

Sarianne Niemelä

CONSUMER PARTICIPATION IN BRAND REVITALIZATION ON SOCIAL MEDIA PLATFORMS

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Supervisor: Elina Närvänen

ABSTRACT

Sarianna Niemelä: Consumer Participation in Brand Revitalization on Social Media Platforms
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Brand revitalization can be described as a process of bringing a defunct brand back to the market in full prosperity. Traditionally, it has been considered as a managerial strategy where the role of the consumers is passive. However, a growing trend of brand revitalizations that have been initiated expressly by consumers on social platforms has been identified. Social media platforms have given consumers more power and capabilities, and it has enabled them to become the controllers of brands. This has led to a phenomenon where consumers successfully demand once-dead brands back to the market.

The purpose of the research is to describe and analyze the features of consumer participation in brand revitalization on social media platforms. The empirical data of this netnographic research consists of 4 665 tweets that were collected both manually and programmatically through Twitter's advanced search and Twitter API. This thesis is a multi-case study, where consumer-generated brand revitalization tweets of three case studies, Nokia 3310, Crystal Pepsi and Levi's, were analyzed. The qualitative data of the research was quantified, and a summative content analysis was conducted.

This research extends the understanding of consumer participation and activities within brand publics. Brand public is a novel, alternative concept for brand community to better understand the social interaction and value creation around brands online. Both self-serving and brand-advocating features of consumer participation were identified. Therefore, the findings suggest that brands can serve as a medium for consumers to promote themselves within brand publics. The findings of the thesis also imply that consumers participate in brand revitalizations within brand publics by commenting and participating, advocating and manifesting and joining in brand resurrection movements.

In line with prior research, the findings of this thesis indicate that nostalgia, brand heritage, and brand superiority can be considered as the fundamental features related to revitalized brands in the minds of the consumers. Furthermore, perceived functional, social-adjustive and value-expressive utilities are typical brand-related features that consumers discuss in their brand revitalization tweets. It was also found that consumers do not merely demand the brand back to the markets in their brand revitalization tweets, but there were also features of participation through sharing memories and expressing nostalgic feelings, manifesting brand superiority, advocating oneself and creating entertaining and humorous content.

This research demonstrates that netnography on Twitter is an effective method for further developing the understanding of complex consumer behavior phenomenon. The findings of the research offer novel information about consumer participation in brand revitalization, which can help brand managers in developing a more comprehensive understanding of consumer-brand relationships on social media platforms.

Keywords: Brand revitalization, netnography, social media

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TIIVISTELMÄ

Sarianne Niemelä: Consumer Participation in Brand Revitalization on Social Media Platforms
Pro gradu -tutkielma
Tampereen yliopisto
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Brändielvytys on perinteisesti nähty yritysjohdon strategisena toimintana, jossa hiipuva tai kokonaan markkinoilta kadonnut brändi tuodaan elinvoimaisena takaisin markkinoille. Kuluttajan rooli on yleensä nähty passiivisena brändinelvytyksessä, mutta nykyään on tunnistettu useita tapauksia, joissa kuluttajat ovat olleet merkittävässä roolissa brändin elpymisen suhteen. Erityisesti sosiaalinen media mahdollistaa kuluttajien kasvavan roolin ja vastuun kuluttaja-brändisuhteissa, minkä myötä kuluttajat voivat vaatia nukkuvia brändejä takaisin markkinoille yhä näkyvämmiin ja aktiivisempiin.

Tämän tutkimuksen tarkoituksena on kuvata ja analysoida niitä ominaispiirteitä, joita ilmenee, kun kuluttajat osallistuvat brändinelvytykseen sosiaalisen median alustoilla. Netnografisen tutkimuksen kvalitatiivinen aineisto kerättiin Twitteristä sekä manuaalisesti että Twitterin ohjelmarajapintaa (API) hyödyntäen. Aineisto koostuu 4 665 Twitterin mikroblogitekstistä, tweetistä. Tutkimus toteutettiin monitapaustutkimuksena, jossa analysoitiin Nokia 3310:n, Crystal Pepsin ja Leviksen brändinelvytykseen liittyviä tweettejä. Aineiston analysoinnissa hyödynnettiin sisällönanalyysia sekä -erittelyä.

Tutkimus laajentaa ymmärrystä siitä, millaiset kuluttajien osallistumiseen ja brändeihin liittyvät ominaispiirteet ilmenevät brändinelvytyksessä. Tutkimuksessa tunnistetaan kuluttajien osallistuminen brändiyleisöjen sisällä. Brändiyleisö on nostettu uutena käsitteenä brändiyhteisöjen rinnalle, jotta sosiaalisen vuorovaikutuksen muotoja ymmärrettäisiin yhä paremmin. Tutkimustuloksista ilmenee, että kuluttajilla on sekä brändin että itsensä edustamiseen liittyviä syitä brändinelvytykseen osallistumiselle sosiaalisessa mediassa. Myös brändiyleisöille on tyypillistä, että brändi toimii kuluttajalle itsensä edustamisen välikappaleena.

Tutkimuksen tulokset osoittavat, että elvytettyihin brändeihin liittyy usein nostalgisia ja yliverkaisia koettuja ominaisuuksia, ja niillä on usein pitkäikäisyyteen ja aitouteen liittyvää brändiperintöä. Myös brändin toiminnallisiin, sosiaalisiin ja arvoihin liittyviä hyötyjä voidaan pitää elvytettyjen brändien tyypillisinä ominaisuuksina, joita kuluttajat korostavat brändinelvytystweeteissä. Tutkimuksesta ilmenee, että kuluttajat osallistuvat brändinelvytykseen monin eri tavoin. Sen sijaan että kuluttajat pelkästään vaatisivat brändiä takaisin markkinoille, he osallistuvat brändinelvytyskeskusteluihin myös jakamalla muistoja ja nostalgisia tunteita, korostamalla brändin yliverkaisia ominaisuuksia, edustamalla itseään sekä luomalla viihdyttävää ja hauskaa sisältöä.

Tutkimuksen perusteella voidaan todeta, että netnografinen menetelmä, jossa hyödynnetään Twitterin ohjelmointirajapintaa on tehokas tapa lisätä monipuolisesti ymmärrystä kuluttajien käyttäytymisestä ajankohtaisessa ja monimutkaisessa ilmiössä. Tutkimustuloksia hyödyntämällä brändi- ja markkinointijohtajat saavat uutta ja arvokasta tietoa kuluttaja-brändisuhteista sosiaalisen median alustoilla etenkin brändinelvyttämisen näkökulmasta.

Avainsanat: Brändinelvytys, netnografia, sosiaalinen media

Tämän julkaisun alkuperäisyys on tarkastettu Turnitin OriginalityCheck –ohjelmalla.

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1 INTRODUCTION

1.1 Bringing back dead brands in the era of social media

Harley-Davidson's sales collapsed in the 1970s after years of market dominance, and it started to seem like the brand was facing premature, inevitable death. Instead, the company invested in distinctive design and high quality, and today, it is one of the best-known American brands (Thomas & Kohli 2009, 378). Polaroid filed for bankruptcy twice between years 2001 and 2009, but in 2016 their sales increased by 166 percent (Dua 2017). Similarly, Converse, Pan Am, Baywatch, and Volkswagen Beetle first disappeared from the market and then rose from the dead years later in full prosper (DeMers 2016; O'Reilly 2016). As for Coca-Cola, the company stopped producing Coca-Cola Surge in 2002, but in 2014 it relaunched the drink after over 200 000 consumers joined a Facebook group called "Surge Movement" to demand the brand back to the market (Davari, Iyer & Guzmán 2017, 1897). As the examples demonstrate, there are numerous stories about once-dead brands that have later been revitalized into full strength (Davari et al. 2017, 1897).

Brands that fail to meet consumers' needs, adapt to new trends and deal with competition often weaken and are eventually forgotten (Dev & Keller 2014, 333). According to Thomas and Kohli (2009, 377), not even the strongest brands are safe from a decline in sales and premature death by default. Some brands fade away due to changing consumer needs or poor brand awareness while others may suffer from poor marketing activities (Lu, Lin, & Yeh, 2017, 2). Decline and death of a brand can be complex issues (Thomas & Kohli 2009, 381), yet there are several cases where brands that have struggled or even disappeared completely from the market for a while and still have managed to make remarkable comebacks (Kotler, Keller, Brady, Goodman & Hansen 2012, 491). Brown, Kozinets, and Sherry (2003, 19) use the term "retro revolution" to symbolize the abundance of long-forgotten brands that have recently been revitalized. The late twentieth century has also been characterized by an outstanding nostalgia boom (Brown et al. 2003, 19) and managers want to make the most out of this trend. O'Reilly (2016) describes the comeback of once dead brands as a seductive strategy, where marketers utilize the idea

of once-dead brands having imprinted themselves on consumers' minds. According to Davari et al. (2017, 1897), this has led to a phenomenon where various companies have started introducing new versions of their formerly booming and adored brands.

While brand revitalization can be considered peculiar enough from a strategic, organizational or managerial perspective, it is even more intriguing when consumer power is behind it (Davari et al. 2017, 1897). There are millions of brands around the world for consumers to choose from (Lehu 2004, 134) and the decline of brands usually starts when consumers find alternative brands and start neglecting others (Thomas & Kohli 2009, 381). Therefore, it is interesting to try to understand why consumers start demanding certain brands back to the market. Polaroid's death is an example of this kind of a contradict: even though there are numerous new and advanced technologies and state-of-the-art cameras to choose from, there is an increasing demand for retro-style, "old-school" Polaroid cameras that were once abandoned by consumers themselves (Davari et al. 2017, 1900–1903). Russell, Schau, and Bliese (2018, 1) note that consumers often retain positive association and lasting loyalty toward dead brands, but the consumer participation and the reasons for bringing a dead brand back to the market remain unclear (Davari et al. 2017, 1897).

What is more, the digital era has affected the way consumers interact with brands and with each other. The internet allows access to an endless amount of information and social media empowers consumers to create content and get their voices heard (Hatch & Schultz 2010, 591). After the explosive growth of the Internet, scholars already started to predict a power shift in consumer-brand relationships (Labrecque, vor dem Esche, Mathwick, Novak & Hofacker 2013, 257). However, the growing consumer power in digital channels is not well understood in general yet (Labrecque 203, 266). To understand and recognize consumer behavior better, one must be able to hear consumer voices (Longbottom & Lawson 2017, 199).

Especially social media has brought about a universal connectedness (Labrecque et al. 2013, 257) that has changed the balance of power regarding consumers' capability to express brand narratives and control the joint reality (Felix, Rauschnabel & Hinsch 2017, 118). We are living in an age where anyone, anywhere and anytime can participate in brand-related discussions (Kozinets, Scaraboto & Parmentier 2018, 232). Also, increased

consumer–brand interaction on social media affects the way brands and consumers communicate in general (Hamilton, Velitchka, Kaltcheva & Rohm 2016, 135). According to Gensler, Völckner, Liu-Thompkins & Wiertz (2013), the dynamic and interactive nature of social media has changed the consumer–brand relationships for good as it allows the consumers to shape and create brand stories. In line with Gensler et al. (2013), Gosline, Lee & Urban (2017, 10) stress that the center of power in today’s digital, ‘multiscreen’ marketplace is continuously moving away from the brand itself and the control is moving towards a shared power between the brand and the consumers. Therefore, Kim and Johnson (2016, 98) emphasize that consumers can no longer be considered as passive receivers of information but as active distributors and generators of brand-related content. Social media has already had a strong influence in changing the dynamics of politics, business and social life (Kozinets 2015, 2). Nevertheless, it has remained as a fragmented and isolated research topic within marketing discipline (Felix et al. 2017, 118).

1.2 Problem setting and research objectives

Branding is a thoroughly researched topic itself, but the process of brand revitalization has received limited attention in the academic field (Närvänen & Goulding 2016, 1523). Kolbl et al. (2015, 5) point out that even the definition of brand revitalization itself is still considered fragmented and unclear. Moreover, brand revitalizations have traditionally been studied from a managerial perspective where companies and organizations are seen as the controllers of the brand, and the role of consumers is perceived purely passive (Närvänen & Goulding 2016, 1523). In order to understand the concept of brand revitalization more comprehensively, consumers’ opinions and motives should be studied further (Kolbl et al. 2015, 10). Consumers’ decision-making processes are also becoming more and more complex and consumers are progressively taking over the control of the information flow on social platforms online. Therefore, one of the Marketing Science Institute’s (MSI) research priorities for 2018–2020 is to increase understanding in consumer decision-making and consumer journeys by studying how technology platforms enable brand co-creation and the effects that technology platforms have on brands (MSI Research Priorities 2018-2020, 2018). Understanding consumers’ willingness to participate in brand rejuvenation further helps to comprehend consumer

behavior in general (Davari et al. 2017, 1898). The phenomena of consumer-led brand revitalizations on social media have been recognized (Davari et al. 2017, 1896), but the features of brand revitalizing consumer behavior have not been studied before.

Furthermore, a growing trend of brand revitalizations that have been initiated expressly by consumers on social platforms has been identified. According to Davari et al. (2017, 1898), these kinds of activities have passed rather unnoticed by the research community, whereas the professional marketers outside the academic field are becoming more and more interested in consumer-led branding actions. Hamilton et al. (2016, 135) encourage both brand managers and researchers to pay more attention to the way consumers interact and bond with brands across various communication platforms, including social media. Davari et al. (2017, 1898) note that their study is the first one to empirically study the motivations behind consumer cooperation in bringing back vanished brands. Only few research papers take consumers' participatory activities in brand revitalization into account: Cattaneo and Guernini (2012) assess the influence of nostalgia for consumers in order to understand the effectiveness of reviving retro brands, Närvänen and Goulding (2016) adapt a sociocultural perspective on brand revitalizations and identify various stages in which both consumers and company participate, Hamilton et al. (2016) examine brand-consumer interaction on different social platforms online and offline and Davari et al. (2017) study the attitudes that make consumers actively participate in brand resurrection movements. However, the consumer participation in brand revitalization has not been comprehensively studied yet (Davari et al. 2017, 3; 6).

According to Jain, Kamboj, Kumar, and Rahman (2018, 63), consumers are leaving traditional communication channels behind and replacing them with social media platforms where they share their thoughts, information and feelings. Consequently, social media and social media data analysis are attractive research topics today in marketing discipline (Kozinets et al. 2018, 232). Several studies focus merely on how companies can utilize social media in branding (Ashley & Tuten 2015, 15) and the number of academic research on consumer-brand interaction on social media platforms remains limited (Jain et al. 2018, 63). Jain et al. (2018, 63) recognize a research gap in studying the features for consumers to communicate with brands on social media platforms.

The purpose of the research is to describe and analyze the features of consumer participation in brand revitalizations on social media platforms. To achieve this purpose, the research has two research questions:

1. What are the features of the brand revitalization tweets?
2. What kinds of consumer activities can be identified in the brand revitalization tweets?

In this research, social media platforms refer to social networking sites such as Instagram, Facebook, and Twitter, where consumers interact with online content by producing, sharing and refusing (Caliandro 2018, 522). The data generation and analysis of this thesis focus exclusively on tweets from Twitter. As this research aims at understanding the features of consumer participation in brand revitalizations, the study focuses on consumer perspective leaving the managerial point of view to the minimum. In addition, this research focuses more on product brands instead of corporate brands. Corporate brands share the whole organizations' values, culture, attitudes and beliefs (Balmer 2013, 292) whereas product brands communicate about the product performance to consumers (Mohan, Voss, Jiménez, & Gammoh 2018, 41). The case studies of Nokia 3310, Crystal Pepsi and Levi's are analyzed and observed by adapting a product brand-perspective rather than taking by the holistic organizational values, attitudes, and culture into account.

This thesis is a netnographic research that is based on social constructionist paradigm. The analysis of the thesis includes a content analysis and quantification of an abundant data set of over 4 000 tweets, a timeline analysis and a cross-case analysis in which different brand revitalization cases are being compared together to find similarities and differences across cases and in contrast to the theoretical framework. The focus on the data analysis is on the content, features, and dates of the tweets whereas the demographic aspects of the tweeters have been excluded as they are not relevant for the aim of this thesis.

2 CONSUMERS REVITALIZING BRANDS ON SOCIAL MEDIA

2.1 Decline and death of a brand

Death of a brand can stimulate strong feelings among consumers: Brehm (1966) states that consumers may even feel like they are losing their freedom of choice if their beloved brands are being pulled out of the market. There are various reasons and conditions under which brands can die but the signals of a brand's decline, such as a continuous and significant drop in sales, are often clear and easy to detect (Thomas & Kohli 2009, 378). Ewing, Jevons, and Khali (2009, 334), on the other hand, emphasize that the vitality of a brand is about a symbiosis of the consumer and organization, although consumption is ultimately the prerequisite of a brand's rise and decline. However, what can be considered contradictory is that although consumers' neglect often causes the decline and death of brands, studies show that consumers appreciate old brands (Ewing et al. 2009, 332).

Kumar (2003, 88) notes that even though consumers may have emotional reactions to brands' death, it can be assumed that they eventually find an alternative brand from the product category whereas Russell, Schau, and Bliese (2018, 7) observe that consumers pass on their brand loyalty from a dead brand to a viable one through time. Russell et al. (2018, 7) demonstrate that consumers can maintain relationships with brands even after they have disappeared from the market and it has been studied that experiences related to the brands increase consumers' participation to support a brand (Payne et al. 2009, 382).

Also, Muñiz and Schau (2005) find that consumers often possess strong feelings towards brands even after they are dead. Furthermore, Mao, Luo, and Jain (2009) have studied the way consumers re-evaluate firms after brand elimination in their research, and their findings indicate that consumers may feel positive about brand deletion if it improves the company's performance. Conversely, Russell et al. (2018, 1) state that killing a brand may also lead to consumer resentment and cause brand boycotts even towards the entire product category.

2.2 The concept of brand revitalization

Brand revitalization is not a new concept itself (Lehu 2004, 136) but its definition is still considered somewhat fragmented and unclear (Kolbl et al. 2015, 5) and according to Lu Lin and Yeh (2017, 1) the concept and process of brand revitalization are becoming more and more critical to understand. The Dictionary of Marketing defines brand revitalization as a boost of new energy into a company's brand by changing its positioning or by investing in the regeneration of brand performance (Oxford University Press 2016) but according to Davari et al. (2017, 1897), it is even more interesting to understand brand revitalizations from a consumer perspective these days. Also, understanding different interdependent concepts related to brand revitalization helps to gain better overlook on brand revitalization itself in general.

