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# MARKETING, NARRATIVE AND BRAND STRATEGY IN REAL TIME:

## The Case of #zarastreaming

BELÉN RAMÍREZ BARREDO[1]
bramir03@ucm.es

BEATRIZ GUERRERO GONZÁLEZ-VALERIO[2]
beguergo@ceu.es

[1] Universidad Complutense, Madrid, España
[2] Universidad CEU San Pablo, Madrid, España

**KEYWORDS**

*Live streaming*
*Strategic Marketing*
*Social Experience*
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**ABSTRACT**

*Live streaming commerce links digital marketing with real-time social interaction, offering a personalised and engaging shopping experience. This model has been successful in China, becoming one of the fastest-growing sales channels. The launch of #zarastreaming is Inditex's first step into the Western market. Using an exploratory research methodology, this paper analyses this event in order to evaluate its relationship with brand strategy and examine the adaptation of the format outside China. A thematic and comparative analysis model is applied to the study of branded content. The results show a high degree of similarity between the pattern used by the brand to generate content on social media and the #zarastreaming event. Among the conclusions, the importance of adapting live shopping to the characteristics of the market so that it contributes positively to the brand strategy stands out*

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## 1. Introduction

In the current landscape, characterised by an increased supply, the use of multi-screen devices, and varied habits of accessing and consuming content, the internet has facilitated new routines in brand communication, leading to a shift in content consumption patterns. Social media are conceived as new forms that enable mediation and representation of the world (Parres-Serrano et al., 2020). They become ideal spaces for brands to leverage visually appealing formats for their audience. Thus, they serve as a point of connection between individuals and interests (Martínez-Sala et al., 2017; Valderrama-Santomé et al., 2020; Xie & Lee, 2015), spanning various platforms and fostering the receiver's interaction in constructing the narrative (Gómez-Arroyo, 2023, p.2). The user, at the heart of this network of communication, determines and demands content aligned with their preferences in real time (González-Oñate, 2019), such that users' needs, expectations, and aspirations form the starting point for strategies grounded in intangibles (Rogel del Hoyo & Marcos-Molano, 2020). Messages best suited to this new landscape are hybrid (Baños y Rodríguez, 2013; Lehu, 2007; Martí, 2010; Tuomi, 2010): those that combine a brand's commercial message with non-commercial content capable of providing a positive experience (Aguilero-Moyano et al., 2015, p. 521). All this aims to connect the consumer with the brand's image and universe (Gómez-Briceño & Durán-Manso, 2021).

In a highly dynamic context such as fashion, where changes in image and communication models abound, social media are an essential tool in any marketing and communication strategy (Mason et al., 2021; Ramos-Serrano et al., 2022). In social media, the visual converges with the auditory, and the textual becomes iconic, interactive, and connective (Pérez-Rodríguez, 2022). Fashion brands hold an advantage in this regard, as their products not only incorporate a significant visual component but also carry strong emotional content (Fernández de Córdova, 2017).

Social media have amplified the rise of the social media influencer, a growing trend in digital marketing (Sánchez-Amboage et al., 2020). However, the role of the influencer—celebrities and professionals—has been widely used since the origins of advertising (Castelló-Martínez y Del Pino-Romero). The association of a product or brand with a famous figure relies on the audience's aspirational dimension and identification mechanisms that aid in forming the ideal self-concept (Castelló-Martínez, 2015, p. 26). The influencer enhances credibility, improves brand image, and boosts prestige (López, 2022). The pillars of influence are credibility, trust, and aspirational power (Castelló-Martínez, 2015). Zara has been a pioneer in fashion for using influencers and influencer marketing, earning praise on social media with groundbreaking campaigns such as "Timeless" (2017) featuring veteran models like Malgosia Bela, Yasmin Warsame, and Kristina de Coninck (Machado-Ramírez, 2023).

### *1.1. Live streaming commerce*

Fashion consumers increasingly demand opportunities to interact and communicate with brands through various channels (Del Olmo et al., 2018). Technological advancements have enabled live shopping commerce or live streaming commerce (LSC), a dynamic e-commerce format that enriches the consumer's shopping experience through real-time interactive elements (Luo et al., 2023). Unlike traditional e-commerce services, where consumers complete their purchase process online via a website, LSC allows businesses and consumers to exchange information in real time (Wang et al., 2022, p.702). Live streaming fosters a more personal and intimate environment through user interaction (Zhou et al., 2021). This strategy has thrived in the Chinese market, becoming one of the fastest-growing sales channels: in 2020, China's live streaming market exceeded 171 billion dollars (Garcia-León, 2024); in 2022, streams on the Douyin platform (TikTok) generated revenues of 1.5 trillion yuan (Fernández, 2024).

