

Fashion podcasts in France: A voice yet to be invented?
Market Report on a medium still finding its way

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INTRODUCTION

Trained within the structured and rigorous standards of French media, I have always been attracted to the more hybrid and open formats that Anglo-Saxon productions offer, especially those that allow greater space for fashion. When exploring fashion industry topics, I faced a dilemma: such issues are still largely confined to specialised and women's press, never really integrated into the broader landscape of French media due to a lack of freedom and innovation. Formats are fixed early on in journalists' training.

Added to this is my attraction to audio productions, whether broadcast on the radio or as native podcasts. Audio formats have always appealed to me for their accessibility: voices convey more sincerity than written formats, and the absence of images allows the listener to focus solely on what is being told, without being distracted by the flood of visuals — a growing problem imposed by social media. Yet, although central to France's cultural identity, fashion struggles to carve out a place within the French audio landscape, where it seems disregarded as a serious cultural subject.

Fashion podcasts are rare, fragmented, and struggle to gain popularity or loyalty. Still, the podcast format is growing. Reuters Digital News Report indicates steady growth, especially among under-35s, with formats that are “more embodied” and less news driven. According to the *Autorité de régulation de la communication audiovisuelle et numérique* (ARCOM), France offers 10 million podcasts—a 116% increase since 2019—listened to by nearly one in two French people, mostly as replays.

Studying fashion journalism in London and meeting podcasters who talk about fashion have inspired me and given me hope to see other kinds of audio content emerge in my own country. Faced with this dilemma, I began to question the absence of French audio formats in fashion, as both an art and a cultural industry. Does fashion stand a chance of being heard in France? Might there be a niche to seize? Could we draw inspiration from Anglo-Saxon models? Alongside an analysis of the French audio media market, I have included several comparative France/UK case studies to shed light on and illustrate certain ideas.

PARTIE I — Fashion in audio media: a No Man’s Land?

A. A weak presence of fashion on the radio

In the French radio landscape, there are few options on a national scale. There is the giant Radio France—the public broadcaster covering local, national, and international levels—and the private stations (RTL, Radio Nova). Most of the latter have been bought up by billionaires intent on promoting far-right ideas (Sud Radio, Europe 1, BFM, RFM...).

Since my teenage years, Radio France has always been my primary source of information and my journalistic reference. More than 900 journalists work there, covering a wide range of opinions and topics. According to Médiamétrie (a public limited company specialising in audience measurement and research into audiovisual and digital media usage in France), its programmes account for 85 million listens per month, with nearly half of all podcasts downloaded in France coming from Radio France.

But this landscape has been shaken considerably in recent years, particularly with the latest reform of the audiovisual sector. Spearheaded by the outgoing Minister of Culture Rachida Dati, the project seeks to merge France Télévisions, Radio France, and the INA into a single entity, under one governance structure, to create “a French BBC”. One of the key aims is to respond to budget cuts of €23.9 million imposed by the government earlier this year. In the hope of saving €6 million annually, Radio France closed Mouv’, its station dedicated to young people and urban cultures. Until then, it was the only station to have broadcast a series of programmes dedicated to fashion.

Within this framework, cultural subjects struggle to stand out. Worse still, as a long-time listener, I have never heard programmes dedicated to fashion on any of its stations. When visiting the “Culture” section of the Radio France website—which combines content from stations Info, Inter, Culture, Bleu, Mouv, and Fip—there is no category dedicated to fashion, even though it is a central cultural industry in France.

To understand this lack of interest, I spoke with Éric Chaverou. He is the editor-in-chief of the culture desk at France Culture, the national cultural station. “Unfortunately, it’s something of a blind spot. There is no deliberate disfavour, but yes, there are gaps in the system. Besides, I don’t believe there has ever been a fashion specialist at Radio France.” According to him,

several reasons explain this deficiency. Working within a team of six journalists means focusing only on major current events. “If we address fashion in an editorial meeting, it’s going to be the anti-fast fashion law, or a scandal, or something significant economically, such as a change at the head of a brand, a sale, a merger, and so on.”

The main obstacle he perceives is the multidisciplinary nature of fashion. “It straddles the economy, society, or culture desks. As journalists work within services—in a somewhat compartmentalised way—cross-cutting subjects suffer, because they are not clearly identified as belonging to one desk or another.”

