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MEN'S CLOTHING BRANDS:

THE CONSTRUCTION OF IDENTITY ON THE BASIS OF NOSTALGIA

Bachelor Thesis

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Tartu 2013

I have written the Bachelor Thesis myself, independently. All of the other authors' texts, main viewpoints and all data from other resources have been referred to.

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INTRODUCTION

„The bastard form of mass culture is humiliated repetition... Always new books, new programmes, new films, new items, but always the same meaning."

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− Roland Barthes

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Due to the information overflow and the Internet the border between the decades and styles, values and preferences is blurred. *'Everything is allowed'* and *'Everything is in'* are the slogans describing the Internet generation of today. Considering the new self-representation mediums and constructed identities through blogging and self-reportage on Instagram, Facebook timeline, and inspiration or visual moodboards on Tumblr or Pinterest – there are more self-built and controlled content and identities than ever before.

One can see the turn towards myths, consumerism, and individualism, the dominance of personal values and preferences. One can also detect the lost interest in deconstruction of reality or the real, and the obsessesion with the past, for example the trend of constant recordings and photopgraphs of the present with the intention to shape the future. The objects used and meanings produced are overshadowed by nostalgia. And a person today is more likely to identify himself through images and objects, being firsthand a consumer, a consumer of meanings.

German sociologist Ulrich Beck writes that, the array of identities with which the modern consumer is currently faced may give rise to a sense of risk and uncertainty (Beck 1992: 35). But these risks can be 'managed' by ordering them into coherent 'lifestyles', subject to various forms

of social regulation and also social semiotics. Today there are more different lifestyles, sub-cultural identities and niche markets out there than ever before.

In the study of shopping „Shopping, place and identity" edited by Daniel Miller, Peter Jackson and Michael Rowlands, the shifting nature of personal identities in late modernity has been debated at length. For example, Giddens and Beck (1998) state that, contemporary identities, in particular, can be theorized through narratives of self-identity that are continually monitored and constantly revised. Empirical work of this book finds that identities are relational, there is an emphasis on identity as a social process that shifts according to social context. Identities are seen as plural and dynamic – depending on spaces and places. This conception of identity suits today's generation communication patterns described above, and fits into the frames of semiotical approach used within this work.

To support the above, Mary Douglas (1996) in her essays on taste and style suggests that modern identities are constructed through our relationship with the symbolic world of consumption rather than through a direct relationship with the material world. She sees consumption as a choice not just between different kinds of goods but between kinds of relationships. (Douglas 1996: 23)

If talking about the relationships and meanings, the symbolic value and emotional attachments, one has to consider the role of cultural memory and personal experiences of the consumer. And this is the part where nostalgia plays the main role.

Purpose of This Paper

This paper attempts to make a contribution to the issue of nostalgia by viewing it in marketing communications from a semiotic perspective. Providing visual analysis of advertising campaigns of men's clothing with nostalgic content and interdisciplinary results. The author considers this topic relevant and timely, due to the following reasons.

First of all, the symbolic content of the brand advertising is a rich terrain for semioticians. The author has chosen clothing brands because their advertising contains mainly visual signs and does not seek to transmit messages of product quality so much as sell cultural ideologies, providing the consumer images of certain lifestyles.

Secondly, considering the significant role of clothing in the construction of one's outer identity and the symbolic nature of consumer purchasing behaviour: to a certain extent, individuals express who they are, which group they belong to or aspire to join, and project status, role and achievement through the brands they purchase. As Jennifer Craik has stated, „throughout history, clothes and costumes have been considered 'masks' of sorts that attempt to conceal the true identity of their wearers". (Craik 1994:1)

Thirdly, the combination and mixture of different sub-cultural stylistic elements from different eras, the so-called *retro styling,* has been ruling the fashion market for the last three years, and it seems that the trend is continuing and expanding.

The following work will introduce in the first part important authors, theories, and works done in the interdisciplinary field of semiotics and marketing relating to the sign of nostalgia. In the second part, the author will explain the methodology used and classification developed within this work. As an example material author will use the advertising campaigns of four chosen clothing brands from autumn/ winter 2012 season, analysing the advertising images and collections for men, thereby defining the target consumer. The nostalgic content will be detected through the practical visual analysis and the application of semiotics. In the third, the analysis part, nostalgia's impact on the audience, found in the advertising narratives, will be explained relying on sub-cultural theories, the notions of identity, style, lifestyle, and supporting marketing theories. Ending with the conclusion's part the author will point out the main results focusing on consumer motivations, and possible further research perspectives and questions.

1. SUBJECT OF ANALYSIS

The issue of nostalgia and nostalgic branding has been a popular topic in marketing researches during the past three years. The *retro style* used in packaging and designs has been spotted by the author of this work in fashion and clothing brand communications, and designs during the past three years as well (for instance 'The Best Fashion Ads of 2012' rankings done by Harper's Bazaar[1]). As follows, the author will point out the major works done in this field relating with the present thesis and the use of nostalgia as one of the branding and stylistic elements of the clothing brand.

Starting from the basics, if viewing the word 'nostalgia' from etymological point of view, one can see the Greek origins *'nostos'* meaning 'homecoming' and *'algos'* meaning 'pain'. The historical view, known from the work of Johannes Hofer, sees nostalgia as a medical condition. Sociologists Fabio B. DaSilva and Jim Faught describe nostalgia as a means of simplifying history and its undeniably complicated make up, in order to create a new vision and idea that fits with the present context. Nostalgia is seen from this perspective as an almost flawed representation of the past. They also mention that understanding of nostalgia has transformed over time and shifted, now including the concept of a person's emotional yearning for the past. (DaSilva, Faught 1982: 52)

Consumer researchers Stacey Menzel Baker and Patricia F. Kennedy, in their article „Death by Nostalgia: a Diagnosis of Context-Specific Cases", draw out three levels of nostalgic associations:

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[1] Available: *http://www.harpersbazaar.com/fashion/fashion-articles/best-fashion-ads-2012#slide-1* (accessed: 27.05.2013)

Real Nostalgia

Refers to a sentimental or bittersweet yearning for the experienced past. This is the level of nostalgia which deals with the relationship between the emotion and the original experience. This is what Fred Davis (1979: 48) referred to as "true nostalgia", and what can only be experienced if a person has lived through the event. Stimuli which elicit real nostalgia can evoke very vivid recollections. (Baker, Kennedy 1992: accessed online[2])

Simulated Nostalgia

When "the real thing" is not available, it may be possible to elicit simulated nostalgia. Simulated nostalgia refers to a sentimental or bittersweet yearning for the indirectly experienced past and may be remembered through the eyes and stories of a loved one. Simulated nostalgia may be evoked because a loved one did actually experience the times being depicted or by actually being with them when they relived the times. It is similar to Barbara B. Stern's (1992: 388) "historical nostalgia" in which there is not a direct experience with the past being described. In fact, Stern suggests that the event being depicted often occurred before birth. However, the images which were idealized, stressed the inherent goodness of the time. Antiques and collector's items are good examples of products which people may own that elicit this simulated nostalgia. One can feel nostalgic or attach a symbolic meaning to an object when, in fact, the person has never experienced the event which the object represents. (Baker, Kennedy 1992: accessed online[3])

Collective Nostalgia

A sentimental or bittersweet yearning for the past which represents a culture, a generation, or a nation may be called collective nostalgia. This is not an individualistic notion, rather, it is a collectivistic notion which makes the emotion more consistent between individuals of a similar background when it is presented in the same context. Authors write that collective memory is generation specific, and this has certain implications for the types of products which people will collect (Davis 1979: 50) and their taste in music (Holbrook and Schindler 1989: 120). This might

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[2] Available: *http://www.acrwebsite.org/search/view-conference-proceedings.aspx?Id=7580* (accessed: 27.05.2013)
[3] Available: *http://www.acrwebsite.org/search/view-conference-proceedings.aspx?Id=7580* (accessed: 27.05.2013)

suggest that a generation of people will feel collective nostalgia for a 57' Chevy and other generations will have their own symbols which elicit nostalgic reflection. Collective nostalgia should not be limited to generations, it could also be used to explain similar emotions experienced by members of a culture or members of a country. (Baker, Kennedy 1992: accessed online[4])

1.1.   Usage of Nostalgia in Marketing Communications

As seen from above, nostalgia plays an important role in the construction of one's identity. The understanding of nostalgic connections and relationships is becoming more and more important in today's cultural environment and consumer society. The awareness and construction of a consumer's past is important in defining their present, and future.

In their advertising research, Muehling and Sprott found that the role of nostalgia in the construct of an individual's life has played a pivotal role in the relationships they establish and the things they choose to associate themselves with. This can range from products, people, moments, and places. (Muehling, Sprott 2004: 32)

Sampa Diseko's thesis „Understanding the nostalgic connections consumers form with brands" is concentrating on the nostalgic branding, where building one's self-identity through the shared knowledge, memory, past and psychological reference points, childhood experiences, and role of the context becomes important. In Diseko's work nostalgia is splitted into two layers, *product nostalgia* and *life nostalgia*, and she is concentrating on the personification of the object, humanization of the brands and nostalgic weight. Diseko writes that one can distinguish between *personal nostalgia* and *historical nostalgia*, which depend on the consumer's age, education, income, family structure, society and culture in all, personal and environmental factors and representations, using nostalgic levels explored by Grant David McCracken as variables: cultural levels in society impacts nostalgia; cultures acknowledgement of nostalgia can fluctuate up or

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[4] Available: *http://www.acrwebsite.org/search/view-conference-proceedings.aspx?Id=7580* (accessed: 27.05.2013)

down over time; age can impact nostalgia; differences with people in age can show difference in nostalgia meaning. (Diseko 2011: 27)

While viewing the latest communication and marketing strategies, a sort of nostalgia boom characterizes advertising. Eleonora Cattaneo and Carolina Guerini's study (2010) „Nostalgia booming in marketing communication: does it matter in retro branding activities?" focuses on retro branding, understood as "the revival or re-launch of a product or service brand from a prior historical period, which is usually but not always updated to contemporary standards of performance, functioning or taste". The key research question is "are there advantages in re-launching a historical brand versus a new brand, from the consumer perspective?", by that verifying the importance of nostalgia in retro branding strategies. The research is based on a conceptual model of the influencing factors in the purchase intention of retro brands, and is tested against the data obtained from the questionnaire responses. Their study indicates that since stability is a key issue at times of economic crisis, retro branding might be a more suitable alternative in today's unstable economic climate. Retro brands evoke continuity and stability and tend to reassure customers when instability and risk perception increases. Cattaneo and Guerini refer to the study of Lyon and Colquhoun (1999), who state that the past serves routinely as a symbol of quality. The perceived quality concept is strongly related to authenticity, so the stability and authenticity appear to be the key drivers in retro brands' success. (Cattaneo, Guerini 2010: accessed online[5])

Last year's advertising research done by Steffi Gal and Ulrich R. Orth reports that evoking nostalgic memories changes consumer affective states. The study shows that nostalgic brands can work as mood boosters, meeting contemporary standards of performance, functioning or taste, but relying on classic slogans, names, packages and other cues to evoke consumers' memories of times past. (Gal and Orth, 2012: accessed online[6])

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[5] Available: *http://www.centromarca.it/media/24008/contributi_scientifici_2.pdf* (accessed: 27.05.2013)
[6] Available: *http://www.palgrave-journals.com/bm/journal/vaop/ncurrent/full/bm20121a.html* (accessed: 27.05.2013)

To sum up, retro styled brands elicit first of all a bittersweet feeling of the 'good old days', being the symbols of security and authenticity. Retro styled brands are not perceived as representations of difference in today's mass-produced product surrounding, having a clear identity and brand story – the aspect of narrative.