The aim of live streaming is to entice the customer to make a purchase during the broadcast, thus responding to consumers' desire for dynamic and entertaining experiences. This primarily occurs through three channels: e-commerce websites or mobile applications integrating LSC functions, such as Amazon and Taobao; LSC platforms incorporating commercial activities, such as Douyu or Live.me; and social media platforms adding LSC functions to facilitate sales (Luo et al., 2023), such as YouTube Live, Instagram Live, TikTok, Facebook Live, and Twitch.

LSC enables real-time consumer participation with a visualised human touch (Chen et al., 2023), enhancing the shopping experience by providing detailed product information displayed on screen (Wu

et al., 2023). The product knowledge, personal usage experience, and promotional skills of presenters are crucial to the programme's success (Chen et al., 2023). LSC creates a collective, real-time experience centred on the streamer's performance, engaging both viewers and the presenter (Guan et al., 2022). It is a special type of mediated communication in which viewers establish one-sided relationships with the influencer, despite the lack of direct personal interaction (Wu et al., 2023). This illusory sense of interpersonal communication (Kowert & Daniel Jr., 2021) reduces the distance between the customer and the product (Farman, 2019).

Regarding LSC, Zara launched its live shopping sessions in November 2023 via Douyin (Sotelo, 2024), China's TikTok network. These live streams take place in Shanghai, in a 1,000-square-metre space. The team comprises over 75 members; the broadcasts occur weekly, lasting up to five hours, with an average audience of 800,000 viewers per session. Footage featuring local celebrities in fitting rooms or on the runway is combined with behind-the-scenes project content (Alonso, 2024). The success achieved in the Asian market encourages fashion companies to adapt this business model to the Western market.

### *1.2. Zara's Business and Communication Model*

Zara's business policy focuses on delivering what customers want faster than anyone else. Its priorities are offering attractive fashion (with a responsible and sustainable production model) and continuously improving the customer's brand experience (Stooksbury, 2021). The foundation of this strategy rests on two competitive advantages: the speed of trends and rapid commercialisation. The former relates to the brand's understanding of culture; the latter to its flexible, data-driven supply chain (Andjelic, 2021). The brand experience must be of the highest quality, both in physical stores and online.

Since its inception, Zara's marketing strategies have centred on market research, technological investment, social media (digital marketing), window dressing, and strategic store locations (Seghelmeble, 2020). Amancio Ortega turned the just-in-time (JIT) strategy into a hallmark of the business and a new business model (Sitaro, 2020), built on three concepts: product rotation; offering customers a unique experience through physical stores; and technological innovation incorporated into new product development (Velilla, n.d.). Stores have always been Zara's primary communication platform, serving as spaces where consumers can emotionally engage with the brand, centralising investment in advertising and marketing. The brand employs a non-intrusive communication model, reinforcing its market positioning through the shopping experience. Rather than using paid advertising, Zara relies on its products and the role of customers as brand ambassadors (Ortega & Mera, 2019; Strauss, 2020). The @zaraaddiction account (838,000 followers) is a clear example. Created by two lawyers, it compiles outfits featuring Zara garments in a single profile (Álvarez, 2022). This space, where consumers voluntarily create and upload content, transforms them into influencers. According to 2019 IPMARK data, Zara has become one of the brands with which consumers most engage.

From 2011, the digital revolution became Zara's major focus, materialising in the near-complete renovation of its commercial space and the integration of advanced technology across all business areas. A strategy connecting all sales channels, augmented reality to enhance the customer's overall purchase perception, and a focus on online platforms have been key to its expansion and consolidation (ABC, 2019). The transition from Pablo Isla to Marta Ortega in March 2022 marks a historic moment, demanding further digital transformation towards a model with greater online sales emphasis (Galindo, 2022). The collections and garments presented in recent years reflect a desire to make affordable fashion with an approach moving away from fast fashion, through capsule collections, limited editions, reduced quantities, and higher product rotation (Fondevila-Gascón et al., 2020). Since Marta Ortega Pérez's arrival, the brand's approach appears to be shifting, yet it remains committed to a core value: Amancio Ortega aimed to democratise the market, not the opposite. Thus, despite high-profile collaborations, Inditex's non-executive president maintains this value (Ellison, 2023), as the average cost of a Zara shopping basket remains far below that of luxury brands.

