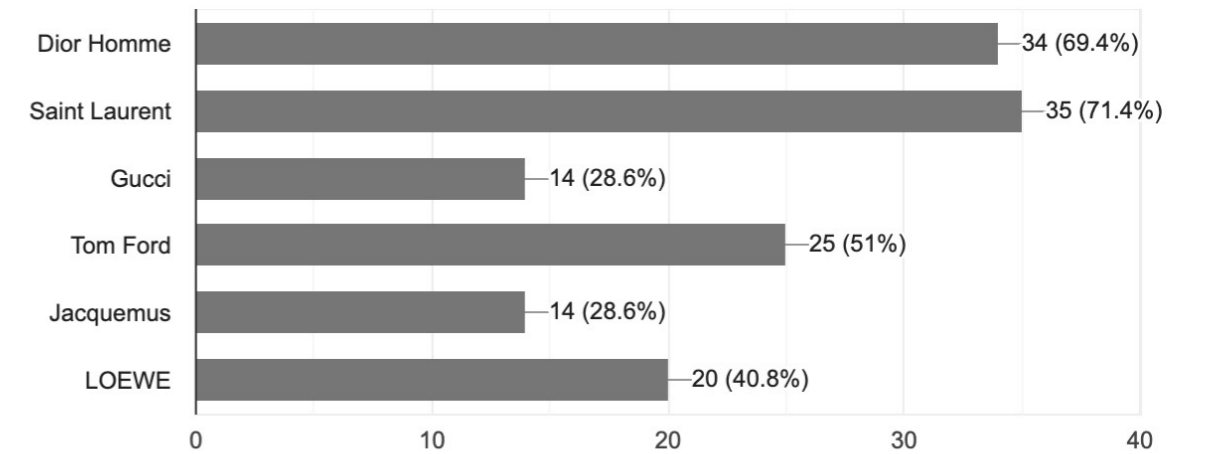
Have you ever heard of Celine Menswear?

50 responses



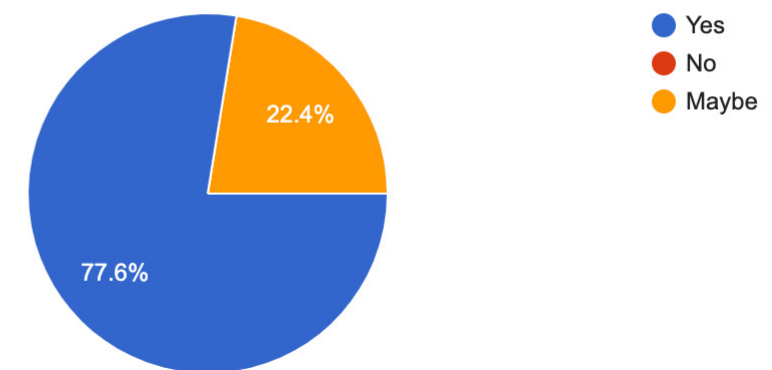
What brands would you consider CELINE MENSWEAR's Top Competitors? (Pick 3)

50 responses



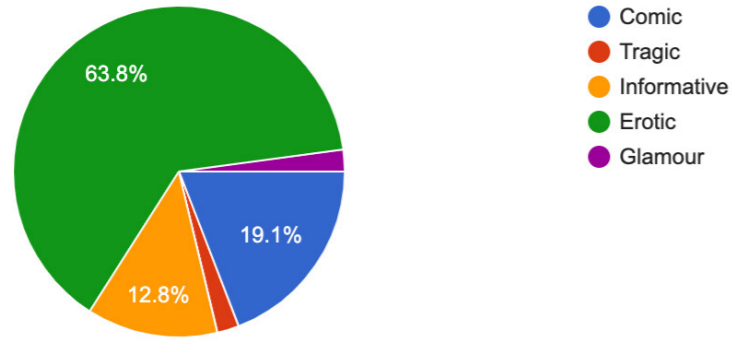
When it comes to Advertising, is storytelling important for you?

