

Popularization of luxury fashion brands on social media?

Materializing memory in Burberry's social media campaigns

Master thesis

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Abstract

This thesis explores the tensions that occur, when traditional luxury fashion industry, which is elitist in general, confronts the popular space of social media. Luxury fashion brands are often hesitating to fully embrace social media as a marketing tool because of the uncontrolled relationship with an expanded public, which does not seem to fit with the exclusive and elite character of high-end fashion brands. However, one company that is considered by a lot of researchers and journalist as the agenda setter for luxury brands in the field of social media, is Burberry. The British brand is investing wholeheartedly in online marketing and with several innovative social media campaigns, it became “the most technological savvy of its peers” (The Economist, 2013, p. 60). It will be examined how Burberry leverages on this popular and commercial space, yet maintains its elite character. Memory and nostalgia as a marketing tool will serve as the angle of approach. The harnessing of nostalgia and sentimentality has served the fashion industry well and is now taken to a new level in this digital era. Not much research has been done on the use of memory in social media campaigns, although there is explicitly stated that memory should be conceived as a movement within a cultural discourse. This stresses the importance of investigating the topic via such an approach. By inductively analyzing two of Burberry’s social media campaigns, ‘The Art of the Trench’ and ‘Burberry Acoustic’ via qualitative content analysis, an answer will be provided on the research question ‘How does Burberry leverages on memory to reach an expanded public on social media platforms and at the same time remain an exclusive luxury brand?’ In this study, it is examined, as well as critiqued how new media alters the relation between memory, fashion objects and affect through its participatory digital medium. Results show that Burberry is building a new kind of branding space, in which the lines between amateurs and professionals are becoming more circulatory, and where nostalgic feelings are played upon by combining nationalistic memories (the British heritage the brand is embedded in) with current cosmopolitan expressions. This study extends the existing literature in terms of the leverage of memory as a marketing technique through these new digital branding spaces. Besides, it expands on work that delves into the fostering of particular digital cultures by luxury fashion brands for profit gain and specially, the luxury industry’s relations with their consumers.

Key words: Luxury fashion industry, Social media marketing, Memory, Nostalgia, Burberry

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*'I want to celebrate the idea of craftsmanship. I love the whole digitalization of the world.
But I don't think one has to be at the expense of the other.'*

Cristopher Bailey, Creative Director of Burberry

1. Introduction

With the rise of social media, a lot has changed in business models of different companies. Social network platforms offer new opportunities for online marketing and stimulate the communication between brands and customers and among customers (Phan, Thomas & Heine, 2011). Since many corporations consider this as a benefit, a lot of them embrace these social media to the fullest extent. However, the high-end fashion industry seems to be reluctant to incorporate social media marketing into their business models. High culture versus populist social media seems paradoxical and this discourages luxury fashion brands to adapt social media and to involve the mass public to a larger extent.

Much research has been conducted to understand the role of social media in promoting luxury fashion brands (Jin, 2012; Kim & Ko, 2012; Okonkwo, 2009; Okonkwo 2010; Phan, Thomas & Heine, 2011). These researchers agree upon the fact that luxury brands are slow in applying social media marketing strategies to their business models. Until 2005 and 2007, noticeable international brands such as Versace and Prada, respectively, did not have their own corporate websites (Okonkwo, 2009). And even now, the majority of luxury brands barely capitalize on the potential of the internet as a channel of modern business. For example, Louis Vuitton, number 1 in the most valuable luxury brands list of Millward Brown Optimor (Millward Brown Optimor, n.d.) nowadays is trying to keep up with the new internet technologies, by using several social media platforms and innovative online projects, but the brand still does not offer customers the option to buy Louis Vuitton products online. This also is the case for brands as Chanel, Prada and Fendi, who direct their customers to a store locator. Often this is explained from the specific culture of the luxury fashion industry and their branded products: "Luxury goods are regarded as sensory in nature, and this means that the human senses of visuals, smell, touch and feel are considered imperative in selling luxury goods" (Okonkwo, 2009, p. 304). These characteristics do not seem suitable for the non-materiality of the digital world.

However, it has been proven that the online positioning of a luxury brand can be very successful for the company (Okonkwo, 2009). Research of Kim and Ko (2012) shows that social media marketing influences a company's value equity and brand equity and both these factors affect purchase intention. This is also established by Kinley, Josiam and Lockett (2010), who found that social media play a key role in influencing young woman's purchase decision of fashion items. Furthermore, social media can provide an opportunity for establishing an online brand community, which is a "specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand" (Muniz & O'Guinn, 2001, p. 412). Besides, the value of social networks is that they offer the possibility to change old marketing structures by creating new

customers (for example from a different age category) and new outlets (such as the upcoming Asian countries) (Phan, Thomas & Heine, 2011). When a company is able to reach a broader range of customers this probably will enhance its revenues.

E-marketing requires a bottom-up approach, in which customers should be seen as allies, not as audiences. Social media should not be seen as a sales and PR channel, on which advertisements can be targeted to the users or on which users can advertise to their peers (Phan, Thomas & Heine, 2011). Chances are ultimately, that customers get the feeling of being used for free marketing purposes by a company (Phipps, 2009). Instead, the internet should be seen as a platform that calls for an interactive communication with customers (Jin, 2012). This is also argued by Payne et al. (2009), who found that value creation of a brand is a process of co-creation between a firm and its active consumer through dialogue and interaction.

Though, there are only few luxury fashion brands that have understood these principles and recognize the possibilities of e-retail. One of the top fashion brands mentioned by a lot of researchers and journalists as the agenda setter for luxury brands in the field of online presence, is Burberry (New Media Age, 2010; Okonkwo, 2010; Phan, Thomas & Heine, 2011; The Economist, 2013). Burberry is considered to be the pioneer, investing wholeheartedly in social media. The British brand, established in 1856, was perceived as a brand with allure and was worn by people from the high-class society. However, in the 1990's, Burberry's brand image was attacked by the growing popularity of the brand among "chavs": "young people characterized by brash, loutish and anti-social behaviour" (Phan, Thomas & Heine, 2011, p. 216). Moore (2006) argues that these hooligans rewrote the brand image which had a major negative impact on Burberry. With the appointment of Rose Marie Bravo as Chief Executive Officer in 1997, Burberry revived and she managed to transform the brand into a modern luxury brand. However, it was only by the recruitment of Angela Ahrendts, that the brand became "the most technologically savvy of its peers" (The Economist, 2013, p. 60). According to Collins (2009), Ahrendts succeeded in giving the brand's message a cutting edged character by utilizing every software she could think of, for more engagement with customers and for an enhanced collaboration among employees and suppliers. It is for these reasons that Burberry has been chosen as the focus for this thesis to study the interplay between exclusiveness and popularization, caused by new media.

Burberry has been used in several studies to research the range of tensions that arise when luxury brands with a conventionally elite clientele are obliged to carve a presence on social media that is dominantly about being populist. For example, Thomas, Phan and Heine (2011) focus on the online business strategies Burberry used to revive their brand image. In general, studies on the appearance of luxury brands on the internet mainly focused on the features of luxury brands offline,

transformed to online spheres to understand the way they deal with commercialisation, yet exclusivity in the digital world. However, this thesis will address the topic of luxury fashion brands online from a different, unique angle. It will focus on the role of memory in contemporary luxury fashion branding, the ways in which new media materialize consumer's memory and its varied implications.

Memory translates to notions of sentiment, emotion, and positive association that are often used in advertising and other forms of marketing and branding. For example, research of Rutherford and Shaw (2011) focuses on the history of nostalgia and how this is used nowadays to influence consumption behaviour. Additionally, Brown, Kozinets and Sherry (2003) studied the concept of memory and nostalgia within the phenomenon of retro-branding, in which brand heritage is addressed in order to revive the brand and play upon consumers' emotions. However, with the increasing popularity of branding via social media, materializing memory should be re-studied within this context. This is established by Kansteiner (2002), who states that the materialisation of memory is influenced by the structures and rituals of consumption of a particular medium. Given the lack of research that focuses on how memory is used for marketing purposes via social media campaigns, this thesis embarks on this novel pursuit.

Taking into account the fact that luxury fashion brands fall within hedonic consumption, the harnessing of sentimentality and nostalgia has served the fashion world well. Therefore, this unique angle will be used as a way to approach the issue of commercialization in contrast to exclusivity that luxury fashion brands cope with, in their online marketing strategies. By examining the combination of the emotive, the commercial and the cultural aspects in the social media campaigns of Burberry, this study extends the existing literature in terms of the leverage of memory as a marketing technique through these new digital branding spaces. This research expands on work that delves into the fostering of particular digital cultures by luxury brands for profit gain and specifically, the luxury industry's relations with their consumers.

This research will not only have scientific relevance, it also is of societal value. Angela Ahrendts, chief executive officer of Burberry, boasts to make Burberry the first luxury company that is "fully digital end to end" (The Economist, 2013, p. 60) and she has already come very far in achieving this goal. From next spring, she will work for Apple as senior vice-president and she will be part of the executive team. Furthermore, she will be responsible for the strategic direction, expansion and operation of both Apple retails and online stores to optimize customer experience (Apple, 2013). With the death of founder Steve Jobs in 2011, Apple's glamour has faded. Therefore, Ahrendts upcoming challenge is to revive the luxury status of Apple. This reflects the increasing importance of a fusion of fashion and technology. So the findings of this study can apply to different branches in the

business world.

The main aim of this thesis is to explore the tensions that occur when traditional luxury fashion industry, which has an elitist character in general, confronts the popular space of social media, in which the leverage of memory as a marketing tool is used as approach. In order to address this issue to its maximum potential, the thesis will examine the digital culture that is fostered by Burberry in their social media campaigns, the possibilities consumers get to engage in it, and how cultural memory is implemented in the campaigns. This has brought me to the following research question:

‘How does Burberry leverages on memory to reach an expanded public on social media platforms and at the same time remain an exclusive luxury brand?’

A qualitative, inductive content analysis of two of Burberry’s social media campaigns, ‘The Art of the Trench’ and ‘Burberry Acoustic’, was conducted, studying Burberry’s posts as well as the audience engagements. First, an overview of previous research and current trends, regarding social media and business marketing, will be provided. This chapter also focuses on the traditional and contemporary practices of luxury fashion marketing and reveals why emotion serves as such an important marketing tool for the high-end fashion industry. It will then move on towards the history of the use of memory and nostalgia as a marketing tool. In the second chapter, there will be elaborated on the chosen methodology, and it will be substantiated why particularly qualitative content analysis has been selected as the most suitable method to address this issue of commercialization versus popularization that Burberry faces with online media marketing. Subsequently, in the results and discussion section, the underlying patterns and key findings that derived from the analysis are presented and will be placed in the context of the current happenings in the field of luxury fashion branding and the use of memory as a marketing tool, as well as that it sets the findings against the historical and long term data on these topics. In the conclusion all the results will come together and new insights are created. Because Burberry is used as a case of best practice, the findings will be placed in the larger context of the leverage of memory in online luxury fashion branding. Finally, the limitations of this study, as well as suggestions for future research will be provided.

2. Literature Review

2.1 Social media and business marketing

Kaplan and Haenlein (2010) define social media as “a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content” (p. 61). They claim that social media contain six different types of platforms, viz collaborative projects, blogs, content communities, social networking sites, virtual game worlds and virtual social worlds. Blackshaw and Nazzaro (2004) on the other hand emphasize in their definition more on the various possibilities social media offer to consumers and the purposes for using it. Where Blackshaw and Nazzaro (2004) consider consumer-generated content as an interchangeable concept, Kaplan and Haenlein (2010) see this consumer-generated media as a part of social media. This stresses the important role of consumer-generated content in social media, a concept on which will be elaborated more in a later section.

While “social media allow firms to engage in timely and direct end-consumer contact at relatively low cost and higher levels of efficiency than can be achieved with more traditional communication tools” (Kaplan & Haenlein, 2010, p. 67), several researchers argue that corporations often find it hard to embrace social media as a marketing tool to the fullest extent. It allows corporations to have a major influence on various facets of consumer behaviour, including awareness, information acquisition, opinions, purchase behaviour and customer evaluation. Besides, as social media offers the possibility of engagement, they provide opportunities for the co-creation of value, which is established by the convergence of producer and consumer (Lee, 2012). According to Tynan, McKechnie and Chhuon (2010), it is this advantage of social media, that is a major concern to luxury fashion brands. The researchers claim that luxury goods marketing is only successful, when it makes customers perceive the value of the luxury good, in order to justify for the high price charged. Also Vargo and Lusch (2004) agree upon this fact and state that value is created and delivered, when a company allows dialogue and interaction with active customers. Therefore, social media should be considered as a valuable marketing tool for luxury fashion brands.

Given the characteristics of social media as discussed before, different important aspects contribute to the commercialisation of a company and that enable a company to reach an expanded public. The shift from offline to online spaces has had major consequences for marketing and branding. In order to give a better understanding of how advertising strategies are affected by new media, different concepts that are closely related to this development will now be discussed in more depth. First it will be explained how social media have affected the notion of branding. Then, this topic will be narrowed by elaborating on one concept that is most relevant to address for this thesis,

namely, User Generated Content (UGC) (e.g. Kaplan & Haenlein, 2010; OECD, 2007). Next, the role UGC plays in online advertising will be scrutinized. Finally, the effects that UGC has on the relationship between amateurs and experts are discussed as well as its consequences for personalization within online marketing.

2.1.1 New branding spaces

In recent years, sociological and cultural studies, that focused on the mediation of production and consumption, have been showing an increasing interest in a broader, comprehensive marketing environment. Whereas in the 20th century the focus was mainly on advertising texts and advertising industries, from 2000 on this started to shift towards other marketing possibilities, also known as the new “marketing-mix” (Moor, 2003, p. 40). This includes, next to advertisements, sponsorship, public relations, event-based marketing and sales promotion. This tendency started to occur, when new intermediaries, like branding consultancies, came up and began to compete with the traditional advertising agencies. Their core values were that the brand should be implemented in every segment of society. This was stimulated by the rise of social media that made it possible to communicate the message through an expanding range of channels. The unlimited scope of spaces in which a brand from now on could appear, contributes to the possibility that products literally can be experienced, something that can be described as the ‘experience economy’ (Pine & Gilmore, 1999). According to Moor (2003, p. 43), the experience economy is a space “in which commercial competitiveness is argued to emerge from the addition of a marketing (or ‘experiential’) component at *all* levels of a company’s activity”. This phenomenon, however, brings along some uncertainties. It becomes harder to fully control the brand and enables consumers to develop free associations (Grant, 1999). Therefore, marketing professionals have tried to establish a more engaging and closer relationship with consumers by making them part of this new branding space.

Another important aspect of this new experiential marketing space is the altered relationships within the field of branding. Where in the early 20th century the focus was on establishing the quality of a product by emphasizing the relationship between producer and product, it now stresses the relation between products. This connects to brand research of Lury (1993, p. 87), who states that branding is “the forging of links of image and perception between a range of products”. Products only derive meaning from their relation to other products and their connotations (of these other products) (Lury, 2009). But also consumer bodies play an important role in giving brands and products their values. Moor (2003, p. 49) argues that “it is in the interplay between branded objects and consumer bodies (both of which have a relatively open-ended relationship with the ‘outside’) that the [branding] ‘space’ may be embodied and made portable”. By connecting

products to certain persons or consumers, the brand is likely to be placed in a different context than it was intended to be placed by the company. This results in the fact that more people will feel personally addressed: by placing products in other contexts, chances are higher that people who normally would not get in touch with these products, now can be reached more easily. Besides, they might feel personally addressed by the connotations that certain context gives to the product (Moor, 2003).

The last note that should be made on the contemporary branding spaces is that with the increasing popularity of social media marketing, new brand communities are arising. This is also part of the implementation of brand values in every aspect of society. Creating (online) brand communities is convenient since it makes people perceive a brand as more valuable by allowing consumer-to-consumer communication (Moor, 2003). This is because people tend to trust other people that are more closely related to themselves rather than people who do not share the same values and beliefs (McAlexander, Schouten & Koenig, 2002). Moreover, the line between consumption and production seem to blur in online communities: although the interaction and co-operation in these online spaces are inherent to human activity, it basically is unpaid labor, that manipulates on affect (Hardt & Negri, 2000) and can provide a brand with valuable information about their consumers.

2.1.2 User Generated Content

The OECD (2007, p. 9) defines UGC as “content made publicly available over the Internet, which reflects a certain amount of creative effort, and which is created outside of professional routines and practices” (in the article it is called user created content but the authors state that these concepts can be used interchangeable). Shao (2009) mentions that there are three ways in which individuals can deal with UGC: by consuming, by participating and by producing. People who only watch, read or view content for information or entertainment can be considered as consuming content. Participation happens via user-to-user or user-to-content interaction, such as ranking, sharing or posting with the aim of social interaction and community development. Producing content allows people to create texts, images, audio or video and is done because of the consumer’s need for self-expression or self-actualization (Shao, 2009). This is supported by the 90-9-1 rule of Nielsen (2006). He found that 90% of users just passively consume content, 9% of users only interact or contribute from time to time and only 1% of users actually creates content. This research is relatively out-dated, but the 90-9-1 rule is brought up in more recent articles as well (e.g. Brandtzaeg & Heim, 2011; Stewart, Lubensky & Huerta, 2010).