### *1.3. Research on Live Streaming.*

Among the most significant contributions to the study of LSC, in chronological order, is that of Rachel Kowert and Emory Daniel Jr. (2021), who frame their study within the opportunities created by streaming platforms for building and maintaining new one-sided parasocial relationships that offer the

potential for reciprocal connections between the viewer, the figure, and the associated community. Ye Wang et al. (2022) analyse the impact of live streaming on purchase decisions, considering LSC factors influencing decision-making from two perspectives: technological and human. Hailiang Chen et al. (2023) focus on the behaviour of real-time streamers, exploring and measuring key success factors in live streaming e-commerce based on gross merchandise value (GMV) and follower growth. Their study concludes that selling more products and dedicating more time to each product during a live broadcast drives both GMV and follower growth. Yujing Xu et al. (2022) address the impact of buyer-seller interpersonal interactions on purchase intent in LSC events, a theme further explored by Daoyou Wu et al. (2023), who focus on the streamer's role in LSC, specifically the impact of their impromptu responses to unexpected events during broadcasts. Luo et al. (2023) conduct a comprehensive systematic review of existing LSC studies. Their work identifies key theories, contexts, characteristics, methods, and future research directions for LSC analysis, breaking down and synthesising variables explaining consumer behaviour in live streaming actions. It establishes, first, antecedents or pre-existing variables influencing final behaviour, related to consumers' internal variables, platform technical characteristics, the event's social dimension, and emitter attributes closely tied to credibility, trust, and aspirational power. Among mediators or contingent variables, they distinguish between those related to relational experience and those appealing to the consumer's purchase experience in LSC actions. Moderating variables or effect modifiers refer to factors related to the individual customer and factors tied to marketing mix strategy and customer relationship management strategy. Consumer behaviour outcomes are evaluated from psychological (engagement) and behavioural perspectives. Control variables include those related to the individual (both customer and streamer) and marketing (product, price, platform).

The purpose of this study is to explore the adaptation of LSC to the Western market and assess its relationship with strategic marketing, using Zara as a case study.

This research is justified, firstly, because the body of LSC research focuses on the Chinese market. Secondly, because LSC analysis is approached from an operational marketing perspective rather than a strategic one.

The objective is twofold:

1. To examine the similarities and differences between LSC actions in the Chinese and Western markets.
2. To study LSC from a strategic marketing perspective.

## 2. Design and Method

Firstly, the variables constituting a live streaming commerce (LSC) action are identified. The study by Luo et al. (2023) is taken as a reference, which breaks down and synthesises the variables influencing customer behaviour. Using these data, and within the framework of an exploratory research approach, an analytical model is constructed to examine these variables from the perspective of communication and strategic marketing.

**Table 1**. LSC's qualitative analysis model of strategic marketing

| Background | | Mediators | | Moderators | |
|---|---|---|---|---|---|
| Customer | Demand for personalised digital experiences and interactive content | Relationship experience | Emotional connection | Related to the individual as a customer | Demographic factors/ personal factors/ animator factors |
| Platforms | Technical aspects of the platform/ performance monitoring | Shopping experience | Entertainment/ Ease of purchase | Strategy related | Marketing Mix Strategy/ Customer Relationship Management Strategy |

| | |
|---|---|
| Social | Social influence/<br>Social presence |
| Broadcaster | Credibility/ Trust/<br>Aspirational Power |

Source: Authors´ elaboration based on Luo et al. (2023).

The results are contrasted with LSC variables in the Chinese market using a comparative methodology.

Starting Hypotheses:

H1. The launch of #zarastreaming is in line with the brand's strategic marketing plan.

H2. LSC content incorporates the same brand variables as the content generated by the brand since 2019.

This year is proposed as a temporal starting point because in this year Zara launched a disruptive branded content, which differed in frequency and communication style from that adopted to date (Ramírez-Barredo et al., 2023).

To select the brand-generated content on social media, the results of the Webedia (2018) report are used as a reference, indicating that social media usage is typically not limited to a single application. There is a high synergy between YouTube and Instagram (ReasonWhy, 2019). This finding is supported by the results of the 2022 and 2023 Annual Social Media Studies by IAB Spain. These conclude that in 2022, WhatsApp, Facebook, and YouTube were the most used networks, with the first and third being the highest rated by users. In 2023, Instagram—the network generating the most interaction—joined WhatsApp and Facebook in leading usage frequency. Regarding content visualisation, 4 out of 10 posts are ephemeral, while the majority, 6 out of 10, are enduring. Instagram is the most used network for following influencers, followed at a considerable distance by YouTube. Likewise, Instagram is the highest-rated social network (8.4/10), while Facebook, despite being the most used commercially, is the lowest rated. YouTube, WhatsApp, and Twitter are social networks with above-average satisfaction levels.