This is a finding that Claire Roussel, an independent journalist specialising in sustainability issues in fashion, deplores: “I find that we have a superficial approach to fashion which is extremely frustrating.”

Chaverou also mentioned the poor perception held by journalists, who “generally see it—wrongly—as a luxury industry”, and therefore of little concern to the majority. Conversely... is this lack of interest mutual? “Personally, I don’t feel that fashion is trying to communicate with us either. Fashion works with specialised journals and does not seek to engage with the general press, including radio. I don’t feel any effort to make us understand how it is evolving today.”

So if fashion is not seeking to communicate with radio, has it turned away from audio altogether? Not necessarily: podcasts appear to offer a highly interesting space for the sector.

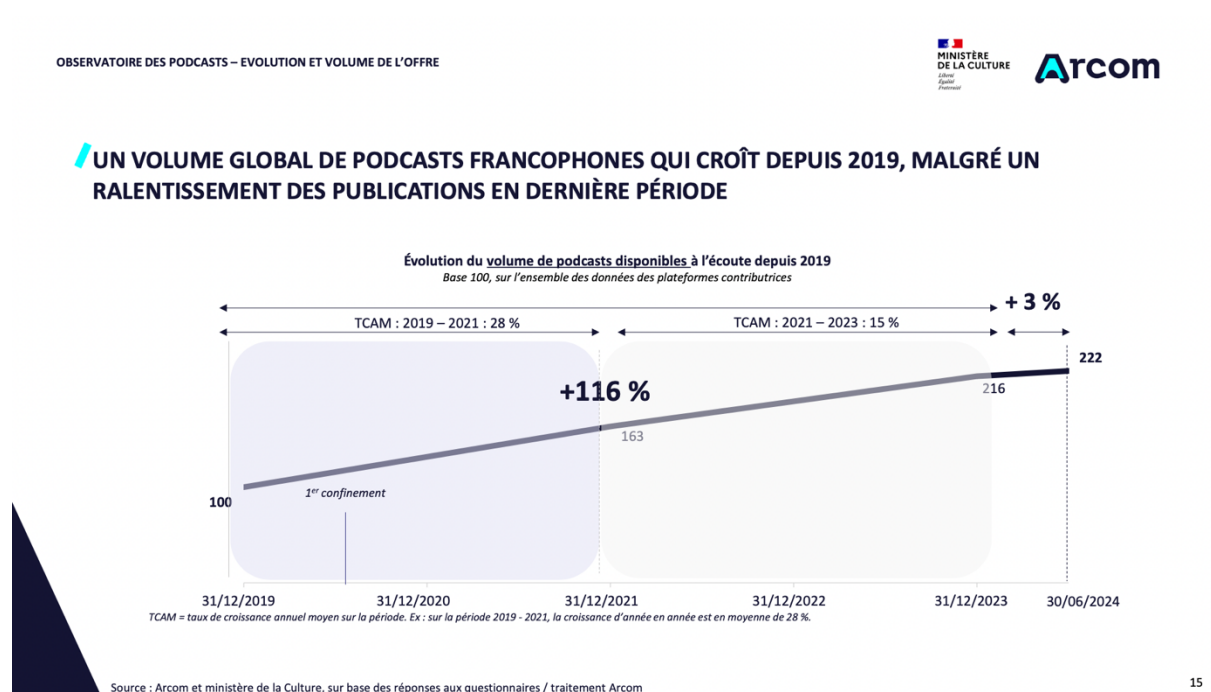
B. Podcasts: A freer but overcrowded space for expression

French podcasts truly emerged between 2019 and 2022, with significant growth in both audience and production. As mentioned in the introduction, 10 million podcasts are available to listen to in France, representing more than 100,000 series. Podcast consumption is on the rise. The market is made up of a wide variety of companies, of very different sizes, all contributing to a sector that is both dynamic and creative.

Public service is the most prolific. The various Radio France stations offer their programmes as replays and produce native podcasts, while Arte Radio (the Franco-German public

broadcaster) provides a native podcast platform for independent creators. The number of players investing in podcasts has grown in parallel with the rapid expansion of the advertising market.