The report of the OECD (2007) claims that UGC “often does not have an institutional or commercial market context” (p. 18). However, Shao (2009) disagrees and argues that UGC enables people to exert content-based control, in a way, they can exercise a certain amount of agency. Therefore, the consumer’s feeling of engagement with a particular brand will increase. Furthermore, UGC is often created by non-professionals, for consumers by consumers (Arnet, 2011). This will both enlarge the feeling of trust among peers as well as that it address them (The Edelman Trust Barometer, 2008). In this sense UGC definitely has commercial advantages for companies. By analysing to what extent Burberry offers opportunities for UGC, and what types of groups the brand address with these possibilities (consumers, contributors or creators), it will give a better insight into the way Burberry is using this aspect of social media for marketing purposes.

A concept that is closely related to UGC, is prosumption. According to Ritzer and Jurgenson (2010), “prosumption involves both production and consumption rather than focusing on either one (production) or the other (consumption). Although the term has always been pre-eminent, a whole new debate surrounded this concept since the arrival of Web 2.0. It can be argued that this digital prosumption is a form of capitalism (Hesmondhalgh, 2010; Ritzer & Jurgenson, 2010). However, it is adjusted to the opportunities of the digital world. Ritzer and Jurgenson (2010) propose four aspects that make capitalism different from prosumption. First, they argue that prosumption happens on a freebase and that prosumers can resist the efforts by capitalists to control and exploit them. Second, the online public often enjoys the prosumption, since it offers them a certain empowerment. They can extract modest gains, social contacts and recognition from it. Furthermore, there is free-charge for most content that is prosumed online. Lastly, “there is abundance rather than scarcity, a focus on effectiveness rather than efficiency in prosumer capitalism” (Ritzer & Jurgenson, 2010, p. 31). On the other hand, users create data about their personal preferences, social relations, and make profiles on social media platforms (Fuchs, 2013). All these online activities are stored by the companies that own these social media platforms, something that is done for their own profit or to sell the personal data to advertisers. Van Dijck (2009) elaborated further on this, by stating that the so-called user agency (participatory engagement instead of passive recipients) “should yield a model that accounts for users’ multiple roles, while concurrently accounting for technologies and site-operators as actors who steer user agency” (p. 55). Users of social media platforms are thus both content providers and data providers. In other words, users receive a greater role in content production by exercising creative agency, but on the other hand, they lose their grip on their agency since their behaviour is checked by site-operators and technological algorithms.

Given the successes of Burberry's online campaigns, one could assume that the participants do not feel exploited, otherwise they would not participate and then the campaigns would not be claimed as effective. But what is it exactly, that makes users feel they are exercising user agency? How can the relation between participants, the brand and the engaging opportunities of its social media campaigns and platforms be regarded? In order to get a better understanding about this, the next part focuses on how UGC is leveraged in digital advertising.

2.1.3 UGC in the online advertising environment

UGC is not only used by people to express themselves or to exercise agency. More often it is implemented as an advertising strategy in online marketing campaigns as well. Krishnamurthy and Dou (2008, p. 2) argue that "although the UGC advertising environment still may be viewed as a media environment, it differs from traditional (or even other online) advertising environments in important ways". Whereas traditional advertising is unable to precisely target a set of consumers, based on demographics and psycho-graphics, and thus can be regarded as unimportant or impersonal (Dedrick, 1994), UGC provides a more possibilities to address the right consumers, since those are the ones that are participating in the offered opportunities . By applying UGC in advertising spaces, chances for consumer acceptance are higher, because of the personal elements that are connected to UGC (Krishnamurthy and Dou, 2008). An advertiser has the choice to allow UGC next to professional created content or to request for advertisements that are totally created by consumers. Yet, another option that is sometimes conducted by advertisers, is to make the advertisement content look like UGC, in order to increase consumers' trust (Jarrett, 2008).

Research of Tynan, McKechnie and Chhuon (2010) is one of the few studies that focuses on co-creation in luxury brand marketing. Although they do not explicitly mention UGC as something that has effect on value creation, they elaborate on the creation of value that derives from the relationship with a brand and brand communities and found that "the multiple interactions between network members serve as a basis upon which luxury brand owners can develop differentiated, desired and difficult to copy aspects of their brand experience" (p. 1160). Also Prahalad and Ramaswamy (2004) stress that, in order to be successful as a luxury brand, the consumer should be involved through personalized experiences. UGC can thus be considered as a valuable tool in advertising for a personal approach towards consumers, a phenomenon that is highly important in the online branding of luxury goods.

Since the implementation of UGC in advertising via new media technologies now allows amateurs to create content, the relationship between professional content creators and amateurs should be interrogated to fully comprehend UGC's impact on advertising. Namely, this has a major

impact on the traditional elite branding spaces in which the luxury fashion industry is used to operate, since luxury fashion brands aim to preserve a certain distance between themselves and consumers in order to maintain an exclusive brand image (Kapferer & Bastien, 2009). Also, both Keller (2008) and Lee (2009) argue that it is important for a luxury brand to ensure a consistent brand image, as a mean to justify a luxury price, but the rise of the amateur who can now exercise agency, may threaten this. Therefore, the next section will elaborate on this phenomenon.

2.1.4 Expertise versus amateurism online

With the arrival of new media and its influence on advertising, the relation between expertise and amateurism has been changed. Amateurs and professionals were often regarded as two contrasting concepts and were conventionally perceived in opposition to each other. Beegan and Atkinson (2008) distinguish between professionalism and amateurism by categorizing professional practices as schooled activities, something that distances the term from amateur practices. Amateurism, on the other hand, is according to research defined as a category that rejects the professional and sees it as a threat to their creativity or originality. Amateurism is considered as a leisure activity that is (most of the time) unpaid and occasional, but it can also be seen as a form of expressing one's self-identity. At the same time, taking on the role of producer provides amateurs with a certain sense of agency (Beegan & Atkinson, 2008). However, within the field of media production, this relation between professionalism and amateurism has been altered by the advent of new media technologies. Manovich (2009, p. 319) argues that "free web platforms and inexpensive software tools" allow individuals to share their self-created content and make it more easy to consume media produced by others, but also the accessibility of professional quality devices due to lower prices, such as HD video cameras, attributes to the phenomenon of the rise of the amateur. Online communities have been created, in which amateurs are enabled to engage and participate within professional spaces, a phenomenon that is known as crowdsourcing, or more general as user-created content. Brabham (2012, p. 394) found in his research on amateurism in crowdsourcing that "crowds are largely self-selected professionals and experts who opt-in to crowdsourcing arrangements." Rather than only participating for leisure and hobby-activities, these amateurs are looking for possibilities to make money, express themselves or expand their portfolio for future careers.

However, more literature is devoted to the rise of the amateur with the aid of UGC, but there is less elaborated on the tensions among professionals that are applying amateur features in their work. Although Beegan and Atkinson (2008) mention in their article briefly that in the late 19th century, British and American photographers wanted to distinguish themselves of high street professionals in order to express pureness and non-commercialization, the debate around the

blurring lines between amateurism and professionalism is often approached from the amateur that becomes involved in professional practices. This thesis however, will look at the circulatory practices of the amateurs and professionals from both perspectives (amateurs that are imitating professionals as well as experts (Burberry's brand managers) that appropriate amateur techniques. How does luxury fashion brand Burberry deal with amateur practices in a conventionally elite branding space? And does the brand also implement non-professional characteristics in its online content, or would that devalue the exclusive, high-class brand image? Both phenomena that occur within social media advertising seem not to match the values of traditional luxury fashion brands' marketing strategies and it is therefore interesting to examine how Burberry applies or perhaps rejects these dialogical practices of amateurism and professionalism into its online media campaigns.

2.1.5 Personalization and online advertising

Because of the blurring boundaries between professionalism and amateurism, and the increased level of user generated content that is available on the web, another development started to occur: personalization within online advertisement. In the field of luxury fashion online, this is a very important aspect. Already in the classic marketing strategies of luxury brands, personalization was a highly valued concept. When marketing started to expand within the digital spheres, this became more important due to the growing branding spaces in which there is more uncertainty about what customers do with advertising (Grant, 1999). Marketing managers started to draw on the personal aspect in order to address and to engage the online consumer. According to Ho (2006, p. 41) "personalization aims to tailor content to individual needs, and to have content arrive at the users at just the right moment." The researcher elaborates on internet content that matches users' needs and contexts, for example by providing personalized recommendations based on previous purchases or clicking behavior. He proposes three main categories here: the first category focuses on the use of personalization techniques, the second category relates to philosophical issues, such as ethics regarding privacy within data collection and processing, and the last category elaborates on the technical aspects of the generation of personalized content. With his research, Ho contributes to previous work by examining users' attitudes towards personalization online and he found that consumers appreciate personalized services, but at the same time, they are worried about their privacy and the way their online personal data are used by companies.

Research that focused more on personalization in online advertising instead of online personalization techniques in general, mainly addresses personalization in terms of targeting advertisements with the use of big data and data analysis. Banners can be regarded as an example of such advertising. Banners are targeted towards specially determined audiences, based on

registration processes, information that is stored in web server logs, keywords that are submitted during a search or information that is retrieved from user profiles (Kazienko & Adamski, 2007). Jinjun Xu (2006) on the other hand, states that it is not only personalization that affects consumers' attitudes towards advertising, but also factors such as credibility, information dissemination, entertainment, attitude and intention are important in how online advertising is perceived. However, the marketing literature has thus far devoted less attention to the combination of these segments in advertising via new media technologies. The personalization strategies that Burberry conducts in its social media campaigns are a good example of such a combination and go beyond only personalization in advertising based on consumer data. Therefore, an elaboration on its social media campaigns will be a good way to contribute and extend this literature about personalization.

2.2 The luxury fashion industry and social media marketing

The aim of this section is to elaborate on the characteristics of luxury fashion brands and how they affect the industry's use of social media marketing. Furthermore, other prominent aspects that play a role in luxury fashion branding, such as nationalism versus cosmopolitanism and the issue of high culture versus popular culture, are discussed and how these concepts are altered by online marketing practices.

2.2.1 Characteristics of the luxury fashion industry

Several product categories fall under the term luxury brands, such as cars, cosmetics, wines and fashion. Therefore the terms 'luxury brands' and 'luxury fashion brands' will be used interchangeably, because the latter is one of the product categories that fall under this previous, broader term.

Different research has been conducted on the dimensions of a luxury fashion brand. Sekora (1977) regards luxury to be relative and dynamic and explains it as what a society considers unnecessary and unneeded. According to Bagwell and Bernheim (1996), people acquire luxury goods to express their wealth and to achieve social status. On the other hand, there are researchers who argue that luxury is an absolute term instead of being related to external factors. Vigneron and Johnson (1999) recognise that consumers perceive tangible advantages from luxury goods, beyond their functional utility whereas Garfein (1989) adds a higher level of quality as a driver for buying luxury goods. Seringhaus (2005) defines luxury brands as brands that "combine synthesis of emotion, image and personality, and correspond to self-concept congruency, and communicate these

concepts symbolically in brand identity” (p. 3). In his article, he places luxury brands in a sensory world in which emotions are shared with the customer, through design, merchandising, advertising and high-quality customer service in boutiques. Also Okonkwo (2009, p. 304) describes luxury goods “(...) as sensory in nature, and this means that the human senses of visuals, smell, touch and feel are considered imperative in selling luxury goods”. Therefore, luxury fashion falls within a hedonic product class, as was mentioned earlier. Within luxury fashion marketing, there is often drawn on symbolic elements, in order to transport the consumer to another, desirable reality.

However, the non-material world of new media platforms does not seem to be suitable for addressing customer’s emotions and human senses (Okonkwo, 2010). Furthermore, characteristics such as exclusivity and limited access (which are based on the rarity principle: the value of a product decreases if too many people own it) are often mentioned to be part of luxury fashion brands (Okonkwo, 2010), and also this can be seen as something that is in contradiction with the populist characteristics of social media. It is for these reasons that a lot of luxury fashion brands are still hesitating to embrace e-marketing via these platforms in their business strategies to the fullest extent.

2.2.2 Luxury fashion branding on social media

Nowadays, more and more luxury fashion brands realize that their customers are shopping online and these consumers expect brands to constantly innovate in the digital world (Okonkwo, 2010). Research by American Express Publishing and Harrison Group (2012) found that 48% of US affluents with an income of more than \$100,000, discovered new luxury products while shopping online, an amount almost equal to the 50% who discovered new products while shopping in-store. Besides, Okonkwo (2009, p. 308) argues that “(...) the internet has changed the orientation, behaviours, attitudes, value systems and interests of luxury clients worldwide”. Therefore, the social media presence of luxury fashion brands increases. Moreover, the economic global downturn has also forced luxury fashion brands to operate in a social media environment. Marketing communication using social media enables luxury brand to communicate their brand legacy and aesthetic qualities and values, in order to build reliable customer relations, since relying on only a brand symbol is not enough anymore in the contemporary global economy (Kim & Ko, 2012).

From 2009 onwards, luxury brand’s social media presence started to surge. High-end fashion companies slowly began to adapt Facebook and Twitter as communication tools in their marketing strategies and it appeared that interaction with customers via these ways “actually builds up friendly attention, even affection, toward brands and stimulates customers' desire for luxury” (Kim & Ko, 2012, p. 1481).

Kim and Ko (2012) suggest that the online marketing activities of luxury brands consist of five constructs, namely entertainment, interaction, trendiness, customization and word-of mouth. Okonkwo (2010) defines some core principles of online business that are not yet fully understood by luxury fashion brands. Firstly, several brands are approaching social media as another form of advertising, and therefore miss out the opportunities of this multi-dimensional channel. Furthermore, luxury fashion companies sometimes do not succeed in effectively representing the brand essence and image online. Finally, luxury brands often do not understand how to transfer store design and atmosphere to the digital world, something that is established by the fact that only few luxury fashion brands offer the possibility to purchase luxury goods via their official website. With the pervasiveness of the internet, the geographical boundaries in which the fashion industry was used to operate, have been expanded and fashion nowadays has become a global business. This has forced fashion designers to incorporate suitable marketing techniques in order to communicate their fashion values and designs to an international audience with sociocultural differences. The emergence of the concept of cosmopolitanism illustrates the increasing interest in global markets and therefore this concept and its relation to nationalism will now be closely examined in the following segment.

2.2.3 Cosmopolitanism versus nationalism within the fashion industry

In the last ten to fifteen years, there has been increasing interest in the concept of cosmopolitanism, within the philosophical and sociological research areas. Thompson and Tambyah (1999, p. 237) described cosmopolitanism as an ideology that “privileges mobility and the possession of abstract and contextually adaptable intellectual skills and knowledge”. Beck (2002) argues that cosmopolitanism can be approached in two different ways. First, he elaborates on how globalization is perceived by a particular culture, and how this is implemented in everyday life. This is by him defined as internal globalization. The second approach is based on the notion of an open society that tolerates and embraces the distinctiveness of the other, with the emphasis on individualization.

This thesis addresses the concept of cosmopolitanism in the fashion industry, and it is therefore appropriate to elaborate more on the term ‘aesthetic cosmopolitanism’ (Regev, 2007). According to Szerszinski and Urry (2002, p. 468) aesthetic cosmopolitanism can be defined as a “cultural disposition, involving an intellectual and aesthetic stance of ‘openness’ towards peoples, places and experiences from different cultures, especially those from different ‘nations’”. A concept which is closely related to aesthetic cosmopolitanism is ethno-national uniqueness. With the emergence of early to high modernity, the quest for traditional art and cultural authenticity started to rise. However, nowadays, in late modernity, the demand for essential purism in art and culture is

being replaced for the need to implement “stylistic innovations in art and culture from different parts of the world” (Regev, 2007, p. 125). The focus is now on combining expressive, cultural components that are globally available, with elements of one’s own national traditions. Cultural producers are currently looking more to expressive patterns from the outside, that indicate otherness, rather than solely to their own heritage, something that is regarded by Garcia Canclini (2001) as co-production. This ethno-national uniqueness is expressed through all kind of artistic and cultural forms within today’s aesthetic cosmopolitanism (Regev, 2007). Robertson (1995) on the other hand, has named this phenomenon ‘glocalization’: (re-)creating the local, influenced by and in reaction to globalization. The concept of aesthetic cosmopolitanism reflects basically the ideas of Beck (2002) and in specific the first approach he suggests.

However, Melchior (2011) also addresses the concept of cosmopolitanism in her article about the (Danish) fashion industry, but in contrast to Regev (2007), she brings up the term ‘cosmopolitan nationalism’. She stresses that in this globalizing world, with respect to the fashion industry, it is all the more important to stick to cultural heritage and nationalistic aspects of culture. In her article, she quotes Skov (2011), who argues that fashion designers easily get inspiration from high culture (e.g. art) or popular culture (e.g. streetstyle), but are hesitating to apply their own folk culture in their designs. Although it has proven that adapting national, folk elements in designs works very well within the international fashion scene, designers feel often uncomfortable “with this kind of self-exoticization” (Skov, 2011, p. 149). Therefore, Melchior (2011) pleads for more reflection and discussion within the work of fashion designers, towards their cultural heritage in order to gain a distinctive and unique position in the globalized fashion world.

Also the term cosmopolitan nationalism (Melchior, 2011) echoes more or less the ideas of Beck (2002) on how cosmopolitanism could be approached, but whereas Melchior emphasizes more on national cultural expressions and influences on other cultures within the age of globalization, Beck (and also Regev) focuses more on the ‘otherness’ of alien cultures that is brought into one’s own ethno-national culture. In this thesis, there will be looked at both approaches, and it will be examined how Burberry focuses its own national heritage (the cultural context in which the brand is embedded) as well as how the brand implements aspects of other cultures in its social media campaigns, in order to address a cosmopolitan public.

