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Corporate Social Responsibility Communication of male luxury fashion brands: Analysis on Instagram, Facebook and TikTok

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ABSTRACT:

This study aims to analyze the content on Corporate Social Responsibility (CSR) of Gucci, Prada and Ermenegildo Zegna on the social networks Instagram, Facebook and TikTok in order to examine the focus of the publications of these luxury brands, what type of content is more frequent and which ones generate more interaction and engagement.

An interpretive content analysis of a sample of 92 posts on CSR published between December 2021 and June 2022 is used. For this purpose, an analysis sheet validated through theoretical constructs and pilot testing is used.

Most of the social responsibility content of the fashion brands analyzed is linked to the use of sustainable materials, the protection of natural spaces and, in the particular case of Prada, the protection of the oceans. The posts that achieve the highest interactions are videos and photo reels. Although the strategies that significantly increase brands' reach on social networks are collaborations and joint posts with other fashion brands, as is the case of Gucci with NorthFace and Prada with Adidas. Also, one of the main findings of this research has been to identify that brands may be using Tik Tok -perhaps experimentally- to reach stakeholders in Asian countries, especially China, where other platforms such as Instagram or Facebook may have a more limited reach.

CUST_RESEARCH_LIMITATIONS/IMPLICATIONS__(LIMIT_100_WORDS) :No data available.

CUST_PRACTICAL_IMPLICATIONS__(LIMIT_100_WORDS) :No data available.

CUST_SOCIAL_IMPLICATIONS_(LIMIT_100_WORDS) :No data available.

This research shows that the social responsibility activities of luxury fashion brands leverage the content marketing strategy in social networks. It also demonstrates the importance of the Asian market (mainly Chinese) in the outreach strategies of brands, as is the case of Gucci and Prada, which bet on CSR activities for the protection of the Asian tiger in the framework of the year of the tiger in the Chinese horoscope, as well as the publication of certain content on TikTok.

Corporate Social Responsibility Communication of male luxury fashion brands: Analysis on Instagram, Facebook and TikTok

Abstract

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Findings – Most of the social responsibility content of the fashion brands analyzed is linked to the use of sustainable materials, the protection of natural spaces and, in the particular case of Prada, the protection of the oceans. The posts that achieve the highest interactions are videos and photo reels. Although the strategies that significantly increase brands' reach on social networks are collaborations and joint posts with other fashion brands, as is the case of Gucci with NorthFace and Prada with Adidas. Also, one of the main findings of this research has been to identify that brands may be using Tik Tok -perhaps experimentally- to reach stakeholders in Asian countries, especially China, where other platforms such as Instagram or Facebook may have a more limited reach.

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Keywords Corporate Social Responsibility, Social Media, Sustainability, Fashion brands.

Paper type Research paper

1. Introduction

Companies constitute social systems immersed in a demographic and cultural reality, forming a dynamic, living, interactive and interdependent space in which multiple relationships develop and continuous exchange with different stakeholders takes place. Society allows organizations to operate under the premise that they will operate and behave fairly and with the expectation that, beyond adhering to legal requirements, they will assume responsibility for their actions (Hoque *et al.*, 2018), a kind of implicit social contract that endorses membership in its social ecosystem and associative network.

In this sense, companies are recognized as an integral part of the daily reality of individuals, not only because of the services they use and the products they consume but also because organizations are participating subjects at the social level (Capriotti, 2021; Moir, 2001). Therefore, when reference is made to Corporate Social Responsibility (CSR), it alludes to a natural relationship between business and society, which is increasingly becoming a variable that attracts the interest of organizations, given the potential it represents for the development of competitive advantage in various economic sectors (Di Benedetto, 2017).

As pointed out by Capriotti (2021) and Romero-Rodríguez (2020), Corporate Social Responsibility becomes not only an ethical and moral obligation of companies but also a strategic response to changes in the environment to favor the adaptation of firms to the new social reality and is seen not only as a promotional and advertising activity, but as an essential part of the philosophy and corporate strategy of organizations that results in the improvement of their image, reputation and relational factors. This is because when organizations proactively assume their role in terms of

CSR, they can achieve positive responses due to the connection they can establish with their stakeholders (Cuesta-Valiño *et al.,* 2022b), with the understanding that today's brands are built based on a good balance of relevance and emotional closeness (Castillo-Abdul *et al.*, 2020a).

1.1. Corporate Social Responsibility and Textile Industry: A Difficult Relationship

The number of fashion brands adopting Corporate Social Responsibility as part of their business strategy is increasing, especially in the luxury fashion sector. Research has shown that CSR helps to attract new business and customers to an organization, thereby gaining an advantage over competitors and increasing engagement with potential customers (Castillo-Abdul *et al.*, 2021; Castillo-Abdul *et al.*, 2022a).

CSR in fashion brands has also been shown to actively contribute to reputation building by promoting positive stakeholder perceptions of a company, as well as helping to improve employee retention and motivation (Ravina-Ripoll *et al.*, 2022), fostering organizational success and sustainable development (Feng and Sing-Bik, 2020), especially in a context where fashion brands -especially low-cost ones- are continuously singled out for the environmental damage caused by the textile industry and ephemeral consumption patterns.

However, Luque and Herrero-García (2019) warn that although transnational textile companies have implemented CSR processes to promote ethical behavior with respect to the economy, the environment and the populations in which they operate, in reality, they engage in "corporate social irresponsibility" behavior, masked and manipulated through marketing campaigns, practices known as "whitewashing", including greenwashing (environmental), purplewashing or pinkwashing (feminism and equality), among others.

In fact, in the face of growing social pressure for companies to report on the environmental impacts generated by their production system, some have seen it as an easy way out to selectively display those impacts that are comparatively benign, giving an impression of transparency that at the same time hides what their business practices are hiding (Martín-López, 2019).

Hoque *et al.* (2018) concur with this perspective, asserting that entrepreneurs care little about the meaning and essence of pristine business objectives and the real goals and functions of Corporate Social Responsibility and that organizations have practices, which are largely voluntary and philanthropic for the sake of creating a public image and, CSR, in most cases, is a cosmetic marketing and image-preserving strategy, thus undermining the social welfare objective of sustainable development.

In the case of the fashion industry, given the negative social and environmental impacts generated, governments and international organizations have been closely monitoring garment manufacturers worldwide. The intense pollution generated by the entire textile fashion life cycle, as well as the increasing use of raw materials, dyeing, transportation and disposal of used clothing, has severely impacted the environment.

As an example of the above can be mentioned *Gap Inc.*, which was convicted in 1999 for infringing the Federal Law of Saipan (Northern Mariana Islands) due to poor working conditions of its outsourcing and unrecognized overtime; while in 2000, it was accused of using child labor in Cambodia. Also, a well-known and high-impact case was *Rana Plaza*, the world's largest garment factory in Bangladesh, which collapsed in 2013, causing approximately 2,500 injured and more than a thousand deaths due to appalling working conditions. Another unfortunate example is the Swedish chain *H&M*, which claimed to have been recycling clothes for years, while it was exposed to burning 12 metric tons of unsold inventory annually in 2018 (Feng and Sing-Bik, 2020).

