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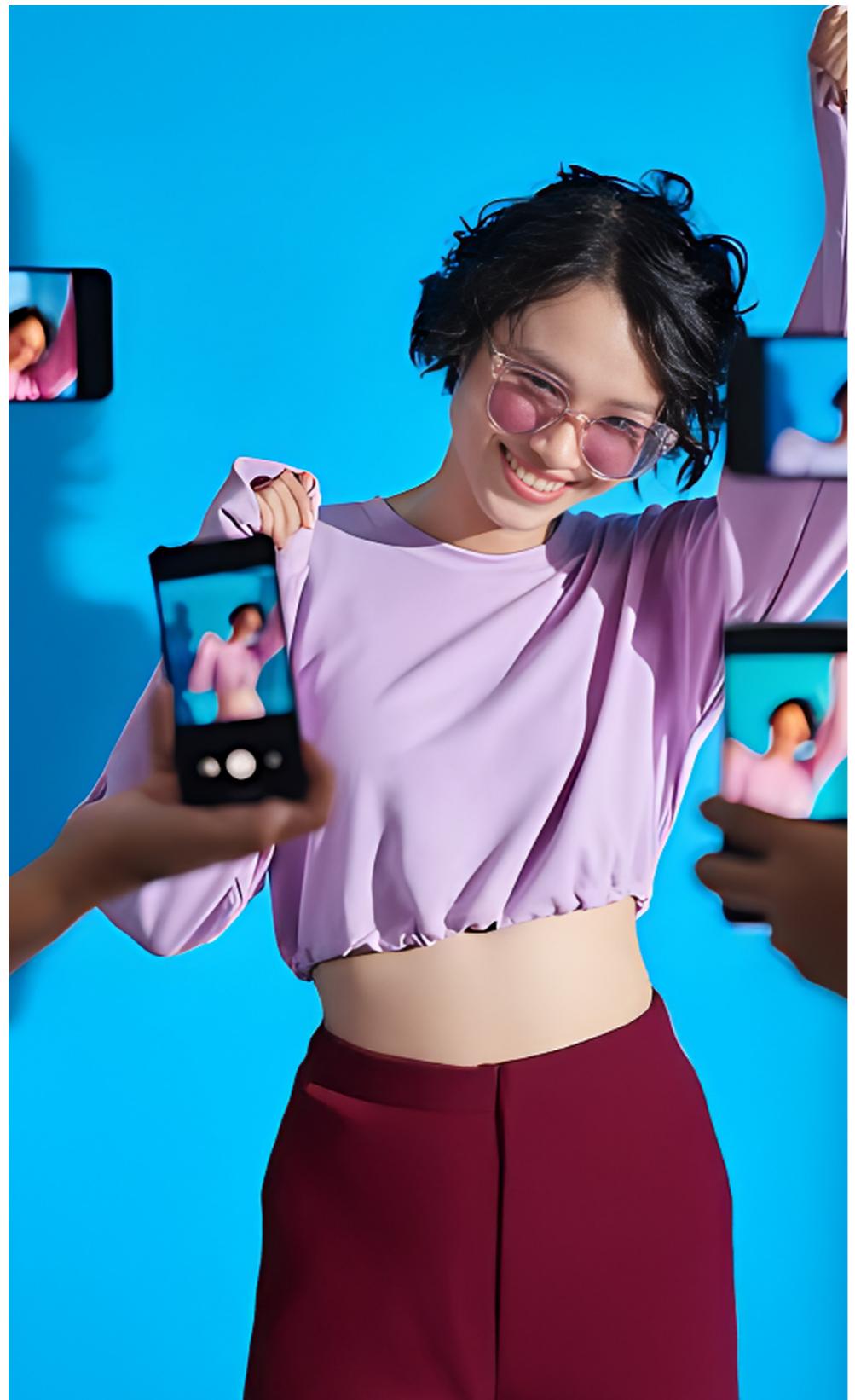
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DESIGN AND MARKETING STRATEGIES