2.2.4 High culture versus popular culture in luxury fashion branding

Cultural artefacts take in a significant role regarding the interplay between nationalism and cosmopolitanism. Art objects, crafts, or cultural symbols are often implemented in either fashion

objects or fashion marketing, in order to refer to the national context in which a particular brand is embedded. This brings up the debate around high culture versus low culture (or popular culture) in the field of fashion industry, where fashion is often regarded as a form of popular culture, rather than high culture (Pedroni & Volonté, 2014). Art objects that belong to a certain culture are often considered as high art, because of the authenticity that is connoted to it. Influences of high art frequently can be found in the designs of luxury fashion brands (Pedroni & Volonté, 2014). For example, Alexander van Slobbe, a Dutch fashion designer of haute couture was influenced by the notion of abstraction that could be retraced from Flemish modern art (Skov, 2011), and also the paintings of Mondrian are literally copied by Yves Saint Laurent in his dresses (See picture 1). Pedroni and Volonté (2014) take this issue to a next level and interrogates whether high-end fashion can be regarded as high art. Since art shuns fashion due to its dynamic and commercial character that “could easily be a source of delegitimation” (Pedroni & Volonté, 2014, p. 6), the art world hesitates to consider fashion as art. On the other hand, its social legitimacy is built on social prestige, one of the core principles of the fashion industry. On the contrary, Manovich (2001) argues that fashion is an extension of contemporary art. He is one of the few key spokesmen that sees the potential fashion has as art, claiming that it surpasses art in terms of beauty, historical awareness and layered composition.



Picture 1. Mondrian dress by Yves Saint Laurent.

Yet, several researchers notice that the relationship between low and high culture has been altered by several social changes and new technologies (DiMaggio, 1991; Manovich, 1996). Not only is there a shift within the art field itself by the increasing interest in popular culture as a form of high culture, but also, the influences from outside the art world has changed this distinction between high and low. Namely, the arrival of Web 2.0 created greater accessibility to high culture for the mass-audience. This automatically had an effect on the use of high culture within fashion. Pedroni and Volonté (2014, p. 9) argue that fashion is “subject to processes of cultural mobility”: it is not

established by institutionalization or ratification as is the case in high art. Rather, it is constituted by individual creativity. This rejects the idea of distinguishing between high and low culture in terms of mass consumption that is often connected to fashion design, and instead plays upon wearability in the fashion industry, in order to distinguish between high culture and popular culture (Pedroni & Volonté, 2014). In this respect, in order to separate itself from mass production, luxury fashion connects itself to creativity that derives from cultural mobility. In this way, high-end fashion also keeps its exclusivity. Manovich (2009) agrees with this, arguing that high fashion is nowadays combined with other pieces of clothing in other ways than were actually intended and that this still can be seen as high art. This also indicates that creativity of the individual is used by luxury fashion to seek legitimation within the fashion world. Concluding, it can be argued that although the relationship between high and low art is shifting because of new media technologies, the luxury fashion industry has found new ways to distinguish itself from mass culture. Because of the contemporary cultural mobility, the focus is now more on the creative individual and the wearability of the clothes that creates and maintains legitimacy and authenticity.

Given the fact that Burberry has a long history that is embedded within the British culture, implementations of British high culture are expected. At the same time, the allowance of user-generated content might offer a space to individual creativity, something that is perceived as distinguishing from mass culture and by some researchers regarded as the new high culture. By looking at Burberry's online marketing strategies, it will derive how Burberry deals with these tensions between high culture and popular culture concerning the fashion industry.

2.3 Emotion in marketing

Several decades ago, advertising was based on a so-called "information-processing perspective" (Holbrook & O'Shaughnessy, 1984), in which consumers were thought to make a brand decision on the basis of their perception and evaluation of product data. However, in the late 70's and the early 80's, this started to change and the attention to the role of emotion in advertising emerged. Instead of focusing on "logical, objectively verifiable descriptions of tangible product features" the emphasis was now on "the emotional, subjective impressions of intangible aspects of the product" (Holbrook, 1978, p. 547), in which the consumption experience took a prominent role (Oliver, 1980). Holbrook and Hirschman (1982) point out that the consumption experience is an emotion-laden concept in which advertisers try to fit a brand or product. Also, the experience of consuming a brand or product is more likely to influence purchase repetition and brand loyalty than just rationally summing up the product characteristics and advantages. Also Ray and Batra (1983) agree upon this, by outlining four reasons why affective advertising may prove to have more effect, based on earlier research on

emotions and effect in advertising: first of all, affective advertising make people pay greater attention towards the ad; second, the degree of information processing will be enhanced by affect; third, advertisements are judged more positively when they have an affective character; and last, affective executions have a greater chance on recall.

This new focus within the marketing world is by Hirschman and Holbrook (1982) described as hedonic consumption: it “designates those facets of consumer behavior that relate to the multi-sensory, fantasy and emotive aspects of one’s experience with products” (p. 92). With multisensory they mean the multiple sensory modalities that are drawn upon in ads, including scents, sounds, visuals, and tastes. These multi-sensory experiences can evoke other “internal imagery containing sights, sounds and tactile sensations” (Hirschman & Holbrook, 1982, p. 92). The researcher distinguishes between two types of multisensory images. The first one includes historical imagery, in which events of the past are recalled and feelings of that period are evoked. The second type involves fantasy imagery, that occurs when the consumer constructs a multisensory image that is not based on past experiences, but that can be seen as an imaginary one that is generated by combining different aspects from past experiences.

In the field of (luxury) fashion, it is worth looking into marketing from the hedonic consumption perspective. This is because fashion falls within a hedonic product class that tends to be more emotionally appealing than for example package goods (like toothpaste or cigarettes) and major durables (like washing machines) (Hirschman & Holbrook, 1982). Besides, patronage decisions regarding this type of product class are made because of the symbolic elements that are connected to the products, rather than on their physical characteristics (Holbrook & Hirschman, 1982). A consumer often chooses a product because of the possibility to get transported to a more desirable reality and thus basically constructs a new space based on free associations.

Over time, research on emotion in marketing and affect in advertising has been developed and different approaches and models have been used to contribute to already existing literature in this field. For example, Edell and Burke (1987) and Holbrook and Batra (1987) studied the different emotional reactions that were evoked by the exposure to advertisements. Other studies focused on how an ad is emotionally processed and how that can be affected by its structure (Schumann, Petty & Clemons, 1990), or the ways it differs per individual (Cacioppo, Petty & Morris, 1983). Another more recent example of research on emotion in marketing is of Kemp, Bui and Chapa (2012), that elaborates on the process of consumer engagement in consumption to control their emotions and how consumers can be influenced by use of affective language. However, these studies primarily examined the emotional-laden, psychological processes that emerge when consumers are exposed to advertisements. This thesis, however, will focus on emotions in marketing as embedded within the content and marketing strategy rather than studying the emotional effects that advertisements have

on consumers. The focus of this study will primarily lay on nostalgia as an emotion.

2.3.1 Materializing memory

Memory is often used in art and culture to evoke emotions. To explain the role of memory, different contexts in which memory is conceptualised, are addressed in this section. For example, Brockmeier (2002) argues that memory should be conceived “as a movement within a cultural discourse that continuously combines and fuses the now and then, the here and there” (p. 21). His biggest focus is on how memory is transferred from the past to the present via narrative. This narrative is told and articulated through many cultural discursive registers: from literature, to film, to advertising and word of mouth (Brockmeier, 2002). Other researchers also agree upon the fact that memory is mediated through objects, attributes or practices. Jones (2007) mentions that “as physical materials, artefacts provide an authentic link to the past and as such can be re-experienced” (p. 3). Also Kansteiner (2002) argues that memories are expressed in various combinations of discursive, visual and spatial elements. Roberts and Roberts (1996) add to this that memory is a dynamic social process that is often produced, provoked and promoted by visual images, objects and performances.

Both Bal *et al.* (1999) and Jones (2007) question how people are dealing with material forms of memory and how people engage with these objects. Both elaborate on the transferring of memory via traditional forms of media, such as films, books, photographs etc. But also advertisements and marketing campaigns are often using memory so that it becomes a material and tangible concept. In branding, the emotion of the customer is often played upon by evoking senses of the past. The expansion of the conception of history is regarded by Peñaloza (2000, p. 105) as “a source of market value”. The past of a brand is often associated with craftsmanship, lasting values, nostalgia and less commercialisation. Since these associations thus give positive connotations to a brand, there is often drawn upon them for marketing purposes and they are used in advertising campaigns for instance.

Brockmeier (2002) argues that the modern (Western) society is constantly undergoing rapid changes, something which causes a bigger flow of energy into practices and the establishment of artefacts that conjure up cultural memories. Also Kansteiner (2002) claims that “the consumption of history becomes more and more discontinuous and fragmented in time and space” (p.195). Especially with the arrival of new internet technologies in our modern world, memory is subject to change because of the opportunities new media offer. Now, memory can be transferred by a bigger group of people, to an extended public, 24 hours a day (Brockmeier, 2002). This thesis therefore agrees upon the argument of Kansteiner (2002), who states that the materialisation of memory is influenced by the structures and rituals of consumption of a particular medium. This is established by

Brockmeier (2002) who argues that memory should be conceived as a movement within a cultural discourse. This shows the importance of studying memory in the culture of the digital era, in which social media plays an important role. Since only few studies have been done on social media as a means of transfer of memory, this thesis will address the implications of social media on materialising memories in the fashion industry, and in particular the case of Burberry.

2.3.2 The role of nostalgia as an emotion in marketing and advertisements

Originally described as an extreme longing for returning home, nostalgia nowadays is perceived as a human reaction (Davis, 1979) that can be evoked by marketers through the use of nostalgic visuals or themes in advertisements, the promotion of products with a nostalgic character, or playing upon memory and fantasies by the utilization of certain products (Havlena & Holak, 1991). Much research has been done on the emotional components of nostalgia in marketing. Davis (1979, p. 18) generally argues that nostalgia is “a positively toned evocation of a lived past”, whereas Belk (1990, p. 670) sees nostalgia as a “wistful mood” that is encouraged by certain stimuli, like scent or music. Holbrook and Schindler (1991, p. 330) explain nostalgia as “a preference (general liking, positive attitude, or favorable affect) toward objects (people, places, or things) that were more common (popular, fashionable, or widely circulated) when one was younger (in early adulthood, in adolescence, in childhood, or even before birth)”, while Holak and Havlena (1998) define the concept as associations of the past (products, individuals, experiences, or notions) that produce complex, yet positive feelings, emotions or moods. This latter definition will be implied when referring to nostalgia as an emotion and this will be discussed while covering all three types of the evocation of nostalgic feelings, as named by Havlena and Holak (1991). In this context, nostalgia is perceived as a “temporal” concept: it evokes a longing for past time. This indicates a shift in meaning, because originally nostalgia was regarded as a feeling of home-sickness, longing for a place back home. This can be seen as spatial nostalgia (Higson, 2014).

Nostalgia may often be perceived as an intense emotion; however this is not always the case. Gardner (1985) argues that weaker moods may also be felt by consumers, because they did not directly experience that past time or place. It may include memories or even fantasies about a remote time, where the consumer never has been, and therefore that memory “may not even reflect the reality of that past, but may be distorted, producing a more positive picture than reality would warrant” (Holak & Havlena, 1998, p. 218). Nostalgia thus can stimulate free associations about memory and former events that are not directly experienced.

However, the definition of nostalgia as described above, is what Higson (2014) calls modern nostalgia. He sees this as “a tension between past and present, both in terms of the process of

memory and remembrance” (2014, p. 124). In the relationship between past and present, the present is regarded as an unsatisfactory place, whereas the past is described as the ideal world, in which there was little missing. However, Higson claims that in the contemporary era, this modern nostalgia is replaced by postmodern nostalgia. Now it can be regarded as an atemporal concept, in which the clear distinction between past and present seems to diminish. Instead, it focuses on a more recent past, in which the past is now “contemporary with the present, a nostalgia that therefore seems to stand outside time” (Higson, 2014, p. 123). He attributes this to the rise of the Internet, on which a lot of re-cycled images, objects and styles from the past easily can be found. So the irrecoverable of modern nostalgia can now be attained. Internet technologies also make it possible to create images that have an old-school style, such as filters that can be placed over pictures of videos with Photoshop or Instagram. Higson (2014) argues that this postmodern nostalgia can be linked to popular culture and mass production:

“A great deal of publicly verifiable nostalgia today, it seems, is primarily for the popular culture of the relatively recent past, and it is organised through hobbyist activity, through purchasing and collecting and through the celebration of particular styles – styles which on the one hand are associated with the past, but on the other hand most definitely live on as retro fashion and collectables” (Higson, 2014, p. 126).

In the analysis of Burberry’s social media campaigns, both modern and postmodern nostalgia will be discussed.

Holak and Havlena (1998) have tried to capture the different emotional components of nostalgia. In line with earlier research (Holak & Havlena, 1992), they found that a bittersweet emotion was often experienced: on the one hand, positive feelings of warmth, joy, gratitude, affection and innocence were associated with nostalgia, but on the other hand negative emotions such as sadness and desire, that translate into the feeling of loss, were also felt. Therefore, this combination makes the concept of nostalgia a rather complex phenomenon to use in marketing. Holak and Havlena (1998, p. 223) point out that “whereas the feelings of tenderness and elation may encourage positive attitudes toward a message and a product, the sense of loss may encourage unfavorable evaluations due to adverse associations and negative mood effects”. Thus, when using nostalgia in advertising, the sense of loss should be reduced in order to avoid the evocation of negative connotations to the brand. However, Higson (2014) argues that in postmodern nostalgia, aroused feelings are sweet, instead of bittersweet, and it is more a celebratory concept, rather than

a melancholic experience that evokes wistful feelings. This is because the past nowadays is tangible and close, due to the Internet.

Other research has focused on authenticity as a feeling that arises from the use of nostalgia in marketing. Regarding the spatial component of nostalgia, it draws upon historical, traditional places that are still alive in particular areas, like Indian villages, that are still seen as authentic and unaffected by contemporary culture (Hemetsberger & Pirker, 2006). Furthermore, traditional craftsmanship and rituals are also perceived as authentic (Peterson, 2005). But authenticity, with respect to nostalgia, may also emerge with retro-branding, as a concept that has been brought up by Brown, Kozinets and Sherry (2003). They studied the concept of memory and nostalgia within the phenomenon of retro-branding, in which brand heritage is addressed in order to revive the brand and play upon consumers' emotions. They distinguish between four themes that are recurring in retro branding. The themes are "Allegory", "Arcadia", "Aura" and "Antinomy" (p. 21). Allegory is about brand story that convey moralistic messages about a particular brand and is communicated by brand meanings and heritage. Arcadia is an idealized brand community and focuses on how an almost "utopian sense of past worlds and communities" (Brown et al., 2003, p. 21) is evoked in advertisements/campaigns (Scholz, 2012). Aura is based on the notion of authenticity. Consumers search for authenticity in brands and brands, in turn, want to be authentic and unique since that is an important aspect of brand identity. Antinomy regards branding as a paradox. It addresses the fact that nowadays, people want to keep up with the technological processes, but at the same time, these progresses make people desire to simpler and less-stressful times.

For every individual, nostalgia means something else. What may arouse nostalgic feelings in one person, can leave another indifferent. This depends on several factors with age and gender as one of the most important and can be described as personal nostalgia (Davis, 1979). But when people share the same structure and values of the same society, they are more likely to have similar emotional experiences in terms of nostalgia, something which is defined as "collective identity" (Davis, 1979, p. 101). However, it is possible that those two concepts have some overlap. Davis (1979, p. 124) explains this as follows:

"Thus, a nostalgic summoning of 'everybody's favorite song of 1943' (essentially a collectively oriented symbol) may inwardly shade off into some very private reminiscences of a particular romance in a particular place on a particular day, replete with special fragrances, sounds and visual traces."

But not only the individual versus the collective is determined for the perception of nostalgia, also the notion of globalization can be an influential factor on what is regarded as nostalgia. Given the exponential increase in mobility nowadays, individuals are less attached to spatial components of

nostalgia, such as country, town or house (Havlena & Holak, 1991). Also Iwabuchi (2002) agrees with this, arguing that nostalgic attitude is altered by the growing globalization and cosmopolitanism, that allow a transnational exchange of art and culture. Consequently, “past images appropriated are no longer restricted to one’s own society but include the mediated images of other cultures” (p. 549). In this way, people start to develop nostalgic feelings and memories that are based on mass-mediated aspects, originating from other cultures, a phenomenon known as “borrowed nostalgia” (Iwabuchi, 2002, p. 549).

As mentioned earlier, different sensory modalities may evoke nostalgic feelings. This thesis focuses on two social media campaigns in which both visuals (photographs on the Art of the Trench platform) and sound (the songs on the Burberry Acoustic YouTube channel) play significant roles, by which a deeper understanding is created of the relationship between nostalgia and these two senses.

Nostalgia in pictures

Research has proven that images in advertising are more effective than other abstract concepts, such as texts (Paivio, 1971). They are cognitively processed quicker, more personally attaching, and more narrowly connected to long-term memory (Hemetsberger & Pirker, 2006). It is for this reason that pictures are often used in advertising, to evoke particular emotions. Also in terms of nostalgia, images serve as a good medium to transfer feelings of longing for the past, authenticity, and feelings of affection yet sadness. Especially black and white photography serves as a strong element to evoke nostalgia. Black and white photography immediately reminds of past times, and thus evokes nostalgic feelings, as was found by Holak and Havlena (1998). Consumers associate black and white imagery with that of a romanticized moment of the past. There is some disagreement on whether nostalgic cues in advertisements should be personal nostalgia or historical (or collective) nostalgia. Muehling and Spratt (2004) argue that personal nostalgic cues cause a more positive brand attitude, whereas Stern (1990) claims that nostalgia that draws upon history should be used to generate positive feelings toward a brand. On the other hand, Hemetsberger and Pirker (2006) in their study on nostalgia as authenticity state that feelings of nostalgia are aroused by images that reflect the real thing.