The fashion industry has been associated with the unsafe and exploitative conditions in which many clothing workers operate and the massive water and air pollution caused by factories (James & Montgomery, 2017; Takedomi and Karlsson, 2020). On the environmental front, millions of tons of unused fabric in Chinese factories are wasted each year due to dye color errors, and textile dyes circulate in many rivers due to a lack of wastewater treatment. In fact, in 2010 alone,

China's textile industry accounted for 8.2% of chemical oxygen discharge pollution (DQO) (Woodside and Fine, 2019).

In this vein, according to Moorhouse and Moorhouse (2018), fashion is widely considered to be the second most environmentally destructive industry (behind oil), with a global supply chain employing 58 million people worldwide. According to data from the United Nations Economic Commission for Europe (2019), the fashion industry leaves a footprint on our planet, producing 20% of global water waste. The report details, for example, that producing a cotton shirt requires 2700 liters, comparable to what a person drinks in 2.5 years.

Cutting costs and offering knitted apparel at continuously lower prices come at a high price environmentally and socially. Consumers are accustomed to a rapid turnover of fashion stock, which generates an increase in waste, particularly in landfills, as the average consumer deposits approximately 30 kg of clothing and textiles per capita per year (Blazquez et al., 2019). Likewise, the production processes developed as a result of outsourcing, which seeks, above all, to reduce costs, have generated significant pollution due to the absence of legislation and monitoring of compliance with the correct treatment of waste and surpluses such as dyes and fabric waste that are destroying ecosystems (Martín-López, 2019).

These scandals have led to the need to observe and intervene in reputational damage to preserve consumer confidence, so many brands have now dedicated themselves to managing according to their Corporate Social Responsibility compliance, reporting on sustainability and green marketing (Takedomi and Karlsson, 2020). Therefore, due to the pressure of the context, the social commitment of companies has gone from being just a philosophy to being -in part- a reality, becoming an essential part of business practices (Takedomi and Karlsson, 2020).

In this respect, Pencarelli et al. (2019) have pointed out that Corporate Social Responsibility is a tool that seems to have materialized as a core value for fashion companies, especially through employee involvement (volunteering), concern for the environment, waste reduction and optimization of energy consumption and waste cycles, which embody the areas of greatest commitment declared by companies in the sector.

As a result, different brands and designers have emerged around the world that are responsible for manufacturing environmentally responsible clothing, betting on approaching the circular economy. The challenge facing the textile and apparel industry is to produce more with less, extend the useful life of garments, and reintroduce them into the textile chain through circular logic when their useful life ends. Brands such as *Zara* or *Mango*, among other fast fashion brands, began to develop collections under the criteria of respect for the environment and supporting sustainability and have launched items made with materials such as organic cotton or bamboo that bring the concept of sustainability to the mass market (Martín-López, 2019).

Luxury fashion brands have developed business strategies that are positioning their product lines closer to the codes of the fast fashion industry as a way to address emerging trends and the demands of fashion consumers. This new trend in the luxury sector could compromise the image of social commitment of this type of brands because fashion, and particularly fast fashion, appears to be unsustainable by nature (Parguel et al., 2020), given the quality of the pieces, their cost and the ephemeral nature of the seasons.

### 1.2. CSR Communication and Corporate Image: Transparency and Engagement

As noted above, fashion companies are under pressure to publish environmental policy statements, as this can positively influence public perceptions of the company's commitment to environmental protection and sustainable development, resulting in increased market share and improved stakeholder relations (Ramus and Montiel, 2005).

As with any type of brand association, the Corporate Social Responsibility brand image results from the indirect exposure of consumers to relevant information, whether or not it is controlled by the company that owns the firm (Parguel et al., 2020). The problem with the corporate image, which in essence translates into an intangible and ethereal asset, is that it is not under the

absolute and monopolistic control of the company since it is a permanent process of recoding by its stakeholders (Castillo-Abdul and Romero-Rodríguez, 2021).

In this context, luxury fashion brands have recently taken effective resolutions to put in place and reinforce their CSR programs, aware that their future depends on their ability to manage pressing social and environmental issues. Following Parguel *et al*. (2020), the Boston Consulting Group indicates in its latest report on fashion sustainability that premium luxury brands score well above fast fashion brands on these sustainability issues. These authors have shown that the "principle of perceived scarcity" can provide an alternative route to building a positive CSR image of luxury brands, positing a dual-route "ephemerality-scarcity" model as a conceptual framework for studying the compatibility between luxury and Corporate Social Responsibility (Figure 1).
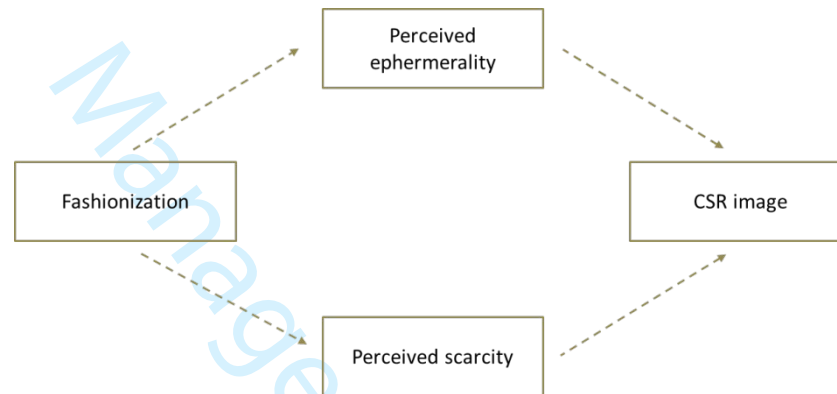
Figure 1. Model of the effect of fashionization on brand CSR image. Source: Parguel *et al*. (2020, p.7)

As shown in Figure 1, it is hypothesized that ephemerality represents the negative path, but perceived scarcity should positively influence the CSR image since sustainability is essentially rooted in scarcity. On the production side, «scarce products» consume fewer natural resources of limited availability and thus fit better with the goal of natural resource renewal.

Luxury fashion products have a low supply chain activity, being intrinsically more sustainable than fast fashion, which is produced in higher volumes. On the demand side, since scarcity restricts availability, scarce effects convey the idea of frugality and more responsible luxury consumption, prioritizing product quality and originality over quantity.

Parguel *et al.* (2020) demonstrated that beyond scarcity appeals that are stimulated by "excess demand" or "limited supply", scarcity appeals can also settle on "original supply" by finding that also seasonal fashion trends were served by idolized designers and the introduction of limited designs and styles - essentially original and iconic - which addresses the niche of avant-garde consumers. The latter makes logical sense, understanding that, for luxury consumers, luxury is more than a logo: it is an appreciation of fine workmanship, delicate craftsmanship, creativity and the creation of a legend (Kapferer and Bastien, 2009), so the acquisition of the product is seen as a necessity, but also as an investment.