1.2.   Narrative Driven Marketing Communications and Semiotics

The usage of marketing theories within this work could be supported by the idea of Dannie Kjeldgaard, who explores the 'meaning of style in consumption discourse' and echoes the view that the meaning of consumption is essentially the consumption of meaning: we are what we wear, eat, watch, drive, play and so on. He adds that, whilst consumers use marketing communications to actively seek out personal meaning through the consumption of brands, meaning here is dependent upon the cultural context within which consumption occurs. (Kjeldgaard 2004: 124)

All advertising provokes some sort of story through the use of cultural codes and framing, characterization and cultural stereotypes. Advertising campaign images present frozen moments, the snapshots of life, being sort of broken narratives while viewed separately.

In „Marketing Communications: A Brand Narrative Approach" by Michael Dahlen, Fredrik Lange and Terry Smith, the authors point out that, individual brand congruity occurs when the essence and core value of the brand resonate with the memories and emotional connections of the audience. A brand narrative encourages the consumer to engage with the story of the brand both cognitively and affectively. (Dahlen et al. 2010: 13) Narrative-driven marketing communications trigger memory by personalizing products advertised - consumers feel that these products are essential to express their individuality, their lifestyle, their self-image. Dahlen et al. stress Vincent's (2002) statement that 'consumers in the post-modern world seek a narrative (or narratives) upon which to base their identity' (Dahlen et al. 2010: 149), and brand personality dimensions (see Figure 1 in Additions) explored by Jennifer Aaker become relevant at this point, showing the attempt to 'humanize' the brand.

2. METHODOLOGY

2.1. Research Perspective

The aim of this work is to show how the element of nostalgia is used in clothing branding, and what kind of exact identities and meanings it is re-constructing for the consumer. The author will concentrate on four clothing brands, that have been chosen based on the retro vs. vintage classification (see further the Terminology part and Table 1 in the Additions), and by analysing their autumn/winter 2012 advertising campaigns for men. The paper will identify the overall theme and concept, signification of products and models in the campaigns through variables mentioned later, using the notion of style and sub-cultural theories to detect the symbols of nostalgia. Nostalgic content will be detected through visual semiotics approach, due to the fact that visual language and signs dominate in fashion advertising images. Later the findings will be binded with chosen marketing theories, drawing out the results and possible further research possibilities.

2.2. Research Questions

- What kind of lifestyle identities and meanings nostalgia used is re-constructing for the today's male consumer?
- How has the culturally constructed element of nostalgia been used in today's men's clothing branding through retro or vintage styling?

This work will be an empirical analysis of clothing brands' autumn/winter 2012 advertising campaigns for men. The author will analyze the brands' marketing communication through content analysis, concentrating on the visual signs. Brands have been chosen based on the classification developed by the author (see Table 1 in the Additions) and their nostalgic content:

Two brands representing the vintage identity (the history and locality, designer name, and authenticity): Burberry and Lanvin vs. two brands representing the retro identity (the mass production and glocality, the replicas): Primark and ZARA for Men.

Practical application of semiotics will be used – the semiotic analysis of images conceptualized with the clothing item designs and their representation in the photographic medium. The author of this work believes that clothing speaks about the class, status and attractiveness, revealing the self-image of the wearer, and his identity. One can talk about, besides visual signs in advertising, the sartorial discourse, which is a visible construction of signs to be read, a loaded choice of a consumer. Relying on Dick Hebdige (1979), one can state that clothing style is a coded response, and if analyzing the manifestation of nostalgia one should seek for the sources of these styles – like peers, home, school, media, work – the socio-cultural formations around the consumer providing different identities.

2.3. Terminology

The main concepts in this work are: *Retro, Vintage, Nostalgia, Style, Lifestyle, Identity* and *Branding*.

2.3.1. Vintage vs Retro

As the author did not find any definitions for *retro* and *vintage* in ordinary dictionaries, these terms will be defined through online dictionaries:

- *Vintage* as denoting something from the past of high quality, especially something representing the best of its kind (Oxford Online Dictionary); and
- *Retro* as involving, relating to, reviving, or being the styles and fashions of the past (Merriam Webster Online Dictionary).

In other words, *vintage* is viewed in this work as something that '*was made to last'*, as something authentic, respected and valued; and *retro* as something that '*is made to look old'*, an item being reproduced with new tools and techniques, being designed in the 'good-old' way.

2.3.2. Nostalgia

The before mentioned notions of nostalgia built a background for the whole concept for the essence of nostalgia. While viewing nostalgia as a sign found in marketing communications, the author has chosen Svetlana Boym's notion of nostalgia. Her definition fits the retro vs. vintage concept (see Table 1 in Additions), giving clear distinction and examples. Both – *vintage* and *retro* – contain a strong element of *nostalgia*. Svetlana Boym distinguishes two different types of nostalgia. Claiming the difference between these two types based on two aspects of the notion of nostalgia – '*nostos'* (home) and '*algia'* (longing), she gives the following definition:

> Two types of nostalgia are not absolute types, but rather tendencies, ways of giving shape and meaning to longing**. Restorative nostalgia** puts emphasis on *nostos* and proposes to rebuild the lost home and patch up the memory gaps. **Reflective nostalgia** dwells in *algia*, in longing and loss, the imperfect process of remembrance. The first category of nostalgics do not think of themselves as nostalgic; they believe that their project is about truth. This kind of nostalgia characterizes national and nationalist revivals all over the world, which engage in the antimodern myth-making of history by means of a return to national symbols and myths and, occasionally, through swapping conspiracy theories. Restorative nostalgia manifests itself in total reconstructions of monuments of the past, while reflective nostalgia lingers on ruins, the patina of time and history, in the dreams of another place and another time. (Boym 2001: 41)

Applying Boym's notion of nostalgia to retro vs. vintage classification (see Table 1 in Additions), one can say in other words that:

- *restorative nostalgia* (could be found in the vintage-styled objects)

is about the reconstruction of a lost home, the core of recent national and religious revivals, the return of the origins and conspiracy, national memory, rhetoric of the past values, family, nature and truth, is serious and restores the returning;

- *reflective nostalgia* (could be found in the retro-styled objects)

is the longing itself and delays of homecoming, many places at once, imagination, details, individual memory, rhetoric of grasping the feeling present or individual time, can be ironic and humorous, and fears the returning.

Boym adds that nostalgia is a mechanism of seduction and manipulation. The author of this work considers this fact important, while looking at today's marketing communications and the material chosen for analysis - the fashion photograph as an advertisement. Boym's notion of nostalgia opens the hidden narratives in the advertisements analysed. Boym writes, that nostalgia, like globalization, exists in the plural, and contemporary nostalgias can be understood as a series of migrating cross-cultural plots that go beyond national attachments. (Boym 2012: 113)

2.3.3. Style

The definition of style is important in this work as the word itself has developed rapidly in today's culture. Theo Van Leeuwen writes about the word style and its connections with contemporary culture and consumerism, differentiating *social style* (expression of who we are, stable categories such as: class, gender, age, socially regulated activities and the roles we play in them) from the *individual style* (identifying someone as a specific person, distinguishing from all others, one's habits for example) and drawing attention on an expression 'lifestyle', which is a synthesis of social and individual. Developed in the field of marketing, lifestyle is an expression of values and attitudes, a symbolic choice of a person, the behavioral pattern of a consumer. Van Leeuwen quotes sociologist David Chaney, who puts it into: „...to be symbolized by particular types of aesthetic choice... particular ways of dressing, talking and leisure. (Chaney 1996: 96 through Van Leeuwen 2009: 213-214) Considering today's rapid changes in culture, emerging niche markets and brand tribes, one finds that the notions of style and lifestyle are strongly connected with sub-cultures from the past and their stylistic mixtures in the present. The author of this thesis will be relying on the sub-cultural theories while analyzing chosen advertising campaigns to show how the element of nostalgia is used in today's marketing. The author sees

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the usage of sub-cultural theories and the notion of style based on them relevant, as they help to open up the hidden narratives and meanings behind the advertisements. And as Ken Gelder has noted that 'subcultures are brought into being through narration and narrative: told by the participants themselves, as well as by those who document them, monitor them, 'label' them, outlaw them, and so on'. (Gelder 2007: 66) In this work the definition of 'style' derives from the book „Subculture: The Meaning of Style" by Dick Hebdige. Hebdige points out four possibilities to view 'style':

- *style as intentional communication:*

the 'taste', role, class, status, self-image, attractiveness etc. Style is there to be read, is a loaded choice, is there to display the codes: 'normality' vs 'deviance', to abuse the codes.

- *style as bricolage:*

the conspicuous consumption, the construction of the world (rituals and stylistic features), orders, *ad hoc* responses, anything within or without reason could be turned into this part what Vivienne Westwood called the 'confrontation dressing'.

- *style as homology:*

chaos vs inner orderliness, resistance through rituals, the reconstruction of the real text of a subculture (for example the usage of swastika by punks had a meaning-shift being used only to guarantee the shock).