As this review on nostalgia in images demonstrates, there are various ways on how nostalgia can be depicted in advertising images. This thesis will address all nostalgic cues, since this will cover the concept of nostalgia at its best.

Nostalgia evoked by music

Music has long been regarded as an effective tool for triggering emotions and is therefore often used in advertising to influence people’s purchase behavior (Alpert & Alpert, 1990) and to stimulate their

positive feelings toward a brand (Bruner & Gordon, 1990; Park & Young, 1986). Therefore, there has been an increased interest over the years, in the way music affects mood and purchase occasions within the field of consumer behavior and marketing research. Music not only enhances the chance on recall for an advertised product, it also arouses particular emotions (Alpert, Alpert & Maltz, 2005). Nevertheless, there are studies that suggest that music in advertisement has no effect on consumers' emotions (MacInnis & Park, 1991), but in that case there was probably a bad fit between the scope of the advertisement and the music (research has shown that a good fit between advertising message and music has a strong impact on a positive emotional response towards brand attitude) (Alpert & Alpert, 1990; MacInnis & Park, 1991). Moor (2003) argues that marketing via music creates a private space in which the consumer can yield to his or her fantasies and imagination. Music can move people beyond the here-and-now, and let them escape from everyday life.

Different types of music evoke different kind of feelings which is dependent on a song's characteristics. Bruner and Gordon (1990) distinguish in their research between three key factors that are determinant for the music's structure: time-related, pitch-related and texture-related factors. Regarding time-related factors, he argues that fast music is perceived as happy and pleasant, whereas slow music is considered as sentimental and solemn. Concerning pitch-related factors, Bruner mentions that songs with high-pitch evoke happy and exciting feelings, rather than sad feelings, that are aroused by low-pitch music. As for texture-related factors, he points out that brass instruments characterized triumph and majestic feelings, the sound of the piano were considered as tranquil and string instruments were linked to feelings of gladness. All these factors thus have significant influence on evoking nostalgic feelings in advertisements, and should be used deliberately in terms of the so-called bittersweet emotions that are attached to the concept.

However, there are researchers who argue that it is not the musical structure itself that evokes nostalgia and emotion, but the event that is associated with the song. In this way, it is not related to the "real expressive character of the music" (Kivy, 1989, p. 157). So for example, a sad song can be played at a joyful event (like a wedding), and thus will be associated with good memories and feelings. Besides, "music is stripped of any special status as the language of emotion because any other object (a photo, a gift, even a smell) could also become associated with a significant personal experience and thus induce emotional reactions" (Baumgartner, 1992, p. 613). Especially in the social media campaign of Burberry called Burberry Acoustic, this should be taken into consideration regarding the multi-sensory platform on which it is hosted.

To conclude, luxury fashion brands can be regarded as hedonic in nature. They are playing on consumers' emotions and sensitive features and imagery are dominating the marketing campaigns. However, due to the commercial character of social media, luxury brands shy away from this

medium. Although the presence of luxury fashion on social media is emerging, a lot of companies still do not manage to successfully combine the emotive, the cultural and the commercial in such a way that a solid online media strategy is established. Furthermore, the literature review showed that the conventional relations between nationalism and cosmopolitanism and high culture and low culture, that are often referred to within the traditional luxury fashion marketing, are currently changing under the influences of the digital era.

Since Burberry is regarded as the pioneer in the field of luxury fashion branding online, it is now questionable how the brand deals with these popularized social media platforms without capitulating to its high-end fashion characteristics, by leveraging on an age-old marketing tool: the use of memory and nostalgia. The next chapter will discuss the methodology that is used to find an answer on this issue and elaborates on the chosen campaigns, as well as that it determines a research question and sub-questions, that will help to find answers on the larger concern of this thesis.

3. Methodology

3.1 Research question and sub-questions

From the literature review appeared that the use of social media as a marketing tool has altered traditional marketing strategies in different ways. For example, customer engagement has been increased, and the fixed relationships between the professional and the amateur (i.e. the brand and the consumer) are becoming more circulatory. Furthermore, it demonstrated that the use of memory and nostalgia in marketing has changed from a modern to a postmodern approach: the memory has now become attainable due to the rise of new media technologies. However, the literature review also showed that the majority of luxury fashion brands still hesitates to fully embrace social media as a new device for marketing and branding, because of their commercial characteristics that allow for less brand control by companies and more engagement with an expanded public. At the same time, high-end fashion brands always have played on emotions because of their hedonic product characteristics and the concept of experience is highly valued in this business. Since Burberry is regarded as a pioneer in the field of social media marketing in the luxury fashion industry, it would be interesting to examine how this brand will serve as a case of best practice. It is worth questioning how Burberry is transferring affective and experiential strategies to these new branding spaces, in which there is much more consumer involvement. How is the brand dealing with this mass audience, and at the same time remaining exclusive and keeping its strong brand legacy? This dilemma will be expressed by the following research question: 'How does Burberry leverage on memory to reach an expanded public on social media platforms and at the same time remain an exclusive luxury brand?'

In order to fully explore this issue, first an understanding should be created about the digital culture that exists in Burberry's social media campaigns. The question 'What kind of digital culture does Burberry foster on their social media platforms?' serves as sub-question 1 and will be pursued by an examination of the different sociotechnical features of social media and their virtual architectures. It will examine the purpose of the campaigns, graphic lay-out, the possibilities users have to participate, the level of user-generated content and prosumption, and the level of control Burberry maintains in these campaigns.

The second aspect of this thesis is more consumer-centric and aims to scrutinize how consumers participate within the created branding space by Burberry. Consumer reactions will be analysed, in order to give an understanding of the effects that the leverage of memory has on consumers and how they react to it. Besides, this will elucidate how consumers engage with the opportunities Burberry offers for involvement. These issues will be addressed by the overarching

sub-question 2: 'How does Burberry's online public engage with events/opportunities that Burberry offers online?'

The main aim of this thesis is to understand how Burberry is dealing with the tensions between exclusivity and popularization, evoked by social media, while leveraging on an age-old marketing technique. Therefore, the last sub-question will focus on the different aspects of memory and nostalgia as marketing tools. It will be discussed how Burberry applies the brand's heritage to its campaigns, but also the influences globalization has on the utilization of Burberry's legacy will be deliberated. Different features in social media campaigns that refer to the past will be addressed and comments that reveal nostalgic feelings will be elucidated. All these facets are captured in the final question, sub-question 3: 'How is cultural memory leveraged by Burberry in their online social activities?'

3.2 Research methodology

To address my research question and sub-questions, this study consists of only qualitative methods. Qualitative research is by Denzin and Lincoln (2005) defined as "(...) a set of interpretive, material practices that make the world visible" (p. 3). Qualitative research allows phenomena to be studied in their natural settings and attempts to make sense of and interpret them in relation to meanings, given by people. To conduct qualitative research, a variety of empirical materials is used and collected. Denzin and Lincoln mention for example "interviews", "cultural texts and productions" and "observational, historical, interactional and visual texts" as possible resources for empirical research (p. 3).

The qualitative research will be conducted via content analysis. According to Elo & Kyngäs (2008, p. 108), "content analysis is a research method, enabling to make replicable and valid inferences from data to their context, with the purpose of providing knowledge, new insights, a representation of facts and a practical guide to action". Content analysis thus enables to give significance to particular data texts.

Since this thesis delves deeper into how the consumers and the company express themselves online, interactions and practices as well as evoked nostalgic emotions need to be studied in their natural settings. Qualitative content analysis is therefore regarded as the most suitable method, since it emphasizes on distinctive themes and patterns, which exemplifies the range of perspectives of the phenomenon, rather than the statistical meaning of the occurrence of certain concepts (Zhang & Wildemuth, 2009).

As mentioned in the introduction, Burberry is considered to be the pioneer in the field of luxury fashion brands on social media. This brand will therefore be used to conduct a case-study of excellence. The unique social media campaigns that this brand has developed, allow high level of involvement by online consumers, and contain several aspects that can be regarded as emotional appealing, such as the prominent place music takes in in the campaigns. It therefore elaborates on the notion of best-practice and serves as an example for other high-end fashion brands.

3.3 Data sampling and data analysis

The two campaigns that have been selected to explore the tensions between exclusivity and popularization by the leverage of memory in Burberry's online marketing strategies, are The art of the Trench (<http://artofthetrench.com/>) and Burberry Acoustic (<http://uk.burberry.com/acoustic/> and <http://www.youtube.com/playlist?list=PL53FCE734F52B7B6C>). Art of the Trench allows the online public to share their own trench coat photos on a specially created website. Burberry Acoustic is a project where Burberry produces video's featuring British bands, to bring the online public in contact with the brand's values and beliefs. This is hosted on their corporate website, as well as on their YouTube channel. These two online campaigns are selected because of several reasons. First, they are mentioned the most often as typical examples to illustrate Burberry's digital innovativeness and to show that the brand is one of the most successful companies that has integrated digital channels into their luxury fashion marketing. Both campaigns can be regarded as revolutionary in the field of luxury brands online because of the high level of customer engagement (Grieve, Idiculla & Tobias, 2013). Furthermore, the two campaigns contain several features of commercialisation via social media as mentioned in the literature review, but also emotional appealing aspects. Art of the Trench is a good illustration of how the brand is dealing with user generated content, since the pictures are created by users themselves and Burberry Acoustic allows the audience to consume their fashion alongside select music videos. It would therefore be interesting to see how Burberry still keeps their exclusivity with these commercialising campaigns. Lastly, the social media campaigns have been said not to be designed "(...) to make money, rather they were created to engage the customer and spread awareness" (Swinton, n.d.). Additionally, the projects are trying to translate the emotion of what is created and experienced in the real world into the digital space. Therefore, they are perfectly suitable to study the materialisation of memory through social media and how the brand commercialises on sentimentality and on the memory of past associations with the products.

For the data analysis, an inductive approach, as is described by Elo And Kyngäs (2008), was followed. With inductive content analysis the data are organized by rereading through the content in order to come up with an open coding, find common patterns and create categories. After all

relevant aspects were grouped into categories, core themes emerged that covered all the categories. According to Elo and Kyngäs (2008, p. 111), the purpose of creating categories and core themes “is to provide a means of describing the phenomenon, to increase understanding and to generate knowledge”. One of the limitations of this method is that data might be interpreted subjectively and that the data are analysed according to the researcher’s own expectations or perspective. This knowledge however was taken into account during the data interpretation, so that the most reliable results were achieved.

Since two campaigns with different content were used for content analysis, diverse segments of data were collected. For the Art of the Trench campaign, a stratified sample was taken: 50 pictures that were taken by the subgroup ‘professional fashion photographers’ and 50 pictures that were submitted by the subgroup ‘amateurs’. The pictures were analysed according to the guidelines of Rose (2001) about visual content analysis. Visual content analysis aims at reproducing the rich material in any picture to a structural overview of codes. Although this might appear “counterproductive”, according to Lutz and Collins (1993, p. 89), “(...) quantification does not preclude or substitute for qualitative analysis of the pictures.” However, it does enable researchers to discover patterns that are too subtle and otherwise would stay unnoticed. The categories were formulated based on induction, while bearing in mind that “the images must be reduced to a number of component parts which can be labelled in a way that has some analytical significance” (Rose, 2001, p. 60). Thus, codes also flowed from an extensive set of ideas about emotion in terms of memory and nostalgia as was discussed in the literature review. Besides, it was ensured that the codes were “exclusive” and “exhaustive” (Rose, 2001, p. 60). For the Art of the Trench, main categories like ‘Clothing style’, ‘Emotions’, ‘Camera gaze’ and ‘Environmental setting’ served to capture the aspects of nostalgia and emotion, cosmopolitanism and nationalism and amateurism versus expertise. Almost the same categories served for Burberry Acoustic, but for this type of dataset also categories like ‘Music genre’, ‘Instruments’ and ‘Tone of voice/to whom the post was addressed’ were set up. Likewise, main categories for the comments on the YouTube videos were constructed, including ‘negative or positive comments’, ‘type of comment’ and ‘Emotional scope of the comment’. For a complete overview of the categories, see Appendices A, B and C.

For the Burberry Acoustic campaign, the 50 most recent videos (out of 76) on the Burberry Acoustic channel on YouTube were sampled. The music videos were analysed in the same way as was done for the pictures on the Art of the Trench, namely with visual content analysis. However, categories regarding music and music genre were added, in order to include as many aspects as possible concerning the leverage of memory in marketing. The last data set that was chosen for analysis, were the comments on the selected video clips. The examination of comments from the audience enables a deeper understanding about the effect the online marketing strategies of

Burberry have on consumers. For every video clip, three comments were selected, which makes a total of 150 comments. Since it is qualitative analysis that allows phenomena to be interpreted in relation to a certain context, specific posts were chosen that push for a line of argument. These data are not fully representative for all comments, however they can open up new ways of thinking when they contradict common understandings of digital participation in the cultural realm.

4. Results and discussion

This section of the research will discuss the key findings that derived from the data analysis of the two social media campaigns. Literature showed that the rise of social media marketing had a great impact on marketing in general in terms of a more open branding space in which there is less uncontrollability from brands. Within these newer branding spaces, the leverage of emotions in terms of memory and nostalgia (which is often used in advertising of hedonic consumer goods) is also affected, since it makes the temporal distance between the past and present more tangible for consumers. Furthermore, literature review showed that luxury brands are still hesitating to fully implement social media in their marketing strategy, although the changing audience is forcing them. Since the Internet has altered several aspects that are important features in traditional luxury fashion brand marketing, including the use leverage of memory and nostalgia, the aim of the study is to discover how Burberry leverages on memory to reach an expanded public, and at the same time remain an exclusive luxury brand. The results of the data analysis show that Burberry has found several, sometimes risqué techniques to deal with the interplay between exclusivity versus commercialization that is caused by social media and that materializing memory plays a crucial role within this phenomenon.

First, a short introduction will be given about the two social media campaigns. After that, four underlying patterns that derived from inductive content analysis will be discussed, that explicitly demonstrate how the online marketing strategies of Burberry are linked to, yet deviate from already existing literature, thereby using examples and citations from the different data sets.

4.1. *Burberry's social media campaigns*

4.1.1. *The Art of the Trench*

The website The Art of the Trench is by Burberry described as “a living document of the trench coat and the people who wear it” (the Art of the Trench, n.d.). The project is a collaboration between the brand and well-known photographers, like Scott Schuman of the fashion blog The Satorialist, but also the online public can submit pictures of themselves or their friends, wearing the iconic item. With the project, the brand wants to create “a body of images reflecting personal style from across the globe” (the Art of the Trench, n.d.). Besides, Burberry wants to walk the fine line between their high-end customer base and the aspirational youth.

The lay-out of the website is set up like a Tumblr page (a display of small pictures), where one can scroll through all the pictures that are placed on the website. When the site is entered, a

song starts to play, performed by a British artist. One can click on a photo to get a close-up and see more details about the picture: the name of the person on the photo, the one who submitted the photo, as well as the place where it is taken. Furthermore, the online public has the possibility to like or comment on the picture. Additionally, the image can be shared on Facebook, Twitter, Delicious or via e-mail. There is also the possibility to search on different features, such as popularity, gender, styling, colour, weather and type of collaboration. On the website there is a link to the Burberry's corporate website, as well as a link that can be clicked on to buy a trench coat immediately. Furthermore, users can upload their photo's via the website. However, before that, they need to create a profile, by using their Facebook login. A message appears, in which is stated that the Art of the Trench automatically will get access to one's public data (name, profile picture, age, gender, country, language) and list of friends, by signing up via Facebook. After that, it is possible to upload the picture. Further info is required, such as an e/mail address, city and date where and when the photo was taken, the name of the person on the picture and his-her gender. Besides, the following message of Burberry is included:

"To upload a portrait please complete the form and post your image directly to Art of the Trench or submit your image from your iPhone Instagram app by tagging your portrait #artofthetrench. Successful trench coat portraits and Instagrams are shot outdoors and feature you or a friend wearing a Burberry trench coat. There are no restrictions on photographic style, location or number of images submitted" (The Art of the Trench, n.d.).

4.1.2. Burberry Acoustic

The project 'Burberry Acoustic' is a collaboration between the label and emerging British musicians that Burberry believes in. With Burberry Acoustic, the brand aims at engaging customers in the wider culture of the brand and was not designed for branding and promoting collections (Pilkington, 2010). According to Pilkington, Burberry uses this campaign to "attract consumer discussion". In every video one of the musicians introduces their song by talking directly to the public and the song is played in a for them special setting somewhere in the UK. Furthermore, they all wear Burberry clothes, but apart from that, there is nothing directly related to the brand. The campaign is hosted on their official corporate website, where all the music clips can be found under the feature 'Acoustic'. On this website, it is only possible to watch the clips. No explanation is available, neither it is possible to comment or share the clips. However, there is also a YouTube channel of Burberry. The channel has 98.859 subscribers and there is place for discussion as well as people can share, or like the YouTube videos. On that channel, there are two playlists that relate to Burberry Acoustic. One that contains

74 music clips of British artists, that also can be found on the Burberry website, and one that includes nine interviews with bands of musicians that participated in Burberry Acoustic. In the interviews, the artists tell about their songs, inspirations and their lives as musicians.