COMPARATIVE ANALYSIS OF SOCIAL MEDIA FOR LOW-COST, MID-RANGE AND LUXURY BRANDS. CASE 2025

Laura Vergne Cañete^{1*}

Abstract. This study investigates the communication of fashion brands through digital marketing on social networks. The methodology used is known as content analysis, to which a quantitative and qualitative approach has been applied. Three social networks of twelve brands were analysed during the months of March and April 2025. The specific objectives of this work are to study how consumerism has increased in the fashion industry as a result of the appearance of social networks, to analyse the impact of advertising on social networks on different social groups and their tendency to consumerism, to make an analysis proposal to compare the marketing strategies of different brands, to identify which marketing strategy on social networks obtains the best results, to determine the creativities that generate the most engagement in brands and to analyse how content generated by influencers and viral trends affect consumer purchasing decisions.

Keywords: Marketing strategy, fashion, social networks, textile industry, consumerism.

Resumen. Este estudio investiga la comunicación de las marcas de moda a través del marketing digital en redes sociales. La metodología utilizada responde al conocido como análisis de contenido al que se le ha aplicado un enfoque cuantitativo y cualitativo. Se han analizado tres redes sociales de doce marcas durante los meses de marzo y abril 2025. Los objetivos del trabajo son estudiar cómo se ha incrementado el consumismo en la industria de la moda a raíz de la aparición de las redes sociales, analizar el impacto de la publicidad en redes sociales sobre diferentes grupos sociales y su tendencia al consumismo, hacer una propuesta de análisis para comparar las estrategias de marketing de diferentes marcas, identificar qué estrategia de marketing en redes sociales obtiene mejores resultados, determinar las creatividades que más engagement generan en las marcas y analizar cómo el contenido generado por influencers y las tendencias virales afectan a las decisiones de compra del consumidor.

Palabras clave: estrategia de marketing, moda, redes sociales, industria textil, consumismo.

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1. INTRODUCTION. OBJECTIVES AND HYPOTHESES

This study is an investigation into how fashion brands communicate their products through social media. It analyses the evolution of marketing, from traditional media to today's digital marketing, highlighting the fundamental role of platforms such as Instagram, TikTok and Facebook that have made the globalisation of fashion possible, giving visibility to both large and small brands quickly and at a lower cost. In January 2023, the number of active social media users equalled 59% of the world's population, an increase of 3% compared to January 2022 (Kemp, 2023).

The study focuses on how social media has transformed consumer behaviour, encouraging more immediate and impulsive consumption. It also examines the impact of digital marketing, the influence of content creators and the new forms of consumption that have emerged as a result of social media.

We have focused on analysing how fashion brands manage their social media presence, looking at aspects such as frequency of publication, continuity of content and creativity in their strategies. The main objective is to understand how they structure their digital activity to generate impact and engagement with their followers. Different strategies are compared according to the type of brand (economy, media or luxury), evaluating differences in frequency, formats, narratives and choice of protagonists. We also studied which visual and audio elements generate the most interaction, and complemented the quantitative analysis with a questionnaire to find out users' perceptions.

The research is limited to Instagram, TikTok and Facebook, social networks selected for their popularity and relevance in 2024, during the months of March and April, coinciding with the launch of the spring-summer season. The brands analysed cover different price ranges, from Zara and H&M to Jacquemus and Sandro, allowing a comparative view of the sector.

1.1 OBJECTIVES

1. To study how consumerism has increased in the fashion industry as a result of the emergence of social networks.
2. To analyse the impact of social media advertising on different social groups and their tendency to consumerism.
3. Make an analysis proposal to compare the marketing strategies of different brands.
4. Identify which social media marketing strategy gets the best results.
5. Determine which creatives generate the most engagement for brands.
6. Analyse how influencer-generated content and viral trends affect consumer purchasing decisions.