In terms of content, the topics of news, culture, and society are particularly popular. Forty-four percent of French people listen to podcasts, and the sector continues to grow. Since 2019, the total volume of episodes has increased by 116%. In March 2025, the Alliance pour les Chiffres de la Presse et des Médias (APCM) and the Conseil Supérieur de l'Audiovisuel (CSA)—today ARCOM—published figures showing that podcast listeners are particularly interested in documentary formats, true stories, and in-depth investigations. They prefer authenticity, reality, and lived experience.



Excerpt from the APCM and CSA study illustrating the growth of French-language podcasts

Independent fashion podcasts have multiplied. Examples include *Chiffon*, *Stylé-e-s*, *Cast*, *Radio VGL*, *Menswear Family*, *On(ward) Fashion*, *TheBoldWay*, *Au Cœur de la Mode* by Loïc Prigent, *Couture Apparente* and, *Les Gens de la Mode*. Yet most have been discontinued. Even Loïc Prigent, one of the most well-known fashion journalists in France, appears to have suspended his production over the past year.

Nevertheless, the most prolific French podcasts are those that explore intimacy. Saveria Mendella is a fashion journalist. Alongside her work in several fashion magazines, she launched

her podcast *Les Gens de la Mode* last year. During a conversation at an online conference, I asked her why it is so difficult to establish and maintain a strong presence of fashion podcasts in France. She explained: “It works in Anglo-Saxon countries because there is a stronger culture of fashion critique and debate that comes from the Anglo-Saxon press. In the US, podcasts are booming, whereas in France it takes longer, and I don’t know if we’ll ever really get there.”

Despite this rather pessimistic view, she still identifies two ways forward: “For now, what works in fashion podcasts is telling your life story, like a celebrity talking about their relationship with fashion. In the end, it isn’t really about fashion, because the hook that attracts listeners is the fact that it’s someone already famous. Or else, it’s about intimacy. Informal conversations, as if you were best friends without knowing each other, and suddenly you’re having a chat.”

C. When fashion finds its voice elsewhere: lessons from the British model

“In France we have a superficial approach... There was nowhere else to provide in-depth fashion commentary on social media, whereas the British already have a medium for that,” complained Claire Roussel, producer of the podcast *Couture Apparente*. So is there really an editorial difference? The British fashion podcast landscape stands out for its greater editorial diversity, stronger institutional recognition, and a flexibility of tone that is still rarely found in French productions.

As I became more familiar with Anglo-Saxon content, I was first struck by the embodiment of the author. The podcaster is the central element: they embody a strong personality with a clearly identifiable voice. These are conversational, documentary, or editorial formats, with a tone that is often embodied, honest, and analytical. By contrast, in French content, journalists tend to step back more.

Furthermore, British podcasts address fashion from multiple perspectives, whether global or cultural. They have established themselves as tools that are at once cultural, educational, and marketing-driven. Above all, they employ broader and more intersectional formats and editorial angles: the history and sociology of fashion, fashion and personal identity, or even brand or museum podcasts.

Focus on...

Dressed: The History of Fashion

A narrative historical podcast, *Dressed* by April Calahan and Cassidy Zachary offers well-constructed and thoroughly documented stories, like short audio documentaries, on the history and sociology of fashion centred around historical figures. Although American in origin, this podcast seems to be very popular in the United Kingdom, as reflected in British media coverage.

As a listener, I feel as though I am hearing voices that take fashion seriously, without excluding humour or lightness. They talk about precarity in the creative industries, they address fashion as both a tool of domination and of social emancipation, and they give the floor to female, racialised, and young voices. In other words, the medium genuinely plays the role of an alternative to mainstream media. These are complex subjects handled with nuance, in a critical yet benevolent stance.

Take the example of *Sustainably Influenced*. Bianca Foley focuses on sustainability, responsible consumption, and the social issues of fashion. This podcast stands out for its ability to make complex subjects accessible through straightforward language, without moralising. It speaks directly to the expectations of a young audience, concerned but not necessarily specialised. “Because fashion impacts people and the planet - it's about more than just clothes. I wanted to highlight those connections and spark more thoughtful conversations without making anyone feel bad for their choices”, she says.