50 responses



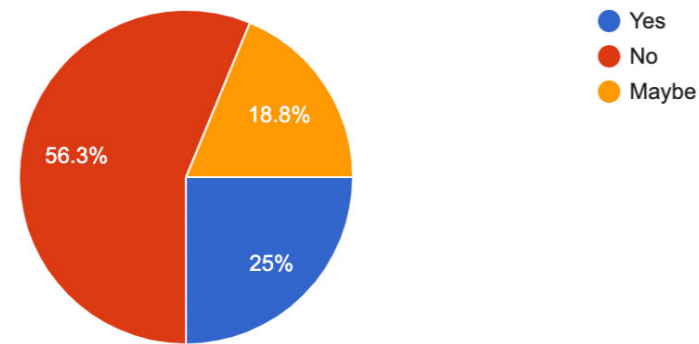
What attribute makes you 'mind travel' with a brand when watching an ad?

50 responses



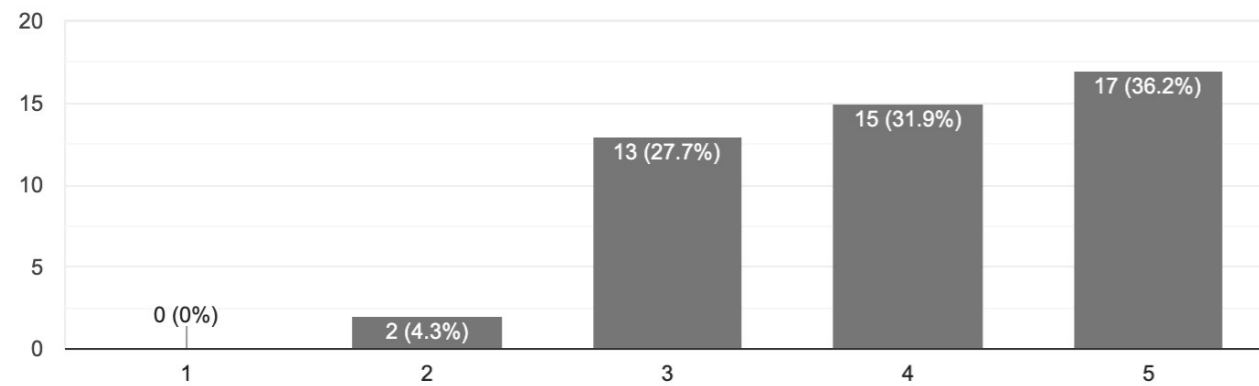
Are you familiar with the literary movement of 'Courtly Love'?

50 responses



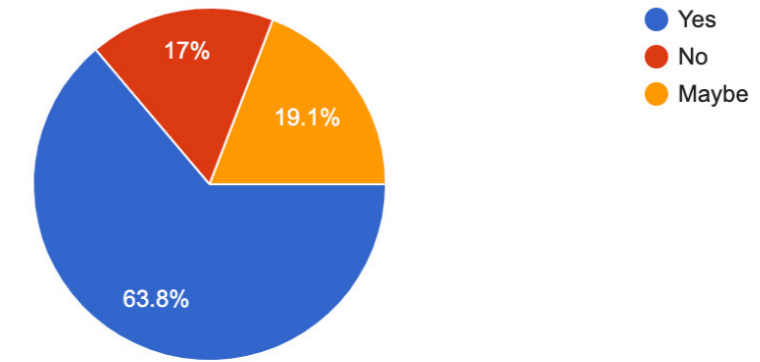
To what extent do you agree that combining a literary movement as inspiration for an Ad campaign is a good idea?

50 responses



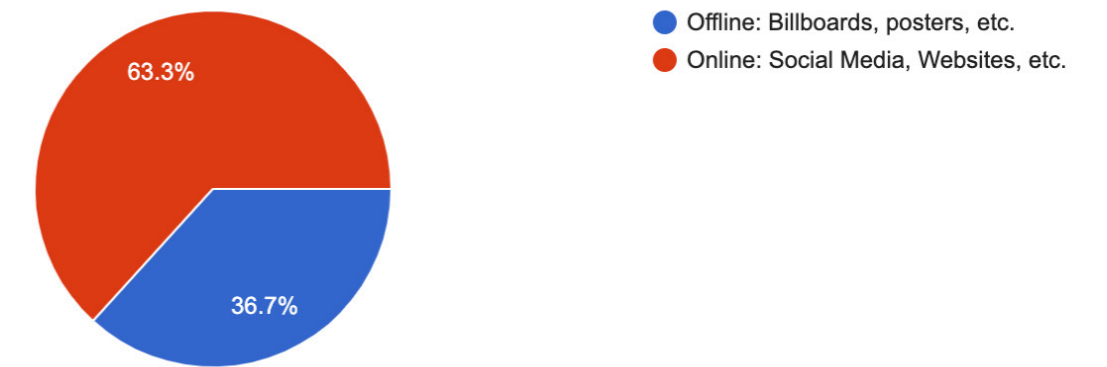
Do you believe 'Courtly Love: under a masochistic filter' will suit Celine's last collection: Teen Knight Poem

50 responses



What form of advertising do you enjoy the most?