1.2 HYPOTHESES

- Fashion consumerism in society has increased following the advent of social media.
- The use of influencers or celebrities as a marketing strategy for the promotion of fashion products has a direct impact on brand engagement.
- Fashion companies design and adapt their strategies according to the target and the social network in which these ads are disseminated, in order to have a greater impact and increase sales.

1.3 STATE OF ART

Fashion brand communication has evolved significantly with the emergence of social networks, which have largely replaced traditional media and have become key spaces for sales, interaction and identity building. Various research studies offer a theoretical and practical framework for understanding this transformation.

From a sociological approach, studies such as that of Martínez Barreiro (1998) explain how the desire to consume fashion is related to symbolic, aesthetic and social factors, helping to contextualise the role of networks in the expression of identity. On the other hand, research such as that of Campoverde Ochoa (2021) shows how the strategic use of social networks improves the visibility and sales of small brands, highlighting the importance of visual content and constant interaction.

Other studies, such as Critikián et al. (2021), highlight the influence of influencers on Ge-

neration Z, who consume fashion as a form of self-expression and trust digital recommendations more than traditional advertising. Likewise, Rodas Casal (2023) analyses the role of influencer marketing on Instagram and TikTok, highlighting the use of storytelling and virality as keys to connecting with the public.

Finally, Pérez et al. (2021) highlight the relevance of planning, segmentation and periodicity, factors that are especially useful for emerging brands such as Nude Proyect. Taken together, these studies underpin the analysis in this paper, which focuses on how brands communicate on social networks through creative, consistent strategies aimed at building audience loyalty.

2. METHODOLOGY

This work is structured in two phases: a documentary research and a practical study. First, a comparative analysis of the digital marketing strategies used by twelve fashion brands

on Instagram, Facebook and TikTok during March and April in 2025, year in which this work was carried out and coinciding with the launch of the spring-summer season. The brands are divided into three categories according to their price range (low, medium and high), which will allow us to compare approaches according to market positioning.

Data will be collected on frequency, type of content and level of engagement, organised in tables to facilitate comparison between networks and brands. Subsequently, a survey will be conducted using Google Forms to understand consumer behaviour, their perception of social media marketing and the impact of influencers on their purchasing decisions.

The aim is to identify which strategies generate the greatest impact and how social networks influence the desire to consume fashion. Finally, conclusions will be presented based on the analysis of quantitative and qualitative data, including graphs and key observations.

Figure 1
 Matrix, content Analysis

BRAND			
DAY/CONTENT	INSTAGRAM	TIKTOK	FACEBOOK
1/03/2025	-	-	-
2/03/2025	-	-	-
3/03/2025	-	-	-
4/03/2025	-	-	-
5/03/2025	-	-	-
6/03/2025	-	-	-
7/03/2025	-	-	-
8/03/2025	-	-	-
9/03/2025	-	-	-
10/03/2025	-	-	-

A first table has been created with the daily content published by each brand on Instagram, TikTok and Facebook during the months analysed, including metrics such as views and likes. The aim is to compare which strategies generate the best results according to the type of brand and its approach to social media.

The metrics evaluated include the format and type of content (such as reels, posts, influencer presence or music) and the performance of each post. This data has been organised into specific tables for easy analysis and comparison.

Figure 2
 Matrix, content Analysis

INSTA-GRAM	Nº Followers					
	Nº Monthly posts					
	Use of influencers / celebrities / collaborations					
	Average likes per month					
	Volume of publications in stories					
	Type of content	Reels		Average nº of likes		
		Photo Posts		Average nº of likes		
	Posts elements	Object/ locations/ texts		Average nº of likes		
		Brand models		Average nº of likes		
		Influencers / celebrities		Average nº of likes		
TIKTOK	Ratio of likes / nº of followers					
	Nº of followers					
	Nº monthly posts					
	Average likes of the month					