Yet the competitive challenge remains significant on the British side, as Danielle Radojcin, lecturer at Central Saint Martins and producer of the podcast *In Talks With*, points out: “Fashion podcasts have really changed. You really need to have either a completely unique proposition, or a very well-known celebrity in it who no one else has access to.”

For example, brand podcasts are no longer as appealing. Radojcin explains: “In 2015–2016, there was a need to try new things and reach new audiences, that’s why lots of fashion brands launched podcasts. There weren’t as many as there are now. It’s just reached such a saturation point and actually fashion podcasts have really changed.”

PART II — Dynamics and challenges of the French podcast: between promise and constraint

A- An economically fragile sector

In July 2025, Arcom (*Autorité de régulation de la communication audiovisuelle et numérique*) published a study assessing the range of French-language podcasts available to listeners. It is a government agency responsible for monitoring and safeguarding the independence of audiovisual and digital content.

The study reveals a worrying reality. Remuneration for creators remains modest, even insufficient to make a living from. The majority of podcasters earn less than 10% of their income from this format. Power imbalances persist, with large structures such as public service broadcasters playing a dominant role in author remuneration, overshadowing other actors in the sector, such as independent production studios—one of the main ones, Paradiso Media, is now in liquidation—as well as brands seeking advertising or streaming platforms.

Radio broadcasters produce the vast majority of podcasts: today, they represent 86% of all available French-language podcast episodes. This can be explained by the fact that radio already operates within a largely integrated model, notably in terms of production and catalogues of rights to be respected, as well as its ability to automate the publication of catch-up podcasts and segmented content.

Claire Roussel is an independent journalist. Alongside her freelance contracts with various French media outlets, she launched her podcast *Couture Apparente* in 2022. A niche within the audiovisual landscape, it offers analyses of fashion's impact on our lives, as both an art form and an industry. Yet, as she explains: “I made the decision that I probably wouldn't make money from the podcast. On the other hand, the podcast helped me to get known, to access new freelance opportunities and to gain credibility on the subject!”

The journalist also highlights the financial instability that has worsened since 2021 with influencers entering the market. “Podcast advertisers, at least the big companies, have largely turned to them. So there was much less funding for smaller projects because, for them, it was less interesting. A representative from a major podcast advertising agency approached me once

and when I gave her my listener figures, it wasn't enough. '*Two years ago, this could have been interesting,*' she told me."

B- The Absence of a Clear Legal Framework?

According to ARCOM and its *Observatoire des podcasts* mission, the economic fragility of the sector can be partly explained by the absence of a clear legal status for podcasts. The sector is characterised by considerable contractual heterogeneity, with each actor applying its own rules. Distribution platforms play a central role but maintain unequal relationships with producers. Some are calling for podcasts to be recognised as acts of communication to the public, which would oblige platforms to contribute financially. However, European case law, notably [the Svensson ruling of the CJEU](#), does not support such an interpretation.

The remuneration of authors and performers is another critical issue: often paid on a flat-rate basis, their income does not always reflect the success of the podcasts. Discussions between producers, authors, and performers are deemed necessary to ensure a fairer sharing of value and to establish solid social foundations.

Rather than introducing a specific collective agreement, the mission recommends harmonising practices through cross-industry negotiations. Producers, meanwhile, are calling for the creation of a related right to protect their works and for the recognition of a new category of "sound work."

Since 2021, the PIA (the union of independent professional audio producers) has been calling for the creation of this legal status and a financial support scheme. At the same time, investment is declining, as is the number of high-quality (and therefore costly) productions. This creates a paradoxical economic tension, as the format is becoming increasingly well-known among the French public. "Podcasting is developing strongly, but certain formats such as content for children or documentaries are at risk, due to a lack of appropriate support. Tomorrow, only public service or AI will carry them," warned PIA president Katia Sanerot, managing director of the independent studio Louie Media, in a press release.