While luxury fashion brands are associated with the elite, which means that most people will never become consumers in this sector, these organizations can encourage socially responsible consumer behavior. An example of this is *Louis Vuitton*, which a considerable segment of the population will probably never purchase this brand, but it is also very feasible that they will like the brand and even praise it. In any case, if the brand's communication reaches and mobilizes the audience, the public will show and behave in favor of the brand. This may not directly promote sales, but it can promote and drive a variety of indirect behaviors that can turn potential consumers into future direct consumers of that brand or other associated brands (Fan and Zhou, 2020).

1.3. Social media and CSR communication of fashion brands

Owned media, including social networks, have become one of the most important communication and interaction channels between brands and their stakeholders. According to the *Digital 2022*

report (We Are Social and HootSuite, 2022), social network users stand at 4.62 billion, equivalent to more than 58% of the world's total population. Social networks occupied most leisure activities in 2021, with an average daily consumption of 2 hours and 27 minutes.

Although social networks such as Facebook and YouTube continue to rank first in active users, Instagram and TikTok report the most significant growth acceleration, especially among the younger generations (millennials and centennials). By 2022, Instagram will have 1.28 billion unique users (more than 28% of the world's Internet users), while TikTok will have 1 billion unique users, with an average annual growth of 7.3% (Statista, 2022).

However, some platforms, such as Facebook, are losing popularity, especially among the younger population, while others, such as TikTok, with more collective narratives, continue to grow in this generational niche (Romero-Rodríguez et al., 2022). Formats like short vertical videos are becoming the preference of millennials and centennials (Cuesta-Valiño et al., 2022a).

Currently, luxury fashion brands tend to focus their communication on the creation of content through social networks framed in the strategy of branded content to attract new consumers, meet the needs of those captured and increase brand engagement (Ajitha and Sivakumar, 2017). Social networks are a fundamental tool for interaction with the consumer and the generation of favorable shopping experiences (Waqas et al., 2021).

The features offered by digital media have revolutionized the fashion world, allowing greater interaction with the corporate audience and increasing brand awareness and visibility (Villena and Segarra, 2020). In addition, these interfaces allow brands to communicate directly with their consumers and better understand consumer behavior through real-time metrics (Wu et al., 2020). These changes in the way of interacting with the public have given way to the evolution of fashion marketing strategies and of the consumer himself, who ceases to be passive and becomes a prosumer, consuming and, at the same time, generating branded content (Belanche et al., 2021).

According to Casaló et al. (2020), Instagram is the most used platform in the fashion industry. Based on their research, campaigns on this network positively increase sales while improving the perception of the product and the brand. In this sense, luxury fashion brands have chosen to show their Corporate Social Responsibility actions in the publications on this network to improve their image and relationship with stakeholders (Jin and Ryu, 2020). Thus, some of the brands that have grown the most in the number of followers and interactions on social networks in recent years have used corporate social responsibility in their publications (Sanz-Marcos et al., 2020; Castillo-Abdul et al., 2021; de Lorenzo, 2021).

Also, as a way to promote fashion brands, some companies have adopted marketing strategies by exposing the eco-friendly qualities of their brands and products (Peirson-Smith and Evans, 2017), thus combining the social network as a selling point with CSR. In this line, Kim and Wha (2020) found that the use of the term "eco-friendly fabrics" has a significant impact on the image of sustainable fashion brands, so, according to these researchers, fashion companies should focus on the factor of eco-friendly fabrics rather than other factors, in order to generate consumer awareness of sustainable fashion.

The above highlights the consolidation of luxury brands on social media and how they use the platforms to run advertising campaigns, engage with the public and promote their social responsibility values. The evidence indicates that many fashion brands have increased compliance with transparent business practices, sharing vital details of their supply chain process with the public (Choi and Han, 2019).

In this way, fashion marketing and communication efforts focus on the hybridization of fashion and responsibility, clothing and ethics, appearance and civility with a message for the future, including luxury brands, which also show a desire for ecological and environmental responsibility.

2. Research design and methodology

This research aims to examine the Corporate Social Responsibility communication of three men's luxury brands on their social channels on Instagram, TikTok and Facebook in order to determine what is the message focus of their CSR posts on their accounts, what types of content are included in these posts and which of these get a higher number of interactions, as an indicator of digital engagement. In this sense, three research questions arise (RQ):

RQ1: What is the focus of social media posts on CSR by men's luxury brands?
RQ2: What types of content are most frequent in CSR posts on social media for men's luxury brands?
RQ3: Which posts generate the most interaction from the corporate audience of men's luxury brands on their social networks?

In this regard, we opted for quantitative-qualitative research with an exploratory-correlational scope, using the technique of interpretative content analysis. This analysis allows us to see what type of content is more effective in social networks since it elicits more reactions (likes) from its followers, who, in turn, may be current or potential consumers of the brands under study.

2.1. Instrument

To perform the content analysis, we chose to design an analysis sheet. To do so, the walkthrough method (Light *et al*., 2018) is used, which consists of establishing the intended use environment of an application by identifying and describing its operating model, and then making an exploratory tour based on participant observation in interaction with the applications in a systematic and forensic way, from the registration stage to daily use and its interruption.

Once all the interaction possibilities and typologies of emerging posts were noted during a daily observation period of 3 months in the applications, from October to December 2021, a first draft of the analysis sheet was made, and it was compared with other research that has analyzed brand behaviors in the social networks that are the subject of this study (e.g., Castillo-Abdul *et al*., 2021; Castillo-Abdul *et al*., 2022a). Subsequently, the instrument was revised in relation to the objectives of this study, being defined by seven variables and 17 indicators, of which 15 are quantitative and two are qualitative (QDA) (Table 1).

Table 1. Analysis sheet for the evaluation of content and reactions on Instagram and TikTok

Variable Type	Dimension	Indicators
Independent	Social Network	TikTok® (1)
		Instagram® (2)
		Facebook® (3)
	Date	Date
Dependent	Type of post	Only Text (T)
		Text and Photo (TP)
		Text with Emoticon (TE)
		Text and GIF (TG)
		Text and Video (TV)
		Texto and Meme (TM)
		Only Photo (P)
		Photo Reel (PR)
		Only Video (V)
		Boomerang (VB)
	Text	Textual analysis using QDA
	Image(s)	Analysis of photographic or audiovisual content (QDA)
	Reactions on TikTok	Likes (TL)
	Reactions on Instagram	Likes (IL)

This type of social network content analysis using interface analysis sheets has been previously used in studies of different kinds, such as influencer marketing analysis (e.g., Castillo-Abdul *et al.*, 2020b; Castillo-Abdul *et al*., 2022a; Gil-Quintana *et al*., 2020), education (e.g., Bonilla-del-Río

et al., 2022; Pérez-Rodríguez *et al*., 2019), or health (Castillo-Abdul *et al*., 2022b; Castillo-Abdul *et al*., 2022c).

2.2. Sample

The sample used for this study were the social networks of the luxury brands Prada, Gucci and Ermenegildo Zegna (Zegna) since all three stand out for offering men's products and being a reference in the luxury fashion sector for men, as well as having active and prolific accounts on social media. In this direction, the informative units will be only the publications with messages on corporate social responsibility of the three brands referred to in the period from December 2021 to June 2022, in order to cover seven months in which the Christmas, winter and early summer campaigns would be present, totaling 92 posts analyzed (Table 2).

