

(Nar)rating The Story

Analysing the Appreciation of Story-telling in Burberry's Facebook Videos from 2009-2018

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Chapter 1. Introduction

Under the eye of the British guards and the St. Pauls Cathedral, the twelve year old Romeo Beckham, dressed in a Burberry trench coat and wearing a scarf with a Burberry check on it, manages to steal a package with an equestrian knight on it. Without drawing too much attention to himself, he throws the box to a reader of the *Burberry Times*, who is sitting in front of the British museum at the Great Russel Street. Romeo is then joined by a group of gentlemen wearing suits. Romeo, as small as he is, imitates what they are doing so it looks like he is part of the group. Therefore, his action remains unnoticed. He jumps and dances with the gentlemen around until the Queen's guards in their red costumes appear. Then, Romeo decides to open the package. The golden raindrops that blow out of the box makes that everyone takes its umbrella and runs away. Probably not knowing that this 'rain' was caused by a small boy. And Romeo himself? He enjoys the rain from under its umbrella, smiling that nobody seemed to notice that he caused the golden rain. However, there was a camera in the room...¹ The story above captures part of Burberry's most popular Facebook video in words. This video received more than 102.000 likes, more than 3.700 comments and 12.747 shares. What is interesting is that the video consists of all of the four core elements of Burberry's marketing story: Britishness, trench coat, check and equestrian knight.² Therefore, in this thesis, I want to find out whether there is a positive relation between the inclusion of core elements of Burberry's story-telling and the number of likes, comments a share a video gets.

Burberry joined Facebook in 2009. Facebook became an important medium for the company as in 2017 it had the most subscribers of all Burberry's social media channels.³ As Burberry attempts to distinguish itself by stressing its British history and heritage, a logical assumption is that its Facebook followers mainly feel attracted to Burberry because of the story that surrounds the brand.⁴ While Burberry advertises itself as British in Burberry's

¹ Burberry, "From London with Love | Starring Romeo Beckham," Facebook video, November 3, 2014, <https://www.facebook.com/Burberry/videos/10152812395756425/>.

² Our History," Burberry, accessed January 24, 2019, <https://uk.burberry.com/our-history/>.

³ Burberry Group, "Burberry Investor Pack", last modified January 26, 2018, <https://www.burberryplc.com/en/investors/results-reports.category1.year2018.html>.

⁴ "Annual Report 2017-2018," Burberry Group, last modified June 5, 2019, <https://www.burberryplc.com/en/investors/results-reports.html>.

Facebook videos, Scotland and Northern Ireland are hardly present.⁵ However this 'Britishness' in relation to Burberry's Facebook videos remains hard to define. On the one hand, Burberry promotes itself as traditional British via the implementation of shots of traditional British guards, rainy weather, the British flag and characteristic buildings of London, on the other hand the brand is also contemporary British because in a significant number of videos, popular British celebrities are present.⁶

A closer look at the Burberry story shows that while history and heritage are at the core of Burberry's storytelling, during recent years, Burberry also likes to brand itself as contemporary and cosmopolitan.⁷ To get more insight into Burberry's story-telling and what Burberry's Facebook user like, in this thesis, Burberry's story-telling and the response to the Facebook videos that Burberry posted from 2009 until 2018 are examined by looking at the number of likes, comments and shares.

1.1 Research question and sub-questions

The combination of story-telling and the response of Burberry Facebook users leads to the following research question and sub-questions.

How does Burberry tell its story on its website, in annual reports and in Facebook videos and to what extent does the integration of the core aspects of Burberry's story-telling in its Facebook videos lead to a higher appreciation from Facebook users from 2009 until 2018?

Sub-questions:

- What is the Burberry Group?
- What is the story that Burberry's tells on its website and in annual reports to potential customers and investors?
- How is this story integrated into the company's marketing via Facebook videos?
- To what extent do Facebook users appreciate the core elements of Burberry's story-telling in its Facebook videos?

⁵ Facebook, "Burberry Videos," accessed January 23, 2019, <https://www.facebook.com/Burberry/>.

⁶ *Ibid.*

⁷ "Annual Report 2013-2014," Burberry Group, last modified June 5, 2014 <https://www.burberryplc.com/en/investors/results-reports.html>.

In this thesis, the terms core aspects or core elements refer to the four aspects that form the core of Burberry's story-telling, namely its Britishness, the trench coat, the check and the equestrian knight. In relation to this, the term appreciation relates to how Facebook users valued these four elements in Burberry's Facebook videos by looking at the number of likes, comments and shares the videos received. As Burberry's Facebook videos are accessible for everyone who has a Facebook page and not only Burberry's Facebook followers, I use the term Burberry Facebook users. The term followers is only used when I specifically refer to the Facebook users that follow Burberry's Facebook page.

The research period is 2009-2018. This is because Burberry launched its Facebook page in 2009. 2018 has been chosen so that recent changes could be incorporated but that the end period is also distant enough to have all the sources to analyse it. In answer to the first sub-question, Burberry's history is briefly discussed. Furthermore, this chapter provides insight into Burberry's different departments, Burberry's brands and products and Burberry's main markets. This context is necessary as it helps to distinguish Burberry's marketing story from Burberry's real history. In answer to the second sub-question, the fifth chapter addresses the different narratives that Burberry uses to brand itself on its website and in annual reports. These accounts are compared with each other and give more insight into the question if Burberry's narrative in Facebook videos is consistent with other platforms and documents or whether it is a unique and different Burberry story. In addition, it will be discussed whether this story remained the same or has changed over time. In this thesis, the term 'story' refers to Burberry's story-telling as a whole, while the term 'narratives' is used to describe the different stories that are made within the Burberry story.

In the third sub-question, I discuss the number of videos Burberry posted, the nature of the video and the length of the Facebook videos. Furthermore, in this chapter I elaborate on what means Burberry used to present its story-telling in Facebook videos, what narrative is presented in the Facebook videos and how important specific story-aspects are for Burberry by looking at in how much videos it appears. In answer to the fourth sub-question, I examine whether the inclusion of specific story-telling aspects led to more likes, comments and shares. Furthermore, I research which videos received the highest number of likes, comments and shares and to what extent there is a relationship between the popularity of the video and the number of story-telling aspects that are incorporated.

While in some cases there might be some overlap between YouTube videos, television advertisements and Facebook videos, it is visible that at least some Facebook videos are specifically made for this medium. For example the videos wherein Burberry celebrated the fact that it had a certain number of Facebook followers.⁸ Unfortunately, it remains unclear how much videos Burberry specifically made for Facebook because the company did not respond when I asked for this information. Nevertheless, as Burberry has sixteen million Facebook followers, I still believe that Facebook videos are important to research and that they can be researched in their own right. The next sub-section will elaborate on the concepts that I use in this master thesis.

1.2 Theoretical concepts

In the following part, the thirteen main theoretical concepts of the master thesis are discussed: luxury brand, luxury brand marketing, heritage branding, heritage icons, Britishness, story-telling, invented tradition, history, story, narratives, appreciation, popularity, rating and social media.

As the Burberry Group sells more than only clothes and accessories, it is better to describe Burberry as a *luxury brand* than as a fashion brand. The Scottish scholars Antoinette Fionda and Christopher Moore provide two definitions for luxury brand. If the term is mentioned from a psychological perspective, they emphasize its function as a status symbol and the feeling of prestige the customer has when it buys a product of a luxury brand. From a product perspective Fionda and Moore define luxury brand products as stylish and extraordinary high-quality items that are traded for high prices. So as a luxury brand firm Burberry sells expensive high-quality products but Burberry customers are willing to buy these exclusive luxury products because they also function as status symbols.⁹

⁸ Burberry, "7 Million Burberry Facebook fans," Facebook video, July 15, 2011,

<https://www.facebook.com/Burberry/videos/668322709141/>;

Burberry, "10 Million Burberry Facebook Fans," Facebook video, December 29, 2011,

<https://www.facebook.com/Burberry/videos/715301283701/>;

Burberry, "10 Million Burberry Facebook Fans," Facebook video, January 2, 2012,

<https://www.facebook.com/Burberry/videos/717118032921/>;

Burberry, "Celebrating 10 million Facebook Fans," Facebook video, January 3, 2012,

<https://www.facebook.com/Burberry/videos/717471314941/>;

"Burberry Videos," YouTube, accessed January 23, 2019, <https://www.youtube.com/user/Burberry>.

⁹ Antoinette Fionda and Christopher Moore, "The Anatomy of the Luxury Fashion Brand," *The Journal of Brand Management* 16, no. 5-6 (March 2009): 349, doi:10.1057/bm.2008.45.

The American economists Laura Simon Bagwell and B. Douglas Bernheim discuss the 'veblen effect.' This refers to the phenomenon that consumers buy a more expensive product, even if a similar, cheaper good is present, just because of the feeling of status and prestige.¹⁰ The research of the British business administrators Caroline Tynan, Sally McKechnie, and Celine Chhuon shows that luxury brands had to change in the light of the European financial crises in the 2000s and had to offer value in order to justify their price. Moreover, around the same time, luxury brands came to closer contact with consumers to co-create value to give customers the idea that the company made its products not alone but in dialogue with its buyers.¹¹

As this thesis not only focusses on Burberry as a luxury brand but specifically on its *luxury brand marketing*, this concept needs to be addressed. The business administrators Jae-Eun Kim, Stephen Lloyd, and Marie-Cécile Cervellon study how luxury brands create brand awareness by transferring a specific story in advertising. They conclude that luxury brands transfer stories and myths via advertisements to create a specific brand image. This shows that Burberry, as a luxury brand, is not unique with its story-telling.¹²

Burberry not only calls itself a luxury brand but it also claims to be a *heritage brand*.¹³ The term *heritage branding* means a brand that profiles itself based on its heritage.¹⁴ Research shows that it is favourable for a brand to be a heritage brand because the incorporation of heritage in its story-telling has a positive impact on consumer loyalty and in this way also on sales.¹⁵ While heritage and icons have been studied before, academic

¹⁰ Laura Simon Bagwell and B. Douglas Bernheim, "Veblen Effects in a Theory of Conspicuous Consumption," *The American Economic Review* 86, no.3 (June 1996): 349,352, doi: 130.115.77.66.

¹¹ Caroline Tynan, Sally McKechnie, and Celine Chhuon, "Co-Creating Value for Luxury Brands," *Journal of Business Research* 63, no. 11 (November 2010): 1156,1161, doi: 10.1016/j.jbusres.2009.10.012.

¹²Jae-Eun Kim, Stephen Lloyd, and Marie-Cécile Cervellon, "Narrative-Transportation Storylines in Luxury Brand Advertising: Motivating Consumer Engagement," *Journal of Business Research* 69, no. 1 (January 2016): 304-313, doi:10.1016/j.jbusres.2015.08.002.

¹³ Burberry Group, "Annual Report 2017-2018".

¹⁴ Mats Urde, Stephen Greyser and John Balmer, "Corporate Brands with a Heritage," *Journal of Brand Management* 15, no. 1 (July 2007): 4-5, doi:10.1057/palgrave.bm.2550106.

¹⁵ Bradford Hudson and John Balmer, "Corporate Heritage Brands: Mead's Theory of the Past," *Corporate Communications: An International Journal* 18, no. 3 (August 2013): 357, <https://doi.org/10.1108/CCIJ-Apr-2012-002>;

Gregory Rose, Altaf Merchant, Ulrich Orth, and Florian Horstmann, "Emphasizing Brand Heritage: Does It Work? And How?," *Journal of Business Research* 69, no. 2 (February 2016): 936, 941-942, DOI: 10.1016/j.jbusres.2015.06.021; Jan König, Klaus-Peter Wiedmann, Nadine Hennigs and Janina Haase, "The Legends of Tomorrow: A Semiotic Approach Towards a Brand Myth of Luxury Heritage," *Journal of Global Scholars of Marketing Science* 26, no. 2 (2016): 212-213, doi:10.1080/21639159.2016.1143155.

publications about heritage icons are scarce.¹⁶ The British historian Peter Borsay, discusses some aspects of a heritage icon. He states in his study of a Georgian house that the status and the value of a heritage icon is 'historically negotiated.' With this phrase he means that the appreciation of a heritage icon is determined by its history.¹⁷ While Burberry does use heritage icons, Borsay's argument is only partly applicable for the brand. In this thesis, the term heritage icon refers to invented symbols capturing specific moments of Burberry's past and not necessarily an accurate presentation of the past. Burberry's icons are clearly visible on Burberry's website, Burberry's annual reports and its Facebook videos and shows a direct link to Burberry's story about its past.¹⁸

It is the Burberry Group itself that stated until 2014 in its annual reports that the brand has three heritage icons: the trench coat, the Burberry print and the equestrian knight. While this term was not present later, except from the equestrian knight, the heritage icons were still mentioned in later reports.¹⁹ Therefore, Burberry is a clear example of a heritage brand.²⁰ Together with the term Britishness, which in this thesis mainly refers to traditional Englishness with details as British flags, the Queen's guards and raincoats. However, Burberry portrays itself as contemporary British by including mainly pop/indie

¹⁶ Grant Wesley Wardell-Johnson, David Schoeman, Thomas Schlacher, Angela Wardell-Johnson, Michael Weston, Yoko Shimizu and Gabriel Conroy, "Re-Framing Values for a World Heritage Future: What Type of Icon Will K'gari-Fraser Island Become?," *Australasian Journal of Environmental Management* 22, no. 2 (April 2015): 124-148, doi:10.1080/14486563.2014.985267;

Erik Gilbert, "The Dhow As Cultural Icon: Heritage and Regional Identity in the Western Indian Ocean," *International Journal of Heritage Studies* 17, no. 1 (January 2011): 62-80, doi:10.1080/13527258.2011.524007.

¹⁷ Peter Borsay, "The Georgian House: The Making of a Heritage Icon," in *Valuing Historic Environments. Heritage, Culture and Identity*, ed. Lianne Gibson and John Pendlebury (England: Ashgate, 2009),157.

¹⁸ Burberry, "Our History"; Burberry Group, "Annual Report 2008-2009," last modified June 15,2009, www.burberryplc.com/en/investors/results-reports.html; Burberry Group, "Annual Report 2009-2010," last modified May 26, 2010, www.burberryplc.com/en/investors/results-reports.html; Burberry Group, "Annual Report 2010-2011," last modified June 10,2011, www.burberryplc.com/en/investors/results-reports.html; Burberry Group, "Annual Report 2011-2012," last modified June 8,2012, www.burberryplc.com/en/investors/results-reports.html; Burberry Group, "Annual Report 2012-2013," last modified June 6, 2013, www.burberryplc.com/en/investors/results-reports.html; Burberry Group, "Annual Report 2013-2014"; Burberry Group, "Annual Report 2014-2015," last modified June 8,2015, www.burberryplc.com/en/investors/results-reports.html; Burberry Group, "Annual Report 2015-2016," last modified June 6,2016, www.burberryplc.com/en/investors/results-reports.html; Burberry Group, "Annual Report 2016-2017," last modified June 6,2017, www.burberryplc.com/en/investors/results-reports.html; Burberry Group, "Annual Report 2017-2018"; Burberry Group, "Annual Report 2018-2019," last modified June 9,2019, www.burberryplc.com/en/investors/results-reports.html; Facebook, "Burberry Videos."

¹⁹ Burberry Group, "Annual Report 2013-2014"; Burberry Group, "Annual Report 2014-2015"; Burberry Group, "Annual Report 2015-2016"; Burberry Group, "Annual Report 2016-2017"; Burberry Group, "Annual Report 2017-2018"; Burberry Group, "Annual Report 2018-2019."

²⁰ Stephen Wigley, Karinna Nobbs and Ewa Larsen, "Making the Marque: Tangible Branding in Fashion Product and Retail Design," *Fashion Practice* 5, no. 2 (November 2013): 250, doi:10.2752/175693813X13705243201577.

background music made by British musicians and by strongly identifying the brand with British celebrities.²¹

Together, this Britishness and the three icons form important elements of Burberry's story-telling. According to the British scholar David Snowden, story-telling has been used by businesses to tell more about the brand and the company's vision to (potential) customers. Via a story, complicated information can be easily explained. Therefore he considers story-telling as a crucial aspect for the well-functioning of a company.²² In this thesis, the function of story-telling is interpreted as a mean to share business information with Facebook and to engage with potential consumers via social media channels as Facebook. Recent research about story-telling in businesses shows that story-telling not only attracts customers but also investors.²³

Related to story-telling, is the term 'invented tradition' coined by the British historians Eric Hobsbawm and Terence Ranger in 1983. With this term, they refer to the fact that traditions are considered historical, while their actual emerging was relatively recent.²⁴ This term is important because Burberry's story, as chapter four and five will show, is invented and has changed over time. After 2016, the once-called heritage icon equestrian knight is neither visible in Burberry Facebook videos nor Burberry's annual reports anymore.²⁵ Therefore, it is important to be aware of the dynamics in the usage of historical elements and so-called traditions. Where recent literature is available about invented traditions, it does not touch on luxury brands.²⁶

²¹ Facebook, "Burberry Videos."

²² David Snowden, "Story Telling: An Old Skill in a New Context," *Business Information Review* 16, no. 1 (March 1999): 30,35-36, doi:10.1177/0266382994237045.

²³ William Foster, Diego Coraiola, Roy Suddaby, Jochem Kroezen and David Chandler, "The Strategic Use of Historical Narratives: A Theoretical Framework," *Business History* 59, no. 8 (November 2017): 1177, doi: 10.1080/00076791.2016.1224234; Mine Üçok Hughes, Wendy Bendon, Ekin Pehlivan, "Storygiving as a Co-creation Tool for Luxury Brands in the Age of the Internet: a Love Story by Tiffany and Thousands of Lovers," *Journal of Product & Brand Management* 25, no. 4, (July 2016): 362, <https://doi.org/10.1108/JPBM-09-2015-0970>.

²⁴ Eric Hobsbawm and Terence Ranger, *The Invention of Tradition: Past and Present Publications* (Cambridge: Cambridge University Press, 1992), 1-2.

²⁵ Facebook, "Burberry Videos";

Burberry Group, "Annual Report 2008-2009"; Burberry Group, "Annual Report 2009-2010"; Burberry Group, "Annual Report 2010-2011"; Burberry Group, "Annual Report 2011-2012"; Burberry Group, "Annual Report 2012-2013"; Burberry Group, "Annual Report 2013-2014"; Burberry Group, "Annual Report 2014-2015"; Burberry Group, "Annual Report 2015-2016"; Burberry Group, "Annual Report 2016-2017"; Burberry Group, "Annual Report 2017-2018"; Burberry Group, "Annual Report 2018-2019".

²⁶ Zuzanna Bogumił and Marta Łukaszewicz, "Between History and Religion: The New Russian Martyrdom As an Invented Tradition," *East European Politics & Societies and Cultures* 32, no. 4 (November 2018): 936-963,

In this master thesis, the terms history, story, stories and narratives are used simultaneously. Therefore, a clear definition of the terms in relation to each other is needed. In this thesis, the term *history* will be used to describe what has happened in the past.²⁷ In contrast, the terms *narrative* and *story* refer to a (historical) accounts that seem old but are actually recently invented traditions. This means that the term story and narrative imply a certain subjectivity and that it is closer linked to the presentation of facts rather than the actual facts.²⁸ Where the term narrative and story refers to the overall marketing story that Burberry tells, applies the term *stories* in this thesis to some of the specific accounts Burberry tells to convey its overall narrative.²⁹

By looking at the number of likes, comments and shares in chapter 7, I want to trace to what extent Facebook users took pleasure in watching Burberry's story-telling in Facebook videos. So when I mention the terms *rating*, *appreciation*, *popularity*, I intend to discuss if videos were valued based on the number of likes, comments and shares these videos received.³⁰ I prefer to use the terms 'rating' and 'appreciation.' The first term is applicable for this thesis not only because of its neutral meaning but also because the term was already used by the American psychologists Anne Zell and Lisa Moeller in relation to likes and comments on Facebook. Despite the fact that their research is on self-actualisation on Facebook and this master thesis on marketing, it is still a useful term to describe how consumers respond to Facebook videos.³¹ I chose to use the term 'appreciation' for this thesis because the term captures the idea of valuing, which is exactly what I aim to research in chapter 7 in relation to Burberry Facebook users.³²

doi:10.1177/0888325417747969; Nina Volckmar, "The Transformation of an Invented Tradition: The School Banner As a Symbol of Education," *Scandinavian Journal of Educational Research* 61, no. 4 (July 2017): 430-447; Maxim Kirchanov, "Instrumentalization and Imagination of Ethnicity: Kartvelism As an Invented Tradition," *Central Asia and the Caucasus* 18, no. 3 (2017): 25-34.

²⁷ "History," Oxford Dictionaries, accessed May 28, 2019, <https://en.oxforddictionaries.com/definition/history>.

²⁸ Hobsbawm and Ranger, *The Invention of Tradition*, 1-2.

²⁹ "Narrative," Lexico, accessed June 14, 2019, <https://www.lexico.com/en/definition/narrative>;

"Story," Oxford Dictionaries, accessed May 28, 2019, <https://en.oxforddictionaries.com/definition/story>.

³⁰ "Appreciation," Oxford Dictionaries, accessed June 14, 2019,

<https://www.lexico.com/en/definition/appreciation>;

"Popularity," Oxford Dictionaries, accessed June 14, 2019, <https://www.lexico.com/en/definition/popularity>;

"Rating," Oxford Dictionaries, accessed June 14, 2019, <https://www.lexico.com/en/definition/rating>.

³¹ Anne Zell and Lisa Moeller, "Are You Happy for Me ... on Facebook? The Potential Importance of "likes" and Comments," *Computers in Human Behavior* 78 (January 2018): 27, doi:10.1016/j.chb.2017.08.050.

³² Lexico, "Appreciation," .

In this thesis the term *social media* is also important because this research discusses Burberry's story-telling on one social media channel. The German scholar Andreas Kaplan and the French scholar Michael Haenlein give a clear insight with their work into what social media is and what it is not. They define social media as a set of Internet-based applications that allow users to create and interchange content.³³ In this thesis, their description of social media is used. The Italian Management scholar Elisa Arrigo shows that the increasing social media use is a challenging development for luxury brands. She states that luxury firms are slower in the adoption of new technologies and the entrance of new platforms than other sectors.³⁴ Interestingly, this is hardly visible for Burberry's website or Facebook page. However, it is true that in 2009 some videos were of lower quality than in 2018.³⁵

This master thesis contributes to the existing academic research in different fields. It functions as a case-study of marketing for luxury and heritage brands on social media platforms. Moreover, it gives insight into story-telling and the use of invented traditions on social media and Facebook specifically. It also shows how a luxury heritage brand includes story-telling aspects and whether the inclusion of heritage and story-telling is appreciated. Last but not least, it adds to the existing literature about Burberry by taking recent developments into account. The next chapter shows how this master thesis about Burberry's story-telling in Facebook videos fits in a larger historiographical context.

³³ Andreas Kaplan and Michael Haenlein, "Users of the World, Unite! The Challenges and Opportunities of Social Media," *Business Horizons* 53, no. 1 (January 2010): 61, doi: 10.1016/j.bushor.2009.09.003.

³⁴ Elisa Arrigo, "Social Media Marketing in Luxury Brands: A Systematic Literature Review and Implications for Management Research," *Management Research Review* 41, no.6 (June 2018): pp.657-658, 671, <https://doi.org/10.1108/MRR-04-2017-0134>.

³⁵ Burberry, "Our History";
Facebook, "Burberry Videos";

"Made in Castleford," The Trench Coat, Burberry, accessed February 7, 2019, <https://uk.burberry.com/the-trench-coat/>.

Chapter 2. Historiography

This chapter consist of four parts. In the first part of this chapter, I will discuss literature about heritage branding and story-telling to show how this thesis relates to other works on story-telling. In the second part, because Burberry is both a luxury and a heritage brand, I review the literature about luxury and luxury branding on social media. This literature places Burberry's activities on Facebook in a larger context and it also shows how this research fits in the academic literature about luxury brand marketing on social media. The third part contains a discussion of the existing publications about marketing on Facebook because this thesis addresses specifically story-telling in Facebook videos. The fourth and final part addresses the already existing academic works on Burberry and how this research adds specifically to the literature on Burberry.

2.1 Heritage Brands and the usage of History in Marketing

Earlier in this thesis, it has already been discussed that Burberry is a heritage brand and that it makes use of story-telling. To shed more light on Burberry as a heritage brand and how its marketing teams uses or should use this heritage in the promotion of the brand, in this section the literature about heritage brands and how historical elements are considered as a powerful tool in marketing is reviewed.

2.2.1 Heritage Branding

While there seems no direct link between monarchies and heritage, most studies about heritage brands start with one of the influential publications of the business administrators Mats Urde, Stephen Greyser and John Balmer. These scholars research the Swedish monarchy as if it was a corporate brand. They aim to understand how corporate brands use heritage. They argue that even though there are a lot of similarities between the branding of monarchies and the branding of companies, their motive for branding is different. Companies use their brands to boost revenue, while royals use it to maintain the existing social and political balance. They conclude that heritage occupies an important position in

branding and adds more value to it.³⁶ In 2011, Balmer discussed corporate heritage identities. His investigation is based on a literature review of the British monarchy and collaborative research on the Swedish monarchy but he also makes broader implications for companies. He concludes that a corporate heritage identity is important because it could increase the trust and loyalty of stakeholders towards a company.³⁷

That heritage can be a powerful tool in marketing was shown by the American scholar Bradford Hudson. Hudson researches the role heritage played in the rebuilding of the British-American Cunard Cruise Line. He concludes that the emphasis on the history and heritage of the company shows the importance of the brand to its consumers. He argues that the renewed emphasis on Cunard's history created new interest among customers to buy products of the brand.³⁸ While Hudson focuses on the positive influence of heritage to rebuild a brand, the German business administrators Klaus Peter Wiedman, Nadine Hennigs, Steffen Schmidt and Thomas Wuestefeld investigate the customer's perception of heritage brands in the automotive industry. Their research points out that brand heritage strongly influences the purchasing behaviour of the customer. Furthermore, they state that customers tend to trust a heritage brand more and that because of that they are also willing to pay more.³⁹

Advertisements of heritage brands can evoke feelings of nostalgia. This brings up the question how a feeling nostalgia can influence consumer perception. This has been researched by the American scholars Altaf Merchant and Gregory Rose who examined the influence of the advertisement of nostalgia on the perception of brand heritage. They claim that the nostalgia in advertisements has a positive impact on the experience of the customers who watch this. Merchant and Rose argue that it also increases the emotional devotion to a brand. In line with Wiedman et al., they state that this emotional devotion increases the confidence in the strength and stability of the company and creates positive

³⁶ Mats Urde, Stephen Greyser and John Balmer, "Corporate Brands with a Heritage," *The Journal of Brand Management* 15, no. 1 (2007): 4, 16-17, doi:10.1057/palgrave.bm.2550106.

³⁷ John Balmer, "Corporate Heritage Identities, Corporate Heritage Brands and the Multiple Heritage Identities of the British Monarchy," *European Journal of Marketing* 45, no. 9-10 (September 2011): 1382, 1387-1390, doi:10.1108/03090561111151817.

³⁸ Bradford Hudson, "Brand Heritage and the Renaissance of Cunard," *European Journal of Marketing* 45, no. 9 (September 2011): 1551.

³⁹ Klaus-Peter Wiedmann, Nadine Hennigs, Steffen Schmidt, and Thomas Wuestefeld, "Drivers and Outcomes of Brand Heritage: Consumers' Perception of Heritage Brands in the Automotive Industry," *Journal of Marketing Theory and Practice* 19, no. 2 (Spring 2011): 215, <https://web-a-ebSCOhost-com.eur.idm.oclc.org>.

responses of the consumer to the brand.⁴⁰ During the same year, 2013, Balmer and Hudson published a study about the relationship between consumer behaviour and corporate heritage brands. In line with Wiedman et al. and Merchant and Rose, they state that the incorporation of brand heritage in their story-telling influences the shopping behaviour and brand preference of the consumer. By using brand heritage in marketing, a company directly or indirectly asks for a historical engagement of the customer. Balmer and Hudson's study suggests that heritage is an influential to make consumers engage in the story-telling of the company.⁴¹

However, as the Finish economist Anne Rindell, the Finish business administrator Fernando Pindo Santos and the Portuguese scholar Ana Pindo De Lima show, the heritage of a company leaves room for interpretation. Therefore, consumers might interpret its heritage differently than the company intended.⁴² Just like Rindell et al., Rose, Merchant and Ulrich Orth and Florian Horstmann also research the consumer perception of the heritage brands. They investigate the usage of heritage brands and the impact it has on consumers' behaviour. Based on their results, they argue along the same line as other brand heritage researchers above, that brand heritage has a positive impact on the consumer's purchase intentions, that it gives positive emotions and that it causes confidence, attachment and loyalty to a brand.⁴³

Just like previously cited scholars, the Italian economists Gemma Nesi, Riccardo Rialto, Lamberto Zollo and Cristiano Ciappei research if brand heritage has a positive influence on consumer loyalty on social media. Unlike other heritage scholars, they also focus on the impact prestige has on the behaviour of the customer. This is interesting because the aspects of prestige is mainly mentioned in the context of luxury or luxury branding.⁴⁴ Nesi et al. conclude that brand heritage does not lead a higher consumer

⁴⁰ Altaf Merchant and Gregory Rose, "Effects of Advertising-Evoked Vicarious Nostalgia on Brand Heritage," *Journal of Business Research* 66, no.12 (December 2013): 2619-2620, 2614, doi:10.1016/j.jbusres.2012.05.021.

⁴¹ Hudson and Balmer, "Corporate Heritage Brands," 357.

⁴² Anne Rindell, Fernando Pinto Santos and Ana Pinto De Lima, "Two Sides of a Coin: Connecting Corporate Brand Heritage to Consumers' Corporate Image Heritage," *The Journal of Brand Management* 22, no. 5 (June 2015): 468, 479-482, doi:10.1057/bm.2015.20.

⁴³ Rose, Merchant, Orth and Horstmann, "Emphasizing Brand Heritage," 936, 941-942.

⁴⁴ Fionda and Moore, "The Anatomy of the Luxury Fashion Brand," 349; Bagwell and Bernheim, "Veblen Effects in a Theory of Conspicuous Consumption," 350-353; Yuniya Kawamura, *Fashion-Ology: An Introduction to Fashion Studies* (Oxford: Berg, 2005), 55; Richard Garfein, "Cross-cultural Perspectives on the Dynamics of Prestige," *Journal of Services Marketing* 3, no.3 (March 1989): 17,24, doi: 10.1108/EUM0000000002489;

engagement online nor more consumer loyalty.⁴⁵ It is visible that Burberry is not the only company that uses its heritage and specific aspects of its history for marketing purpose. It also shows that the use of heritage in marketing is by most scholars considered as a successful tool to create consumer loyalty. This raises the question why Burberry stopped using one of its heritage icons: the equestrian knight.

2.1.2 History Story-telling in Marketing

To contextualise Burberry's story-telling, this part reviews how and why corporate history and other company information is transformed into constructed narratives to brand a company. Unfortunately, studies on fashion or luxury in relation to story-telling or narratives are hardly available. Therefore, in this section I focus on story-telling in marketing in general.⁴⁶ As was previously mentioned in the concepts section, Hobsbawm and Ranger argue that traditions are often presented as old, while their 'birth' was actually relatively recent. Therefore, they call these traditions 'invented traditions.' Invented traditions are practices that stress particular principles by reiteration, which creates continuity with the past. In fact, Hobsbawm and Ranger state that this continuity does not exist because these traditions are recently invented. Therefore, it partly takes away the inherence of traditions because they are not as old as is mostly suggested.⁴⁷

The Canadian scholars William Foster, Roy Suddaby, Alison Minkus and Elden Wiebe apply the usage of invented traditions to a case study. They study how Canadian Fast-food chain Tim Hortons uses its history and traditions to build a brand story. Based on their research, they state that these historical narratives give companies an extra advantage over their competitors.⁴⁸ In line with Hobsbawm and Foster et al., the previous cited Kroeze and

Guoxin Li, Guofeng Li, and Zephaniah Kambele, "Luxury Fashion Brand Consumers in China: Perceived Value, Fashion Lifestyle, and Willingness to Pay," *Journal of Business Research* 65, no. 10 (October 2012): 1520-1521, <https://doi.org/10.1016/j.jbusres.2011.10.019>Get rights and content.

⁴⁵ Gemma Nesi, Riccardo Rialto, Lamberto Zollo and Cristiano Ciappei, "Community Based Social Media Fashion Branding: Do Fashion Brands Heritage and Prestige Affect Consumers' Brand Loyalty Intention?" *Lecture Notes in Electrical Engineering* 525 (2019): 53-65, doi:10.1007/978-3-319-98038-6_5.

⁴⁶ Kim, Lloyd, and Cervellon, "Narrative-Transportation Storylines in Luxury Brand Advertising," 304-313; Ran Huang, Sejin Ha, Sun-Hwa Kim, "Narrative Persuasion in Social Media: an Empirical Study of Luxury Brand Advertising," *Journal of Research in Interactive Marketing* 12, no.3 (Augustus 2018): 285,287, <https://doi.org/10.1108/JRIM-07-2017-0059>.

⁴⁷ Hobsbawm and Ranger, *The Invention of Tradition*, 1-2.

⁴⁸ William Foster, Roy Suddaby, Alison Minkus and Elden Wiebe, "History as Social Memory Assets: The example of Tim Hortons," *Management & Organizational History* 6, no.1 (February 2011): 102-103,115, DOI: 10.1177/1744935910387027.

Keulen show that invented traditions and narratives are also used by multinationals. They state that history is used by AkzoNobel, Shell, Philips and ABN Amro in four ways: as a tool to form a tradition and a symbolization of a specific way of contact, to enhance their organizational identity, as a tool to form a corporate memory and as a mean to create stability by connecting the past and the future.⁴⁹ The idea of using story-telling for branding, is also visible in the study of the French business administrators Delphine Dion and Stéphane Borraz about the role of heritage stores in the luxury industry. They state that via the brands' historic stores and the use of certain myths and rituals, just like in the church, a certain sacralization takes place.⁵⁰ The scholars Mark De Fanti, Deirdre Bird, and Helen Caldwell also show that story-telling is used in the context of luxury fashion brands with their case-study of Gucci. This means that Burberry is not unique with its story-telling in the luxury fashion sector. Fanti et al. state that Gucci adopted a 'fictional corporate identity' with references to horses. They told their customers that the Gucci's used to be saddle makers. The truth is, however, that Gucci's had never been saddle makers so the whole story appeared to be a myth.⁵¹

The wide usage of business story-telling leads to a contrasting development: a question for authenticity. The Danish business administrators Mary Jo Hatch and Majken Schultz research the history of the Carlsberg Group and how and why the Group uses the Latin term *Semper Ardens* above the entrance. Their analysis shows five processes in the invention of traditions by organizations: the re-finding of specific elements, the recontextualization of this, the re-adoption of the element, the reinterpretation of the aspect and the re-application to the brand. They argue that history is essential in determining authenticity and that strategists should use an approach that is in line with the history of a company rather than the other way around. Incorrect use of history in corporate story-telling could result in failure.⁵² This literature review shows that Burberry is not the

⁴⁹ Ronald Kroeze and Sjoerd Keulen, "Leading a Multinational is History in Practice: The Use of Invented Traditions and Narratives at AkzoNobel, Shell, Philips and ABN AMRO," *Business History* 55, no.8 (November 2013): 1281, DOI: 10.1080/00076791.2012.715284.

⁵⁰ Delphine Dion and Stéphane Borraz, "Managing Heritage Brands: A Study of the Sacralization of Heritage Stores in the Luxury Industry," *Journal of Retailing and Consumer Services* 22 (January 2015): 82-83, doi:10.1016/j.jretconser.2014.09.005.