C. The need for renewal through video

"Today to stand out, I think you'd definitely need to have a video component and you'd need to find a way to go to multi-platform. People seem to want to watch podcasts now or at least if

they don't watch the whole podcast. They want to see clips of it.” For Danielle Radjocin, it is clear that podcasting must take a new turn: being only on an audio platform is no longer enough. One must also be on TikTok, Instagram, Spotify, YouTube, LinkedIn... since short clips generate discovery and above all help to broaden and rejuvenate the audience. Indeed, it is difficult to promote a 100% audio podcast through social media. The format does not fit their algorithms, which often favour video. A short filmed extract, featuring a strong statement, can quickly go viral.

Focus on...

Fashion Neurosis

The listener dives into a psychoanalysis session where Bella Freud interviews fashion personalities as if she were a therapist. Here, a deliberate visual aesthetic is fully embraced, and I believe this shows a way of integrating an immersive visual experience into a podcast without turning it into a simple video format. Fashion is used as a prism to address universal themes, interwoven with profound personal anecdotes.

The Reuters Digital News Report of 2025 confirms the rise of video podcasts: “The popularity of podcasts on platforms like YouTube in the US signals a shift in the definition of ‘podcasting’ . Podcasts are no longer just an audio experience, with many now being filmed and pitched as video-first.”

In France, the newspaper *Télérama* (a leading cultural and digital media outlet) also notes that studios are increasingly creating video versions of their audio productions. In this article, Claire Hazan, Director of Strategy for Podcasts and Original Productions at Spotify France, explains that listeners are two and a half times more likely to try a new podcast if there is a video accompanying it. Arte Radio has chosen to share almost all of its audio content in video form, with subtitles, illustrations, and numerous visual effects. “Podcasting has hit a glass ceiling. But everyone knows how to use YouTube”, admits Silvain Gire, co-founder and former head of Arte Radio, who initiated this digital strategy.

That said, the use of video is more suited to discussions and interviews than to other formats. “When you interview a personality on a talk show, it is very easy to film them in the studio. When it comes to a report or a documentary with lots of testimonies or archives, producing images requires too much work”, explains Joël Ronez, president of the studio Binge

Audio, in the same article. According to the 2025 Arcom study, 56% of respondents said they had already watched a filmed podcast. This is a very common practice in North America, spreading more timidly in France.

Do independent podcasters then have the means to offer quality video content alongside their audio work? Claire Roussel has given up on it, not out of disinterest, but due to a lack of resources, even though she sees in video platforms, especially YouTube, a real opportunity to seize. During our interview, she mentioned Amélie Zimmerman—under the pseudonym *La Fashion Quiche*—who offers philosophical analyses on fashion on YouTube and has now carved out a place at Arte (the Franco-German public broadcaster) with this subject. Conversely, the pull of video has drawn the independent journalist away from audio: she recently put her podcast on hold to devote herself entirely to YouTube. “When I release a video, we get between 200 and 700 new subscribers. Our latest videos have between 5,000 and 7,000 views. For a micro-channel without a sponsor, that I can’t push because there are political words in it, and which is less than a year old”, says Roussel.

Apart from a few extracts filmed for use as promotion on social media, Radjocin does not film her interviews, also due to a lack of resources. “For example, when I did the Mulberry podcast, we filmed it as well as recording it and it was a massive production, and it cost a lot of money. If you're creating a podcast about student life at CSM, maybe it's more like fun and scrappy and filmed on an iPhone for TikTok. But if it's for the website of the Victoria and Albert Museum, it must have highly polished production values and it needs to be beautifully filmed by a professional videographer and shot in landscape format. It depends on the expectation of the person you're making it for, I suppose”, she explains.

During my interview with Danielle Radjocin, one question remained in my mind: if a video podcast were mainly designed for social media, would I not lose the main interest of the podcast format—namely, focusing on the voice and ideas? While I understand the role video plays in promoting audio content, I question the race for virality where video would take precedence over a format that has already won over a wide audience since 2019. The main challenge then seems to be offering audio creations that can be understood without video, with video serving as an additional support. Adapting to new uses without losing what gives podcasting its flavour and uniqueness.

In this sense, it is possible to draw inspiration from what entertainment content creators offer, such as *Alice Underground*. A fashion photographer and now also podcaster, she has reached a much wider audience by disguising her guests. Here, the depth of the podcast is preserved while adding an entertainment dimension, and a clickable element on social media, thanks to the use of sets, costumes and accessories, without compromising the meaning of the discussion.