Table 2. Sample

Brand	Instagram	TikTok	Facebook	Σ
Prada	15	0	6	21
Gucci	25	2	16	43
Zegna	15	1	12	28

2.3. Data analysis

The instrument defined and validated for this study (see Table 1) was transferred to a Microsoft Excel document, in which a coder compiled the information of the three brands in the three social networks under study. This work was carried out between July and September 2022. It is important to point out that the coder who compiled the information participated in the design and validation of the questionnaire and knew beforehand the objectives and limits of this research.

Subsequently, for the qualitative analysis, the results were transferred to a hermeneutic unit of *AtlasTi v. 22* in order to be able to organize the contents and the predefined analysis categories for interpretative content analysis.
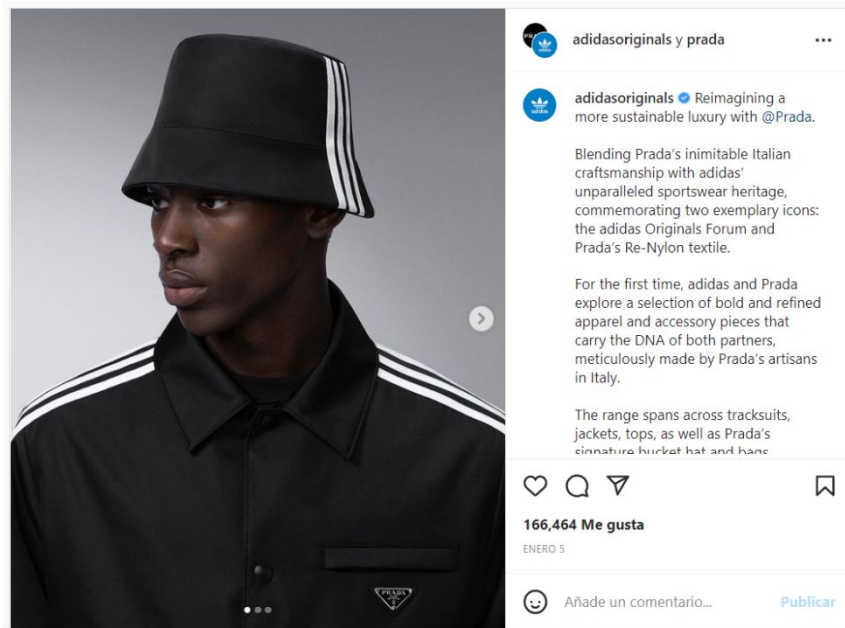
3. Results

3.1. Approaches to CSR communication in social networks

The three brands analyzed have a certain balance of CSR posts on their Instagram accounts - used as the primary channel - although some (such as Gucci or Zegna) tend to replicate this content on Facebook. Only Gucci and Zegna use TikTok for some specific CSR postings.

Most of the CSR approaches of the brands analyzed are based on ecological awareness, the sustainability of their manufacturing, and the use of recycled or low-environmental impact materials. However, it is noteworthy that in two cases (Prada and Zegna), their official accounts promoted the call to collaborate with donations to Ukrainian refugees through UNHCR.

3.1.1. Prada

In its social networks, Prada uses specific hashtags directly associated with social responsibility, such as #PradaGroupImpact and #PradaReNylon. Its publications around this theme mainly relate to the environment, especially using recycled materials (Figure 2) and the oceans' preservation (Sea Beyond).

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Figure 2. Collaborative post between Adidas and Prada (IG) on the use of recycled materials

Also noteworthy are its collaborations in education with UNESCO's training programs (Figure 3), as well as providing training and support to new designers (Figure 4).


Figure 3. Prada (IG) publication about collaboration with UNESCO on educational plans for ocean preservation (Sea Beyond).

Figure 4. Prada (FB) publication on training and support plans for emerging designers.

In the analysis, a publication associated with the war in Ukraine and a call to donate to the refugees (Figure 5) attracted particular attention, a political positioning that is not typical of luxury brands, especially given that the Russian market is very important for luxury fashion firms.
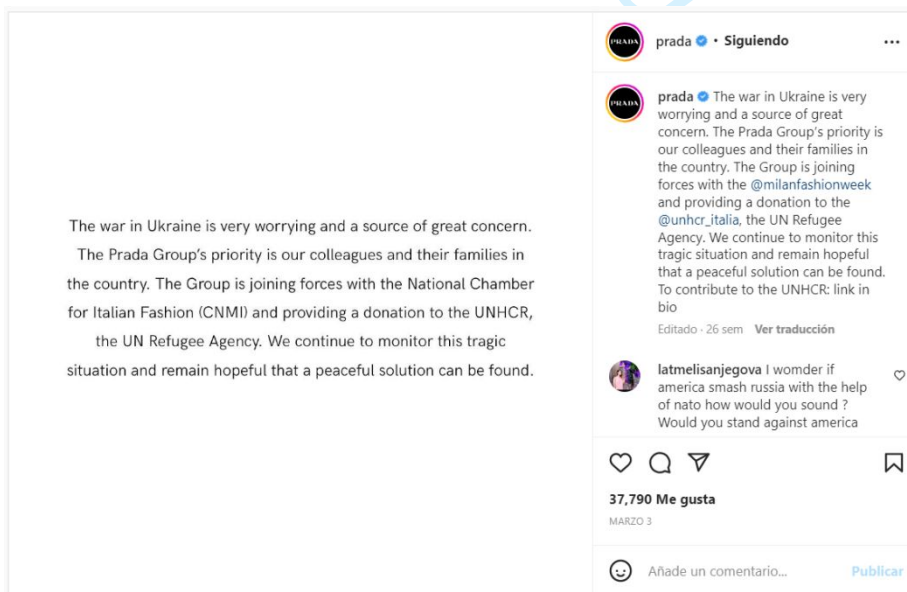
Figure 5. Prada (IG) publication on donations to Ukrainian refugees.

Also evident in the first publications of 2022 is a strong emphasis on the Chinese New Year (the Year of the Tiger), combining images of its products with the initiative "Action in the Year of the Tiger", focused on the conservation of the Amur tiger through sponsorship and funding of the *China Green Foundation's Walking with the Tiger and Leopard Program*. These actions not only position Prada as a brand committed to the environment, but it also bets on a campaign aimed at the Chinese public, a particularly strategic target for luxury fashion brands.

3.1.2. *Gucci*

Gucci does not usually use hashtags that refer to social responsibility. Like the other brands analyzed, most of the CSR references have to do with sustainability, the environment and the environmental protection that the brand promotes towards conservation with the use of recycled materials in their products (Figure 6).

It should be noted that in the main account analyzed on Instagram (@gucci), they publish a few topics associated with equality since this brand has a specific account (@gucciequilibrium) in which they generate content on issues of inclusion and gender. The primary account publications usually show models of all genders and races without distinction.

Figure 6. Gucci (IG) publication on the sustainable use of bamboo in its designs.