⁵¹ Mark De Fanti, Deirdre Bird, and Helen Caldwell, "Gucci's Use of a Borrowed Corporate Heritage to Establish a Global Luxury Brand," *Competition Forum* 12, no. 2 (2014): 52, <https://search-proquest-com.eur.idm.oclc.org>.

⁵² Mary Jo Hatch and Majken Schultz, "Toward a Theory of Using History Authentically: Historicizing in the Carlsberg Group," *Administrative Science Quarterly* 62, no.4 (December 2017): 661,684, 692, doi:10.1177/0001839217692535.

only (luxury fashion) brand that uses story-telling as form of branding because, generally, when a company does it right it is considered as a successful marketing strategy.

2.2 The Luxury Industry and Social Media

As Burberry is also a luxury brand, in the second section of the historiographical debate the literature about luxury, the luxury industry, their presence on social media and specifically on Facebook is reviewed. This places Burberry and its activities on Facebook in a broader context.

2.2.1 *Luxury*

Luxury is defined by *Oxford Dictionaries* as ‘a state of great comfort or elegance, especially when involving great expense.’⁵³ This means that luxury is expensive and that it creates elegance. As is visible in sub-chapter 1.2 *Theoretical concepts*, Fionda and Moore also mention the factors of prestige and high-quality in their description of luxury.⁵⁴ This elegance could lead to a feeling of prestige. The fact that not everyone can afford it even adds to its charm. What causes this prestige is researched by the market researcher of American Express, Richard Garfein. He takes American Express as a case-study to explore how prestige varies across cultures and how the company uses this in its marketing. Key-factors of the prestige of a service or product are: high price, high quality, limited available number, selected admission standards and the admiration by a specific group. He concludes that prestige is wanted all around the world but that the manifestation of it differs.⁵⁵

While Garfein considers high price a key-factor, the previously cited Bagwell and Bernheim research under which circumstances the consumers are willing to pay this higher price. They conclude that consumers are inclined to pay extra money for the same quality (Veblen effects) when it enhances their social status.⁵⁶ The American sociologist Yuniya Kawamura reasons along the same line. She states that luxury products only work a feeling of prestige in comparison to non-luxury products. Furthermore, she argues that because

⁵³ “Luxury,” *Oxford Dictionaries*, last accessed April 12, 2019, <https://en.oxforddictionaries.com/definition/luxury>.

⁵⁴ Fionda and Moore, “The Anatomy of the Luxury Fashion Brand,” 349.

⁵⁵ Garfein, “Cross-cultural Perspectives on the Dynamics of Prestige,” 17,24.

⁵⁶ Bagwell and Bernheim, “Veblen Effects in a Theory of Conspicuous Consumption,” 350-353.

luxury products slightly distinguish the consumers from others, they give the customer a feeling of prestige and superiority.⁵⁷

In a recent study the Chinese Management scholars Guoxin Li, Guofeng Li, and Zephaniah Kambele research how luxury brand shopping is related to a certain lifestyle and specific values that are perceived by Chinese customers. They research three perceived brand value factors from luxury fashion goods: emotional value, economic value and utilitarian value. The first aspect is related to the feelings of elegance and prestige luxury products can give a customer. This is also discussed by Garfein, Bagwell and Bernheim.⁵⁸ The second aspect, economic value, implies that customers only buy luxury fashion products against a decent price. This element is hardly present in previously mentioned academic work. The third aspect, utilitarian value means that consumers buy luxury fashion products because of its high-quality. Li, Li and Kambele conclude that all three factors had a significant influence on the luxury fashion shopping behaviour of Chinese customers.⁵⁹

2.2.2 Branding

In the previous sub-chapter was shown that in order to sell luxury products, it is important to emphasize the feeling of elegance and prestige the product gives to its owner. To achieve this, the branding of a product, which means “the promotion of a particular product or company by means of advertising and distinctive design” is important.⁶⁰ In its influential publication of 1996, the American business administrator David Aaker provides managers with a structure of how they could measure the strength of their brand. He investigates five themes: loyalty to a brand, the perceived quality of brand products, success of a brand to distinguish itself from other brands, the creation of customer brand awareness and the effective response to the current market. While his argument is unsurprising nowadays, his research was cited more than a thousand times.⁶¹ Linked to Aaker’s aspect of distinguishing its own brand from others, the Australian scholar Michel Beverland investigates how a company can brand itself as authentic by taking the wine industry as a case study. His

⁵⁷ Kawamura, *Fashion-Ology*,55.

⁵⁸ Garfein, “Cross-cultural Perspectives on the Dynamics of Prestige,” 17,24; Bagwell and Bernheim, “Veblen Effects in a Theory of Conspicuous Consumption,”350-353.

⁵⁹ Li, Li, and Kambele, “Luxury Fashion Brand Consumers in China,”1520-1521.

⁶⁰ “Branding,” Oxford Dictionaries, accessed May 28,2019, <https://en.oxforddictionaries.com/definition/brand>.

⁶¹ David Aaker, “Measuring Brand Equity Across Products and Markets,” *California Management Review* 38, no. 3 (Spring 1996):103,105,<https://search-proquest-com.eur.idm.oclc.org>.

research consists of interviews with thirty wine customers and the investigation of twenty winery strategies. He distinguishes six important aspects for successful branding: a successful presentation of history and descent, consistent branding, good quality of products, a successful narrative to emphasize the relationship to a specific place, a correct production procedure and minimal visible commercial motives for customers. Here, Beverland mixes up the story- telling of company and the product it sells. In this way, he shows that the product and the brand's narrative are considered intertwined by the customer because they are both part of the promotion of the product. While the number of interviews and strategies investigation are small and the research results are not surprising, his article was influential in the field it was published. Therefore, the article cannot be left out.⁶²

Fionda and Moore argue along the same line as Beverland and Aaker. Fionda and Moore research how to develop and maintain a successful fashion brand via twelve case studies on global fashion retailers. They state that there are nine aspects that are essential in the formation and the preservation of a brand. These aspects are: a clear brand identity, effective marketing, a good quality of products, a distinctive brand design, a high price, exclusivity, heritage, a successful brand culture that attracts customers to engage, careful use of the environment and the offering of correct service by the firm.⁶³ Just like Beverland, Fionda and Moore consider exclusivity, effective marketing and heritage as key but they also include Aaker's focus on the engagement between a company and its customers.⁶⁴ The American scholars Bopeng Zhang and Jung-Hwan Kim emphasise the importance of innovation for luxury fashion branding on the Chinese market. They state that Chinese customers like to buy the newest luxury fashion products. Therefore, it is an essential aspect to attract Chinese customers.⁶⁵ As China is an important market for Burberry, it explains why Burberry in its Facebook videos introduces new products and campaigns on a regular basis in.⁶⁶

⁶² Michael Beverland, "The "Real Thing": Branding Authenticity in the Luxury Wine Trade," *Journal of Business Research* 59, no. 2 (February 2006): 252-256, <https://doi.org/10.1016/j.jbusres.2005.04.007>.

⁶³ Fionda and Moore, "The Anatomy of the Luxury Fashion Brand," 359.

⁶⁴ Beverland, "The "Real Thing," 252-256;
Aaker, "Measuring Brand Equity Across Products and Markets," 103, 105.

⁶⁵ Zhang and Kim, "Luxury Fashion Consumption in China," 75-76.

⁶⁶ Facebook, "Burberry Videos."

2.2.3 Marketing Luxury

Moving from what makes luxury or a brand towards how it is promoted, the American business administrator Kevin Lane Keller addresses the marketing of luxury brands. Keller notices a marketing struggle: marketers want attract new customers and at the same time keep the old ones. He states that a brand can attract, both, old and new customers via the creation of strong brand equity and brand architecture. Brand equity, the financial value of a brand, is determined by the strength of the brand, the size of its operation, the image it creates about itself and the feelings and expectations a company or brand evokes. A successful brand architecture, the structure of different brands within a company, could be achieved when the company has optimal knowledge about the creation, construction and preservation of a brand.⁶⁷

Just like Keller, the French business administrators Jean-Noël Kapferer and Vincent Bastien's publication also discuss some challenges that luxury brand managements face. They state that if marketers want to preserve their brand, they need to move towards contemporary marketing methods as social media. They also emphasize that for the survival of luxury brands, there needs to be a clear distinction between luxury brands and other, cheaper brands.⁶⁸ While luxury brands are present on social media nowadays, the Nigerian scholar Uché Uwaezuoke Okonkwo, Kapferer and Bastien's show the initial reluctance of luxury brands to enter these media channels. This can be explained by the fact that social media is accessible for everyone.⁶⁹ According to the previously mentioned Li, Li and Kampele, social media takes the exclusivity of luxury brands away and therefore also partly its prestige.⁷⁰ This could explain why Burberry's marketing departments do not respond to messages of customers. Complaints of Facebook users about this are visible in the comments below Burberry's Facebook videos. This leads to the hypothesis that it is not a bad organisation that causes this silence but a no-respond policy to keep a distance between the consumer and the company.⁷¹

⁶⁷ Kevin Lane Keller, "Managing the Growth Trade-off: Challenges and Opportunities in Luxury Branding," *Journal of Brand Management* 16, no. 5-6 (March 2009): 290-291, 300, Doi:10.1057/bm.2008.47.

⁶⁸ Jean-Noël Kapferer and Vincent Bastien, "The Specificity of Luxury Management: Turning Marketing Upside Down," *The Journal of Brand Management* 16, no. 5-6 (March 2009): 312, doi:10.1057/bm.2008.51.

⁶⁹ *Ibid*; Uché Okonkwo, "Sustaining the Luxury Brand on the Internet," *Journal of Brand Management* 16, no. 5-6 (March-May 2009): 309-310, doi:10.1057/bm.2009.2.

⁷⁰ Li, Li and Kambele, "Luxury Fashion Brand Consumers in China," 1520-1521.

⁷¹ Facebook, "Burberry Videos";

2.2.4 *Luxury Brands on Social Media*

While social media already dates back from the 1970s, the articles of the previously mentioned Okonkwo, Kapferer and Bastien show that luxury brands still struggled in 2009 how to preserve their image as luxury brand on the internet.⁷² Despite the challenges social media creates, annual reports show that it is important for Burberry to be visible on these online channels.⁷³ Because of the wide adoption of new technological developments, Okonkwo discusses the challenges these new developments cause for luxury brands: luxury companies have to find out how they can use the internet to convince the consumer online to buy their products. Therefore, he argues that in order to do this, luxury brand firms that need to understand what luxury is and how to sell it in modern times. However, he claims that internet has not changed the essence of luxury products. This shows the continuity of luxury and its relation to prestige.⁷⁴

While Okonkwo shows that the essence of luxury remained the same despite new technological developments, the American scholar Angela Kim and the South Korean scholar Eunju Ko focus on how luxury fashion brands can successfully market themselves on social media. They notice five key aspects for social media marketing: entertainment, interaction with the customer, being fashionable, focus on a specific consumer group and good communication with the customer. The last aspect is interesting because it makes it harder for the company to remain its current luxury status.⁷⁵ Kim and Ko conclude that social media activities have a positive impact on customer's opinion about a brand. Therefore, they suggest a potential positive relation between social media activities and sales.⁷⁶ In another study, Kim and Ko also stress the importance of social media for the establishment of customer relations. They advise companies to incorporate entertainment because it boosts

⁷² Okonkwo, "Sustaining the Luxury Brand on the Internet," 309-310; Kapferer and Bastien, "The Specificity of Luxury Management," 312.

⁷³ Burberry Group, "Annual Report 2013-2014"; Burberry Group, "Annual Report 2009-2010."

⁷⁴ Okonkwo, "Sustaining the Luxury Brand on the Internet," 309-310.

⁷⁵ Angela Kim and Eunju Ko, "Do Social Media Marketing Activities Enhance Customer Equity? an Empirical Study of Luxury Fashion Brand," *Journal of Business Research* 65, no.10 (October 2012):1481-1483, doi:10.1016/j.jbusres.2011.10.014.

⁷⁶ Angela Kim and Eunju Ko, "Do Social Media Marketing Activities Enhance Customer Equity? an Empirical Study of Luxury Fashion Brand," *Journal of Business Research* 65, no.10 (October 2012):1481-1483, doi:10.1016/j.jbusres.2011.10.014.

purchase intentions and consumer loyalty.⁷⁷ So despite its challenges, social media presence can have a positive impact on the sales of luxury fashion companies.

2.2.5 Luxury Brands on Facebook

Studies about luxury brand marketing on Facebook are scarce.⁷⁸ In one of the few relevant studies about luxury brand marketing, the effect of luxury brand marketing on Facebook and its impact on the participation of consumers is examined. For this, the Australian marketing scholar Chedia Dhaoui analyses fifty-two Facebook pages from luxury brands. She concludes that the history, the exclusivity and the performance of a brand are important for their success on Facebook. Therefore, she recommends luxury brands to include these three aspects in their Facebook messages to increase consumer involvement. However, she does not mention whether Facebook presence leads to a positive purchasing behaviour or more sales.⁷⁹ This link is drawn by Novotova and Cinkanova. These scholars investigate whether having a Facebook page for luxury brands leads to higher sales. They state that consumers that 'like' a firm's Facebook page are more eager to buy and purchase more than others who do not 'like' the page. Therefore, they advise firms to make their own Facebook page and to frequently post on it.⁸⁰ This positive link to sales makes this thesis more relevant. It shows that Facebook presence matters for luxury fashion brands.

⁷⁷ Angella Jiyoung Kim and Eunju Ko, "Impacts of Luxury Fashion Brand's Social Media Marketing on Customer Relationship and Purchase Intention," *Journal of Global Fashion Marketing* 1, no. 3 (August 2010): 164-171, doi:10.1080/20932685.2010.10593068.

⁷⁸ Phelan, Kelly Virginia, Hsiang-Ting Chen and Matthew Haney. "'like' and 'check-In': How Hotels Utilize Facebook As an Effective Marketing Tool." *Journal of Hospitality and Tourism Technology* 4, no. 2 (July 2013): 134-154. Doi:10.1108/JHTT-Jul-2012-0020;

Chedia Dhaou, "An Empirical Study of Luxury Brand Marketing Effectiveness and Its Impact on Consumer Engagement on Facebook," *Journal of Global Fashion Marketing* 5, no. 3 (2014): 6,8,17.

<https://www.researchgate.net>;

Novotova and Cinkanova, "The Economic Benefit of Fans of Luxury Fashion Brand Pages on Facebook," *The Economic Benefit of Fans of Luxury Fashion Brand Pages on Facebook*, in *Proceedings of the 30th International Business Information Management Association Conference, IBIMA 2017 - Vision 2020: Sustainable Economic Development, Innovation Management, and Global Growth* (2017): 394-404.

⁷⁹ Dhaou, "An Empirical Study of Luxury Brand Marketing Effectiveness and Its Impact on Consumer Engagement on Facebook," 6,8,17.

⁸⁰ Novotova and Cinkanova, "The Economic Benefit of Fans of Luxury Fashion Brand Pages on Facebook," 394-404.

2.3 Facebook videos in marketing

As this thesis specifically discusses story-telling in Facebook videos, this section reviews existing academic literature on Facebook videos to place this thesis into the context of how Facebook videos are generally used in marketing. Academic literature about Facebook videos is scarce. The literature that is available focusses mainly on Facebook videos as a form of social interaction and education, the development of live streaming via Facebook and the ethical aspect of data use.⁸¹ Only a few academic publications focus on marketing via Facebook videos. The Portuguese scholars Maria Teresa Romão, Sérgio Moro, Rita Paulo and Pedro Ramos research the luxury fashion brand Josephine and compare different social media channels with each other. They argue that since video emerged, the posting of pictures on Facebook declined as a video engages a broader audience than a picture. Therefore, they consider the Facebook video as one of the best ways for a firm to share content with its customers.⁸²

Interestingly, in the article of the Australian scholar Yolanda Redrup, the opposite is stated. She claims that a Facebook video is not more effective than the use of a picture, while the creation of a video takes more time. Therefore, she advises companies to use pictures rather than videos.⁸³ This master thesis adds to the existing literature by analysing Burberry's Facebook videos as a form of marketing. This broadens the knowledge about the different functions of Facebook videos. Unfortunately, there is no room for a comparison of pictures and videos but as this sub-section shows a thesis on marketing via Facebook videos

⁸¹ Guan-Yu Lin, "Effects That Facebook-Based Online Peer Assessment with Micro-Teaching Videos Can Have on Attitudes Toward Peer Assessment and Perceived Learning from Peer Assessment," *Eurasia Journal of Mathematics, Science & Technology Education* 12, no. 10 (October 2016): 2295-2307, doi:10.12973/eurasia.2016.1280a;

Brandi Frisby, Renee Kaufmann and Anna-Carrie Beck, "Mediated Group Development and Dynamics: An Examination of Video Chatting, Twitter, and Facebook in Group Assignments," *Communication Teacher* 30, no. 4 (September 2016): 215-227, <https://www.tandfonline-com.eur.idm.oclc.org/>;

Edward Elder and Justin Phillips, "Appeals to the Hispanic Demographic: Targeting through Facebook Autoplay Videos by the Clinton Campaign during the 2015/2016 Presidential Primaries," *Journal of Political Marketing* 16, no. 3-4 (October 2017): 319-342, doi:10.1080/15377857.2017.1345841;

Yolanda Redrup, "Marketers Question the Value of Facebook Videos in Campaigns," *The Australian Financial Review* (February 2017): 29-30, <https://search-proquest-com.eur.idm.oclc.org/>;

Christoph Trattner and Frank Kappe, "Social Stream Marketing on Facebook: A Case Study," *International Journal of Social and Humanistic Computing* 2, no. 1/2 (2013): 86, doi:10.1504/IJSHC.2013.053268.

⁸² Maria Teresa Romão, Sérgio Moro, Rita Paulo and Pedro Ramos, "Leveraging a Luxury Fashion Brand through Social Media," *European Research on Management and Business Economics* 25, no. 1 (January 2019): 19, doi:10.1016/j.iedeen.2018.10.002.

⁸³ Redrup, "Marketers Question the Value of Facebook Videos in Campaigns," 29.

adds already to the scarce number of publications on this specific topic. Nevertheless, a comparison of pictures and videos on Facebook is an interesting point for further research.

2.4 Burberry

In this subsection, the existing academic literature about the Burberry Group will be discussed. Where older studies focus purely on Burberry as a business, recent studies apply social media and customer engagement to their research.

2.4.1 *Burberry and business*

The Scottish scholars Christopher Moore and Grete Birtwistle provide an analysis of Burberry's business model. However, this study does not successfully address the role of social media. This is unfortunate because in this master thesis I focus specifically on Burberry's Facebook activities. Birtwistle and Moore consider in 2004 the appointment of the new CEO Rose-Marie Bravo, the hiring of new creative director Christopher Bailey and the introduction of a new business model as a turning point towards a successful company. They argue that the company's business model consists of four interconnected points: products, manufacturing and sourcing, supply chain and marketing and communications. The multiple production lines enabled Burberry to approach a maximal market. They state that this resulted in greater flexibility because it offered Burberrys customer alternatives. They claim that Burberry uses recognizable aspects of its history and British heritage in its marketing. It is up for debate if the business model that Moore and Birtwistle discuss is only applicable to Burberry. The outcomes of the article seem rather general.⁸⁴

While Moore and Birtwistle analyse Burberry's business model, examines the American economic geographer Nebahat Tokatli Burberry business strategies. He reviews the attempts of Burberry to turn itself into a successful brand. Interestingly, Nokatli marks a difference between the illusion of the consumer and the actual market strategy of the company. In this way, he provides a critical study of the internal and external functioning of the marketing of the firm. He concludes that Burberry's success is thanks to two strategies.

⁸⁴ Christopher Moore and Grete Birtwistle, "The Burberry Business Model: Creating an International Luxury Fashion Brand," *International Journal of Retail & Distribution Management* 32, no. 8/9 (2004): 415-416, 420, <https://doi.org/10.1108/09590550410546232>.

The first strategy is that the company gives the consumer the idea that Burberry products were made in consultation with the consumer via the creation of a brand community where enthusiastic consumers engage in a social network with a brand and each other and by giving customers the idea that Burberry's products are made for the consumers to contribute to their personal development. Nokatli argues that in reality, this idea of co-creation with the customer is not the case. The second tactic is the creation of brand awareness in traditional areas where the product itself used to occupy a central position. In this way, Burberry's trench coat, for example, became more than just a coat. The Burberry story became just important as its products.⁸⁵

Burberry was researched in a slightly different context by the British fashion scholars Stephen Wigley, Karinna Nobbs and Ewa Larsen. They investigate Burberry as case-study for fashion branding in 2016. They measure this branding by determining six aspects that might encourage the consumer's purchasing behaviour. These six criteria are brand name and trademark, the packet, the design, product marketing, the design of the shop and the practicality of the product. They state that Burberry's heritage icons, its British image, the product functionality and the modern character of the company contribute to successful branding.⁸⁶ In line with Moore and Birtwistle, the Australian business administrators Holly Cooper, Dale Miller and Bill Merrilees also research Burberry from a business perspective. In their study, they provide an interesting comparative analysis of the revival of the two companies, Burberry and Tiffany & Co. Their research has to serve as a broader framework of how companies could survive an image crisis by rebuilding themselves. For this, they came up with a three-stage plan based on Burberry and Tiffany & Co's history of decline and survival. In the first phase, the company redefines its vision. In the second stage, the company reconnects the brand in line with the firm's perception so the brand fits in the company. In the third stage, the company reconstructs its brand.⁸⁷

⁸⁵ Nebahat Tokatli, "Old Firms, New Tricks and the Quest for Profits: Burberry's Journey from Success to Failure and Back to Success Again," *Journal of Economic Geography* 12, no. 1 (January 2012):56-57,74.

⁸⁶ Wigley, Nobbs and Larsen, "Making the Marque,"249,252-254.

⁸⁷ Holly Cooper, Dale Miller and Bill Merrilees, "Restoring Luxury Corporate Heritage Brands: From Crisis to Ascendency," *Journal of Brand Management* 22, no. 5 (June 2015): 449,46-462, doi:10.1057/bm.2015.9.

2.4.2 Burberry on Social Media

Related to the growing literature on social media, the Australian scholars Karla Straker and Cara Wrigley published an article in which they researched the strategy and customer engagement of Burberry's digital tools. This is relevant as Burberry's main target group is the millennials. This group frequently uses social media and internet in their daily life.⁸⁸ Via several digital channels, Burberry invites its customers to engage in the brand. Straker and Wrigley state that in this way they connect Burberry's story, the brand and the consumer. In its 'Burberry Love' campaign, for example, customers had the opportunity to send Burberry cards to their loved ones. In this way, Burberry applied a personalization to its digital marketing.⁸⁹

This personalization appeared to be a strong tool to enhance the connection between the customer and the Burberry product. Straker and Wrigley argue that through sharing their Burberry brand stories on the internet, a customer feels itself part of the Burberry community. In this way, consumers could get emotionally attached to Burberry products via digital tools and are therefore more likely to purchase Burberry goods. Consequently, Straker and Wrigley claim that Burberry's media channels such as Burberry's website, Facebook, Instagram, Pinterest and YouTube have an essential positive impact on the company's growth, revenue and public support.⁹⁰ While Straker and Wrigley touch on Burberry's story-telling on social media, I will elaborate on this by focussing on the combination of story-telling and Facebook videos. The next sub-chapter elaborates on how this master thesis contributes to the existing literature.

2.5 Relevance of the Thesis

This master thesis contributes to the current academic literature on several points. It adds to the existing works about heritage and luxury brands by analysing the inclusion of specific story-telling aspects in Facebook videos, annual reports and Burberry's website and consumer responses to it. Therefore, the study provides specific examples of how history

⁸⁸ Jessica Bumpus, "Millennial Burberry," *Vogue*, March 3, 2010, <https://www.vogue.co.uk/article/burberry-and-the-millennial-consumer>.

⁸⁹ Karla Straker and Cara Wrigley, "Emotionally Engaging Customers in the Digital Age: The Case Study of 'Burberry Love,'" *Journal of Fashion Marketing and Management* 20, no. 3 (May 2016):277,281-283,293-294, doi:10.1108/JFMM-10-2015-0077.

⁹⁰ *Ibid.*

and heritage icons can be included in marketing stories on Facebook. Since research on Facebook videos is scarce, this thesis offers more insights for academics and marketers into how videos are used and can be used as form of marketing.⁹¹

Furthermore, this thesis give insight into how Burberry's marketers tell the 'Burberry story' into the videos and what kind of videos Burberry's Facebook users like. Therefore, this study is in the first place relevant to Burberry itself because it provides their marketers insight into the question what their consumers like and how they can improve their presence on Facebook. While most studies about the Burberry Group have been researched from a business, economic or fashion point of view, this master thesis touches on several disciplines namely: business, history, fashion and media. Therefore, it is written from an interdisciplinary perspective.

In short, in this chapter I discussed how this master thesis about Burberry's story-telling in Facebook videos, annual reports and Burberry's website and the rating of the appreciation of these Facebook videos add to the existing literature about heritage and luxury branding, story-telling, Facebook videos and Burberry. The chapter showed that story-telling and social media presence have a positive impact on consumer loyalty. While I will not research the link between social media activities, story-telling and consumer loyalty, this argument does make my master thesis more relevant. In the next chapter, I discuss how I did my research for this thesis.

⁹¹ Lin, "Effects That Facebook-Based Online Peer Assessment with Micro-Teaching Videos Can Have on Attitudes Toward Peer Assessment and Perceived Learning from Peer Assessment," 2295-2307; Frisby, Kaufmann and Beck, "Mediated Group Development and Dynamics," 215-227; Elder and Phillips, "Appeals to the Hispanic Demographic," 319-342; Trattner and Frank Kappe, "Social Stream Marketing on Facebook: A Case Study," 86; Redrup, "Marketers Question the Value of Facebook Videos in Campaigns," 29.

Chapter 3. Methodology

This chapter gives more insight into how the research on story-telling in Burberry Facebook videos from 2009-2018 was conducted. Therefore, the nature of the sources and the research methods of this thesis will be discussed. Furthermore, the second part of this chapter elaborates on the challenges and limitations of this research.

3.1 The Nature of Sources Employed

To provide some information about Burberry and the Burberry Group, textual resources as annual reports, investors reports and Burberry's website are used.⁹² These sources show the most important information about the Burberry Group, such as its history, its departments, its marketing and its products. The annual reports and investors reports give a clear overview of the activities of the Burberry Group per year and are easily accessible via Burberry's website. As this is public information, it is likely that the reports are formulated in such a way that it does not deter readers, such as shareholders in periods of crisis.⁹³ Therefore, the annual reports need to be read carefully, distinguishing facts from marketing talk. To achieve this, Burberry sources are compared with academic publications about the Burberry Group throughout the whole thesis.

The analysis of Facebook videos is mainly based on visual sources, namely the videos Burberry posted on its channel from 2009 until 2018.⁹⁴ To measure to what extent story-telling is appreciated by Burberry's Facebook public, I looked at the number of likes, comments and shares videos with and without specific story-elements received. Some videos have been discussed in newspapers like the *New York Times* and *The Guardian*. These articles are taken as background information to place Burberry activities in a wider context of developments in the luxury fashion industry. In this way, it becomes clear that most of Burberry's activities are not unique but also done by other luxury fashion brands.⁹⁵ The

⁹² Burberry Group, "Annual Report 2016-2017"; Burberry Group, "Annual Report 2017-2018"; Burberry Group, "Investor Pack January 2018"; Burberry, "Our History."

⁹³ Burberry Group, "Annual Report 2008-2009."

⁹⁴ Facebook, "Burberry Videos."

⁹⁵ Sean Farrel, "Romeo Beckham Boosts Burberry Sales," *The Guardian*, January 14, 2015, <https://www.theguardian.com/business/2015/jan/14/romeo-beckham-boosts-burberry-sales>; Sarah Butler, "The Digital Hard-sell Behind Burberry's Traditional Image," *The Guardian*, July 10, 2013, <https://www.theguardian.com/business/2013/jul/10/digital-burberry-image>;

analysis of the 326 Facebook videos posted by Burberry was challenging because of the number of clips, the rapid change of images in clips and the multiple aspects that are incorporated in these videos. However, this was easily solved because most Burberry videos are short and as the videos can be watched for free, they can be played and stopped unlimited times to take a closer look at specific details in the videos. As this master thesis is primarily based on either marketing material or public accessible material, it is important to keep in mind that this material shows how Burberry wants customers and others to look at them, not necessarily how the company in reality is. This not only underlines the importance of the academic literature on Burberry and other luxury brands to nuance this story-telling but also the fact that this thesis addresses the story that Burberry tells rather than examining whether its story is accurate and consistent with its history. In this thesis, the response of the consumer is examined by looking at the number of likes, comments and shared videos with a specific story-telling aspect received and by comparing them with videos where this specific aspect was not implemented but I did not research if Burberry Facebook users interpret the Facebook videos as the company wants them to do.

3.2 Methods

In this master thesis, both, a qualitative and a quantitative approach are used. For chapter 4 and 5, mostly a qualitative approach was utilized to examine who the Burberry Group is, what its story is and how it uses this story to brand itself in Facebook videos. However, chapter 4 does contain several descriptive statistics to how Burberry's total revenue, its revenue per product and destination and the nature of its revenue developed during the research-period. For chapter 6 and 7, a mainly quantitative approach is used. Descriptive statistics show the division of Burberry's Facebook videos over the period of ten years, the division of videos into categories and in how many videos a specific story-telling or additional aspect is present. In chapter 7, I examine, via the use of boxplots, to what extent there is a relationship between the inclusion of aspects of Burberry's story in Facebook

Julia Werdigier, "Burberry Looks Online for New Ways to Gain Customers," *The New York Times*, November 9, 2009, <https://www.nytimes.com/2009/11/10/business/global/10burberry.html>.

videos and the degree consumers appreciate a video. This gives more insight into the question of whether story-telling in Facebook videos matters for Burberry's Facebook users. At the end of chapter 7, I research whether there is a correlation between the number of aspects of Burberry's story-telling that are implemented in the video and the number of likes, comments and shares the video receives. The boxplot is used because past researches have shown that the usage of boxplots is a helpful tool to measure correlation and the potential impact on or the liking of something.⁹⁶ In addition, in this research several high outliers are present, via the boxplot it is possible to take them into account without the risk of a misrepresentation of the research results.

However, because videos consist of multiple aspects, it is not possible to link the number of likes, comments and shares directly to whether story-telling elements are included. This research therefore needs to be considered exploratory. Unfortunately, it also remains unclear whether the number of likes, comments shares give insight in the engagement of Facebook users with the company or whether they like to watch the videos. The significant difference in likes, comments and shares between each individual video suggest, however, that its number is at least partly based on the extent the Facebook users take a pleasure in watching the videos. Therefore, the numbers of likes, comments and shares not only relate to the engagement of the audience but also to what extent Burberry's Facebook users appreciated a specific video.

A challenging point was to define the aspects of Burberry's story as its story-telling evolves over time. However, this was easily solved by looking at how Burberry describes the brand year by year in its annual reports. Another challenge was to discover the overall narrative in Burberry's Facebook videos to make sense of the 326 individual videos and to connect them to each to other. To tackle this problem, I divided the videos into categories to provide more overview of what sort of Facebook videos Burberry published. In the given amount of time, it was not possible to read the content of the Facebook comments below Burberry's 326 Facebook videos. This is a loss because the content of the comments

⁹⁶ Raymond Klein, Tariq Hassan, Graham Wilson, Yoko Ishigami, and Jonathan Mulle, "The Attentiontrip: A Game-Like Tool for Measuring the Networks of Attention," *Journal of Neuroscience Methods* 289 (September 2017): 99-109, <https://doi.org/10.1016/j.jneumeth.2017.07.008>; Loïc Caroux, Ludovic Le Bigot and Nicolas Vibert, "Impact of the Motion and Visual Complexity of the Background on Players' Performance in Video Game-Like Displays," *Ergonomics* 56, no. 12 (December 2013): 1863-1876, doi:10.1080/00140139.2013.847214.

probably gives more insight into the question why and what Facebook users liked or disliked about a specific videos. Furthermore, in this thesis, the relation between likes, comments and shares on Facebook and actual sales will not be discussed. However, as is shown in the previous chapter, scholars argue that story-telling and social media activities have a positive impact on consumer loyalty and sales.⁹⁷

Therefore, this master thesis can be considered as a starting point. As this thesis is only based on annual reports, Facebook videos, Burberry's website and newspaper articles more research needs to be done on the activities of Burberry on Facebook and other social media. Furthermore, even though this research contains, both, a qualitative and quantitative approach, more qualitative research is necessary on the topic to get more insight into the question why Facebook users liked, commented and shared a specific video.

⁹⁷ Hudson and Balmer, "Corporate Heritage Brands,"357; Rose, Merchant, Orth, and Horstmann, "Emphasizing Brand Heritage,"936, 941-942; König, Wiedmann, Hennigs and Haase, "The Legends of Tomorrow,"212-213; Novotova and Cinkanova, "The Economic Benefit of Fans of Luxury Fashion Brand Pages on Facebook,"394-404.

Chapter 4. The Burberry Group

“Burberry an iconic British global luxury brand established in 1856 leverages its rich heritage, proven strategies and talented team, to assure sustainable, profitable growth.”¹

The openings slogan of the Burberry Group in its Annual Report of 2008-2009

In this chapter, I examine who the Burberry Group is by looking at their history, their heritage icons and their organisational structure and their products. In this way, this chapter will show how Burberry’s Facebook marketing departments form part of the Burberry Group. The first sub-chapter addresses Burberry’s history. The second sub-chapter elaborates on Burberry’s heritage icons and how they relate to Burberry’s history. In the third sub-chapter, I will investigate Burberry’s different company departments and how Burberry’s marketing departments and its social media marketing is part of the Burberry Group. In the fourth sub-chapter, I will analyse how and where Burberry generates its income.

4.1 Burberry’s History

Thomas Burberry founded Burberry in 1856. As former Burberry employee, Brian Kitson, points out in his book *Burberry Days*, it needs to be kept in mind that Burberry was not a couturier as Burberry’s fans might suggest but rather a small-town salesman from Hampshire. He developed a fabric that was water resistant but when he asked for a patent under the name Gaberdine, it was refused. This did not stop Burberry and he fabricated a raincoat made from Gaberdine. This water resistant coat was practical because of the rainy weather in Britain.⁹⁸ At the beginning of the First World War, Burberry was asked by the army to make some changes to Officer’s coats to make them more suitable for the situation in the trenches and the Burberry trench coat was a fact. After the war, the trench coats were also bought by ordinary citizens. The coats became even more popular when film stars started to wear Burberry’s coats. In 1955, the company Burberry’s became part of Great

⁹⁸ Brian Kitson, *Burberry Days* (London: Austin Macauley Publishers Ltd., 2016), 114.