Brown et al. (2003, 20) identify a remarkable overlap among the concepts of brand revitalization, nostalgia, and brand heritage. The concepts of retro branding and brand revitalization are often mixed together since they both share the same objective: revitalizing a brand with the help of the associations with its past (Hallegatte 2014, 10). The main difference between these two concepts is that brand revitalization brings the brand to the present with a modernized brand whereas retro branding maintains the associations and features from the past (Dion & Mazzalovo 2016, 5894). Hallegatte (2014, 12) notes that brand revitalizations often have a continuous link to the past whereas retro branding is more discontinuous by nature. Furthermore, retro branding is only referenced to a specific period of history. Also, the concepts of iconic brands and heritage brands can be mixed together, but Urde, Greyser and Balmer (2007) remark that not all iconic brands are automatically heritage brands although both of them are strongly affected by the use of symbols. Nostalgic branding, on the other hand, is often described as utilizing consumers' fondness of products, services, and experiences from the past by bringing them to the present (Holbrook 1993, 246). In other words, nostalgic branding focuses on materializing memories from the past (Wiedmann et al. 2011, 206).

Even the greatest brands face problems with their vitality, but which ones are worth reviving? Davari et al. (2017, 1899) note that past research mainly emphasizes brand associations and brand knowledge as reasons for brand revitalization. However,

according to Brown et al. (2003, 19), the roles of nostalgia and retro branding are evolving in today's marketplace (Brown et al. 2003, 19) and Bellman (2005, 216) further states that nostalgia can actually start the whole revitalization process. Thomas and Kohli (2009, 383), on the other hand, propose that a brand can be revitalized if it possesses enough residual value in the minds of the consumers whereas Brown et al. (2003, 23) state that brands that are fit for a revitalization possess iconic features. According to them, iconic brands can evoke vivid and relevant associations in the minds of the consumers. Holt (2004, 357) conceptualizes iconic branding as building culturally dominant brands that have distinctive symbols and associations that can help consumers construct their own collective identities such as class, gender, and race. Therefore, brand revitalizations may occur when the brand's core values are consistently present and easily recalled and recognized in the minds of the consumers (de Chernatony et al. 2011, 434). In any case, according to Hallegatte (2014, 11), once a brand has been revitalized, the brand is often perceived as a classic that possesses timeless attributes. Here Hallegatte (2014, 11) presents examples of Coca-Cola, Levi's and Chanel: Coca-Cola is a classic that is associated with timeless pleasure, Levi's has attributes related to sturdiness whereas Chanel is linked with timeless beauty.

Davari et al. (2017, 1898) find that brand revitalizations that have been initiated by consumers can be considered as a form of co-creation, but it has not received much attention in marketing research. Instead, the academic community has explored the different aspects of co-creation extensively in marketing in recent years (Davari et al. 2017, 1898). These aspects include research on value creation and value co-creation (Vargo & Lusch 2004; Hatch & Schultz 2010), co-creation of meaning (Grönroos & Voima 2013), customer co-creation behavior and motivations (Roberts, Hughes & Kertbo 2014), the effects and emergence of co-creation (Ind, Iglesias & Schultz 2013) to name a few. For example, Kennedy and Guzmán (2016, 318–319) imply that consumers take part in brand co-creation when it has an effect on their social life and when it is entertaining and fun for them. Their findings also indicate that consumers feel like they are gaining power when they are a part of brand co-creation. Kennedy and Guzmán (2016) interviewed millennials in their research and five main features for consumer motives in brand co-creation were identified: social, fun, brand identification communication appeal and brand commitment (Kennedy & Guzmán 2016, 320). Davari et al. (2017, 1899) point out that these findings can be categorized as features that provide at least some level of

utility to the consumers. The findings are somewhat consistent with Keller's (2001, 14) conceptualization of brand-building feelings: they all recognize that brand co-creation can be fun for the consumer, it may affect social approval and building a brand can be exciting.

To conclude, brand revitalization has traditionally been considered as a managerial process, where associations from the past have been utilized in relaunching an updated version of an iconic brand (Hallegatte 2014, 10). However, according to Davari et al. (2017, 1898) also consumers participate in brand revitalizations through different brand-related activities when it may produce some level of utility to themselves. What is more, prior research emphasizes the role of brand associations and brand knowledge as triggers for brand revivals whereas today, the attention has been drawn more to nostalgia (Davari et al. 2017, 1899; Brown et al. 2003, 19).

2.3 Features of revitalized brands

Walvis (2008, 178) infers that brand is a network of brand associations in consumers' brain and when consumers choose brands, they consider the extent to which the brand will satisfy their functional needs. According to Keller (2001, 5) consumers constantly assess four fundamental attributes of brands: brand identity, brand meaning, brand responses, and brand relationships. On the other hand, Ewing et al. (2009) highlight that consumption is not only about satisfying material needs for consumers but also about seeking affirmation for their self-image. De Chernatony, McDonald and Wallace (2011, 438–439) note that consumers also tend to evaluate how brands help them communicate something about themselves and according to Keller (2001, 14) brands may even evoke feelings such as warmth, pleasure, excitement, safety, social approval, and self-respect. Also, Walvis (2008, 178) emphasizes that the power of brand associations can be extremely strong: functional preferences such as taste can be superseded by brand preferences that derive from consumers' long-term memory and if a brand's existing associations are inadequate or impaired, secondary associations (such as links to events or celebrity endorses) may be valuable to the brand. Kozinets (2002, 21) further states that old brands and associations may even link people together.

Davari et al. (2017, 1900) view that consumers assess brands based on their functional, value-expressive and social-adjustive utilities. Functional utilities refer to the essential functions of a brand, value-expressive utilities are related to the hedonic associations of a brand whereas social-adjustive utilities are linked to the benefits that a brand can provide in a social context. Brands often contain a combination of these three utilities, but especially value-expressive and social-adjustive utilities tend to be highly subjective (Davari et al. 2017, 1900–1901). For example, Davari et al. (2017, 1900) note that functional utilities form the core assets of many brands and therefore, consumers who are looking for a hedonic brand experience need more than just fulfilling their functional needs. Byun, Jones, and Wooldridge (2018, 300) find in their research that consumers may even neglect their brand loyalty and abandon their once-beloved brands to fulfill their need-for-uniqueness.

Regarding consumers' participation in brand revitalizations, Davari et al. (2017, 1908–1909) found that all three utilities are associated with consumers' willingness to take part in brand revivals. Perceived functional utility and value-expressive utility were identified to be highly associated with consumers activities around brand revivals. Furthermore, their findings indicate that nostalgia can trigger social-adjustive utilities in the minds of the consumers, which may lead to consumer participation in brand revitalization activities. In their research, Davari et al. (2017, 1906) use scale items such as perceived value for money, trustworthiness, attributes, and quality to determine the construct of functional utility. Social-adjustive utilities were examined through elements of social approval, fitting in, self-advocating and expressing oneself whereas value-expressive utilities consisted of scale items such as a sense of well-being and pleasure and symbolic meanings. In conclusion, previous marketing and consumer behavior research have identified the brand's significance for consumers to be different combinations of functional attributes and association, hedonic value and symbolic meanings as well as self-serving features such as self-approval, evoking pleasant feelings and self-expression.

2.3.1 Nostalgia

Longingly looking back to the past, yearning for yesterday, fondly preferring possessions and activities from the past and strong links to the earlier days are all characteristics of nostalgia (Holbrook 1993, 245). Balmer (2013, 293) identifies nostalgia as positive

associations from the past through which consumers may seek happiness. It can also evoke feelings of certainty and security. Davis (1979) points out that nostalgia can also be considered somewhat bittersweet: it evokes positive feelings of fond memories, and simultaneously negative emotions may arise from the realization that one cannot return to that positively-associated period of time. Goulding (2001, 573) further states that consumers may even hold romanticized conceptions of times they have not lived in or experienced themselves. Especially emphasizing brands' historical features through symbols, language and storytelling can contribute to consumers' associations with stability and a romanticized past (Cooper, Miller & Merrilees 2015, 451). On the other hand, Kim and Yim (2018, 821) highlight that nostalgia can also evoke negative feelings. They demonstrate that nostalgia produces negative feelings especially when individuals have an inconstant balance between their past and present selves (Kim & Yim 2018, 815).

What is more, due to the bittersweet emotions that nostalgia can stimulate, Brown et al. (2003) find that consumers can have mixed feelings and responses to the updated versions of iconic brands. They give an example of the reintroduction of Volkswagen Beetle, which was warmly welcomed by those consumers who had positive memories of the brand while others considered the updated brand as inauthentic. According to Shields and Johnson (2016, 714), this example gives insight on how consumers can respond to a revived brand differently based on their overall positive brand associations and general feelings of nostalgia. In addition, Shields and Johnson (2016, 714) suggest that minor changes in the brand may increase the positive attitudes towards the brand, especially among consumers who are nostalgic towards the brand whereas more significant changes in the brand may result in total rejection of the changed brand. According to Cattaneo and Guerini (2012, 681), nostalgia is, in fact, the reason for the emergence of positive brand associations. Nostalgic branding can make the cognitive processing comfortable and easy for consumers (Lutz, 1985), which means that consumers can be easily tied to nostalgic brands based on their learning and experiences in the past (Davis 1979).

Old brands generally tend to evoke positive, nostalgic emotions (Shields & Johnson 2016). However, Kessous (2015, 1899) studies nostalgic consumer-brand relationships from a cultural perspective, and he identifies various features and dimensions of both 'bitter nostalgia' and 'sweet nostalgia'. Sweet nostalgia refers to the positive aspects of nostalgic brands whereas bitter nostalgia consists of negative dimensions. The sweet and

bitter nostalgic consumer-brand relationships and their dimensions and features are illustrated in Figure 1.

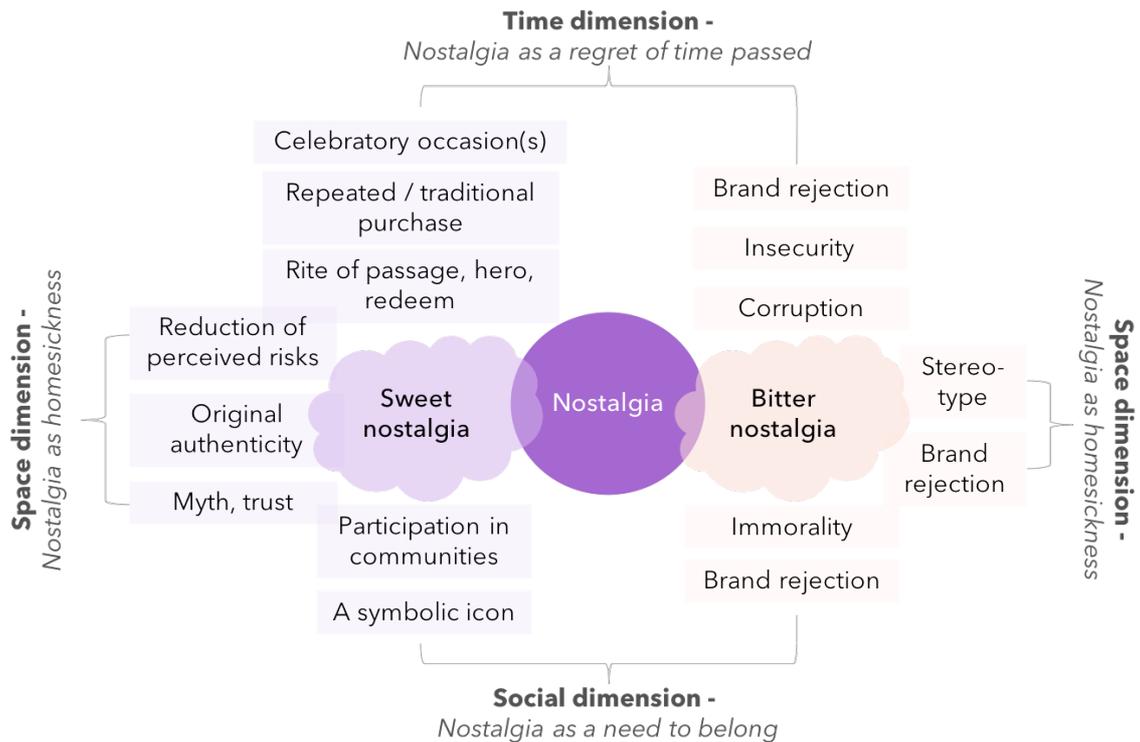


Figure 1. Sweet and bitter nostalgic consumer-brand relationships (adapted from Kessous 2015, 1915)

Kessous (2015, 1915) discusses the role of nostalgia in a time-based approach (time dimension), place-based approach (space dimension) and social approach (social dimension). He finds that consumers may associate nostalgic brands to celebratory occasions, significant life events or even rites of a journey when they are linked to past. However, Kessous (2015, 1915) also identifies links to corruption, insecurity and brand rejection in the time-based approach of bitter nostalgia. According to Kessous (2015, 1915), nostalgic brand can also evoke homesickness when it is associated with original authenticity, myths, trust and a decrease in perceived risks. On the other hand, Kessous (2015, 1913) also found that nostalgic brands can stimulate negative stereotypes that can be linked to a particular place. Finally, nostalgic brands can represent a symbolic icon to a consumer or it can even connect consumers' minds to their past and to certain communities (Brown et al. 2003, 20). However, consumers may also link nostalgic brands to immorality, which in this case is often linked to secondary brand associations such as

brand endorses who have behaved immorally (Kessous 2015, 1913). All in all, although Kessous (2015, 1915) identifies various bitter features in nostalgic consumer-brand relationships, he concludes that positive nostalgic relationships tend to be more common.

From brand revival perspective, Cattaneo and Guerini (2012, 681) conclude that nostalgia can potentially draw upon both the consumers' personal as well as communal associations. They identify nostalgia as the primary influencer for brand rejuvenation. Bellman (2005, 216) also sees nostalgia remembrance as a kick-start for brand revival. Brand associations can contain emotional connections to the brand, and therefore retro branding and brand revival strategies tap into the nostalgic and emotional brand associations to evoke stronger links to the brand (Cattaneo & Guerini 2012, 681). Furthermore, Koetz and Tankersley (2016, 28) identify nostalgia as a medium for strengthening the consumer-brand relationships, and Hamilton and Wagner (2014, 828) find that nostalgia can increase the sense of belonging, satisfaction, and pleasure and it can trigger a boost in consumption or sharing memories.

However, Bellman (2005, 215) alludes that nostalgia alone cannot revive a brand. Similarly, Cattaneo's and Guerini's (2012, 685) findings indicate that when consumers have to decide between a new brand and a retro brand, they do not make the purchase decision based on nostalgic feelings. Although nostalgic brand associations generally evoke positive feelings (Shields & Johnson 2016, 713), Cattaneo and Guerini (2012, 685) emphasize that attributes such as particular product features and updated components of the product are more likely to increase purchase intention. Additionally, Bellman (2005, 222) suggests that nostalgic brands need to be also repositioned to satisfy today's consumers. Bellman (2005, 219) also points out that nostalgia is not necessarily a good brand revival feature if the brand dates back too far, because then the brand recognition factor may be lost. In line with Bellman's (2005, 219) findings, Kim and Yim (2018, 820) demonstrate that young adults are not strongly affected by nostalgic stimulus because they are 'too young'. Also, Shields and Johnson (2016, 726) find that consumers have stronger attitudes towards brands that they can remember from the past. However, they also (2016, 713) observe that consumers who possess nostalgic emotions toward certain brands may respond to an updated version of the brand negatively, because the consumers may feel like the revitalized brand has changed the brand too much. Furthermore, nostalgic feelings toward the original brand can lead to a positive memory bias, where

consumers may remember the nostalgic brand as better than it actually was (Shields & Johnson 2016, 726–727). Then again, Shields and Johnson (2016) imply that after the consumers have had time to interact with the updated brand, their initial, sentimental reactions toward both the revived brand and the original one may become more neutral or even exceed the feeling toward the original one.

2.3.2 Brand heritage

Brand heritage is a rising concept within the marketing discipline (Hudson 2011, 1538) that has been recognized as one of the features linked to brand revival (Hallegatte 2014, 11). Wiedmann et al. (2011, 90) note that consumers seek to find authentic brands with a genuine background in today's global marketplace and brand heritage often signifies authenticity, legitimacy, and reliability to consumers (Alexander 2009). According to O'Reilly (2016), many old, iconic brands hold such a high level of affinity for the consumers that the existing brands are not able to compete with them. Also, Wiedmann et al. (2011, 215) find in their study on consumer attitudes and behavior in the automotive industry that consumers may trust heritage brands more than average brands. Furthermore, consumers may perceive that heritage brands as less risky. As illustrated in Figure 2, Wiedmann et al. (2011, 208) suggest that the key features of brand heritage are longevity, use of symbols, fundamental core values, the importance of history to one's identity and track record.

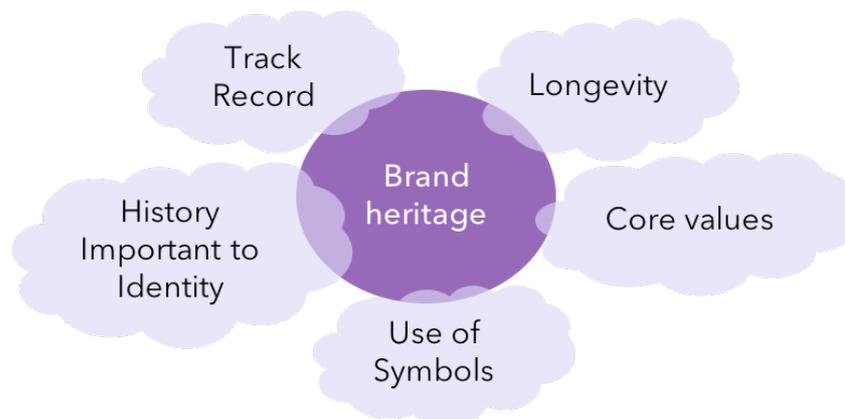


Figure 2. Key features of brand heritage (adapted from Wiedmann et al. 2011, 208)

Longevity refers to sustainability and consistency of a brand (Urde et al. 2007, 9) whereas core values form the perception heritage brand's fundamental values in the minds of the consumers (Wiedmann et al. 2011, 207). Furthermore, the use of symbols is linked to the utilization of logos and symbols that illustrate the brands' core meaning (Wiedmann et al. 2011, 207; Urde et al. 2007, 10). Importance of history to the heritage brand's identity, on the other hand, means that the company should recognize and sense their history efficiently in order to be able to define who and what they are and to further utilize this in their communication (Wiedmann et al. 2001, 207; Brown et al. 2003) whereas the track record represents the values and promises that the heritage brand has been connected to through time (Wiedmann et al. 2001, 206).

The concept of brand heritage is linked to both brand revitalization and retro branding (Hallegatte 2014, 11). Brown et al. (2003, 20) propose that the concepts of brand revitalization and brand heritage overlap together because they both stimulate consumers' nostalgic feelings and memories. According to Hallegatte (2012, 11), the purpose of heritage branding is not to update or renew a brand whereas brand revitalization is about telling a story with value propositions based on its heritage. Rose, Merchant, Orth & Horstmann (2016, 941) note that the value propositions based on brands' heritage can bring forth positive associations from the past either through consumers' experiences or through associations with the past.