TIKTOK	Average views of the month					
	Average likes of the month					
	Ratio of views / nº of followers					
	Ratio of likes / nº of views					
	Posts elements	Object/ locations/ texts			Average nº of views	
		Brand models			Average nº of views	
		Influencers / celebrities			Average nº of views	
	Type of content	Nº talking videos			Average nº of views	
		Nº videos with music			Average nº of views	
	Nº of followers					
FACE-BOOK	Nº monthly posts					
	Average likes of the month					
	Content type	Photo posts			Average nº of likes	
		Video			Average nº of likes	
	Ratio of likes / nº of followers					

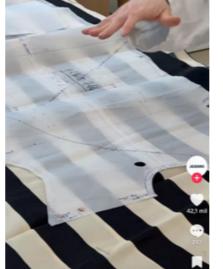
The second table analysed the engagement of the publications, including data on followers, views and interactions, as well as the ratio between likes and views with respect to the number of followers. The use of influencers was also classified according to their frequency of appearance in the publications.

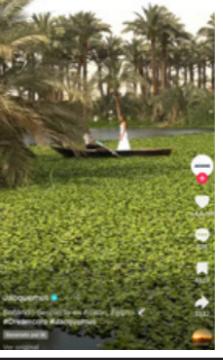
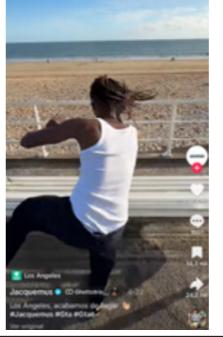
In addition, a Google Forms survey was designed with 17 closed questions divided into

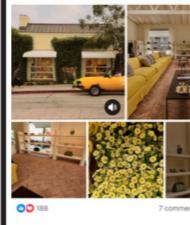
three sections: participant profile, consumption habits and use of social networks, and interest in fashion brands. The survey allowed us to identify patterns according to age, gender or socioeconomic level, and was disseminated mainly through Instagram and WhatsApp.

2.1 EXAMPLE OF ANALYSIS

Figure 3
 Jacquemus content April

DÍA/CONTENIDO	INSTAGRAM	TIKTOK	FACEBOOK
1 / 4	-	-	-
2 / 4	-	-	-
3 / 4	-	-	-
4 / 4	-	-	-
5 / 4	-	-	-
6 / 4	-	-	-
7 / 4	-	-	-
8 / 4	-	-	-
9 / 4	-	-	-
10 / 4	-	-	-
11 / 4	-	-	-
12 / 4	-	-	-
13 / 4	-	-	-
14 / 4	-	-	-
15 / 4	-	-	-
16 / 4	Instagram: post carousel new cruise collection (111.000 likes) Tiktok: video on the making of the dress (42.900 likes / 3.300.000 views) Facebook: same content as Instagram (223 likes)	  	

17 / 4	-	-	-
18 / 4	-	Tiktok: video new collection (35.600 likes / 2.200.000 views)	
19 / 4	-	Tiktok: video new collection (66.200 likes / 3.500.000 views)	
20 / 4	-	Instagram: LA reel (139.000 likes) Facebook: same content as Instagram (146 likes)	 
21 / 4	-	-	

<p>23 / 4 Instagram: LA reel (139.000 likes) Facebook: same content as Instagram (146 likes)</p>		<p>-</p>		<p>26 / 4 Tiktok: celebrity content video (1.300.000 likes / 14.800.000 views) / influencer content video @noahbeck (362.700 likes / 8.300.000 views)</p>		<p>-</p>	<p>-</p>
<p>24 / 4 Instagram: LA new boutique post carrousel (102.000 likes) Tiktok: content video (94.200 likes / 1.300.000 views) / influencer content video @noahbeck (86.300 likes / 2.600.000 views) Facebook: same content as Instagram (196 likes)</p>				<p>27 / 4 Tiktok: celebrity content video (44.100 likes / 1.300.000 views) / influencer content video @noahbeck (195.300 likes / 3.600.000 views)</p>		<p>-</p>	<p>-</p>
<p>25 / 4</p>	<p>-</p>	<p>-</p>	<p>-</p>	<p>28 / 4</p>	<p>-</p>	<p>-</p>	<p>-</p>