Universal Stores plc. GUS plc. was originally a mail-order firm from Manchester but during the 1950s it also owned several manufacturing businesses, such as the furniture stores Cavendish and Woodhouse and the apparel company Scottish House.⁹⁹ Kitson shows in its book how insecure the future of the company Burberry's was at the end of the 1950s. Therefore, it was expected that the company would close down but this did not happen.¹⁰⁰ Just like other luxury companies, during the 1960s and 1970s, Burberry's gave licenses to foreign companies to sell their products. This was an easy way for them to earn a significant amount of money in a short period of time with low risk. Burberry needed this money because the company was in a bad condition. What was first considered a success, became almost the end of the company. Due to Burberry's lack of control over their licensees' pricing and sales strategies, Burberry's licensees could sell Burberry's items for a lower price than Burberry did and some Asian licensees even started to export these cheaper products to Europe. This made it hard for British companies, that tried to sell Burberry's goods without discount, to vend their products because the same wares were available in the stores of their competitors but for a lower price. As a result of these lower prices, the brand diluted.¹⁰¹

By the late 1990s, the main part of Burberry's revenue came from Asia. Therefore, the company was hit hard by the Asian financial crisis in 1997. Journalists advised GUS plc. to sell the company. Due to the massive availability of counterfeit products with the iconic Burberry's check on it, Burberry's had an image problem. The characteristic Burberry print was so widely available that it lost its trademark and prestige.¹⁰² In line with the arguments of the previously cited scholars on luxury, because of the wide availability of Burberry products, the incentive for luxury fashion consumers to buy a Burberry product to receive a feeling of prestige was gone.¹⁰³ When British actress and tv-star Daniella Westbrook and her daughter were spotted in complete Burberry check outfits in 2002, the situation became even worse for Burberry because the British press received this as the symbolisation of the new rich, lacking any feeling of taste and style. At the same time, fashion critics started to

⁹⁹ Tokatli, "Old Firms, New Tricks and the Quest for Profits,"57.

¹⁰⁰ Kitson, *Burberry Days*, 2

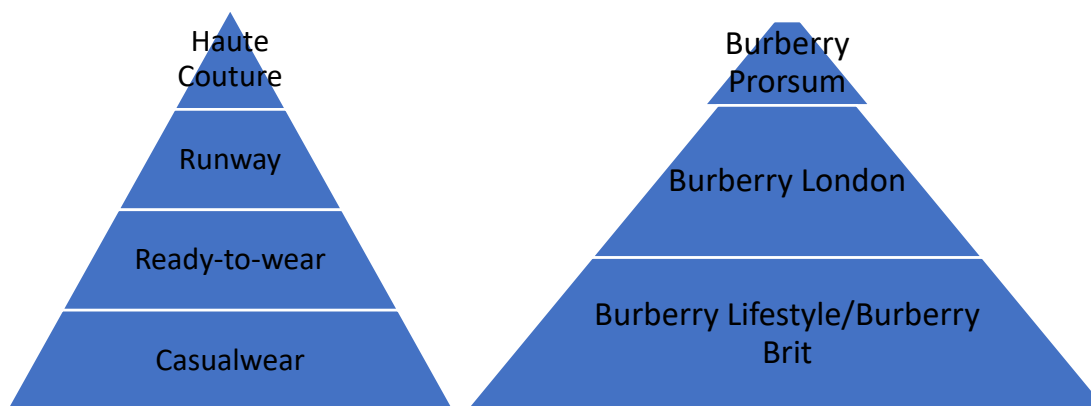
¹⁰¹ Tokatli, "Old Firms, New Tricks and the Quest for Profits," 57,58-60.

¹⁰² *Ibid.*

¹⁰³ Garfein, "Cross-cultural Perspectives on the Dynamics of Prestige,"17,24;
Bagwell and Bernheim, "Veblen Effects in a Theory of Conspicuous Consumption,"350-353.

abandon the brand because it became popular among chavs.¹⁰⁴ Burberry's clothes became linked to hooliganism. In the early 2000s, some British pubs even refused the entry for people that wore Burberry's check. To counter its image problem, already in 1999, the company came up with a new logo and changed its name from Burberry's to Burberry.¹⁰⁵ In 2001, Christopher Bailey was appointed as the new creative director and in 2002, the company made its entry on the London Stock Exchange.¹⁰⁶ Under Creative director Christopher Bailey and CEO Rose Marie Bravo, the Burberry team 'invented' a new narrative and created new product lines that were coexistent with the story-telling of Burberry as a contemporary British heritage brand. In this way, they established a Burberry apparel pyramid along the same lines as the fashion pyramid.¹⁰⁷

Fashion pyramid and Burberry's Apparel pyramid



Source: John Fernie and Patsy Perry, "Luxury Fashion Supply Chain Management," in *Logistics & Retail Management: Emerging Issues and New Challenges in the Retail Supply Chain* , ed. John Fernie and Leigh Sparks (London: Kogan Page, 2009),176; Kawamura, *Fashion-Ology*, 53-54; author's own elaboration.

¹⁰⁴ Brenden Gallagher, "The History of Burberry's Check," Grailed, December 7, 2017, <https://www.grailed.com/drycleanonly/history-of-the-burberry-check>; Scarlett Conlon, "Trenches to Rainbows: the Story of the Burberry Check," *The Guardian*, February 13, 2018, <https://www.theguardian.com/fashion/shortcuts/2018/feb/13/trenches-to-rainbows-the-story-of-the-burberry-check>.

¹⁰⁵ Tokatli, "Old Firms, New Tricks and the Quest for Profits," 57,58-60.

¹⁰⁶ Burberry, "Our History".

¹⁰⁷ Tokatli, "Old Firms, New Tricks and the Quest for Profits," 57,58-60.

The fashion pyramid divides the whole fashion industry into four sectors: haute couture, runway, ready-to-wear and casualwear. It is clear that the way Burberry differentiated its own apparel products is inspired by the fashion pyramid. As is visible in the pyramid above, until 2016, Burberry broke its collection up in three different lines.¹⁰⁸ The label that Burberry showed on the fashion shows is called Burberry Prorsum. Therefore, Burberry Prorsum matches with the second layer of the fashion pyramid: runway. However, Burberry's Prorsum catwalk collection is also described by *Vogue* as ready-to-wear, which is visible in the third layer of the fashion pyramid.¹⁰⁹ The third layer of the fashion pyramid, however, can also be linked to the Burberry London because this label consist of standardized factory-made clothing but these products also have a premium price so that not every customer can afford to buy it. The ground layer of Burberry's apparel pyramid, Burberry Brit, that Burberry itself describes as 'its most casual label', also needs to be placed in the ready-to-wear sector because even though the label consist of Burberry's most free-time clothes, it is still expensive and not casual.¹¹⁰

While at the first glance, it seems that Burberry tries to cover the whole fashion pyramid by providing runway, ready-to-wear and casual clothes, a closer look shows that these different production lines all belong in the category ready-to-wear and that Burberry only provides its customers a wider choice for different occasions. Until 2016 when Burberry stopped using the apparel pyramid, the marketing departments had a crucial role to sell these different production lines to the public via the product pyramid that is showed above.¹¹¹ In Burberry's annual report of 2009-2010, the name Burberry Lifestyle was replaced by the term Burberry Brit but it still covered casual clothes.¹¹² After 2016, Burberry stopped selling products under different labels but it retained the clothing structure.¹¹³

In the early 2000s, Bravo and Bailey turned Burberry into a brand for fashion-aware millennials. This strategy was successful as Burberry's profits increased.¹¹⁴ As a result of this success, in 2005, Burberry could officially depart from GUS plc. In 2006, Rose Marie Bravo

¹⁰⁸ Burberry Group, "Annual Report 2013-2014"; Burberry Group, "Annual Report 2014-2015."

¹⁰⁹ Tim Blanks, "Spring 2013 Ready-To-Wear Burberry," *Vogue*, September 17, 2012, <https://www.vogue.com/fashion-shows/spring-2013-ready-to-wear/burberry-prorsum>.

¹¹⁰ Burberry Group, "Annual Report 2013-2014."

¹¹¹ Burberry Group, "Annual Report 2008-2009."

¹¹² Burberry Group, Annual Report 2009-2010".

¹¹³ Burberry Group, "Annual Report 2015-2016."

¹¹⁴ Bumpus, "Millennial Burberry"; Tokatli, "Old Firms, New Tricks and the Quest for Profits," 57,58-60;

was replaced by the former CEO of DKNY, Angela Ahrends. Ahrends aimed to develop a clearer and more cohesive Burberry brand story. Therefore, she ended the production and sales of several products because they did not fit in the story that Burberry tried to convey. Together with Bailey, Ahrends made Burberry a brand that mainly targeted young women that were not necessarily rich but who were willing to spend money on luxury brands.¹¹⁵ In line with scholars on luxury, this suggests that these customers are willing to buy luxury products because it increases their visibility and prestige.¹¹⁶

In 2014, Creative Director Christopher Bailey became CEO and Chief Creative Officer of Burberry. Three years later, in 2017, Bailey left Burberry because of disagreements with the investors and Marco Gobbetti became CEO with Ricardo Tisci as CCO.¹¹⁷ This was a shock as Tisci was known for its “darkly subversive, unapologetically sexual, deeply urban, boundary-pushing fashion,” which is very different from Burberry’s image as traditional British brand.¹¹⁸ Under Gobbetti and Tisci’s guidance, Burberry introduced a new logo and a new motif.¹¹⁹ This suggests that the Burberry Group is taking a new direction under the new CEO and CCO. For example, Tisci started to incorporate other parts of British history in its collections than Bailey did, such as the rave culture of the 1990s.¹²⁰

4.2 Burberry’s Heritage Icons

Based on its history and heritage, until 2014, Burberry mentioned in its annual reports that the brand is based on three heritage icons: the trench coat, the check and the equestrian knight to make “the brand purer, more compelling and more relevant globally, across genders and generations.”¹²¹ The first icon is a piece of clothing that, as previously discussed,

¹¹⁵ Tokatli, “Old Firms, New Tricks and the Quest for Profits,” 57,58-60.

¹¹⁶ *Ibid.*, 61-63;

Garfein, “Cross-cultural Perspectives on the Dynamics of Prestige,” 17,24;

Bagwell and Bernheim, “Veblen Effects in a Theory of Conspicuous Consumption,” 350-353.

¹¹⁷ Nick Fletcher, “Christopher Bailey To Cut All Ties With Burberry,” *The Guardian*, October 31, 2017, <https://www.theguardian.com/business/2017/oct/31/christopher-bailey-to-cut-all-ties-with-burberry>.

¹¹⁸ Jess Cartner-Morley, “Shockwaves in Paris as Riccardo Tisci Named New Burberry Designer,” *The Guardian*, March 1, 2018, <https://www.theguardian.com/business/2018/mar/01/burberry-names-riccardo-tisci-to-replace-star-designer-christopher-bailey>.

¹¹⁹ Burberry, “Our History.”

¹²⁰ Jess Cartner-Morley, “Burberry's New Show Brings Rave Culture Back to Life,” *The Guardian*, February 17, 2019, <https://www.theguardian.com/fashion/2019/feb/17/burberrys-new-show-brings-rave-culture-back-to-life>.

¹²¹ Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2009-2010”; Burberry Group, “Annual Report 2010-2011”; Burberry Group, “Annual Report 2011-2012”; Burberry Group, “Annual Report 2012-2013”; Burberry Group, “Annual Report 2013-2014”; Burberry Group, “Annual Report 2014-2015.”

dates back from the First World War. Up till today, Burberry still describes its “Heritage Trench Coat” as iconic.¹²² The second icon, the check was originally a design at the inside of the trench coat and was invented during the 1920s. As was shown in sub-section 4.1, the check became associated with chavs during the early 2000s. Therefore, the company decided to incorporate the design of the check only in 5% of the products.¹²³ Nowadays, touches of “the Vintage check” are prominently visible again on and in a wide range of Burberry products.¹²⁴ The last icon, the equestrian knight, was Burberry’s fabric label from the early 1900s. While officially Burberry only received a new logo in 2018, after 2016 the knight is not visible in annual reports and Facebook videos anymore.¹²⁵

4.3 The Burberry Group

This sub-chapter gives insight in who the company is by discussing its departments, its marketing and its social media activities from 2009 until 2018. This places Burberry’s story-telling on Facebook in a wider context of Burberry’s marketing and social media activities. It is visible that, related to Beverland’s argument, the connection of a brand to a specific place is one of the ingredients that makes a brand successful, Burberry links itself to a specific country and place by presenting itself as from London.¹²⁶

4.3.1 *Burberry Departments*

In its annual report of 2017-2018, Burberry summarizes its operations in five keywords: ‘design, develop, make, distribute & sell’.¹²⁷ During the first step in the process, the product is sketched with the help of creative media. For the development and the fabrication of the

¹²² Burberry Group, “Annual Report 2018-2019.”

¹²³ Amy de Klerk, “How Christopher Bailey Transformed Burberry Forever,” *Harper’s Bazaar*, November 2, 2017, <https://www.harpersbazaar.com/uk/fashion/fashion-news/a13134055/christopher-bailey-burberry-profile-legacy/>.

¹²⁴ Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2009-2010”; Burberry Group, “Annual Report 2010-2011”; Burberry Group, “Annual Report 2011-2012”; Burberry Group, “Annual Report 2012-2013”; Burberry Group, “Annual Report 2013-2014”; Burberry Group, “Annual Report 2014-2015”; Burberry Group, “Annual Report 2015-2016”; Burberry Group, “Annual Report 2016-2017”; Burberry Group, “Annual Report 2017-2018”.

Burberry, “Our History.”

¹²⁵ *Ibid.*;

Facebook, “Burberry Videos.”

¹²⁶ Beverland, “The “Real Thing”: Branding Authenticity in the Luxury Wine Trade,” 252-256.

¹²⁷ Burberry Group, “Annual Report 2017-2018.”

product, Burberry considers “Product Development, Sourcing, Supply Chain, Merchandising and Planning” as key. For the final step, the distribution and the sales of the product, are “Digital Marketing, Architecture and Customer Insight” regarded as crucial.¹²⁸ This thesis focusses on the last step of the production process: the marketing of the product, specifically on Facebook. Unfortunately, information about the structure of the different departments of the Burberry Group is scarce.¹²⁹

4.3.2 *The Strategy of the Marketing Departments*

Burberry’s marketing departments consist of Public Relations, advertising and communication. The task of Burberry’s marketing departments are to emphasize the brand via marketing campaigns and to spread the same brand image across different channels: Burberry as British heritage brand. While the marketing departments advertise all sorts of Burberry products, as Burberry also started to sell life-style products, the traditional Burberry products receive extra emphasis. In relation to its tradition, Burberry aimed to increase the share of its menswear production in 2009 as this is how Burberry started.¹³⁰ Via marketing, Burberry portrays itself as a British luxury heritage brand.¹³¹

According to the marketer and blogger for Marketing 91 Hitesh Bhasin, Burberry advertisements hardly appear on television or billboards. Instead, Burberry’s marketing departments are actively posting messages on several media channels and increasing its presence in fashion magazines and on their websites, such as in one of the most influential journals in the fashion industry: *Vogue*.¹³² According to Bhasin, the fact that Burberry does not need to advertise itself via tv shows that the brand has a strong brand image. For the creation of this brand image, however, the brand has collaborated with a significant number

¹²⁸ Burberry Group, “Annual Report 2017-2018.”

¹²⁹ *Ibid.*; Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2009-2010”; Burberry Group, “Annual Report 2010-2011”; Burberry Group, “Annual Report 2011-2012”; Burberry Group, “Annual Report 2012-2013”; Burberry Group, “Annual Report 2013-2014”; Burberry Group, “Annual Report 2014-2015”; Burberry Group, “Annual Report 2015-2016”; Burberry Group, “Annual Report 2016-2017”; Burberry Group, “Company,” accessed June 17, 2019, <https://www.burberryplc.com/en/company.html>.

¹³⁰ Burberry Group, “Annual Report 2008-2009.”

¹³¹ *Ibid.*;

Burberry Group, “Annual Report 2009-2010”;

Burberry Group, “Annual Report 2010-2011.”

¹³² Hitesh Bhasin, SWOT Analysis of Burberry,” Marketing91, last modified January 28, 2019, <https://www.marketing91.com/swot-analysis-of-burberry/>.

of (British) celebrities in its advertising campaigns over the years.¹³³ Bhasin argues in his SWOT analysis that Burberry knows who its audience is and that its current way of engagement is successful by looking at the number of followers on Facebook and Twitter and the number of views on YouTube.¹³⁴ In general, social media enabled luxury companies to increase their personal connection with the customer and to give the consumer a feeling of personal attention and co-creation.¹³⁵ However, as will be shown, in chapter 6 and 7, Burberry uses Facebook mainly for advertising, instead of communication.

4.3.3 Marketing Activities from 2009 until 2018

In 2009, the beginning of the research period, Burberry participated in a wider trend by live streaming its fashion shows so a larger audience could watch it.¹³⁶ Furthermore, it launched the website 'Art of the Trench'. This is a Tumblr page through which younger people could engage with the traditional trench coat and share their stories. It was one of Burberry's technical means to attract new (young) customers.¹³⁷ Unfortunately this website does not exist anymore. The URL www.ArtoftheTrench.com currently leads to a webpage with information about Burberry's Trench Coat.¹³⁸

ICT became part of Burberry's marketing and retail via the creation of the Retail Theatre in 2010 and Burberry World in 2012.¹³⁹ Burberry's Retail Theatre gave customers the opportunity to watch fashion shows virtual and to buy the clothes immediately after they appear on the catwalk.¹⁴⁰ While Burberry's Retail Theatre was unique in the luxury industry, other luxury brands such as Gucci and Diana Von Fürstenberg also started to pay more attention to the wishes of the consumers.¹⁴¹ However a consumer-driven approach was probably not the only reason for Burberry's Retail Theatre, direct sales after the catwalk also

¹³³ Bhasin, "SWOT Analysis of Burberry."

¹³⁴ *Ibid.*

¹³⁵ Tynan, McKechnie, and Chhuon, "Co-Creating Value for Luxury Brands," 1156,1161.

¹³⁶ Rocamora, "Mediatization and Digital Media in the Field of Fashion," 509-510; Burberry Group, "Annual Report 2009-2010."

¹³⁷ Burberry Group, "Annual Report 2009-2010"; Werdigier, "Burberry Looks Online for New Ways to Gain Customers."

¹³⁸ Burberry, "The Trench Coat," accessed May 22, 2019, <https://uk.burberry.com/the-trench-coat/>.

¹³⁹ Burberry Group, "Annual Report 2010-2011."

¹⁴⁰ Ella Alexander, "Burberry's Theatre," *Vogue*, September 8, 2010, <https://www.vogue.co.uk/article/burberry-retail-theatre-launch>.

¹⁴¹ Laura Cochrane, "Burberry to Sell Styles Straight from Catwalk in Fashion Shakeup," *The Guardian*, February 5, 2016, <https://www.theguardian.com/business/2016/feb/05/burberry-ditching-of-seasonal-catwalks-signals-fashion-shakeup>.

makes it harder for the counterfeit industry to catch up with the luxury fashion brand.¹⁴² The implementation of new techniques is important as Zhang and Kim show that one of Burberry's main customer groups, the Chinese, along with the millennial digital consumers are attracted to innovation and strive to own the most recent productions.¹⁴³ Burberry World consisted of a 360 degree film in which Burberry was portrayed as British heritage brand. Background music was done via the performance of live concerts. These shows were held in the cities Taipei, London, Chicago and Hong Kong.¹⁴⁴

In 2011, Burberry launched Burberry Bespoke. Via this project, Burberry gave customers the opportunity to design their own trench coat. The firm continued to expand its social media activities, especially in China. It even launched a simplified version of its website in Chinese, probably to attract even more Chinese customers.¹⁴⁵ In 2013, Burberry introduced the theme of Burberry Love. Throughout the year, the company shared advertisements with a focus on love, couples and hearts.¹⁴⁶ In the annual report of 2014-2015, it is visible that the opening of flagship stores in Shanghai and Los Angeles were also used for extensive marketing purposes via the organisation of festive events and the presence of famous international guests. Furthermore, as licenses in Japan expired, Burberry started to sell its products here without a mediator. To make the Japanese familiar with the company and the brand, Burberry organised extensive marketing campaigns.¹⁴⁷

During the year 2015, Burberry's collections were in the sign of patchwork, banner bags and rucksacks. Via social media, Burberry celebrated its heritage together with its craftsmanship by sharing videos about how its traditional products were made.¹⁴⁸ In the annual report of 2016-2017, Burberry's marketing departments announced that they were planning to reduce the costs by using more effective marketing methods via the data they had collected about their customers. It is likely that based on this data they could execute specific campaigns for their targeted group.¹⁴⁹

¹⁴² Ellie Pitchers, "The Fightback on Counterfeit Designer Goods," *Vogue*, June 8, 2017, <https://www.vogue.co.uk/article/fake-designer-goods-counterfeit-pieces>.

¹⁴³ Zhang and Kim, "Luxury Fashion Consumption in China," 75-76; Burberry Group, "Annual Report 2017-2018."

¹⁴⁴ "Burberry World Live – Taipei," Burberry, YouTube, last modified April 27, 2012, https://www.youtube.com/watch?v=TwJtY_r9rJw&feature=youtu.be.

¹⁴⁵ Burberry Group, "Annual Report 2011-2012."

¹⁴⁶ Burberry Group, "Annual Report 2013-2014."

¹⁴⁷ Burberry Group, "Annual Report 2014-2015."

¹⁴⁸ Burberry Group, "Annual Report 2015-2016."

¹⁴⁹ Burberry Group, "Annual Report 2016-2017."

In 2017, Gobbetti announced that he was going to 're-energise' the brand with the following words: "While the task of transforming Burberry is still before us, the first steps we implemented to re-energise our brand are showing promising early signs."¹⁵⁰ This is visible by the fact that Burberry announced for example in May 2019 that the company is going to close 10% of its stores as part of the plan to become a super-luxe brand.¹⁵¹ Another change is visible in Tisci's collection in 2019. He took different parts of British history than Bailey did, such as the British punks, and integrated that into the collection that was showed during the London Fashion Week. According to *Vogue* journalist Rachel Garrahan this was challenging because of the developments around Brexit. She argues that because of Brexit, Brits became disappointed about their nation. By celebrating Britishness in this period, Tisci took a risk.¹⁵²

4.3.4 Social Media

As Burberry's Marketing team considers social media presence important, it is available on several social media channels. The company has been active on YouTube since 2005 and on Facebook since 2009. In March 2010, the company reported that its Facebook page obtained already more than 1.000.000 Facebook likes and its Art of Trench website page received more than 7.000.000 views.¹⁵³ The company also entered several Chinese social media channels including Sina Weibo, Kaixin001, Douban and YouKu. To reach a wider audience, Burberry made specific Twitter accounts to reach potential customers in countries as Turkey and Brazil probably because the company saw a new market in these emerging economies.¹⁵⁴

At the end of 2017, Burberry was present on 20 social media platforms with in total more than 48 million followers. By 2018, Burberry had 17.3 million Facebook likers, 10.3 million followers on Instagram, 10.3 million followers on Twitter, 5.3 million on Google Plus, 4.1 million on Line, 1.2 million on Sina Weibo, 331.000 Kakao, 342.000 on LinkedIn, 309.000

¹⁵⁰ Burberry Group, "Annual Report 2017-2018."

¹⁵¹ Zoe Wood, "Burberry To Close One in Ten Stores Worldwide," *The Guardian*, May 16, 2019, <https://www.theguardian.com/fashion/2019/may/16/burberry-to-close-one-in-10-stores-worldwide>

¹⁵² Rachel Garrahan, "Riccardo Tisci Outlines His Revolutionary Vision For Burberry," *Vogue*, February 15, 2019, <https://www.vogue.co.uk/article/riccardo-tisci-burberry-interview>.

¹⁵³ Burberry Group, "Preliminary Results for the Year Ended 31 March 2010", accessed April 17, 2019, www.burberryplc.com/en/investors/results-reports.html.

¹⁵⁴ Burberry Group, "Preliminary Results for the Year Ended 31 March 2011," accessed April 17, 2019, www.burberryplc.com/en/investors/results-reports.html.
Burberry Group, "Annual Report 2010-2011."

on YouTube, 283.000 on We chat, 210.000 on Pinterest, 136.000 subscribers on Tumblr, 84.000 on Snapchat, 17.000 on the Net Set and 26.000 on Facebook Messenger.¹⁵⁵ The fact that Burberry mentions this numbers in its reports suggest that social media activities are important for the company and for its investors. This numbers suggests that Burberry is eager to have a good relationship with its customers and that the company knows how to engage with its targeted market: the millennials.¹⁵⁶

4.4 Burberry's Products

In the former sub-chapters, I examined Burberry's marketing department and its strategy. In this sub-chapter, I will elaborate on Burberry's products to get insight in how and where Burberry gains its revenue. I will first investigate what Burberry's main products are. In addition, I will discuss the financial performance of Burberry and what the nature of this revenue is and where its main markets are. In this way, this sub-chapter gives more insight into the questions what the Burberry Group is and what products and for whom its marketing teams are advertising.

4.4.1 *Burberry's Different Products*

Burberry's products can roughly be divided into five sectors: womenswear, menswear, childrenswear, non-apparel products and Beauty products. From 2013 onwards, Burberry started to directly operate its Beauty products, such as its make-up products and fragrances, instead of licensing it as it did in former years. Before, Burberry also sold fragrances but then for example under the name of Burberry Sport. While Burberry also offered sport clothes under these name, in the Facebook videos of Burberry Sport it is clear that these videos are primarily meant to promote the perfumes.¹⁵⁷

In its annual report of 2008-2009, the Burberry Group reported that it aimed to increase the revenue of the menswear and children's wear.¹⁵⁸ As was mentioned earlier, Burberry was hoping that when the menswear licensees expired, it could create a successful

¹⁵⁵ Burberry Group, "Annual Report 2016-2017"; Burberry Group, "Investor Pack January 2018."

¹⁵⁶ Bhasin, "SWOT Analysis of Burberry."

¹⁵⁷ Burberry Group, "Annual Report 2012-2013"; Facebook, "Burberry Videos."

¹⁵⁸ Burberry Group, "Annual Report 2008-2009."

global menswear line directly operated under Burberry. To increase the revenue of children's wear, Burberry moved its childrenswear office from Spain to London. This was also due to the fact that Burberry's sales in Spain decreased. In this way, it was logical to move the office to London so it could easier collaborate with Burberry's other departments.¹⁵⁹ With the Spring/Summer collection of 2011, Burberry launched its first global menswear collection and in 2012, the first Burberry men-only store was opened in London.¹⁶⁰ Burberry aimed to bring the brand closer to where it started, as luxury brand for males, but as is visible in graph 1A (appendix VII) and 1B, womenswear and non-apparel remained Burberry's biggest production lines.¹⁶¹ In 2017-2018, all three apparel sectors increased but the Beauty sector experienced a significant decline due to the closure of Beauty shops.¹⁶²

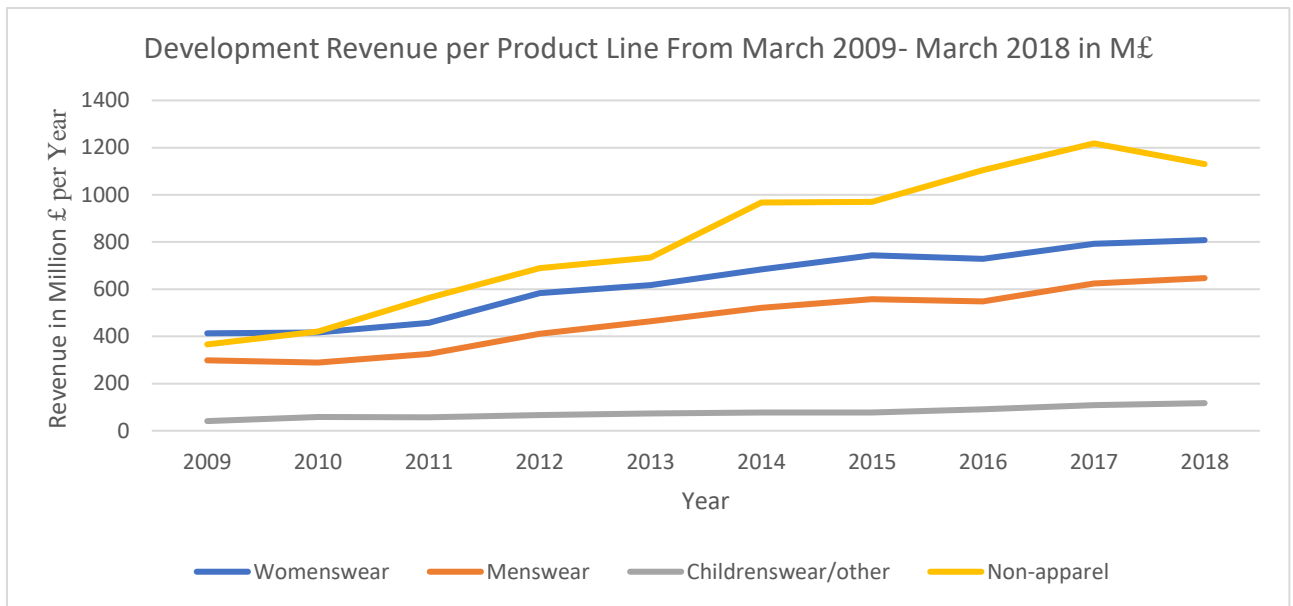
Graph 1A and 1B show that the absolute and relative share of non-apparel products, such as bags, belts has significantly increased from 366 million pounds in 2009 towards 1130 million pounds in 2018. This is partly because Burberry has expanded its non-apparel collection over the past ten years to attract a wider audience and to increase its revenue. Despite the big share of non-apparel products, there is a stabilisation visible for 2017 and 2018 in graph 1A and 1B. This is partly due to the declining sales of Beauty products. Percentage-wise, from 2009 until 2018, womenswear became a smaller part of Burberry's revenue but it remained a significant share of the company's income. Menswear remained stable around 20%/25% and childrenswear occupied the smallest part of Burberry's revenue and fluctuated between 3% and 5%.

¹⁵⁹ Burberry Group, "Annual Report 2009-2010."

¹⁶⁰ Burberry Group, "Annual Report 2011-2012"; Burberry Group, "Annual Report 2012-2013."

¹⁶¹ Burberry Group, "Annual Report 2011-2012."

¹⁶² Burberry Group, "Annual Report 2017-2018."



Graph 1B Development of Revenue per Production Line From March 2009 – March 2018 in Million Pounds

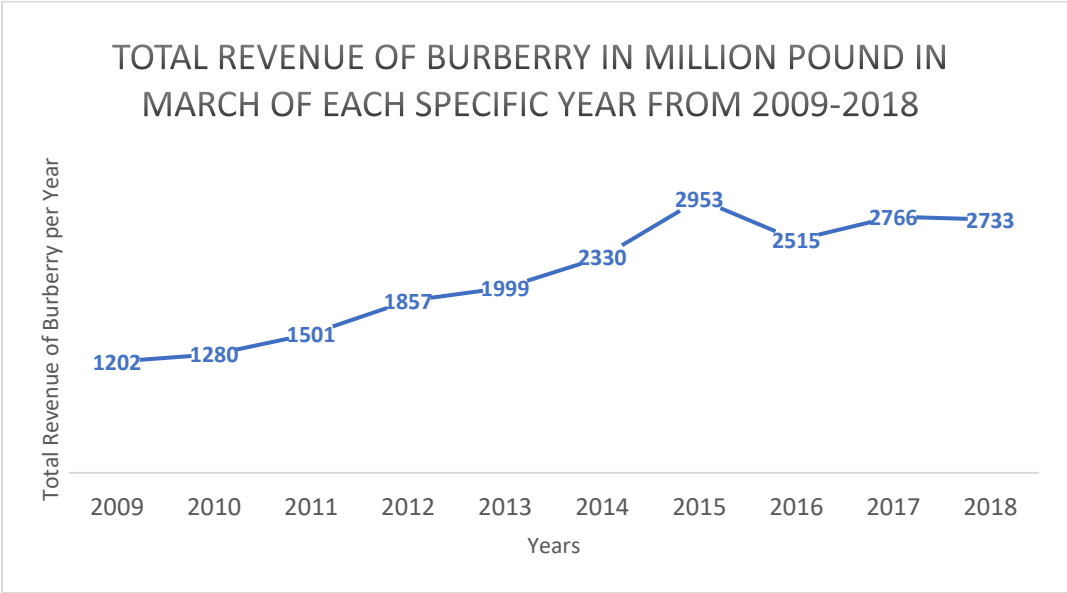
*non- apparel also consists of Beauty products because of the relatively small number of revenue from Beauty products.

Source: Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2009-2010”; Burberry Group, “Annual Report 2010-2011”; Burberry Group, “Annual Report 2011-2012”; Burberry Group, “Annual Report 2012-2013”; Burberry Group, “Annual Report 2013-2014”; Burberry Group, “Annual Report 2014-2015”; Burberry Group, “Annual Report 2015-2016”; Burberry Group, “Annual Report 2016-2017”; Burberry Group, “Annual Report 2017-2018.”

4.4.2 Burberry’s Financial Performance

In the previous sub-chapter, I showed that Burberry’s revenue generally increased for almost all the five production lines. This sub-chapter starts with Burberry’s financial performance over the years to see how the company as a whole was functioning from 2009 until 2018. As is visible in graph 2 below, in general, Burberry has managed to increase its revenue. In 2008-2009, during the financial crisis, the company succeeded in gaining a larger income. Between 2011 and 2015, the total revenue of the company doubled. After a successful year in 2015, the total revenue dropped, to rise again one year later and to slightly decrease in 2017-2018. This is relevant as declining sales probably have led to the use of different strategies and different ways of marketing. This change is visible in 2017 with the appointment of the new CEO Gobbetti who tries to boost sales again via the redesigning of

Burberry. In the following sub-section, I will discuss how Burberry earned its money by looking at Burberry’s nature of revenue.



Graph 2 Total Revenue Burberry March 2009 - March 2018

Source: Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2009-2010”; Burberry Group, “Annual Report 2010-2011”; Burberry Group, “Annual Report 2011-2012”; Burberry Group, “Annual Report 2012-2013”; Burberry Group, “Annual Report 2013-2014”; Burberry Group, “Annual Report 2014-2015”; Burberry Group, “Annual Report 2015-2016”; Burberry Group, “Annual Report 2016-2017”; Burberry Group, “Annual Report 2017-2018”.

4.4.3 Nature of Revenue

In its annual report, Burberry mentions three forms of income: retail, wholesale and licensing. Graph 3 below visualises how the share of each way of income evolved from 2009 until 2018. The graph shows that between 2009 and 2018 retail has become more and more important for Burberry at the expense of wholesale and licensing. Burberry’s relative increase in retail at the expense of wholesale was not a unique development as retail increased for the fashion industry as a whole. This increase in retail was due to e-commerce. Because of this growing e-commerce, the sales in most physical stores declines. Therefore wholesale declined too because there is less need for retailers to transport goods to their

shop when customer can also order these online.¹⁶³

While wholesale remained a significant part of Burberry's revenue, licensing's part kept declining. This was expected as the company did not continue their local licenses for menswear when they expired in 2008.¹⁶⁴ The planned non-renewal of these licenses could be explained by the fact that Burberry aimed for a worldwide Burberry menswear under the *direct* control of Burberry.¹⁶⁵ This non-renewal of several sort of licences is understandable as it was visible in the section 4.1 on Burberry's history that because licensees sold Burberry's products for a lower prices, the value of Burberry's products declined. In this way, it negatively affected Burberry's position of a luxury brand.¹⁶⁶ By 2012, the company had three sorts of world-wide license contracts left: Fragrance & beauty products with Interparfums, glasses with Luxottica and watches with Fossil.¹⁶⁷ By 2013, Burberry started to handle the Burberry Body and Beauty line with perfumes, make-up and other Beauty products itself.¹⁶⁸ Two years later, Japanese contracts ended, which explains a further decrease in licensing.¹⁶⁹ However, this does not mean that Burberry ended all its licenses. In 2017, Burberry even started a new cooperation with Coty to sell its Beauty products.¹⁷⁰

¹⁶³ Dough Stephens, "The Future of Retail is the End of Wholesale," *Business of Fashion*, February 5, 2015, <https://www.businessoffashion.com/articles/opinion/future-retail-end-wholesale>.

¹⁶⁴ Burberry Group, "Annual Report 2008-2009."