- *style as signifying practice*

polysemy, positioning, process rather than final meaning, Julia Kristeva's creation of subordinate groups through positioning in the language and disruption of the process, through which such positioning is habitually achieved. (Hebdige 1979: 100-127)

In this work one is concentrating more on the first two definitions of style, considering today's culture, market state and trends, and first two definitions being also applicable to the retro vs. vintage classification (see Table 1 in Additions), referring to the different types of nostalgias

mentioned above. As a relevant addition one would also consider Hebdige's two forms of incorporating style:

- *the commodity form*

'Subcultural innovations' being translated into commodities and made generally available, gain 'frozen' meaning. They become codified, comprehensible, rendered at once public property and profitable merchandise. (Hebdige 1979: 96)

- *the ideological form*

The representation in the media makes subcultures more and less exotic that they actually are - The Other can be trivialized, naturalized, domesticated (difference reduced to sameness), or the Other can be transformed into meaningless exotica, a 'pure object, a spectacle, a clown'. (Hebdige 1979: 97)

Hebdige sums up the perception of stylistic features by saying, that 'we should avoid making any absolute distinction between the ideological and commercial 'manipulations' of a subculture.' (Hebdige 1979: 99)

2.3.4. Lifestyle

Lifestyle is defined by the notions found in a book by Daniel Miller et al. „Shopping, place and identity". The definition of lifestyle was chosen considering the fact that current paper focuses on the clothing and fashion – fashion as communication, a visual discourse of one's lifestyle. Sociologist Anthony Giddens declares that lifestyles are routinized practices, the routines incorporated into habits of dress, entry, modes of acting and favoured milieus of encountering others. But one should also consider the fact that these routines are reflexively open to change in the light of the mobile nature of self-identity. Each of the small decisions a person makes every day contributes to such routines. (Giddens 1991: 81)

Miller et al. write that Don Slater in his writings about consumer culture and modernity, furthers Giddens' idea by saying that lifestyle differs from traditional status orders, as well as structural divisions (class, family, gender, ethnicity) by pointing out two major reasons - first, it tends to stress a powerful cultural pattern made up of signs, representations and media; and second, it is inherently unstable since it is an extension of consumer choice to mode of life. In other words:

> Lifestyle groupings and patterns do not reflect communities with well-policed social gates, with obligations to long-term commitment or to extensive social learning processes. Moreover, lifestyle groups are 'elective communities', memberships which we choose rather than have ascribed or allocated to us. Social membership is reduced to identities one puts and turns off at whim, a flanerie which moves us beyond even the solidarity of subculture to 'the supermarket of style' (Miller et al 1998: 11).

Within this work the author is focusing on the representational styles, indicating the stylistic features of photography and clothing, decoding the lifestyle of the today's consumer, his possible preferences and the ideology and meanings behind the user choice.

2.3.5. Identity and Branding - Marketing Communications Perspective

'Identity' has been one of the keywords in marketing communications since 1990s, denoting both the social recognition of difference and culturally constructed notions of the Other. While analyzing brands, one views the identity of the brand, which is constructed with a help of photography and graphic design tools and techniques, and should be defined considering them. Gavin Ambrose and Paul Harris, in their book „The Fundamentals of Graphic Design" write that, 'people tend to use terms 'identity' and 'branding' interchangeably, but they refer to two different concepts, and understanding the concepts of these two is important.' (Ambrose, Harris 2009: 46) The distinction between identity and branding is important within this work, when analyzing brand communication strategy and messages.

Semiotically speaking, as Theo Van Leeuwen writes, 'traditional social styles were based on systematically organized semiotic systems, or codes.' (Van Leeuwen 2009: 215) For example the dress code, being strictly regulated and having certain meanings. Today women wear high heels and ripped jeans with camouflage jackets to haute couture fashion shows, mixing different styles

and signs, and providing the audience a statement through a combination of messages and meanings. As Van Leeuwen sums it up in the idea of the *'composite of connotation'* – different connotations can be combined into complex messages. (Van Leeuwen 2009: 217) From the role-models in the fashion world connoting and creating multi-meaningful identities through clothing, to clothing brands themself. Talking about identity from a designer point of view, written by Ambrose and Harris, identity is the sum of the qualities that are synonymous with the level of service of an organization. While creating visual identity, the designer seeks to take key behavioral characteristics of an organization and use them to build an image that can be presented to target consumers, other stakeholders and the world at large. Ambrose and Harris add that visual identity can take one of three forms: monolithic, endorsed or branded, and that 'visual identities present a consistent image that is instantly recognizable and reflects the essence of the organization. A visual identity goes further than just creating a brand mark, it covers every presentation element from color schemes to typographic structures.' (Ambrose, Harris 2009: 48)

In „The Fundamentals of Graphic Design" Ambrose and Harris define branding as the process by which the identity is given a visual expression, it allows a company to differentiate itself and its products from its competitors, while also establishing positive links to its consumers in order to create and preserve loyalty. They add that today's cultural state and the rise of global brands has spurred the development of niche brands that differentiate themselves by being personal rather than ubiquitous. (Ambrose, Harris 2009: 48)

From the semiotic and marketing point of view, these two definitions could be summed up in Mac Cato's words, 'branding appeals to consumers' "need for personal identity," and brand visuals illustrate individual personalities.' (Cato 2010: 29)

In today's culture self-identification and consumption are tied together, a person constructs meanings about himself through the objects surrounding him and here is the point where notions of lifestyle and style become important. Sociologist Mike Featherstone writes that 'modern individual within consumer culture is made conscious that he speaks not only with his clothes, but with his home, furnishings, decoration, car and other activities which are to be read and classified in terms of the presence and absence of taste.' (Featherstone 1991: 87) Considering

today's culture state and information overflow, it is safer for an individual, and also for a brand, to rely on known and familiar, and construct the identity on basis of past values and stylistic features, because they are more certain and concrete. And this is the point where notions of style and lifestyle meet cultural element of nostalgia and it's appearance through the retro or vintage styling of brands and their advertising messages.

2.4. Application of Semiotics

- Theo Van Leeuwen – variables for visual analysis;
- Roland Barthes – denotative and connotative meanings;
- Dick Hebdige and Ken Gelder – subcultural theories and socio-cultural meanings.

Clothing style viewed as a sign system, has two distinct levels of meaning: a denotative in other words the primary meaning - clothing as protection; and connotative in other words secondary level meaning including interpretations where cultural and social conventions and significance become important role players. Fashion can be viewed as communication, and as theorist of visual culture Malcolm Barnard points out, 'fashion acts as a means by which 'social groups communicate their identity as social groups, to other social groups: it is a way in which those groups communicate their positions with regards to the other social groups.' (Barnard 1996: 56)

While differentiating between vintage styled brands and retro styled brands, one sees the importance in the brand or designer name of clothing as well, while building the brand and consumer identity. As Barnard states:

> There are two kinds of explanations commonly given for the origin or generation of meaning. One locates the origin of meaning outside the garment or ensemble, in some external authority like the designer or the wearer. The other locates the generation of meaning in the garment or ensemble itself, in textures, colors and shades and the permutations of these colors , shapes, and textures. (Barnard 1996: 70)

This statement becomes important while looking behind the advertising campaigns, and viewing the whole concept of a brand and it's relationship with consumers. To indicate the nostalgic content and retro or vintage stylization, content analysis of four chosen brands' marketing

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communications will be provided. The author has chosen four advertising campaigns from the autumn/ winter 2012 season. The advertising campaigns and product designs will be analyzed through Roland Barthes notions of denotative and connotatiive meaning, and Theo Van Leeuwen's visual analysis variables. The stylistic features will be proven and supported by Dick Hebdige's and Ken Gelder's subcultural theories and socio-cultural meanings. Stylistic features and nostalgic content indicated, author will apply chosen marketing theories, based on the classification (see Table 1 in Additions), to show the consumer motivations.

2.5.   Application of Marketing Theories

- Saatchi & Saatchi's Lovemarks Theory;
- Behavioral Economics.

2.5.1. Saatchi & Saatchi's Lovemarks Theory

Saatchi & Saatchi's Lovemarks theory is relevant in this work, due to the fact that it is built on the two core brand values – Love and Respect. These two values are especially essential while searching and indicating the signs and symbols containing nostalgia. Love and Respect are also the values, which have the reference to the home and the 'good-old', grasping the sense of a community and belonging, opposed to today's culture of fluidity, uniqueness and individualism. The consumption of brands as Lovemarks is driven by emotikon, and as neurologist Donald Calne has said: „The essential difference between emotion and reason is that emotion leads to action while reason leads to conclusion." (Calne 2000: 42)

Saatchi & Saatchi's Lovemarks Theory concentrates on emotional connections with consumers, and explains why some brands manage to develop a long-lasting emotional bond with the consumer, or as Roberts explains, 'there's a loyalty beyond reason.' (Roberts 2004: 66).

Lovemarks - Themes and Elements

A lovemark is built on brand Respect and Love. The theory states that without Respect, there is no foundation for any long-term relationship, and without Love, brands are unable to move beyond transactional relationships into emotional relationships with consumers.

Love and Respect

Roberts explains love as something that a human being needs, love means more than liking a lot, is is about responding, about delicate and intuitive sensing, love takes time and cannot be commanded or demanded. Love needs respect, without it love will not last. (Roberts 2004: 52-60) We need to understand what respect demands, writes Roberts. He defines Respect as something that looks to performance, reputation, and trust as its organizing principles. Roberts writes that Respect demands total commitment, guarding the reputation of a brand, getting in the lead and staying there, telling the truth, integrity and responsibility, great designs and services, deserving trust and reliability. (Roberts 2004: 61-62)

Besides Love and Respect, the theory of Lovemarks includes also such key elements as Intimacy, Sensuality, and Mystery. Intimacy contains a sense of commitment, empathy, and passion. Sensuality deals with sound, sight, smell, touch, and taste. Mystery has myths and icons, taps into dreams, being at the same time related with past, present and future. Mystery contains also a sense of inspiration, and element of a surprise, something yet to be discovered. Roberts writes, that Mystery is a key part of creating Loyalty Beyond Reason (Roberts 2004: 70-77). Roberts also points out the importance of myths and icons, saying that 'nothing cuts through everyday clutter better than myths and icons, because they are memorable and memory is the wellspring of the heart.' (Roberts 2004: 96)

In this analysis part the author will use the main elements of Lovemarks, Love and Respect, focusing on the Nostalgia theme and nostalgic content in each image. People today are looking for new emotional connections, and it is easier to connect with the audience through known and respected icons from the past, than to create new ones. The Nostalgia theme itself contains Love and Respect, being a powerful element in the shaping of consumers' perception. Marketers' and

advertisers' main purpose is to position the target group, and create an image of the product and a stereotyped consumer, using in both, the emotional connection between the product or service and the consumer. The connection is based on memory, knowledge and experiences and, thus, it can be stated that emotion is needed to spark decisions, interwining Svetlana Boym's restorative nostalgia with Saatchi & Saatchi's Lovemarks Theory.