Consumers' brand images develop over time (Wiedmann et al. 2011, 82) and for example, Walvis (2008, 176) implies that almost all of the consumers' consumption decisions are memory-based at least to some extent. According to Merchant and Rose (2013, 941), consumers may even link heritage brands to "better times" even if they did not live through the times that the brand is tied to. Rose et al. (2016) study the effects of brand heritage on consumer behavioral intention. Their findings demonstrate that brand heritage can generate positive feelings and trust if it has been invoked well. The respondents in their research expressed feelings such as pride, happiness, and joy related to heritage brands. Also, features such as stability, reliability and past performance came up in their findings. Rose et al. (2016, 941) also imply that brand heritage can boost purchase intention through attachment and commitment to a heritage brand. Merchant and Rose (2013) study why consumers have emotional links and attachments to events that have

occurred before their birth, and they find that both advertising-evoked, indirect links to nostalgia, and individual proneness to nostalgia develop brand heritage perceptions.

2.3.3 Brand superiority

Brand superiority can be described as an extent to which consumers see the brand as unique, exceptional and extraordinary compared to other brands. Keller (2001, 14) categorizes brand superiority as a sub-feature of brand response, which consists of brand feelings and brand judgments. Brand judgment involves consumers' views and evaluations of the brand, such as brand superiority. Perceived brand superiority is a consequence of distinctive brand associations that comprise the brand image in consumers' minds. According to Keller (2001, 14), brand superiority is essential when building powerful and dynamic brand-consumer relationships. Davari et al. (2017, 1902) note that a brand should first be able to convince the consumer that it offers better functional, social-adjustive and value-expressive utilities than the other brands and after that, it can aim at developing brand superiority.

Muniz and O'Guinn (2001, 420) use Apple's Mac as an example of perceived brand superiority. In their research, Muniz and O'Guinn (2001, 425) found that Mac users shared negative experiences with other brands with other Mac users. In this example, perceived brand superiority is so strong that it restrains consumers from trying alternative products and services. The example of Mac and Mac users also illustrates how brand preference can also serve as a demonstration of self-expression. As the case of Mac and Mac users indicates, brand preference can also serve as a demonstration of self-expression (Muniz & O'Guinn 2001, 417). According to Keller (2003, 598–599), brand superiority symbolizes the consumers' unmet needs in the market, which is a combination of subjective and rational features.

Davari et al. (2017, 1901) identify brand superiority as an influencing feature for why consumers demand certain brands back. Their findings indicate that if a sleeping brand is perceived superior to the ones that are currently available, consumers may be attempted to start revitalizing the sleeping, defunct brand (Davari et al. 2017, 1899). According to them, even these sleeping or dead brands' superiority may hamper existing brands' success in the marketplace. For example, consumers wanted Coca-Cola Surge back to the market

because consumers considered it superior compared to the soda brands available such as 7-UP (Davari et al. 2017, 1902). Davari et al. (2017, 1902) highlight that consumers' perception of the brand superiority ultimately establishes the consumers' willingness to stay loyal to the brand, even if it would be defunct.

In conclusion, prior research has identified nostalgia, brand heritage and brand superiority as emerging features of revitalized brands which may affect consumer participation in brand revitalizations. Nostalgia can stimulate positive, nostalgic or bittersweet feelings in the minds of the consumers (Davis 1979; Shields & Johnson 2016), which, according to Bellman (2005, 216), may even start the whole brand revitalization process. Brand heritage, on the other hand, is often linked to authenticity, legitimacy, reliability, longevity, use of symbols, history and core values (Alexandra 2009; Wiedmann et al. 2011) and furthermore, consumers may even link heritage brands to 'better times' (Merchant and Rose 2013, 941). Therefore, according to Hallegatte (2014, 11), it can be considered as a feature that is closely linked to brand revitalizations. Also, brand superiority has been identified as a feature of revitalized brands that may trigger consumer participation in brand revitalizations: consumers may consider old, defunct brands superior to the ones available at the market and thereby start demanding sleeping or dead brands back (Davari et al. 2017, 1901).

2.4 Consumer participation in brand revitalization online

Holt (2004) states that the management's role is so essential in brand revitalization, that consumers cannot do it on their own. Similarly, Delgado-Ballester, Navarro, and Sicilia (2010, 32) assert that informing, assuring and reminding consumers about a brand through marketing communication is important in brand revival. Their findings suggest that well-known brands should revive their communication strategies to excite the consumers and to arouse their interest towards the brand again (Delgado-Ballester et al. 2010, 31). However, this mindset has gradually changed, and consumers are seen as active and productive players in developing and creating brands (Payne, Storbacka, Frow, & Knox 2009, 382). For example, Närvänen and Goulding (2016, 1522) have recognized a unique revival case of a Finnish footwear brand Reino & Aino where no traditional marketing activities were initially carried out by the company.

Närvänen and Goulding (2016) adopt a sociocultural perspective, and they recognize four key trigger points and stages in their conceptual model for cultural brand revitalization. In their model, both company and consumer actions are considered in each stage of the revival process. They found four different stages called sleeping brand phase, reappropriation phase, diffusion phase, and convergence phase. Närvänen and Goulding (2016, 1527) found that the consumers started re-establishing the link between the Reino & Aino brand with their national identity while the company received media attention by bringing the production back to Finland. This was described as the sleeping brand phase. Next, the consumers' role becomes more important, and the revitalization process moves on to the reappropriation phase where families started re-adopting the brand spontaneously and the brand is perceived as a love object. Somewhat simultaneously, the company introduced new products and expand to charity activities. This phase was followed by the diffusion phase, where new practices and meanings started spreading further and the brand became a fashion item and the brand's social media activities started boosting interest. In the final phase of the cultural brand revitalization process, convergence phase, consumers start interacting with the company by giving it feedback and the brand becomes a platform for creating meanings and practices (Närvänen & Goulding 2016, 1527).

The emergence of the internet followed by the outburst of social media has given consumers an inescapable voice and channel for demanding their cherished brands back to life and growing power of consumers through social media actions and activity has been acknowledged (Davari et al. 2017, 1897–1898). Labrecque (2013, 266) identifies four apparent foundations of consumer power in the digital era: demand-based, knowledge-based, crowd-based, and network-based. Demand as a source of growing consumer power refers the accumulated impact of consumer behavior that arises from the internet and social media platforms whereas information-based power is related to the consumers' increasing possibilities to utilize and create content, which is growing constantly. Furthermore, consumers can communicate, share content and repurpose content (such as memes) and build their reputation and influence markets through networks as for crowd-based power enables consumers to work together in ways such as crowd-creation (e.g. Wikipedia), crowd-support and crowd-funding (Labercque 2013, 260). Black and Veloutsou (2017, 426) find in their research on co-creation of consumer

and brand identities that brand-consumer interaction contributes to brand reputation and has an effect on both consumers' as well as brands' identities. Consumers decide which brands to support by comparing the brand's identity to their own identity. It is important for consumers that the brand's identity is similar to theirs (Black & Veloutsou 2017, 426).

2.4.1 Brand-related participatory activities on social media platforms

The explosive growth of online communication (Kozinets 2010, 2) has formed new relationship realities in consumer culture (Healy & McDonagh 2015, 1528). It has changed the way how consumers connect and behave towards brands (Dimitriu & Guesalaga 2017, 580). Social media has become a part of consumers' daily routines with a lightning-like speed (Kozinets 2015, 15) and it has drastically changed the brand communications environment (Hewett, Rand, Rust & Van Heerde 2016). Brand-related participatory actions on social media platforms can simply consist of sharing information about the brand, broadcasting experiences related to the brand or reviewing it (Kim & Johnson 2016, 99). Consumers also create, share and consume information from each other (Baccarella, Wagner, Kietzmann & McCarthy 2018, 431). Social media conversations may also reveal consumers' genuine feelings about products and brands (Jansen, Zhang, Sobel & Chowdury 2009, 2184).

Kennedy and Guzmán (2016, 319) note that the society today has grown informed and connected to such an extent that consumers have become the modifiers and owners of brands. Virtual brand communities, as well as brand publics (Arvidsson & Caliandro 2016, 727), have been studied further recently to understand the changing consumer culture and brand value co-creation better (Schau, Muniz & Arnould 2009, 31). Brodie, Ilic, Juric, and Hollebeek (2013, 112) study consumer engagement in virtual brand communities, and they imply that consumer engagement is a collaborative process that is often initiated by consumers when they are looking for information. As a consequence of consumer engagement in virtual communities, Brodie et al. (2013, 112) recognize an increase in consumer loyalty and satisfaction, trust and commitment, and emotional connection. Furthermore, Brodie et al. (2013, 112) suggest that consumers engage in virtual brand communities through learning, co-developing, advocating and socializing.

Researchers have found that consumers communicate with brands differently on social media platforms than on traditional platforms: social media increases the frequency of interaction as well as consumer satisfaction, engagement and commitment (Hamilton et al. 2016, 137). Several studies investigate consumers' motivation to create content on social media (Dimitriu & Guesalaga, 2017, 582). Table 1 serves to locate the existing research on consumers' motives to interact with brands and about them on social media.

Researcher/ Researchers	Motivators for consumers to create brand-related content on social media
Foster, West & Francescucci (2011)	Interactive participation and information needs
Toubia & Stephen (2013)	Intrinsic and image motivation
Hollenbeck & Kaikati (2012)	Motivation to present one's ideal self through brands
Saenger, Thomas & Johnson (2013)	Communicating about consumption activities and habits, expressing self-concept and drawing attention to oneself
Kabadayi & Price (2014)	Broadcasting and communicating about oneself
Halliday (2016)	Pursuing pleasure, passing time, solving problems, interacting with friends and sharing information
Dimitriu & Guesalaga (2017)	Advocating and patronizing brands, deal seeking and brand tacit engagement

Table 1. Existing research on consumer motivation to create brand-related content on social media platforms

Hollenbeck & Kaikati (2012, 398) suggest that consumers use brands to broadcast and portray themselves on social media whereas Sashittal, Hodis, and Sriramachandramurthy (2014, 95) see that consumers develop and build deep relationships with brands on social media by involving them in their ongoing discussions. Consumers may also advocate

brand endorsement through following and liking brands' profiles and content (Kabadayi & Price 2014, 218). Some researchers suggest that consumers expect companies to participate in social media conversations (Ashley & Tuten 2015, 16). Consumers may even 'force' companies to take part in social media interaction by hashtagging or mentioning the brand or company (Felix et al. 2017, 119). On the other hand, the communal features of social media among consumers can be so strong, that consumers might perceive companies as invaders when they take part in interaction in social media (Fournier and Avery 2011, 194).

Foster et al. (2011) find that consumers utilize social media platforms to find information and participate in online interaction. They further divide the consumers to the ones who have high interest in both seeking information and participating in the interaction, information seekers and socializers. Toubia and Stephen (2013, 368) study consumers' motivations to create content on Twitter, and they discover two main motivators. First, consumers are genuinely interested in sharing and communicating information (intrinsically motivated) and second, they are motivated by how others see them (image-motivated). According to them, the latter is more important for consumers (Toubia & Stephen 2013, 388). Similarly, Hollenbeck and Kaikati (2012, 403) find that consumers want to represent their ideal self on Facebook instead of their actual selves whereas Saenger et al. (2013, 967) found that consumers are motivated to create word-of-mouth content to express their consumption activities, expressing their consumption-focused self-expression and attracting attention to themselves. Saenger et al. (2013, 967) highlight that the consumption-focused self-expression content is not about promoting the company but to express their self-concepts. Halliday (2016, 143) finds that consumers generate content about brands to achieve goals such as getting pleasure, passing time and avoiding boredom, solving problems, connecting with friends, sharing trends, opinions and advice. Kabadayi and Price (2014, 216–217) on the other hand see that consumers specifically and broadcast themselves to large audiences or communicate about themselves to smaller groups of people whereas Dimitriu and Guesalaga (2017, 589) found four main motivators for consumers' social media behavior altogether. These four motivators were brand exhibiting, brand patronizing, deal seeking and brand tacit engagement.

All in all, prior research dissects different features and reasons for creating brand-related content on social media platforms. First, Brodie et al. (2013, 112) imply that consumers

engage in virtual brand communities through learning, co-developing, advocating and socializing. Second, different motivations for creating brand-related content on social media platforms have been identified. Prior research highlights the reasons such as information seeking (e.g. Foster et al. 2011), sharing different types of content (e.g. Toubia & Stephen 2013; Halliday 2016) and advocating the brand or oneself (e.g. Dimitriu & Guesalaga 2017; Kabadayi & Price 2014; Hollenbeck & Kaikati 2012; Saenger et al. 2013).

2.4.2 Brand publics

According to Arvidsson and Caliandro (2016, 727) brand communities have been an practical framework for studying and understanding social interaction and value creation around brands online in recent years. Muniz and O'Guinn (2001, 412) define brand communities as identified, active, and non-geographically bound groups of people who have formed communities around brands or products that the members advocate. However, Arvidsson & Caliandro (2016, 727) imply that the relationships between consumers are actually unstructured, transitory, and ambiguous whereas brand communities are conceptualized as communal and social where the interaction between the members is active (Muniz & O'Guinn 2001, 427). They further assert that consumer research today implies that relations and communication among consumers on social media seem more ephemeral and unstructured than what traditionally has been assumed (Arvidsson & Caliandro 2016, 727). In addition, Rainie and Wellman (2012) note that recent media studies support these findings by indicating that social media generates transient forms of associations with publicity-, appearance- and visibility-oriented characteristics and motives instead of communal social bonds.

Therefore, Arvidsson and Caliandro (2016, 727) represent an alternative concept for brand communities: brand publics. Brand publics derive from an aggregation of numerous individual expressions that share a mutual aim. Both brand communities and brand publics (as well as subcultures of consumption, virtual communities of consumption and consumer tribes) are all concepts that concentrate on certain individuals and individual acts at one point in time (Kozinets, Patterson & Ashman 2017, 678). Arvidsson and Caliandro (2016, 727) separate three main differences between the concepts of brand communities and brand publics. First, brand publics do not necessarily base on the

interaction between the members of social formations. Rather, they function around a continuous focus of interest among individuals. Another significant difference between the two is that brand publics are not organized around discussions but around individual or collective effect. Third, unlike in brand communities, consumers in brand publics do not form collective identities around the brand they advocate. Instead, they see brands as a way to pursuit publicity (Arvidsson & Caliandro 2016, 727).

Since brand publics do not form around collective identities or between-member interaction, they are organized differently. According to Arvidsson and Caliandro (2016, 742), brand publics organize around some kind of a recognizable mediation device, such as hashtag. Therefore, brand publics can be considered to consist of individuals who may unintentionally create common values around a brand, although the brand can be merely a medium for publicity (Arvidsson & Caliandro 2016, 742). Furthermore, even though consumers within brand publics do not form collective identities, the content the consumers within brand publics create is often about the same things and their content creation can be considered continuous. Nevertheless, Arvidsson and Caliandro (2016, 742) note that the existence of brand publics is not guaranteed.

2.4.3 Brand resurrection movements

Ewing et al. (2009, 332) note that a brand's developmental process is ultimately always initiated by consumers. According to them, consumers initiate a brand's development process to satisfy their own needs that can be related to either their material needs or their self-image. Furthermore, as social media activities increase, so do consumers' expectations of brands as well (Mickens 2012). Davari et al. (2017, 1898) represent the concept of brand resurrection movement to illustrate a movement where consumers come together to demand a relaunch of a dead brand. They recognize several successful brand resurrection movement examples such as Coca-Cola surge, Crystal Pepsi, French Toast Crunch Cereal, and Cadbury's Wispa. Most of these kinds of recent brand revitalizations have been carried out through different social media channels and nostalgia is an essential feature in the consumers' motives in these revitalization cases (Davari et al. 2017, 1897-1898).

Kozinets et al. (2017, 659) suggest that there is an extant theory that asserts that technology rationalizes and decreases passion. They contradict this theory by stating the opposite in their research. According to their findings, technology increases the passion for consuming when connecting with brands online either privately, publicly or professionally. In this case, the connection can simply come from looking at a picture online, and no communication is necessarily needed. Furthermore, Holt and Cameron (2010) have studied cultural strategies and cultural branding, and they point out that cultural innovation can be an effective way to launch new brands and to revive dying ones.

Davari et al. (2017, 1899) tap into the folk-conceptual theory of behavior explanation (FCT) in their conceptualization of brand resurrection movement. Brand resurrection movement shares the same ideal with FCT with the assumption that there are both intentional/rational and unintentional/subjective features that motivate consumers in participating in brand resurrection movements. Davari et al. (2015, 1900) suggest that the unintentional reasons are features such as nostalgia. This can mean that if consumers miss certain brands from the past, they might be more motivated in taking part in the brand revitalization. Intentional reasons, on the other hand, refer to the functional, social-adjustive and value-expressive utilities. Functional utilities include the concrete features and quality of the brand, value-expressive utilities are related to the symbolic and hedonic features whereas social-adjustive utilities can refer to social approval or self-expression through the brand. When consumers consider these utilities to be superior concerning the sleeping or dead brand, they are not happy with the brands that are available on the market at the time, and therefore they want to resurrect the superior brand from the past (Davari et al. 2017, 1900).

2.5 Synthesis of the theoretical framework

The theoretical framework of this research describes how consumers take part in sleeping or dead brand's revitalization process. The framework is divided into two sections as it illustrates the *features* of revitalized brands (brand heritage, nostalgia and brand superiority) that may trigger consumer participation in brand revival, and the consumers' *participatory activities* in brand revitalizations (looking for information, sharing and

advocating within brand publics and brand resurrection movements). The concepts, features and participatory activities are combined in the synthesis of the theoretical framework in Figure 3. The theoretical framework serves as the foundation of the empirical part of the thesis.