To analyse the content hosted by the brand on its Instagram and YouTube channels, a qualitative data analysis methodology is employed. A framework for thematic analysis of branded content is designed. This analysis converges into a hermeneutic approach to the brand's actions.

**Table 2.** Thematic analysis sheet

| | | |
|---|---|---|
| Branded content | Thematic and quality | |
| | Direction. Photography. Influencers | |
| | Registered *engagement* (visits) on the official Zara YouTube and Instagram accounts. | |
| Contribution to strategic brand communication | Brand values | |
| | Brand image | |
| | Business or product line | |
| | Type of collaboration | *Partners* |
| | | Own |

Source: Authors´ elaboration, 2025

## 3. Fieldwork and Data Analysis

Given the ephemeral nature of these actions, information is scarce. However, the launch of #zarastreaming generated significant anticipation and interest in the fashion, business, and communication sectors, increasing conversations on social media and websites. A documentary search

was conducted using the Google search engine with various terms: "live streaming zara" yielded approximately 55,500,000 results. Adding the word Spain to the search reduced the results to 1,610. The term "live shopping zara" produced 54,700,000 posts, while #zarastreaming returned 1,610 results, the same as the search "live streaming zara spain". These figures illustrate the interest sparked by the brand's actions. The launch of #zarastreaming took place on 25 September 2024. To date, no other LSC action has been conducted in the Western market, as indicated by the documentary exploration. The recording of the event is available on Zara's YouTube channel, alongside other branded content. The #zarastreaming channel hosts fragments of the full recording under the name shorts.

To gather information on the brand's business and social media communication model, a documentary search was conducted in the WoS, Scopus, IEEE Xplore databases, and Google Scholar, covering scientific articles, reports, books, and theses published between 2010 and September 2024, in both English and Spanish, as research sources. The documentary strategy includes the following search terms and their combinations with Boolean operators (and/or): "Zara*", "influence", "marketing", "influencer", "branded content*", and "social network". The results of this search reveal that Zara's communication and business model has been the subject of numerous studies in business and academic contexts.

Information on Zara's LSC model in China is limited to results obtained through the Google search engine. The Douyin platform is exclusive to China, and the social network is not accessible in Western countries. This restricts the comparative study of LSC in the Chinese and Western markets, as insufficient information is available to analyse the mediating and moderating variables in the Asian market.

## 4. Results

### *4.1. Strategic Analysis of the Launch of #zarastreaming*

#### *4.1.1. Background*

It is worth highlighting the expectation generated by the announcement of this action on social media and websites, motivated, to a large extent, by the brand identity and the influencers selected for the event. The first live streaming commerce (LSC) event in Spain featured two fashion icons, Cindy Crawford and Kaia Gerber, mother and daughter respectively. The former, with a renowned professional career as a top model, exemplifies the pillars on which the power of influence is based: credibility, trust, and aspirational power. The film was directed by acclaimed American director David Lowery, offering high-quality content. The experience incorporates the entertainment variable, embodied in the opening dialogue between mother and daughter, where they share personal details. This factor contributes to establishing a natural atmosphere, fostering engagement with the influencer. The presentation of the collection, by the renowned French designer and stylist Carlyne Cerf de Dudzeele, contributes to conveying a message of exclusivity and quality that moves away from fast fashion. The platform chosen for the broadcast is the brand's website. This choice grants the brand control over the brand and shopping experience and enables it to gather information about the customers participating in the event.

#### *4.1.2. Moderators or Modifiers. Marketing Mix Strategy at the Launch.*

Date: 25 September, Wednesday. This reinforces the firm's omnichannel strategy, where product rotation occurs in physical and online shops on Mondays and Thursdays weekly. 21:00 hours in Spain.

This allows the broadcast to be followed in real time in Europe and the United States, contributing to the brand's expansion and internationalisation strategy. English as the language of the event brings the brand closer to the English-speaking consumer, while strengthening the social dimension of the event and the symbolic value of a sense of community on an international level. The brand did not activate comments immediately. The first few minutes served to capture the consumer's attention, foreshadowing a personal and entertaining brand experience.