Saatchi & Saatchi's Lovemarks Model was also scientifically proven by Johannes C. M. Mühl at the University of Mannheim. Mühl examined scientifically and empirically the Lovemarks concept. First, Mühl explored the causal structures of Lovemarks and then examined various hypotheses on the postulated impacts as a second step. As the central result of his thesis, Mühl came to the conclusion that both core dimensions of the Lovemarks model – brand Respect and brand Love – are empirically confirmed.

2.5.2. Behavioral Economics

Compared to Lovemarks Theory, by which the consumer makes his decisions based on emotions, attachments and memory, most likely purchasing the 'good-old' brands known from the childhood, or brands having heritage, authenticity and historical background – vintage styled brands. Behavioral Economics theory works well on younger consumers, with whom another type of Boym's nostalgia – reflective nostalgia – takes effect, while purchasing the retro styled brands and items. Retro styled objects are frequently purchased based on impulses, which are influenced by associations and connotations driven by media and other cultural content consumed. Behavioural economics deals with mechanisms that drive public choice – mass consumption, mass trends, fast fashion brand identities etc.

As Thaler and Mullainthan indicate, the standard economic model of human behavior includes three unrealistic traits: unbounded rationality, unbounded willpower, and unbounded selfishness, all of which behavioral economics modifies. (Thaler, Mullainathan[7]: accessed online)

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[7] Available*: http://www.econlib.org/library/Enc/BehavioralEconomics.html* (accessed 27.05.2013)

Viewing the two chosen advertising campaigns from the Behavioural Economics point of view, product placement becomes an important aspect. As Zimmerman states, 'product placements can be more powerful than we realize, making us implicitly prefer products even if we don't explicitly prefer them.' (Zimmerman[8] 2013: accessed online) In addition to implicit attitudes, Zimmerman mentions that, product placement can affect what is called implicit self-identification. Implicit self-identification is automatically associating oneself with an object, for example a consumer brand. When we watch a liked character use a brand, we can start to automatically identify with the brand as a way to vicariously experience that character's life. (Zimmerman[9] 2013: accessed online) This is one of the main points where subcultural theories, musicians, actors, media stars and style icons start to play an important role, connecting the product placement with clothing trends, and influencing the consumers' choice through reflective nostalgia and retro styling of a clothing brand.

The main concepts defined, and application of semiotics and marketing theories in use explained, the author compiles a classification, on which the analysis of this work will be based on (see Table 1 in the Additions). The next chapter will analyze four chosen clothing brands autumn/winter 2012 advertising campaigns for men, dividing them by the indication of nostalgic content – reflective or restorative; stylization of a brand – vintage or retro; and the consumer motivation – Lovemarks Theory or Behavioral Economics.

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[8] Available: *http://www.psychologytoday.com/blog/sold/201303/product-placement-can-be-lot-more-powerful-we-realize* (accessed 27.05.2013)
[9] Available: *http://www.psychologytoday.com/blog/sold/201303/product-placement-can-be-lot-more-powerful-we-realize* (accessed 27.05.2013)

3. BRANDS AND ANALYSIS

The brands analyzed in this papaer were chosen and categorized based on the classification (see Table 1 in the Additions) and nostalgic content – two vintage styled brand concepts (history over 100 years: Burberry and Lanvin) vs. two retro styled brand concepts (history under 50 years: Primark and ZARA). These are exemplified through the autumn/winter 2012 advertising campaigns.

Even though wearing retro or vintage styled clothing is usually a conscious act, the wearer is not, in most cases, remembering something from their own past, but rather taking a step into the collective memory. This means, he or she is not remembering his or her own past, but an imagined one that they were never a part of. Due to the constant reproduction of past trends and signs in movies, social media, blogs etc., the consumers feel familiar with all different sartorial elements and visuals emerging in the Internet sphere and in the other mediums at the same time, and can identify themselves through these items and styles, or the combinations of them.

The commodification of nostalgia and it's role in today's culture was indicated by Anja Aronowskiy Cronberg, by saying that nostalgia in dress gets fused with the present-day emphasis on authenticity, marking an imagined past romantic ideal where everyone and everything was 'real'. As an important to note for this work, she adds that 'accordingly retro clothing, newly produced or vintage styled 'authentic', then becomes another layer in the miasma that is postmodern culture'. She also draws attention on Heike Jenß' argument, by writing that this lack of originality is due to the fact that:

> The pictorial world, generated through the multiplication of images like record covers, movies, television or fashion photographs that provide a pool of historic body appearances and bits of fashion-time, forms the constitutive basis for the consumption and bodily performance of history. […] Due to this reproducibility of images that make 'history' eternally present, historic styles get separated from their original context, 'the real' history behind them is blurred.' (Cronberg 2010: 191)

In today's dressing and sartorial decisions the past is continuously re-evaluated because of the constant changes in the present, and past fashions are constantly interpreted and re-interpreted in the present. This makes a garment designed, or combinations of garments, in a style of past fashions and connotations being produced in society requiring mass-production, not an exact replica of its original, but a piece with loaded new meanings.

Within this analysis the author will be mainly dealing with fashion advertisements, which are mostly photographic images. Within semiotic frames of this work, an image could be understood by Arthur Asa Berger's definition:

> An image is a collection of signs and symbols, and each of these signs has a meaning. In any image there are many different levels of meaning and interactions between meanings – „a tangible or visible representation" (Webster's Ninth Collegiate Dictionary) – for example a mental representation we have of something, such as „the image of a businessman in 19th century American literature". Images often have a historical significance. The meaning may also change over time, as a society develops and changes its views on things. (Berger 1989: 41)

To consider the Lovemarks element of Respect, the role of performativity and authenticity, and the earlier works done on retro branding and its' significance, one sees that photographic medium plays an important role while constructing and endorsing to the nostalgic identity. In support to this relation of meanings, Anette Kuhn has written:

> In general, photographs connote truth and authenicity when what is 'seen' by the camera eye appears to be an adequate stand-in for what is seen by the human eye. Photographs are coded, but usually so as to appear uncoded. The truth potential of photography is tied in with the idea that seeing is believing. Photography draws on an ideology of the visible as evidence. (Kuhn, 1985: 27)

To define the nostalgic content in the chosen photographic images, the author has outlined the variables that will be used. These variables where compiled from different approaches found in the „Handbook of Visual Analysis" by Theo Van Leeuwen and Carey Jewitt. Each variable used within this work is conceptually independent, and the values defined of each variable contribute to the construction on nostalgic identity. Variables in use are:

- *Products:* presentation, combinations, compositions etc
- *Models:* body language (poses of represented models) and facial expressions, social distance between participants in the image etc

- *Overall theme and recurring motifs*
- *Environment:* background, depicted context (outdoors, indoors), props, framing etc
- *Visual modality:* main colors, tonal shades, saturation, light etc

These variables fit the frames of Roland Barthes' connotation and denotation concepts, describing all aspects of chosen campaign images, while considering the authentic and trustful concept of photographic medium. As Theo Van Leeuwen writes:

> Images carry connotations and invite individual reminiscence. They may convey a sense of duration or of nostalgia through codes of colour, framing and through their public context. An image can engage the viewer in a fetishistic and compulsive urge to look and look again, encouraging the sense that the viewer 'owns' the image or that it is part of his or her 'identity'. (Van Leeuwen and Jewitt 2001: 27)

The chosen variables will be analyzed on both levels of Barthes' denotation and connotation, of which the key idea is the layering of meaning. ***Denotation*** being the first layer indicating 'what' or 'who' is being depicted, analogical to reality so that the viewer can recognize what he already knows; and ***connotation*** being the second layer indicating the ideas and values expressed through visual signs represented in the image, and dealing with the cultural associations of image consumer. Barthes himself called the connotative meanings the 'myths'. Van Leeuwen writes on connotative meaning that, 'photographs are particularly good vehicles for such meanings, because they naturalize them. They can be thought of as just 'finding' these meanings on the street, as it were, rather than 'constructing' them.' (Van Leeuwen and Jewitt 2001: 96)

Three elements of the content of images, used as variables within this analysis, are singled out by Barthes as well as especially frequent carriers of connotation - poses and objects, referring to Erwin Goffman's gendered poses and their meanings. Barthes writes, that 'connotation can also come about through the style of techniques of photography, such as framing, distance, lighting, focus, and speed.' (Barthes 1977: 44)

The following section will analyze four chosen advertising campaigns through the variables defined earlier in the document.

3.1. Retro styled brands

3.1.1. Primark − Modern Hobo Style Statement

Primark is an Irish clothing retailer, which was founded in 1969. The company sources cheaply, using simple designs and fabrics in the most popular sizes and buys stock in bulk. Primark's clothes are sold at the budget end of the market.

Denotative level

Products: navy blue and brownish-purple products, worker's gear - boots, rolled-up jeans, jacket, outerwear shirt

Model(s): bearded young male model with long hair, looking straight into the camera lens, standing, sitting, looking away

Overall theme and recurring motifs: a male in old-town cityscape

Environment: cityscape, the streets of old-town, cobblestones

Visual modality: In Figure 1.1 black and white photography with cold sepia overlay; in Figure 1.2 color photography with dominating grey and purple shades, blurred and high background saturation.
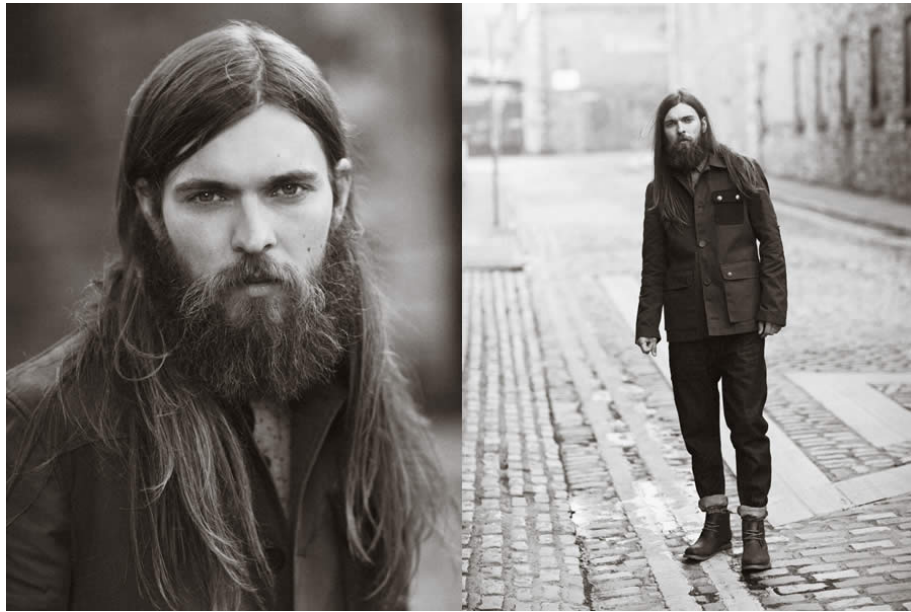
Figure 1.1 *Primark autumn/winter 2012 advertising campaign*

Figure 1.2 *Primark autumn/winter 2012 advertising campaign*

Connnotative level

Products

The analyzed Primark's autumn/winter 2012 advertisement depicts typical worker's gear – boots, outerwear shirt, rolled-up jeans and jacket. It is possible to indicate traces and stylistic elements referring to hobo subculture. Ken Gelder describes the hobo subculture in this book drawing on the Nels Andrson's study, *The Hobo* (1923): „...the 'hobo', that is, the homeless, itinerant and casual worker," (Anderson 1998: 4, through Gelder 2007: 33). Staight-cut jacket and square pockets with snaps in the Figure 1.1 refer to the militarian deigns, providing signs of determination, concreteness and manliness. Also the boots refer to the military or working class. The jeans, the dark denim, are also associated with work gear.