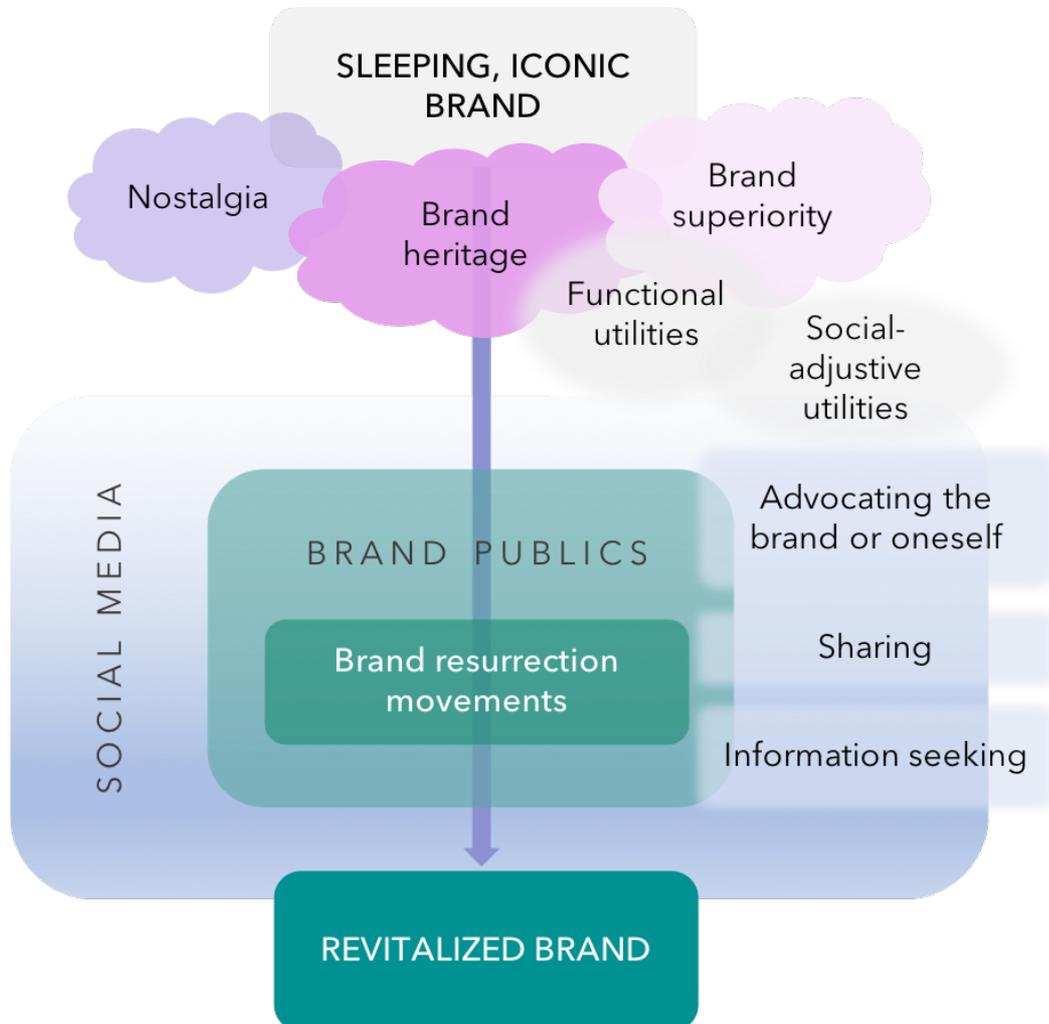


Figure 3. Synthesis of the theoretical framework

Prior research on brand revitalization highlights three features that are often linked to iconic revitalized brands: nostalgia, brand heritage and brand superiority. The features of revitalized brands also seem to affect consumer participation in the revival process. Nostalgic feelings and memories can make consumers miss brands from the past, and it can evoke links and associations to ‘better times’, originality, authenticity or belonging to a certain community (Kessous 2015). Brand heritage, on the other hand, is a

combination of an iconic brand's authenticity, longevity, core values, history, identity, legitimacy and reliability (Alexander 2009; Wiedmann et al. 2011, 208). These features altogether represent the iconic, sleeping or dead brand's significance to the consumer, and they are all related and associated to the brand in the minds of the consumers. Finally, the feature of perceived brand superiority towards the dead or sleeping brand can lead to unhappiness towards the alternative, existing brands (Davari et al. 2017, 1900). Perceived brand superiority is linked to the functional utilities of the brand such as trustworthiness, quality, and superior features. All in all, nostalgia, brand heritage and brand superiority are identified as the initial features of revitalized, iconic brands that may encourage consumers to taking part in brand revitalization activities online. Also, the features of functional utilities related to the brand superiority are recognized.

As for the consumers' participation in the brand revitalization process on social media, consumers can be seen as members of brand publics, in which they form brand resurrection movements to demand an iconic brand back to the market. The concept of brand publics illustrates consumer behavior fittingly in this context since it demonstrates how consumers interact individually on social platforms with a common focus. The term brand public fits this research better than brand community because the purpose of this research is not to study the interaction between the consumers but to analyze the features of the brand revival content that individual consumers have generated. In addition, brand publics do not form consistent collective identities around a focal brand, which fits this thesis as the aim of this research is to study consumers as individuals, not within communities (Arvidsson & Caliandro 2016, 727). Brand resurrection movement, on the other hand, describes a process that has been initiated by consumers expressly on social media. According to Davari et al. (2017, 1899), most of the brand revitalizations these days have been initiated on social media and consumers interact with brands more actively and the levels of consumer satisfaction, engagement and involvement increase through social media platforms (Hamilton et al. 2016, 137). In particular, perceived brand superiority, superior functional utilities as well as nostalgia and social-adjustive utilities have been identified as key features that may trigger consumer participation in brand resurrection movements (Davari et al. 2017, 1908–1909).

Prior research indicates that consumers use social media platforms for sharing, creating and consuming an endless amount of information (Baccarella, Wagner, Kietzmann &

McCarthy 2018, 431). In addition, Foster et al. (2011) have recognized, that consumers are motivated to create brand-related content on social media to participate in interaction and to find information. Also, sharing has been recognized as a significant reason for consumer participation in brand-interactions on social media and Jain et al. (2018, 63) note that consumers do not merely share information but also their thoughts and feelings on social media platforms. Furthermore, Saenger et al. (2013, 967) find that consumers share their consumption activities to draw attention to themselves. Therefore, advocating oneself has been identified as one of the brand-related participatory consumer actions. Also, Davari et al. (2017, 1900) recognized the feature of social-adjustive utility as one of the drivers for consumers to take part in brand revivals, which is in line with the idea that consumers participate in brand revitalizations to advocate themselves to gain social approval. However, Dimitriu and Guesalaga (2017, 589) note that consumers do not create brand-related content on social media only to advocate themselves but also to exhibit and patronize the brand. Therefore, as Figure 3 illustrates, consumers participate in brand revival on social media platforms within brand public, where they seek information about the brand, share brand-related content and advocate the brand or themselves. Eventually, as the brand revival activities increase and intensify, consumers form brand resurrection movements. Features of the revitalized brands (nostalgia, brand heritage and brand superiority) together with the perceived functional utilities and social-adjustive utilities can be considered as the triggers for consumer participation in brand revitalization on social media platforms.

3 CONDUCTING THE RESEARCH

3.1 Research philosophy

Philosophy of scientific foundation is required in all marketing research. In other words, each marketing research project should have ontological, epistemological and methodological presumptions (Hunt 2018, 2). Ontology refers to the assumptions about the real existence and it focuses on answering the question ‘What is there in the world?’, epistemology is concerned with the sources and limitations of knowledge whereas methodological assumptions are about the procedures that should be followed for a good research (Hunt 2018, 2; Eriksson & Kovalainen 2008, 16). According to Eriksson and Kovalainen (2008, 12–13) ontology, epistemology, methodology, methods, and paradigm are the four most relevant concepts in the research philosophy of social sciences. These four perceptions form the philosophical foundation of research, and they help the researcher in defining the overall research strategy and contemplation (Eriksson & Kovalainen 2008, 13).

Traditionally, the concept of paradigm has not been considered compatible with social sciences but these days it has been used extensively also in business research. (Eriksson & Kovalainen 2008, 17). A paradigm can be considered as an outlook on the world or a belief system that gives researchers direction in their work (Guba & Lincoln 1994, 107). The philosophical foundation of this research is the interpretive paradigm since this research aims at gaining new insight and to understand the nature of consumer behavior by observing essential details and abundantly describing the phenomena (Malhotra, Birks & Dawsonera 2007, 140). More specifically, this research is based on the social constructionist paradigm. The assumption in this thesis is that consumers act and behave mainly on the basis of socially constructed identities and that knowledge is created in social situations (Eriksson & Kovalainen 2008, 16). Interpretivism and constructionism are both grounded in hermeneutics and phenomenology, and they all share the same philosophical background by being concerned with subjective and shared meanings. Constructionism assumes that reality is an output of cognitive and social processes and that it does not exist without individuals but around individuals’ and groups’

interpretations (Blaikie 1993, 94). The ontological assumption in this thesis is that reality is subjective and socially constructed and the data is a construct of social reality. Many types and forms of interpretivism and constructionism have been used and identified in social sciences and business research, but social constructionism can be considered as the dominant one among interpretive research today (Eriksson & Kovalainen 2008, 19).

The primary objective of methodology, also known as the philosophy of methods, is to outline how a given problem can be researched whereas methods are the concrete ways to collect and analyze data. In other words, a methodology focuses on particular ways (methods) that are used in research to understand the world better (Eriksson & Kovalainen 2008, 8). Silverman (2005, 4) notes that methodologies can be classified either generally and schematically (e.g., quantitative and qualitative methodologies) or precisely (e.g., case study, ethnography). Methodologically, this thesis is a qualitative netnographic research where summative content analysis supports and corroborates netnography. As netnography mainly focuses on researching human experience, the social reality is considered as a continuously fluctuating iterative process (Reid & Duffy 2018, 265).

3.2 Research strategy

The most important aspect in choosing the research method is to find one that is relevant for the research objective as well as for the research question (Eriksson & Kovalainen 2008, 27). Hence, one of the most fundamental methodological decisions in any research is to decide whether the study will be quantitative, qualitative or mixed-method research (Kozinets 2015, 53). Qualitative research enables approaching a phenomenon from a new perspective, and it aims at a deep, holistic understanding of the research topic in a systematic way (Eriksson & Kovalainen 2008, 5). The objective of this research is to advance understanding of a phenomenon of consumer participation in brand revitalization from a new perspective and approach, and therefore, qualitative research suits this thesis well.

The methodological strategy of the research is to perform an interpretative, qualitative content analysis (Kozinets 2015, 2) on a large data set that has been collected from Twitter (Arvidsson & Caliandro 2016, 732). The characteristics of the thesis' purpose and the

research questions determined the research strategy and techniques. First of all, netnography is the most natural choice of research method as the aim of this research is to describe and analyze the features of consumer participation in brand revitalizations on social media platforms. Thereby, analyzing content created by consumers online is a fitting and relevant approach. Second, case studies were selected for the research because they help to understand the nature of multiple influences of marketing phenomena (Malhotra et al. 2007, 140). Third, content analysis helps to analyze and categorize the brand revitalization features from the empirical data. Although tweets, hashtags, words, and images online are all ultimately quantitative by nature since they are composed of binary digits, they become qualitative through categorization, analysis and interpretation (Kozinets 2015, 54).

This thesis follows abductive reasoning by iteratively moving between the theory and empirical analysis as the sources of knowledge. More specifically, abduction can be considered as a process of moving from ordinary meanings and descriptions formulated by individuals, to more theoretical concepts and categories which together create the foundation of an explanation to a specific phenomenon (Eriksson & Kovalainen 2008, 23). Abduction is about perception and interpretation at the same time. In other words, it is an approach that aims at theorizing by connecting separate dots (Kozinets 2015, 162). Gummesson (2003, 484) highlights that research is always a dynamic process, which he describes as a hermeneutic spiral where researchers constantly interpret and re-interpret data.

3.2.1 Netnography on Twitter

Netnography is an interpretive, qualitative research method that has been adapted from ethnography to understand consumers and communities in the online world (Kozinets 2010, 1). As it originates in ethnography, netnography shares the iterative nature of its ancestor (Kozinets. Dolbec and Earley 2014, 269). Traditionally, netnographic research has focused on online communication on forums, websites and mailing lists (Kozinets 2002, 64) but after the emergence of social media, the possibilities of utilizing netnography have exploded (Reid & Duffy 2018, 267). Kozinets et al. (2018) highlight that in order for netnography to stay relevant, it needs to change and keep adapting to the new technologies. Today, marketing researchers have used various sources of data and

tools in their netnographic research such as online communities and observations from public conversations (e.g. Hartmann 2016), online fan communities and pictorial and textual data from Facebook and Twitter (e.g. Logan 2015), data gathering using crawlers and Twitter APIs (e.g. Arvidsson & Caliandro 2016) and netnographic participant observation from social networking data on social media platforms from over two years (e.g. Parmentier & Fischer 2015) to name a few.

Netnography has been considered extremely beneficial in unveiling personal narratives, interaction styles, manifestations of creativity, online rules, practices, and rituals for example (Kozinets 2015, 3). What is more, netnography allows a way for a researcher to observe naturally occurred texts and data in surroundings that have not been explicitly created for the research (Kulmala, Mesiranta & Tuominen 2012, 23). Publicly available tweets are automatically archived and permanently recorded (Kozinets 2015, 74) which allows the researcher to access an enormous amount of data. In this research, 4 665 tweets were collected. In addition, social media platforms also enable data collection in real time in a non-invasive way (Murthy 2008, 849) and their data are generally available without restrictions (Chan, Wang, Lacka & Zhang 2016, 569).

Kozinets et al. (2014, 643) characterize netnography as a naturalistic method where the researchers' roles can be rather invisible as the researchers can gather abundant sets of data without making their attendance noticed (Kozinets 2010, 61). Reid and Duffy (2018, 266) note that the netnographic researchers' participation can be either passive or active, but they are always immersed in the context through their participation, observations and field notes. Furthermore, Kozinets (2015, 239) uses the metaphors of the Scientist and the Poet to discuss the researcher's role in a netnographic research. The Scientist finds that netnographic research is based on participant-observation, where abundant sets of data are gathered from real people and real interpretations of social media, whereas the Poet disagrees strongly by asserting that one cannot explain what is really real. This research adopts the Scientist's perception by implementing a non-participatory data collection and observation on Twitter. What is more, in this thesis the tweeters are perceived as real people and the interpretations of social media content (tweets) is regarded authentic (Kozinets 2015, 239–240).

Kozinets (2016, 61) has formulated a simplified flow of a netnographic research process that consists of five stages: defining the research questions and social media platforms or topics of to study, identifying and selecting the community, conducting observation and data collection, data analysis and iterative interpretation of findings and finally writing, presenting and reporting research findings and theoretical implications. The simplified flow of this research process is shown in Figure 4 below.



Figure 4. A simplified flow of the research project (adapted from Kozinets 2010, 61)

According to Kozinets et al. (2014, 625), different factors that should be assessed when choosing the site or platform for a netnographic research. Kozinets (2002, 79) highlights that the netnographer should keep in mind that the community (or in this case, the brand public) should be relevant for the aim of the research and the research questions, it should be active and contain identifiable rich data and member-to-member interaction. This research focuses on observing and collecting data from one social media platform, Twitter for three main reasons. First, Twitter is one of the biggest social platforms with its average of 335 million active users monthly (Spangler 2015). Twitter can be characterized as a microblogging platform as it allows its users to create and share text-based posts (Jansen et al. 2009, 2172) of up to 280 characters in length (Twitter 2018). This enables collecting and analyzing textual content, tweets, that are created by consumers.

Second, consumers follow brands and interact with them actively on Twitter (Sook Kwon, Kim, Sung & Yoo 2014, 673). What is more, Twitter enables exploring specific topics due to its hashtag-feature that consumers have adopted sufficiently in their discussions and microblogging (Aladwani 2015; Martínez-Rojas, Pardo-Ferreira & Rubio-Romero (2018). Therefore, Twitter can be considered both active and relevant for the aim of this thesis. Third, Twitter has an open data cloud. This means that almost anyone can create a Twitter developer account and access Twitter data by using the Twitter Application Interface (API) (Chae 2015, 248). According to Zimmermann, Chen, Hardt, and Vatrappu (2014, 139), Twitter represents a semi-public voice of the individuals as only 10% of its users have a private social network as for Facebook is considered semi-private with its friend-directed and more closed nature. Furthermore, Twitter launched historical search APIs in 2017, which allow developers to access any publicly available tweets starting from the first tweet in March 2006. Twitter also has an advanced search feature, which enables searching for Tweets with given keywords, hashtags and language within specified dates and time-periods (Twitter 2018).

3.2.2 Multi-case study

Case study research is a scientific approach for exploring contemporary phenomena in depth in its environmental, real-life context (Ridder 2017, 282). Case studies are suitable research methods especially when the form of the research question is “how?” or “why?”

and when the study focuses on a current trend (Yin 2014, 14). Furthermore, especially multi-case studies have increased over the last years (Yin 2014, 56) as they are an effective means of further developing the theory by comparing the differences and similarities between cases. In other words, the multi-case design enhances the chance to theorize (Ridder 2017, 289). Therefore, multi-case study method fits this thesis as the aim of the research is to develop a deeper understanding in a current trend of consumer participation in brand revitalizations on social media platforms and to develop the existing brand revival theories from a consumer-oriented perspective.

There are several features that can have an impact on the selection of the cases in a multi-case study (Eriksson & Kovalainen 2008, 124). The cases can help to extend the theory that is being developed, providing examples of polar types, replicating already selected cases or filling theoretical categories. (Eriksson & Kovalainen 2008, 124). In this study, the main purpose is to provide examples of polar types through multiple cases as well as utilize instrumental case studies in extending the theoretical framework. There is no clearly defined rule or guidance about the minimum number of cases in a multiple-case study unlike in statistical sampling methods. The number of cases is inevitably affected by the purpose of the research and the research questions (Eriksson & Kovalainen 2008, 124).

As the purpose of this research is to further develop understanding of how consumers demand sleeping brands back on social media, the participation of the consumers and social media were crucial factors in selecting the cases. In order to support the purpose of the research, a decisive element was that the consumers had carried out participatory activities in the brand revitalization process. There are numerous brand revitalization cases and stories available (Davari et al. 2017, 1897), but consumer-led brand resurrection movements were not recognized in most of them. After careful consideration, the three most relevant cases were selected for this thesis. The cases in this study are Nokia 3310, Crystal Pepsi and Levi's. As listed in Table 2, the case studies represent very different industries, and at the same time, their revivals are all somewhat recent.

Case	Launched/ Founded	Revived / Relaunched	Company & Industry
Nokia 3310	01.09.2000	14.02.2017	Nokia Telecommunications
Crystal Pepsi	13.04.1992	10.12.2015, 08.08.2016, 14.08.2017, 14.08.2018	PepsiCo. Food and beverages
Levi's	20.05.1873	15.09.2008, 06.06.2015, 20.06.2016	Levi Strauss & Co. Clothing

Table 2. Basic information about the case studies and their revival dates

The first case, Nokia 3310 phone was first launched in September 2000 and then revived 17 years later (Rowell 2017). Nokia, a Finnish technology and telecommunications company, was the dominant cell phone producer in 2000s, and the iconic Nokia 3310 phone is one of its success stories (Baig, 2017). Nokia reacted to consumers' increased desire to have the simple and durable phone back on the market by reviving the 3310 model in February 2017 (Davari et al. 2017, 1897). The relaunched, updated version of Nokia 3310 was produced by a Finnish mobile phone company called HMD Global (Gibbs 2017). The second case study of this thesis is Crystal Pepsi, which was brought back to the America stores briefly in 2015 and then again for a limited time in 2016 and in 2017 (Walansky 2017). Crystal Pepsi is a caffeine-free clear cola-drink with low calories and natural flavoring (Plasketes 2004, 61). It was first introduced in the USA in 1992 and officially launched in 1993, and it was advertised as a healthier choice for a regular cola drink (Walansky 2017). Crystal Pepsi was sold only briefly after its launch, but it was revived after 23 of market absence when consumers and celebrities led a #BringBackCrystalPEPSI brand resurrection campaign on different social media platforms (Davari et al. 2017, 1897).