D. Generative Artificial Intelligence: potential applications and risks

Like all formats, audio is no exception. Generative artificial intelligence can now be used to create podcasts featuring virtual hosts discussing the information contained in your documents. A technological advance that seems to delight, as illustrated by the Swiss media *Le Temps*, which headlined in October 2024: “You must try NotebookLM, Google’s impressive AI tool for analysing texts, videos and creating podcasts.”

The media outlet *Forbes* seems equally enthusiastic about the “Audio Overviews” feature, which bears little resemblance to robotic storytelling, offering instead a conversation between human-like voices that hesitate, interrupt one another, and use “umms,” “like,” and “you know.” “It’s a bit weird,” comments author Roger Dooley—a disturbing semblance of reality. But to what extent can these AI podcasts fit into the audio landscape? “If you are a podcaster or video pundit, your role is safe for now. But, expect a lot of AI audio and video to flood social media and the Web”, Dooley cautions.

AI is not entirely negative. It can also be a valuable tool to work faster and more efficiently. However, it raises many questions about the accessibility of such services. By making production easier, AI also allows anyone to create content, whether they are journalists, experts, or not. The data used by these systems to generate voices is also problematic. Do they borrow from existing voices? How can we ensure the consent of people whose voices—or even faces—may have been used?

Such abuses have already occurred in Europe. A Polish radio station caused an outcry after broadcasting a programme generated by artificial intelligence. In France last year, the pure-player *Loopsider* published videos cloning the voices of their journalists without their consent and without stating that they had been artificially generated. It is worth recalling that the new

European regulation adopted in December 2023, the *Artificial Intelligence Act*, requires developers to identify sounds, images and texts produced artificially.

PART III — Considering fashion’s place in audio: exploring the possibility of a niche

In this part of my Market Report, I want to project myself into an audio concept that I could propose to a media, whether as part of a radio programme or as a native podcast. While this report allows me to explore this path, I am nevertheless aware that I will not be able to make such a proposal immediately after completing this Master’s degree, nor before acquiring enough expertise to present real added value to these media organisations, which are not primarily focused on fashion.

A- Finding the Right Platform and Format

All is not lost in my quest for a place on air. During our call, Eric Chaverou from *France Culture* also shared his hope that fashion might become a serious and more regular topic on Radio France’s stations. “The key would be to have a specialist, because they ensure continuity. One could imagine a fashion segment on France Culture, but it seems difficult to establish given our specific way of functioning. Such a segment would fall under the scope of the programmes, through an audio series or native podcasts, which we regularly produce”, explains Chaverou. He confirmed that three-quarters of France Culture’s productions come from these scheduled programmes.

Programming on fashion has in fact already been broadcast in the form of summer series. Journalist Yvane Jacob produced a series devoted to the historical impact of certain garments, aired in July. However, such series focusing on creation itself do not yet exist. Echoing the point made earlier by Saveria Mendella, fashion analysis in France remains confined to the social sciences, and Radio France is no exception to this rule. The economic aspect is also important: producing native podcasts or audio series within the framework of a public broadcaster’s programming would also provide financial security.

At this stage, I would have liked to discuss the matter directly with someone in charge of programming at France Culture. I therefore contacted Guillaume Erner (producer of *France Culture*'s morning show) and Marie Sorbier (producer of *Le Point Culture* on the same station) several times, but unfortunately I received no reply from either of them. A crucial question to ask them would have been: how does one propose a concept to programme producers at a radio station?

Finally, it seems obvious that video must systematically be integrated, without however replacing what makes the podcast format authentic: its focus on voices. A strong visual identity, with a set or even accessories used to attract attention without distracting from the content, appears essential.

B- Choosing the Voices and Shaping the Narratives

Taking a stand also seems very important today. Apart from news podcasts, the ones that succeed are those that bring together a community around shared ideas and values. These are content very different from what French traditional media usually offer, because they openly include a personal bias. For example, feminist and intimate podcasts, which combine deep conversations and social issues, have carved out a genuine space in audio by standing apart from the pursuit of objectivity—a true obsession of the French media. An intimate and free format, in the vein of *Fashion Neurosis*, could therefore work, as the personal approach would already help to make the world of fashion more accessible, still largely perceived in French society as a luxury far removed from everyday reality.