Model(s)

Bearded young male model, serious looking, with a deep and poetic glance into the camera lens or staring away. The model's body language indicates that he is tired while bending a bit behind or standing shoulders hunched and hands in the pockets, or observing the surroundings while resting in a sitting position as seen in Figure 1.2. Besides beard, Primark's model has a long uncombed hair, which shows that he has no time or money to bother himself with his looks and visits to the barber shop. He is a worker who wanders, reflecting the nostalgias from the past by creating a bricolage style for the wearer, the *ad hoc* response to today's consumer society.

Overall theme and recurring motifs

Primark's autumn/winter 2012 campaign represents a young male model in worker's gear wandering in the city, connoting the signs of hobo subculture. The advertisement indicates the representation of a modern hobo through the visual features and body language of chosen model, poetic character and environment setting of an old-town. Primark depicts a homeless vagabond in an old-town. The poetic element of a hobo subculture is supported through Ken Gelder's description saying, that, 'real-life stories were easy to collect because the hobos seemed to be natural storytellers, laden with experiences but also gifted with literary proficiency – keeping the

art of 'personal narrative' alive and, we might even say, *embodying* narrative.' (Gelder 2007: 34) The hobo identity, the poetic nature and the wandering, is definitely an *ad hoc* response of a wearer to today's fashions and cultural trends. Through the reflective nostalgia, the wearer consuming Primark, associates his identity with the hobo identity seen in the movies and also worn by today's indie rock musicians or even house music DJs. Not so clearly defined by the fashion advertising narratives, the choice of the hobo theme is non-intentional, it is rather a subconscious act, motivated by the popularized identities in the media, and the new wave of simplicity, hippie and the 'keep it simple' kind of lifestyle.

Environment

The advertisement depict the old-town streets, stone walls of the buildings and cobblestones. The depicted context is foggy, blurred and oversaturated, directing the viewer's eye more on the poses or the expression of emotional state of the model. As seen in Gelder's writing, Nels Anderson, who studied the hobo subculture, used method of ethnography called 'participant observation'. Anderson produced subcultural geography for Chicago, describing main 'stems' in the city, parks and streets where the hobo community flourished. Anderson called this Hobohemia, a bohemia of the homeless. Various characteristic institutions gave Chicago's Hobohemia its materiality: cheap hotels and lodging houses, missions, the streets, employment and welfare agencies, the occasional radical bookstore, and on the outskirts of the city were the hobo camps, the jungles. (Gelder 2007: 33) Hobohemia as an environment plays an important role while giving sense to the hobo movement, having had its radical politics. Gelder writes, that 'Hobohemia was a place in which different racial groups could freely and comfortably cohabit, without reproducing the racism and social hierarchies found in mainstream society.' (Gelder 2007: 34) The narrative of a hobo subculture in advertisements indicates revolt against today's advertising trends and images, being constructed through retro stylization, using foundational signs of the hobo style as a bricolage through reflective nostalgia, through the usage of old-town streets and cobble stones, to add more to the re-constructed hobo identity.

Visual modality

Black and white photography with cold sepia overlay, the use of purple shades, blurred and high background saturation referring to photography in its early days (especially due to the purple filter) and foggy weather. The depiction of industriality, industrial revolution, the movement to the towns, the life in the city is visible from the image. The image of the gray and cold cityscape connoting the seriousness, dullness and nasty working conditions from the past times.

Primark represents the hobo identity to it's consumers. Primark's man is a worker who wanders, reflecting the nostalgias from the past and creating a bricolage style for the wearer, an *ad hoc* response to today's consumer society. The consumer of Primark will most likely be motivated to purchase the brand based on the Behavioral Economics logic, associating the hobo identity connoted with the humble worker characters seen in the movies, also being motivated by the narratives about adventures and discoveries in literature, and photography. The 'keep it simple' lifestyle and the value of the 'less is more' is associated with connoted hobo depiction. The hobo identity is also reproduced for the consumers by today's musicians and their public image and fashions, especially indie rock musicians, supporting the constructed identity with messages in the lyrics, or deep house music DJs and their minimalistic sounds. Most probably the consumer of this clothing style and the hobo identity, the poetic nature and the wandering, will be motivated by the *ad hoc* response to today's consumer society and clothing trends, like neon colors and the meaningless details, and dominating hedonistic narratives in high fashion advertisements. Not so clearly defined by the fashion advertising narratives, through the reflective nostalgia, the wearer consuming Primark chooses the hobo identity non-intentionally, it is rather a subconscious act, motivated by the popularized identities in the media, and the new wave of valuing minimalism and simplicity.

3.1.2. ZARA − Brings back Rockabilly and Teddy Boy fashions

ZARA is a Spanish clothing and accessories retailer, which was founded in 1975. The brand's most unusual strategy was its policy of zero advertising – the company preferred to invest a percentage of revenues in opening new stores, which has increased the idea of ZARA as a "fashion imitator" company and low cost products. Besides that the brand has resisted the trend of transferring fast fashion production to low-cost countries.

Denotative level

Products: denim shirt, jeans, lamb leather jacket; white shirt and sweater; dark turtleneck, suit jacket and pants

Model(s): young male model, depicted in being on the road activities

Overall theme and recurring motifs: on the road scenes – in the Figure 2.2 model sitting in a cafe, and leaving a motel in the Figure 2.1, also in the Figure 2.3 fixing the hair in a car

Environment: Motel, cafe, car

Visual modality: black and white photography

Figure 2.1 *ZARA autumn/winter 2012 advertising campaign*

Figure 2.2 *ZARA autumn/winter 2012 advertising campaign*

Figure 2.3 *ZARA autumn/winter 2012 advertising campaign*

Connotative level

Products

ZARA's autumn/winter 2012 advertisements contain mainly fashions from the 50's, such iconic items as the lamb leather jacket, the denim shirt and jeans, the white sweater, and the turtlenect - items being popular among the teddy boys and the rockabilly subcultures, which were grown out of American beat and hipster subcultures. The styles of teddy boys are explained by Dick Hebdige by saying that hipster and beat subcultures were organized around a shared identity with blacks, and that the nature of this identity exposed in the styles was qualitatively different. Hebdige writes that for hipsters the zoot suits and lightweight 'continentals' embodied the traditional aspirations of making it out and moving up from the black street-corner man, whereas the beat ragged in jeans and sandals, expressed a magical relation to a poverty which constituted in his imagination a divine essence, a state of grace, a sanctuary. (Hebdige 1979: 48-49) The later teddy boys' style, being influenced by hipsters and beats, was also affected by the music they

listened to. Hebdige draws parallels between the music and sartorial choices of the teddy boys, by saying that, the teddy boys used to listen to the trad (a type of jazz music), which depended on a beery 'blokeish' ambience which was at odds with the angular, nervous, edgy qualities of early rock'n'roll, and the teds' shamelessly fabricated aesthetic – an aggressive combination of sartorial exotica (suede shoes, velvet and moleskin collars, and bootlace ties) – existed in stark contrast to the beatniks. (Hebdige 1979: 51) Sartorial discourse, the choice of teddy boy stylistic elements for today's consumer works definitely as bricolage, by the logics of Behavioral Economics and historical style role models from the music scene like Elvis Presley, Johnny Cash and Danny Zuko from Grease, and today's pop music icons like Bruno Mars or Kitty, Daisy and Lewis. Young, rebel and careless aesthetics are coming back, as an *ad hoc* response to today's hedonistic consumer lifestyles, bringing back the clothing styles from the 50's by driving on reflective nostalgia.

Model(s)

ZARA man is young and handsome, connoting youthfulness on many levels. The model is wearing the pompadour hairstyle. Becoming popular in the 50's, the pompadour was created by combing the hair against the sides, but pulling the hair up and over on itself on top. The look was popularized by early rock music celebrities like Elvis Presley and Johnny Cash, the leading representatives of rockabilly subculture. As Dick Hebdige states: „Erupting on the British scene in the late 50's, rock seemed to be spontaneously generated, an immediate expression of youthful energies which was entirely self-explanatory." (Hebdige 1979: 50-51) In Figure 2.3. one recognizes the narrative of self-admiration and worry about the looks – the pose of fixing one's hair – looks and outer identity being important, being a statement. In Figure 2.2. the model is sitting behind a cafe table, thinking dreamingly, peeking something somewhere in the distance. The style of wearing the sweater and the shirt with rolled up sleeves, as it had been put on quickly and carelessly contributes even further to the young dreamer's identity. In Figure 2.1. the model is leaving a motel room. One can decode the identity of a musician being on a tour, the constant movement, explorations, the connotation of adventurousness. The model is facing the light, a light of new beginning, new discoveries.

Overall theme and recurring motifs

It is possible to recognize the representation of the 50's youth culture, indicating the obsession with Americana – road cafe and motel, the American car, the denim, the rockabilly style and the reckless teddy boy subculture stylistics. There is a constructed drama in the scenes of ZARA advertising images, connoted youthful spirit and teddy boys' aggressive revolt. As Hebdige wrote that 'all the classic symptoms of hysteria most commonly associated with the emergence of rock'n'roll a few years later after jazz were present in the outraged reaction with which conservative America greeted the beat and the hipster, being developed by sympathetic liberal observers." (Hebdige 1979: 47) Both, the depiction of the teddy boys' identity and the road trip motif are the connotations of escapism, travels and explorations, the youthful hope for the new beginnings and better life.