In the first two case studies the brands disappeared from the market entirely whereas the third case, Levi's, never completely disappeared from the market, but its sales declined drastically in the 2000s (Ellsworth 2000). According to Dua (2017), consumers contributed to Levi's brand revitalization significantly by expressing their increased interest in their vintage jeans. This led to the relaunch of the brand's classic 501 style in 2008 with a big marketing campaign (Brown 2008), and another updated version of the 501 was re-released in 2015 (Levi Strauss & Co 2015). In addition, the iconic Levi's 505 jeans was relaunched in 2016 on its 50th birthday (Dua 2017).

3.2.3 Data generation

Kozinets et al. (2014, 266) list three primary types of data that can be generated in a netnographic research: archival data, elicited data and field note data. In this research, the emphasis is on archived data and field note data. Archival data consists of data gathered from Twitter, which means that the data has been collected without participating in the interaction (Kozinets 2010, 104). In other words, Twitter enabled access to user-generated content, where social listening and non-participant data generation can be conducted (Reid & Duffy, 2018, 270). In this thesis, the archival data are the tweets that were recorded and chronologically organized on Excel. Field notes, on the other hand, are the researcher's own notes from the observations for recording, reflecting and analyzing the data. In this research, field notes were taken throughout the data gathering process.

The data has been gathered both manually using Twitter's advanced search-tool and programmatically using a library of Python scripts that interrogate with Twitter's Search Application Programming Interface (API) (Twitter 2018; Arvidsson & Caliandro 2016, 732). The advantage of using machine mining is that you can capture large amounts of data quickly, but on the other hand, it involves a lot of the researcher's time to copy and paste the information into other software (Hanlon 2017, 168). In this research, roughly half of the data was captured through machine mining and the other half through manual mining. Twitter has set limits on the volume of data that can be collected over specific timescales, and therefore, approximately half of the data was generated through manual mining. Manually collecting the data through Twitter's advanced search can be very time-consuming (Hanlon 2017, 171). On the other hand, manual data mining allowed the researcher to take notes and analyze the tweets already in the mining phase. Also, the

number of publicly available tweets is rather limited in 2006-2008, which made it convenient to conduct manual data mining in these time periods. All the data was then copied and pasted to Excel files case by case and arranged chronologically. Both mining methods allowed the research to define search terms (keywords and hashtags) and specific dates (Hanlon 2017, 168), which are shown in Table 3.

Case	Search terms	Time periods
Nokia 3310	Nokia 3310, #nokia3310	01.12.2011-30.01.2012 01.03.2014-30.05.2014 01.01.2015-29.12.2015 01.01.2017-13.02.2017 14.02.2017-30.09.2018
Crystal Pepsi	Crystal Pepsi, #CrystalPepsi	01.06.2012-30.10.2012 01.01.2013-30.09.2013 01.07.2014-30.09.2014 01.03.2015-30.05.2016 01.06.2016-30.05.2017 01.08.2017-31.10.2017 01.01.2018-30.09.2018
Levi's	Levi's, Levi's AND back, #Levis, #Levis501, #Levis505	30.08.2008-01.11.2008 30.11.2009-31.12.2009 01.08.2012-30.04.2014 01.08.2014-30.09.2018

Table 3. Case studies, search terms and the time periods used in data generation

Kozinets et al. (2014, 266) acknowledge that in order to avoid data overload, the researcher should conduct background research before entering the data. Therefore, the data generation process of this thesis began by researching and analyzing distinguishable activities around the brands starting from 2004. In this phase, Google's website platform

called Google Trends was utilized. Google Trends is a website tool that quickly analyzes the popularity of a given keyword and generates a graph that compares the search volume of the keyword over time (Google Trends, 2018). The search volumes of each case are illustrated in graph forms (Appendix 1). The data on Google Trends goes all the way back to 2004 (Spiegel 2015), and this feature was utilized in the research to get a comprehensive understanding of the brands' timelines. Furthermore, the Google Trends analysis helped in forming a good overall impression of the interest fluctuations related to each case. The search volume statistics were also utilized in defining the time periods in collecting Tweets in order to avoid an excessive amount of data. In addition to preventing the excessive amount of data, degerming the time periods helped to target the data mining to the most relevant timescales. The main idea is to collect and analyze tweets from time periods before and after the brand was revived or relaunched, and when the search volumes were significantly high. Also, defining the search terms (keywords and hashtags) helped in optimizing the research results.

The traditional focus of netnographic research has been on following interaction and debates among consumers (Arvidsson & Caliandro 2016, 732), but the data in this research consist of single comments by consumers, that may not have created any further discussions around them. Comments to other tweets are not included in the data set either since this research does not aim at analyzing communication or interaction between consumers. Instead, this research sees consumer networks on social media platforms as brand publics, where direct interaction or communication between members may not exist (Arvidsson & Caliandro 2016). Also collecting demographic data from the users was irrelevant in this thesis because the purpose of the research is to analyze the features of the tweets, not the tweeters. Collecting geographical data were also excluded from this research because the research aims at to studying consumer behavior in brand publics, which are not geographically restricted.

3.2.4 Data analysis

Kozinets et al. (2014, 269) note that the analysis of the qualitative data in a netnographic research is generally similar to analyzing any other type of qualitative data. Netnographic researcher must be able to interpret discussions and interaction under realistic context where forms of communications have been shaped by new technologies (Kozinets 2015,

5). According to Arnould, Price and Moisio (2006), context stimulates discovery, engages our emotions and senses, advances descriptions and encourages making comparisons. They also note that context is crucially important when developing and testing theories. Therefore, context can be considered as a key concept in data analysis. Kozinets (2015, 104) further emphasizes context is dynamic and it 'is everything'. When categorizing and analyzing data, the researcher should keep in mind that individuals, interactions and moment are always unique, and context-bound (Kozinets 2015, 163).

Malhotra et al. (2007, 207) differentiate four different stages of qualitative data analysis: data assembly, reduction, presentation, and verification. The methods of this research enable mining, capturing, automatically coding and monitoring mass data in an efficient yet abundant manner (Kozinets 2015, 75). The first stage of the data analysis in this research was to combine the data sets that had been collected from Twitter API search and Twitter's advanced search and to organize them chronologically case by case. In this phase, the amount of data was also reduced and cleaned by removing duplicates as well as Tweets that did not make sense.

Second, the data was displayed by quantifying and categorizing. In addition to hand-coding the content and taking notes, the data was exported to a simple textual analysis tool (Kozinets 2015, 211) called Wordclouds, which is a free online-based word cloud generator (Wordclouds, 2018). Hand-coding, on the other hand, means in this case that the tweets were analyzed by taking notes of the initial reactions, analytical categories, differences and similarities (between the theory and other tweets) and so on (Kozinets 2015, 211). In this research, altogether 12 482 tweets were collected, and they are further quantified and categorized in chapter 4 case by case. Also, timelines were generated from each case (Figures 6–8). The timelines help to identify the main activities around each brand and the periods that were utilized in the data generation phase whereas quantification was a way to enhance content analysis (Tuomi & Sarajärvi 2018, 119). As Figure 5 indicates, the analysis of Twitter data already started in the data generation phase by identifying the keywords, hashtags and time-periods, and collecting Tweets with the given components.

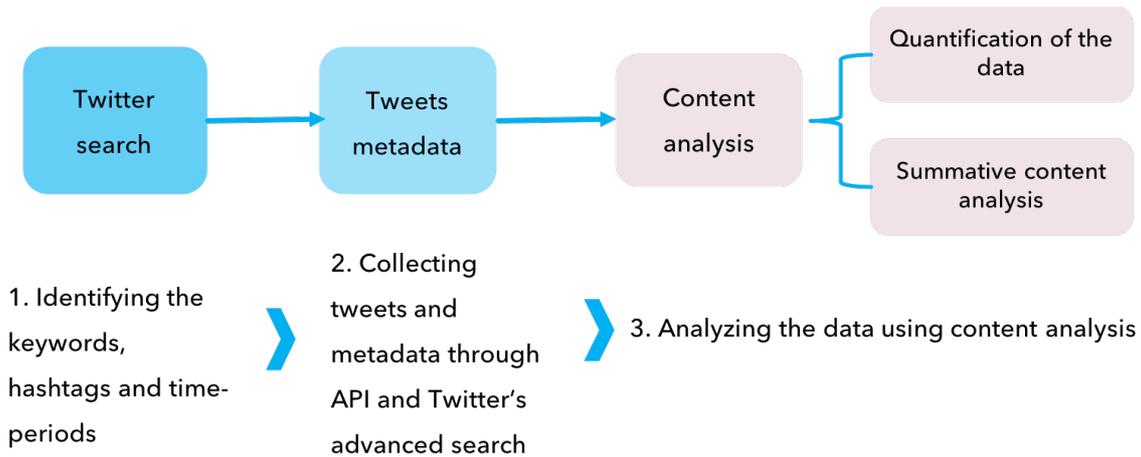


Figure 5. Framework for extracting and analysing Twitter Data (adopted from Chae 2015, 250)

Next, a more thorough content analysis of the large set of data was conducted. The content analysis builds upon a systematic examination of empirical data by analyzing the recurrence of words, discourses and themes (Eriksson & Kovalainen 2008, 187). Hsieh and Shannon (2005) categorize three different approaches to qualitative content analysis: conventional, direct and summative. In the conventional approach, the coding categories derive directly from the content as for in the direct approach, the theory or research findings determine the way how content analysis is conducted. The summative approach, on the other hand, includes keyword counting and comparisons. In the summative approach, counting and comparisons are followed by a contextual interpretation (Hsieh & Shannon 2005, 1277). In this research, summative content analysis supports the netnography. As mentioned, before, the tweets were quantified and categorized, hand-coded and field notes were collected throughout the data generation process. Finally, each case was analyzed separately (within-case analysis) after which a cross-case analysis was conducted, where similarities and differences between cases and in contrast to the theory are reflected (Eriksson & Kovalainen 2008, 130). All these stages of analysis were eventually examined together, classified and organized into findings. The empirical data of the research illustrates and depicts the phenomenon whereas the content analysis enables the display of the data in a clear, written form (Tuomi & Sarajärvi 2018). Content analysis aims at displaying the empirical data in a summative way (Tuomi & Sarajärvi 2018), and in this research, the main purpose of the content analysis is to recognize and

analyze the features of consumer participation in demanding a sleeping or dead brand back to the market.

3.3 Ensuring the quality of the research

Eriksson and Kovalainen (2008, 290) highlight that ensuring the scientific nature, quality and trustworthiness of the research are important features that need to be assessed in any qualitative research project. They also note that researchers need to constantly evaluate their research throughout the process, and the evaluation criteria should be consistent with the nature of the research. Gummesson (2003, 491) points out that research should be evaluated on its own terms with suitable criteria, and it should be recognized that all research has interpretative elements. Due to the interpretative nature of this research, there are no universal guidelines on the study's research process (Dubois & Gadde 2017, 267). Therefore, the researcher needs to be able to gain the confidence of the reader on the relevance and legitimacy of the research (Dubois & Gadde 2017, 267). As this thesis is based on a social constructionist paradigm, the knowledge and reality are considered as dynamic constructs of subjective, social experiences. Therefore, this research does not aim at reaching generalizable findings or finding the 'truth', but to further develop an understanding of a phenomenon.

A fundamental framework for the evaluating qualitative business research is traditionally formed around the concepts for reliability, validity, and generalizability but due to the social constructionist nature of the thesis, the quality of this research is assessed through the concept of trustworthiness (Eriksson & Kovalainen 2008, 293; 296). Trustworthiness is one of the evolution criteria for goodness of research was first introduced by Lincoln and Guba (1985) where they divide the concept into credibility, transferability, dependability and confirmability (Eriksson & Kovalainen 2008, 296). Credibility refers to the researcher's familiarity with the topic and the sufficiency of the data and it can be ensured for example by making strong links and between the observations and categories (Eriksson & Kovalainen 2008, 296). In this research, the abundance of the empirical data (including 4 665 tweets) and theoretical references confirm the credibility of the research. In addition, the credibility of the thesis has been ensured by making logical connections between the observations and categorizations to theory and findings. Transferability, on

the other hand, refers to the similarities and connections to prior research (Eriksson & Kovalainen 2008, 296). This thesis clearly shows the links and references to previous research.

In terms of dependability, the traceability, documentation, and logic (Eriksson & Kovalainen 2008, 269) of this research have been taken into account by clearly outlining the research logic to the reader and transparency has been considered carefully throughout the research by providing detailed descriptions of the research process and strategy. In addition, figures, tables, and appendices clearly indicate the sources of information and the main findings of the empirical data. Finally, conformability of the research evaluates the issues of imaginary interpretations. This issue can be tackled by providing clear connections between the findings and interpretations. The conformability of this research is ensured by first quantifying the data, and then categorizing it through main findings. Also, multiple examples of the tweets help in guaranteeing the conformability of this research.

Furthermore, online data raise many different challenges. These challenges are related to the high volume of data available, anonymity and categorization for example (Kozinets et al. 2014, 262). Netnographic data may also cause epistemological and pragmatic challenges (Kozinets et al. 2014, 265). For example, the researcher may face demanding situations due to data overload, classification, and identification of data as well as multiple ethical issues concerning consent, privacy and suitable ways of representing online content (Kozinets et al. 2014, 265). Another potential constraint related to tweets mainly is their character limit. The limit was 140 characters until 2017 after which Twitter doubled it to 280 characters (Kastrenakes, 2018). It can be argued that tweets are uninformative due to these limitations, but on the other hand, this feature can also be considered positive as it represents the instantaneous, direct and informal way of communication (Canhoto & Padmanabhan 2015, 1144).

Also, Hand (2014) discusses the ethical issues related to the 'datafication of everyday life' and therefore, it is essential to evaluate the ethical sensitivity of a netnographic research. According to Reid and Duffy (2018, 280), it is almost impossible for the researchers to cover the constantly changing privacy settings whereas Hand (2014, 7) notes that social media is always resolutely non-anonymous. Furthermore, consumers can

decide whether to publish private or public content on social media, and this thesis only focuses on public content. Moreover, the tweets have not been paraphrased because they are public, but all usernames are left out to protect the anonymity of the tweeters (Kozinets 2015, 210). In addition, all kind of demographic data concerning the consumers has been excluded from this research.

Errors and inaccuracy can also occur in collecting data or in selecting the sample, and therefore, the researcher should be able to identify the risks and try to minimize them (Clow & James 2014, 17). In this research, both manual data mining and machine data mining had some risks concerning possible error. In terms of manual data mining, there was a risk that some of the dates and tweets were copied and pasted incorrectly. However, this risk was identified, and the collected data was double-checked. With machine mining, there was a problem with collecting irrelevant tweets. The machine mining method only recognizes given search terms and is thereby unable to understand whether the tweet is in the correct context. For example, in Levi's case, there were multiple irrelevant tweets where Levi's referred to a person called Levi, not the brand. Therefore, the data was checked, and the irrelevant tweets were manually deleted. In addition, automatic data mining can hamper the researchers' understanding of the data (Kozinets et al. 2014, 267) and therefore it was important to go through all tweets and to take field notes constantly. Furthermore, Malhotra et al. (2007, 206) highlight the importance of taking notes in order for the researcher to be able to recognize his or her unconscious social and cultural values. In this thesis, the researcher evaluated her own foreknowledge and background constantly and took notes to be able to recognize their influence better. What is more, manual field notes help the researcher to understand the context of the netnographic research better (Reid & Duffy 2018, 269).

Another essential aspect to cover is the researcher's instrumental role. According to Gummesson (2005, 312) the researcher has a significant role in qualitative research through personal interpretation. In this thesis, the researcher makes sense of the research questions and develops concepts and categorizations through abductively comparing the data, theory and previous findings (Gummesson 205, 312). Kozinets (2015, 164) states that the researcher becomes his/her own data, which is the inevitable characteristic of observation in research. Therefore, the researcher must be aware of his/her own role as the interpreter of the data and to evaluate it regularly. In this thesis, the researcher's role

was non-participatory, but she was immersed in the context by observing and analyzing the data. According to Malhotra et al. (2007, 206), qualitative marketing researchers need to reflect upon their own social and cultural development throughout the research process. They further assert that the researchers should be able to identify their limitations and tackle them. In this thesis, the researcher lacked background information on two of the three case studies, and this limitation was recognized, and the case studies' stories and history of each case were studied carefully.

4 EVALUATING THE BRAND REVITALIZATION TWEETS

4.1 Case studies' timelines and quantification of the empirical data

In this chapter, the case studies and their timelines are presented in more detail. Also, the quantification of each case's data sets is introduced and analyzed. The aim of this chapter is to display the most often occurring words in the brand revival tweets. In addition, this chapter aims at identifying the main features of the tweets within each time period. Quantification helps in displaying the abundant data set, and it is a way to intensify and complement the summative content analysis (Tuomi & Sarajärvi 2018, 119).

The time period for searching tweets was limited based on the data provided by Google Trends (Appendix 1). The graphs were created based on the data provided by Google Trends' tool. The numbers on Google Trends' *interest over time* function represent search interest relative to the highest peak on the chart. A value of 100 is the highest point in google search popularity. In this research, the given time was from January 2004 until October 2018, and the given region was the whole world. This information was used for creating the timelines (Figures 6–8), which help in creating a comprehensive understanding of the activities and dates related to the brand revitalizations.

The tweets were quantified case by case in a way that the most relevant periods were taken into account and the eight most frequently occurring words (excluding the keywords) were listed. Also, the eight most frequent words in the total data set of each case are displayed, analyzed and compared together in this chapter. The quantifications of the tweets are presented in Tables 4–6.

4.1.1 Case Nokia

As mentioned earlier, Nokia 3310 was revived in February 2017 after consumers started demanding the simple phone back to the market (Davari et al. 2017, 1897). The new version of the iconic Nokia 3310 does not have 3G, but it has its famous games, including Snake and Space Impact as well as the famous, durable battery (Gibbs 2017). According

to Gibbs (2017), the new version has a camera on the back and a slightly bigger screen, but it is promised to be as strong and indestructible as the original one. The president of HMD, which is the producer of the updated version of Nokia 3310, commented that reason for revitalizing the brand was consumer demand. They wanted to respond to consumers' needs, and they thought it would be something fun to do (Gibbs 2017). The peaks in Nokia 3310's search activities (Google Trends 2018) and the company's main actions are shown in Figure 6.