29 / 4	Instagram: carousel post new collection @jongries (184.000 likes)			
	Tiktok: video celebrity content (30.500 likes /1.600.000 views)			
	Facebook: same content as Instagram (114 likes)			
30 / 4	Tiktok: content video (89.100 likes / 4.400.000 views)			

Figure 4
 Jacquemus analysis April

INSTA-GRAM	Nº Followers	6.600.000			
	Nº Monthly posts	5			
	Use of influencers / celebrities / collaborations	Yes. Celebrities or influencers appear in 40% of april posts.			
	Average likes per month	Average of 134.000 likes per post.			
	Volume of publications in stories	Weekly.			
	Type of content	Reels	2/5	Average nº of likes	140.000 140.000 / 6.600.000 = 2,1%
		Photo Posts	3/5	Average nº of likes	132.666 132.666 / 6.600.000 = 2%

INSTA-GRAM	Posts elements	Object/locations/texts	3/5	Average nº of likes	121.000	121.000 / 6.600.000 = 1,8%	
		Brand models	0/5	Average nº of likes	0	-	
		Influencers / celebrities	2/5	Average nº of likes	148.000	148.000 / 6.600.000 = 2,2%	
Ratio of likes / nº of followers		134.500 / 6.600.000 = 2%					
TIKTOK	Nº of followers	1.300.000					
	Nº publications en el mes	12					
	Use of influencers / celebrities / collaborations	Yes. Celebrities and influencers appear in 58% of april posts.					
	Average views of the month	Average of 4.918.182 views per post.					
	Average likes of the month	Average of 220.891 likes per post.					
	Ratio of views / nº of followers	4.918.182 / 1.300.000 = 378%					
	Ratio of likes / nº of views	220.891 / 4.918.182 = 4,4%					
Posts elements	Object/locations/texts	0/12	Average nº of views	0	-		
	Brand models	5/12	Average nº of views	2.725.000	2.725.000 / 1.300.000 = 209%		
	Influencers / celebrities	7/12	Average nº of views	6.171.429	6.171.429 / 1.300.000 = 474%		
Type of content	Nº talking videos	2/12	Average nº of views	2.600.000	2.600.000 / 1.300.000 = 200%		
	Nº videos with music	10/12	Average nº of views	5.433.333	5.433.333 / 1.300.000 = 417%		

FACE-BOOK	Nº of followers	210.000				
	Nº monthly posts	5				
	Average likes of the month	Average of 160 likes per post.				
	Content type	Photo posts	3/5	Average nº of likes	178	$178 / 210.000 = 0,084\%$
		Video	2/5	Average nº of likes	133	$133 / 210.000 = 0,063\%$
	Ratio of likes / nº of followers	$160 / 210.000 = 0,076\%$				

2.2 QUESTIONS FROM THE SURVEY

- 1. Age
- 2. Gender
- 3. Current situation
- 4. How would you describe your socio-economic status?
- 5. How important is the way you dress or your clothes to you?
- 6. How often do you shop for clothes or accessories?
- 7. Do you use any social networking sites?
- 8. Which social networks do you use?
- 9. Do you follow any fashion brands or fashion influencers on social media?
- 10. Do you see fashion ads or content on social media?
- 11. What kind of fashion content would you like to see?
- 12. Have you ever bought clothes or accessories after seeing them on social media?
- 13. When you are going to buy a product, do you look for opinions from other users on social networks?
- 14. Have you ever bought a garment or accessory because it was recommended or worn by an influencer or celebrity?
- 15. Do you think that what you see on social networks influences the way you dress and your purchases?
- 16. How important is it for you that a brand has a presence on social networks?
- 17. Do you think social media has changed the way you consume fashion?