#### *4.1.3. Mediators or Contingent Variables*

Number of real-time views: 263,894 users. Interaction with the influencers of the event is mediated by the brand, which interacts with the consumer by answering their questions or comments. User interaction was not high: 103 comments with a participation of 263,894 users, or 0.03%. Shopping experience: the information displayed with each item was complete, similar to that offered by Zara for any product on its website.

**Table 3.** Comparison between Zara's LSC actions in the Asian and Western markets.

| | | China | Europe and USA |
|---|---|---|---|
| Background | Customer | Demand for personalised digital experiences and interactive content. Consumers used to LSC actions. Duration: 5 h. Frequency: weekly | Demand for personalised digital experiences and interactive content. Consumer not used to LSC actions. Duration: 40 min. Occasional frequency |
| | Platform | Douyin App / third parties | Zara website / own media |
| | Social | China. Interaction and participation | International. Minimal interaction |
| | Streamer | Local celebrities | International celebrities |
| Results | Views | Average of 800,000 users | 263,894 users |

Source: Authors' elaboration, 2025

The differences in the variables of duration, frequency, platform, social, and streamer indicate a variation in the brand's strategic marketing between the two markets and an adaptation of LSC to the Western market.

## *4.2. Thematic analysis*

### *4.2.1. Analysis of Branded Content on Social Media*

The firm makes extensive use of the influencer. In this vein, it pursues high positioning on its social media and website through investment in high-quality content. Based on this, different categories of influencers can be established. The first category comprises renowned professionals in various fields related to fashion or adjacent areas who, paid by the brand, generate content for it. This commitment translates into the incorporation of notable figures in photography—David Sims, Mario Sorrenti—styling, production, or direction. This is exemplified by the well-known Italian film director, screenwriter, and producer Luca Guadagnino, who directed the short film with which Zara wished Christmas in 2021. Luca was endorsed by his campaigns for prominent fashion brands such as Salvatore Ferragamo, Fendi, and Loewe. Similarly, the brand collaborated with one of fashion's most illustrious creative directors, Fabien Baron. Thanks to these collaborations, the content hosted on its Instagram account and YouTube channel has an aesthetic akin to fashion magazines (Vogue or Harper's Bazaar).

This content typically features models or artists who are references in the fashion industry (Sasha Pivovarova, Rianne Van Rompaey, Kirsten Owen, Raquel Zimmerman, Precious Lee, Marisa Berenson, Chiharu Okunugi, Yumi Un, Amar Akway, Meadow Walker, Mica Argañaraz), film (Malachi Kirby, Arnaud Valois, Jorge Lopez, Kodi Smit-McPhee), musicians, composers, or singers (Ben Klock, Benjamin Clementine). Mica Argañaraz starred in the Zara Scenes series in 2019; that same year and again in 2023, the model collaborated with the brand, as revealed by posts on Zara's Instagram account. It is noteworthy that the model does not mention her work with Zara on her own account @micarganaraz, while work for brands such as Chanel and Versace is shared. The model has 404k followers, and her account features images from the Chanel campaign in 2022, with an engagement of 48,963; the Versace SS21 campaign, with an engagement of 36,775; or those with Tiffany (20,246 engagement) or Saint Laurent (11,404 engagement), both in 2019. This pattern of behaviour is replicated in other Zara

collaborations with professionals from the fashion world or artists starring in this branded content. In another category are content created by influencers in the traditional sense. In 2022, Zara collaborated with the influencer Marta Sierra (@marta_sierra), a social media reference for her humorous transition videos, named by Forbes magazine as the "Best fashion influencer in Spain" (De la Calzada, 2023).

### *4.2.2. Contribution of Content to Strategic Brand Communication*

Customer experience is one of the pillars of the firm's communication. Social media content is aligned with its brand identity and strategy. The content hosted on Zara's YouTube channel is similar to the company's posts on its website and Instagram account. Collaborations with celebrities from the fashion sector, such as photographer Steven Meisel or stylist and creative director Karl Templer, bring the brand closer to the world of the catwalk and exclusivity, with an image akin to luxury brands.

Regardless of the subject matter and its purpose, the content is elegant, classic, and daring, and, in many cases, disruptive, as in the first issue of Zara Origins. Novelty and originality characterise the staging and presentation of the content, thanks to the use of various artistic and narrative techniques. Renowned singers, celebrities, models, and actors lend their faces as the brand image: Mica Argañaraz, Kaia Gerber, Somali Findlay, Charlotte Gainsbourg, Josh Lovins, Stephan Junior, Gawin Peppers, Benjamin Clementine, or Kodi Smit-McPhee, among others. Through this strategy, the brand demonstrates its aspirational philosophy and commitment to the customer experience, offering consumers an experience close to affordable luxury. The models featured in the videos are diverse, representing different races, cultures, ages, and sizes, conveying an inclusive and universal message to the consumer.