Activities around the brand

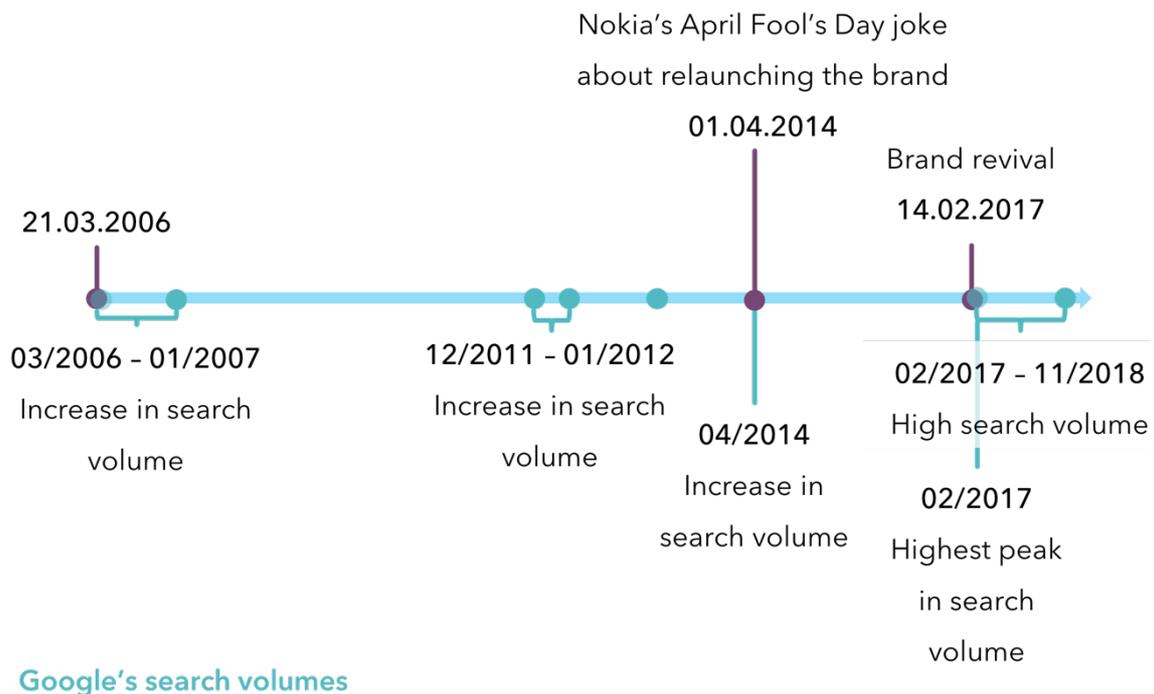


Figure 6. Nokia 3310's brand revival timeline (starting from March 2006)

As illustrated in Figure 6, search volumes for Nokia 3310 increased in March 2006, but no tweets about the brand were found in this period. Therefore, this period was excluded and the first time period that was analyzed was from December 2011 to January 2012 (01.12.2011–30.01.2012) when the search volumes increased again. However, the dataset was rather small during this period including only 27 tweets. In this time, the eight most frequently used words in tweets were *iPhone*, *floor*, *phone*, *breaks*, *please*, *want* and *feel*. Most of the tweets including the word *iPhone* were about comparing the new iPhones to the Nokia 3310 in a humorous way.

When Iphone falls to the floor, the screen breaks. When Nokia 3310 falls, the floor breaks. (18.01.2012)

Imagine if Facebook was taken off.. SMS would suddenly be latest cool thing again and I would throw away my iPhone for a Nokia 3310. (19.1.2012)

I feel like buying nokia 3310 :x (21.01.2012)

Here is what I want from Nokia , that I would buy - Nokia 3310 + Windows Phone . Please make that (26.01.2012)

In April 2014, Nokia pranked the consumers with an April Fool's Day joke about relaunching the Nokia 3310. The most frequently recurring words during this time were phone, iphone, snake, battery, last, time, back and like. There were some tweets about the new Nokia 3310 called Pureview but the April Fool's Day joke did not emerge clearly from the data. The most frequently used such as phone, *iPhone*, *snake*, *battery* and *back*, on the other hand, indicate that consumers discuss Nokia 3310's features such as snake, battery life and they keep comparing it to iPhone and other phones.

Can someone buy me a brand new Nokia 3310 please. I want that sweet sweet nostalgic buzz that only old school snake can give me. (09.04.2014)

Nokia 3310 Reinvented... Just for April Fool :((02.04.2014)

I literally spend half my life on my phone nowadays... Makes me want to go back to Nokia 3310 so I can spend a bit more time living! (11.04.2014)

Similarly, during 01.01.2015–29.12.2015, the words *phone*, *iPhone*, *snake*, *battery*, *back* and *like* kept repeating in tweets. In addition, words such as *still* and *get* recurred often. The data set of this time period is relatively vast as it includes over 500 tweets even though there were no significant activities around the brand at this time. Also, the search volumes were fairly low during this period. Similarly, during the time period just before the revival (01.01.2017-13.02.2017), the most frequently occurring words included *phone*, *iPhone*, *still* and *like*. However, in addition, words *frickin* and *tank* were among the most frequently repeating words. These words occur due to a joke related to Nokia 3310, where the phone's indestructibility is compared to a tank.

I miss the days where I could spend all day playing snake and still have a few days use left on my Nokia 3310 before it needed charging. (18/04/2014)

The Nokia 3310 Was a Frickin' Tank (13.02.2017)

The last period in observation was the time after the Nokia 3310's revitalization (14.02.2017-30.09.2018), where a total of 1951 tweets were quantified and analyzed. In the same way as in previous time periods, after the brand was revived, the eight most frequent words were *phone*, *new*, *like*, *iPhone*, *get*, *just*, *can* and *old*. The tweets were much about commenting on the new Nokia 3310 and again, comparing it to other phones such as iPhone. Also, some consumers compare the 'old' Nokia 3310 to the new one whereas others still discuss the 'old' Nokia 3310 although the new version of the phone had been launched.

Time periods and the number of the collected tweets	Eight most frequent words in tweets during the time period
01.12.2011-30.01.2012 27 tweets	iPhone (7), floor (7), phone (5), breaks (4), please (3) break (3), want (3), feel (3)
01.03.2014-30.05.2014 297 tweets	phone (105), iPhone (44), snake (37), battery (35), last (28), time (28), back (28), like (28)
01.01.2015-29.12.2015 511 tweets	phone (87), iPhone (79), still (66), like (53), snake (47), battery (41), back (37), get (33)
01.01.2017-13.02.2017 181 tweets	still (20), like (15), frickin (14), tank (14) phone (14), via (12), iPhone (10), phones (9)
14.02.2017-30.09.2018 733 tweets	phone (96), new (74), like (63), iPhone (47), get (45), just (40), can (40), old (38)
All 1750 tweets	phone (252), iPhone (155), like (140), still (128), new (98), just (97), snake (94), battery (91)

Table 4. Eight most frequently used words in tweets, case Nokia 3310

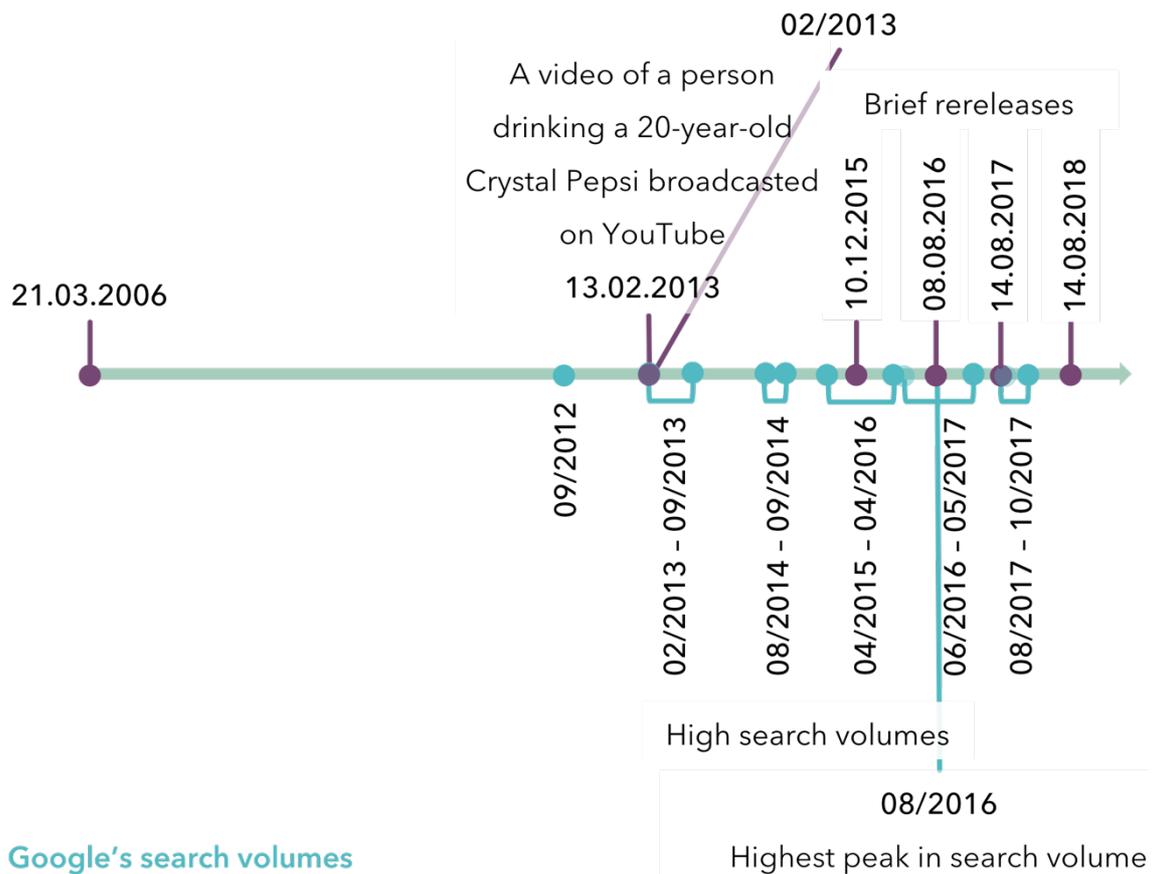
All in all, 1750 Nokia 3310-related tweets were quantified and analyzed. The quantified data analysis indicates that most tweets about the brand were about comparing it to the modern, leading phones at the time, humorously discussing the phone's features, linking memes and news, expressing one's desire to get the brand and its unique elements back to the market. In total, the words *phone*, *iphone*, *like*, *still*, *new*, *just*, *snake* and *battery* occurred most often in tweets. Based on the quantification of the Nokia 3310's brand revitalization tweets, it can be concluded that consumers tweets were much about comparing the brand to others and about its superior features such as Snake-game and long-lasting battery life. Also, many tweets included the word *new*, which indicates that there was a lot of discussion about the new Nokia 3310 – either related to the April Fool's day joke or the actual relaunch.

4.1.2 Case Crystal Pepsi

Crystal Pepsi was officially relaunched three times: in December 2015, June 2016 and August 2017 (PepsiCo 2018). As shown in Figure 7, Crystal Pepsi's search volumes increased first in September 2012 and then again in February 2013. In February 2013 a consumer started demanding Crystal Pepsi back to the market and he broadcasted a video where he drinks a 20-year-old bottle of Crystal Pepsi (Ore 2018). The video received a lot of attention on social media, and soon the hashtag #BringBackCrystalPepsi was actively used by thousands of consumers (Ore 2018). In 2014, Coca-Cola reintroduced its own clear cola drink, Coca-Cola Surge after increased, aggressive consumer-demand. This raised speculations about Crystal Pepsi's comeback as well (Munarriz 2014). PepsiCo's marketing director announced Crystal Pepsi's comeback in December 2015 and she highlighted that Crystal Pepsi fans and consumers' active requests inspired them to bring back the iconic product from the 90s (Chan 2015). In June 2016, Pepsi announced that they would revive Crystal Pepsi once again because of the overwhelming consumer demand. However, it was available only for a limited time again in the USA and Canada (PepsiCo 2018).

Activities around the brand

#BringBackCrystalPepsi campaign expands



Google's search volumes

Figure 7. Crystal Pepsi's brand revival timeline (starting from March 2006)

The first three time periods were selected based on the increased search volumes, but as Table 5 indicates, the number of relevant tweets within these dates were relatively small including less than a hundred tweets per period. In the first period (01.06.2012–30.10.2012), the eight most frequently used words in tweets were *like*, *remember*, *back*, *just*, *people*, *will*, *can* and *bring*. Interestingly, the words *bring* and *back* were used in most of the brand revival tweets already in this time period, even though the “Bring Back Crystal Pepsi”-social media campaign had not expanded much yet.

Can we bring back Crystal Pepsi please? thanks. (08.07.2012)

Will you or will you not bring back Crystal Pepsi and end our long national nightmare? #debate (16.10.2012)

In February 2013 the social media activities around bringing back the Crystal Pepsi increased as the brand's fan broadcasted a YouTube video of drinking an old Crystal Pepsi bottle and started advocating the social media campaign #BringBackCrystalPepsi. During this period, the words *back*, *now*, *right*, *bring*, *time*, *van*, *old* and *20-year-old* were used most frequently in tweets. The words *right*, *now* and *van* were used in tweets where consumers associated Van Halen's hit song Right Now with Crystal Pepsi. Van Halen's hit song Right Now was the tune of Crystal Pepsi's launch advertisement in 1993 (Sloat 2016).

They're playing Van Halen's "Right Now" I hope a bottle of Crystal Pepsi comes out to cheers and makes a touchdown. (03.02.2013)

A year after the increased social media activities around the brand, the words *back*, *bring* and *bringing* were among the most frequently occurring words in addition to *surge*, *wish*, *now*, *just* and *can*. Within this period (01.07.2014–30.09.2014) Coca-Cola re-introduced its equivalent clear-colored cola drink, Coca-Cola Surge after consumers actively demanded it back to the market (Davari et al. 2017, 1897). The revitalization of Coca-Cola Surge generated tweets about bringing back Crystal Pepsi as well.

If the Internet can bring back Surge, then surely it can bring back fellow 90s soft drink Crystal Pepsi. Who's comin' with me?! (15.09.2014)

90's kids rejoice, @CocaCola announces it's bringing back Surge. Is the timing right to resurrect Crystal @Pepsi too?(15.09.2014)

In 2015, the brand was revived (Davari et al. 2017, 1897) as Crystal Pepsi was brought back to American and Canadian stores in December 2015 (PepsiCo 2018). There were numerous tweets about the brand before and after its first relaunch. A total of 560 tweets were collected between 01.03.2015 and 30.05.2016 and the *back*, *kevLAbeast*, *BringBackCrystalPepsi*, *bring*, *can*, *just*, *like* and *want* occurred most frequently. KevLAbeast refers to the Crystal Pepsi fan, Kevin Strahle, who broadcasted the YouTube video and led the whole #BringBackCrystalPepsi-campaign on social media (Davari et al. 2017, 1897) whereas the other most frequently recurring words refer to the requests for bringing back Crystal Pepsi back to the market again.

Time periods and the number of the collected tweets	Eight most frequent words in tweets during the time period
01.06.2012-30.10.2012 44 tweets	like (7), remember (8), back (6), just (6), people (5), will (5), can (5), bring (4)
01.01.2013-30.09.2013 71 tweets	back (14), now (12) right (11), bring (9), time (9), van (8), old (7), 20-year-old (6)
01.07.2014-30.09.2014 32 tweets	back (18), surge (11), bring (10), just (6), can (5), bringing (4), wish (4), now (4)
01.03.2015-30.05.2016 560 tweets	back (163), kevLAbeast (123), BringBackCrystalPepsi (83), bring (79), can (41), just (39), like (37), want (36)
01.06.2016-30.05.2017 491 tweets	back (86), just (48), like (47), time (41), good (33), bring (32), will (30), drink (27)
01.08.2017-31.10.2017 561 tweets	back (47), like (44), just (36), can (33), time (28), get (28), will (23), kevLAbeast (22)
01.01.2018 – 30.09.2018 496 tweets	back (89), like (51), bring (40), can (37), now (35), still (32), will (29), good (28)
All 2 255 tweets	back (423), like (193), bring (182), kevLAbeast (167), just (165), can (149), time (122), now (122)

Table 5. Eight most frequently used words in tweets, case Crystal Pepsi

In the three last periods, the words *back*, *like*, *just* and *will* are included in all periods' eight most frequently occurring words. Also, the words *time* and *kevLAbeast* were repeated often. All in all, 2 255 brand revitalization tweets were collected. In line with the last three time periods, the eight most frequently occurring words in all tweets together

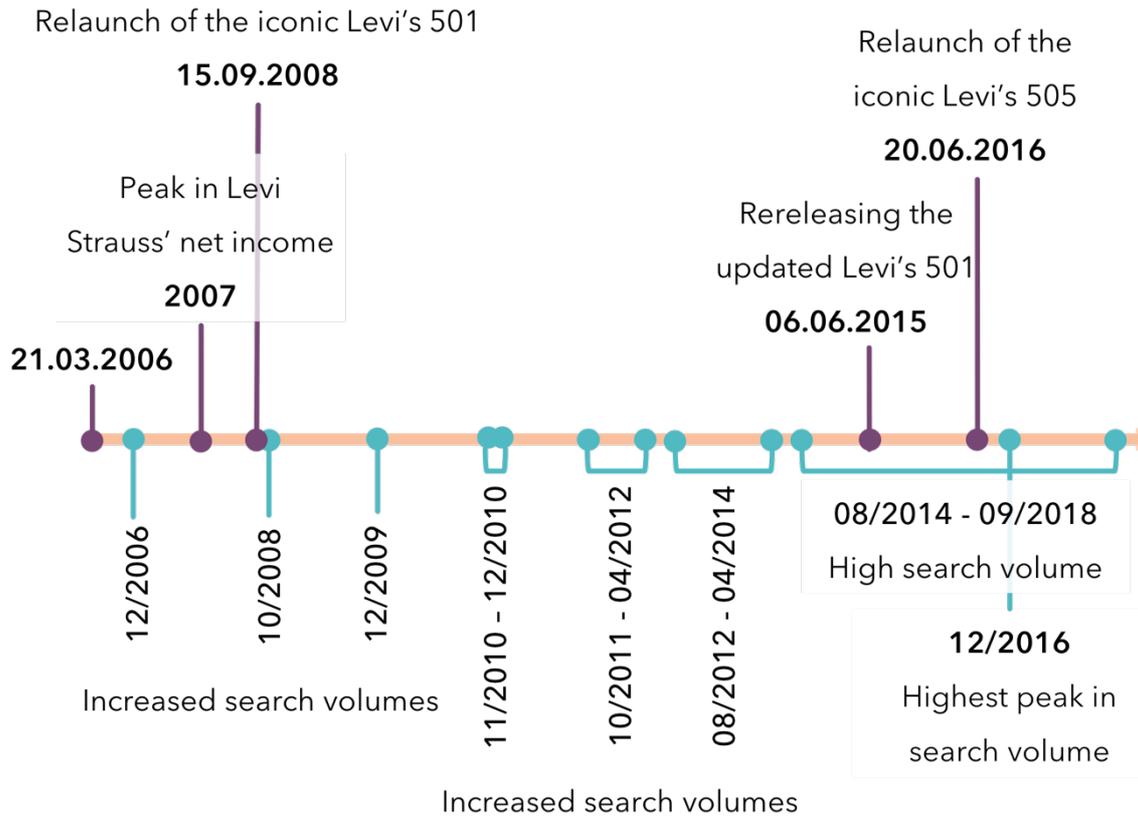
were *back, like, bring, kevLAbeast, just, can, time* and *now*. The findings of the quantification indicate that there were not any remarkable differences between the periods' eight most frequent words and in the eight most frequent words of all tweets. The quantification also shows that the #BringBackCrystalPepsi-campaign and the Crystal Pepsi fan, Kevin Strahle, played a remarkable role in Crystal Pepsi's brand revitalization tweets.