Particularly noteworthy is a series of publications that warn that the lights displayed may affect photosensitive people (Figure 7). This shows a brand concerned about its stakeholders and corporate audience.

Figure 7. Gucci (IG) publication with Photosensitive Warning.

They also show respect for animals in their Tiger New Year campaign, with the Lion's Share Fund sponsorship, always indicating in the texts the care they take when taking the published photographs (Figure 8). The focus on the Chinese year also makes sense, given that China is a priority market for most luxury fashion brands.

**Figure 8.** Gucci (IG) post on the year of the tiger and the Lion's Share Fund sponsorship.

3.1.3. Zegna

Regarding corporate social responsibility, in this brand, the discourse of sustainability and the environment is linked to the very work that the founder of the brand did when he started. Constantly in the publications, they refer to "trails to follow" and to the "route" Ermenegildo Zegna traced with the construction and conservation of road 232 in the piedmont mountains of northern Italy (Figure 9). This discourse allows them to point out the brand values linked to respect for the

environment and sustainability, all framed in the *Oasi Zegna* reforestation project that was born in the 1930s. Their digital narrative highlights the importance of family tradition for the brand.

Figure 9. Zegna (IG) publication about road 232 and the *Oasi Zegna* natural park.

Like Prada's commitment (Figure 5), it highlights a publication supporting refugees from Ukraine, inviting donations through UNHCR (Figure 10), a positioning that is not common in luxury fashion brands, understanding the difficulties they may face with the important Russian market.
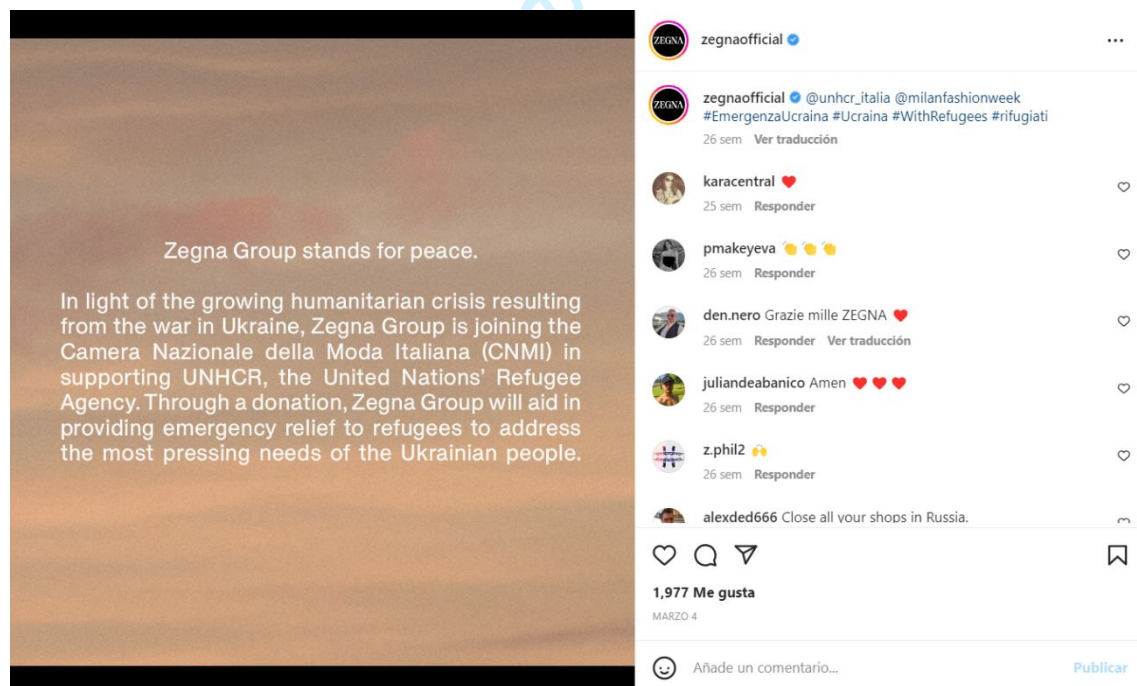
Figure 10. Zegna (IG) publication in support of Ukrainian refugees.

There is also a video on TikTok showing the use of a Demin and its recycling process to turn them into sneakers (Figure 11).

Figure 11. Publication by Zegna (TikTok) on the recycling of denim into sneakers.

3.2. Most frequent content in posts

The three brands know how to take advantage of the visual characteristics of their social interfaces while at the same time exploiting all the image capital of their campaigns, taking advantage on most occasions to showcase their products. This is evident in all of the 92 publications, of which 30 are just photographs -mostly of design portfolios- 30 are Photo Reels, and 26 are videos. Other types of publication, such as the use of Text and Photo (2) and Text and GIF (1), were in the minority in the sample (Figure 12).

	Gucci	Prada	Zegna
Only Photo (P)	22	0	8
Photo Reel (PR)	12	10	8
Only Text (T)	0	2	2
Only Video (V)	10	6	10
Text and GIF (TG)	0	1	0
Text and Photo (TP)	0	2	0

Figure 12. Types of content support.

About the CSR themes emerging in the study, the Environmental category stands out with 46 posts, followed by Politics and Social Movements with 5, Stakeholders (4), Education (3) and Health (1). Within these categories, posts related to the use of recycling, sustainable materials and circular economy are the most numerous (n=20), followed by the promotion of natural

landscapes (n=11) and the visibility of actions for the protection of endangered species (n=9) (Figure 11).
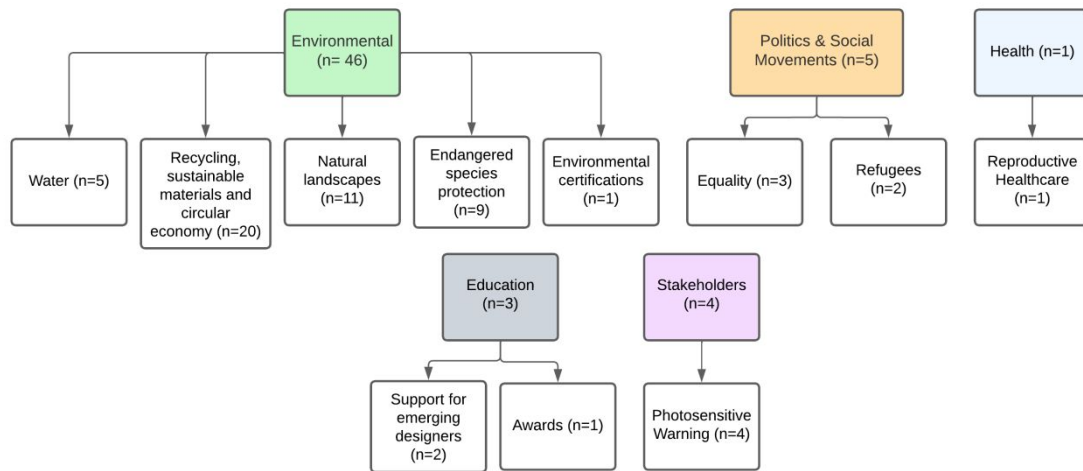
Figure 13. Hermeneutic relationship tree on CSR content categories of the analyzed brands.