Environment

In Figure 2.1. one sees a motel room nr 12, retro furniture and an old-school TV in the background. The model is leaving the room, which connotes, again, the signs of being on the road or on the tour, and changing quickly the locations. In Figure 2.2. the road cafe with leather seats and blinds is used as an environment for a male model to take a pause and think, analyze, or dream and plan the next steps. In Figure 2.3. the environment is an American car with wide interior and roomy leather seats, connoting the success of the model, an ownership, car being also a status symbol. Hebdige summed up the invasion of Americana in the 50's and its signs by writing that, 'in the early days of rock such symbolic alliance was by no means assured. The music had been taken out of its original context where the implications of the potentially exposive equation of 'Negro' and 'youth' had been fully recognized by the parent culture.' He adds that these symbols where transplanted to Britain where they served as the nucleus for the teddy boy style, which existed in a kind of vacuum, or as a stolen form, focusing on an illicit delinquent identity, remaining demonstrably alien and futuristic. (Hebdige 1979: 48-49) The environmental signs like an American car or a jukebox meant America, a fantasy continent of Western gangsters and glamour, a land of new beginnings where everything was possible.

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Visual modality

ZARA's autumn/winter 2012 campaign photos are performed black and white, connoting the old-schoolish, so called 'behind the scenes' photos taken while being on a tour, if one excepts the constructed poses of the model. The depicted environment, products, colors and bricoleur stylization connotes overall the 50's decade, sounding like pure rock'n'roll and depicting the teddy boy subculture and rockabilly stylistic elements in clothing and surroundings, as Hebdige describes the essence of this subculture, based on Jefferson, saying that the teds were effectively excluded and temperamentally detached from the respectable working class, being condemned in all probability to a lifetime of unskilled work. Teddy boy existed on the outside of their fantasy. He visibly bracketed off the drab routines of school, the job and home by affecting an exaggerated style which juxtaposed two blatantly plundered forms - black rhythm and blues and the aristocratic Edwardian style. (Jefferson, 1976b through Hebdige 1979: 49-50)

As seen from the analysis of ZARA's advertising campaign, the photographic images represent purely the youthful rockabilly identity from the 50's. The period when the style played an essential role while defining one self, positioning one self in the world, responding to the outer world. The style was a response to the social circumstances back then, and the style consumed today is seen as a bricolage, subconsciously responding to the circumstances of today's culture state. The teddy boy stylistic features are brought back drawn on the reflective nostalgia and reproduced style role models like Elvis Presley, Johnny Cash and Danny Zuko from Grease in the new motion picture adaptations and remixed music tracks, or new upcoming artists building their whole outer and musical identity on the rockabilly subculture like group Kitty, Daisy and Lewis or Bruno Mars' new identity of the record „Unorthodox Jukebox". By the logics of Behavioral Economics, rebel and careless aesthetics are brought back, as an *ad hoc* response through clothing to today's grown-up hedonistic consumer lifestyles connoting the youthfulness and the hope, the hope for new beginnings, discoveries, the fame and fortune yet to come.

3.2. Vintage styled brands

3.2.1. Burberry − Stays Brittish, mod-Brittish

Burberry is an iconic Brittish luxury brand, which was founded in 1856.

Denonotative level

Products: double button coats, suit, check pattern, tie, shirt, clutch bag, umbrella, turtleneck, trench coat, tweed, skirt

Model(s): in Figure 3.1 a young male and blond female models, in Figure 3.2 a young male and a brunette female models

Overall theme and recurring motifs: in the Figure 3.1 a couple at the railway station; and in the Figure 3.2 a couple under the umbrella

Environment: cityscape, rainy weather, railway station, a museum or university building

Visual modality: black and white photography, high contrasts

Figure 3.1 *Burberry autumn/winter 2012 advertising campaign*

Figure 3.2 *Burberry Blacklabel autumn/winter 2012 advertising campaign*

Connotative level

Products

While viewing the products represented in the advertising, it is possible to find parallels with the mods, the subculture that emerged in Britain in the 80's. Dick Hebdige describes the mods subculture by saying that 'mods, unlike the defiantly obtrusive teddy boys, were more subtle and subdued in appearance.' Hebdige writes that mods wore apparently conservative suits in respectable colors, being fastidiously neat and tidy. Their hair was generally short and clean, and they preferred to maintain the stylish contours of an impeccable 'French crew' with invisible lacquer rather than with the obvious grease favored by the more overtly masculine rockers. He states that „the mods invented a style which enabled them to negotiate smoothly between school, work and leisure, and which concealed as much as it stated. Mods undermined the conventional meaning of 'collar, suit and tie', ousting neatness to the point of absurdity.“ (Hebdige 1979: 52) The description of items and subcultural meanings gives connotations of Bitish mod subcultural movement, focusing on the 'Britishness' with representation of classic products with British elements - woollen double button coats, the 'suit and tie', and British check pattern – to Burberry's autumn/ winter 2012 campaign. The campaign plays on restorative nostalgia, and when talking about the British consumer, it connotes the signs of Love towards Britishness, and signs of Respect when taking into account Burberry's production, brand history and identity.

Model(s)

In both images there is the depiction of a young man and woman as a couple. In Figure 3.1. a blonde female model is bending her body and face – an expression of helplessness and extreme femininity. The female model's half-opened mouth provides erotic connotations. The male model in the picture is in a dominative position, blocking the freedom of movement of the female model, while watching the surroundings. There is a love story in both of the images, seen in the body language and social distance between models – in Figure 3.1. there is a narrative of

separation, the connotations of coldness and restraint. Inversely Figure 3.2. depicts a narrative of a 'couple moment' – models being tied up tightly, shoulders a bit up, indicating the cold and windy weather. Significant product presentation is visible in the body language of both models. A definite usage of the element of Love can be traced in the narratives of both images, co-operating with restorative nostalgia, that could awaken the personal memories of consumers – their own experiences and memories can be involved and parallels drawn while perceiving the campaign images.

Overall theme and recurring motifs

Burberry recreates a motion picture scenery in its autumn/winter 2012 advertising campaign - the selection of the locations and products connotes Britishness, sophistication, intelligence, romance and drama. The advertisements present timelessness and movie-likeness. Depiction of movie scenes in a style of golden era (1930-1960) of movies – the usage of the railway station and rainy, common in England, weather – is visible in the recostructed black and white love story that happened on the streets of London. It is possible to recognize the narratives of romanticized Britishness in this setting and product combinations. Burberry is speaking firsthand to the Brittish consumer, quoting brand identity theorist Americus Reed: „Just like viewing a film, consumers can immerse themselves in these stories and relate to the protagonist, because the style fits with their personal identity or idealized identity." (Reed 2002: 3) Secondly, the brand associates with consumers interested in British and European brands, for example Asian customers, to whom the European and British cultures are an exotic commodity area. The advertisements draw, firstly, on the element of Love and, secondly, on the element of Respect and restorative nostalgia. The stylepresented here is purely British, accentuated through the theme and motifs depicted.

Environment

Heavy Britishness is indicated in the depiction of the environment, the typical British weather – the rain, the rainy cityscape: a railway station – the movement, the separation, the progress. The advertisement also gives indications of the iconic cultural places, such as a museum or university

building – connoting to the upper class, higher education, intelligence, heritage, knowledge and academia while being all bound with the element of Respect.

Visual modality

Black and white photography, connoting the oldschoolness and heritage – the sign of Respect, with high contrast and fixed model poses and object positioning is connoting the picturesqueness. The depiction of models and the environment is positioned 50/50 in the images, letting the viewer catch the whole picture – the environment, the personalities and the products. The eye travels while viewing the photographs of the autumn/ winter 2012 campaign, perceiving the image as a movie scene.

Burberry as a brand has stayed true to its essence and history in the marketing communications of the autumn/winter 2012 season, adding the value of authenticity, and putting weight on the brand Love and Respect through the use of black and white photography and movie-like vintage styling providing classic Brittish products and stylization of them, depicted through the mod subculture and a love story narratives. Visuals stand out and represent brands' history and style developed within the time, not fashions and temporary trends. Creating a trustful relationship, leaning on restorative nostalgia and knowledge of the consumer, focusing on the Britishness with the representation of classic products with British elements – woolen double button coats, the 'suit and tie', British check pattern etc.

3.2.2. Lanvin − Goes jazz and hip hop

Lanvin is a French brand, which was founded in 1889.

Denotative level

Products: a coat with bumper jacket sleeves, shirt, bowtie, suit jacket, jeans, hi-top white sneakers, coat with collar and inner fur, white scarf, a bag, jewelry.

Model(s): black male models: in Figure 4.1 black male model in his 60's; in Figure 4.2 black male model in his 20's, looking directly into the camera lens

Overall theme and recurring motifs: a photo-shoot in a constructed photo studio positioned in a living room with antique furniture

Environment: indoors, living room, spotlight, antique furniture – a sofa, table, framed photographs, curtains

Visual modality: color photography with darker shades, dominating grays, deep red, green and brown colors

Figure 4.1 *Lanvin autumn/winter 2012 advertising campaign*

Figure 4.2 *Lanvin Blacklabel autumn/winter 2012 advertising campaign*

Connotative level

Products

Direct references to jazz and early hip hop subcultures can be detected in the combination of clothing items in the campaign photographs of Lanvin. In Figure 4.1 items referring to jazz musicians, such as a bowtie, white shirt and black jacket - the classic men's suit and a coat, and also elements referring to the early hip hop movement, such as half-baggy jeans, hi-top sneakers and bumper jacket sleeves can be seen. In Figure 4.2 the references to the hip hop subculture 90's fashion through such items as jewelry – rings, bracelets and chain necklace, fur collar coat, hi-top sneakers, and a bag can be recognized.

When analyzing hip hop fashions, one recognizes the marketing of it, Keith Negus talks about 'street marketing' and 'street intelligence' in his „Music genres and Corporate Cultures" (Negus 1999: 92-93). Hip hop became a 'bling bling' thing in the late 90's and gaining cosmopolitan features, firsthand through the fashion and clothing elements, made it fashionable to wear such items as baggy jeans, heavy golden jewelry, hi-top sneakers, basketball shirts, caps etc. Also hip hop musicians had started their own clothing labels, for example brands like Run Athletics, Rocawear, Phatfarm etc. To view today's state of hip hop, one should admit that it has been commercialized from old-school elements to mainstream 'bling bling' elements. As Tony Mitchell states, that 'hip hop in places like Australia is a 'glocal' cultural phenomenon, combining African-American influences with a 'dedication to authenticity, roots, place and „keeping it real" within locals' (Mitchell 2002: 139). Due to the connection with *locale* one indicates the restorative type of nostalgia used within advertising the autumn/ winter 2012 collection, and references loaded with the feeling and significance of Respect as seen especially well while viewing the models chosen for the campaign.