50 responses



1.2) FOCUS GROUP

What cliches in storytelling are you tired of seeing?

Enrique: Happy endings for me are the worst: we constantly see the typical ad of a person who needs something to fix her/his life, he/she ends up buying it and suddenly everything's happy and surprising.

Agatha: Someone running away, been there, done that.

Nicole: the perfume ads always have the typical music and male and female models, it lacks originality.

Trishna: the romantic boy meets girls situation, these stories are very well seen. It ends up being tedious.

When it comes to storytelling, what kind of narrative do you admire? Comical, historical, romantic, erotic, etc.

Francesco: the challenging ones: the ones that make you reflect, they should have an ethos and a moral. Comical and historical are my favorite ones.

Jenny: I like the erotic and the historical. I hate the comical ones, reminds me of insurances, which are so boring, the worst thing ever. I like when there's a suspense there, it starts with mystery and not knowing what will go on, until you get directly into it.

Enrique: I personally enjoy eroticism when I see it whether if it's on the phone (I prefer) the streets, a larger screen. I also like the backlash that comes with it, it's very risky and this is a crucial factor to get noticed.

What are the key aspects that make you 'mind travel' when watching a piece of visual evidence? The story behind it, the visuals, the narrative...

Enrique: I tend to like and remember music and cinematic shots. It's very easy to distinguish whether the ad was filmed with delicacy and with a certain level of film studies, than a cheap and quick one. I like it when the camera makes me travel and, along the music, evokes some kind of feeling in me.

Jenny: for me is location actually. If it has a nice location (like YSL, in the desert), these kinds of things get stuck in my head.

Trish: for me is the surprise factor; surprise and delight, something that is there, but that makes no sense at all, it is memorable for me. With the flashing light s song in the J'adior perfume ad, makes no sense from her perspective she's descending through.

What is the first thing that captivated you in a story?

Trishna: cliff hanging: still I'm questioning: what's next?

Jenny: powerful people walking, loud music. It's a combination of it all. Someone staring into the camera and staring into your soul.

Enrique: If I hear a powerful noise with a spectacular visual, I will be engaged for the rest of the advertisement.

What emotions do billboards convey and make themselves memorable?

Enrique: I remember in Madrid, before traveling to London, the city was full with LOEWE's new perfumes. I felt very serene and calmed when watching them, as they use visual representations of plants and flowers that transmit this calm state of mind. I love seeing them, as they're not losing their traditional elegance.

What's your turnoff when watching an ad?

Saira: when it's too long, I just disconnect. When there's a long conversation or

Trishna: something that is constantly stimulating: my calvins ad campaign.

Enrique: I hate when redundant people are in an ad. E.g: Bella Hadid for the CK Activewear ad campaign, she's not doing any of the movement... Seems fake. Also when Dua Lipa acts as the figure for YSL perfumes with an owl... Not relevant at all.

SimilarWeb

JUNE 2021

Website Analysis

celine.com

View the full analysis at:
pro.similarweb.com

celine.com

united states official celine online store. explore and buy all the latest collections: handbags, leather goods, ready to wear, shoes, jewellery and sunglasses

Total visits
Apr 2021 Worldwide
2.075M
-4.93% from last month

Device distribution
Apr 2021 Worldwide
27.54% Desktop
72.46% Mobile

Global rank #27,286
Country rank United States #17,356
Category rank .../Fashion and Apparel #712

Engagement overview
Apr 2021 All Traffic Worldwide

Monthly visits	2.075M	Deduplicated audience	N/A	Pages / Visit	3.22
Monthly Unique Visitors	N/A	Visit Duration	00:02:19	Bounce Rate	50.09%