4.1.3 Case Levi's

As mentioned earlier, Levi's brand never really died, but it can be described as an iconic sleeping brand in the early 2000s. Levi Strauss' sales peaked at 7 billion dollars in 1997 and then declined to 4.1 billion in five years (Bergh 2018). In 2002, Levi's tried to revive the brand by introducing a new line called Engineered Jeans, but the line was not well received by consumers (Franzen & Moriarty 2015, 164). As a consequence of constantly dropping sales, the company closed a notable number of its factories in the USA and Canada in 2003-2005 (Franzen & Moriarty 2015, 164). Between the years 2001 and 2010, the company never surpassed 4.5 billion-dollar sales, but in 2007, Levi Strauss' net income nearly doubled compared to the previous year (Statista 2018).

In 2011, Levi's changed its advertising tagline into 'Live in Levi's' and in 2015, Levi's launched a revitalized women's denim line that focused on making the jeans more comfortable by adding stretch into the jeans (Bergh 2010). According to Bergh (2018), the CEO of Levi Strauss & Co., the brand lost a whole generation of consumers in the early 2000s but today they have learned how to listen to consumers, and their customer-base is younger than ever. According to Kapner (2004) consumers fed up with trying to find the newest, trendiest jeans, and therefore, they started to appreciate the classic brand again. Levi's noticed this trend and they relaunched their iconic style, Levi's 501 jeans in September 2008. In July 2016, Levi's relaunched its iconic 505 jeans (Wolf, 2016). The relaunch was inspired by consumers' increased interest in vintage 505s and in order to meet consumers' demand, the new 505s were reproduced from the original vintage fabric (Wolf, 2016). The main revitalization activities around Levi's are shown in Figure 8.

Activities around the brand



Google's search volumes

Figure 8. Levi's' brand revival timeline (starting from March 2006)

The first period in observation focuses on the first dates when the brand's search volumes increased significantly. The time period in 2006 has been excluded from this research since there were no relevant tweets in this period. However, in 2008 there were already numerous brand revitalization tweets about Levi's, and as shown in Table 6, 144 tweets were collected. The empirical data indicates that the new advertisement campaign of the revitalized Levi's 501 jeans reactivated discussions about the brand among consumers. Many of the tweets were about commenting on the brand's activities. However, the polemic around the brand was quickly over as because within a week after relaunching the 501's and the new marketing campaign there were practically no relevant tweets about the brand. All in all, the commercials stirred up a lot of tweets and comments but simultaneously, the consumers expressed how the campaigns will not make them buy Levi's jeans. The eight most frequently recurring words in this time period were *new*, *campaign*, *unbuttoned*, *commercial*, *just*, *pair*, *pants* and *time*. As the quantified data

illustrates, the main topics of the tweets were about the new marketing campaign called Unbuttoned.

Kind of in love with the new Levis commercials, but they still won't make me buy Levis. (31.08.2008)

New Levis Campaign over the top? <http://www.unbuttonyourbeast.com/> (01.10.2008)

Similarly, from November 2009 to December 2009 there was an increase in Google's search volumes and tweets were centered around the Levi's commercials as eight most frequent words were *jean, commercial, commercials, really, never, black, just* and *pioneers*. The words *pioneers* seem to refer to the commercials as well whereas tweets with the word *black* are about discussing black Levi's jeans.

you know that levi's commercial about the pioneers and what not. it's my favorite commercial ever. so i go... (20.12.2009)

Why in the world would Levis stop make the 511 in black? What am I supposed to wear?(29.11.2009)

The search volumes increased again in 2010, but there were no relevant brand revival tweets, so those dates were left out. Based on the data quantification, from 2012 onwards the commercials were not the main topic among the tweets anymore. In the last three time periods (01.08.2012-30.04.2014, 01.08.2014-05.06.2015, 06.06.2015-19.06.2016 and 20.06.2016-30.09.2018) the lists of the most frequently repeating words are rather consistent together. All of these lists include the words *jeans* and *pair*. In addition, words the words *new, original, please, fit* and *bring* occur often. Also, words referring to the features of the jeans, such as *skinny, denim* and *black* are included in the lists of most frequently occurring words. Many of the tweets involve mentioning the brand's Twitter profile, which indicates that consumers want to interact directly with the brand on social media.

Please Please Please bring back the 505 Commuter in dark jeans or black @LEVIS (25.05.2015)

@LEVIS you changed the 505 's, you should be ashamed ! (21.06.2014)

Time periods and the number of the collected tweets	Eight most frequent words in tweets during the time period
31.08.2008-01.11.2008 144 tweets	new (50), campaign (46), unbuttoned (15), commercial (14), just (14), pair (9) pants (8), time (7)
30.11.2009-31.12.2009 37 tweets	jean (7), commercial (6), commercials (6), really (4), never (4), black (4), just (4), pioneers (4)
01.08.2012-30.04.2014 111 tweets	jeans (44), just (11), want (9), like (9), new (9), fit (9), black (7), pair (7)
01.08.2014-05.06.2015 91 tweets	bring (32), original (26), jeans (26), please (13), pair (9), denim (7), new (7), like (6)
06.06.2015-19.06.2016 69 tweets	original (26), jeans (22), please (10), style (6), years (5), pair (5), can (5), skinny (4)
20.06.2016-30.09.2018 208 tweets	bring (94), jeans (55), please (31), fit (23), can (16), like (15), now (15), pair (14)
All 660 tweets	jeans (149), bring (129), original (116), new (76), campaign (50), please (48), just (43), like (40)

Table 6. Eight most frequently used words in tweets, case Levi's

In total, 660 tweets related to the brand revitalization of Levi's were quantified. Based on the quantification, it was found that the eight most often recurring words were *jeans*, *bring*, *original*, *new*, *campaign*, *please*, *just* and *like*. The findings indicate that the tweets include a lot of comments and discussion about Levi's campaigns and commercials as well as demands and requests for bringing the original styles and fits of the jeans back to the market although the most iconic Levi's styles were revitalized during the time periods in observation.

4.1.4 Cross-case analysis of the quantified content

The quantification of the empirical data illustrates that the contents of the tweets are somewhat different between the three cases. In Nokia 3310's case, the brand's capacities and attributes are among the most frequently tweeted topics as words snake, iPhone, phone and battery keep occurring in brand revitalization tweets. Also, in Levi's case there were many tweets about some particular attributes of the Levi's jeans, but mostly, the brand's marketing activities stimulated discussions and tweets. In contrast, the most frequently recurring words in Crystal Pepsi's case included dialogic words such as bring, back, can and now. In addition, the quantified empirical data in Crystal Pepsi's case also reveals the significant role of the individual, "kevLAbeast", who apparently initiated the whole #BringBackCrystalPepsi-campaign.

In line with Foster et al. (2011), the findings of this chapter indicate that consumers create brand-related content online in order to participate in interaction and to get information. Also, according to Brodie et al. (2013, 112), consumers often initiate the whole brand-engagement process because of information needs. For example, many of the tweets were about asking where to find Crystal Pepsi and where to find a certain pair of Levi's jeans. In addition, in Levi's case, the tweets about the commercials were often about participating in the interaction around the provoking advertisements. Furthermore, Saenger et al. (2013, 967) find that consumers create brand-content on social media platforms for communicating about their consumption activities and Dimitriu and Guesalaga (2017, 589) imply that consumers create content about brands on social media to exhibit and patronize the brand and to find deals. Similarly, the findings in this chapter show that a significant amount of the tweets were about consumers broadcasting their consumption activities to others and to patronize and support the brand.

The quantification of the tweets also demonstrates that the consumer-brand interaction on social media platforms is active. Initially, over 12 000 tweets about the case brands were collected from the predefined time periods, but to avoid an excessive amount of data, the number was reduced to 4 665 tweets. All in all, the quantification of the empirical data and the brand revitalization timelines help in forming a general overview of the brand revitalization cases. However, since the quantification is often considered as a

complementary tool of content analysis (Tuomi & Sarajärvi 2018), the next chapter focuses on analyzing and structuring the features of the tweets in more depth.

4.2 Features of the brand revitalization tweets

The features of the brand revitalization tweets are analyzed and categorized in this chapter. Structurally, evaluating the findings builds upon a thematic structure (Eriksson & Kovalainen 2008, 189). The aim of this chapter is to interpretive consumer-generated brand revitalization content and to represent them by creating consistent patterns of meanings through gathering findings into larger entities (Spiggle 1994, 499). All in all, the features of *nostalgic feelings and memories*, *brand superiority manifestations*, *entertainment and humor*, and *self-advocation* were identified.

Davari et al. (2017, 1908) find that consumers participate in brand resurrection movements because of perceived brand superiority and brands' functional utilities, associations with nostalgia and social-adjustive utilities. Social-adjustive utilities refer to features such as social approval and expressing oneself through the brand (Davari et al. 2017, 1906) whereas functional utilities refer to the features, trustworthiness, and quality of the brand. However, their findings also indicate that value-expressive utilities (including symbolic meaning of the brand, enjoying consuming the brand and getting pleasure from consuming the brand) were not recognized as features of the brand revival tweets.

Somewhat in line with the findings of Davari et al. (2017), the findings in this chapter indicate that consumers are interested in taking part in brand revitalization on Twitter because of the functional and social-adjustive utilities of the brand, but also due to value-expressive utilities. Consumers shared numerous tweets about their nostalgic feelings and memories about the brand and they manifested the brands' superiority and functional utilities. However, it was also recognized in this chapter that the consumers want to create and share entertaining and fun content about the old brands and that self-serving reasons, such as solidifying one's identity through sleeping or dead brands are reasons for consumers to take part in brand revitalization. In addition, consumers generated a lot of entertaining and humorous content about the sleeping or dead brands and they expressed

how consuming the brand gives or used to give them pleasure. Also, features of the symbolic meanings of the brands were recognized.

4.2.1 Nostalgic feelings and memories

Hallegatte (2014, 2) finds that there are no targeted emotions in brand revitalization, as for retro branding aims at evoking nostalgic feelings. However, Hamilton and Wagner (2014, 827) have identified that nostalgia can advance consumers' participation and encourage them in sharing memories for example. In line with the findings of Hamilton and Wagner (2014, 827), the findings from the empirical data indicate that nostalgia triggers consumers in sharing nostalgic feelings and memories. The word nostalgia occurred often in the tweets related to all cases. Also, words that are similar to nostalgia, such as missing, miss, memory, and retro were repeated often. The features of sharing nostalgic feeling and sharing memories keep repeating in all cases' brand revitalization tweets.

I'm feeling a little nostalgic this Monday morning. Remember these failed food products? I loved Crystal Pepsi. (17.10.2012)

Feeling nostalgic! when will the levi's #1's return!!! (25.02.2010)

As Holbrook (1993, 245) lists, longing for past is one of the nostalgia's characteristics. Furthermore, nostalgia can be considered somewhat bittersweet because consumers may get frustrated over the fact that they cannot go back to the past (Davis 1979). Due to nostalgic brand associations, consumers may also perceive some brands and memories from the past as better than they actually ever were (Shields & Johnson 2016, 727). Kessous (2015, 1915) further characterizes the time dimension of nostalgia as a grieve over time in the past. Also, conjuring up a brand's heritage may link it to 'better times' (Merchant & Rose 2013, 941). According to Plasketes (2004, 63), companies do not abandon products such as Crystal Pepsi easily, because they recognize the benefits of brands' longevity. This means that companies can utilize consumers' deep-rooted brand loyalty and nostalgic emotions. Kessous (2015, 1915) also finds that consumers might link nostalgic brand experiences to major events in their lives or special occasions. In line with these findings, many tweeters refer to times of Crystal Pepsi and Nokia 3310 as time

eras, when ‘times were better’. These tweets are also in agreement with the statement that nostalgic memories tend to romanticize the past (Cooper et al. 2015, 451).

The Nokia 3310 times were better. There were no super-bright-amoled-7-inch phone screens ruining the film for everyone in the movie theatre. (04.04.2014)

The 90s were much happier times. Starter jackets, a seemingly unlimited supply of Crystal Pepsi, no Skrillex...(18.06.2012)

Davari et al. (2017, 1906) demonstrate that nostalgia has a triggering effect on consumers’ participation in brand revivals. They find that brands can remind consumers from the past, take them back to times when they are younger, make them want to go back to the ‘good old days’ and make them feel nostalgic. They way how consumers express the longing for the good old day can also be considered as a feature of the value-expressive utility of the brand as the tweeters communicate how they enjoyed consuming the brand and how it used to give them pleasure. Furthermore, Kessous (2015, 1900) finds that nostalgic brands can represent a symbolic icon for the consumers if the product brand has strong social and historical roots. According to him Levi’s 501 jeans can be considered as such symbolic icon. Many tweeters express their want to go back in time to get original pairs of Levi’s or the indestructible Nokia 3310 phone. Similarly, there are a lot of tweets about going back in time and experiencing Crystal Pepsi just before it was first revitalized in 2015. Also, some of the tweeters namely refer to a certain time period (e.g. the 90s) as an ‘era’ of the brand. In other words, consumers recall a certain period of time in their life through the brand in the tweets.

**invents time machine* *travels back to 1992* *buys 2 liter of crystal Pepsi* *returns to present* (10.09.2015)*

Honestly if I could time travel I think I'd just want to experience crystal pepsi (29.03.2015)

Crystal Pepsi is coming back! Finally, people will remember the '90s (11.06.2015)

If I had a #timemachine i would go back 15 years and buy 50 pairs if @LEVIS and bring back a bargain of jeans (4.9.2015)

Rockin Levi's and Timbs like its the 90s. (17.08.2013)

*i wish i could go back to the nokia 3310 era and/or the flip phone era.
(12.02.2017)*

Many of the brand revitalization tweets include sharing memories from the sleeping or dead brands. For example, many of the Crystal Pepsi's advocates share memories related to a certain song or event associated with the brand. Although Pepsi is one of the most iconic brands (Holt 2006, 358), according to Hafiz (2015, 102) the brand is struggling today. He further asserts that Pepsi is losing its status due to using celebrities too much in their campaigns while neglecting to address societal contradictions. However, in Crystal Pepsi's case, memories related to celebrity campaigns seems to arouse a lot of positive microblogging among consumers. There are many tweets about Crystal Pepsi's advertisement song, Van Halen's tune Right Now (Sloat 2016).

Nothing makes me want a Crystal Pepsi quite like Van Halen's song "Right Now."

Everytime I hear Van Halen's Right Now I reminisce about Crystal Pepsi

Bryant-Denny was just playing Van Halen's "Right Now," and boy could I go for a cold, refreshing Crystal Pepsi right now.

Also, other types of secondary associations (Keller 1993, 11) were identified in tweets where consumers share memories of the brands. For example, in Nokia 3310's case, there are tweets about how hearing old ringtones reminds consumers of the 'Nokia 3310 times' whereas drinking Crystal Pepsi was often associated with leisure-time activities in the 90s. Tweeters also seem to associate Levi's jeans with fashion trends from the 90s and 80s such as polo shirts and Converse shoes. Kessous (2015, 1913) identified immorality as one of the features of 'bitter nostalgia', which often arises from the secondary brand associations. This was the only feature of bitter nostalgia that was identified based on the content analysis as some of the Levi's fans found it immoral that the Levi Strauss company closed many of its factors in the States. However, the findings from the empirical data indicate that the nostalgic features of the brand revitalizations tweets are mainly positive and 'sweet'.

Kessous (2015, 1914) identifies three dimensions of nostalgic consumer-brand relationships that evoke different emotions and memories. Kessous (2015, 1915) finds that nostalgia can be considered as a sorrow over past time where consumers cannot go

back to, or it can be linked to a place which makes consumers feel homesick or in contrast, it can provide a sense of trust, authenticity or originality. In addition, from the social perspective, nostalgia and nostalgic brands can solidify or evoke a need to belong. All in all, features of all these dimensions were found in the empirical data. First, consumers repeatedly expressed their urge to back in time to consume the brand and they seemed to strongly link the iconic brands to certain eras. Second, consumers repeatedly shared their thoughts about the brands' originality, authenticity and trustworthiness. The features of the brand's originality, authenticity and trustworthiness are also closely linked to brand heritage. Third, the tweeters seemed to share the sense of belonging through the nostalgic brands by for expressing that they belong to a group of people who consumed a particular brand in the past. Also, Koetz and Tankersley (2016, 27) have identified that within brand communities, discussions about nostalgic features and nostalgic memories may solidify the relationship and fondness towards the brand, product or community member. However, Kim and Yim (2018, 820) find that millennials are not strongly influenced by nostalgia because they are 'too young'. Similarly, Shields and Johnson (2016, 726) state that consumers have stronger attitudes towards brands if they can actually remember it from the past. Yet, consumers who do not even know Crystal Pepsi seem to be willing to participate in its revival: some tweeters admit that they have never even tried it, but they are so curious that they want to get the product back to the markets.

4.2.2 Brand superiority manifestations

Brodie et al. (2013, 110) identify loyalty, connection and emotional connections as well as trust and engagement as triggers for initiating consumer commitment. Simultaneously, brand heritage signifies authenticity, legitimacy, and reliability to consumers (Alexander 2009) and O'Reilly (2016) highlights that sometimes consumers are so fond of old iconic brands, that the existing brands fail to substitute them. These features were identified in the majority of the Nokia 3310's brand revitalization tweets and in many tweets related to the other cases as well. Consumers may start demanding a sleeping or dead brand back to the market when they consider it superior to the vital ones (Davari et al. 2017, 1899). This was a recurrent feature in Nokia 3310 tweets. Already in 2000, Nokia 3310 had a reputation of being indestructible. It was also famous for its long battery life and games,

especially Snake and Space Impact (Baig 2017). The tweeters compare Nokia 3310 repeatedly to iPhone, Samsung and BlackBerry phones.

Im sick of these Iphone 5 cables that break on a weekly basis. Im about to give up and go back to the nokia 3310. old faithful brick (15.04.2014)

I think my blackberry is on charge more than its off charge. Battery is rubbish! Gimme my Nokia 3310 back. (27.12.2011)

Okay, so the new Samsung Galaxy S5 is water resistant? Big deal, Nokia 3310 was flood, tsunami and apocalypse resistant. (10.03.2014)

Davari et al. (2017, 1908) find that functional utilities and superiority are highly linked to consumers' willingness to take part in brand revival. They classify scale items such as perceived excellent quality, set of good features, good value for money and trustworthiness as features of the construct of brand superiority. These features are also identified in the brand revival tweets of all cases. The tweeters praise the superior quality of the original Levi's jeans and Nokia 3310's superior features, value for money and trustworthiness. Crystal Pepsi fans, on the other hand, do not emphasize specific features, trustworthiness or quality of the brand, nevertheless, they find it superior, especially when compared to Coca-Cola. Muniz and O'Guinn (2001, 425) find in their research that consumers may even try to restrain other consumers from consuming a rival brand by sharing their negative experiences related to the rival brands. Features of manifesting the defunct brand's superiority at the expense of other brands were also recognized in the brand revival tweets. In Levi's case there are also comparisons to other famous jeans-brands such as Lee, Hilfiger, and Pepe whereas in Crystal Pepsi's case, the consumers compare the brand to its top-rival, Coca-Cola. Consumers assess the actions of the company and the features and availability of its equivalent product, Coca-Cola Surge.