4.2. The dilemma of nostalgia as a marketing tool

After the Burberry fashion show at the Milan men's fashion week spring/summer 2012, the brand's chief creative officer Christopher Bailey declared: "I want to celebrate the idea of craftsmanship. I love the whole digitalization of the world. But I don't think one has to be at the expense of the other." (n.d., as cited by The Telegraph, 2011). This ideology characterizes well the aim Burberry has with the implementation of their social media campaigns in their marketing strategy. However, it can be hard to find the right balance between rendering the brand's unique classic selling propositions and trying to keep up with modern technologies and targeting at a younger public. This chapter elaborates on this interplay, by discussing and illustrating the found patterns regarding nostalgia for the classic look the brand evokes and allows for multiple interpretations of the brand by the consumers online without alienating its unique selling points (USP).

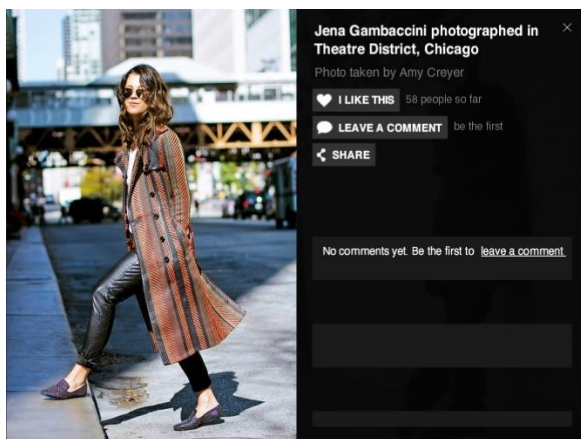
4.2.1 The rejuvenation and cosmopolitanism of Burberry's classic brand image

The digital communication strategies Burberry uses, have been said to be applied to rejuvenate the brand and to address "younger and web-savvier consumers" (Phan, Thomas & Heine, 2011, p. 213). But also the brand itself has stressed that engaging younger consumers was one of the main goals of their social media campaigns. But in what ways does this appear from the two campaigns the brand developed?

First of all, Burberry cooperated with successful artists that have required a popular status among the younger public. On the Art of the Trench platform for example, the brand invited famous fashion photographers and leading fashion bloggers who capture different street styles from all over the world. Names such as Scott Schuman, owner of the fashion blog 'The Satorialist', and Jon Cardwell or Wearabout, are featured on the Art of the Trench. At the moment, fashion blogs are extremely popular, due to the ability to respond quickly to current happenings (something that perfectly suits to the fashion world)(Hauge, 2006), but also because they allow User Created Content, which makes participation within an elite subculture possible. By embracing the architecture of a fashion blog, Burberry tries to capitalize on the contemporary tastes and inhabitations of young fashion lovers.

But also the fact that the brand connects itself to British young indie-bands via the Burberry Acoustic campaign demonstrates a desire to address a younger public.

Secondly, the clothing styles that are presented in their social media campaigns, deviate from the traditional, classic, preppy Burberry style. Where decent shoes, classy shirts and pantaloons would have been expected, contrasting styles (e.g. leather pants, sneakers, tattoos and piercings or casual t-shirts (see Picture 2 and 3)) are featured instead. For example, in the Art of the Trench campaign, more than half of the analyzed pictures are depicting people who are wearing casual or hipster clothes combined with their trench coat, against a third of the photographs in which there is consistency with the classic look. Moreover, the amount of professional images (taken by street style photographers who are commissioned by Burberry) with hipster or edgy/rock styles is higher than that in the amateur photos, which indicates that Burberry strives to link their classic image with contemporary, expressive styles more than their consumers on these platforms.



Picture 2, concerning contrasting styles: trench coat versus leather pants.



Picture 3, concerning contrasting styles: consistency in outfit.

With Burberry Acoustic, the statement of the brand to address younger people by endorsing contemporary, yet inconsistent styles, becomes even more clear. The brand filmed artists and dressed them in Burberry items, but allowed them to keep their own style and looks. The classic Burberry style is present in only 14 out of 50 music videos, while the majority of artists, with their hipster hairdos, casual t-shirts and heavy make-up, gives a total different, rejuvenated dimension to the former brand image.

The last finding that appeared from the data collection, regarding the regeneration of Burberry's brand image, is the fact that the company nowadays is widening its market to a more cosmopolitan public and thereby, are learning to become more flexible with their brand image, while

creating a multilayered identity. In this respect, the concept of aesthetic cosmopolitanism is closely related to these outcomes. According to Szerszinski and Urry (2002, p. 468) aesthetic cosmopolitanism can be defined as a “cultural disposition, involving an intellectual and aesthetic stance of ‘openness’ towards peoples, places and experiences from different cultures, especially those from different ‘nations’”. An example of this, is that in the photos on the Art of the Trench, people from a diverse range of cultures from all over the world are pictured. In some pictures, props typical of a particular culture or traditional costumes are combined with the trench coat. Although these pictures are just a minority, they are worth mentioning in this regard. In this way, Burberry shows that it takes an intellectual stance of openness towards people with different nationalities, moving away from the ‘Britishness’ of the brand. In fact, in opening up aesthetically to diverse cultures, the brand is also opening up the notion of what it means to be ‘British’. This can be linked to the research of Ostberg (2011) who poses the question whether fashion marketing should leverage on country-of-origin or not, regardless if a brand is operating on national or global scale. He argues that both intranationally as well as internationally focused companies can imply a national mythology in their marketing strategy. However, he also stresses that brands that strive for a cosmopolitan market position “actively try to disconnect themselves from any particular geographic location to instead exist in a true global context” (Ostberg, 2011, p. 231). This indicates that the approach Burberry implies in its social media campaigns cannot be seen as fully cosmopolitan, since the brand still refers to its national heritage (as will be discussed later on). Rather it connects to the theory of Regev (2007), who embeds the term cosmopolitanism into the concept of ethno-national uniqueness: the focus lays on combining global, expressive cultural components with expressions of one’s own nationhood. This is exactly what Burberry does, and in this way, the company creates a multilayered brand identity that addresses a wide international public.

Furthermore, the online campaign of the Art of the Trench is extended to an offline environment, namely by the “local celebrations of the global platform www.artofthetrench.com” (Jordan, 2012). This includes images of influential inhabitants of a particular city in which the event is held on the digital platform, displayed throughout the local Burberry store and around the city. With this event Burberry wants to bring the digital platform to life and guests can come to the event with special invitation only. The event has been held in different cities already, such as Chicago, Brazil, Istanbul, India, Paris, Seoul, Kiev and Shanghai. Besides that organization of such events indicates that Burberry wants to operate in a global fashion market and address an international audience, the translation from online spaces to offline spaces also reinforces one another and gives the Art of the Trench campaign more strength. This is underpinned by findings of Shah et al. (2007). They found that the use of the internet for political campaigning as form of mass-media stimulates social withdrawal and civic and political participation, but also that offline campaigning encourages the use

of the digital mass-media for information seeking. Although these findings concern the field of politics, they can be transferred to the context of fashion marketing.

Another example of the fact that Burberry is working towards developing a richer and more cosmopolitan branding space with their online campaigns, is the international content that can be found in some comments on the music clips featured on Burberry Acoustic. One consumer posts:

“ Anyone know where to search for lyrics? I love the song but I’m foreigner and don’t understand everything. Thanks a lot!” (Loveoffamily, 2013).

This suggests that Burberry (by creating a social media campaign on Youtube) creates a space for discussion among an international audience and moreover, the audience takes advantages of these opportunities, by clearly expressing where they are from. This is underpinned by the following post, in which someone stresses his/her nationality before giving an opinion about the song:

“ I’m from Indonesia. That was awesome!” (Nuryadinewnitwik, 2013)

As mentioned in the literature review, cosmopolitanism is a trending topic in this contemporary global life, and as these examples show, Burberry is embracing it wholeheartedly in order to rejuvenate its brand. Though, within this cosmopolitan branding space created by Burberry, national symbols do not disappear but rather, get re-contextualized and one can argue, even strengthens its brand legacy, which will be discussed in depth later on.

4.2.2 Consumers’ needs for nostalgia

Whereas Burberry aims at brand rejuvenation and addressing a cosmopolitan audience through its digital branding space, it seems that the audience longs for a nostalgic feeling that comes through their participating within the online social media campaigns. This was most clearly present on the Art of the Trench website. A remarkable finding was that from the analyzed photos, the amount of amateur pictures that were shot in black and white was high in comparison to those by professionals: fourteen against zero. Black and white photography immediately reminds of past times, and thus evokes nostalgic feelings, as was found by Havlena and Holak (1996). Clearly, to consumers, they associate the black and white imagery with that of a romanticized moment of the past; nostalgia for this time travel. Besides, far more photos that were submitted by consumers, are shot in nature (16 amateurs against 2 professionals). Whether it is a park, a forest or a garden, it is significant that consumers seem to feel more attached to nature than professional photographers, who merely chose for urban backgrounds. The kind of nostalgia that is apparent here can be regarded as a spatial

concept (Hemetsberger & Pirker, 2006), from which feelings of authenticity, in terms of integrity and romanticism, arise. The implementation of these nature aspects in the photos can be explained by addressing the theory about the use of nature in advertising. Nature may evoke feelings of authenticity and pureness and is often seen as something that is unaffected by the contemporary consumption society (Hemetsberger & Priker, 2006). It refers to an Arcadian image of nature, which is addressed by Brown et al. (2003), who distinguishes this as one of the themes that are used in retro-branding. He describes it as a marketing tool to create an almost “utopian sense of past worlds and communities” (Brown et al., 2003, p. 21). But Arcadia is also mentioned in research of Scholz (2012), who argues that an Arcadian image of nature is often applied in advertising that aims at depicting living in harmony with nature. However, he claims that this kind of advertising is “fraught with inherent paradoxes that arise from the fact that all consumption must have some impact on nature” (p. 298-299). If this is transferred to fashion consumption, which can be seen as a form of hedonic consumption (Hirschman & Holbrook, 1982), it can be argued that the often depicted nature in the amateur pictures on the Art of the Trench unconsciously might be done to excuse themselves for the consumption of unnecessary luxury products.

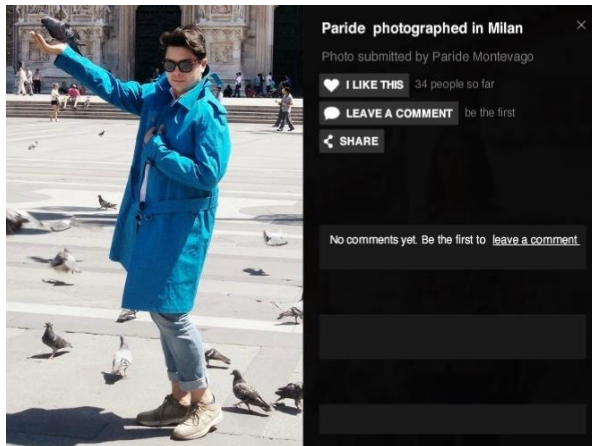
Besides the Art of the Trench campaign where we witness the role of nature and nostalgia in marketing, we also see this trend through the comments on the Burberry Acoustic video clips:

“An old school field. I love old school fields. So much nicer than those trendy new-fangled fields.”
(crixxxxxxxxx, 2013)

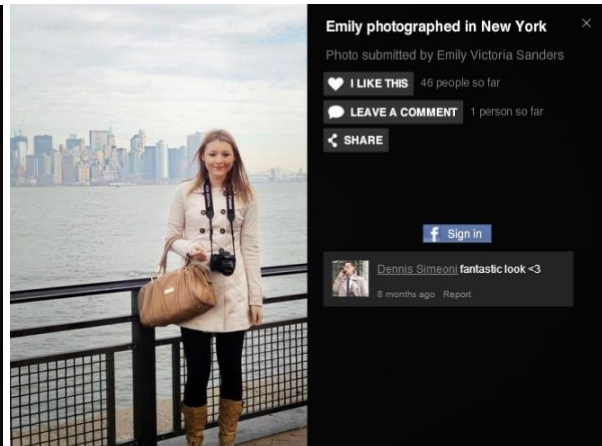
“My mate has a beach hut on that beach, I know! exactly where he is playing this fabulous music...i too have good childhood memories there. Awwh :) tehe.” (Liz Walsh, 2013)

In these comments, the surroundings are obviously linked to authentic places that are full of childhood memories and unaffected by contemporary urban culture, two components that closely related to the concept of nostalgia.

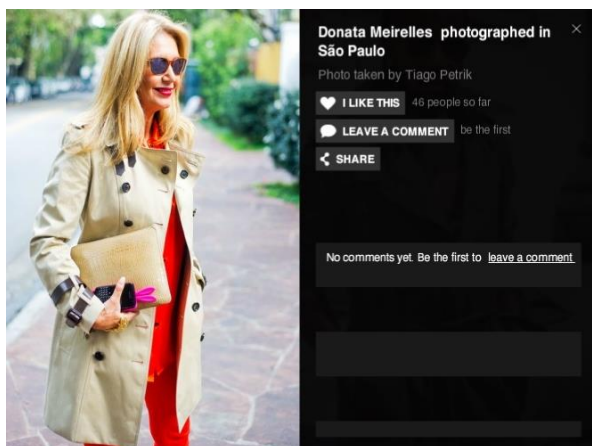
Another example that serves as proof for the fact that consumers are entrenched in nostalgia, is the high amount of user-submitted pictures on the Art of the Trench platform that look like holiday pictures. Photos that are featuring individuals who are posing in front of ancient buildings, the sky-line of New York or other cultural heritage sites are regularly seen among the user created content (see pictures 4 and 5). On the other hand, the professional photographers seem to depict more often daily life, people who are on their way to office or strolling around in their own city (see pictures 6 and 7).



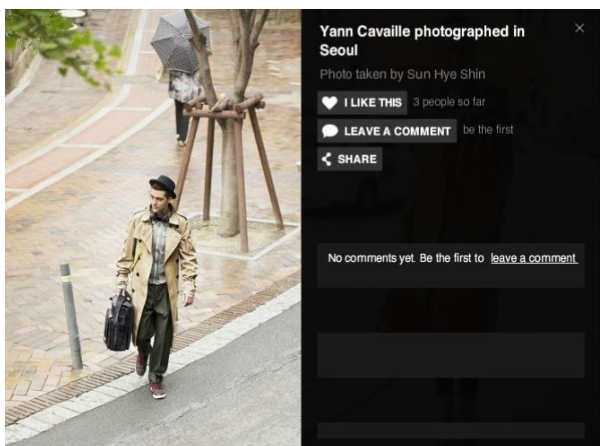
Picture 4, concerning amateur holiday pictures.



Picture 5, concerning amateur holiday pictures.



Picture 6, concerning professional daily life photography.



Picture 7, concerning professional daily life photography.

Since holiday pictures may remind of joyful, happy times and social occasions, they are often associated with nostalgic experiences (Holak & Havlena, 1998). It draws on the notion of nostalgia as being associated with the desire to escape from daily life to other places (Holbrook & Schindler, 2003) and travel and tourism take in an important stance here. Research of Hunt and Johns (2013, p. 17) focuses on railway stations as powerful triggers for nostalgia that is evoked by travels “because, at least in the popular imagination, transport technology is relatively stable over time (and hence speaks of the past) and partly because stations and airports are redolent of transition (one of the trigger-moments discussed previously)”. Therefore I consider this data also as an example of consumers’ longing for nostalgia that is reflected in the user created content, as well as in their participation in the Burberry Acoustic campaign.

The final and maybe most clear example of this desire for nostalgia from the audience side, is the used terminology in the comments on the YouTube videos, that literally contains nostalgic-laden language. Some examples:

“Wow, the scenery and the song together create a very... nostalgic sort of longing,. Beautiful!”
(Cruzadrr, 2013)

“That kitty looks just like a cat I had in my youth!! Love how the song and that memory combined just brought tears to my eyes!!!!” (Grace Bayer, 2013)

Remarkable is that consumers, besides the nostalgic longing for authenticity, are drawing on modern nostalgia as a temporal concept (Higson, 2014): it is about a longing for past times, both occasions that were experienced by the consumer him/herself as well as imaginary, idealized times. This is rather contrasting with what Higson (2014) in his article discusses about postmodern nostalgia, where he claims that, nowadays, nostalgia evokes happy, celebratory feelings because of its atemporal character. However, in the following paragraph will be explained how the use of nostalgia in the social media campaigns of Burberry still can be seen as postmodern nostalgia.

4.2.3 The implementation of Burberry’s legacy in their social media campaigns

Although data analysis so far suggests that Burberry is aiming at rejuvenation of their classic brand image, this does not indicate that the brand fails to capitalize on their strong brand legacy. Analysis of the data demonstrates that Burberry certainly emphasizes and leverages on its legendary status, both by applying conventional nationalistic symbols to, and using nostalgic cues in their social media campaigns.

The first way in which Burberry utilizes its heritage within an online environment, is that the brand developed a whole social media campaign around the one iconic item that takes a prominent place in their company history: the trench coat. The platform basically became a dedication to it. Something more far-fetched, yet noteworthy, is that the Art of the Trench not only celebrates the long existence of the coat by depicting it in different designs, worn by a diverse range of people, it also visually draws upon its history. Namely, a remarkable amount of pictures, shot by hired fashion photographers, features people who have their hands in their coat pockets. This resonates with the very first advertisements of the trench coat, around 1900, that show army officers wearing the iconic item, also while having their hands in their pockets (see pictures 8 and 9). The fact that this specific pose is witnessed in a large amount of pictures (30 versus 17 respectively), might be an indication that this was done on purpose, to draw upon their brand history. Burberry thus clearly draws on icons that belong to the brand’s heritage. This has been done by more older companies with a long history. Hudson (2011, p. 1538) argues that “brand heritage is an emerging concept within the marketing discipline, which suggests that the historical status of older companies is often explicitly

linked to their brand identity and consumer appeal.” Furthermore he mentions that brand heritage is often exploited and nostalgic associations are used for new marketing purposes. Therefore, icons, which refer to brand heritage and authenticity, are often used in marketing. In this way, sentiment towards a brand can be revived. Especially since Burberry operates within new digital branding spaces, it is important to implement such techniques in marketing, in order to maintain the strong brand equity, that is lasting for over more than a century already.