Model(s)

In both images black male models are looking directly into the camera, the look is serious and determined, and the pose is performed with an attitude, concretely. In Figure 4.1. a black male

model in his 60's can be seen, whose face expresses seriousness in a laid back style, connoting jazz musician's identity, if considering in addition the stylistic features of model's clothing. While talking about jazz musicians, considering the prototype indicated as a desired identity or lifestyle, one detects their pose of being as 'cool'. Ken Gelder in his book about subcultures describes the aesthetics of 'cool' as „the aesthetic of 'cool' was written into black jazz music as a definitive condition. In terms of pose or demeanor, being 'cool' conventionally means being relaxed and calm, being composed or 'together'". Gelder adds that 'cool' was a subcultural way-of-being-in-the-world, a pose that gave a kind of otherworldly expression to the real predicament of African-Americans (Gelder 2007: 110).

In Figure 4.2. references to the hip hop subculture, that developed from jazz and funk music can be detected. The picture shows a young black male model, in his 20's, with a determined facial expression and concrete straight pose. The model is wearing a distinct hairstyle – the hi-top fade – a hairstyle that tried to look like a pencil eraser and was worn in the golden era of urban hairstyles (1980-1990's), gaining special popularity within hip hop subculture. The model is posing 'with attitude', also known behavioral statement from hip hop subculture, mainly from 'gangsta rap' representatives and 'niggaz with attitude'. Gelder defines gangsta rap by saying, that gangsta rap conventionally reflects 'a dire and depressing underclass reality', while 'documenting the perilous predicaments of an oppressed community'. (Gelder 2007: 118) Gelder adds that racism and police harassment are also common themes, and gangsta's embracing of the term Nigga as a 'badge of honor' helps to demonstrate that racial discrimination remains a fact of American daily life. Gangsta is also cast as a 'career for young black men'. (Gelder 2007: 119) A career cast, honor, rough self-expression and representation all connote the sign of Respect, binging the consumer's emotions with restorative nostalgia. The consumer viewing and purchasing Lanvin's autumn/ winter 2012 items would gain or be a part of jazz or hip hop subculture, constructing his identity through clothing style, where style is understood as an intentional communication, based on the history of the brand and the meaning connoted through visual signs in the campaign.

Overall theme and recurring motifs

Consumers symbolic preference theory becomes relevant while viewing Lanvin's autumn/ winter 2012 campaign theme. Americus Reed defines, that 'symbolic preference formation means that the brand image matches the image that the consumer would like to project, whether it relates to or represents their actual lifestyle, or their desired lifestyle'. (Reed 2002: 3) Jazz is perceived as a music of a higher social class, the music for the people with taste, it is considered to be a sophisticated music (especially experimental jazz), being played and listened to during the dinners, in cafes, in the evenings - the nightlife and leisure. One can recognize the narrative of hedonistic lifestyle. When describing the lifestyle and identity of jazz musicians, it can be stated that jazz was a way how African Americans adopted in sociopolitical sphere. Jazz was a part of African-American-ness, the identity of a subculture in the white mainstream sphere. After the heavy jazz wave, in the late 80's the next 'big thing' among African Americans – the hip hop movement occured. Ken Gelder writes that hip hop is a highly visual musical culture, finding expression through breakdancing, graffiti and fashion. Saying that the explanatory narratives that build up around hip hop share many of the features we have seen with bebop and jazz. (Gelder 2007: 114) In Gelder's description features and subculture-specific signs such as the African-American hyper-masculinity, the 'black talk', 'hip hop nation', the localness of culture (the plethora of 'hoods' and 'the street' – being home and away, narratives about being out there 'on the street', 'posses' as social unit and as an alternative families), also the youthful innocence – remaining 'juvenile', role-playing and self-fashioning, the importance and significance of clothing items and rituals, 'black nationalist' identity, 'Afrocentricity' and 'ghettocentricity' can be recognized. All this is intensely connected with the signs of Respect and stylization of one's looks from the viewpoint style as an intentional communication.

Environment

The indoors setting of Lanvin's autumn/ winter 2012 campaign reminds the setting of visits to the photographer in the early years of photography, or the construction of the salon of photography in one's living room – the nostalgic photography salon with staged background wall and spotlight,

and antique interior. There are a lot of details. One recognizes the references to the history and heritage through family portraits in the framed photographs – again the element of Respect occurs in the narrative of Lanvin's campaign and different platforms and patterns – floor, curtains and fur carpet.

Visual modality

In this campaign warm color photography, with darker shades can be seen. In the chosen color spectrum there is a dominance of deep reds, greens and browns – colors connoting the old, the seriousness, antiqueness and grown-up'ness. Smooth light, and warming filter overlay add more to provide an effect of an old photograph. This is further enhanced by the classic in-the-middle model positioning.

Lanvin's autumn/ winter 2012 adverting campaign places its visual narrative heavily on the sign of Respect on many levels. Using the subcultural signs restored with the help of restorative nostalgia, the campaign most likely appeals to the consumers who connect themselves with the hip hop subculture or jazz music and sub-cultural mind-set. The male consumer who honors and respects the history, music and the brand itself will be motivated through the sign of Respect and historical subcultural references to purchase and wear the vintage styled items by Lanvin.

3.3.   Summary of Analysis

As seen from the analysis above, it can indicated that stylistic elements, subcultural identities and signs from the past can be used on two different levels. Firstly, through the retro stylization, reflective nostalgia and style seen as a bricolage, where signs of past occur through the role models represented in the media and consumption of items is accomplished subconsciously by the logics of Behavioral Economics. The usage of style as bricolage and retro stylization occurs mostly within new fast fashion brands, as seen in the analysis (Primark and ZARA as retro styled brands), drawing on the signs that stimulate the collective memory, youth culture narratives in the advertising are reproduced via books, music, films and other media. Secondly, through the vintage stylization, restorative nostalgia and style seen as intentional communication, where the past works as a symbol of quality, binding with such feelings as trust, loyalty, security and emotional authenticity. Vintage styled brands are mostly high fashion brands with history (Burberry and Lanvin in the analysis). Through combining the same subcultural narratives with the brand history and identity, they work as Lovemarks, being purchased most likely consciously, and motivated by Brand Love or Respect, or both. This analysis shows that it is important to differentiate between the terms retro and vintage, as they signify different socio-cultural consumer identities and motivations.

CONCLUSION

Brand visuals serve to intrigue and seduce the consumer into purchasing the item. When viewing clothing brands' visuals one sees that there are hidden meanings behind the well-chosen themes and narratives, framings and environments, models, product designs and representations. These images do not capture or memorialize an actual subculture of today, they simply reference subcultures from the past, drawing on the notion of nostalgia. The aim of the branding is to make the unfascinating fascinating, and when talking about retro or vintage styling, the fascination is challenged by nostalgia and the consumer's emotional attachments. As Linda Goodman and Michelle Helin have found, 'successful brands rely heavily on emotional connections, like feeling of nostalgia, to sell products because emotions connect on a much deeper level than reason' (Goodman & Helin, 2009: 19). Campaigns analyzed within this work are heavily loaded with nostalgic content, having strong visual narratives based on the past subcultural values, telling consumers reliable stories on different levels with versatile symbol combinations. Deciding, whether relating on brand's history and heritage, being influenced by vintage styling and motivated through Lovemarks logic; or purchasing retro styled items, making decisions based on the narrative of campaign and being motivated through Behavioral Economics.

Results and Outlook

The analysis conducted in during this research lead the author to the following conclusions:

- Nostalgia is relevant and actual in today's clothing branding, being commoditized and heavily used as a marketing tool.
- Vintage vs retro consumer motivations exist at the same time, confusing the meanings, both being constructed through two different kinds of Nostalgia.

For todays' consumers the fusion of old and new might similarly act as the link between looking backwards and looking forwards, between a yearning for the past and a hunger for the future. The saturation with nostalgic artifacts in the newly created images is a significant feature of marketing discourse, which could be summarized in Stephen H. Riggins words:

> One might speak of people being in dialogue with objects in the sense that it is difficult to construct one's self, and to present that self to others, in the absence of objects which symbolize achieved and desired statuses. Artifacts are consequently powerful in their own right and not just in the sense of physically constraining human action. Through objects we keep alive the collective memory of societies and families which would otherwise be forgotten. (Riggins 1994: 2)

As seen from recent media studies, if collective memory would not be forgotten due to expansive representations in media, then a huge proportion of its vividness would definitely be lost without things. Things as carriers of individual and collective memory do not possess fixed meanings, one can conclude that they are in constant semiosis – their meanings change in time, depending on the interpretation of an individual and the surrounding cultural environment.

Considering today's culture state – the diversity and fluidity of values and lifestyles, information overflow and new opportunities – the term sub-culture becomes fragile, and signs of identity move on the level of lifestyles performed through consumption. As seen from subcultural studies and authors like Dick Hebdige and Ken Gelder, one has proven through the visual communication medium of clothing advertising, that the 'social world' of a subculture and the usage of sub-cultural signs is a response to the individualization and alienation of modern life. In post subcultural commentary, Gelder states that 'individualization is modern life's logical and desirable conclusion.' (Gelder 2007: 105). Depending on the type of nostalgia, and the background of a social group surrounding, the modern consumer possess same nostalgic cravings while trying to differentiate himself as an individual, and at the same time having an undercover need to belong somewhere, to relate and share values, to be the same.

Some perspective questions for further analysis can be derived from this work:

- If the intent of 'vintage' and 'retro' is nostalgia, then how would it work on future consumers – the younger generation and would a possible conflict arise?

- How will the nostalgia-trend be influencing the consumer society in the near future and what are the upcoming shopping tendencies and brand identities when talking about clothing?

The author has been monitoring also the upcoming new brands that could be identified as *new vintage* brands (for example Nigel Cabourn), new brands using old techniques, designs, identification and positioning in the market.

ACKNOWLEDGEMENTS

This thesis has benefited greatly from the support of many people, some of whom I would sincerely like to thank here.