A breakdown of these categories for each of the brands analyzed shows that Zegna (54%) and Gucci (36%) prioritize messages about recycling, sustainable materials and circular economy. In contrast, Prada prioritizes its campaign for protecting the oceans (Sea Beyond), with 28%.
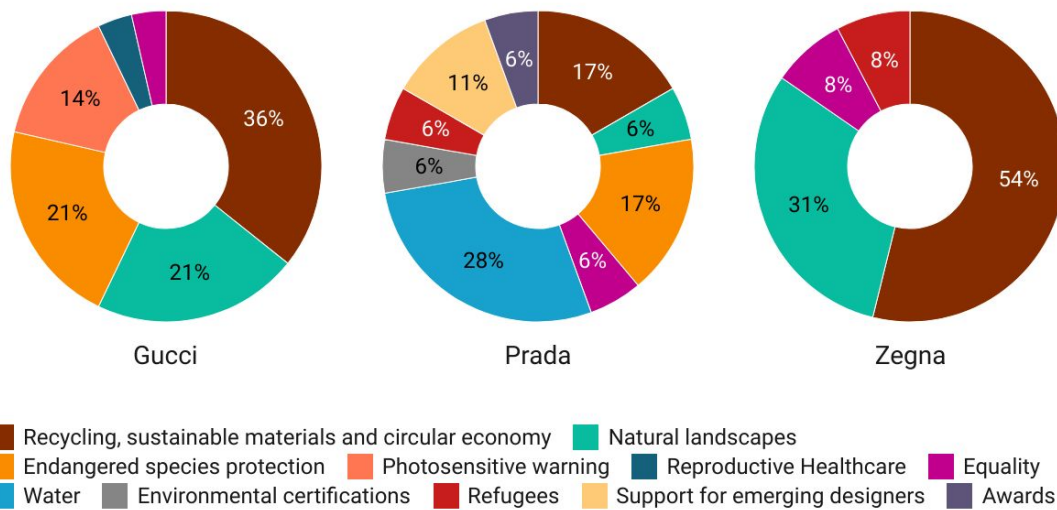

Figure 14. Content categories discriminated by brand

3.3. Content that generates more interaction

It is important to point out that the number of interactions between one brand and the other is different insofar as Gucci and Prada have a multitarget portfolio, which includes men's and women's clothing, perfumes, watches and accessories. In contrast, in the case of Zegna, its portfolio is aimed exclusively at men's apparel. Therefore, it is also important to relativize the number of interactions since each account's followers are dissimilar (Gucci 49MM; Prada 32MM; Zegna 797K) (Figure 15).
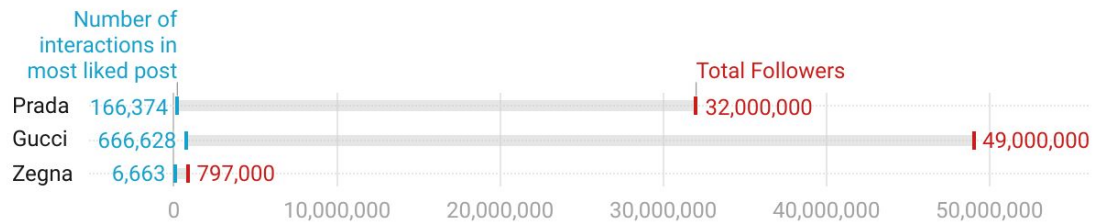
Figure 15. Relativization contrast between the number of followers on Instagram and the number of likes on the most popular post of each account.

As can be seen in Figure 15, Prada's publication, with the highest interaction, achieved 166,374 likes, representing 0.51% of the account's social capital (32MM). Gucci's post with the highest interest is at 666,628 views, representing 1.36% of its digital social capital on Instagram (49MM). Meanwhile, in the case of Zegna, the most liked post achieved 6,663 likes, representing 0.83% of the account's total followers.

In terms of the content that generates the most interaction and engagement, in the case of Gucci, videos on Instagram have the most significant reach and visibility, followed by photo reels and, very far behind, photography (Table 3).

Table 3. Content with more interactions from Gucci.

Date	Type of content	Theme	Interactions	Link
Jan 4, 2022	Video	Year of the tiger and endangered species protection	666,628 views	Link
Dec 27, 2021	Video	#TheNorthFacexGucci collaborative collection and natural landscape protection	643,610 views	Link
Jan 7, 2022	Photo Reel	Year of the tiger collection and endangered species protection	325,940 likes	Link

In the case of Gucci's Facebook account, interaction is residual. On many occasions, they replicate some of the Instagram posts, but these get less than 5% of the interactions reached on Instagram.

Concerning Prada's Instagram account, the photo reels get the highest levels of interaction, different from what happens with Gucci, although videos are the second most viewed content (Table 4).

Table 4. Content with more interactions from Prada.

Date	Type of content	Theme	Interactions	Link
Jan 5, 2022	Photo Reel	Collaboration between Zegna and Adidas. Sustainable materials.	166,374 likes	Link
Jan 5, 2022	Photo Reel	Year of the tiger and endangered species protection	161,263 likes	Link
Jan 7, 2022	Video	Circular thinking and promotion of recycling in fashion education	150,450 views	Link

Similar to what happens with Gucci, Prada's Facebook account is of residual interaction, understanding that some of its posts are mirrored from Instagram.

Compared to the two previous brands, Zegna's interaction numbers are much lower, also considering that its brand portfolio is narrower (only men's clothing), so its target is also more reduced than the previous ones.

Table 5. Content with more interactions from Zegna

Date	Type of content	Theme	Interactions	Link

| Jan 14, 2022 | Photo | Promotion of the Winter Fashion Show at Oasi Zegna, based on ethics and sustainability. | 4,888 likes | Link |
| Jun 22, 2022 | Video | Oasi Zegna as a model of environmental sustainability | 6,663 views | Link |

In the case of TikTok, both Gucci and Zegna have active accounts on this social network, although during the study period, only 2 CSR-related contents were verified in each. While it is true that in the case of Zegna, these contents have almost no likes (39, at best), in Gucci, they reached 675,300 and 563,900 likes, very much in line with the levels of interaction reached on Instagram.

4. Discussion and conclusions

Most of the social responsibility contents of the fashion brands analyzed are linked to their production systems (recycling, circular economy, use of sustainable materials), very much in line with that evidenced by Choi and Han (2019), followed by the protection of natural spaces and, in the particular case of Prada, on the protection of the oceans. This may be due to an attempt to counteract the negative image that the textile industry has about pollution, considered the second most destructive industry for the environment (behind oil), with a particular incidence in the impact on the water (James & Montgomery, 2017; Moorhouse and Moorhouse, 2018; Feng and Sing-Bik, 2020; Takedomi and Karlsson, 2020).