In this reflection, I could refine my podcast project *Designers of Tomorrow* to better match the expectations of a French audience. The aim would not simply be to showcase the creativity of emerging designers, but to embed it within a broader reflection that connects fashion to the major debates shaping contemporary society.

The idea would be to offer targeted interviews built around current social themes: ecology, feminism, social issues, technological innovation, or cultural identity. Each episode would feature a designer whose work, inspirations, and opinions would be contextualised within a wider perspective, drawing on sound archives, data, and cultural references.

Linking fashion to collective concerns and proposing a hybrid form of content could meet the needs of non-specialist stations and platforms, as it allows for engagement with a broader audience—one attuned to contemporary issues and appreciative of culture and design. By integrating this critical and multidimensional approach, the interview becomes a space of reappropriation: creation is no longer seen as a luxury object detached from reality, but as a mirror of society's tensions, transformations, and aspirations.

In conclusion, within a French landscape where fashion remains marginalised in audio, *Designers of Tomorrow* seeks to fill a gap in the market: a hybrid format, both intimate and critical, showing that fashion is not merely a matter of trends but a mirror of our societies. Adaptable into short video capsules for social platforms (Instagram Reels, TikTok, YouTube Shorts), it has the potential to reach diverse audiences and establish fashion as a cultural object in its own right within the French audio sphere.

Conclusion

This report has highlighted the contradictions and potentialities of a sector still under construction. While fashion holds a central place in French culture, it remains confined to the specialised press and is almost absent from the French audio landscape. Public radio, a highly structured institution, has never truly given fashion a place in its programming as a subject of analysis. It only addresses it through related prisms — social sciences, economics, general culture — but rarely as an autonomous discipline. Independent initiatives, numerous at the height of the podcast boom between 2020 and 2022, quickly ran up against the limits of a fragile economic model, marked by precarity and the difficulty of building a loyal audience.

This contrast becomes even clearer when comparing the French situation with that of the United Kingdom. There, the podcast has been embraced as a legitimate medium for a diverse approach, where fashion is seen as a lens for understanding the world. Yet the podcast is not without difficulties in every countries: the economic model remains fragile, streaming platforms capture much of the value, and podcasters often depend on secondary activities (freelance work, lectures, collaborations). Changing habits, with the rise of video and the fragmentation of attention spans, also force a rethinking of how content circulates. Short clips on TikTok or YouTube have become essential points of entry, redefining the very nature of the podcast, now conceived as a multi-platform object.

In this context, France faces a paradox: the richness of its fashion ecosystem contrasts with the poverty of its audio offering in this field. However, several indicators suggest that opportunities are opening up. Professional within public radio, such as Eric Chaverou at France Culture, affirm that fashion could find its place provided there are specialists able to ensure continuity and embody a distinctive tone. At the same time, independent experiments, though short-lived, demonstrate that an audience exists, curious to hear different voices and to explore fashion from perspectives other than trends.

This work has also made it possible to sketch the outlines of a potential niche: a podcast that assumes its subjectivity, connects fashion to major social issues, and adopts a hybrid format

between intimacy and critical analysis. In France, few formats succeed in articulating these dimensions. It is precisely within this gap that an opportunity emerges. *Designers of Tomorrow*, the project explored in this report, seeks to embody this approach: giving a voice to creators while contextualising their work through contemporary issues.

More broadly, to reflect on the place of fashion in audio is to question the ability of the podcast to reinvent itself as a cultural medium. The podcast is not only a tool of communication or entertainment; it can also be a space for critique, memory, and transmission. The British example shows that it is possible to combine expertise and accessibility, rigour and listening pleasure, engagement and lightness. Nothing prevents France from taking this path, provided it overcomes certain structural obstacles: institutional timidity, disciplinary compartmentalisation, and the difficulty of securing sustainable funding for independent projects.

Ultimately, the niche to be conquered does not lie solely in an unprecedented editorial angle or an original format. It resides above all in a stance: taking fashion seriously without freezing it, approaching it as a legitimate cultural and social object, capable of shedding light on our time while telling sensitive and embodied stories.

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