¹⁶⁵ Burberry Group, "Annual Report 2009-2010"; Burberry Group, "Annual Report 2010-2011"; Burberry Group, "Annual Report 2011-2012"; Burberry Group, "Annual Report 2012-2013"; Burberry Group, "Annual Report 2013-2014"; Burberry Group, "Annual Report 2014-2015"; Burberry Group, "Annual Report 2015-2016"; Burberry Group, "Annual Report 2016-2017"; Burberry Group, "Annual Report 2017-2018".

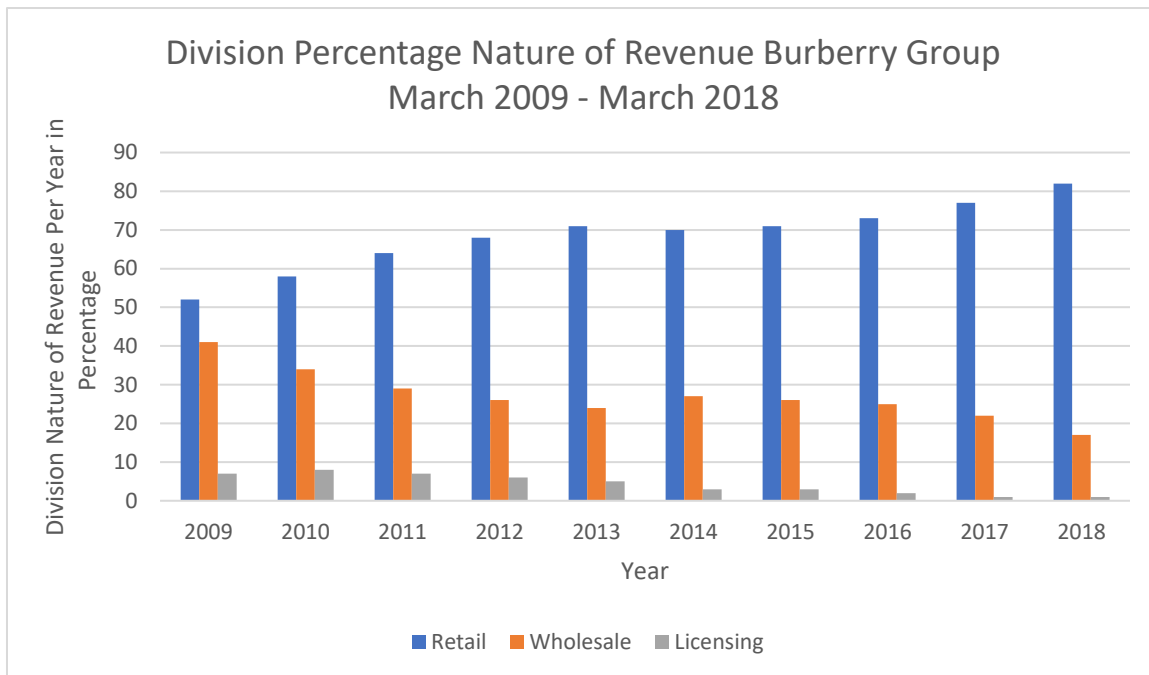
¹⁶⁶ Tokatli, "Old Firms, New Tricks and the Quest for Profits," 57,58-60; Garfein, "Cross-cultural Perspectives on the Dynamics of Prestige," 17,24; Bagwell and Bernheim, "Veblen Effects in a Theory of Conspicuous Consumption," 350-353.

¹⁶⁷ Burberry Group, "Annual Report 2011-2012."

¹⁶⁸ Burberry Group, "Annual Report, 2012-2013."

¹⁶⁹ Burberry Group, "Annual Report 2014-2015."

¹⁷⁰ Burberry Group, "Annual Report 2016-2017."



Graph 3 Division Nature of Revenue Burberry Group for March 2009 - March 2018 in percentages.

Source: Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2009-2010”; Burberry Group, “Annual Report 2010-2011”; Burberry Group, “Annual Report 2011-2012”; Burberry Group, “Annual Report 2012-2013”; Burberry Group, “Annual Report 2013-2014”; Burberry Group, “Annual Report 2014-2015”; Burberry Group, “Annual Report 2015-2016”; Burberry Group, “Annual Report 2016-2017”; Burberry Group, “Annual Report 2017-2018”.

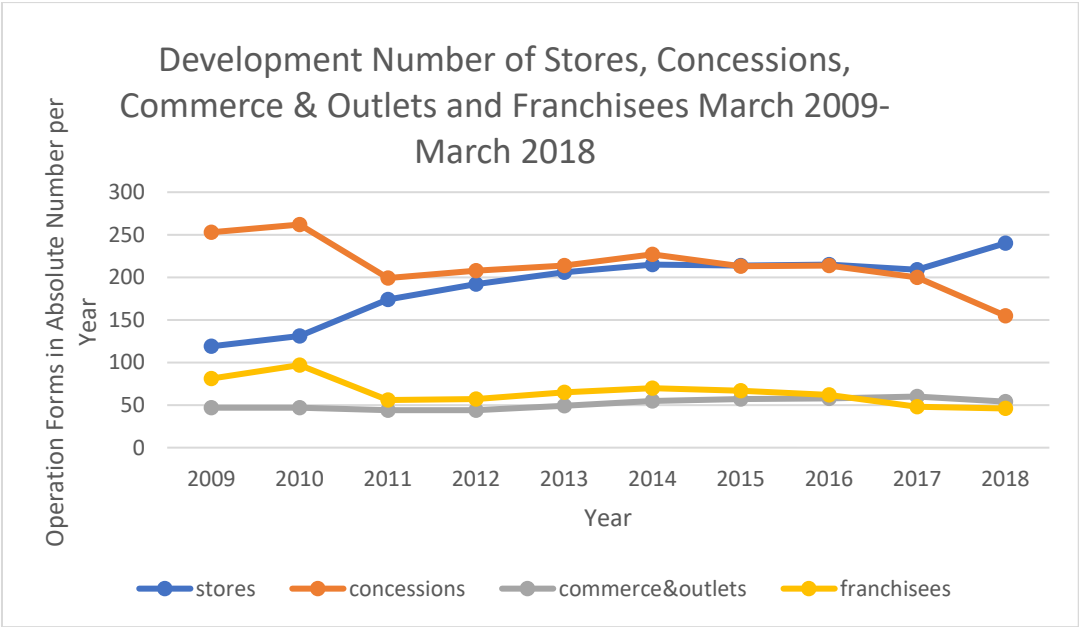
4.4.4 Nature of Wholesale and Retail

While the former sub-chapter showed that wholesale and retail are Burberry’s main contributors to its revenue, this chapter elaborates further on these two ways of income.

Graph 4 visualises the decrease and increase of the number of stores, concessions, commerce & outlets and franchisees from 2009 until 2018. This graph shows that where the number of stores increased from 2009 onwards from 119 to 240, the number of concessions decreased after 2010 from 262 to 155. Furthermore is visible that the number of franchisers fell over the years from 81 in 2009 to 46 in 2018. The growing share of retail can be traced back to the broader trend in the fashion industry of declining wholesale revenue and the increasing part of retail revenue, which is also applicable to Burberry as is visible in graph 3.¹⁷¹ Graph 4 shows that this can be explained by the opening of new stores. This is interesting in the light of the growing e-commerce because it is likely that increasing internet

¹⁷¹ Stephens, “The Future of Retail is the End of Wholesale.”

sales leads lower sales in physical shops. Therefore, it is understandable when companies decide to close some of their shops. In May 2019, however, Burberry announced that the company starts to close one out of ten stores not because of declining sales in shops but because it wants to make the brand more exclusive.¹⁷²



Graph 4 Development Number of Stores, Concessions, Commerce & Outlets and Franchisees March 2009- 2018

Source: Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2009-2010”; Burberry Group, “Annual Report 2010-2011”; Burberry Group, “Annual Report 2011-2012”; Burberry Group, “Annual Report 2012-2013”; Burberry Group, “Annual Report 2013-2014”; Burberry Group, “Annual Report 2014-2015”; Burberry Group, “Annual Report 2015-2016”; Burberry Group, “Annual Report 2016-2017”; Burberry Group, “Annual Report 2017-2018”.

4.4.5. Burberry’s Destinations

This sub-section discusses where Burberry’s gained its revenue. This gives insight into the question of who Burberry’s target market is. In 2009, the Spanish market brought in more than 25% from Europe’s total revenue. This shows that Spain was an important market for Burberry at the beginning of the research period. Next to Spain, other retail revenue in Europe was dominated by sales in London’s shops through tourism and because Burberry

¹⁷² Zoe Wood, “Burberry To Close One in Ten Stores Worldwide,” *The Guardian*, May 16, 2019, <https://www.theguardian.com/fashion/2019/may/16/burberry-to-close-one-in-10-stores-worldwide>.

shops in London are Burberry's key retail locations.¹⁷³ For Asia, Japan and Korea accounted for most of the sales in the Asia Pacific. For the Americas was the US the most dominant market.¹⁷⁴ In 2010, Burberry continued to grow in the Americas and it opened new stores in emerging markets as India, Bahrain and Lebanon.¹⁷⁵ Furthermore, Burberry kept expanding its business in Latin America, Italy, China and India.¹⁷⁶ Around 2012, Asia Pacific became Burberry's main market. In Europe, Burberry mainly saw growth in the UK, Germany and France but also in the Middle East, India, Russia, Turkey and China.¹⁷⁷ Where sales in Germany, France and the UK had strong revenues, revenue in Italy remained slow.¹⁷⁸ For the years 2014 and 2015, Asia Pacific's revenue was affected by the decline in Hong Kong during the second half of 2014.¹⁷⁹

Where Europe, the Middle East, India and Africa (EMIA) and the Americas had more stores, the number of concession stores in Asia was more than that of the EMIA and the Americas together. During this year, the main revenue came from Japan and Europe because of their weak currency, which attracted tourists to buy luxury products.¹⁸⁰ In 2016, Burberry experienced losses in the Americas and Japan. Furthermore, the Chinese government wanted to reduce overseas shipping. Because of attacks and stricter governmental regulation less Chinese tourists visited Europe. Due to this, the revenue of Burberry was lower. Revenue in Hong Kong, Japan and the Americas continued to decline but the company saw its revenue growing in South Korea and Eastern Europa.¹⁸¹ While the revenue in China and Japan increased, declined Burberry's revenue in the US, while it grew in Europe and 'the rest'. High revenues in the Middle East and South Korea were, however, hindered by conflicts.¹⁸²

In short, from graph 5A (appendix) and 5B it can be concluded that where Europe's share in Burberry's total revenue generally decreased between 2009 and 2018, while Asia (Pacific) parts increased. This explains why Burberry is present on so many Asian media and

¹⁷³ Burberry Group, "Annual Report 2008-2009."

¹⁷⁴ *Ibid.*

¹⁷⁵ Burberry Group, "Annual Report 2009-2010."

¹⁷⁶ Burberry Group, "Annual Report 2010-2011."

¹⁷⁷ Burberry Group, "Annual Report 2011-2012."

¹⁷⁸ Burberry Group, "Annual Report 2012-2013."

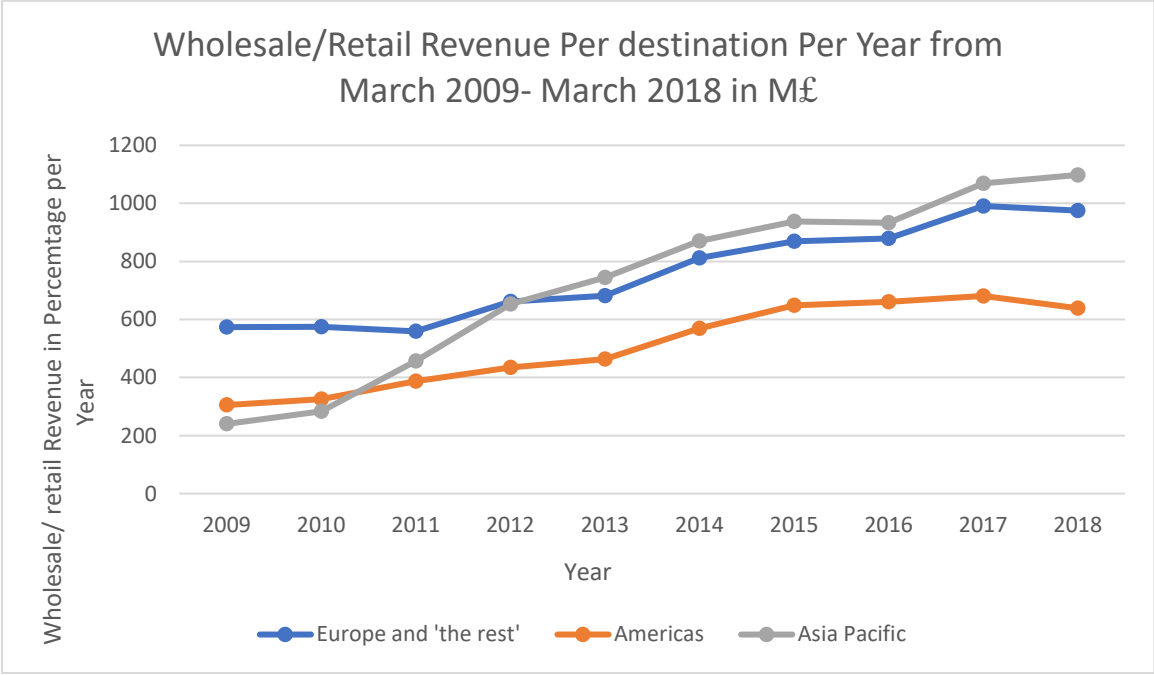
¹⁷⁹ Burberry Group, "Annual Report 2014-2015."

¹⁸⁰ Burberry Group, "Annual Report 2015-2016."

¹⁸¹ Burberry Group, "Annual Report 2016-2017."

¹⁸² Burberry Group, "Annual Report 2017-2018."

why it even developed a Burberry website in Chinese. It is visible in, both, Graph 5A and 5B that Asia started to be the largest contributor to Burberry’s revenue. This explains Bhasin’s argument in its SWOT analysis that Burberry is influenced by the taste of Chinese consumers.¹⁸³ Where Europe alone brought almost 50% of Burberry’s retail and wholesale revenue in 2009, in 2018 the part of Europe and “the rest” only occupied about 35%.¹⁸⁴ The term ‘the rest’ refers to the Middle East, Africa, Oceania and parts of Asia other than the Pacific. America’s part fluctuated around 25% of Burberry’s total revenue. Interestingly, as is visible in Graph 5B, the revenue of Europe & the rest and the Americas did not decline in absolute number until 2018. Instead, it shows a steady but stable growth.



Graph 5B Share of Burberry’s Retail and Wholesale Destinations in Million Pounds from the Total Wholesale and Revenue per Year from March 2009 – March 2018

Source: Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2009-2010”; Burberry Group, “Annual Report 2010-2011”; Burberry Group, “Annual Report 2011-2012”; Burberry Group, “Annual Report 2012-2013”; Burberry Group, “Annual Report 2013-2014”; Burberry Group, “Annual Report 2014-2015”; Burberry Group, “Annual Report 2015-2016”; Burberry Group, “Annual Report 2016-2017”; Burberry Group, “Annual Report 2017-2018.”; author’s own elaboration.

¹⁸³ Bhasin, “SWOT Analysis of Burberry.”
¹⁸⁴ Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2017-2018”.

In this chapter I discussed the question who the Burberry Group is by looking at Burberry's history, its heritage icons, Burberry's different departments, its marketing policy, Burberry's activities and its products. This chapter showed how Burberry's story-telling is part of Burberry's broader marketing policy. It also demonstrated how important social media channels such as Facebook for Burberry are. In addition, this chapter gave more insight into the products Burberry sells and the Facebook users that Burberry tries to reach via its story-telling in videos on Facebook.

From the history of the Burberry Group, it becomes clear that their past was not a success story but one of peaks and valleys. Nevertheless, Burberry still uses part of its history and heritage to brand itself as a heritage brand with heritage icons. Furthermore, this chapter shows that the Burberry Group is a big organisation with multiple departments. It is the role of the marketing departments to create brand awareness and to emphasize Burberry's history and heritage by telling a consistent Burberry story while the company enters new markets. As was visible previously in this chapter, Burberry's total revenue generally increased from 2009-2018, which suggests that its (marketing) policy was successful. While the revenue of all Burberry's products increased, the share of its non-apparel products grew faster. The same trend is also visible in case of sales destinations: the absolute number of wholesale and revenue of all geographic destinations generally increased but Asia's share grew faster as is visible in graph 5A and 5B. As was discussed in the section about social media, Burberry's marketing teams acknowledges that Asia is an important market for them. This is an important aspect for the discussion of Burberry's story-telling in the next chapters.

Chapter 5. The Burberry Stories on Burberry's Website and in Annual Reports

"The Group designs, sources, and markets luxury men's, women's and children's clothing and non-apparel accessories globally through a diversified network of retail, wholesale, franchise and digital commerce channels worldwide."¹

A quote from the Director's Report about the principal activities of the Burberry Group in the Annual Report of 2009-2010

As was shown in the previous chapter, Burberry's history is one of successes and failures. Unfortunately, in its story-telling the company itself only shows the peaks. In this chapter, I discuss what stories Burberry tells on its website and its annual reports. This chapter takes also into account whether the stories has stayed the same over time and whether they differ per medium. Furthermore, comparisons will be drawn with chapter 4 as this chapter gave insight into Burberry's real activities. This will be done as follows: Firstly, I discuss the history section on Burberry's website. Secondly, I review the special section on Burberry's website 'Made in Castleford'. Last but not least, I analyse Burberry's story aspects in the annual reports from 2009-2018 and compare it with the stories Burberry tells on its website.

5.1 Burberry's History on its Website

Burberry's history begins in 1856 in Hampshire, where small-businessman Thomas Burberry made clothes that could resist water. In 1879, Burberry successfully invented a form of Gabardine that could be worn.¹⁸⁵ While Burberry's history section elaborates on how revolutionary this invention was, it is left out that when Burberry asked for a patent he could not obtain one because Gabardine was widely used.¹⁸⁶ This did not stop Burberry from using this material for its coats because in 1912, Burberry asked and received a patent on its Tielocken coat made from Gabardine.¹⁸⁷ A few years later, during the Great War, Burberry was asked to make changes to the coats of Officers in the trenches and that is how the

¹⁸⁵ Burberry, "Our History."

¹⁸⁶ Kitson, *Burberry Days*, 114.

¹⁸⁷ Burberry, "Our History."

famous Burberry trench coat was born.¹⁸⁸ Again, Burberry's description of how the trench coat appeared is general and only tells that the coat was invented during the First World War and that every detail was useful. During the 1920s, Burberry started to use its iconic check to feature the inside of its rainwear. The birth of Burberry's third heritage icon, the equestrian knight, was not related to trenches or rainwear. Instead, it was the winning design from a public contest to sketch a new logo for Burberry in the early 1900s.¹⁸⁹

In 1955, Queen Elizabeth II gave Burberry a Royal Warrant for its weatherproof clothing. This gives the idea that Burberry booked success after success.¹⁹⁰ However, Kitson shows that in the 1950s Burberry was a small insignificant company on the edge of its bankruptcy.¹⁹¹ Thirty-five years later, Burberry received a Royal Warrant again for its function as outfitter, this time from Prince Charles. Royal Warrants are granted by Queen Elizabeth, Prince Philip and Prince Charles to tradesmen who supply goods and services to the British royal family. A drawing of the two Royal Warrants that Burberry received can be found on the most recent covers of Burberry's annual reports.¹⁹²

At the end of the 1990s, Burberrys changed its name into Burberry and adopted a new logo. Interestingly, the fact that the company was part of GUS plc. during this period is not even mentioned. It also remains unclear from the history description why Burberry changed its name. The image crisis where Burberry had to deal with during these period caused by chavs and Asian licensees is completely left out.¹⁹³ Under the new name Burberry, the firm entered the London Stock Exchange and became a publicly traded company in 2002. To contribute to a better world, Burberry started the Burberry Foundation and joined the ethical trading initiative. It moved its womenswear fashion shows back from Milan to London and started to live stream its shows.¹⁹⁴ To show its social awareness, under 2017, Burberry included in the timeline that it started to support the Ellen MacArthur Foundation. This foundation promotes the recycling of apparel and non-apparel products. At the end of

¹⁸⁸ Tokatli, "Old Firms, New Tricks and the Quest for Profits,"57.

¹⁸⁹ Burberry, "Our History."

¹⁹⁰ *Ibid.*

¹⁹¹ Kitson, *Burberry Days*, 2

¹⁹² Burberry, "Our History";

Burberry Group, "Annual Report 2015-2016";

Burberry Group, "Annual Report 2016-2017";

Burberry Group, "Annual Report 2017-2018."

¹⁹³ Tokatli, "Old Firms, New Tricks and the Quest for Profits,"57.

¹⁹⁴ Burberry, "Our History."

the year, Riccardo Tisci became the new CCO of Burberry. He introduced a new Burberry monogram that is significantly different from the traditional check or any other Burberry signatures. In general, in the history section, Burberry only provides a general description of its (British) success history and leaves out its periods of crisis. The history section mostly ignores Burberry's developments outside Britain. This underlines again Burberry's British identity.¹⁹⁵

5.2 Made in Castleford on Burberry's Website

Made in Castleford was a special section on Burberry's website in 2018 to emphasise the importance of the trench coat for the brand and the fact that this product is fabricated in Britain. The previously cited Tokatli states, however, that only 15% of Burberry's products are made in Castleford.¹⁹⁶ Journalist of *the Guardian* Carole Cadwalladr also talks about "the hypocrisy of Burberry's 'Made in Britain' Appeal" because Burberry suggests that its products are made in Britain, while the majority of its goods are fabricated abroad.¹⁹⁷ In the *Made in Castleford* section, Burberry gives more information about the Trench coat and its manufacturing in Castleford. Three sorts of Trench coats are distinguished: Chelsea with its slim fit, Kensington with its classic fit and Westminster with its comfortable fit. All sorts of pictures of the Burberry factory in Castleford are visible, together with a short explanation. Models showcase the trench coat amongst machines in the factory. While it is not openly stated on this website, via the distribution of these pictures, Burberry does show support for LGBTQ+.¹⁹⁸ This support was clearer visible during Bailey's last fashion show in February 2018 when Burberry's whole show was rainbow-themed.¹⁹⁹

In the section *Made in Castleford*, the precision that was necessary in order to make the trench coat right is emphasized. Just like in some advertising campaigns, Burberry

¹⁹⁵ Burberry, "Our History."

¹⁹⁶ Tokatli, "Old Firms, New Tricks and the Quest for Profits," 69.

¹⁹⁷ Carole Cadwalladr, "The Hypocrisy of Burberry's 'Made in Britain' Appeal," *The Guardian*, July 16, 2012, <https://www.theguardian.com/commentisfree/2012/jul/16/burberry-china-british-carole-cadwalladr>.

¹⁹⁸ "Made in Castleford," *The Trench Coat*, Burberry, accessed February 7, 2019, <https://uk.burberry.com/the-trench-coat/>.

¹⁹⁹ Amy Mackelden, "Everything You Need to Know About Christopher Bailey's Final Burberry Show," *Harpers Bazaar*, February 17, 2018, <https://www.harpersbazaar.com/fashion/fashion-week/g18219111/christopher-bailey-final-burberry-show/?slide=21>.

stresses the personal touch that is involved in the process by mentioning that human labour is involved “for a symmetrical and unbroken design.”²⁰⁰ In addition, Burberry emphasizes that its Trench Coat was invented during the First World War because there was a need for it in the army.²⁰¹ This to some extent true as Burberry was asked to make changes to the coats of officers during the war.²⁰² Nevertheless, Burberry claims that every detail of the trench coat was designed for a purpose. By continuing the implementation of these details in the trench coats, Burberry wants to work a continuity between past and present. This emphasises Borsay’s argument that the value of heritage icons is historically determined.²⁰³ At the end of the Castleford story, Burberry’s visitors are asked if they are interested in buying Burberry products. While the URL still works, the ‘Made in Castleford’ website is not a special heading on Burberry’s main website anymore.²⁰⁴ Instead, the evolution of the trench coat became a special section on Burberry’s website.²⁰⁵

5.3 Burberry’s Story in Annual Reports from 2009-2018

While the website is mainly aimed at (potential) Burberry consumers, Burberry’s annual reports are primarily written for its shareholders and investors. This makes the annual reports different but it also gives a broader overview how Burberry presents itself towards different groups.

In 2009, Burberry started its annual report with the following words:

“Burberry an iconic British global luxury brand established in 1856 leverages its rich heritage, proven strategies and talented team, to assure sustainable, profitable growth.”²⁰⁶

Several conclusions can be drawn from this quote. Firstly, Burberry profiles itself to investors as, both, a British and global brand and markets itself as a luxury brand and heritage brand. Burberry also claims a certain continuity and success by stating that it continues to execute

²⁰⁰ Burberry, “Made in Castleford.”

²⁰¹ *Ibid.*

²⁰² Tokatli, “Old Firms, New Tricks and the Quest for Profits,” 57.

²⁰³ Borsay, “The Georgian House,” 157.

²⁰⁴ Burberry, “Made in Castleford.”

²⁰⁵ “The Evolution of the Trench,” the Trench Coat, Burberry, accessed April 19, 2019, <https://uk.burberry.com/the-evolution-of-the-trench/>.

²⁰⁶ Burberry, “Annual Report 2008/2009.”

the same (marketing) strategies because they appeared to be successful over the years

In Burberry's explanation of its brand and business, the company stresses its foundation in 1856 in Basingstoke. Furthermore, Burberry summarizes itself as a British heritage luxury brand, delivering high quality, function and fashion. In this way, Burberry fits Li, Li and Kambele's argument that luxury fashion should also be functional.²⁰⁷ Furthermore, linked to its heritage, Burberry used to offer outerwear items with the incorporation of its icons: Burberry check, equestrian knight and the trench coat.²⁰⁸ However, after 2016, the equestrian knight is not visible anymore.²⁰⁹

In the annual report of 2009-2010 Burberry presented its heritage in a contemporary way via the Tumblr page Art of Trench.²¹⁰ While Burberry did incorporate contemporary spikes, leather and python designs to its catwalk collection, it still linked this collection to the British history, this time the first British motorcyclists.²¹¹ It seems that Burberry tries to find a balance between being sexy and consistent with its trench coat and its check.²¹² According to Burberry, its heritage icons were important because they made Burberry more real, irresistible and give extra meaning to its worldwide activities across different sexes and age-categories.²¹³

In the annual report of 2013-2014, in contrast to the former years, pictures showed a clearer link towards Burberry's heritage. Even though some pictures are in colour, it looked like the pictures were taken decades ago. To portray itself as a global caring company, Burberry started to support several volunteering programs.²¹⁴ One year later, this idea of global awareness became officially part of Burberry's brand description. While the category heritage icons is not mentioned as part of the brand description anymore, all heritage three icons were still present in the annual reports until 2015, the equestrian knight on the cover, the check in a picture and the trench coats as part of the brand description in the text.²¹⁵

In 2016, Burberry's front page had a new design. Instead of the equestrian knight, it

²⁰⁷ Li, Li and Kambele, "Luxury Fashion Brand Consumers in China," 1520-1521.

²⁰⁸ Burberry Group, "Annual Report 2008-2009."

²⁰⁹ Burberry Group, "Annual Report 2016-2017"; Burberry Group, "Annual Report 2017-2018"; Burberry Group, "Annual Report 2018-2019."

²¹⁰ Burberry Group, "Annual Report 2009-2010."

²¹¹ Blanks, "Spring 2011 Ready-To-Wear."

²¹² Burberry Group, "Annual Report 2009-2010."

²¹³ Burberry Group, "Annual Report 2012-2013"; Burberry Group, "Annual Report 2013-2014."

²¹⁴ Burberry Group, "Annual Report 2013-2014."

²¹⁵ Burberry Group, "Annual Report 2014-2015."

shows two Royal Warrants. Interestingly, from the three heritage icons, two, the check and the equestrian knight, were not included in the brand description anymore. Where the check remained visible in pictures, the equestrian knight totally disappeared. This suggests that after 2016, Burberry's marketing departments did not use the knight in advertising anymore. This means that the knight is also not included in Burberry Facebook videos after 2016.²¹⁶ In the late 2017, the new CEO Marco Gobbetti says the following about Burberry:

“While the task of transforming Burberry is still before us, the first steps we implemented to re-energise our brand are showing promising early signs.”²¹⁷

From this quote, it can be concluded that Burberry's brand story is probably changing. This is already visible with the new monogram and the introduction of the initials of Thomas Burberry that Burberry introduced in August 2018.²¹⁸ Furthermore, in comparison to earlier annual reports, there is less focus on the heritage of the brand and more stress on its status as a global luxury brand to upgrade it to a super-luxe brand. The check and the trench coat are still visible but presented in a contemporary way. The equestrian knight, however, remained unused.²¹⁹

This chapter showed that how Burberry's tells its history is clearly different from its real history because Burberry only mentions its successes and not its failures. Even though, *Made in Castleford* and Burberry's history section have a different audience than the readers of the annual reports, the stories they tell are relatively consistent. However, some aspects were incorporated more clearly in the annual reports than on the website and vice versa. So is the balance between the contemporary nature and traditional nature of Burberry better visible in the annual reports than in Burberry's history section. However from, both, Burberry's history on the website and the annual reports it can be concluded that the core aspects of

²¹⁶ Burberry Group, “Annual Report 2015-2016”;
Burberry Group, “Annual Report 2016-2017.”

²¹⁷ Burberry Group, “Annual Report 2017-2018.”

²¹⁸ Lauren Alexis Fischer, “Riccardo Tisci Reveals New Burberry Logo and Monogram,” *Harper's Bazaar*, August 2, 2018, <https://www.harpersbazaar.com/fashion/designers/a22623947/burberry-new-logo-monogram/>.

²¹⁹ Burberry Group, “Annual Report 2017-2018”;
Burberry Group, “Annual Report 2018-2019.”

the Burberry narrative are the company's British roots and the three heritage icons, the trench coat, the check and the equestrian knight. Where the first three remained part of Burberry's brand, the equestrian knight was not visible in Burberry's annual reports anymore after 2016. From these reports, it also becomes more clear that Burberry started to take a more contemporary and global direction than is clear from Burberry's history and *Made in Castleford* section. However, in Burberry's history section and the annual reports, it is noticeable that Burberry is moving into a different direction with its new logo and monogram. In the next chapter it will be discussed how the core elements of Burberry's story-telling are implemented in Burberry Facebook videos.

Chapter 6 Implementation Story-telling in Burberry Facebook Videos

“Building on last year’s intense focus on Burberry’s unique British heritage, we continued to celebrate and develop our distinctive brand story, both on and offline.”¹

Christopher Bailey in Burberry ‘s Annual Report of 2015-2016

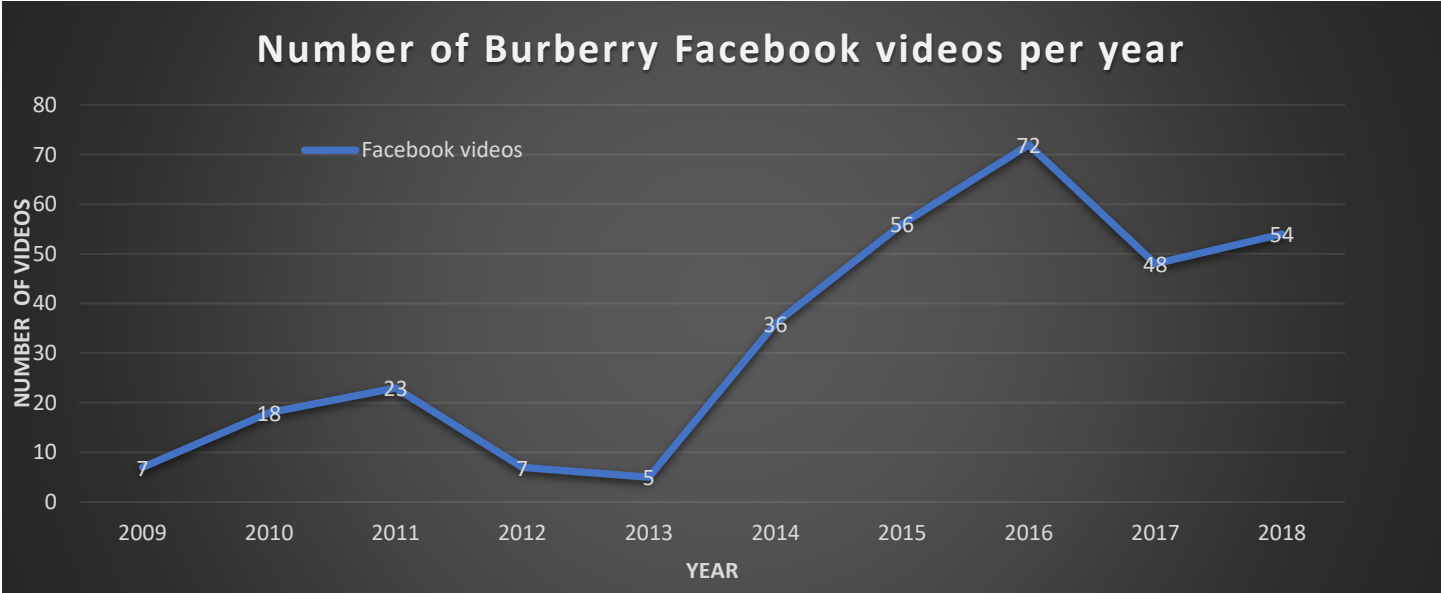
In 2009, Burberry started its own Burberry Facebook page. This chapter will discuss how and to what extent story-telling aspects are incorporated in Burberry’s videos via the use of descriptive statistics. First of all, I will discuss general information about Burberry and I will separate Burberry’s Facebook videos into categories. In addition, I investigate the role, the importance and the integration of Burberry’s heritage icons. After that, I examine Burberry in relation to its British heritage and its cosmopolitan nature. The last subchapter elaborates on the dichotomy exclusiveness and widely accessible via social media.

6.1 General information Burberry Facebook videos

In this sub-chapter, I investigate how much Facebook videos Burberry published each year and how long these videos usually take. This section serves as background information to place the sub-sections about the implementation of story-telling into context. In graph 1 (below) is visible how many Facebook videos Burberry’s social media team posted every year from 2009 to 2018. Where during the first five years the number of videos did not exceed the twenty-three per year, the last five years show frequent use of videos. This might be caused by the fact that content marketing via online videos became more popular over time.²²⁰ In 2016, the number of videos peaked with seventy-two videos. This peak is possibly caused by the fact that in 2016 Burberry began to organise its fashion shows at special locations in London. During the year, a high number of videos about the shows and locations were shared on Facebook. In total, Burberry published 326 videos between 2009 and 2018. Interestingly, on the Burberry Facebook page, it is said that four hundred and two videos

²²⁰ Chris Trimble, “Why Online Video is the Future of Content Marketing,” *The Guardian*, July 30, 2015, <https://www.theguardian.com/small-business-network/2014/jan/14/video-content-marketing-media-online>.

were posted. It is not clear where the other seventy-six videos are but probably these videos were removed from the Facebook page. When Burberry’s marketing team in London was asked for an explanation, they chose not to respond, probably because this is not public information.²²¹



Graph 1 The Total Number of Burberry Facebook Videos per Year from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

Considering the length of the videos, most are short and less than one minute. Videos that last longer than seven minutes were scarce. This means that, in general, Burberry’s marketing teams had little time to show its story and therefore they needed to think carefully about what they wanted to show and how.²²² To create a better understanding of the subjects of the Burberry’s Facebook videos, I divided the videos into six categories, which will be discussed in the next sub-chapter.