Besides this social media campaign where the past is evoked, even in the Burberry Acoustic campaign we see several linkages of the brand’s heritage with different nostalgic aspects in the videos. First of all, 37 videos out of 50 were filmed in nature (either a garden, a park, a forest or near a lake/sea/river). This relates to the evocation of nostalgia in terms of integrity and romanticism, as explained earlier in section 1.2. Moreover, 14 videos were shot in the garden of, in front of, or inside an ancient building that belongs to the cultural heritage of the United Kingdom, like The Big Ben or St. Paul’s.



Picture 8, concerning an early advertisement from Burberry: similarities between past and present.



Picture 9, concerning a contemporary advertisement: similarities between past and present.

Burberry always has used their British roots as one of their unique selling points, so in this way, they extend that to an online environment. Also the fact that the musicians are playing their songs in all kinds of different places in the United Kingdom (which is obviously displayed at the beginning of the video clips as well as emphasized by the band members themselves) can be seen as selling the British

culture, that is embedded in the brand's heritage of Burberry.

Furthermore, as was addressed in the literature review, music is often used in advertisement to evoke nostalgia. With the Burberry Acoustic campaign, the marketing managers have stretched this even further, since this campaign is basically developed around this principle. Most songs have a slow pace, something that, according to Bruner & Gordon (1990), evokes feelings of sentimentality and solemnity. This is supported by the emotional-laden character of most of the lyrics. The last observation that demonstrates a tendency of branding towards nostalgia, is the filter that is used for every video. Through select filters, the colors fade, immediately reminding us of the first colored photography and films (See picture 10).



Picture 10, concerning the old filter that is placed over the video clip in order to draw upon the past. Film still of GraceSarah, 'Calling Eagles', February 2013.

Besides, some musicians that are performing have strong connotations with British musicians from the 60's and 70's, like the Beatles (See pictures 11 and 12).

It now becomes clear how the concept of postmodern nostalgia, as discussed by Higson (2014) weaves into Burberry's social media campaigns: Burberry is offering a platform where modern nostalgia can be consumed, and in this way it automatically becomes postmodern: the past now becomes attainable and tangible for consumers. Also the new media technologies Burberry uses, like the filters that are placed over the YouTube videos, allow for re-experiencing a recent past. This in turn, improves a positive brand attitude, as was found in research by Marchegiani and Phau (2011, p. 117-118), who claim that "consumers must at times experience at least a high level of historical nostalgia before any significant change is seen, for example, in order to influence attitude towards the brand".



Picture 11, concerning similarities between contemporary British artists on Burberry Acoustic and British artists from the 60's-70's. Film still of Jake Bugg, 'Country Song', October 2011.



Picture 12, concerning similarities between contemporary British artists on Burberry Acoustic and British artists from the 60's-70's. The Beatles.

The use of postmodern nostalgia in the Burberry online campaigns can be considered as a form of popular culture, since postmodern nostalgia is by Higson (2014) regarded as a form of popular culture. This would imply that the level of exclusivity from the luxury brand would be reduced. However, the fact that Burberry offers a space for the audience to individually consume their own nostalgic experiences (by the possibility of user generated content), it becomes a more personal experience (Davis 1979) and thus might be seen as exclusive.

Concluding, there is much data to support the argument that Burberry, despite its aims to address a cosmopolitan audience, still remains faithful to their cultural heritage, and that, even in online marketing, the brand implements nostalgia as a tool to evoke emotions among the audience through its brand strategies.

The bigger argument I want to make by discussing the dilemma of nostalgia as a marketing tool, is that Burberry, by merging nationalistic memories with cosmopolitan expression, creates a new, richer branding space, in which there is room for further engagement with a wider range of consumers. By playing with nostalgia and memory, the brand automatically allows imaginative appropriations for consumers, since nostalgia is able to stimulate free associations about memory and former events that are not directly experienced, as argued by Gardner (1985) and Holak and Havlena (1998). Therefore, more people might feel addressed and can identify themselves better with the brand. Moreover, the merge of cosmopolitanism with cultural heritage, which is termed 'cosmopolitan nationalism' (Melchior, Skov & Csaba, 2011), is argued by Melchior (2011) to be a

unique concept within the contemporary, globalizing fashion industry. She pleads that this appreciation and application of cultural heritage could be a great opportunity for fashion brands to distinguish themselves in the competitive fashion world. By showing these underlying patterns in Burberry's online marketing strategies, it reveals that this is thoroughly done in a way that Burberry is creating a new branding space online without compromising on its legacy and unique selling points. Furthermore, these findings give insight in how the leverage of memory as a marketing technique occurs in digital branding spaces. It appears that Burberry is using historical nostalgia, but also offers space for personal nostalgia in its campaigns. Muehling (2013, p. 98) found that "irrespective of whether individuals are exposed to a personally nostalgic or historically nostalgic ad, responses of a personally nostalgic nature tend to predominate and are more influential in shaping brand attitudes". It now becomes clear that social media marketing can be even more effective for the leverage of nostalgia as a marketing tool: like traditional advertising, it can implement both historical as well as personal nostalgia in campaigns, however, through the dialogical communication and the possibility of social media to participate, consumers can also publicly express their personal nostalgic feelings. These responses of personally nostalgic nature automatically become part of the advertising campaign, something which then increases the likelihood that consumers will feel more addressed.

The following chapter will elaborate more on this new branding space in terms of emotions.

4.3. New branding spaces: contrasting styles and free associations

As was discussed in the literature review, branding spaces have started to become broader and more comprehensive. A brand is nowadays being implemented in every aspect of society (Moor, 2003). This phenomenon gives utterance to a so-called 'experience economy': products can be experienced literally because of the notion that they are everywhere around us. For this reason, a brand becomes harder to control. Hence, marketing professionals try all strategies to control their consumers, especially playing on emotions, to establish a close relationship with consumers. Analysis of Burberry's two social media campaigns reveals that Burberry has approached its branding space with a more open minded frame in which there is room for free association by consumers. Namely, with different aspects in the campaigns the brand is combining contrasting styles, emotional contexts that allow personalization with pieces of clothing and other Burberry products.

4.3.1 Combinations of contrasting styles

As already mentioned, on the Art of the Trench, more than half of the photos features persons with outfits that do not quite match the classic, neat style of the trench coat. Most of the styles were casual: just a simple T-shirt or jeans underneath the coat was seen the most (from the 26 professional pictures that depicted contrasting styles, 18 were regarded as casual. For the amateur ones this was even 22 out of 24 pictures). Besides, there were some photos on which the combined styles differed enormously. In some of these cases, it was not just the coat that was contrasting with the rest of the outfit, but that the coat itself contrasted with the classic Burberry look. Thus, Burberry is nowadays designing coats that even contrast their traditional designs.

Correspondingly, Burberry Acoustic also leaves room for free associations by consumers. The music genres that are present on the platform vary from each other. Although all songs have acoustic sounds, the genres diverge from indie to rock and from pop to folk. Since music has been used for decades in advertisements to evoke emotions and memories, crossing styles within music even reinforces this evocation and more people will feel addressed.

One last example that supports my claim, is that the fashion styles of the artists that perform on Burberry Acoustic deviate even more from each other than on the Art of the Trench platform, probably because artists have a more distinctive and unique style than the average people who are featured on the trench coat website. Heavy make-up and piercings, messy hair and sturdy jackets are combined with classy trench coats, neat shirts and classy jumpers.



Picture 13, concerning different clothing

styles in one music video. Film still of Keston Cobblers' Club, 'For, words', October 2012.

Sometimes several different styles can be found in one music video, as is demonstrated in picture 13: one decent girl with a braid and pearl necklace next to a rock-girl with a piercing and wild hair.

The analysis of the comments on the Burberry Acoustic videos proves that consumers certainly feel addressed by combining styles and crossing music genres that actually would not fit. One person states:

“Love the hoody under a Burberry trench coat look!” (H Cowling, 2014)

This comment displays clearly the consumer’s appreciation of combining different fashion styles. Furthermore, the following comment demonstrates positive feelings about crossing styles within the music itself:

“Really lovely! Banjo and tuba go together like jazz and gin. Beautiful work.” (John Bianchi, 2013)

However, not everyone praises these contrasting combinations that are used for marketing purposes. The following comment reflects that free associations might not always be positively perceived:

“Not sure why he’d want to go in bed with a company that makes crap for rich people. Not quite the image I’ve seen projected. Ah, I’m just cynical I guess.” (Shadycat77, 2013)

What appears from these comments, is that provocation through contrast in order to give a brand a renewed, cooler character, can be challenging. Not only because of the different associations consumers have by diverse styles which can lead to wrong interpretations, but also because the brand takes the risk to alienate those values that it holds as sacred.

4.3.2 Emotion in luxury fashion marketing: novelties and continuities

Data analysis thus suggests that luxury fashion brand Burberry creates a branding space with its social media campaigns, in which there is room for free associations by combining styles and genres that do not quite match with each other. This triggers a certain uncontrollability for the brand, since it allows consumers to link the Burberry products to images that might not be intended to be connected with. Especially in the field of luxury fashion branding, this might cause some hesitation and it therefore compels us to question whether Burberry is creating a new branding space through crossing styles and genres regarding fashion and music. The marketing techniques Burberry is using in its campaigns, seem to deviate from traditional luxury fashion marketing. For example, Keller (2008, p. 291) argues that “the success of a luxury fashion brand is predicated on establishing a

premium image that can justify a luxury price". Thereby, it is important to ensure that the brand image is consistent, strong and cohesive over time. This is also recognized by Lee et al. (2009). Besides, Kapferer and Bastien (2009) argue that a certain distance between consumers and the luxury brand should be preserved in order to remain exclusive. However, by the combination of styles that address a diverse range of people and leaves room for different interpretations and associations, it is questionable if Burberry's brand image will stay consistent. Yet, I would argue that this is paradoxical. Through the architected subversion into its platforms of contrasting styles, the brand is rather gaining its control back. Instead of focusing only on new styles and designs, and thereby being unfaithful to its brand legacy, Burberry continues to evoke its legendary status and Britishness as was discussed in the first section. The challenge that it brings along to attract new consumers by making the brand cool again, yet at the same time, taking the risk to alienate those characteristics that hold the brand as sacred, causes the need to imply the discussed strategies that refer to the brands heritage in the social media campaigns. In this way, the brand image stays consistent.

In this respect, Burberry's marketing strategy via social media deviates from older luxury fashion marketing strategies. Yet, in terms of emotions, the case might be different. Review of the literature on emotion in (fashion) marketing revealed that around the late 70's, marketing that played upon emotions became the norm and that the concept of hedonic consumption emerged. The review also showed that fashion falls within a product class that can be regarded as hedonic consumable products that are emotionally appealing (Hirschman & Holbrook, 1982). With regard to advertising, these products are often advertised with multisensory images, which evoke emotions either by drawing upon the past, or upon fantasies. Besides, hedonic products and advertisements are often consumed in order to get transported to a more desirable reality. This basically also happens with the visuals and sounds that Burberry is using in its campaigns. Because they are used in a way that would normally not be appropriate, consumers can freely come up with associations that stimulate the evocation of emotions and personalization. This can be supported by the fact that more than 1/5 of the comments on the Burberry Acoustic channel had a strong emotional-laden content. Two examples:

"I had an insane day at work and I love how I can go online and listen to such beautiful music. I love how you play with the words, it's amazing. I feel like the mess inside my head is untangling as I listen to you sing. Thank you." (Foldinarms, 2013)

"I can't stop the tears from rolling when I listen to this and I'm not sure if it's of beauty, sadness or a combination of the contrasting... beautifully sad." (Emily Jones, 2013)

Especially the second comment is an explicit example of the fact that the combination of contrasting styles and music genres arouses emotions and sentimentality.

In terms of emotions, this type of marketing and advertising by Burberry is not quite different from the already existing hedonic (fashion) marketing that emerged around 1980.

Moreover, the social media campaigns of Burberry fit exactly into what Moor (2003) calls 'experiential marketing'. As explained in the literature review, this means that the branding space becomes broader and more comprehensive, and therefore harder to control. It is exactly that uncontrollability that can also be found in the social media campaigns of Burberry, because of the conglomeration of different complementary styles.

To get back to the question whether these findings can be considered as a novel branding space in which consumers' emotions are played upon by free associations that are derived from crossing fashion styles and music genres, I would argue that this is partially the case. Within the traditional luxury fashion marketing, emotions have been used for decades already to address consumers, so regarding that aspect, this is not that different. In terms of the uncontrollability by a brand that arises within the context of experiential marketing, there is no strong deviation either, since other branding spaces with their experience economy (in which a brand becomes harder to control) have started to occur already around 2000 (see Moor, 2003). So on these two aspects, it can be argued that the social media strategies of Burberry are extensions of rather than novelties from traditional advertising strategies, both from more recent developments as well as from the ones that go back further. In other words, we cannot assume that new media spaces evoke new marketing strategies and require it necessarily. However, what can be seen as a novelty in the advertising domain of luxury fashion, is the fact that Burberry connects itself to styles and genres that do not directly match with each other in order to give space to freer associations by consumers. Since consistency and cohesiveness are two concepts that are highly valued by luxury fashion brands, it is an innovation that Burberry in their online marketing is playing on consumer's emotion with such risqué approaches.

4.4. Personalization, advertising and new media technologies

Grant (1999) has argued that with the expanding range of media channels by Web 2.0, marketing professionals have become aware of the fact that in order to engage consumers, a greater emphasis should be placed on personalization and the establishment of a close relationship with them. However, as mentioned in the literature review, luxury fashion brands are often hesitating to leverage on personal communication via social media, because of the mass-audience that is connected to it. Yet, analysis of Burberry's social media campaigns indicates that there are certainly

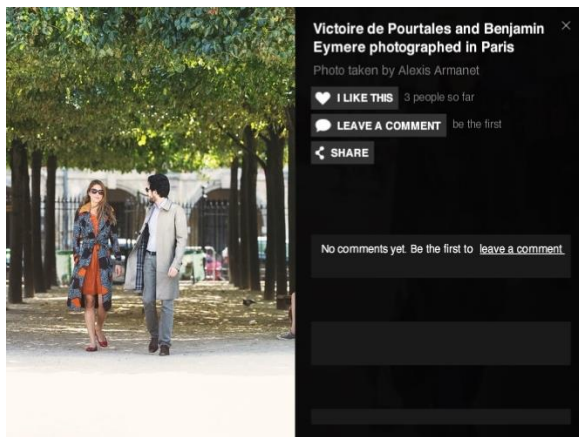
tensions of blurring lines between amateurism and professionalism, a phenomenon that is particularly visible on the Art of the Trench platform, where UGC takes a prominent role. This, together with other aspects that appeared from the data analysis, causes a higher level of personalization in Burberry's online social media campaigns. The following section will discuss how Burberry approaches the rise of professional amateurism and the imitation of amateurism and how it deals with personalization strategies in their advertising via social media.

4.4.1 Tensions between amateurism and professionalism

The terms 'amateur' and 'professional' have for a long time been regarded as opposites (Beegan & Atkinson, 2008). However, literature review on this topic has shown that in the digital world, the relationship between amateurism and professionalism has been altered. Whereas these blurring lines are often discussed from the phenomenon of amateurs that are imitating professionals, analysis of the online marketing strategy Burberry is using, shows that there are also tensions of experts who are implementing amateur characteristics in professional content.

The first major finding that the statement of circulatory practices between amateur and experts supports, is the fact that overall there were no distinctive differences. Although there were some exceptions (especially in the category 'environment'), in most categories the numbers were almost equivalent. For example, in the category 'appearance', there were no strong deviations and in the majority of pictures (both for the amateur's as for the professional's) the people were dressed casually, in contrast with the trench coat. This might say something about the fact that professionals are imitating amateurs: they are creating an image of everyday life, with all kinds of different people, in normal, every-day clothes. On the other hand, when looking at expressions and emotion, for both the expert pictures as the user-submitted ones, more than half of the people looked serious. This then could be interpreted as amateurs copying the professional fashion photography, in which all models look serious without strong expressions. Lastly, the most common action or handling that can be found in the images, is the one where people are obviously posing and are conscious about the fact that a picture is being taken. This also can be regarded as a typical modeling pose that appears in every professional fashion advertisement. On the contrary, the photos that looked more like a snapshot, covered one-third, both in the professional and amateur pictures (see picture 14 and 15). This then indicates the imitation of amateur photography by professional photographers. They are trying to simulate a spontaneous effect, where the person is apparently unconscious about him/her being photographed. This increases the effect that the pictures weren't shot for advertising purposes and thus consumers will feel more addressed, since "amateur practice is nowadays associated with leisure or hobbies, activities that are part-time, occasional and unpaid" (Beegan &

Atkinson, 2008, p. 310). Besides, when the image appears non constructed and reflects the real thing, it breathes a certain authenticity (Grayson & Martinec, 2004), something that increases consumers' trust.



Picture 14, concerning professional snapshot.



Picture 15, concerning amateur snapshot.