The content hosted on the YouTube channel focuses on presenting capsule collections, new premium lines, or collaborations with prestigious partners—celebrities, models, and other prominent figures in the fashion world—to showcase limited-edition garments. These include Charlotte Gainsbourg (2021), RHUIGI (2022, 2023), Studio Nicholson (2022), Kaia Gerber (2022), Good American (2022), Benjamin Clementine (2022), and Steven Meisel (2023). The Instagram account incorporates content from collaborations with Narciso Rodriguez (2022), Elie Top (2022), and Irina Shayk (2022). It also promotes product lines highlighting the brand's commitment to the environment through its production processes (Zara Origins) and the proposals of the Studio Collection line. It emphasizes the use of organic or recycled raw materials (Man Edition SS23, Zara Origins), timeless and quality garments (Zara Studio), or capsule collections with short production runs.

Ultimately, the content analysis of the #zarastreaming launch reveals a marketing strategy aligned with that adopted by the brand through content generation: the use of prestigious influencers, professionals from the fashion industry—Cindy Crawford, Kaia Gerber, Carlyne Cerf—and the film industry—David Lowery. An exclusive collaboration is presented, with garments available for a limited time; the content is of high quality. The image is one of affordable luxury and elegant aesthetics.

Based on these results, the initial hypotheses are validated. The launch of #zarastreaming is part of the brand's strategic marketing plan. The LSC content incorporates the same brand variables as the content generated by the brand since 2019.

## 5. Conclusions and discussion

"In a business context dominated by the use of social media, it is crucial to find a differential value compared to competitors (Sanz-Marcos & Pérez-Curiel, 2019, p.22). Live streaming enables brands to differentiate themselves in a saturated market where consumers demand new experiences. In Zara's case, stores, conceived as spaces where consumers can emotionally engage with the brand, have centralised investment in advertising and marketing. Its investment in technology positions it at the forefront, as evidenced by the connection between physical and virtual spaces. Omnichannel strategy, that is, the integration of all sales channels, is key to its brand strategy, aiming to offer consumers a high-quality brand experience.

Zara's branded content is used as a tool to present premium lines, capsule collections, or to showcase collaborations with prestigious partners. The quality and excellence of the generated content seek to position the brand as a reference in the fashion magazine market. To this end, they revolutionise "e-

commerce with high-level fashion editorials" (Inditex.com): a strategy marked by solidity and coherence, leaving no room for improvisation, while presenting an aesthetic akin to traditional fashion publications, such as Harper's Bazaar, projecting an image of industry knowledge, innovation, and leadership. The use of various locations in branded content (Tokyo, Berlin, California, New York, etc.) reinforces the company's international dimension, positively contributing to its image. Zara has remained faithful to the mission, vision, and values established by its founder, Amancio Ortega. Nevertheless, the brand has gradually introduced a series of changes in its image and communication that convey to the customer and the market a certain intent of renewal. These include the redesign of its logo and store interiors; collaborations with renowned creative and professional figures from the luxury and fashion sectors; or the synchronisation of campaign launches with those of luxury brands, months before the season (Salido, 2019). These strategic events suggest that Zara aims to become a more aspirational brand, enhancing desire and expectations towards the firm and its products. Zara creates its own content with prominent figures related to the broader fashion sector, who act as influencers. This approach is replicated in the launch of #zarastreaming, offering an immersive and entertaining shopping experience. When the content is authentic, it significantly contributes to creating brand value and impact. In this way, empathy is established between the brand—which provides entertainment—and the consumer, who appreciates being entertained (del Olmo et al., 2018).

Live shopping commerce or live streaming commerce (LSC) enriches the consumer's shopping experience through real-time interactive elements (Luo et al., 2023). The success achieved in China is encouraging brands to replicate this format in other markets. The case analysed here sheds light on the need to adapt this format to the characteristics of the market and the consumer for it to be successful. Zara's incursion "into live streaming is a natural step towards integrating commerce and entertainment", allowing it to "adapt its value proposition to the expectations of global consumers" (Garcia-León, 2024). However, the firm has only employed this format once in the Western market. It is not possible to predict whether subsequent actions will follow this model, although the strategy pursued by the brand in recent years outlines the roadmap for its communication and marketing strategy.

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