²²¹ Facebook, “Burberry Videos.”

²²² *Ibid.*

6.2 Categorisation of Burberry's Facebook Videos

Burberry's Facebook videos consisted of several topics. Some videos contained shots of Burberry's fashion show, where other videos were clips of advertising campaigns. To create more structure to the discussion of the videos, I divided the 326 Facebook videos in 6 categories: 'Special message Bailey/ Burberry', 'Advertising (campaign)', 'Fashion show', 'Music', 'Celebration videos' and 'Tutorial'. Per category I will explain what the videos in each category look like, what the differences are within each category and why Burberry might use this type of Facebook video. For this, I will use an inductive approach because while this specific way of categorization has not been used before, it is usual in studies of Facebook messages to split them up into different categories of function. As Burberry used its Facebook videos mainly for advertising purposes, the categorisation in this master thesis is based on themes rather than function. Every video is only placed in one category. When more categories were applicable, I chose the category that came the closest to the subject of the video. In addition, videos were only placed under the category 'Special message Bailey/Burberry' if there was no other category where they fit better.²²³

6.2.1 Special Message Bailey/Burberry

From 2009 until 2012, Christopher Bailey frequently spoke personally to the Burberry Facebook users. Most of these videos are of low-quality and the location was often the Burberry office. Therefore, videos in this category not only look improvised but it is also portrays Bailey as approachable. Fay Goijarts shows in her master thesis that Burberry was herewith not unique. The mixing of amateur and professional techniques in photo's and videos was a wider trend among luxury fashion brands.²²⁴ As has been discussed earlier, after 2012, Christopher Bailey did not directly speak to Burberry's Facebook users anymore. Before 2012, videos with general messages from Burberry are not visible because all the

²²³ Linchi Kwok and Bei Yu, "Taxonomy of Facebook Messages in Business-To-Consumer Communications: What Really Works?," *Tourism and Hospitality Research* 16, no. 4 (October 2016): 311-328, doi:10.1177/1467358415600214;

Gregory Saxton and Richard Waters, "What Do Stakeholders Like on Facebook? Examining Public Reactions to Nonprofit Organizations' Informational, Promotional, and Community-Building Messages," *Journal of Public Relations Research* 26, no. 3 (May 2014): 280-299, doi:10.1080/1062726X.2014.908721.

²²⁴ Fay Goyarts, "Popularization of Luxury Fashion Brands on Social Media?" (Master Thesis, Erasmus University, 2014), 53.

video communication with Burberry's Facebook users was done by Christopher Bailey. After 2012, Burberry still wished its customers a merry Christmas but it did so via impersonal but more high-quality Facebook videos and not via someone from the Burberry staff anymore. It is noteworthy that during later years Burberry not only published videos in response to special days in Britain but that they also started to do this for holidays in the US, Asia and the Middle East. This shows again that, while Burberry is a British company, its target market was not.²²⁵

Even though Christopher Bailey announced some of Burberry's fashion shows personally, these videos are not inserted in the category 'special message Bailey/ Burberry' but in the category 'Fashion show' as it primarily concerns the fashion show. These categories consist of videos wherein the brand wants to communicate something to its customers other than advertising. However, the category 'Special messages Bailey/ Burberry' only applies when videos do not fit in any other category.²²⁶

6.2.2 Advertising (Campaign)

Videos in this category, are either official advertising videos or videos about an advertising campaign. These videos consist of professional videos featuring famous British models, actors or musicians. As background music for its videos, Burberry mostly used songs that were performed by British musicians. By featuring musicians in some of its (advertising) videos, such as with the band Gigs to promote its perfume Burberry Brit Rhythm, Burberry joined a wider trend of collaboration with musicians to present and distinguish its brand from others.²²⁷ Furthermore, Burberry's Facebook videos were mainly filmed in England, especially in the South of England and specifically in London. When videos were not made in Britain, they contained a clear reference to its British roots via the inclusion of the British flag, the Queen's guards and British policemen in their characteristic black costumes in the videos. During the last few years, Burberry started to collaborate with British and international artists, designers and photographers to create Burberry's products together,

²²⁵ See appendix I; I realise that this is an unusual way of citation but together with my supervisor I decided to move these footnotes towards the appendix to increase the readability of the thesis.

²²⁶ *Ibid.*

²²⁷ Atle Hauge and Brian Hraacs, "See the Sound, Hear the Style: Collaborative Linkages between Indie Musicians and Fashion Designers in Local Scenes," *Industry and Innovation* 17, no. 1 (February 2010): 118-119.

such as with the British artist Blondey McCoy and the French director and writer Danny Sangra. In this way, it seems that Burberry aimed to enhance the exclusivity and prestige of its products via collaboration with British and global experts.²²⁸ In 2018, after the appointment of the new CEO Gobbetti and new Creative Director Tisci, Burberry published several videos on how it advertised its new monogram abroad. At the end of the year, Burberry showed clothes from its new line B-series in Facebook videos.²²⁹

6.2.3 Burberry's Fashion shows

Videos in this category are directly linked to fashion shows. So these videos either show the fashion show itself or the announcement of the fashion show with or without a sneak peek of the location where it was going to take place. Furthermore, as was previously shown, Burberry live streamed its fashion show via Facebook, just like other luxury fashion brands. This livestreaming gave Burberry Facebook users the opportunity to watch, comment and discuss the show at the same time that it took place.²³⁰ From 2016 onwards, Burberry matched its location more and more with its fashion show collection and the inspiration for it. Bailey's last show was extra spectacular with light effects and with British actress, singer and model Cara Delevingne and British fashion model Adwoa Aboah to open and close the row of mannequins. During every show, Burberry provided live music from a British musician. From some fashion shows, it posted videos about the highlights of the show and specifically about the (famous) international and British guests that were present.²³¹ As British Fashion scholar Agnes Rocamora argues, the transformation of fashion shows into international spectacle social media events was a wider development in the fashion world from 2009 onwards. This shows that Burberry was not unique because the company turned its fashion shows into spectacles or because its livestreamed its fashion shows on social media but that it participated in wider trends in the luxury fashion industry.²³²

²²⁸ See appendix II;

Garfein, "Cross-cultural Perspectives on the Dynamics of Prestige," 17,24;
Bagwell and Bernheim, "Veblen Effects in a Theory of Conspicuous Consumption," 350-353;
Li, Li, and Kambele, "Luxury Fashion Brand Consumers in China," 1520-1521;

²²⁹ See appendix II.

²³⁰ Rocamora, "Mediatization and Digital Media in the Field of Fashion," 509-510.

²³¹ See appendix III.

²³² Rocamora, "Mediatization and Digital Media in the Field of Fashion," 509-512.

6.2.4 Music

The category 'Music' consists of Burberry Acoustic videos, wherein Burberry provided a platform for emerging and well-known British musicians from 2010 until 2017, featuring different music styles, such as indie rock and British pop music videos. In the videos, the musicians introduced themselves and their song and played it. Again, most musicians are from England. Therefore, most Acoustic videos were made in England. In case of clothing, even though only some of them wear a trench coat or clothes with a check, all musicians wear clothes from Burberry Brit. This form of advertising shows an engagement marketing to enhance brand loyalty. Facebook users were invited to experience the brand via watching the performance of these musicians in Burberry clothes.²³³ Unfortunately, the company itself did not explain how they selected Burberry Acoustic musicians.²³⁴ According to *The Guardian's* journalist Sarah Butler they were selected by Bailey.²³⁵

As every fashion show video has shots of the musician in it, the videos that are considered as fitting in the category 'Music' were videos when Burberry itself mentioned in the title or explanation that the video specifically was about the music of the fashion show. While most musicians in the Burberry Acoustic videos on Facebook were relatively unknown, most musicians that performed on Burberry's fashion shows already made a name for themselves. This means that they probably have more experience in performing for a larger audience so it reduced the risk for Burberry that something would go wrong with the music during the fashion show.²³⁶ While it remains unclear if other luxury fashion brands also had their version of Burberry Acoustic, the project itself was not a unique project but forms part of a broader trend featuring famous and emerging artists performing in short videos.²³⁷

²³³ Richard Tso, "Burberry Ad Campaigns Blend Music Fashion and Social," *Huffpost*, December 7, 2017, <https://www.huffpost.com/entry/burberry-ad-campaigns> .

"Engagement Marketing," Concepts, MBASKool, accessed June 19, 2019, <https://www.mbaskool.com/business-concepts/marketing-and-strategy-terms/10558-engagement-marketing.html>.

²³⁴ "Burberry Acoustic," Burberry, accessed May 17, 2019, <https://lv.burberry.com/acoustic/>.

²³⁵ Butler, "The Digital Hard-Sell Behind Burberry's Traditional Image."

²³⁶ See appendix IV.

²³⁷ "Homepage," La Blogotheque, accessed June 19, 2019, <http://en.blogotheque.net/>.

6.2.5 Celebration videos

Over the years, Burberry also posted Facebook videos that were not directly linked to the promotion of specific products but purely to celebrate the brand, its Britishness and its heritage.²³⁸ In some videos, it celebrated this Britishness abroad. A clear example of this are Burberry Facebook videos about the show it gave in Shanghai because of the opening of its flagship store. This is line with Goyarts' argument of mentioning 'cosmopolitan nationalism' in relation to Burberry. To attract a world-wide audience the brand advertises itself as British, which is appreciated by its main target group, the Asians.²³⁹ The category 'Celebration Videos' also consists of videos that gave a glimpse behind the scenes of how these festive and special videos were made.²⁴⁰ Most videos in this category were made for a special occasion and therefore special video effects and techniques were incorporated. The video with the highest likes, 102.490, also belonged to this category. The video is called 'from London with Love' to celebrate Burberry and its British heritage. In the festive campaign video, a young pair falls in love against a London background with special effects of confetti, snow and rain. The trench coat, check and equestrian knight are clearly present in the video. Moreover, the video featured British policemen, guards and British celebrities.²⁴¹

6.2.6. Tutorial

The last category 'tutorial' is dominated by videos wherein Burberry's make-up artist and creative consultant Wendy Rowe shows how Burberry's make-up can or should be used. In this way, Burberry advertises its make-up products and shows how to use it, mainly with British actress Amber Anderson as model. In a few videos, however, Burberry shows how a scarf can be correctly tied.²⁴²

²³⁸ Hudson, "Brand Heritage and the Renaissance of Cunard," 1551;

Wiedmann, Hennigs, Schmidt, and Wuestefeld, "Drivers and Outcomes of Brand Heritage," 215; Merchant and Rose, "Effects of Advertising-Evoked Vicarious Nostalgia on Brand Heritage," 2619-2620, 2614.

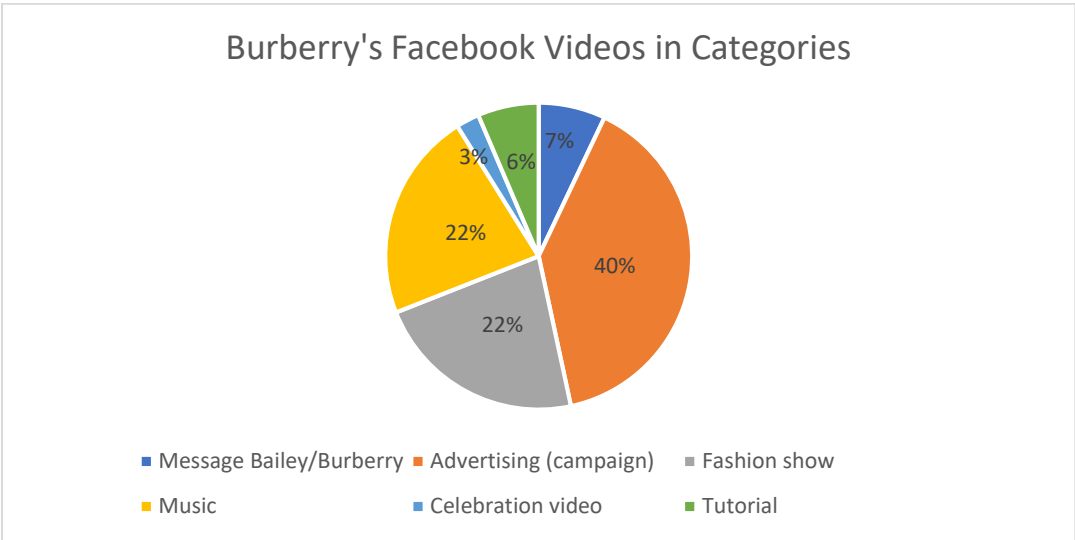
²³⁹ Goyarts. "Popularization of Luxury Fashion Brands on Social Media?" 60; Melchior Riegels, "Catwalking the Nation Challenges and Possibilities in the Case of the Danish Fashion Industry," *Culture Unbound: Journal of Current Cultural Research* 3, no. 1 (April 2011): 55-70, doi:10.3384/cu.2000.1525.11355; Bhasin, "SWOT Analysis of Burberry."

²⁴⁰ See appendix V.

²⁴¹ Burberry, "From London with Love | Starring Romeo Beckham"; Farrel, "Romeo Beckham Boosts Burberry Sales."

²⁴² See appendix VI.

In graph 2 below is visible how big the share of each the six categories from the total number of Burberry is to get more insight in what sort of videos Burberry mainly published, what information Burberry wanted to convey via its videos and what Burberry tried to achieve though publishing the Facebook videos.



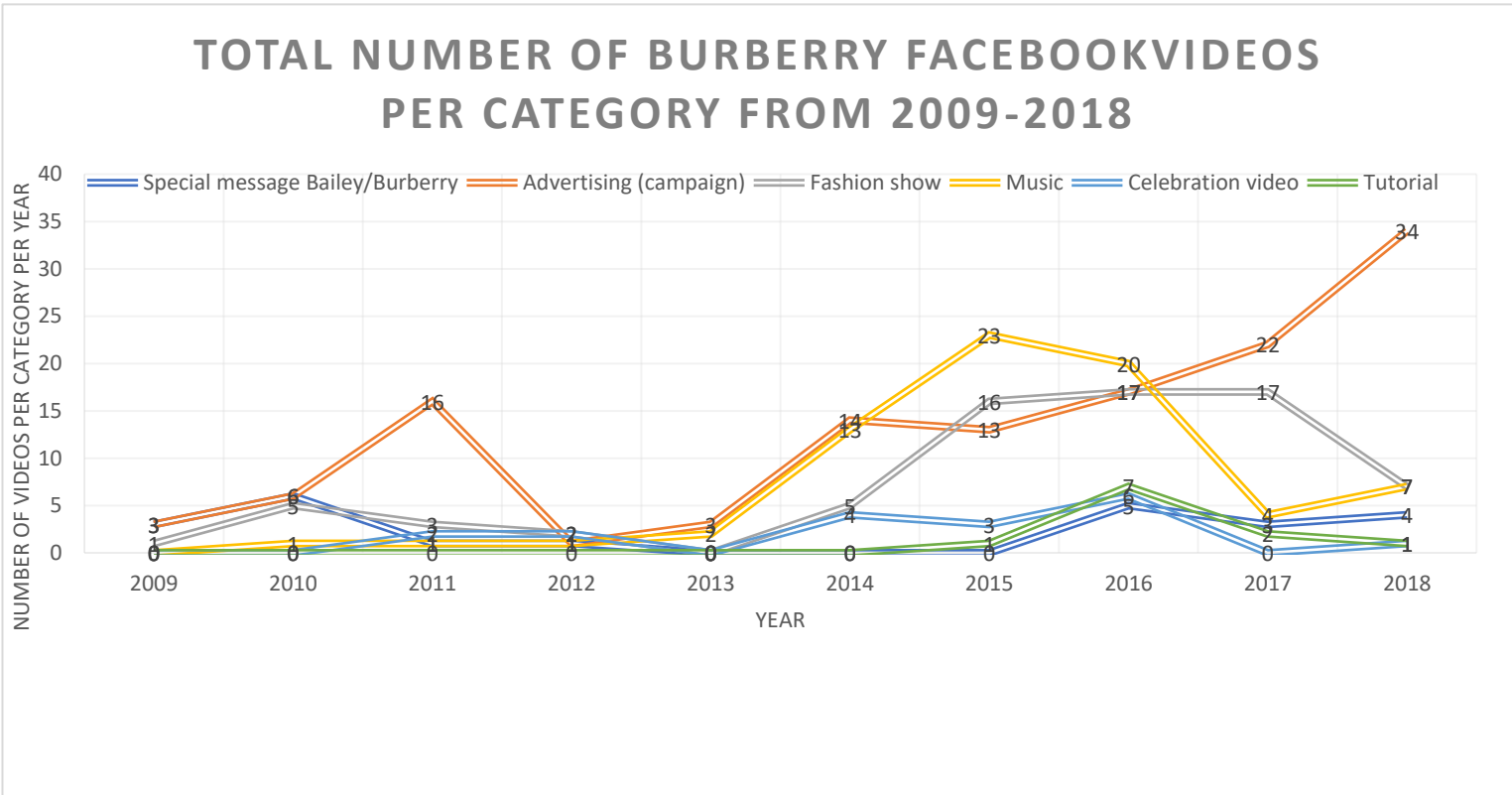
Graph 2 Burberry’s Facebook Videos in Six Categories

Source: Burberry “Videos”; author’s own elaboration.

In graph 2, it is visible that ‘Advertising (campaign)’ is the largest category with 40% and 129 videos, followed by ‘Music’ and ‘Fashion show’ with 22% and respectively 72 and 73 videos. The categories ‘Tutorial’ and ‘Message Bailey/Burberry’ both take up 7% with respectively 21 and 23 videos. The fact that the category ‘Fashion Show’, ‘Advertising Campaign’ and ‘Tutorial’ together take up 69% suggests that Burberry used its Facebook videos mainly to advertise its products. Only the category ‘Special Messages Bailey/ Burberry’ (7%) and a few videos of the category ‘Fashion Show’ were used to communicate something to the Facebook users. This implies that Burberry utilized its Facebook videos for marketing or the creation of emotional bonding rather than communication.²⁴³ The category ‘Celebration videos’ wherein Burberry explicitly celebrated the brand, only occupies 3% of the total

²⁴³ Kwok and Yu, “Taxonomy of Facebook Messages in Business-To-Consumer Communications,” 311-328.

videos. At the first glance the category ‘Music’ seems an outsider but when it is taken into account that Burberry was mainly targeting millennials, it is a smart move from Burberry to create emotional bonding via music. In Graph 3A (below) and Graph 3B in (appendix VII) is visualised how the share of each category developed over the past ten years in absolute and relative numbers.



Graph 3A Number of Burberry Facebook Videos per Category Per Year

Source: Facebook, “Burberry Videos”; author’s own elaboration.

Graph 3A shows the same tendency as Graph 3B. In graph 3A, it is visible that the total number of Burberry’s Facebook videos for the first five years was low. During later years, this number increased especially because the categories ‘Advertising (campaign)’, ‘Music’ and ‘Fashion show’ rose. In graph 3B is visible that while the number of followers increased over the years, the number of videos in the category ‘Special message Bailey/Burberry’ declined. The category started high with more than 40% of the total videos in 2009, fell in

2010 and decreased further in 2011. Then, it increased to 10% in 2012, to decrease until zero between 2013 and 2015. This suggests that because the number of followers increased, Burberry and Bailey created more distance between the users and the company to prevent customers from overloading the company's Facebook page and chat with comments and suggestions. In 2016, the share of 'special message Bailey/Burberry' raised again and remained stable around 8/9% until 2018.

In general, the category 'advertising (campaign)' occupies the largest share, except from 2015 and 2016 when the category 'Music' took the largest share. Nevertheless, the relative number of this category goes up and down between 70% at the highest point and around 23% at the lowest point. The category 'Fashion show' shows peaks and valleys. In general, during the first five years, the share of the category declined. From 2013 onwards its share started to rise again, to fall again after 2017. The category 'music' started at zero in 2009, also because Burberry Acoustic only started in 2010. Its share rose in 2011-2013 and became relatively constant at around 40% until 2015 before it fell towards 8/9% in 2017, to show a small increase for 2018. The category 'celebration videos' began also with a low share until 2011. In 2012, it occupied a share of 30% until it fell again in 2013. For the period 2014-2018, it remained stable between 7% and 11%. Until 2015, 'tutorials' were not present. In 2015, the first tutorials appeared and in 2016 it occupied a share of 10% to drop until 4% and 2% in 2017 and 2018. This is interesting as Burberry directly operated make-up products, the main topic of the tutorials, already from 2013 onwards.²⁴⁴

Graph 3A and 3B show that Burberry's videos related to advertising, fashion shows and music were dominant. While the results for the first two categories implies that Burberry used its Facebook videos mainly for marketing and sales-related purposes, the inclusion of a high number of music videos shows that Burberry also tried to create an emotional bonding between the brand and the consumer. However, the fact that the category 'special message Bailey/ Burberry' is small shows that Burberry hardly used Facebook videos to communicate with Burberry's Facebook users.

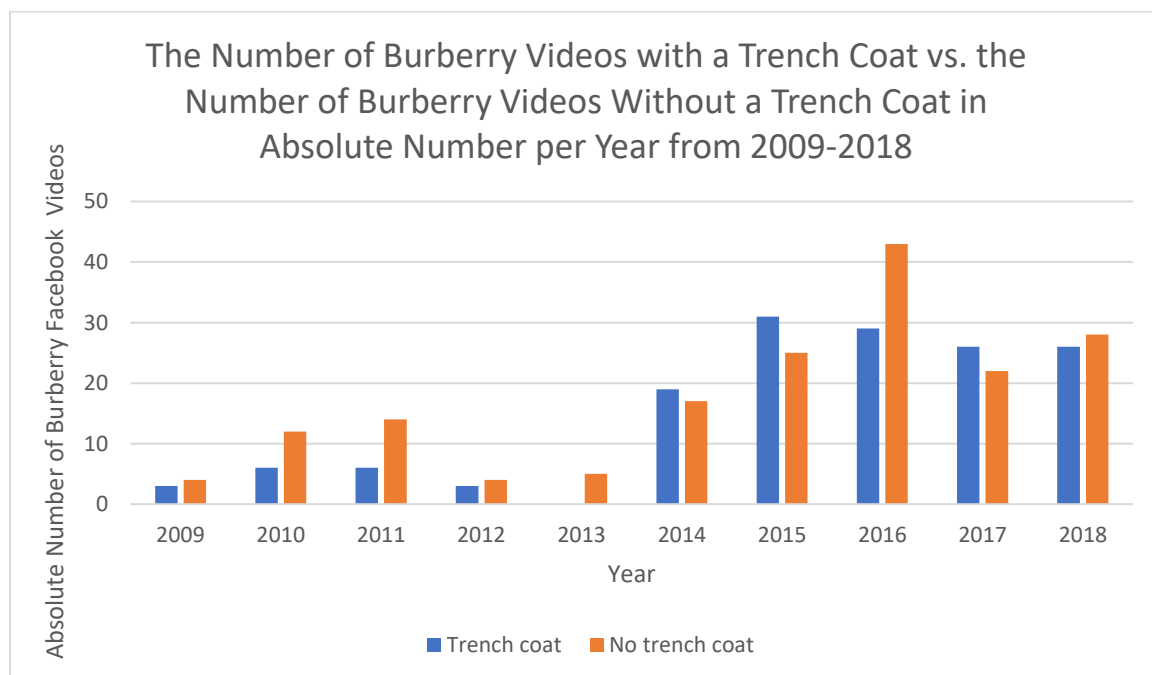
²⁴⁴ Burberry Group, "Annual Report 2012-2013."

6.3 Burberry's Heritage Icons in Facebook Videos

In this subchapter, I will discuss how important the three heritage icons are for Burberry and how the icons are visualised in Burberry's Facebook videos. Firstly, I will analyse the videos with the most prominent one, the trench coat. After that, I will examine the videos wherein the check is visible and how the check was incorporated in the videos. Last but not least, videos wherein the equestrian knight appears, will be examined.

6.3.1 Trench coat

The trench coat or parts of the coat are visible in 149 videos, which forms 46% of Burberry's Facebook videos.²⁴⁵ As the trench coat is a mid-length coat made from Gabardine with specific characteristic such as the little belts, the epaulets and a pattern of the check inside it was not as hard to recognise the coat as was first expected. In Graph 4A and 4B (appendix) is visualised in how many videos the trench coat was present, in how many not and how this evolved over the years in absolute and relative number.

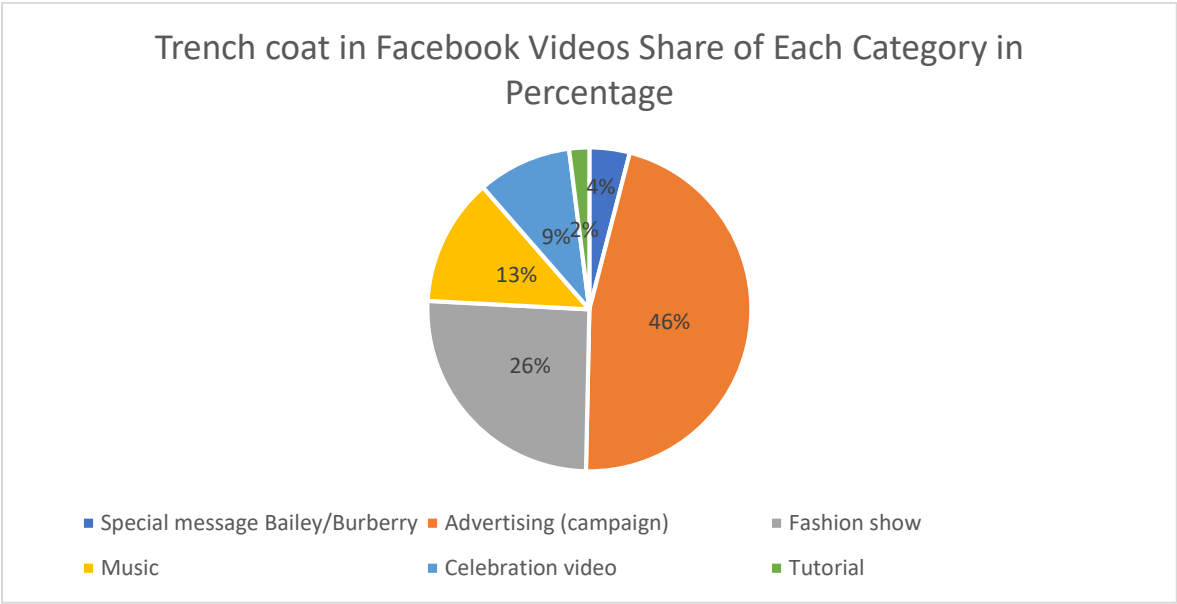


Graph 4A Number of Burberry Videos With and Without a Trench Coat in Absolute Number from 2009-2018

Source: Facebook, "Burberry Videos"; author's own elaboration.

²⁴⁵ (147/323) 323 instead of 326 as it is not possible to watch the content of 3 videos.

In graph 4A and 4B is visible that during the last five years the trench coat appeared in more videos than in the first five years in absolute and relative terms. It is possible that because of the small number of videos during the first five year the image is distorted. Interestingly, the trench coat and the check are explicitly mentioned as part of the brand in annual reports during the first five years than later. So a potential re-invention of Burberry’s heritage trench coat during later years is not plausible. It is possible that at the beginning phase of Burberry’s Facebook page and its small number of followers, Burberry’s marketing teams did not spend so much attention to the page and the consistent implementation of Burberry’s story-telling.²⁴⁶



Graph 5 Videos that Contain Trench Coat Shots Divided in Categories in Percentage

Source: Facebook, “Burberry Videos”; author’s own elaboration.

In graph 5 is visible that almost half of the videos with a trench coat fall in the category ‘advertising (campaign)’. This suggests that the trench coat is an important element of Burberry’s advertising campaign. However, like graph 5 shows, the trench coat was not visible in almost half of the videos from the category ‘Advertising Campaign’. This can be

²⁴⁶ Burberry Group, “Annual Report 2008-2009”; Burberry Group, “Annual Report 2009-2010”; Burberry Group, “Annual Report 2010-2011”; Burberry Group, “Annual Report 2011-2012”; Burberry Group, “Annual Report 2012-2013”; Burberry Group, “Annual Report 2013-2014”; Burberry Group, “Annual Report 2014-2015”; Burberry Group, “Annual Report 2015-2016”; Burberry Group, “Annual Report 2016-2017”; Burberry Group, “Annual Report 2017-2018.”

explained by the fact that the category also consists of campaigns of Beauty products and videos of Burberry Sport's collections in which the trench coat was often absent. This suggests that the trench coat, even when it is a brand icon, is less important in advertising videos than I assumed. In addition, it is visible that videos in the category 'Fashion show', as could be expected, also feature some shots of Burberry's trench coats. On the catwalk, the trench coat was a returning item but in the introduction of announcement videos, the trench coat was mostly absent. That is why about half of the videos contains a trench coat and the other half not. While all Burberry Acoustic musicians were dressed in Burberry, only a small number of the musicians wore a trench coat.

The categories 'celebration videos', 'special message Bailey/ Burberry' and 'tutorial' occupy much smaller parts of the total Facebook videos. This could be caused by the fact that the purpose of these videos are different than the other ones or because videos in the last two categories only show one or two people. For the last two, the trench coat features only in about 25% of the videos. However, in the category 'celebration videos' the trench coat appears in 67% of the videos but because this category is small, this does not become clear from graph 5. Overall, the trench coat only appeared in 46% of Burberry's Facebook videos. Taking into account that Burberry described the trench coat as one of the pillars where the brand is build upon, this is surprisingly low.²⁴⁷

6.3.2 Check

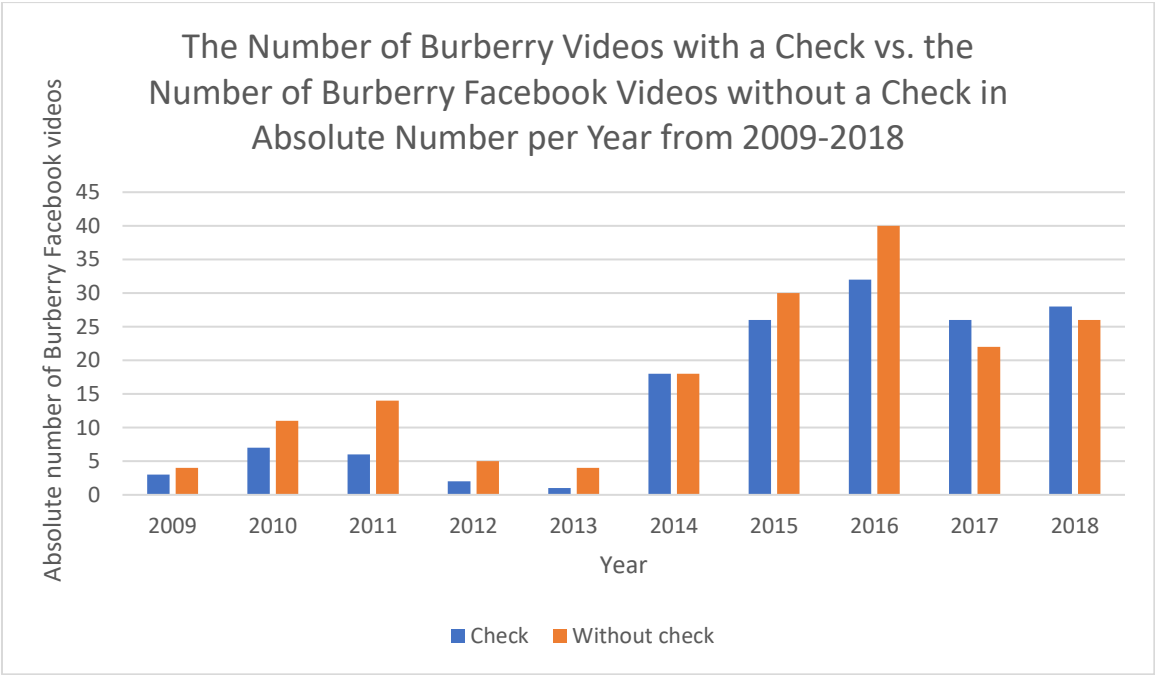
A video was calculated as having the Burberry check in it when it contained at least one shot of the traditional Burberry check with red, white, black and light beige or the pattern of the check in different colours. Bailey incorporated touches of the check everywhere, such as in knitwear, on Beauty products and on accessories.²⁴⁸ In addition, he also played with the colours of the check, from which his last show for Burberry when he incorporates the rainbow colours in the original check is a clear example.²⁴⁹ As is previously discussed Burberry, in the early 2000s Burberry's check was linked to 'chav' culture. Another problem

²⁴⁷ Burberry Group, "Annual Report 2008-2009"; Burberry Group, "Annual Report 2009-2010"; Burberry Group, "Annual Report 2010-2011"; Burberry Group, "Annual Report 2011-2012"; Burberry Group, "Annual Report 2012-2013"; Burberry Group, "Annual Report 2013-2014"; Burberry Group, "Annual Report 2014-2015"; Burberry Group, "Annual Report 2015-2016"; Burberry Group, "Annual Report 2016-2017"; Burberry Group, "Annual Report 2017-2018"; Facebook, "Burberry Videos."

²⁴⁸ Annabel Rackham, "Burberry: How Christopher Bailey Reinvented The Brand with the Chequered Past," Entertainment & Arts, BBC, November 24, 2017, <https://www.bbc.com/news/entertainment-arts-41818169>.

²⁴⁹ Conlon, "Trenches to Rainbows."

was that the check was plagiarised and that it was visible on many counterfeit Burberry products. To counter this image, Bailey decided that the check should only be visible on 5% of Burberry’s products. He brought the licenses back and made the check an exclusive Burberry pattern again. Over the years, he started to intertwine the brand and the check again.²⁵⁰ In its Spring/Summer collection of 2018, Burberry even presented a collection together with the Russian designer Gosha Rubchinskiy that is similar to the style of the chavs.²⁵¹ Just like the trench coat, the check is also visible in 149 videos (46%). This is the same number of videos as the trench coat and suggests that both icons have equal importance for Burberry. However, they did not always appear in the same videos. With the visualisation of graph 6A, 6B (appendix) and graph 7, I will discuss how the number of Facebook videos with a check developed over time in absolute and relative number.

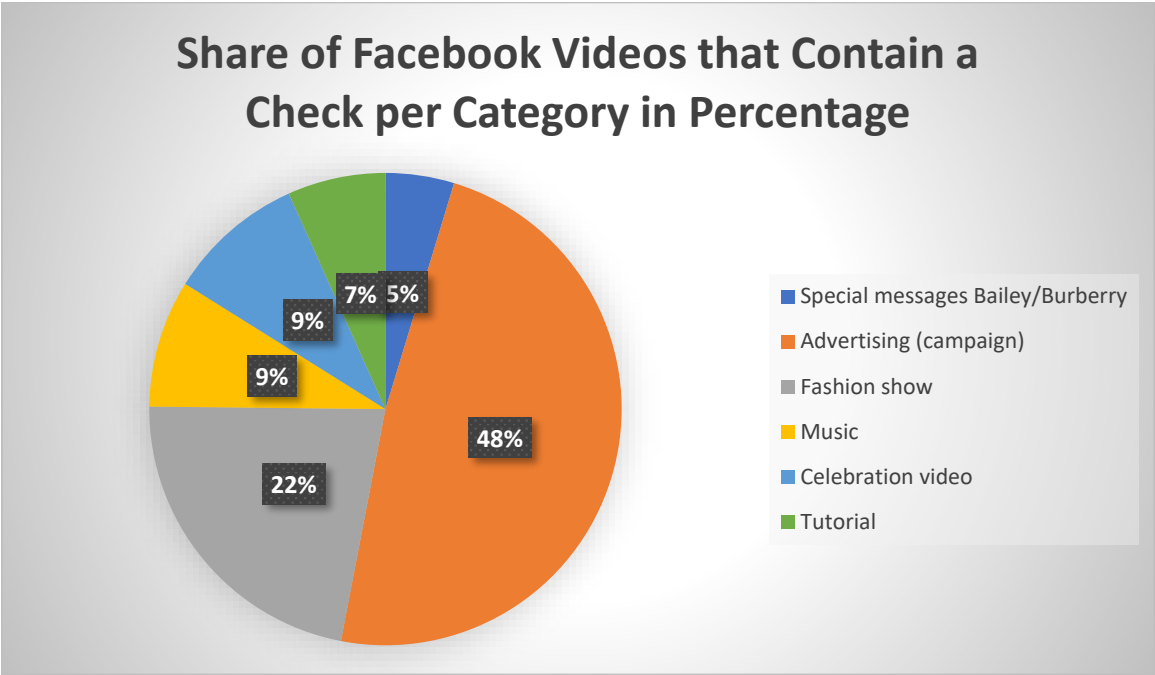


Graph 6A Number of Burberry Videos with and without a Check in Absolute Number from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

²⁵⁰ Klerk, “How Christopher Bailey Transformed Burberry Forever”.
²⁵¹ Gallagher, “The History of Burberry’s Check.”