If the results of the research are analyzed from a practical perspective, the brands examined could develop broader strategies aimed at other types of variables associated with social responsibility that, in addition to covering the protection and advocacy of natural resources and the use of sustainable materials, involve disseminating content that their employees promote, which would give a more personal value to the campaigns (Romero-Rodríguez, 2020). Considering that the internal public is an essential stakeholder, they could become brand ambassadors of these actions and give them a greater impulse, even humanizing each factory from where they could join and be part of the publications aimed at CSR.

The implication of employees and outsourcings of luxury fashion brands in their CSR campaigns, besides being an important strategy of internal communication to improve the cohesion of corporate culture and identity, would also put a face to who is behind each clothing firm, eliminating the barrier of transparency that is often linked to unsafe and exploitative working conditions of their workers (Feng and Sing-Bik, 2020; James & Montgomery, 2017; Takedomi and Karlsson, 2020; Woodside and Fine, 2019).

From a theoretical point of view, the methodology used in this study is valuable for research that seeks to determine and analyze the publications on social media with more interaction and, consequently, higher engagement. The results show that the use of social networks as a loudspeaker for luxury brands is driven by strategies that evolve and mutate at the same time as the demands and expectations of society. Today there is a growing sensitivity to environmental issues, and this does not go unnoticed by luxury fashion brands, so research in this regard is expanding and allowing us to know the innovations that companies make in recycling and sustainability issues and protection measures taken in campaigns where real animals are used, to mention two examples that this work has evidenced.

In line with Peirson-Smith and Evans (2017), Casaló et al. (2020), and Jin and Ryu (2020), the posts that achieve the highest levels of engagement and interactions are videos and photo reels. However, strategies that significantly increase brands' reach on social networks are collaborations and joint posts with other fashion brands, as in the case of Gucci with NorthFace and Prada with Adidas. Likewise, those publications related to the year of the tiger in the Chinese calendar achieve a higher number of likes, which can show the important market and number of followers of these brands in Asian countries.

It is also interesting to note that most of the CSR posts that receive the highest number of likes and views are published between December and January, coinciding with the Christmas, New Year and Chinese New Year campaigns.

It is also striking that two luxury fashion brands, such as Zegna and Prada, openly ask for support for Ukrainian refugees, a risky bet that could undermine the company's position in the important Russian market.

This research shows that TikTok is reaching levels of interaction very similar to those on Instagram in the case of Gucci, although this is not the case with the Zegna account, which is marginal. This may be due to the sociodemographic profile of the target of both, but most likely also because Gucci has a greater reach in the Asian market, where this social network (TikTok) has a lot of penetration.

Regarding future lines of research, we could first expand the analysis of the selected brands to other social networks, such as YouTube channels, where we could analyze the scope and impact of other types of publications focused on video, which can reach a different audience. Likewise, research along the same lines could be considered, but in women's luxury fashion brands, to analyze whether there are differences in themes, treatments and approaches to CSR publications. Likewise, this analysis could be replicated in firms that are not considered «luxury brands» but are very popular, such as H&M, Primark, Zara and Mango.

If we focus on the contribution to society, this research shows how brands adapt to the population's growing interest in the environment, showing their actions related to social responsibility with increasing frequency and in a greater number of channels. For students in the areas of communication, advertising or marketing, this analysis can offer clear clues as to where these luxury brands want to go in their communications on social media.

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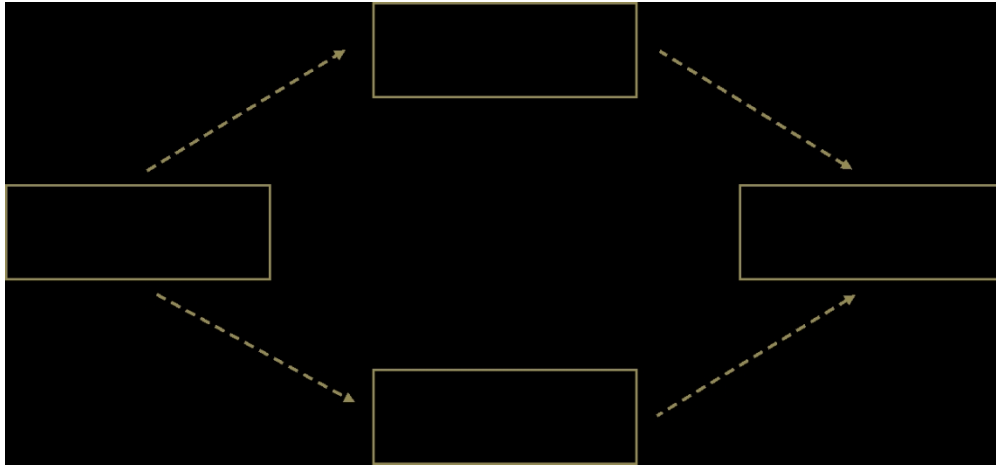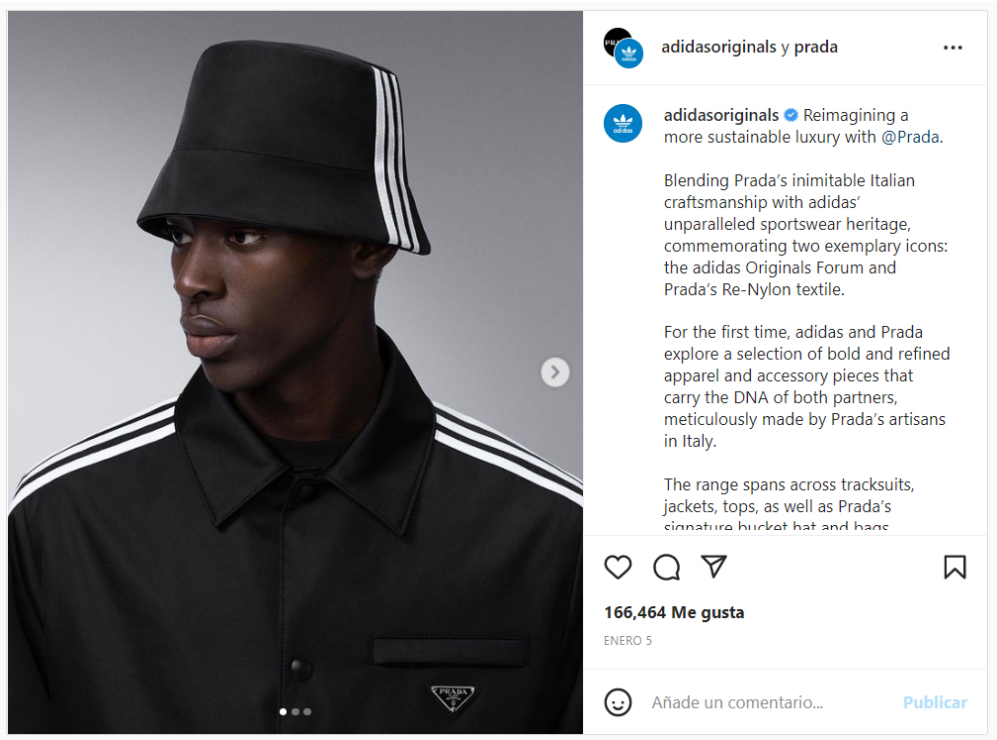48
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Figure 1