3. RESULTS

The analysis of the twelve fashion brands shows how the price and positioning of each one conditions their social media strategy. The low-end brands (Zara, Mango, Punto Roma and H&M) maintain a strong digital presence, although with differences in the frequency and adaptation of content depending on the network. TikTok is more used by brands targeting young audiences, while Punto Roma does not use it because of its more adult target.

The mid-range brands (Scalpers, Nude Project, Nike and Levi's) show a greater effort to adapt content to each platform. Scalpers publishes almost daily with varied and creative content, while Nude Project focuses on quality over quantity. Nike repeats content between networks and is inactive on Facebook, as is Levi's, although the latter does perform well on TikTok.

High-end brands (Jacquemus, Bimba y Lola, Zadig & Voltaire and Sandro) prioritise aesthetics and quality. Jacquemus publishes little but with high visual impact. Bimba y Lola publishes more frequently, but without great impact. Zadig & Voltaire and Sandro stand out on TikTok with visual content adapted to the platform, achieving good levels of engagement.

Figure 5
Average number of views by content on Tiktok, March (Nude Project)

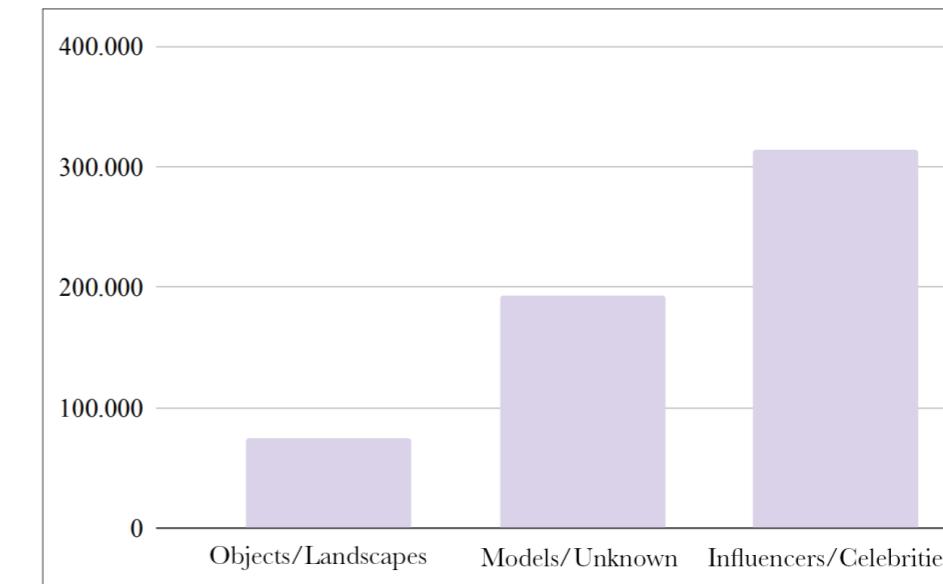
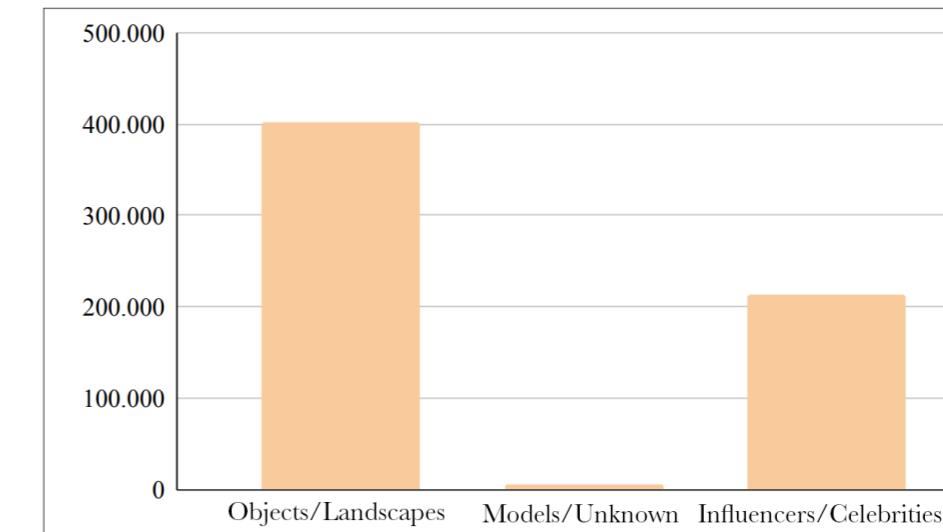