During the first half of the research period, there is a general decline visible in the videos wherein products with touches to Burberry’s check were incorporated. Just like for the trench coat, the absolute and relative number of videos that contained a shot of a check increased during the last five years. It grew from 20% in 2013 towards 50% in 2014. After 2014, the percentages of videos with a check remained stable and fluctuated between 46% and 56% between 2014 and 2018. Just like the trench coat, the check seemed to become more important during the last five years. This can be explained by the fact that Bailey started to slowly integrate the check after its image crisis in the early 2000s because of its association with chavs and the wide availability of Burberry counterfeit products.²⁵² However, as is discussed earlier, the heritage icons took a more important role in earlier annual reports than in the later ones. This might show a change in policy with the appointment of Bailey as new CEO to incorporate the icons in the brand products rather than putting extra emphasis on them in the brand description.



Graph 7 Share of Burberry Facebook Videos that Contain a Check per Category in Percentage from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

²⁵² Klerk, “How Christopher Bailey Transformed Burberry Forever.”

Just as the pie chart of the trench coat, almost 50% of the videos are taken up by the category 'Advertising (campaign)'. 22% of the Burberry Facebook videos fit in the category 'fashion show'. The other categories do not show many differences between the check graphs and the trench coat graphs either. This means that the trench coat and the check are in the same heritage category and appear often in the same type of videos.

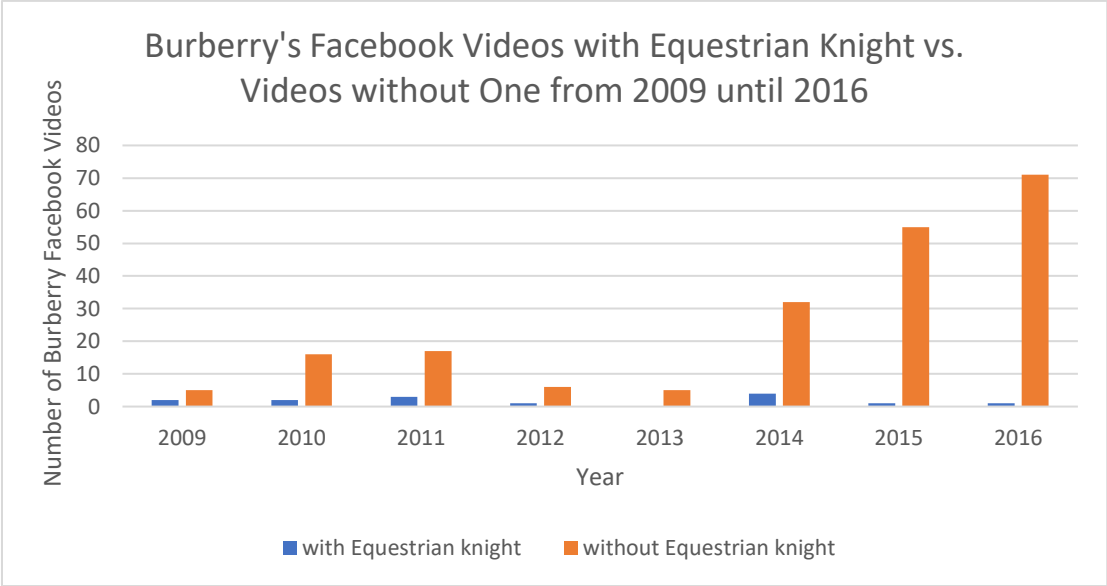
In graph 7, it is noticeable that especially in the category 'Music', the check is often not present. This is probably because the videos primarily serve another purpose than advertising. As is mentioned previously, it is likely that these videos are in the first place meant to connect with Burberry target group, the millennials. Other videos that mostly consist of videos without the check are in the category 'Special message Burberry/Bailey' because when Bailey announces something he did not wear a trench coat or something with a check on it. The category 'Fashion show' consists of slightly more no check than check videos. While touches of the check remains coming back on Burberry's fashion shows, just like the trench coat, it is hardly visible in announcement videos. Interestingly, unlike the trench coat, most videos of the category 'Tutorial' do have a shot of a check in it because most of Burberry's make-up products have a pattern of the check on the bottle, pencil or package.

The category 'celebration videos' consists of more videos with a check than without check. This suggests that when it came to the celebration of the brand, the check was considered as an important element. The category 'advertising campaign', in absolute number, consists of the most videos with the check but it is clear that Burberry does not implement the check in every advertising video or advertising campaign. While there are a lot of similarities between the data about the trench coat and that of the check, the implementation of both differed. The trench coat, while it did appear in different colours and material, always served as a coat. In contrast, the check appeared in all sorts of forms and colours and was used in all sorts of products. However, it mostly featured in its traditional way with the colours, khaki, red, black and white. The size and tint of the traditional check a changed over time. During fashion shows, the check appeared in a range of products. In advertising campaigns, the check was mostly visible on trench coat collars or on accessories. Regarding accessories, the Burberry check was featured mostly on bags and umbrella's. The check was also implemented in Burberry's Beauty collection with the pattern of the check on fragrances, make-up products and other Beauty products.

The categories where the check was hardly visible was, just like the trench coat, in the line Burberry Sport. This gives the impression that the check was, just like the trench coat, an important element to tell Burberry’s heritage and history but that is not that essential that Burberry uses these heritage icons for every collection. This leads to the question of whether the heritage icons are only related to Burberry’s past and not to its present and future. This also suggests that the icons are overemphasized in Burberry’s annual reports and website to make a positive impression on investors or that Burberry’s narrative is not consistently implemented.

6.3.3 Equestrian Knight

The last Burberry heritage icon is the equestrian knight. The equestrian knight stars in only 14 videos. This means that in only 4% of the videos the icon was present. During the first few years, some of Burberry’s Facebook videos regarding advertising campaigns or fashion shows started with the sketch of the equestrian knight as opening shot. From 2014 until 2016, the knight was visible on the wrappings of presents. After 2016, the knight was not visible in any of Burberry’s Facebook videos anymore. Graph 8 shows how important the icon was per year.



Graph 8 The Number of Burberry Facebook Videos with Equestrian Knight vs. the Videos with one in Absolute Number per Year from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

In graph 8 is visible that the icon was present during the first four years. In 2013, it disappeared, to be back in 2014 and to decline towards one in 2015 and one in 2016. From 2017 onwards, it vanished completely. Until 2015, the equestrian knight was mentioned as part of Burberry's heritage. This suggests again that either Burberry exaggerated the importance of the equestrian knight for the brand in its annual reports until 2016 or that it was not consistently implemented in the Facebook videos.²⁵³ Because only fourteen videos contain shots of the equestrian knight, the sample is small. Interestingly, the knight was only present in three categories: 'celebration videos', 'advertising campaign' and 'fashion show'. For the last two categories, this was because until 2012 some of Burberry's Facebook campaign and fashion show videos started with the equestrian knight as opening's shot. Between 2014 and 2016, it appeared several times on packages of presents. Therefore, some of Burberry's videos with shots of the knight fall in the category 'celebration videos' (14%).

Even though Burberry itself called the equestrian knight a heritage icon, it is visible that in the Facebook videos the knight was underrepresented, especially compared to the check and the trench coat. Furthermore, the fact that the icon was never fully incorporated in Burberry Facebook videos like the trench coat and the check and that it was removed after 2016 brings up the question whether Burberry really considered the knight as one of its three heritage icons. During the second half of 2018, the new logo of Burberry, the initials of Thomas Burberry started to appear in Burberry's Facebook videos.²⁵⁴ According to the creator of it, the British graphic artist Peter Saville, the monogram was not created because the label needed to be developed but because it had to be consistent with Tisci's different Burberry designs.²⁵⁵

²⁵³ Burberry Group, "Annual Report 2008-2009"; Burberry Group, "Annual Report 2009-2010"; Burberry Group, "Annual Report 2010-2011"; Burberry Group, "Annual Report 2011-2012"; Burberry Group, "Annual Report 2012-2013"; Burberry Group, "Annual Report 2013-2014"; Burberry Group, "Annual Report 2014-2015"; Burberry Group, "Annual Report 2015-2016"; Burberry Group, "Annual Report 2016-2017"; Burberry Group, "Annual Report 2017-2018"; Facebook, "Burberry Videos."

²⁵⁴ Burberry, "B series 17 October 2018"; Burberry, "B SERIES"; Burberry, "#B Classic"; Burberry, "B series 17 November"; Burberry, "Introducing the New Alphabet"; Burberry, "B series 17 December".

²⁵⁵ Morwenna Ferrier, "Graphic Artist Peter Saville on Creating Burberry's New Logo," *The Guardian*, February 14, 2019, <https://www.theguardian.com/fashion/2019/feb/14/graphic-artist-peter-saville-on-creating-burberrys-new-logo>.

6.4 Burberry as British and cosmopolitan

In Burberry's Facebook videos is visible that Burberry plays between being British and being global. Therefore, in this subchapter, I discuss Burberry's Britishness together and contrasted with global elements in the videos. Previously in this thesis, Britishness in relation to Burberry was defined as traditional Englishness by including the characteristic Queen's guards, rainy weather, the British flag and characteristic buildings of London in its Facebook videos. However, at the same time, young British celebrities are present, which gives Burberry's Britishness a contemporary twist. Firstly, I examine Burberry as cosmopolitan. With the term cosmopolitan, I mean that, next to its British roots, Burberry is a company that operates globally and therefore tries to attract a global audience by making itself familiar with habits of different continents.²⁵⁶ Secondly, I investigate the brand in light of its British roots. In addition, I analyse the presence of young, unknown British musicians and (British) celebrities.

6.4.1 Burberry as cosmopolitan

Videos that contained film fragments of other countries outside Britain or videos wherein Burberry specifically addressed non-British Facebook users in its videos, such as by wishing its Chinese Facebook users a good lunar new year, are present for the whole research period, except from 2009.²⁵⁷ Together these were twenty-seven videos, which forms only 8% of the total number of videos Burberry published between 2009 and 2018. These videos are divided over five out of six categories. Only the category 'tutorial' does not have any video that contains a link towards non-British Facebook users.²⁵⁸ In general, the number of these videos was relatively low. It is striking that 2018 has a peak with seven videos. In these videos, Burberry introduced its monogram in Shanghai, New York and Hong Kong. This brings up the question again if Burberry with its new CEO and CD is going to take a more international direction or whether these intense advertising campaigns still fits in the previously mentioned concept of 'cosmopolitan nationalism'. To attract Facebook users and

²⁵⁶ "Cosmopolitan," Lexico Dictionaries, accessed June 20, 2019, <https://www.lexico.com/en/definition/cosmopolitan>.

²⁵⁷ Burberry, "Celebrate Lunar New Year with Burberry."

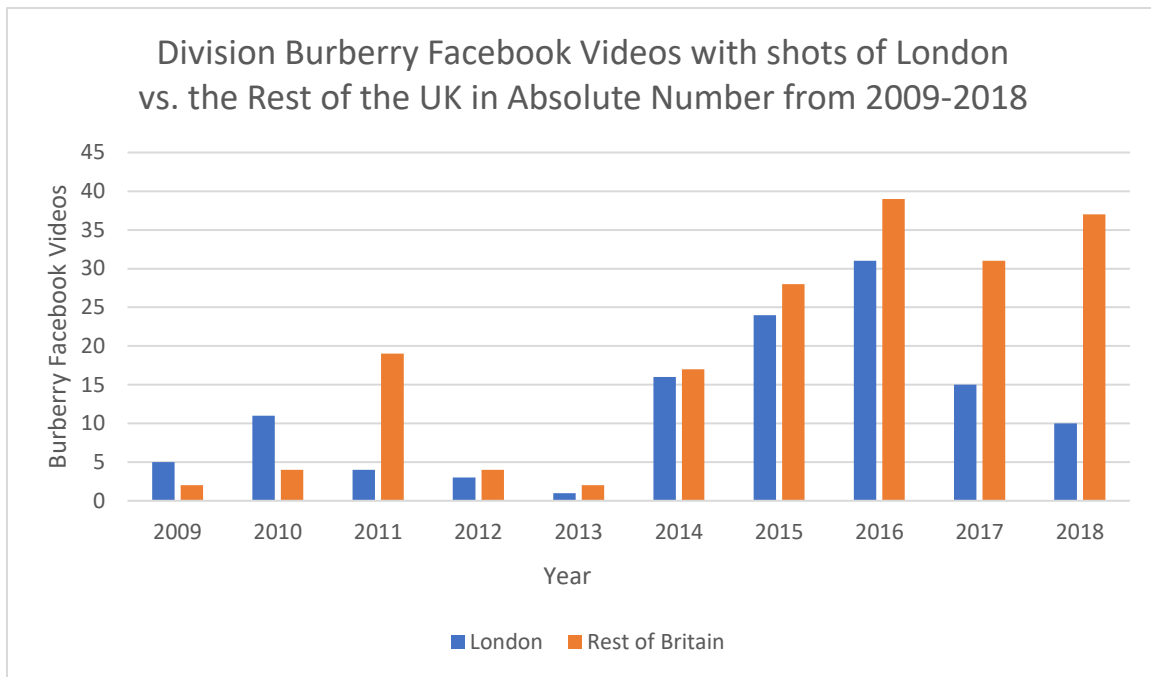
²⁵⁸ 27 videos/323 videos.

consumers from all over the world, Burberry presented itself as British so that when consumers buy a Burberry product they bought something typically British.²⁵⁹

6.4.2 Burberry as British

From the 323 videos were only twenty videos (6%) clearly shot abroad, which was mostly mentioned in the video descriptions. These videos, however, often contained a link to Britain with British flags and an imitation of the Queen's guards. While in case of some videos, it is not completely clear if they were made in Britain or not, it is obvious that the majority of the videos were filmed in the UK and especially in England. That is why Burberry's Britishness seems a synonym for Englishness. Only in case of 3 out of 323 videos, Burberry mentioned that they were shot in Scotland. None of the videos seemed to be made in Northern Ireland and only three times the music of an Irish musician or band has been played, two times as background video and one time in Burberry Acoustic. In graph 9A and 9B (appendix VII) is shown how much videos were made in London and how much elsewhere in Britain and how these number developed over time in absolute and relative number to determine how much Burberry identified itself as a brand from London.

²⁵⁹ Goyarts. "Popularization of Luxury Fashion Brands on Social Media?" 60.



Graph 9A Division Videos with London Shots vs. Videos with UK Shots in Absolute Number from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

During the first two years most videos were shot in London. This can be explained by the fact that most of these videos consisted of messages from Bailey and filmed in Burberry’s headquarter in London. In 2011, the number of videos that were made in London dropped, to rise in 2012 and to drop again in 2013. Interestingly, between 2014 and 2016, the absolute number of Burberry Facebook videos increased while the relative number, even during these years, declined. In graph 9A, the decline only becomes visible in 2017. In 2017, Burberry started to incorporate campaign shots of Edinburgh and North England. In 2018, Burberry continued sharing mostly videos that were filmed outside London. During this year, this was because Burberry posted relatively a lot of videos with an international touch. Probably because Burberry’s marketing teams wanted to show how Burberry’s new monogram and logo was promoted globally.

By looking at graph 9A and 9B, the question comes up whether the new direction of Burberry means the incorporation of other parts of Britain and not primarily the South and London. It also gives the idea that Burberry is going to position itself as a global luxury brand

rather than a British heritage brand. This is an interesting decision as most scholars argue that it is favourable to be a heritage brand because it enhances the consumer's emotional bonding with the brand. In this way, it leads to higher sales.²⁶⁰

From the graphs, however, it can only be concluded that film fragments of London in Burberry's Facebook videos declined. The Britishness of Burberry is not only visible in shots of London or the rest of the country, but also in the background music of the videos where Burberry, except from two numbers that were performed by Irish musicians, only chose for songs from British musicians. Furthermore, its Britishness is also visible in the advertising campaigns where Burberry casts famous British models, actors and musicians. During the last few years, it is noticeable that Burberry started to collaborate with artists, designers and actors outside Britain, such as the Chinese-Canadian actor Kris WU and the Russian designer Gosha Rubchinskiy and inside Britain, such as the British designer Vivienne Westwood.²⁶¹ Furthermore, Burberry invited other British and international photographers along with Mario Testino to photograph and film campaigns for them. While Burberry probably did collaborate with international talents before, in the videos this comes only clearly across after 2015.²⁶²

Overall, Burberry's videos still showed a celebration of Burberry's British roots. The few videos that are filmed abroad do give an indication that Burberry is an international brand with Facebook users from all over the world. Interestingly, the title of the video about the promotion of the new monogram in Shanghai contained American spelling. This shows again the difference between Burberry as a British brand and Burberry's non-British audience.²⁶³ It is likely that Burberry realises that it is among other things, its Britishness that

²⁶⁰ Balmer, "Corporate Heritage Identities, Corporate Heritage Brands and the Multiple Heritage Identities of the British Monarchy," 1382, 1387-1390; Hudson, "Brand Heritage and the Renaissance of Cunard," 1551; Wiedmann, Hennigs, Schmidt and Wuestefeld, "Drivers and Outcomes of Brand Heritage," 215; Merchant and Rose, "Effects of Advertising-Evoked Vicarious Nostalgia on Brand Heritage," 2619-2620, 2614.

²⁶¹ Burberry, "Coming soon#Gosha RubchinskyXBurberry";

Burberry, "Gosha x Burberry";

Burberry, "Presenting Our Second Drop from Gosha Rubchinskiy, a Limited-edition, 13-Piece Capsule Celebrating Our Outerwear Icons and the #Burberry Check";

Burberry, "For His Second Drop For Burberry, Gosha Rubchinskiy Celebrates Our Outerwear Icons and the Burberry Check";

Burberry, "Introducing the Kris Wu Edit"; Burberry, "Vivienne Westwood & Burberry."

²⁶² Burberry, "Photographer Tom Johnson Captures the Juxtaposition"; Burberry, "Burberry September 2017 Collection – Alasdair McLellan, Edinburgh"; Burberry, "London Clan, a Portfolio of Images Photographed by Ash Kingston for Burberry".

²⁶³ Burberry, "The #Thomas Burberry Monogram Projects onto Global Harbor."

sells clothes, especially in other parts of the world. Burberry is using a form of cosmopolitan nationalism to advertise and sell its products.²⁶⁴ This suggests that Burberry's Britishness is a trademark and an element of story-telling but it shows a division between the British roots of the company and its non-British consumers. As story-telling changes over time, it is likely that Burberry's story does too.

6.4.3 British Celebrities & Emerging Musicians

Burberry incorporated a significant number of (British) celebrities, especially in its Facebook videos about advertising campaigns and fashion shows. While most celebrities are British, in some videos, Burberry did incorporate shots of influential international fashion critics and international famous actors. Burberry showed a wide variety of British celebrities, it is noticeable that British models Cara Delevingne, Kate Moss, Agyness Deyn, Amber Andersson and British actress Rosie Huntington-Whiteley star in several videos. This also applies to the British model Emma Watson but she was only visible in Burberry's Facebook videos of for the Autumn/ Winter 2009 and Spring/ Summer 2010 collection when she was the face of Burberry. According to Sean Farrel, journalist from *The Guardian* "the brand has a history of long-term relations with the stars of its advertisements."²⁶⁵

Overall it is visible that while Burberry did give a platform to young British musicians, the brand strongly related itself to celebrities. This makes the brand, both, exclusive and accessible at the same time because on the one hand the celebrities give Facebook users the idea that only famous people star in Burberry's videos, on the other hand the fact that emerging British musicians also received a place on Burberry's website and Facebook page gives the idea that anyone who is musically talented could get the opportunity from Burberry to play in front of the camera.

²⁶⁴ Goyarts. "Popularization of Luxury Fashion Brands on Social Media?"60.

²⁶⁵ Farrel, "Romeo Beckham Boosts Burberry Sales."

6.5 Exclusive and Widely Accessible

In this sub-chapter, I review a dichotomy that is related to Burberry's story-telling: Burberry's exclusivity versus its wide availability. The fact that Burberry has a public Facebook page gives everyone access to certain information on the brand. It gives the idea that everyone can buy these products and that everyone can easily get in touch with Burberry, via Facebook messenger for example. However, by approaching Burberry via Messenger, it is clear that the Facebook users receive an automatic response instead of personal contact with a Burberry employer. This is in line with Kapferer and Bastien who argues that in order to keep the image of a luxury brand there should be a distance between the company and the customers.²⁶⁶ In the comments below Burberry's videos, Facebook users therefore grumbled that they cannot get in touch with the company to mention their complaints.²⁶⁷ Burberry's responses to recent issues as the burning of unsold clothes and the use of fur, however, show that distance does not mean that Burberry is not immune for criticism.²⁶⁸

While actual presence on a Burberry fashion show is reserved for industry professional, via the live streaming of the shows, Burberry extended its audience. In this way, Burberry Facebook users from all over the world could watch it, even though they were not invited to the real show. During later years, after the show, the showcased collection was immediately present in the shop. The fact that Burberry sold these clothes also in the stores made it available to a larger public than only that of the fashion show. The price, though, showed that Burberry's products are not affordable for everyone. Therefore, Burberry Facebook videos are misleading in the sense that it brings the Burberry products very close to all Burberry Facebook users but at the same time, the price (that is invisible in the videos) and the presence of many (British) celebrities shows that Burberry is still a brand for people that have more to spare.²⁶⁹ Even though, via its Facebook page Burberry created

²⁶⁶ Kapferer and Bastien, "The Specificity of Luxury Management," 311-322.

²⁶⁷ Facebook, "Burberry Videos."

²⁶⁸ Julia Kollewe, "Burberry to Stop Burning Unsold Items after Green Criticism," *The Guardian*, September 6, 2018, <https://www.theguardian.com/business/2018/sep/06/burberry-to-stop-burning-unsold-items-fur-after-green-criticism>;

Associated Press, "'It was Insensitive!': Burberry Apologises for 'Noose' Hoodie after Model Complains," *The Guardian*, February 20, 2019, <https://www.theguardian.com/fashion/2019/feb/20/it-was-insensitive-burberry-apologises-for-noose-hoodie-after-model-complains>.

²⁶⁹ Garfein, "Cross-cultural Perspectives on the Dynamics of Prestige, 17,24; Bagwell and Bernheim, "Veblen Effects in a Theory of Conspicuous Consumption," 350-353.

a democratic platform that is accessible for everyone, it remains a brand for the richer part of the world. So despite the development of social media channels, Burberry products remained exclusive and therefore Burberry has been able to keep the prestige its products work.²⁷⁰

In this chapter, the implementation of story-telling elements in Burberry Facebook videos and how this was done was examined. It is clear that not all story-telling aspects are considered of equal importance. While most core-aspects, the British roots, the trench coat and the check generally do take a significant role in the videos, the equestrian knight only appeared in a few videos. Celebrities are also prominent present throughout the videos. This shows that the stories that are told on Burberry's website, Facebook videos and annual reports are not completely consistent. In the next chapter, I analyse how Facebook users responded to Burberry's story-telling in Facebook videos.

²⁷⁰ Li, Li and Kambele, "Luxury Fashion Brand Consumers in China," 1520-1521.

Chapter 7 Rating the Appreciation of Story-telling Aspects in Burberry's Facebook Videos

“In addition, the behaviours and preferences of luxury customers continued to evolve as they seek more experiences, newness, and story-telling, as well as increased service-driven personalised contact in a time-efficient way.”¹

Quote from the section Market Overview of the Burberry Group in the annual report 2015-2016

In this chapter, I discuss if Facebook users appreciated the core-aspects of Burberry's story-telling in Facebook videos, its British roots and its heritage icons, by looking at the number of likes, comments and shares. For the visibility of the graphs are all the likes, comments and shares changed into logarithmic numbers.²⁷¹ As is discussed in the previous chapter, Burberry's story-telling is far more nuanced but the aspects above are what distinguishes Burberry from other brands. By looking at the number of likes, comments and shares below Facebook videos, it needs to be kept in mind that the number of followers of Burberry's Facebook page increased over the years. So for 2009, it is likely that videos had less likes, comments and shares than in 2018. Furthermore, for the last few years, Facebook usage decreased.²⁷² This could mean that there is a large difference between the number of Burberry Facebook followers and its active Facebook users. However, Burberry's Facebook page is also open to every Facebook user and Facebook users also shared Burberry's Facebook videos with their followers. In this way, Burberry reached a larger public than only its own followers.

In the first paragraphs, I discuss the appreciation of Burberry videos per year and per category. In the third, fourth, fifth and sixth paragraph I focus on the valuing of story-telling

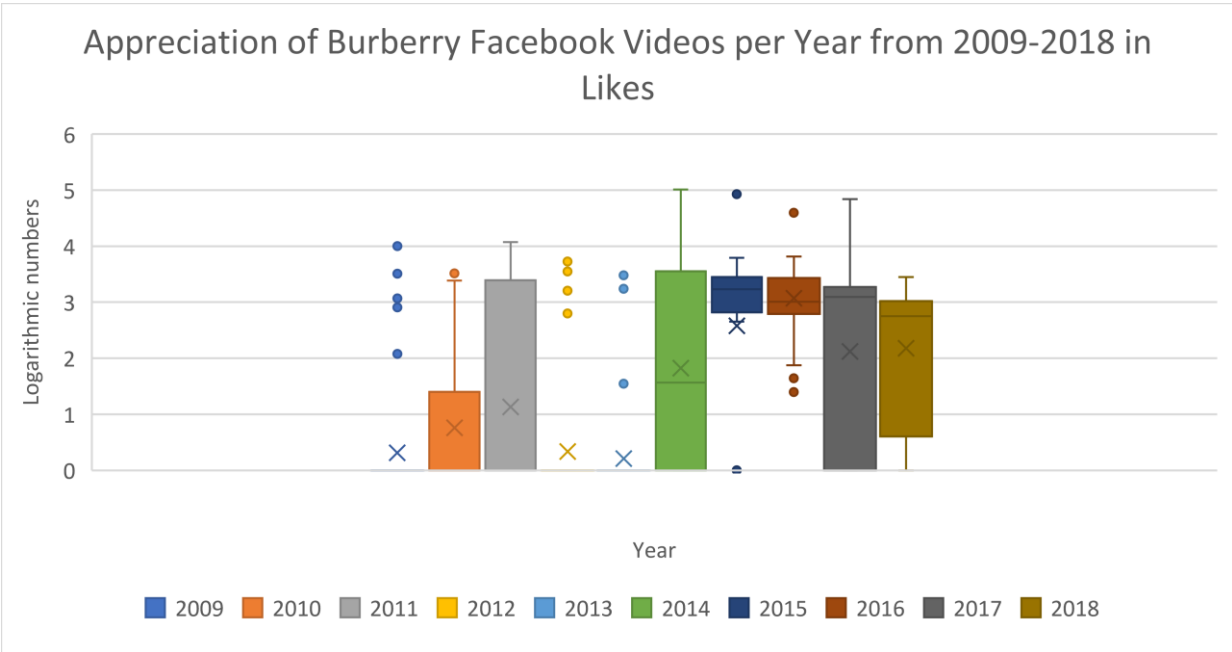
²⁷¹ The number of likes, comments and shares were changed into logarithmic numbers because in several statistical programs it was not possible to make boxplots with a logarithmic scale.

²⁷² Olivia Solon, “Teens Are Abandoning Facebook In Dramatic Numbers, Study Finds,” *The Guardian*, June 1, 2018, <https://www.theguardian.com/technology/2018/jun/01/facebook-teens-leaving-instagram-snapchat-study-user-numbers>.

aspects in Burberry Facebook videos. In the last paragraph, I elaborate on the question whether a higher number of story-telling aspects led to more likes, comments and shares.

7.1 Appreciation per year

Before discussing if the videos with heritage icons are appreciated, I will analyse first the appreciation of Burberry’s videos in likes, comments and shares per year and how it evolves between 2009 and 2018.



Graph 1A Burberry Facebook Videos Likes per Year From 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

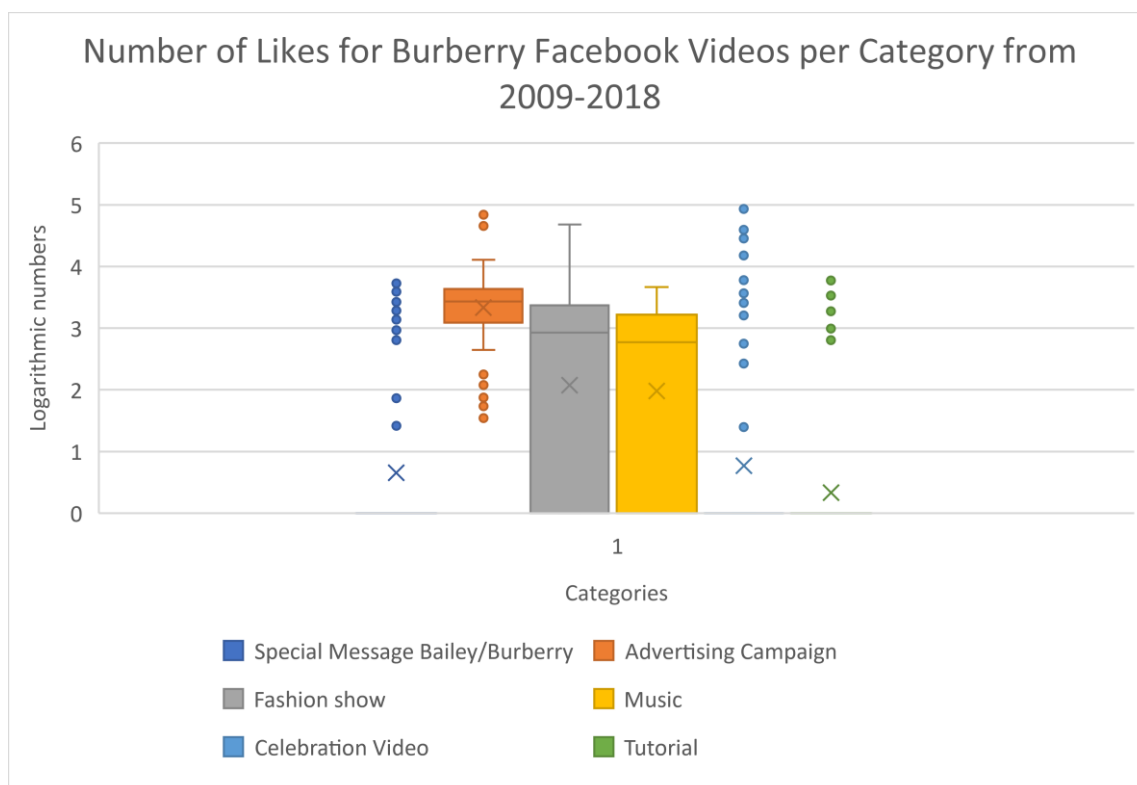
Taken into account that Burberry had less followers at its beginning, it is logical if the number of likes, comments and shares are lower during the first few years. Interestingly, this is not the case. Though, it is true that the number of likes for 2009 and 2010 are generally lower than for 2011 and 2012. The number of likes decreased in 2013 but significantly increased in 2014. While some videos still received a high number of likes, comments and shares, in graph 1A,1B and 1C is perceptible that after 2014 the numbers are generally waning, compared to the years before. In 2018, the number of likes, comments and shares was lower than ever before. This probably means that less people watched Burberry videos

because the platform ages and that they started to follow the brand on Instagram or that Burberry's marketing teams were more active on other channels than on Facebook. The shift towards Instagram also come across in the most recent annual report of the Burberry Group. While Facebook is not mentioned, the company showed in its annual report that it partnered with Instagram so that users can directly Burberry products via Instagram.²⁷³ It is also possible that Burberry as a brand became less popular or that Burberry's videos did not correspond with the interest of Facebook users anymore. However, it is noteworthy that outliers were more visible for the second part than for the first part of the research period, which suggests that Burberry's videos were still viewed by a significant number of Facebook users but that it was harder satisfy them during the second half of the research period than the first half.

7.2 Appreciation per category

To trace what sort of videos were the most popular, in this sub-section, I examine which of the six categories received the highest number of likes, comments and shares.

²⁷³ Burberry Group, "Annual Report 2018-2019."



Graph 2A The Number of Likes Burberry’s Facebook Videos Received per Category

Source: Facebook, “Burberry Videos”; author’s own elaboration.

Graph 2A, 2B and 2C show that the category ‘Celebration Videos’ and ‘Advertising (campaign)’ obtained the most likes, comments and shares with the highest outliers. For the category ‘Celebration Videos’ this might be caused by the fact that most of these videos were made for a special occasion and that therefore special video techniques and effects were used or that Facebook users could relate more to these videos. While the category ‘Celebration Videos’ and ‘Advertising Campaign’ received the most likes and comments, the category ‘Fashion Show’ had more shares. While the category ‘Tutorial’ and ‘Fashion Show’ gained more likes and shares, interestingly, the number of comments for the category ‘Message Bailey/ Burberry’ are higher. Videos in this category contained a different, amateuristic style. This amateuristic style could give Facebook users the feeling that Bailey and Burberry are easily accessible. This could have encouraged them to write comments below these videos. Therefore, this research lacks by not going deeper into the nature and content of the comments. This is an interesting point for further research.