So these findings demonstrate that the fields of amateurism and expertise are becoming intertwined. For amateur photographers this means that they can exercise a certain amount of agency. At the same time, with professional photography that adapts amateur characteristics, Burberry strives to create a branding space in which they want to decrease the distance between the brand and its customers. Though, the fact that Burberry receives customer data from consumers who are participating on the platform, the brand acquires more information about their clients. According to Van Dijck (2009), when users have a greater role in content production, they lose at the same time their grip on this agency, since they provide the website owners with useful data. This is also happening with the Art of the Trench platform. In the terms and conditions can be read that after signing in with a Facebook account, Burberry automatically gets access to one's personal Facebook data. Besides, when submitting a picture, one needs to fill in an e-mail address, as well as the city where the photo was taken. In this way, Burberry is provided with very specific details about its customers and the data can be used for marketing purposes. Also the fact that the brand created its own platform apart from Facebook, gives them an even higher accessibility to user data, since Burberry becomes the sole owner of the data, not Facebook. This phenomenon has already been addressed in several studies about advertising and new media technologies. Therefore, more interesting would be to look at new media technologies and their influence on advertising from a different perspective that will simultaneously provide us with information about how luxury fashion brands are dealing with exclusivity on social media. Hence, the next section takes a closer look at how Burberry elaborates on personalization and advertising in the digital world.

4.4.2 Personalization in Burberry's social media campaigns

As was mentioned in the previous section, in the social media campaign the Art of the Trench, there are several aspects that lead to a more personal approach towards consumers than what luxury fashion marketing is used to have. The already discussed fading lines between amateur and professional photography can be regarded as one of them, but also the fact that Burberry allows user generated content to be part of the campaign, is an indication of personalization (The Edelman Trust Barometer 2008). Besides, both with the Art of the Trench campaign as well as the Burberry Acoustic project, Burberry creates a community of people with the same interests for the brand. This can also be considered as a form of personalization, since consumers are more likely to trust people similar to them and thereby feel cumulative trust towards the brand (Moor, 2003). While it is well understood now that people's participation within social media campaigns causes more personalization, the literature review reveals that only 1% of consumers actually creates content. Therefore, Burberry also applies other strategies in its campaigns to foster such a connection. For example, in the beginning of every music clip that is featured on Burberry Acoustic, the artist gives a short introduction about him/herself, where (s)he is and what song (s)he will play. Almost 2/5 of the artists give some extra information. Most artists tell about what the place means to him/her, often referring to their youth. In this way, professionals make it more personal and this in turn makes it for consumers easier to identify themselves with the artists (and automatically with the Burberry clothes they are wearing). Also the fact that some artists give personal responses to the comments that are addressed to them, establishes a closer relation. The following example is a comment of Grace Sarah, one of the artists that performs on Burberry Acoustic, who reacts to a girl that asks for the lyrics of the song:

"if you go on my facebook page "grace sarah", you should be able to send me a message. this way I can send you the full lyrics in reply!" (Grace Shelly, 2013)

Additionally, comments of consumers are sometimes very personal as well and some people use the platform for expressing themselves and the problems they have:

"Seeing Burberry acoustic in my subscription feed is little things in life that keeps me going. Thank you Bruno Major and Burberry!" (Cho Peter, 2014)

"Thank you. This song has gotten me through some of my hardest times." (M.R. Yan, 2013)

But there are also comments that show feelings of connection with the artist, also an indication of personalization:

"I want to be his friend. He comes across so well :) Great song." (xPanicAtThePicnicCs, 2013)

These comments can be seen as evidence that Burberry does use techniques to make consumers feel more personally addressed and serve as an example that it also actually works.

Concluding, Burberry is using several techniques in its social media campaigns, that suggest a more personal approach towards consumers. One of the most remarkable methods is the altered relationship between professional and amateur photography that is featured on the Art of the Trench platform. Amateurs are imitating experts, but at the same time amateur features were applied in the work of professionals. Additionally, the establishment of online communities, the use of personal language by the artists on Burberry Acoustic and the creation of dialogue between consumers and artists on Burberry Acoustic also caused more personalization than normally can be found in luxury fashion advertisement. But what is it exactly, that ensures that Burberry sticks to the luxury aspect in its online marketing strategies? The next section will provide a deeper analysis on how that is done and will show that it is again the concept of memory that plays an important role in this process.

4.5. The linkage of exclusive luxury fashion with high art through memory

Where Manovich (2009) is questioning whether high art (or high culture) is still possible with the extreme democratization of media production since the arrival of Web 2.0, does closer examination of Burberry's social media campaigns reveal that this question can be answered with a heartfelt 'yes'. In fact, Burberry is using memory as a tool to show its elitism and exclusivity. This reflects the ideas of Melchior (2011), who argues that contemporary fashion design should be more loyal to their own national heritage, in order to stand out from mass production and to create certain uniqueness within today's cosmopolitan fashion spaces. This chapter will discuss how Burberry leverages on memory to connect itself with high culture, but also uses high culture, so that the brand does not compromise to its strong exclusive legacy.

4.5.1 High art versus popular culture in Burberry's social media campaigns

Different aspects in the data collection show that Burberry leverages on its national heritage, something that can be linked to the ideas that the brand holds about nationalism versus cosmopolitanism (Melchior, 2011). Although fashion designers often draw on high culture in terms of inspiration that they get from art, it is the national culture, she stresses, that should be applied in fashion in terms of high culture. This is well understood by Burberry who articulates the British

culture in its marketing strategies, as appeared from earlier analysis. For example, 16 out of 50 videos on Burberry Acoustic, feature British heritage. But also the pictures on Art of the Trench, often present cultural props. Although not all of them are immediately related to British culture (because of the cosmopolitan character Burberry wants to express, as was discussed earlier), still the link with high culture (which is regarded as legitimate and authentic) is present in almost 1/5 of the pictures. Objects such as paintings, authentic buildings or even traditional masks can be considered as a linkage between fashion and high culture.

Furthermore, Burberry is trying to avoid popular culture by cooperating with artists that are not that famous. The music that they are making is by the public often considered as 'pure' or as a form of art. Although there are only few posts that address this, they are worth mentioning with respect to the focus of high art versus popular art.

The most significant examples of posts that clearly state these ideas are the ones in which popular culture (mainstream artists) is directly positioned against high culture (the songs on Burberry Acoustic):

"Meanwhile a naked Miley Cyrus gets 16mil views" (TheCoolBowtie, 2013)

"Beautiful...! This woman should be relevant and in the mainstream of music.. But the mainstream is poisoned with money and fat cats and the fickle desires of peoples idea of music" (Jolly Infidel, 2014)

In the first post, an ironic undertone towards mainstream media demonstrates that the music on Burberry Acoustic still has an unspoiled, unique character, something that is also addressed in the second comment. There are also posts in which people are emphasizing the fact that the music is not yet discovered by the larger public and express feelings of exclusivity that they are the ones that have heard of it first:

"Brilliant, as always. I'm almost afraid of the Daydream Club "breaking out," because a really terrible, selfish part of me wants to keep them for myself" (Ken James, 2013)

"I feel so good because nobody from my school knows these artists who are introduced on the burberry channel This is the best music stuff i've ever heard keep it up, greetings from Germany" (Mrslefleurr, 2013)

Besides, Burberry still does not put the songs on Soundcloud, and they can't be found on Spotify, and no album is compiled so far, although this is suggested by people several times. Also this can be regarded as a way to keep the art to which they connect itself exclusive and out of popular culture.

4.5.2 Popular culture as the new high culture

On the other hand some researchers elaborate on the notion that popular culture and mass-consumption nowadays are used more often to draw on legitimacy and uniqueness. For example, Manovich (2009, p. 329) argues that “contemporary art has become another form of mass-culture” and adds that even high fashion is nowadays combined with other pieces of clothing in other ways than were actually intended and that this still can be seen as high art. Additionally, Pedroni and Volonté (2014) found that ordinary (Milanese) fashion designers reject the argument that fashion can be identified with art (or high culture) and rather use a “culture of wearability” in order to “acquire legitimacy and to create identity” (p. 1). Although the results of that research are based on interviews with ordinary fashion designers, their findings also partially apply for the luxury fashion brand Burberry. The fact that the data show mixed styles, trench coats combined with mostly casual clothing, hipsters who are wearing Burberry clothes, are good examples of this valued wearability addressed by Pedroni and Volonté and the combination of high fashion with ordinary clothing as mentioned by Manovich. Another finding that supports the claim of Pedroni and Volonté (2014) is that 1/3 of the pictures on the Art of the Trench was shot in motion or depicts people in a playful pose (see picture 16).



Picture 16, concerning wearability of the trench coat.

Concluding, this analysis shows that Burberry combines the two different philosophies on high culture versus popular culture. On the one hand, by drawing on its cultural heritage and featuring unconventional music in the campaigns, Burberry connects itself to high culture, which can be seen as loyalty towards its exclusive, high class legacy. On the other hand, the brand applies certain aspects in the social media campaigns that articulate the contemporary concept of regarding popular culture and the mass audience as a new form of high culture. By finding the right balance

between high versus low culture and by addressing that in its advertising campaigns, Burberry successfully remains consistent with its core values regarding exclusivity and elitism.

5. Conclusion

From the data analysis it becomes clear that Burberry has built its social media strategies around one of their core values of rejuvenating and modernizing the brand, something that is in line with the goals Angela Ahrendts has set herself when she became CEO of the brand. By cooperating with artists that are operating in a contemporary popular youth culture, linking its iconic items to young, hipster clothing styles and addressing a global public, the brand is taking on a fresh, modern brand identity. This however, proceeds as conflicting to established literature about the use of nostalgia in branding and marketing. For example, Holak and Havlena (1998) argue that positive feelings towards a brand are evoked by associations of the past in advertising and Hemetsberger and Pirker (2006) claim that authenticity is regarded as nostalgic and thus also causes a positive brand attitude. Moreover, Burberry is anticipating on the emerging globalization within the fashion industry, by overtly applying international aspects in the two campaigns, as well as by creating a space for discussion among an international audience (as was visible in the YouTube comments). By showing interest in people, places and experiences from different nations, the company implements the concept of aesthetic cosmopolitanism (Regev, 2007) in the campaigns. This automatically addresses a broader range of people from all over the world.

These two phenomena both seem to be a threat towards Burberry's brand legacy and its highly valued notion of exclusivity. However, from the analysis also appeared that Burberry has implemented its cultural heritage and nationalistic expressions in its social media campaigns. This relates to the concept of cosmopolitan nationalism, that is highly encouraged by Melchior (2011). She states that by addressing this concept in fashion and fashion marketing, brands position themselves as an unique player within the international fashion world. This partly clarifies how Burberry maintains the exclusivity while participating in a digital world that is accessible for a global mass audience.

Moreover, Burberry is carrying out a visual culture in the campaigns, that strongly refers to the past. Old filters over the music videos, artists and music that reminds of the 70s, or elements that are going back even further, like ancient buildings or copying Burberry's early advertisements. In this way, memories are materialized via social media and consumers are transferred to idealized, almost utopian past worlds. This refers to one of the themes Brown (2013) distinguishes in retro-branding, namely Arcadia. Besides it shows one of the ways Burberry leverages on memory as a marketing tool in their social media campaigns. The findings of this section complement to other literature about nostalgia as a marketing tool in terms of the developments in the area from modern nostalgia towards postmodern nostalgia. Higson (2014) claimed that with the internet nowadays nostalgia becomes atemporal and the distinction between past and present seems to diminish. By hosting and

implementing memories in the social media campaigns, it allows individuals to attain the past. At the same time, Burberry offers a space for individual, modern memory, where people express their feelings for particular past times, and their longing for past events.

Another overarching theme that appeared from the data analysis is the fact that Burberry is using emotional appealing marketing techniques in different ways that luxury fashion brands are often used to do. The brand has chosen to adapt an open minded frame in its online marketing strategies by contrasting styles and emotional context. This allows for more personalization, something that is needed in contemporary branding spaces as defined by Moor (2003). She claims that brand uncontrollability, that derives from the characteristics of new media technologies (for example UGC), forces companies to build up a personal relation with its customers. By featuring different styles in its online campaigns, it tries to address a wider audience. Besides, combining styles and music that conventionally do not seem to complement each other, leaves room for open interpretations, and consumers can freely associate Burberry fashion with personal emotions that derive from other styles/genres. Although the leverage of emotion in marketing and advertising already emerged since the late 70's, and is especially applied in fashion marketing because of its hedonic character, the uncontrollability and personalization that are aroused by different aspects in Burberry's social media campaigns, can be regarded as a deviation in traditional luxury fashion marketing techniques. Therefore it can be argued that Burberry has found an innovative way to bring luxury fashion marketing to a next level, thereby using the potentials of the Internet, something that indeed gives the brand a progressive, pioneering status. Although this brings along the risk of alienation of the brand's USP's, it is the combination of contrasting styles and genres that actually rejuvenates, yet remains Burberry's legacy at the same time.

Another remarkable pattern in Burberry's social media marketing is the personalization that can be found in its online campaigns. This was already addressed with the discussion about the implementation of contrasting styles, but becomes more clear when talking about the blurring lines between amateurs and professionals. From the data it appeared that in terms of objects in and type of pictures on the Art of the Trench, there were no major differences between user-submitted and professional photos. Besides, amateurs were copying professional features in their pictures, and professionals on the other hand were imitating amateurs. This is in line with other research about amateurism versus professionalism online (Manovich, 2009; Brabham, 2012), which claims also that the boundaries of the two concepts are getting intertwined due to new media technologies. However, literature mainly studied this phenomenon focusing on the consumer that imitates the professional or the agency the consumer derives from these blurring lines. This study focused also on

the way experts are applying amateur aspects in advertising. It appeared that Burberry indeed is also doing that, something which is remarkable regarding the conventionally elitist branding space luxury fashion brands are used to operate in, in which one would not expect experts to capitulate to their professional practices. Moreover, the UGC that is allowed in one of the social media campaigns, the creation of a brand community on both platforms, and the artists in the Burberry Acoustic videos who directly address consumers in a personal way, all contribute to personalization that is executed by Burberry. As was stated in the literature review, personalization is regarded as an important aspect in luxury fashion advertisement. Burberry however, implements it with quite risqué techniques, that go beyond the conservative approach of traditional luxury fashion marketing. Therefore, it compels us to question what the benefits are for Burberry, by applying these less-controllable personalization techniques. First of all, the fact that professionals are imitating amateurs, can be seen as the aim to create a certain pureness, an authentic feeling that not directly refers to commercialism. In this way, a higher level of trustability from the consumer side is generated, something that, just like creating a brand community, evokes a positive brand attitude. Secondly, it refers to prosumption: because consumers need to provide their Facebook data if they want to participate, Burberry in this way gets access to potential customers and gains a better understanding of how to target them. As research of Ho (2006) suggested, consumers appreciate personalized services online, but are somewhat hesitating when it comes to violation of their privacy. By covering this aspect with the blurring lines between amateurs and professionals, as well as the allowance of UGC, the audience that participates in the social media campaigns thinks that they are exercising a certain level of agency (what they of course in some way do). This research thus demonstrates how personalization in advertising via new media technologies works, thereby drawing not only on the concept of big data, but also addressing other factors like credibility, information dissemination, entertainment, attitude and intention (Jingjun Xu, 2006) that create affection with a brand.

Lastly, from data analysis appeared how the relationship between high culture, popular culture and luxury fashion is altered by the rise of online marketing. Whether fashion can be regarded as high culture has always been a topic of discussion. Fashion is known for its dynamic and commercial character, something that does not match with the principles of high culture (Pedroni & Volonté, 2014). However, in luxury fashion, high culture is often used by fashion designers and fashion marketers to establish an image that can also be considered as 'high'. In the social media campaigns of Burberry this also can be found: props like heritage buildings, art works or other artefacts typical of a particular culture are seen in both the pictures on the Art of the Trench platform, as well as in the YouTube videos. Furthermore, the artists the brand connects itself to, are

not mainstream artists that are popular among a large audience, something which is mentioned and praised several times in the comments on Burberry Acoustic. But how does Burberry deal with the changing relationship between high and popular culture that is caused by the rise of the Internet and especially the arrival of social media? Namely, high culture now becomes available for the mass public and this phenomenon (the increasing importance of the internet) forces cultural institutions, high-end fashion and other luxury brands to go on social media for marketing purposes. Therefore, high culture is now sought in other forms. In fashion, this is expressed by individual creativity and wearability, as was shown in research of Manovich (2009) and Pedroni and Volonté (2014). And this is exactly what is happening in the social media campaigns of Burberry as well. The combination of styles that is shown in both campaigns, can be regarded as creating an own style, making the luxury fashion more wearable. So Burberry has found new ways to connect itself to high culture, but at the same time to present itself on social media. So although the relationship between high and low culture is changing through the rise of new media technologies, Burberry anticipates on this shift. By combining the linkage with high culture, as well as implementing the changed aspects that now can be considered as high art, the brand remains its exclusivity.