Figure 6
Average number of views by content on Tiktok, April (Sandro)



On the other hand, the analysis of the survey has shown that the irruption of social networks has had a significant impact on fashion consumption habits. A large majority of respondents recognise that the content they view on platforms such as Instagram, TikTok or Facebook directly influences their interest in certain products and the frequency with which they make purchases.

In addition, constant exposure to engaging visual content creates a sense of immediacy and necessity, which accelerates the impulse buying process. Thus, social networks not only act as communication and promotion channels, but have become key drivers of consumer decision making and behaviour.

Figure 7
 Change in consumer behaviour following the advent of social media

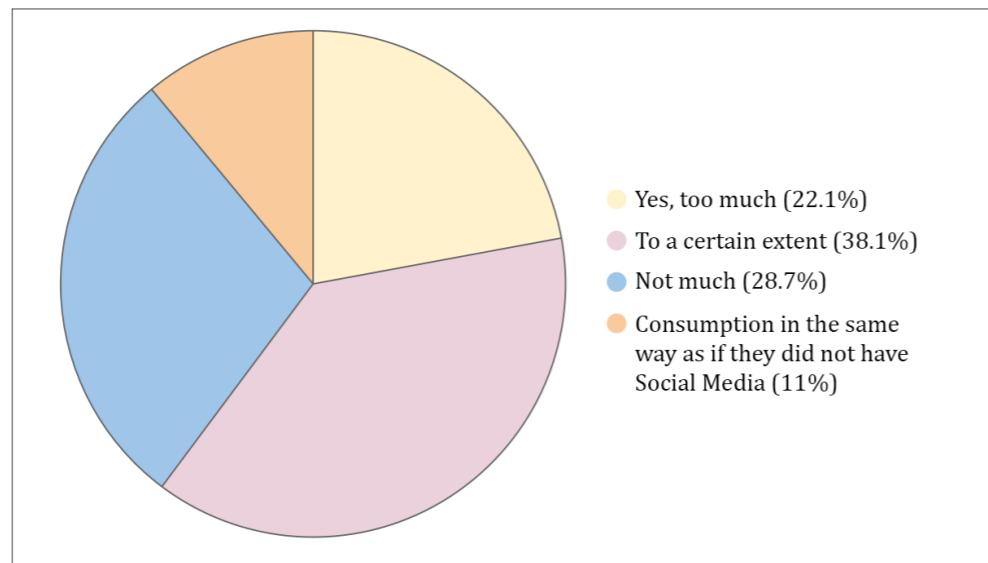


Figure 8
 Impact of influencers or celebrity recommendations on consumption

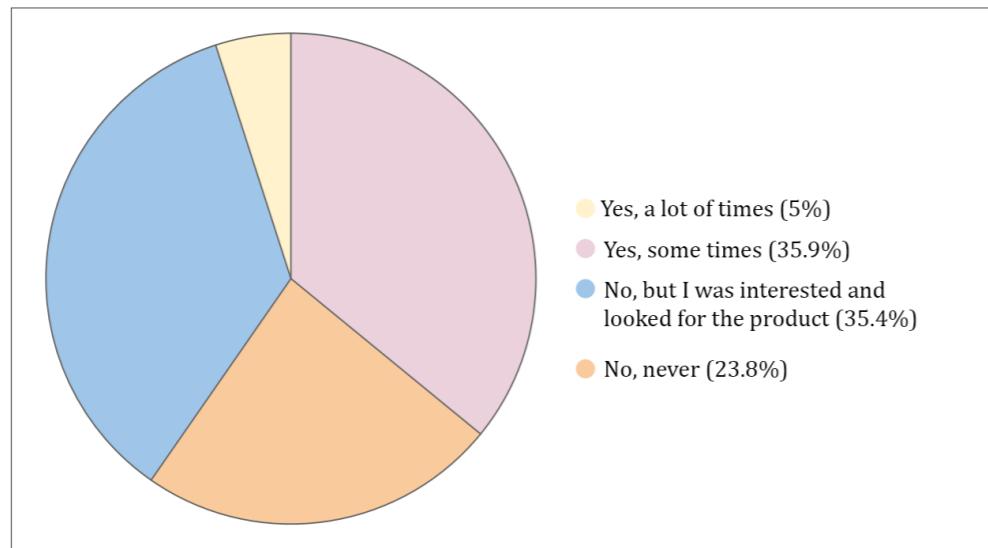
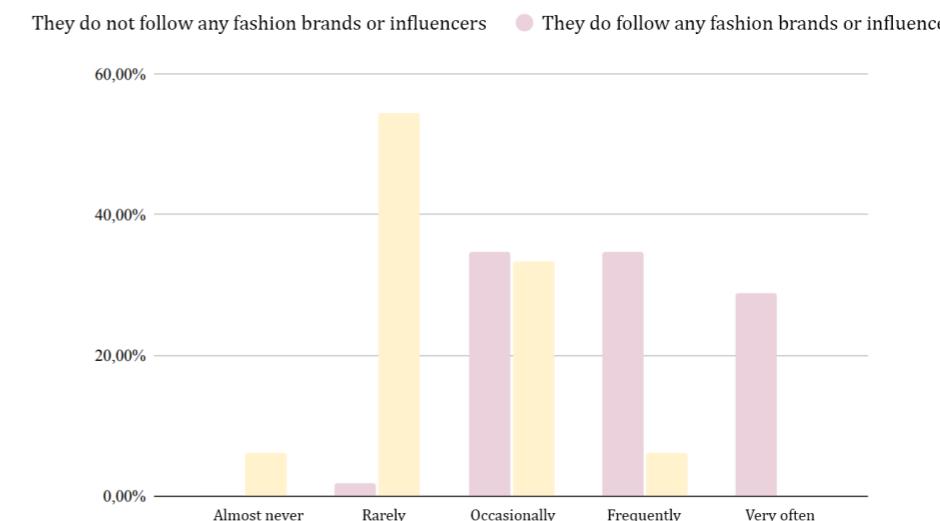


Figure 9
 Frequency of purchase in relation to following fashion brands and influencers



4. CONCLUSIONS

The results obtained allow us to validate the first and fourth hypotheses: more than half of the respondents recognise that social networks have influenced their consumption behaviour, and that constant exposure to fashion content generates a desire to buy, even without prior intention.

The second and third hypotheses are partially confirmed. The use of influencers can increase reach and engagement, especially on TikTok, but does not guarantee the success of a post. Moreover, collaborations are more effective when the content is published by the influencers themselves. Regarding the third hypothesis, it is observed that high-end brands adapt their content better depending on the social network and the audience, while low-cost brands tend to replicate the same content on all platforms, although there are exceptions.

Overall, the study has fulfilled its objectives, analysing the impact of social networks on fashion consumption, evaluating different marketing strategies, and observing the role of creativity and influencers in connecting with the public.

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