In general, it is noticeable that the categories 'Music' and "Special Message Burberry/Bailey had generally less videos with a high number of likes, comments and shares than the four other categories. This could be a result of that Burberry's Facebook public could not relate to the music style of the musicians. For the category 'Special Message Burberry/Bailey', the relative low number of likes and shares might be the reason why Bailey stopped with speaking directly to Burberry's Facebook users. It is also possible that he stopped because behind the scenes he was already busy with the preparations to become Burberry's new CEO.²⁷⁴

7.3 Appreciation of Burberry's British roots

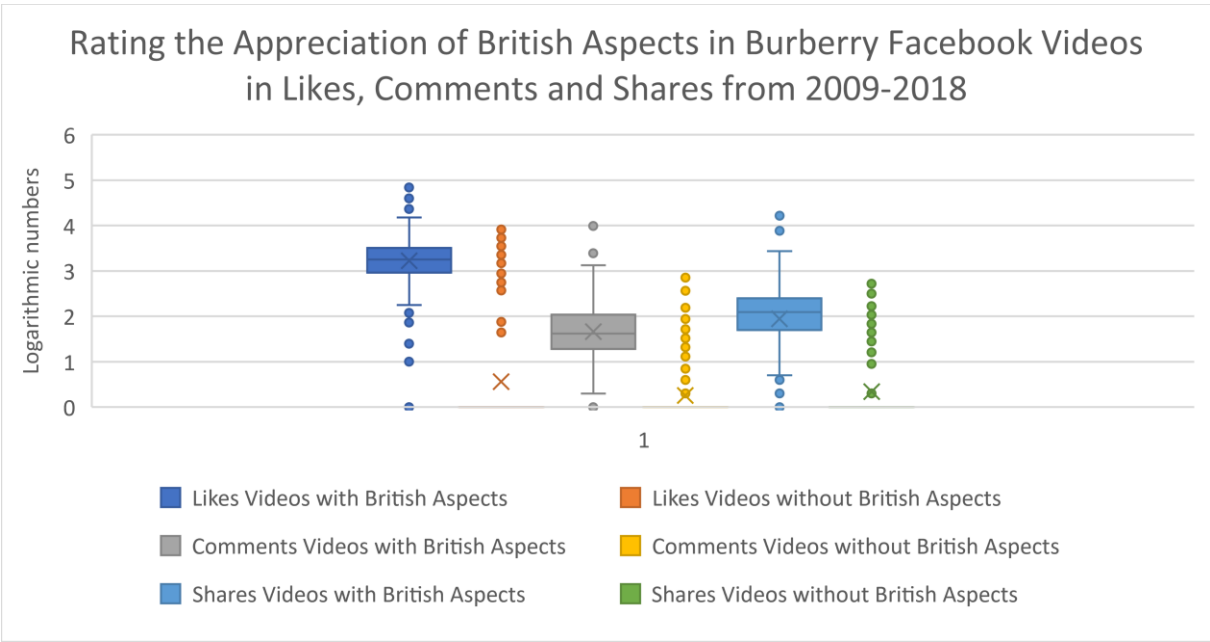
In this sub-chapter, I discuss how much likes, comment and shares Burberry videos with British aspects received. This is split into two themes. Firstly, I examine the presence and the number of likes, comments and shares for Burberry's Facebook videos with British aspects. Secondly, more specifically, I investigate the appreciation of the project Burberry Acoustic.

7.3.1 British aspects

First of all, it is important to notice that only 50 videos (15%) did not have anything British in it, except from the name Burberry. Here, only the content of the videos were taken into account. If references towards Britishness in titles and descriptions of the videos also counted, the number of videos without British aspects would be significantly lower. This shows again how much Burberry intertwines its brand with its British roots. In most videos, shots of the UK, British celebrities, references to rain and trench coats or British history and British traditions were clearly present. Furthermore, most videos had background music that was performed by British musicians. As a result, 85% of the videos have next to the name Burberry another link to its British roots in it. The videos wherein British aspects are not clearly visible or audible are divided over all six categories and therefore it is not possible to give one definition of what these videos look like. While some of these videos were filmed

²⁷⁴ Rupert Neate, "Christopher Bailey Takes Over From Angela Ahrendts as Burberry Chief," *The Guardian*, October 16, 2013, <https://www.theguardian.com/business/2013/oct/16/christopher-bailey-angela-ahrendts-burberry-ceo>.

abroad, other videos were shot in Britain but in that case there were no clear references to Britishness in it.²⁷⁵



Graph 3 Rating the Appreciation of British Aspects in Facebook videos in Likes, Comments and Shares from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

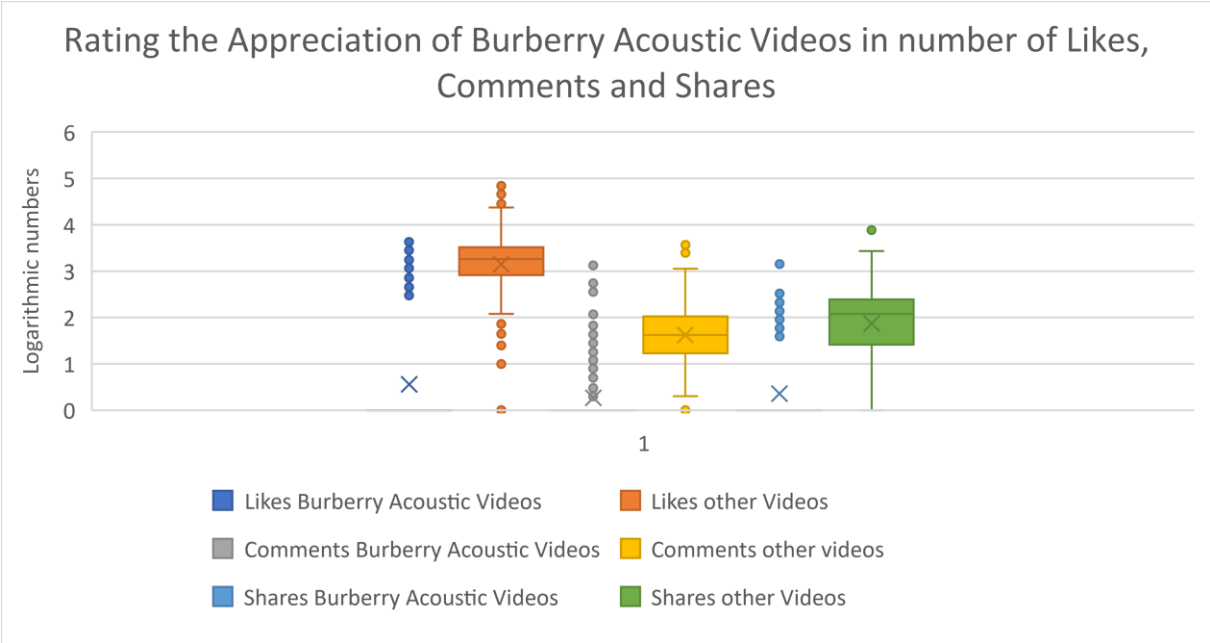
In graph 3, the same trend is three times visible. The likes, comments and shares of videos where British aspects were included received significantly more likes, comments and shares than the videos without British aspects. Furthermore, it is visible that the boxplots for the videos with British aspects in it had higher outliers than the videos without it. This suggests that Burberry’s Facebook users like Burberry’s Britishness. As is previously discussed, it seems that Burberry is going to take a more international direction. With graph 3 in mind, this brings up the question whether Burberry’s Facebook videos watchers will appreciate this international direction. Based on the data above, it can be argued that because Burberry’s Facebook users seem to appreciate Burberry’s Britishness, they could get disappointed with Burberry’s Facebook page and the company as a whole if Burberry started to present itself as global. This disappointment could eventually result in less Burberry Facebook users and followers. From a positive point of view, because Burberry Facebook videos with British

²⁷⁵ Facebook, “Burberry Videos.”

aspects in it were higher appreciated than the videos one, it implicates that Burberry’s cosmopolitan nationalism works.²⁷⁶

7.3.2 Burberry Acoustic

In 51 out of 326 Burberry Facebook videos (16%) are videos of Burberry Acoustic wherein established and emerging talents played or sang a song in front of the camera. As is previously mentioned, Burberry probably initiated this project to connect better with its target group, the millennials. Therefore, in this sub-section, I research how much the Burberry Acoustic videos were appreciated by Burberry Facebook users.



Graph 4 Rating the Appreciation of the Burberry Acoustic Project in Burberry Facebook Videos in Likes, Comments and Shares from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

For the likes as well as for the comments and the shares, graph 4 shows that the videos about other topics generally received a higher appreciation than the videos of the Burberry Acoustic project. Unfortunately, it is not possible to say if this is because Burberry’s

²⁷⁶ Goyarts. “Popularization of Luxury Fashion Brands on Social Media?”60.

(international) Facebook users had a different taste or that they do not like music in general or the fact that these video consisted of mainly amateur techniques. In this sense, it is also interesting to look at the content of the comments. The relative lower rate of likes, comments and shares might also be the reason why Burberry did not publish any Acoustic video in 2018 on Facebook anymore.²⁷⁷ It is also possible that Burberry stopped posting Burberry Acoustic videos on Facebook because during the late 2017 Burberry started to upgrade the brand towards a super-luxe brand such as Gucci and Dior. In this way, a project as Burberry Acoustic does not fit in their strategy.²⁷⁸

7.4 Appreciation of the Heritage Icons

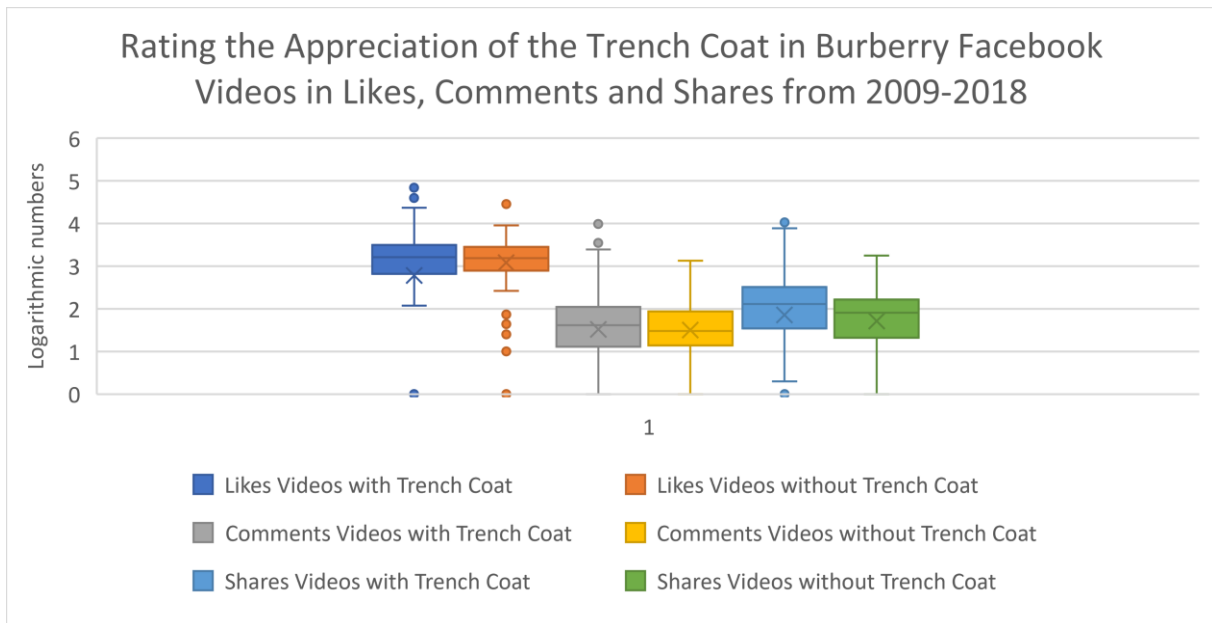
Next to Britishness, there are three other core-aspects of Burberry's story-telling: Burberry's three heritage icons. In this sub-chapter, I discuss how much likes, comments and shares respectively videos wherein the trench coat, the check and the equestrian were visible received by the Burberry Facebook users to research if Burberry Facebook videos with story-telling aspects were more appreciated than videos without them.

7.4.1. Trench coat

Between 2009 and 2018, 149 of the Burberry Facebook videos (46%) had at least one of Burberry's famous trench coats in it. Graph 5 shows that videos with a trench coat not necessarily received more likes, comments and shares than videos without ones but that videos with a high number of likes, comments and shares were mostly videos wherein a trench coat was at least visible for one second. However, graph 5 also manifests that the first boxplot that visualises the likes for videos with a trench coat had more videos with a lower number of likes than the boxplot of likes of videos without trench coat. Graph 5 shows that where the boxplots of likes and comments for videos with and without trench coat are close, videos wherein the trench coat appeared were significantly more shared. Maybe Burberry's Facebook users loved Burberry and the trench coat as key-item so they feel more willing to share Burberry Facebook videos with icons where Burberry really comes across. In short, the trench coat or the context that it is presented seems to be slightly more appreciated than the videos wherein it was not.

²⁷⁷ Facebook, "Burberry Videos."

²⁷⁸ Wood, "Burberry To Close One in Ten Stores Worldwide".



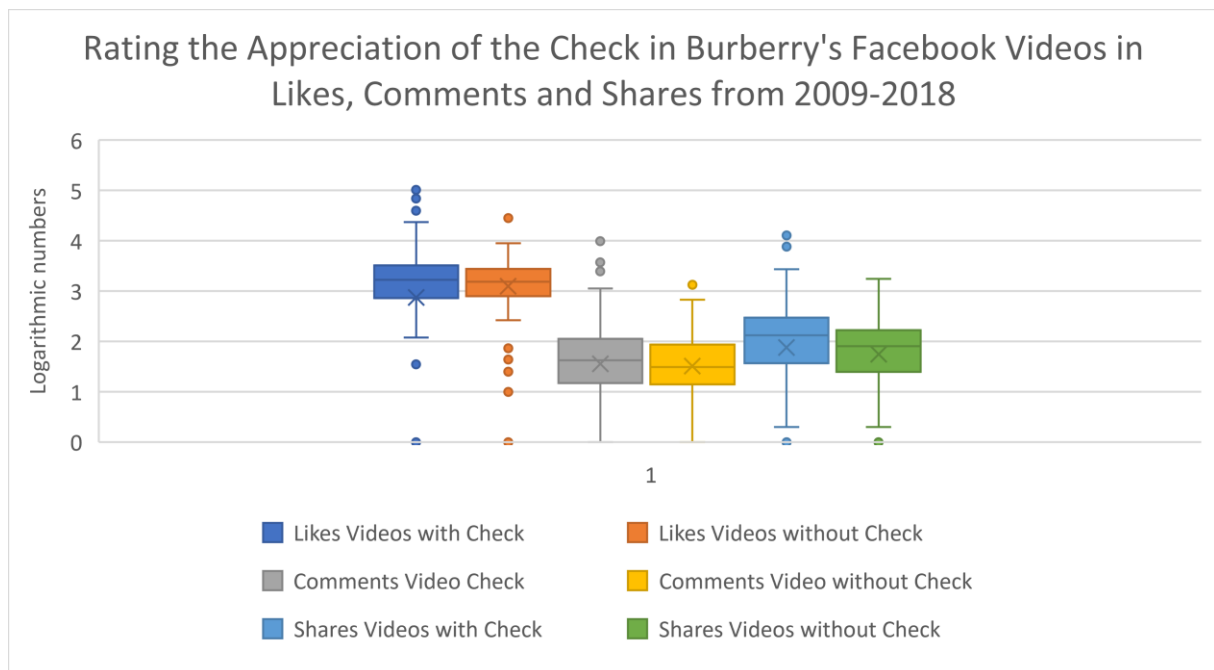
Graph 5 Rating the Appreciation of the Trench Coat in Burberry’s Facebook Videos in Likes, Comments and Shares from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

7.4.2 Check

In contrast to Burberry’s first heritage icon, what Burberry described as its second heritage icon until 2014 is not a product but a pattern: a check. This means that Burberry included touches from the check in and on its products. In this part, I discuss how much likes, comments and shares videos with touches of the check in it received. The check is visible in 151 videos (47%) so it seems that for Burberry the check has about the same importance for Burberry as the trench coat. It also gives, just like the trench coat, a good equal number to compare the appreciation of videos with touches of the check to videos without that.

While the check and trench coat did not necessarily appear in the same video, graph 6 shows the same trend visible as graph 5. Just like graph 5, in graph 6 there is not a clear difference between the boxplot that visualise the likes and comments for the videos with check and the videos without check. Just like graph 6, some videos with check received lower likes and comments than videos without check. Only for the shares, a clear distinction is visible between the bar of videos with check and without check. Videos with a check received significantly more shares than videos without the check.



Graph 6 Rating the Appreciation of the Check in Burberry’s Facebook Videos in Likes from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

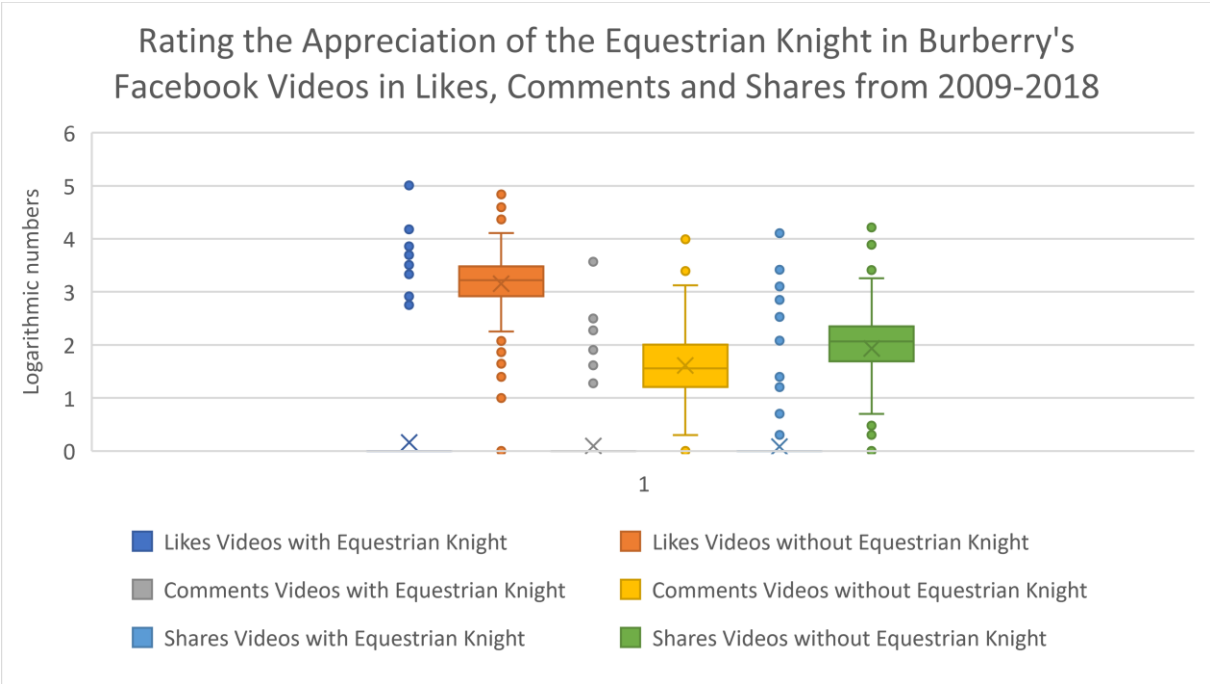
As the graphs 5 and 6 about the trench coat and the check show almost the same results, it suggests that videos wherein the check and the trench coat appeared were equally valued by Burberry’s Facebook users because the boxplots that visualise the number of likes, comments and shares the videos with the trench coat and the check received are comparable. This is interesting in the light of the chav period during the early 2000s, when Burberry’s check became linked to hooliganism.²⁷⁹ Graph 5 and 6 suggest, however, that at least for Burberry’s Facebook users, the check has been restored to its former glory.

7.4.3 Equestrian knight

Until 2017, the equestrian knight was Burberry’s third heritage icon. Up to and included 2016, the equestrian knight was only present in 14 videos (4%). A visualisation with the

²⁷⁹ Gallagher, “The History of Burberry’s Check.”

appreciation of the videos with the equestrian knight in it could give an explanation why the knight was removed.



Graph 7 Rating the Appreciation of the Equestrian Knight in Burberry’s Facebook Videos in Likes from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

Graph 7 shows that videos wherein the equestrian knight appeared did not only receive significantly more likes, comments and shares but the number of likes and comments per individual video also started on a higher scale. Therefore it is hard to understand why the heritage icon is not visible after 2016 anymore. Unfortunately, the firm does not elaborate on if or why it removed the knight. The sample is very small and the shots of the equestrian knight are short. Therefore, it is hard to justify whether the higher number of likes, comments and shares is a coincidence or whether it really has to do with the knight and the context it is presented in but it is true that most videos wherein the equestrian appeared knight appeared, were highly appreciated.

Graphs 5-7 suggest that Burberry’s Facebook audience likes, comment and share the videos heritage icons or the context and atmosphere the icons are presented in slightly more

than videos with them.²⁸⁰ This is along the same lines of scholars who wrote about heritage brand and story-telling. They all agreed that heritage and story-telling have a positive impact on the customer. Even when this research is not about consumers but about Facebook videos, these conclusions are still applicable.²⁸¹

It also implies that in general, Burberry's Facebook video watchers appreciated videos where links towards Burberry's heritage are presented. This means that there was some truth in Burberry's words when the Group said that its heritage icons made Burberry more attractive.²⁸² However, because videos include many aspects, it is not possible to argue that the included story elements lead a higher rate of likes, comments and shares. Nevertheless, based on this data, I surmise that the inclusion of each of Burberry's storytelling aspects has a positive effect on the number of likes, comments and shares these videos receive.

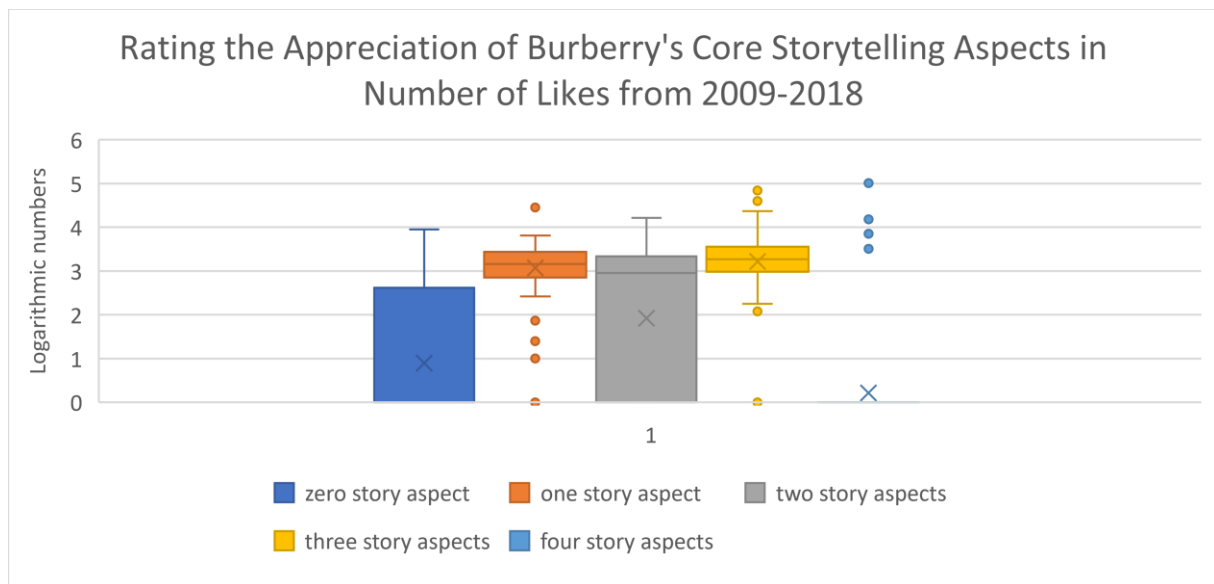
7.5 Appreciation of Burberry's Core Story-telling Aspects

In the previous sub-chapters, there was a slightly positive relation visible between the inclusion of Burberry's four separate story-telling aspects, Britishness, Trench coat, check and equestrian knight, and the consumer response in the form of the number of likes, comments and shares. In this sub-chapter, I investigate whether there is also a positive correlation between the number of core aspects of Burberry's story-telling that are included and the number of likes, comments and shares videos receive. There are only 6 videos that have all the four core aspects in it and thirty-three videos that do not have any of these four elements in it. This means that most videos have between one and three core aspects of Burberry story-telling in it.

²⁸⁰ Balmer, "Corporate Heritage Identities, Corporate Heritage Brands and the Multiple Heritage Identities of the British Monarchy," 1382, 1387-1390; Hudson, "Brand Heritage and the Renaissance of Cunard," 1551; Wiedmann, Hennigs, Schmidt and Wuestefeld, "Drivers and Outcomes of Brand Heritage," 215; Merchant and Rose, "Effects of Advertising-Evoked Vicarious Nostalgia on Brand Heritage," 2619-2620, 2614.

²⁸¹ Balmer, "Corporate Heritage Identities, Corporate Heritage Brands and the Multiple Heritage Identities of the British Monarchy," 1382, 1387-1390; Hudson, "Brand Heritage and the Renaissance of Cunard," 1551; Wiedmann, Hennigs, Schmidt and Wuestefeld, "Drivers and Outcomes of Brand Heritage," 215; Merchant and Rose, "Effects of Advertising-Evoked Vicarious Nostalgia on Brand Heritage," 2619-2620, 2614.

²⁸² Burberry Group, "Annual Report 2011-2012."



Graph 8A Rating the Appreciation of Burberry’s Storytelling in Facebook Videos Per Number of Story-telling Aspects in Likes from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.

For graph 8A, 8B (appendix VII) and 8C (appendix VII), it is visible that, generally, the number of likes and comments increased per story-telling aspect. However, for the boxplot of videos with two aspects are all the three graphs lower or similar to the boxplot with one aspect. Based on this data, I surmise that the four story-telling aspects or the context they are presented in are rated have a positive relation with the number of likes, comments and shares and that the inclusion of story-telling aspects is indeed a successful way for Burberry to interact with its Facebook users and to create loyalty as is visible in the literature about heritage brands and story-telling.²⁸³ However, it is not true that when a video has more story-telling aspects in it automatically received more likes, comments and shares but the graphs 9A and 9B do show that videos that had three or four aspects in it generally received more likes and comments than videos with less core aspects in it. In addition, the videos with the highest number of likes also have three or four core aspects in them.

²⁸³ Hughes, Bondoni, Pehlivan, “Storygiving as a Co-creation Tool for Luxury Brands in the Age of the Internet,” 362; Huang, Ha, Kim, “Narrative Persuasion in Social Media,” 285, 287.

In this chapter the number of likes, comments and shares for videos with and without story-telling aspects and additional aspects were discussed. In the first part, it was shown that Burberry's likes, comments and shares already declined after 2014. It is also visible that videos in the categories 'Celebration Videos' and 'Advertising Campaign' obtained relatively more likes and number of comments than videos in other categories, which suggests that videos relating campaigns and the celebration of Burberry as brand are appreciated by its Facebook users. All Burberry Facebook videos with individual core story-telling aspects, the trench coat, the check, the equestrian knight and British aspects, were rated slightly higher by Burberry's Facebook users than videos without them. In contrast, the videos from Burberry Acoustic received relatively less likes. The data in this chapter, suggests a positive correlation between the inclusion of Burberry's core story-telling aspects in videos and the number of likes, comments and shares a videos receive. This means that this study implies that Burberry's story-telling in Burberry's Facebook videos works and that story-telling, in relation to academic literature, is a powerful tool in marketing.

Conclusion

As the historiographical context showed, to build up a successful brand, story-telling is a helpful tool. From Burberry's website, annual reports and Facebook videos I conclude that Burberry used specific aspects of its history and heritage, such as its British roots and its three heritage icons, while largely ignoring its periods of crises. Therefore in this thesis, the following questions were discussed: How does Burberry tell its story on its website, in annual reports and in Facebook videos and to what extent does the integration of these core aspects of Burberry's story-telling in Facebook videos lead to a higher appreciation from its Facebook users from 2009 until 2018? To discuss the research question above, this thesis was split into four parts: an examination of the Burberry Group, an investigation of Burberry's story-telling in annual reports and on its website, an analysis of the integration of the story-telling elements in Facebook videos and an inquiry of how Facebook users respond to Burberry's story-telling in Burberry's Facebook videos. Next to academic literature, this thesis was mainly based on Facebook videos, annual reports of the Burberry Group and Burberry's own website. As this information is all available on the internet, it needs to be kept in mind that this is public information and that it probably does not contain the full picture. Furthermore, it needs to be remembered that most of these sources also contain marketing aspects to create and tell a certain Burberry story.

The Burberry Group

From Burberry's history it becomes clear that the company did not only have successes but also downturns. During the 1950s and the late 1990s, Burberry had become an insignificant company but it changed its image and managed to book revenue during later years, even during 2008, the year of a global financial crisis. Generally, Burberry's revenue increased over the last 10 years. However, after 2015, the total number of revenue decreased, to show significant growth in 2017 and to show a minor decline in 2018. Over the years, it is visible that retail's share as contributor to the total income grew from 2009 onwards from more than 50% towards more than 80% at the expense of wholesale and licensing.

Where the revenue of all categories womenswear, menswear, children's wear and non-apparel grew during the research period, the revenue of non-apparel grew more and became Burberry's main income category in retail and wholesale. In 2009, Europe was Burberry's main destination but after 2011, it was defeated by Asia. The relative share of

Europe declined further in later years. The share of the Americas remained relatively stable around 25%. From this chapter, it becomes clear that social media is important for the company. In 2017, it stated that it was present at twenty social media platforms and that in total it had more than 48 million likers. Furthermore, the company also organised special campaigns like Art of Trench to get its customers engaged in the Burberry story and to attract new users.

Burberry's story on the website and in annual Reports

In the first chapter it was visible that Burberry's history was one of peak and valleys. Unfortunately, on the history section on its website, Burberry only mentions its history as one big success story. The story started with Thomas Burberry who invented a way to wear Gabardine. This invention was handy when Britain went into war. Furthermore, on the website the company mentions that it received several awards and that its clothes were worn by famous explorers. A special heading on Burberry's website elaborates on the fabrication of the trench coat in Castleford. In this way, the company put extra emphasis on its British roots and its 'made in Britain.' In annual reports, it is visible that Burberry's story also changes. So was in 2009 the equestrian knight considered as part of Burberry's heritage but did it disappear after 2016. After 2017, under new CEO Gobbetti Burberry took a more international direction and put more emphasis on itself as a luxury brand than a heritage brand to become a super-luxe brand. In short, from Burberry's annual report and Burberry's annual reports it can be concluded that the company's core narrative consist of four elements: Britishness, trench coat, check and equestrian knight (until 2016).

The implementation of Burberry's story in Facebook videos

These four aspects are also visible in Burberry's Facebook videos. Burberry posted 326 videos from 2009 until 2018. While Burberry did not post much videos from 2009-2013, for the last five years this number rapidly increased and peaked in 2016 with 72 videos. To structure these videos, I divided them into six categories: Special message Bailey/ Burberry, Advertising (campaign), Fashion show, Music, Celebration videos, Tutorial. The category 'Advertising (campaign)' is the biggest with 40%, followed by 'Music' and 'Fashion show' with 22%. 'Tutorial' and 'Message Bailey/Burberry' both take 7% of the total videos and 4% fall in the category 'Celebration videos'. Via the use of descriptive statistics, I examined how

story-telling and additional aspects were implemented and how important they were for Burberry. It is remarkable that the number of videos in the category 'message from Burberry/Bailey' started high but fell, while the category 'Celebration videos' started to rise during later years. Over all the category 'Advertising (campaign)' is dominant over the years. Interestingly, only 46% of the videos contained a trench coat and/or a check. Most checks also appeared, just like the trench coat videos, in advertising and fashion videos. While until 2014 Burberry described the equestrian knight as one of its heritage icon, only 4% of the video contain one. From 2009-2012 and 2014, the knight is visible but even than the knight is hardly present. The knight appeared once again in 2015 and 2016 but only in one video per year.

Over the ten years, Burberry incorporated a lot of British celebrities, alongside its project Burberry Acoustic with emerging and established talents. Via the livestreaming of the fashion shows, its website and social media, Burberry made its clothes accessible to a larger public while remaining a luxury brand.

Appreciation of Burberry's story-telling aspects

In the last chapter, I measured via the use of descriptive statistics if Burberry's Facebook users appreciated Burberry's story-telling by looking at the likes, comments and shares the videos with that its four core aspects gained and how much the videos without that specific aspect obtained. In general, it is visible that Burberry's Facebook videos received less likes, comments and shares after 2014. This is interesting as it is more logical that the number of likes increases over the years as the number of Burberry Facebook followers grew over time. This is probably related to the fact that Facebook aged and that millennials, Burberry's target group, moved to other social media. Burberry's British roots were clearly present in most Burberry Facebook videos, and successful because videos without British aspects were generally less popular. Burberry Acoustic videos received less likes, comments and shares than other videos. The Burberry videos that had a celebrity, a trench coat and a check in it were generally more popular than videos without them. Videos wherein the equestrian knight appeared obtained significantly more likes, comments and shares than videos without one but unfortunately the number is too small to draw conclusions. It is clear that videos that had the trench coat, the check, the equestrian knight and its Britishness in it, received generally more likes, comments and shares than videos without these aspects. Furthermore,

it is also visible that, generally, so the more core story-telling aspects were incorporated in the video, so the higher the number of likes, comments and shares. Unfortunately, based on this research it is not possible to argue that the implication of story-telling aspects leads to a higher rate of likes, comments and shares because of the multiple aspects that are included in videos but this research does suggest a slightly positive correlation.

To answer my research question, from the annual reports, the history and 'Made in Castleford' section on Burberry's website and the Facebook videos I conclude that Burberry's story-telling consisted of four core aspects: its Britishness and the three heritage icons, even though the knight was not visible after 2016 in the annual reports and Burberry's Facebook videos anymore. Chapter 7 shows that there seems a slightly positive relation between the inclusion of story-telling aspects and the appreciation of Burberry Facebook users. However, it is hard to trace whether it were the core aspects of Burberry's story that made that videos received more likes, comments and shares. Videos consists of multiple elements so it is possible that Facebook users who like, comment and share the videos did this because they liked aspects other than Burberry storytelling aspects.

This thesis was only limited to Burberry's story-telling in Facebook videos for the period 2009-2018 and research of Facebook images, comments below videos or activities of Burberry social media platforms could provide more understanding of Burberry's story-telling. Therefore, this thesis needs to be considered as exploratory because more research is necessary to determine whether Burberry's story-telling is successful. The relation between story-telling, likes and sales also forms an interesting story for future (nar)rating.

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Appendix I 'Special message Bailey/Burberry'

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Appendix II 'Advertising Campaign'

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Appendix III 'Fashion Show'

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Appendix IV 'Music'

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Appendix V 'Celebration Videos'

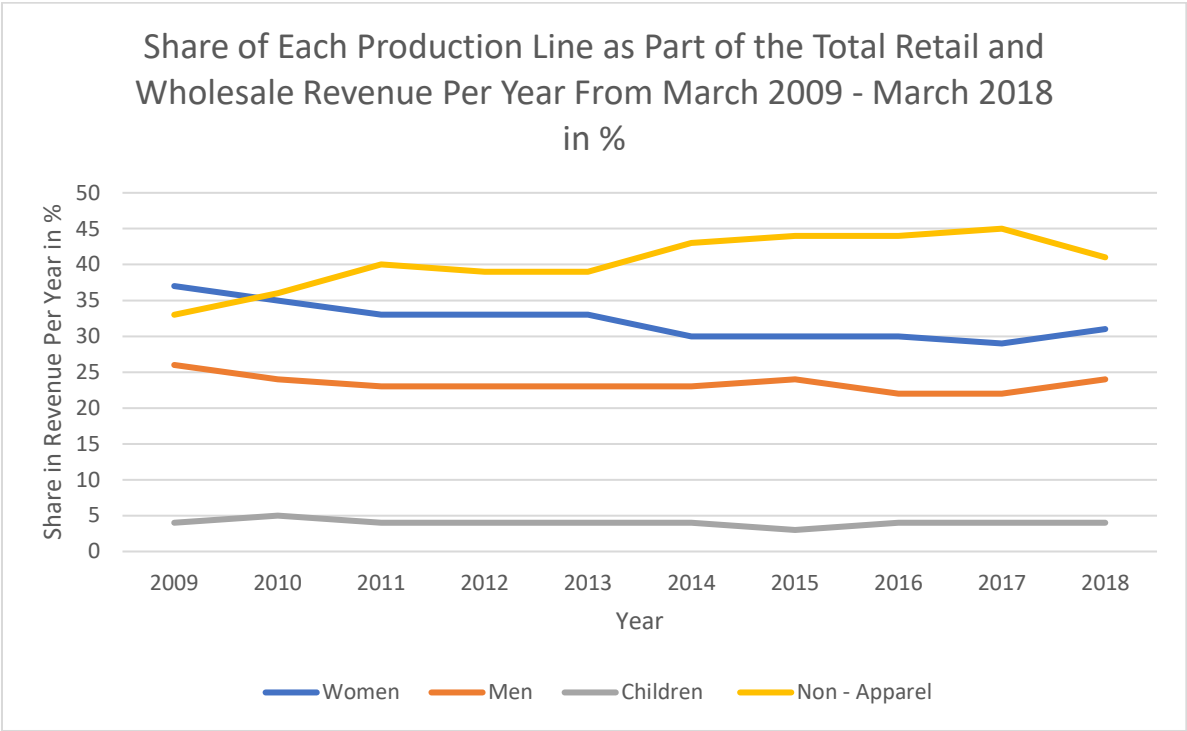
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Burberry, "From Sunset to Sunrise," Facebook video, April 19, 2014,
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Burberry, "From London with Love| Starring Romeo Beckham";
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<https://www.facebook.com/Burberry/videos/10154543017131425/>;
Burberry, "Behind the Scenes of The tale of Thomas Burberry," Facebook video, November 18, 2016,
<https://www.facebook.com/Burberry/videos/10154595267661425/>; Burberry, "Introducing Our Festive Cast,"
Facebook video, November 1, 2018, <https://www.facebook.com/Burberry/videos/482153102278292/>.