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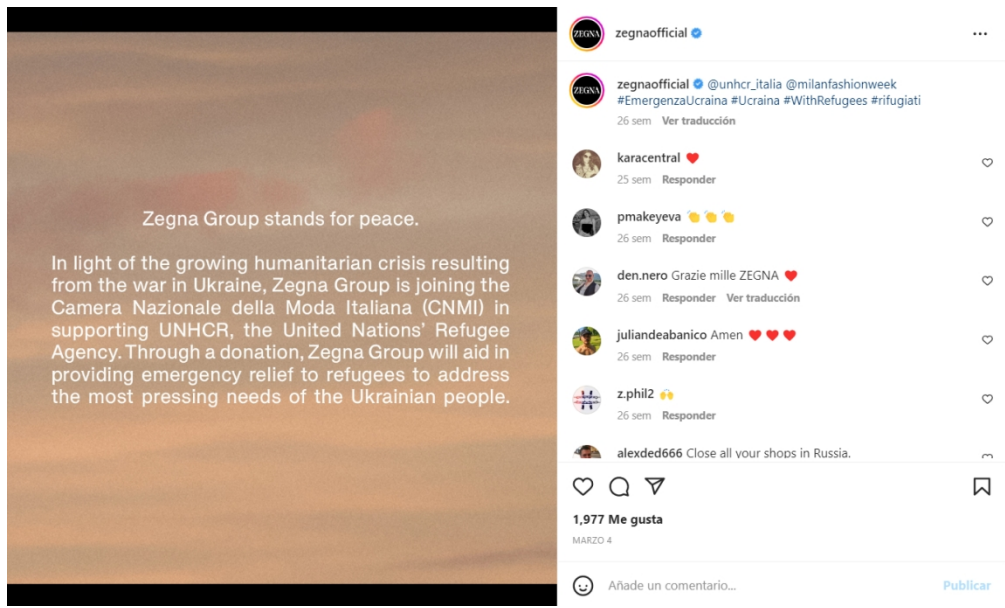

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Figure 7

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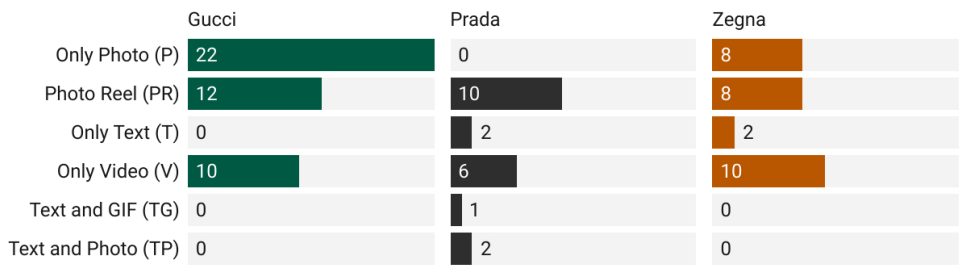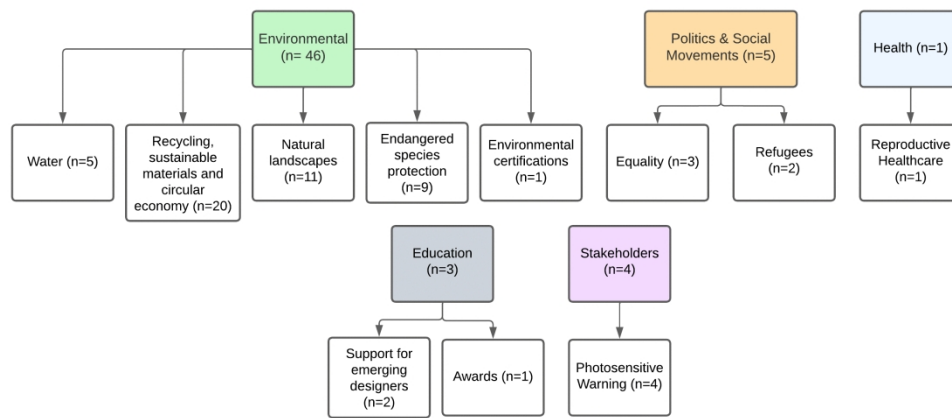

Figure 8

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Figure 9

678x411mm (51 x 51 DPI)

Figure 10

677x405mm (51 x 51 DPI)

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Figure 11

244x431mm (51 x 51 DPI)

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	Gucci	Prada	Zegna
Only Photo (P)	22	0	8
Photo Reel (PR)	12	10	8
Only Text (T)	0	2	2
Only Video (V)	10	6	10
Text and GIF (TG)	0	1	0
Text and Photo (TP)	0	2	0

Figure 12

828x239mm (38 x 38 DPI)

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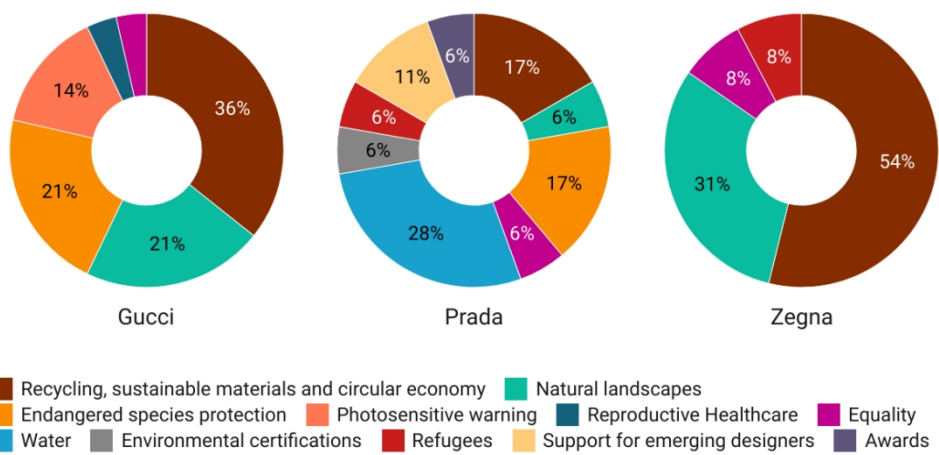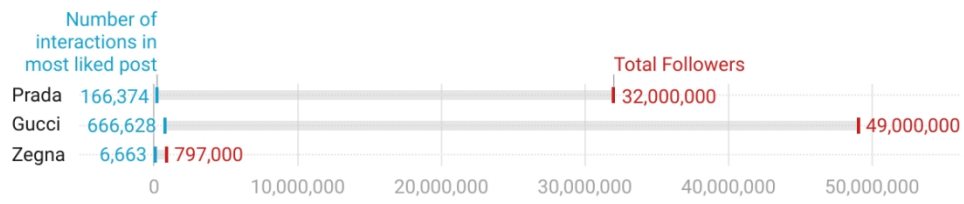50
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Figure 13

637x291mm (118 x 118 DPI)

Figure 14

828x403mm (38 x 38 DPI)

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Figure 15

437x103mm (72 x 72 DPI)