The goal of this thesis was to explore how luxury fashion brands deal with the commercialization that derives from social media marketing, yet remain the exclusivity and elitist character that is typical for luxury brands. Since luxury fashion brands have a hedonic character and thus play upon emotion in marketing, the angle that was chosen to study this phenomenon, was the leverage of memory and nostalgia. A lot of research has been done on the effects of the use of memory and nostalgia in marketing and advertising. However, only few studies have examined the influence of social media and online marketing on it. Therefore, this thesis contributes to and expands on already existing literature on memory and nostalgia in marketing and advertising. It examines and critiques how new media complicates the relation between memory, fashion objects and affect through its participatory digital medium. Two social media campaigns of Burberry were chosen as case studies, since Burberry is regarded as pioneer in the field of marketing via social media. To explore the question how Burberry leverages on memory to reach an expanded public on social media platforms, and at the same time remain an exclusive luxury brand, it was necessary to elaborate on the digital culture Burberry fosters on its social media platforms, the first determined sub-question. This part of the analysis showed that the brand allows online consumers to freely participate in the campaigns, but that it also has implemented several elements that make the brand keep its self-control and thus enables Burberry to stay loyal towards its USP. Because of the combination of contrasting styles that actually do not fit within the classic, preppy image of the brand, the audience gets the chance to openly interpret messages and thus associate the brand with

personal emotions that derive from other styles/genres. In this way Burberry loses a certain uncontrollability that they still had in the offline campaigns. This can be seen as a new way of the leverage of emotion in advertising and leads to more personalization. Another aspect that causes personalization is the fact that Burberry's online campaigns allow UGC, which makes the boundary between professionalism and amateurism more blurred. However, at the same time Burberry takes advantage of the possibilities that social media marketing offers. With the social media campaigns, the company creates brand communities and therefore increases its positive brand perception and consumer's trust in a brand. Furthermore, Burberry gathers consumer data from their online participation. Besides, within the social media campaigns, there is drawn on high culture in terms of traditional cultural heritage, as well as the new high culture, altered by rise of online marketing. So in this way, Burberry is fostering a digital culture, that allows the brand to fulfill consumers' needs and make them feel that they are exercising a certain amount of agency, but at the same time it remains its controllability and links itself to high culture on social media in order to stay faithful to its status of luxury fashion brand.

The second sub-question, how does Burberry's public engage with the events/opportunities that the brand offers online, is important to understand the effects that the leverage of memory has on consumers and how they react to it. From the comments on the Burberry Acoustic music clips appeared that a lot of people were highly stirred, and emotions that derived from the comments were mainly about the nostalgic feelings they got from the videos. Consumers freely expressed their feelings, which indicates that this form of advertisement, whereby memory and nostalgia are used to play on consumer's emotions, actually works. Also on the Art of the Trench platform, consumers acted like it was a real social media page, by submitting pictures, commenting on them and liking them. Also the fact that Burberry wants to anticipate on the current cosmopolitanism in the fashion world is captured by an international audience. They emphasize the fact that they are from different countries and feel obviously addressed by the marketing techniques Burberry conducts. Although Burberry's social media campaigns sometimes aroused negative feelings, that were expressed on the platforms, most interaction that appears on the platforms was positive of character.

To fully comprehend the research question, the last sub-question that needs to be answered, focused on how Burberry has implemented cultural memory in their online social activities. This was done in different ways. First of all, several aspects that remind of Burberry's legacy are implemented in the social media campaigns. But not only Burberry's own culture is addressed. Because of the cosmopolitan stance the brand takes in, both the campaigns are featuring cultural artefacts from other nations or show expressions of an international audience that feels addressed by the campaigns. The combination of the two phenomena causes that Burberry does not capitalize to its legacy, brand heritage and unique selling points. Besides, the brand uses new media technologies to

implement cues that create a nostalgic visual culture. But cultural memory is also leveraged by Burberry in the form of the space that the brand offers to consumers, in which they can express their feelings of a melancholic longing towards past events or occasions that have emotional value for them. In this way, memory is materialized via social media campaigns.

So now an answer can be given on the research question 'How does Burberry leverage on memory to reach an expanded public on social media platforms and at the same time remain an exclusive luxury brand?' By implementing icons that are expressing the brand's heritage, but also by applying aspects of the national culture the brand is historically embedded in (the British culture), Burberry remains faithful to its unique selling points and luxurious brand image that the company has built up over decades. At the same time, it uses a more global cultural memory in order to address a cosmopolitan audience and uses contrasting styles to rejuvenate the brand image, so in this way an expanded public is reached. Furthermore, by leveraging on the popular characteristics of social media, Burberry offers space for consumers to create their own memory and express their nostalgic feelings, something which can be regarded as a way to draw on people's emotions even more excessively than is done in traditional luxury fashion advertising. Although the brand fully embraces social media as one of its marketing strategies, it implied several personalization techniques, that are needed in these new broader, digital branding spaces. In this way, chances are higher that Burberry's target audience automatically will feel addressed and it establishes closer connections with consumers. At the same time, the brand implements strategies in its social media marketing to link itself to high culture and thus to establish its exclusive, elitist character. If these findings for the case of Burberry are extended towards the luxury fashion world in general, the most important thing is that high-end fashion brands always should remain faithful to its brand heritage. As this study has shown, the use of social media marketing is ideal to communicate this brand heritage, as well as it is an appropriate strategy to play on consumers emotions, a core-value in luxury brand marketing. Although an expanded public can be reached with social media, it is in the end the already reputable brand equity a company has built up, as well as the expensive products it sells, that keeps a brand exclusive and only available for an elite clientele.

Moreover, this research has contributed to existing literature in terms of the leverage of memory as a marketing technique through these new digital branding spaces. Basically, traditional advertising techniques that draw on consumers' memory and evoke nostalgic feelings, does not have changed. Music and pictures, triggering cues to evoke nostalgic feelings, are still applied in the online campaigns of Burberry. However, social media allows brands to use these methods even more extensively than was done within traditional advertising: it has currently become possible to build campaigns around aspects that trigger the emotions and nostalgic feelings, rather than just applying

them in campaigns. For example, the music platform YouTube enables brands to materialize memory via music, instead of only arousing nostalgia by a song that serves as background music for a traditional commercial. Besides, by the participatory possibilities social media offer, the memory and nostalgia has become more tangible. Although online consumers still consume modern nostalgia (as defined by Higson (2014)) and feel addressed by the same aspects that evoke sentimentality in traditional advertising (both historical and personal nostalgia), through digital media, the memory seems to come closer to consumers. Consumers can experience their past more extensively, due to the high level of involvement that is possible in social media marketing. This study therefore complements to Higson's (2014) argument about modern and postmodern nostalgia: due to the Internet, the past has become a recent past, in which memories are more attainable and easier to materialize. Since nostalgia and memory always have served the fashion world well, social media can be of high value for luxury fashion brands to expand the leverage of memory within their marketing strategies.

It only remains for me to say that this research has validated the statement of Christopher Bailey, Burberry's creative director, which was quoted in the beginning of this thesis: "I want to celebrate the idea of craftsmanship. I love the whole digitalization of the world. But I don't think one has to be at the expense of the other."

6. Limitations and future research

When the research process is critically reflected, some limitations regarding the chosen method are revealed. First of all, as already was mentioned in the method section, inductive content analysis might influence validity and reliability of the findings because of subjective data interpretation. Although this was taken into account during the data interpretation, the time span of the research did not allow cooperation of more researchers in order to guarantee complete objectivity.

The chosen method for this research allows to find underlying, common patterns. However, this can cause oversimplification of data analysis, something that can be seen as the second limitation of this research. Some remarkable observations had to be left out because they basically did not complement with the main themes and underlying patterns. For example, the categorization of the pictures on the Art of the Trench that included age. Remarkable was that most people were in their between 20 and 30 years old. However, this did not say something particular about the main themes and thus it was decided to leave out this finding.

Furthermore, it can be questioned if the data sampling includes only unbiased data. Namely, datasets about the comments on the YouTube videos and the amateur pictures on the Art of the Trench come from an online audience that in most cases feels connected towards Burberry and is mainly positive about their marketing campaigns. This audience is more likely to feel affected by a brand for which they have a preference. However, the findings derived not only from consumer participation but also from content created by Burberry itself and therefore findings are still grounded. However, future research can include other social media platforms such as the Facebook or Twitter page of the brand, which addresses a wider, more diverse audience that might feel less attached to the brand than the select group of people that participates in the two social media campaigns examined in this thesis.

Another limitation of this research is that the sampling of the data could have been more extensive. The data sample had a varied character, containing comments, pictures and video clips, but the amounts could have been higher. Although the quantities met the requirements of sampling within a master thesis, a bigger amount could have given a more conclusive view on the topic. Due to the time that was set for writing the thesis, this was not manageable. Future research could therefore include more pictures on the Art of the Trench or more comments on YouTube, or even examine the comments on the pictures on the Art of the Trench platform.

Besides, some suggestions for future research can be based on the findings of this study. For example, the results of this research indicate that consumers engage with the online opportunities that Burberry offers in a way that these opportunities are emotionally evocative and consumers therefore openly express their emotions that are aroused by the nostalgic elements and

cosmopolitan character Burberry implemented. However, although the second sub-question aimed to discover how the online public engages with the opportunities that Burberry offers, it does not clarify whether the campaigns are successful in their leverage on memory and how this truly affect people. Therefore, one suggestion for future research could be that in-depth interviews are conducted with people who are participating in the Art of the Trench campaign. Talking with Burberry customers will offer deeper insight in the debate around the topic of exclusivity versus commercialization of luxury fashion brands and their thoughts on it.

The last suggestion for future research is based on the finding that Burberry combines different styles in their campaigns, drawing on their cultural heritage, but at the same time addressing an international, young audience. In this way Burberry remains an exclusive luxury brand that does not capitalize on its unique selling points. However, it would be interesting to examine how this is done by luxury fashion brands that do not have a long history yet, like the Dutch fashion brand Viktor & Rolf. This will reveal more details on how memory and nostalgia are influenced by online fashion marketing, since a young brand has not much history to draw upon.

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7.2 Pictures and YouTube stills

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- Picture 3 – Klein, T. (n.d.). *Luca Lanzetta photographed in Orleans and West Merchandise Mart Plaza, Chicago* [Photograph]. Retrieved April 17, 2014, from artofthetrench.com/#/photo/1669.
- Picture 4 – Montevago, P. (n.d.). *Paride photographed in Milan* [Photograph]. Retrieved April 17, 2014, from artofthetrench.com/#/photo/1267.
- Picture 5 – Sanders, E.V. (n.d.). *Emily photographed in New York* [Photographed]. Retrieved April 17, 2014, from artofthetrench.com/#/photo/1537.
- Picture 6 – Petrik, T. (n.d.). *Donata Meirelles photographed in São Paulo* [Photograph]. Retrieved April 17, 2014, from artofthetrench.com/#/photo/1591.
- Picture 7 – Shin, S.H. (n.d.). *Yann Cavaille photographed in Seoul* [Photograph]. Retrieved April 17, 2014, from artofthetrench.com/#/photo/1875.

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Picture 14 – Floro, S. (n.d.). *Sarah photographed in Melbourne* [Photograph]. Retrieved April 17, 2014, from artofthetrench.com/#/photo/1137.

Picture 15 – Armanet, A. (n.d.). *Victoire de Pourtales and Benjamin Eymere photographed in Paris* [Photograph]. Retrieved April 17, 2014, from artofthetrench.com/#/photo/1751.

Picture 16 – Glennie, R. (n.d.). *Rachel photographed in Lossiemouth* [Photograph]. Retrieved April 17, 2014, from artofthetrench.com/#/photo/1097.

7.3 Comments on Burberry Acoustic YouTube videos

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8. Appendix A – Coding categories Art of the Trench pictures

Age

Professional

20s: 17

30s: 20

40s: 6

50s: 4

60s: 3

User submitted

0-10: 4

20s: 29

30s: 10

40s: 3

50s: 2

60s: 0

Unidentifiable: 2

Action/handling

Professional

posing: 35

playful: 2

moving (walking): 13

User submitted

posing: 36

playful: 8

moving (walking): 6

Appearance

Professional

classy: 17

contrasting with the trench coat: 26

if so, why: - casual: 18, – traditional for culture: 1 – hipster/rock/edgy: 7

unidentifiable: 7

User submitted

classy: 15

contrasting with the trench coat: 24

if so, why: - casual: 22, – traditional for culture: 0 – hipster/rock/edgy: 2

unidentifiable: 11

Environmental setting

Professional

urban/street: 31

nature: 2

cultural: 4

home-feeling: 4

unidentifiable: 7

other: 2

User submitted

urban/street: 13

nature: 16

cultural: 8

home-feeling: 6

unidentifiable: 6

other: 1

Expressed emotions

Professional

serious: 29

laughing: 18

loving: 2

unidentifiable: 0

other: 1

User submitted

serious: 26
laughing: 17
loving: 4
unidentifiable: 3
other: 0

Props

Professional

animals: 0
modern electronic devices: 5
art/cultural related items: 4
British heritage: 3
authentic buildings: 1
none: 34
others: 3 (bike, coffee, laundry)

User submitted

animals: 4
modern electronic devices: 3
art/cultural related items: 0
British heritage: 4
authentic buildings: 6
none: 30
others: 5 (drink, car, map, vespa, rock)

Camera gaze

Professional

Posing/conscious about photographer: 36
Snapshot: 14

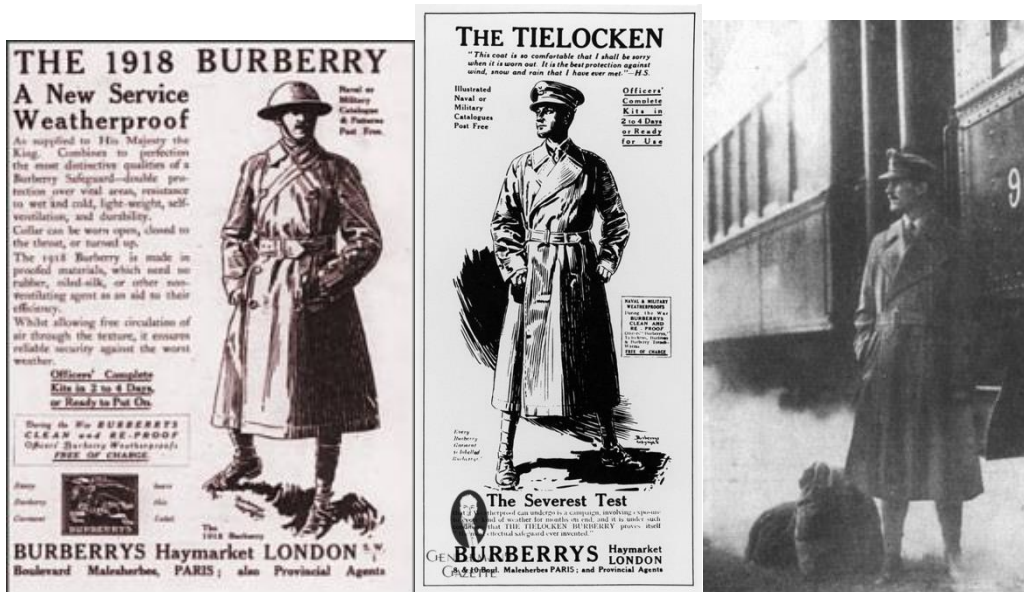
User submitted

posing/conscious about photographer: 33

snapshot: 17

Other peculiarities

- 0 professional pictures are in black and white, against 11 of the user-submitted
- on 30 professional pictures, people are having their hands in their pockets, against 17 of the user submitted ones. Having hands in the pockets reminds of this old, authentic Burberry image:



- a lot of user submitted pictures look like holiday pictures (c. 14), where someone is posing in front of a city/building

9. Appendix B – Coding categories Burberry Acoustic Music Videos

Introduction

- without extra information: 30
- with extra information: 18
 - > weather: 5
 - > place: 15
 - > song: 1
- with no information: 2

composition of the band

- one person: 17
- 2 people: 11
- band (more than 2): 21

Instruments

- guitar: 40
- piano: 13
- drums: 15
- accordion: 6
- violin: 6
- cello: 5
- xylophone: 2
- other: 8

Place

- garden of living house: 4
- garden of British heritage building (villa/church/castle): 6
- old building: 8
- pub: 3
- park: 14
- river/sea/lake: 8
- forest: 2
- other: 5 (balcony/grounds of cricket club/rooftop next to st Paul's/forest)

British heritage clearly present

- yes: 16
- no: 34

Appearance of the musicians

- classic Burberry look: 14
- hipster: 4
- rock: 7
- punk: 3
- artistic/alternative: 17
- unidentifiable: 4

Genre

- folk: 22
- ballad: 2
- indie: 15
- rock: 11
- pop: 14
- blues: 2

10. Appendix C – Coding categories Burberry Acoustic comments

Positive comments

1. *positive about Burberry in general*: 10
2. *Positive about Burberry Acoustic genre*: 15
3. *Positive about Burberry clothes*: 12
4. *Positive about the song/artist*: 71
5. *Positive about Burberry supporting this music*: 10
6. *Positive about the setting*: 14

Negative comments

1. *Negative about Burberry in general*: 3
2. *Negative about the Burberry Acoustic genre*: 1
3. *Negative about the style/clothes*: 7
4. *Negative about song/singer*: 6

To whom the comment is directed

1. *For Burberry*: 11
2. *For the consumers*: 12
3. *For the artist*: 16
4. *Comment from the artist to public*: 2

Type of comment

1. *Question about lyrics*: 3
2. *Question about instruments*: 2
3. *Demand for making an album/Spotify/playlist of Burberry Acoustic*: 4
3. *Personal story*: 5

Comments regarding emotions/memories

1. Remembrance towards past eras/artists: 18
2. Use of emotional/sensitive words/poetically described feelings: 27
3. Feelings of connection with the artist/song/places: 10
4. Explicit feelings of nostalgia: 4
5. Pure/honest music: 5

Comments regarding art and culture

1. Posts about the colors/filters of the music video: 4
2. Criticizing popular culture: 5
3. Posts about comparing this music with art: 2
4. Posts in which the British culture/heritage is emphasized: 9
5. Posts in where other countries/cultures are mentioned: 10

Other categories

1. Posts about the marketing techniques of Burberry via this medium: 9
2. Posts about the contrasting styles: 5