Appendix VI 'Tutorial'

Burberry, "Introducing Scarf Styling from Burberry," Facebook video, October 19, 2015, <https://www.facebook.com/Burberry/videos/10153624473256425/>; Burberry, "How to Tie a scarf: the Girl's Cravat," Facebook video, March 25, 2016, <https://www.facebook.com/Burberry/videos/10153945658781425/>; Burberry, "How To Tie a Scarf: The Ripple from Burberry," Facebook video, February 11, 2016, <https://www.facebook.com/Burberry/videos/10153839649436425/>; Burberry, "How to Use Burberry Full Kisses," Facebook video, April 24, 2016, <https://www.facebook.com/Burberry/videos/10154022818246425/>; Burberry, "Burberry Make-up Tutorial – How to get Bronzed Skin and a Bright Lip," Facebook video, June 14, 2016, <https://www.facebook.com/Burberry/videos/10154147942061425/>; Burberry, "Burberry Make-up tutorial: How To Do a Cat-Eye Look Using Burberry Cat Lashes Mascara," Facebook video, August 11, 2016, <https://www.facebook.com/Burberry/videos/10154291223556425/>; Burberry, "Burberry Make-up Tutorial – How to Do a Smokey Eye look with Glitter Accents," Facebook video, August 14, 2016, <https://www.facebook.com/Burberry/videos/10154275215516425/>; Burberry, "Burberry Make-up Tutorial: How to do New Years Eve Party Make-up," Facebook video, December 29, 2016, <https://www.facebook.com/Burberry/videos/10154702677306425/>; Burberry, "How To Use 'The Essentials' Make-Up Tutorial with Wendy Rowe," Facebook video, March 27, 2017, <https://www.facebook.com/Burberry/videos/10155002121096425/>; Burberry, "How To Do Cat Eye Makeup | Tutorial with Wendy Rowe," Facebook video, July 27, 2017, <https://www.facebook.com/Burberry/videos/10155406876736425/>; Burberry, "Burberry Make-up Tutorial: How To Wear Flesh Glow Gel Stick," Facebook video, March 15, 2018, <https://www.facebook.com/Burberry/videos/10156084153791425/>.

Appendix VII Graphs

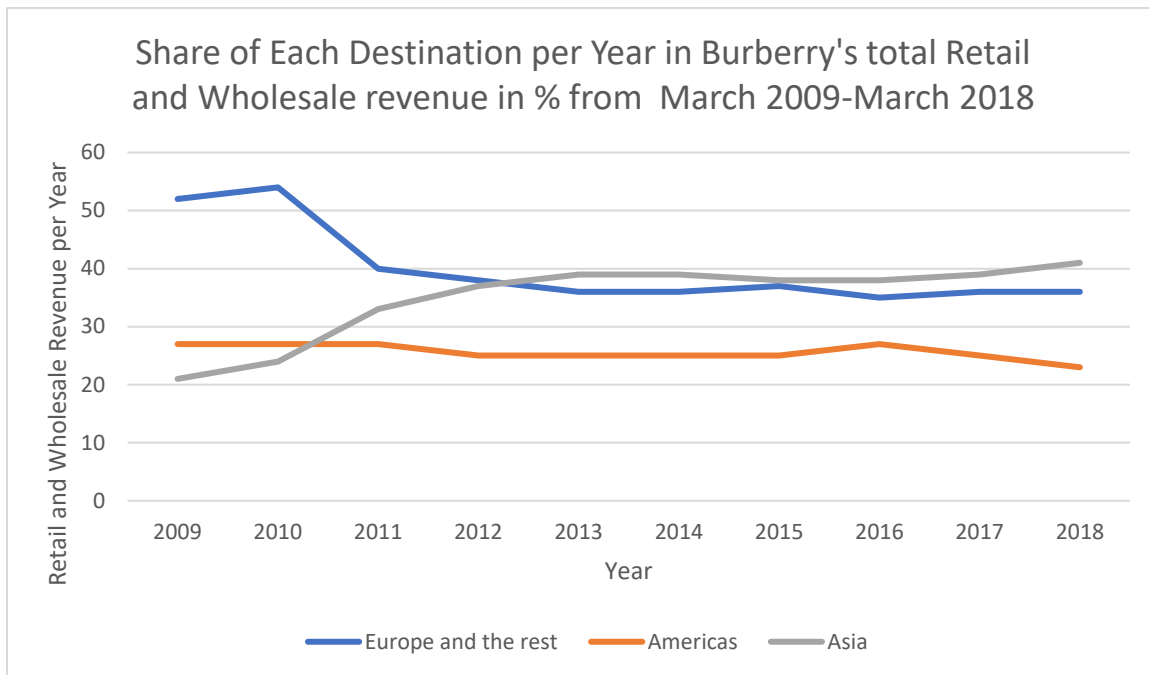
Chapter 4



Graph 1 A Share of Each Production Line as Part of the Total Retail and Wholesale Revenue in % Per Year From March 2009 – March 2018

*non- apparel also consists of Beauty products

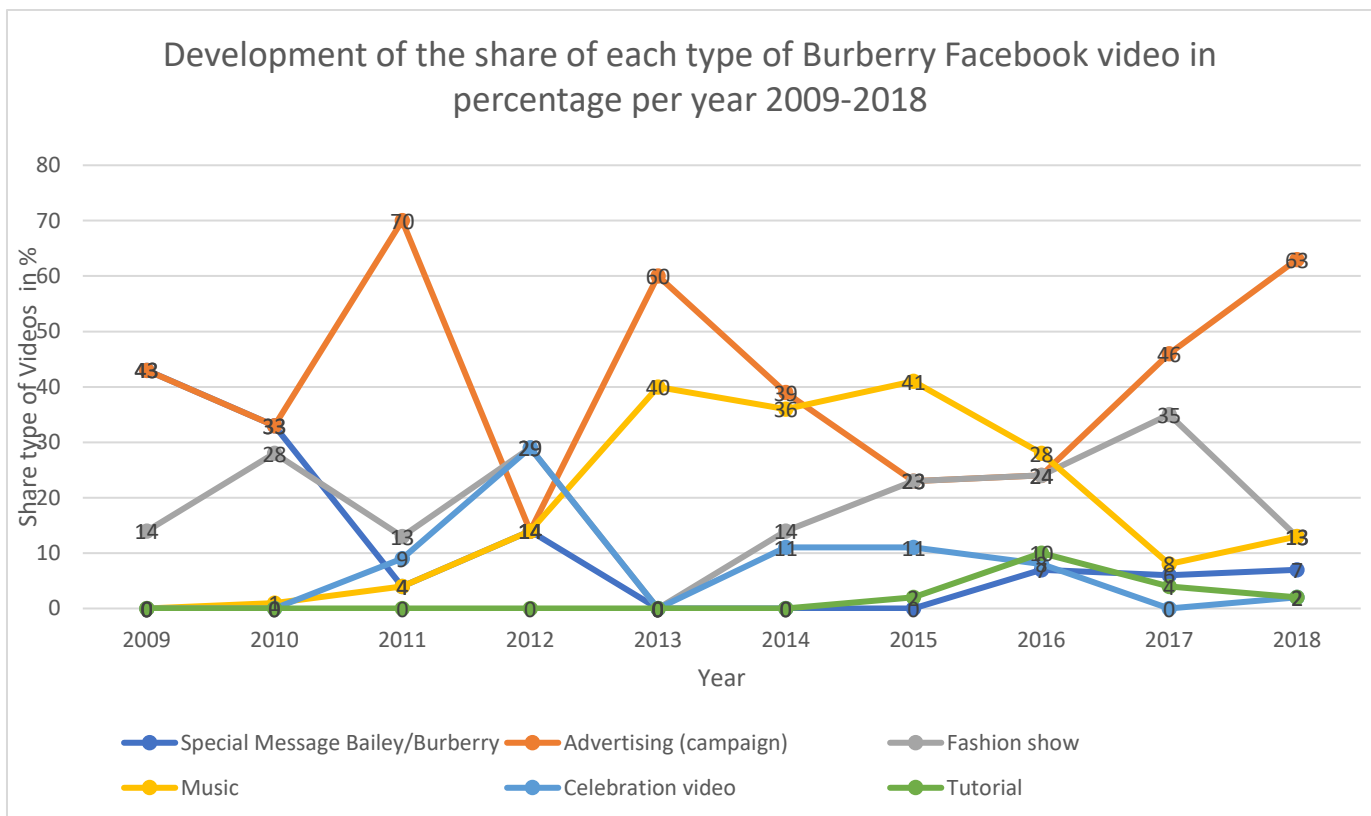
Source: Burberry Group, “Annual Report 2008/2009”; Burberry Group, “Annual Report 2009/2010”; Burberry Group, “Annual Report 2010/2011”; Burberry Group, “Annual Report 2011/2012”; Burberry Group, “Annual Report 2012/2013”; Burberry Group, “Annual Report 2013/2014”; Burberry Group, “Annual Report 2014/2015”; Burberry Group, “Annual Report 2015/2016”; Burberry Group, “Annual Report 2016/2017”; Burberry Group, “Annual Report 2017/2018”.



Graph 5A Share of Burberry’s Retail and Wholesale Destinations in % from the Total Wholesale and Revenue per Year from March 2009 – March 2018

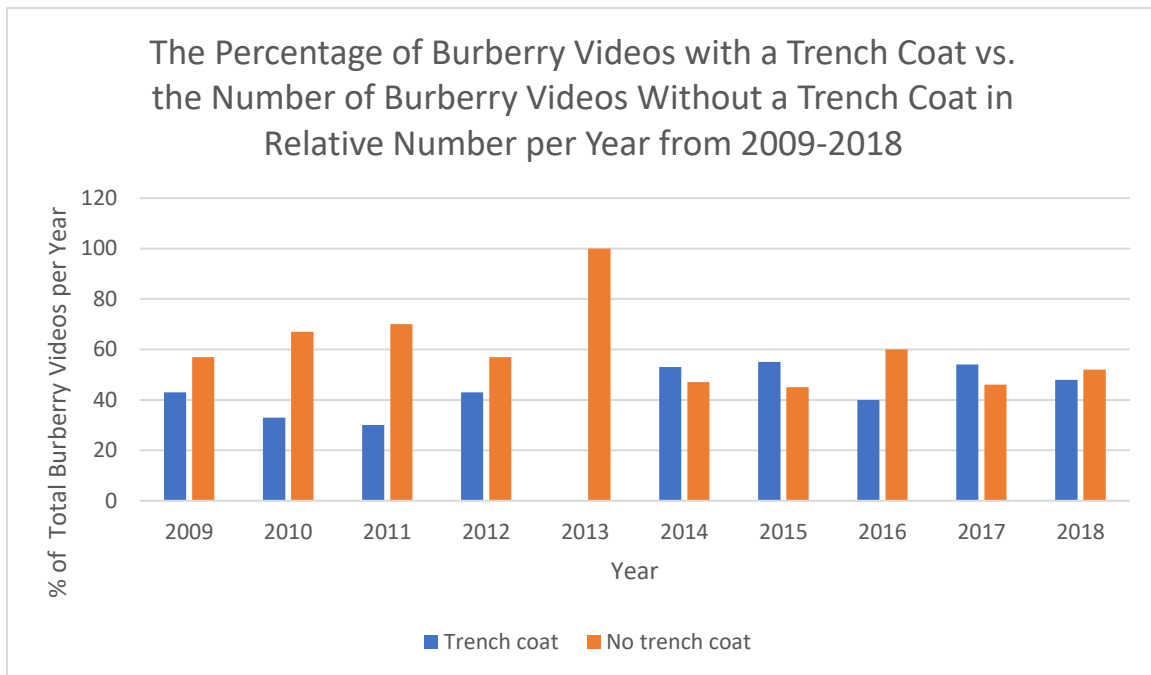
Source: Burberry Group, “Annual Report 2008/2009”; Burberry Group, “Annual Report 2009/2010”; Burberry Group, “Annual Report 2010/2011”; Burberry Group, “Annual Report 2011/2012”; Burberry Group, “Annual Report 2012/2013”; Burberry Group, “Annual Report 2013/2014”; Burberry Group, “Annual Report 2014/2015”; Burberry Group, “Annual Report 2015/2016”; Burberry Group, “Annual Report 2016/2017”; Burberry Group, “Annual Report 2017/2018.”

Chapter 6



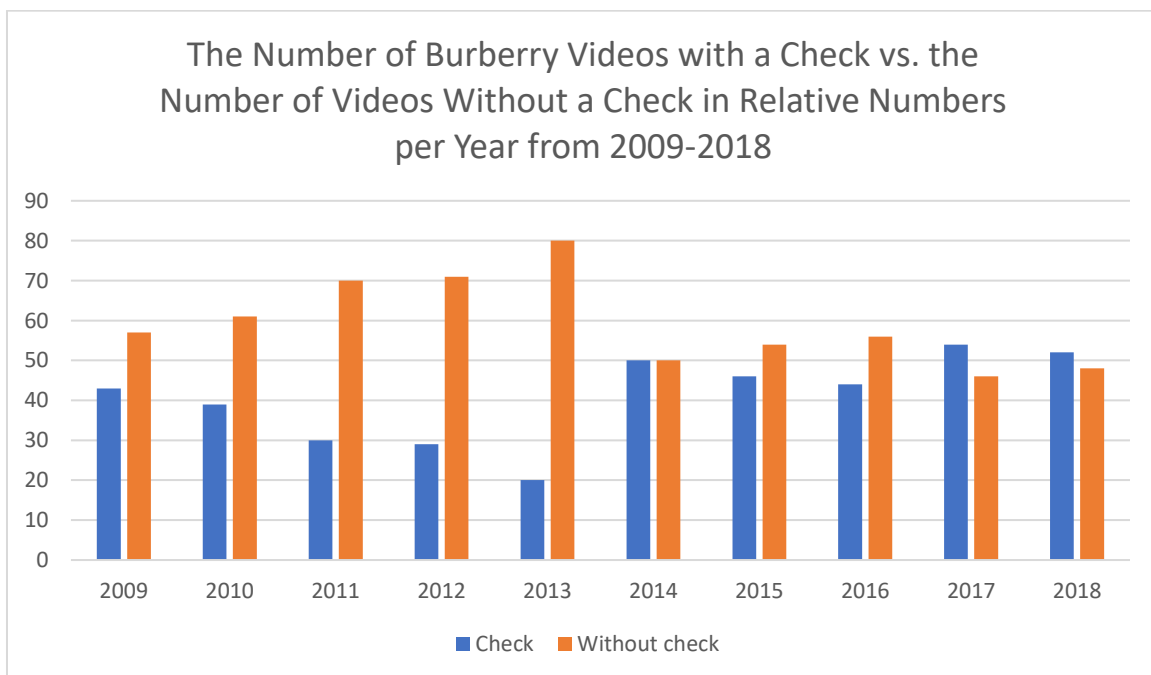
Graph 3B Development Share Each Type of Burberry Facebook Video in Percentage Per Year, 2009-2018

Source: Burberry, "Videos"; author's own elaboration.



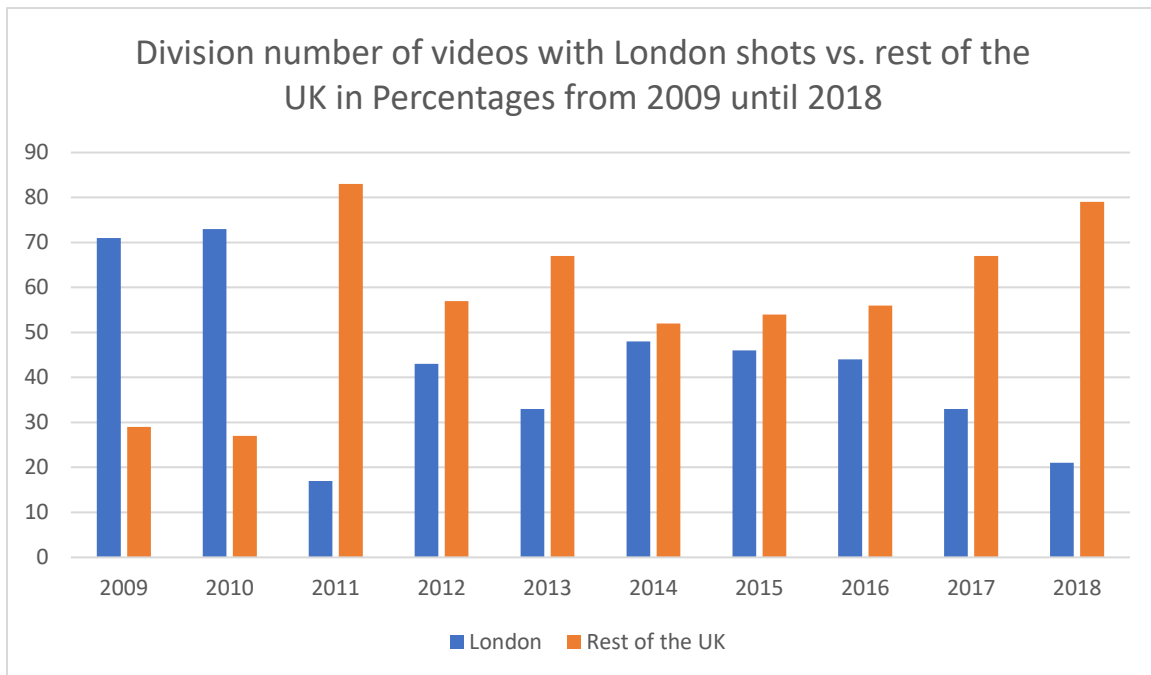
Graph 4B Burberry Videos With and Without a Trench Coat in Relative Number from 2009-2018

Source: Facebook, “Burberry Videos”; author’s own elaboration.



Graph 5B Number of Burberry Videos with and without a Check in Relative Number from 2009-2018

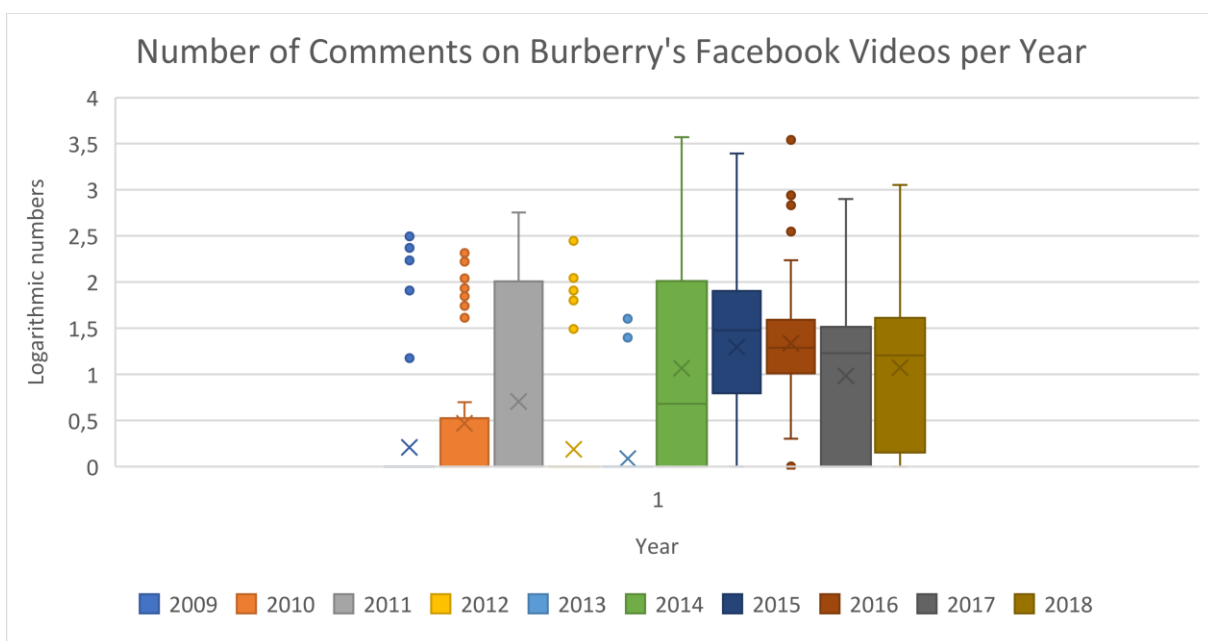
Source: Facebook, “Burberry Videos”; author’s own elaboration.



Graph 9B Division Videos with London Shots vs. Videos with UK Shots in Absolute Number from 2009-2018

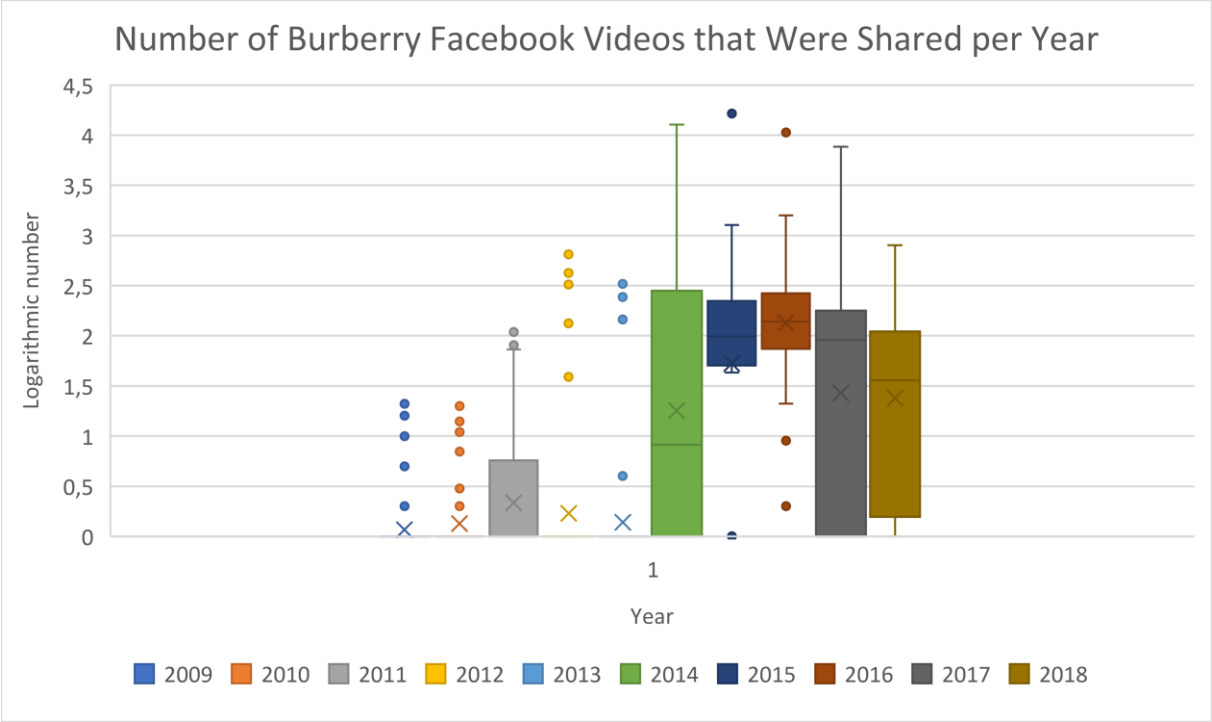
Source: Facebook, "Burberry Videos"; author's own elaboration.

Chapter 7



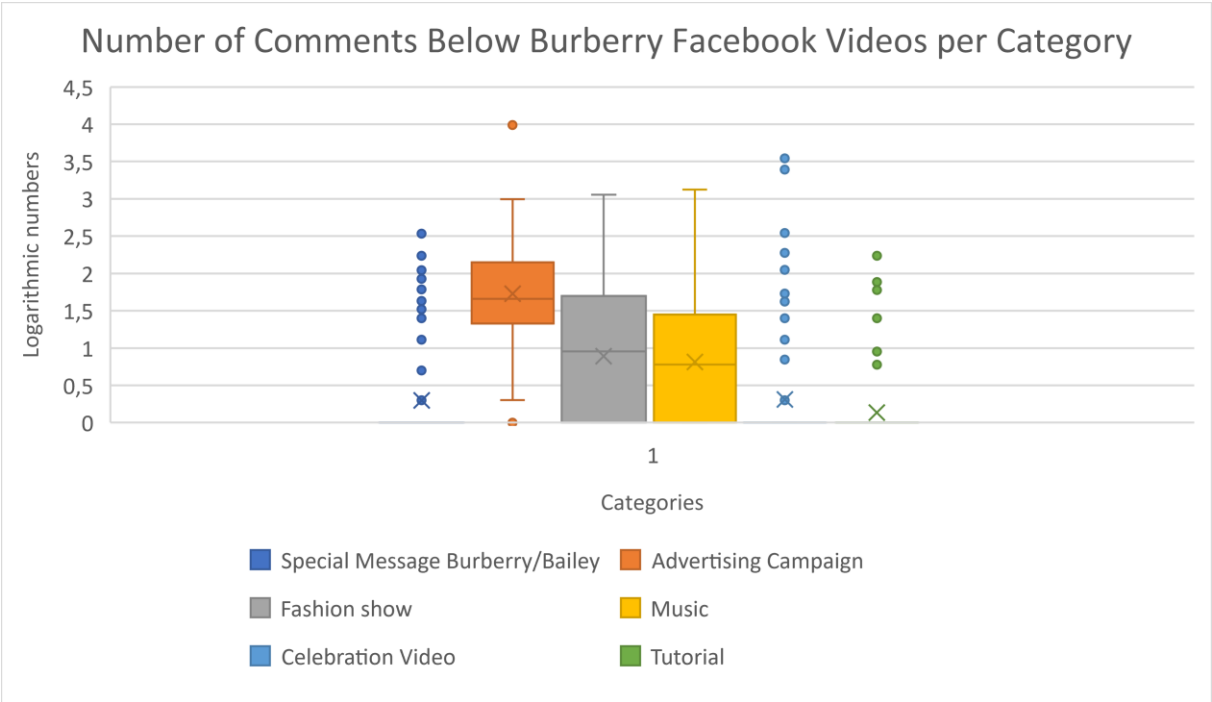
Graph 1B Number of Comments on Burberry's Facebook Videos per Year

Source: Burberry, "Videos"; author's own elaboration.



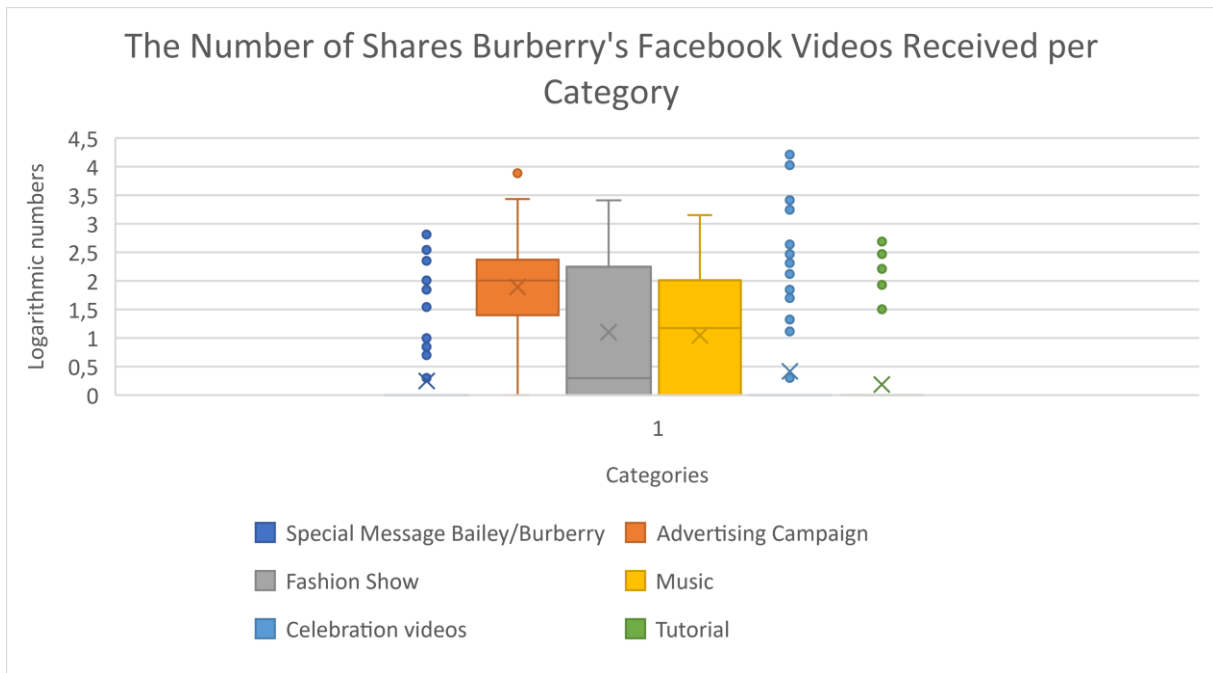
Graph 1C Number of Shares on Burberry’s Facebook Videos per Year

Source: Burberry, “Videos”; author’s own elaboration.



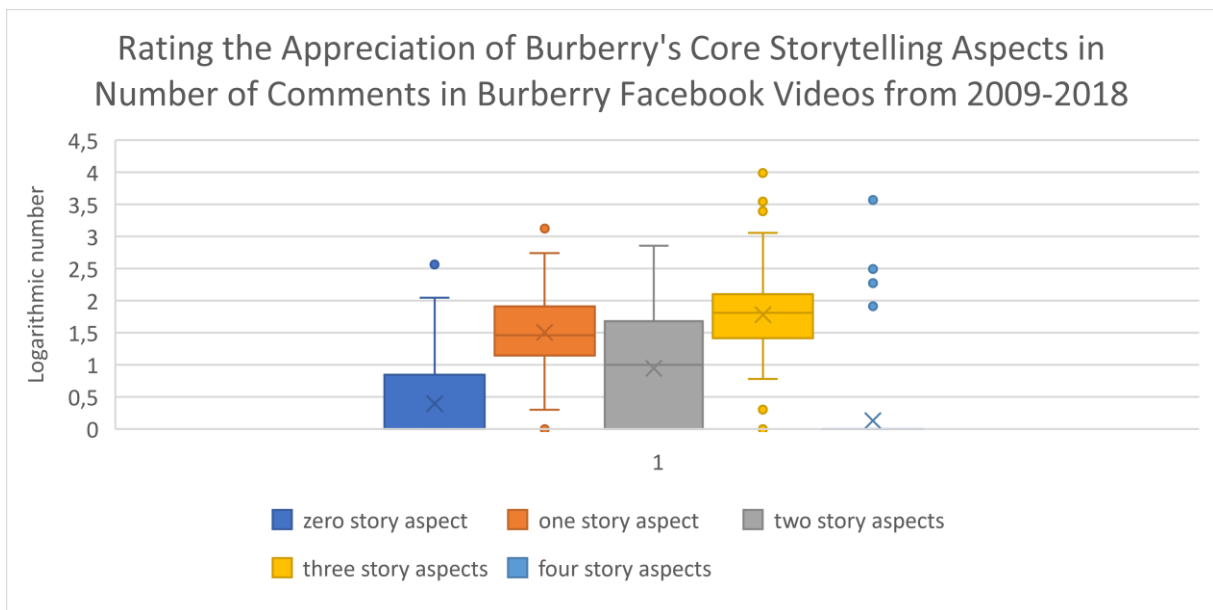
Graph 2B The Number of Comments Burberry’s Facebook Videos Received per Category

Source: Burberry, “Videos”; author’s own elaboration.



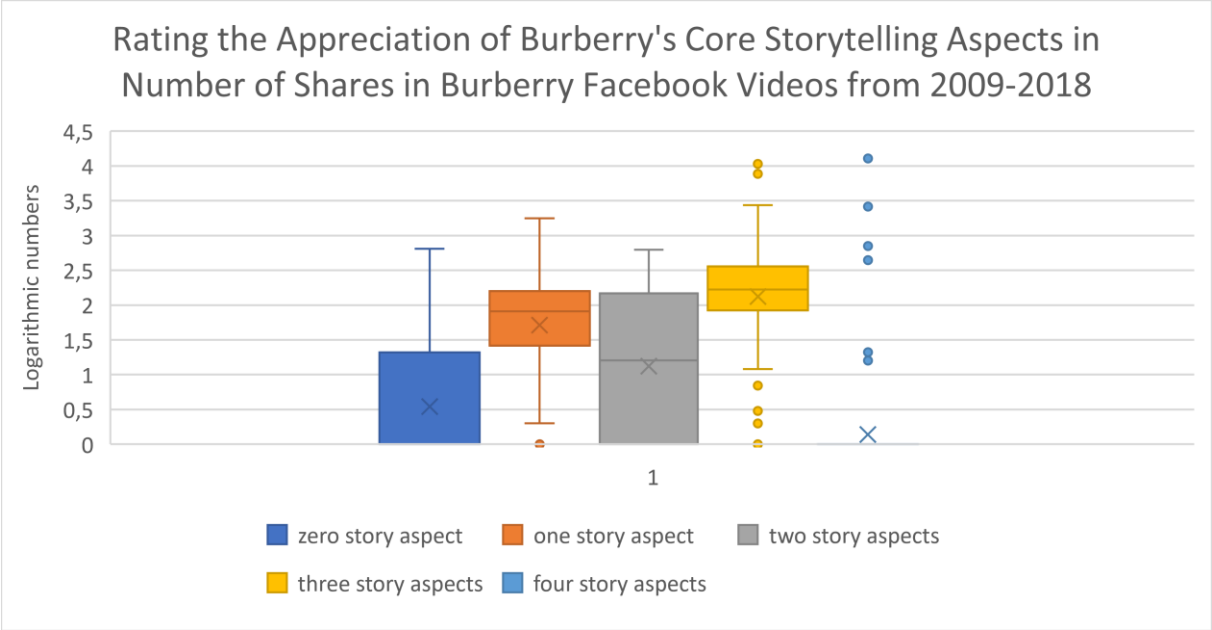
Graph 2C The Number of Shares Burberry’s Facebook Videos Received per Category

Source: Burberry, “Videos”; author’s own elaboration.



Graph 8B Rating the Appreciation of Burberry’s Storytelling in Facebook Videos Per Number of Story-telling Aspects in Number of Comments from 2009-2018

Source: Burberry, “Videos”; author’s own elaboration.



Graph 8C Rating the Appreciation of Burberry’s Storytelling in Facebook Videos Per Number of Story-telling Aspects in Number of Shares from 2009-2018

Source: Burberry, “Videos”; author’s own elaboration.