To begin with, I am deeply grateful to both supervisors Andreas Ventsel and Gleb Netchvolodov for supporting and guiding me in such an interesting and relevant topic of investigation. Thank you for the competent remarks and suggestions, patience and openness. Your friendly manner has been very supportive and motivating throughout the process. Thank you very much!

Secondly, I would like to thank John Murphy, Semiotic Partner at Truth, who has been my mentor in trend research and practical semiotics, and has had a very positive influence on me from the very beginning of my studies, providing useful hints and advice in the application of semiotics in non-academic world.

I would also like to thank my friends from different design fields - from music and clothes, to visuals and products - who have been supporting and motivating me while developing this topic. And also internship offerers, for their professional advice and opportunity to use theory in practice. Thank you for your support and the inspiring conversations we had!

Furthermore, I would like to thank my friends Kristel Kukk and Priit Viru for reading my thesis and offering helpful advice based on their own experience.

Last but not least, I would like to thank my grandmother for always believing in me, and my mother and sister for their continued moral support throughout my studies. The broad education that I was able to enjoy while growing up has proven invaluable.

Thanks again to all who believed and supported me!

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http://oxforddictionaries.com/definition/english/vintage

SUMMARY IN ESTONIAN

Meesterõivaste bränding: identiteedi konstrueerimine nostalgia baasil

Käesolev bakalaureusetöö koosneb neljast osast: sissejuhatus teemasse ja uurimistöö eesmärgi tutvustus; metodoloogia ja terminoloogia; analüüs ning kokkuvõte.

Sissejuhatavas osas tutvustab autor uurimisobjekti, milleks on nostalgia, ning selle olemust ja uuritust semiootika ja turunduskommunikatsiooni interdistsiplinaarses raamistikus. Autor põhjendab teemavalikut – nostalgia kui brändinguvahend – retrostiliseeringu populaarsuse, tänapäeva infopaljususe ja nišiturgude kasvuga. Rõivaid mõtestab tarbija identiteedi ja enesemääratluse vahendina – riietus kui keel, mis edastab sümboleid ja tähendusi kandja kohta, räägib tema identiteedist. Autor peab tähtsaks asjaolu, et tänapäeva identiteedid on olemuselt dünaamilisemad kui varem.

Metodoloogia osas täpsustab autor uurimistöö perspektiivi ning toob välja uurimisküsimused:

- Millise elustiili identiteete ja tähendusi kasutusel olev nostalgia rekonstrueerib tänapäeva meestarbija jaoks?
- Kuidas kasutatakse nostalgiat läbi *vintage-* või retrostiliseeringute kaudu tänapäeva meesterõivaste brändingus?

Samas osas toob autor välja põhilised terminid (retro, *vintage*, nostalgia, stiil, elustiil, identiteet, bränding), mida töö analüüsi osas edaspidi kasutab ning koostab kasutuses olevate mõistete ja teooriate klassifikatsioonitabeli (vaata lisas tabel 1), millel hakkab põhinema analüüs. Eristatakse retro ja *vintage* mõisteid, millele vastavalt toob autor välja kaks erinevat nostalgia tüüpi – refleksiivne ja restoratiivne. Sama klassifikatsiooni raamistikus eristab ta kahte stiili mõistet –

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stiil kui brikolaaž ja stiil kui tahtlik kommunikatsioon – ning valib vastavad turundusteooriad (Saatchi & Saatchi *Lovemarks* ja *Behavioral Economics*), mis aitavad selgitada nostalgiast tingitud tarbimismotivatsiooni.
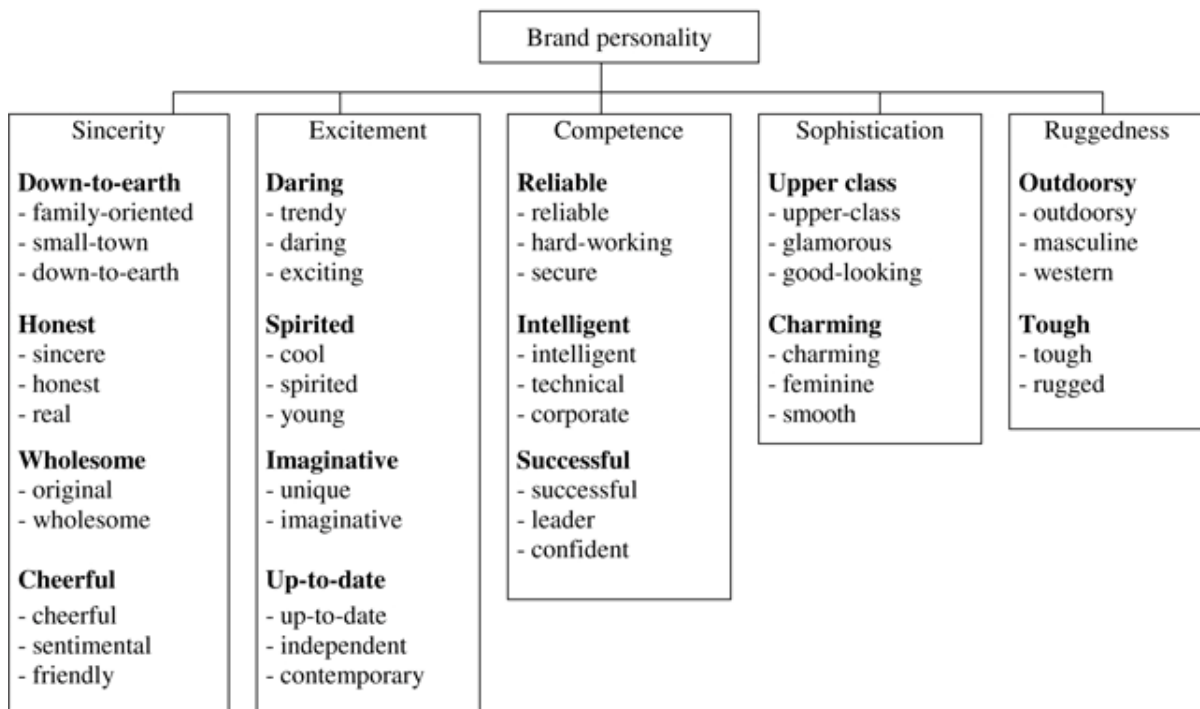
Töö analüüsi osa põhineb Theo Van Leeuweni visuaalse analüüsi muutujatel (tooted, modellid, üldine aines ja motiivid, keskkond, visuaalne modaalsus) ning nende tuvastamisel ja kirjeldamisel semiootik Roland Barthesi konnotatsiooni ja denotatsiooni mõistete raamistikus. Autor selgitab nostalgia olemust ja selle esinemist elustiilisümbolite ja subkultuuride teooriate kaudu ning nostalgia relevantsust tänapäeva infopaljususe ja nišiturgude kontekstis. Analüüsi materjaliks on valitud nelja rõivabrändi 2012. aasta sügistalviste kollektsioonide reklaamikampaaniad, keskendutud on meessoost tarbijale ning eristatud brände vastavalt eelmainitud klassifikatsioonile: kaks brändi, mis esindavad *vintage* identiteeti (ajalugu üle 100 aasta, kohalikkus, disaineri nimi, autentsus) – Burberry ja Lanvin – ning kaks brändi, mis esindavad retro identiteeti (ajalugu alla 100 aasta, glokaalsus, masstoodang ja jäljendamine) – Primark ja ZARA.

Analüüsi objektiks on moefoto ja selle dekodeerimine. Tuvastatud koodid põimib autor kokku valitud turundusteooriatega, põhjendamaks tarbijamotivatsiooni, ning kokkuvõttes toob välja analüüsi tulemused:

- Nostalgia on relevantne ja aktuaalne võte tänapäeva rõivabrändingus, olles üheks turunduskommunikatsiooni võtteks;
- *Vintage* ja retro tarbijamotivatsioonid eksisteerivad samaaegselt, nende tähendus seguneb olles konstrueeritud eri tüüpi nostalgiate baasil.

ADDITIONS

Figure 1. *Brand Personality Dimensions*

Brand personality				
Sincerity	**Excitement**	**Competence**	**Sophistication**	**Ruggedness**
Down-to-earth - family-oriented - small-town - down-to-earth	**Daring** - trendy - daring - exciting	**Reliable** - reliable - hard-working - secure	**Upper class** - upper-class - glamorous - good-looking	**Outdoorsy** - outdoorsy - masculine - western
Honest - sincere - honest - real	**Spirited** - cool - spirited - young	**Intelligent** - intelligent - technical - corporate	**Charming** - charming - feminine - smooth	**Tough** - tough - rugged
Wholesome - original - wholesome	**Imaginative** - unique - imaginative	**Successful** - successful - leader - confident		
Cheerful - cheerful - sentimental - friendly	**Up-to-date** - up-to-date - independent - contemporary			

Figure 1. Brand Personality Scale.
Source: Aaker, J. (1997). Dimensions of brand personality (p. 352). *Journal of Marketing Research, 34*(3), 347-356. doi: 10.2307/3151897

Table 1. *Vintage vs retro styled classification constructed within this thesis*

Type of styling	Retro	Vintage
Identification of style	Style as bricolage	Style as intentional communication
Type of Nostalgia	Reflective Nostalgia	Restorative Nostalgia
Marketing theory in use	Behavioural Economics	Lovemarks Theory
Brands	Primark, ZARA	Burberry, LANVIN

Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks

Mina, Julia Ahtijainen (05.04.1991),

1. annan Tartu Ülikoolile tasuta loa (lihtlitsentsi) enda loodud teose
„Men's Clothing Brands: The Construction of Identity on the Basis of Nostalgia",
mille juhendaja on vanemteadur Andreas Ventsel, PhD ning kaasjuhendaja doktorant Gleb Netchvolodov, MA.

1.1. reprodutseerimiseks säilitamise ja üldsusele kättesaadavaks tegemise eesmärgil, sealhulgas digitaalarhiivi DSpace-is lisamise eesmärgil kuni autoriõiguse kehtivuse tähtaja lõppemiseni;
1.2. üldsusele kättesaadavaks tegemiseks Tartu Ülikooli veebikeskkonna kaudu, sealhulgas digitaalarhiivi DSpace´i kaudu kuni autoriõiguse kehtivuse tähtaja lõppemiseni.

2. olen teadlik, et punktis 1 nimetatud õigused jäävad alles ka autorile.

3. kinnitan, et lihtlitsentsi andmisega ei rikuta teiste isikute intellektuaalomandi ega isikuandmete kaitse seadusest tulenevaid õigusi.

Tartus, 31.05.2013