Visits over time
Nov 2020 - Apr 2021 All Traffic

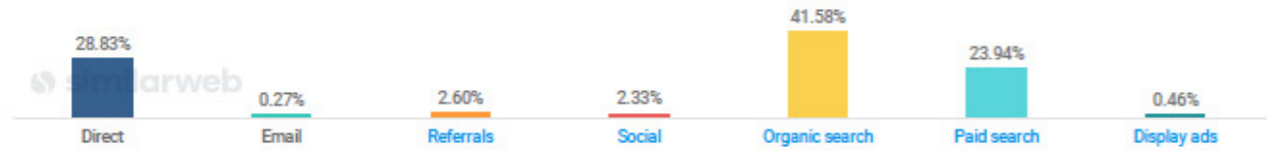
No data available

SimilarWeb All Rights Reserved by SimilarWeb LTD. 2019 | info@similarweb.com 6/2/2021

MARKETING CHANNELS

Channels overview

Apr 2021 Worldwide Desktop Only



GEOGRAPHY

Top countries

Apr 2021 Desktop



Country	Percentage	Change
United States	29.96%	+ 23.09%
Korea, Republic of	8.17%	+ 12.8%
France	7.70%	- 4.85%
China	7.65%	- 1.61%
United Kingdom	6.26%	- 23.43%

SEARCH

Search traffic



No data available

Top search terms: Organic



No data available

REFERRALS

Top referring websites

Apr 2021 Worldwide Desktop Only

Website	Percentage	Change
collective-buyer.com	38.17%	+ 190.27%
gq.com	16.23%	+ 674.91%
buyma.com	6.45%	-
gall.dcinside.com	5.85%	-
gq-magazine.co.uk	5.13%	+ 391.05%

Top referring categories

Apr 2021 Worldwide Desktop Only

Category	Percentage
News and Media	20.77%
Fashion and Apparel	14.09%
E-commerce and Shopping	9.35%
Arts and Entertainment	6.52%
Beauty and Cosmetics	5.40%

OUTGOING TRAFFIC

Top link destinations

Apr 2021 Worldwide Desktop Only

Destination	Percentage	Change
mail.google.com	44.58%	+ 479.53%
twitter.com	18.43%	+ 712.11%
valentino.com	9.48%	-
messenger.com	7.39%	-
jomashop.com	4.78%	-

OUTGOING ADS

Top ad destinations



No data available

SOCIAL

Social traffic

Apr 2021 Worldwide Desktop Only



DISPLAY ADVERTISING

Display ad network

Apr 2021 Worldwide Desktop Only




Network	Percentage
Google Display Netw-	75.72%
Skimlinks	21.20%
Yahoo Advertising	2.56%
Miaozhen	0.52%
Others	0.00%

Top publishers

Apr 2021 Worldwide Desktop Only

Publisher	Percentage	Change
starstyle.com	28.69%	+ 121.91%
runway.vogue.co.kr	24.20%	-
cairn.info	16.72%	-
webmail.partage.renater.fr	16.72%	-
smh.com.au	10.07%	-

Programme	BA Fashion Business Communication & Media 2
Unit	Luxury Image & Brand Construction
Term	Term 3
Teachers	Daniele Colucci, Trishna Daswaney, Giovanni Bordone, Howard Wilmot, Darren Black.
Name and Surname	Enrique Fernandez Zeka
Student Number	053638
Deadline of the submission	14/06/2021
Signature	

Late submission will be penalised

PLAGIARISM DECLARATION

By sending this message I certify that I have read and that I understand the regulations of The University regarding plagiarism and unauthorized collusion.

I understand that all of the assignments submitted by me in the course of this module should be work written by me, and that they should clearly cite and reference each and every source that was used in their development. Where I use the actual words of a source, I must put those words inside quotation marks. I understand that the inclusion of a quotation in my answer only adds academic value if I discuss or analyse it, or compare or contrast it with other materials.

I understand that submitting materials, or parts of materials, that were not created by me, without clear citation of the source, constitutes academic plagiarism and is a punishable act of academic fraud.

I have read and I understand the explanation of how to cite and reference my sources which is available at per the student handbook and guideline of references.

I understand that unauthorized collusion with another student or with anyone else is also a punishable act of academic fraud.

I understand that I might be asked to explain close similarities between work submitted by me and work created by others, or to explain considerable changes in my usual writing style. I understand that failure to provide a convincing explanation to these will be taken as evidence that the said work was not created by me.

I understand and agree that my work may be checked using automated software systems which will detect similarities with other work.

Signed: 

Date: 14th June 2021



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