Wiggins vs Parker was the New Coke vs Crystal Pepsi of the NBA (14.07.2018)

Is crystal pepsi coming to Australia any time soon? We have clear coke here at the moment from Japan. (30.08.2018)

Levis, Lee or Pepe? That is the question. (15.09.2008)

Hallegatte (2014, 11) notes that once a brand has been revitalized, it can be considered as a classic with timeless attributes. According to her, Levi's is a classic that is associated

with stability and sturdiness. In line with this statement, the superior quality of the original Levi's jeans was appraised in many tweets. However, the consumers expressed discontent with the updated versions of Levi's classic jean styles such as Levi's 501 and Levi's 505 as they prefer the original ones.

4.2.3 Entertainment and humor

Fun and excitement are one of the many emotions that brands may evoke (Keller 2001, 14). In addition, fun, excitement and entertainment have been identified as variables of brand identity co-creation among millennials (Kennedy & Guzmán 2016, 320). Spiggle (1994, 498; 500) highlights that interpretation is a playful, intuitive, creative and imaginative process, where the research should be able to recognize the metaphors and irony in the data to be able to make sense of it. Interpreting other consumers' tweets is subjective, but the humorous and ironic features of the tweets were clear. Especially some jokes and *memes* occurred repeatedly in the empirical data. Sharma (2018, 305) implies that social media platforms enable a participation culture, in which one form of popular content creation today are memes. A meme can be an image, video or slang, typically humorous in nature, that is passed between people through imitation. By sharing their experiences and thoughts through memes, consumers create a new frontier in advertising (Sharma 2018, 305). Most of the Nokia 3310 tweets had humorous elements, and many of them included memes. The jokes and memes were mainly related to the 3310 phone's product features such as long-lasting battery life, indestructibility and to memories that date as far back as the glory days of the phone.

I Found A Jacket I Wore Back In 2004 And I Saw Nokia 3310 In The Pocket It Has 2Bars Left, Don't Underestimate The Power Of Nokia (01.03.2014)

I'm gonna build a house out of Nokia 3310's and it will be indestructible (30.12.2011)

Drop iPhone - Brakes the phone Drop Nokia 3310 -Brakes the floor (06.01.2012)

The last time Real Madrid won the Champions League, the Nokia 3310 was the latest phone out. (24.04.2014)

The Nokia 3310 Was a Frickin' Tank (13.02.2017)

Also, a notable number of the Crystal Pepsi tweets had humorous characteristics, but unlike in Nokia 3310's case, many of the humorous tweets seized on the negative and undesirable features of the brand. These tweeters seem to participate in brand revitalization discussions and brand revival activities without really wanting the brand back to the market.

Watched a guy drink a 20yr old bottle of Crystal Pepsi and throw it up 5min later. This was a normal reaction even 20yrs ago. (17.10.2013)

Remember when they made Crystal Pepsi? It was Pepsi, but transparent and brief. Remember when the same thing happened to my life? (13.08.2013)

In my day we drank Crystal Pepsi. It was disgusting, and what was my point again? (15.09.2012)

The empirical data implies that consumers like to participate in brand discussions with humorous tweets and memes. These findings are in line with Kennedy's and Guzmán's (2016, 318) results, which demonstrate that fun and entertainment influence in consumers' engagement in brand interaction. In addition, the findings are similar to Halliday's (2016, 143) findings, where she implies that consumers seem to want to generate brand-related content in pursuit of pleasure and passing time and avoiding problems. In addition, she finds that consumers create content about brands to keep in touch with friends, solve problems and share information. To conclude, in contrast to Nokia 3310 and Crystal Pepsi, the frequency of humorous tweets was rather insignificant in the brand revitalization tweets of case Levi's.

4.2.4 Self-advocation

Consumers seem to be intrigued in participating in brand revitalization on social media because of self-serving reasons as well. Keller (2001, 14) notes that in addition to warmth, fun, and excitement, brands can stimulate feelings of social approval and self-respect. What is more, Ewing et al. (2009, 332) find that consumers are interested in initiating brand's development process for selfish reasons - consumers seem to be eager to satisfy their own needs. These needs can either be material or related to improving or advocating one's self-image. In addition, Saenger et al. (2013 2013, 967) find that consumers seem to be interested in expressing their consumption activities and attracting attention to

themselves by expressing themselves through brands and brand-related discussions on social media platforms. Saenger et al. (2013, 967) further imply that consumers create brand-related content on social media to promote themselves, not the company or the brand itself. Using the brand as a medium for drawing attention to oneself is also a common feature of consumer behavior within the brand public. Features of these kinds of self-serving reason were identified in the brand revitalization tweets of all cases. Consumers seemed to express themselves through the old brands and solidify their identity through them.

I have moved from . @Levis 501 button fly to 505 w/ zipper. I love a button fly but I'm too old and arthritic for them now. (16.01.2014)

Are designer jeans meant to fit better? Or does it truly come down to pocket embellishments? I'm a Levi's girl. Classic brand with history. (04.04.2010)

According to Holt (2004, 357), iconic brands can help consumers create their own collective identities. Similarly, Black and Veloutsou (2017, 426) find that consumers want to support brands whose identities they can relate to. Also, Koetz and Tankersley (2016, 27) find that consumers may advocate their values or unique identity through a brand or product. Some tweeters identify Levi's as a classic brand, and they seem to form their own identity through the brand and supporting its revival.

I admit I'm curious... I'm a Levis girl and they have a new line of women's jeans. Looks kinda promising. (13.08.2010)

true.... I only really love levis anyway... I'm a classic kinda girl (18.09.2011)

Kennedy and Guzmán (2016, 320) identify social features such as popularity, trend, social status and peer pressure as variables for brand identity co-creation (2016, 320). Moreover, Muniz and O'Guinn (2001, 417) suggest that manifesting brand preference can be used as a way of self-expression. The features of self-expression cannot be directly interpreted from the tweets, but there are signs that indicate that consumers want to create brand revival content to be a part of trendy topics and expressing their own identities through the brands. For example, consumers solidify their identity through the defunct brands that used to be top-sellers when they were young. Also, promoting brands from the past is a way for the consumers to apart themselves from others.

#TodaysKidsWillNeverKnow the joys of snake on a Nokia 3310 (08.07.2015).

Gonna call it right now all the 90s kids that never heard of crystal Pepsi gonna be buying it for the "nostalgia"

As the examples indicate, some consumers are even annoyed by the fact that individuals who have not lived in the ‘boom period’ of the defunct brand try to advocate it. This may be because consumers want to solidify their identity through the old, iconic brands and they do not want to share this sense of solidification with younger generations. Here, the feature of value-expressive utility can be identified as well, since consumers tend to link the sleeping or dead brands to other symbolic meanings, such as the period of time in this case.

4.3 Consumers’ participatory activities on Twitter

In this chapter, the consumers’ participatory activities are analyzed and categorized. First of all, the findings indicate that consumers revitalize brands within brand publics instead of brand communities. Different levels of consumers’ participatory activities were identified in the empirical data: some tweeters were merely commentators within the brand publics whereas the strongest features of brand revitalization activities were identified within the members of brand resurrection movements. The different identified participatory activities were divided into four categories based on the level of participation and the content of the brand revival tweets. These four categories are *self-advocating*, *commentating and participating*, *advocating and manifesting*, and *brand resurrection movements*.

Consumers who carried out *self-advocating* activities seem to be interested in the brand revival for self-serving reasons. Many consumers seemed to advocate themselves through the old iconic brands and in line with the findings of Saenger et al. (2013, 967), these consumers were eager to communicate about their consumption activities in order to draw attention to themselves. Some of the tweeters who share humorous memes and jokes about the sleeping or dead brand give an impression that they simply want to gain attention through the brands – not to advocate the brand or company. Self-advocating

also includes sharing uninformative comments about the brands to take part in the discussions around them.

I used to drink Crystal Pepsi (05.04.2017)

when I was twelve I had a Nokia 3310 and I was the happiest person alive 'cause I could play SNAKE.(11.03.2014)

I am the girl that needs my levis and nikes (20.12.2009)

Commentating and participating, on the other hand, consist of tweets where consumers share brand-related information in a rather neutral tone. Commentating and participating activities were much about sharing memories about the sleeping or dead brands but the intention was not necessarily to advocate the revival of the brand. Also, most of the tweeters who shared humorous content related to the defunct iconic brands merely seemed to want to take part in the brand-related interaction without having self-serving motivators in mind.

Missing my Nokia 3310 and playing snake while watching #TFIFriday (07.06.2015)

I could go for a Crystal Pepsi. (25.09.2012)

Apparently Crystal Pepsi is coming back next year. I wonder if it will receive a Surge like welcoming. #90skidsremember (13.10.2015)

Thanks @pepsi for bringing back #CrystalPepsi . You have no idea the nostalgic good vibes you have sent my way. That first sip? Magic. (14.08.2016)

Although the majority of the empirical data consists of tweets where tweeters demanded their beloved brand back to the market, there are also some negative tweets. These negative tone tweets can be categorized as commentating and participating activities. Kim and Yim (2018, 815) find that nostalgia can stimulate negative feelings if the consumers have an inconsistent balance between their past and present selves, but the empirical data in this research indicates that consumers create negative brand-related content mainly because it is fun, or they want to entertain others. Especially in Crystal Pepsi's case, there were tweets that ridiculed the brand, but in humorous spirit. One tweeter is even scared of the possible revival of the brand:

A new Blackberry phone. Myspace is back. What's next? Crystal Pepsi returning? Someone is HORRIBLY misusing a time machine. (30.01.2013)

I'm a Pepsi fan, but I got tired of Crystal Pepsi after about a week. It was fine the first couple times though, & still better than Coke.(14.7.2017)

Some tweets also seem to be directed to the company directly by mentioning the brand or company. This can be a way for the consumers to invite the brand or company to participate in the brand revival discussions on social media. Närvänen and Goulding (2016, 1527) found in their research, that in the final phase of the cultural brand revitalization process consumers started interacting with the company by giving them feedback. Similarly, in the case of Levi's consumers want to direct their comments and feedback tweets directly to the company by mentioning them:

@LEVIS I've gotten my Dad 505 's for so many fathers days. He always loves them! #classic (12.06.2013)

@LEVIS somebody tell me that the classic 505 REGULAR FIT will comeback in 2014. It is true? (08.10.2013)

@LEVIS 505 are a perfect cut. Not too baggy nor too tight #denim (11.12.2013)

Advocating and manifesting were recognized as activities where consumers actively try to encourage others to join in the brand revival, determinately express the need for getting the brand back to the market and manifest the brand. Especially in the brand revitalization case of Levi's and Crystal Pepsi, many of the advocating and manifesting tweets were directly targeted at the Levi Strauss company. According to Felix et al. (2017, 119) hashtagging and mentioning the brand is a way for consumers to 'force' companies to take part in social media conversations.

@pepsi you should bring back crystal Pepsi (27.06.2015)

I wish @LEVIS would bring back the old version of 569. #noskinnyjeansforme (20.02.2015)

@LEVIS please bring back the commuter 510; they are the best jeans I've ever owned (26.03.2015)

Levi's, bring back the 505 regular cut. We don't want skinny jeans or baggy jeans! (24.02.2012)

In the tweets where features of advocating and manifesting were recognized, the tweeters use the terminology 'bring back' and 'please bring back' in their tweets repeatedly. They seem to be confident about their power in bringing back defunct brands back to the market by sharing brand revival content on social media platforms, and the examples of other revitalized brands empowered some tweeters. Through advocating and manifesting, the consumers seem to motivate others by encouraging and directly asking them to join the brand revival activities.

I think I will bring back the "Unbutton my fly" shirt and the button up levi's jeans (10.01.2009)

If the Internet can bring back Surge, then surely it can bring back fellow 90s soft drink Crystal Pepsi. Who's comin' with me?! (15.09.2014)

Who gonna help me bring LEVI'S back (10.10.2009)

If Levi's ain't back, I'm bout to bring em back! (28.03.2010)

i want to try crystal pepsi lets bring it back #bringbackcrystalpepsi (10.05.2015)

Interestingly, numerous tweets from 2006 to August 2014, before the 'Bring Back Crystal Pepsi' social media campaign, had the phrasing 'bring back' in it. Although many of the Nokia 3310 and Levi's tweets also included the words 'bring back', in Crystal Pepsi's case the amount of these kinds of tweets was more noticeable. Therefore, it can be concluded that although the one individual, 'kevLabeast', had a remarkable role in accelerating the #BringBackCrystalPepsi-campaign, consumers had already created brand revival-activating content themselves. These kinds of tweets have a demanding tone and have a rather aggressive tone hence they can be considered as advocating and manifesting activities.

Will you or will you not bring back Crystal Pepsi and end our long national nightmare? #debate (16.10.2012)

I've kept silent on this issue for too long: it's time to bring back Crystal Pepsi. (10.02.2013)

Kumar (2003, 88) finds that consumers may have emotional responses when their beloved brand dies. However, he also notes that consumers tend to find an alternative brand from the same product category. It seems that the tweeters who participate in advocating and manifesting the brand express their dissatisfaction with updated versions with the brand. For example, in Levi's case, tweeters express their discontent and frustration about some specific jean styles that have been deleted and replaced with new ones. Also, in the Crystal Pepsi case, consumers express their unhappiness with the fact that Crystal Pepsi was discontinued. All in all, consumers do not seem to find alternative brands to replace the dying or dead ones with. These findings are in line with the findings of Russell et al. (2018, 7) in which they imply that consumers maintain relationships with brands after they have disappeared from the market.

@LEVIS what are ppl who don't want to wear skinny suppose to do? Please bring back original 524 bootcut low raise jeans. I have not wore any other jeans in last decade and now I have only torn jeans. Plz not every1 wants skinny jeans. (17.07.2018)

Was never a fan of Crystal Pepsi , but sad to hear that it was discontinued.(15.01.2018)

Finally, *brand resurrection movement* can be considered as the most active form of consumer-participation activities. In contrast to the other forms of participation, the members of brand resurrection movement identify themselves as being part of a movement. Davari et al. (2017, 1989) introduced the concept of brand resurrection movement to conceptualize a movement where consumers come together to demand the revival of a dead brand and in this research, it was recognized that the resurrection movement was organized around identifiable activities where consumers knew that they were a part of a bigger group. However, the characteristics of the brand resurrection movement were only identified around the revival of Crystal Pepsi where consumers got together in a big social media campaign under the hashtag #BringBackCrystalPepsi. The quantification of the empirical data illustrated the scale of the movement well as it displayed the great number of tweets related to the brand revival. In addition, the words bring back and bringbackcrystalpepsi kept occurring in tweets throughout the time in observation. Even though consumers within brand resurrection movement are able to identify that they are a part of a movement that includes other individuals as well, it can

still be considered to be a participatory activity within brand public since the individuals do not necessarily interact together and brand may serve as a medium for self-advocation.

4.4 Conclusions and re-evaluation of the theoretical framework

When comparing and analyzing the findings of the research, different features and characteristics were identified in the consumer-generated brand revitalization tweets. First of all, *nostalgia, brand heritage, brand superiority*, as well as *social-adjustive utilities, functional utilities, and value-expressive utilities*, can be considered as the features of the revitalized, iconic brands. Second, *nostalgic feelings and memories, brand superiority manifestations, self-advocation and entertainment, and humor* were identified as the main features of the brand revitalization tweets. Third, it was recognized that within *brand publics*, consumers participate in different brand revitalization activities through *advocating themselves, commenting and participating, advocating and manifesting and joining in brand resurrection movements*. In this chapter, the comparisons and the conclusions of the findings are presented. The features of the brand revival tweets are categorized, and the participation activities are classified. In addition, the characteristics of brand publics displayed and the differences and similarities between case studies are analyzed. Finally, the theoretical framework has been re-evaluated, and the re-evaluation is shown in Figure 9.

In line with the theoretical framework of this thesis, the highly interconnected features of nostalgia and nostalgic brands associations, memories, and brand heritage were identified as the features of the revitalized brands. It can be assumed, that nostalgia and brand heritage represent the initial associations linked to the iconic sleeping or dead brand whereas the features of brand heritage and nostalgia, such as longing for the past and thinking that the times used to be better, can be considered as triggers for consumers to start sharing memories and expressing nostalgic feelings about the iconic, defunct brand. These are all features that are often associated with both nostalgic and heritage brands (Kessous 2015, 1915; Alexander 2009). Nostalgic associations also seemed to emerge from secondary brand associations, such as events or celebrities related to the defunct brand.

Furthermore, perceived brand superiority was identified as one of the fundamental brand-related features for consumer participation in brands revitalizations. The associations related to brand heritage and brand superiority together form the perceived superior functional utilities in the minds of the consumers. Perceived superior functional utilities seem to be linked to manifestations of brand superiority on social media platforms. It was also identified that consumers tend to advocate brands' superior functional utilities to other consumers and they seem to advocate themselves through the brands. Moreover, features of brand heritage and brand superiority may trigger associations to value-expressive utilities in the minds of the consumers. Value-expressive utilities mean that the consumers associate the defunct brand into feelings of satisfaction and delight. Many of the tweeters expressed how the defunct brands used to give them pleasure. Value-expressive utility can also refer to the symbolic features of the brand (Davari et al 2017, 1900) and the findings of the research suggest that some tweeters valued the symbolic dimensions of the brand by expressing their identity through the brand. All in all, it can be concluded that consumers maintain relationships with brands even after they have declined and died. The findings are also in line with previous research that implies that if consumers have memories and experiences related to the brand, it can increase the level of their participatory activities (Payne et al. 2009, 382).

Also, consumers seem to be intrigued in taking part in brand revitalization on social media platforms for self-serving reasons. The findings indicate, that consumers participate in brand revivals on Twitter if it is entertaining and fun for them, and if they can advocate and express themselves through the brand. In addition, it was identified that consumers might solidify their identity through participatory activities. Self-advocation in this context means that consumers do not necessarily even aim at promoting the company or the brand through revitalization activities but instead, they want to draw attention to themselves through participation. Therefore, the social-adjustive utility was also identified as an often-occurring feature of the brand revitalization tweets. Consumers may feel like they are gaining social approval by advocating the right brands, and brands seem to function as a medium for self-presentation and increasing one's visibility on social media platforms. In addition, Ewing et al. (2009, 332) note that consumers may initiate a brand's development process if they want to satisfy their own needs. The needs can be related to either their material needs or their self-image. The findings indicate that also these kinds of simple self-serving features were recognized in many tweets were

consumers demand the relaunch of a defunct brand. Also, many tweeters participated in the brand revitalization by merely seeking information. This can be considered as a feature of brand revitalization activities because the information seeking was active, loud and it seems to have increased the ‘buzz’ around the brand. However, information-seeking can be considered unintentional participation, and therefore, it is excluded from the re-evaluation of the theoretical framework.

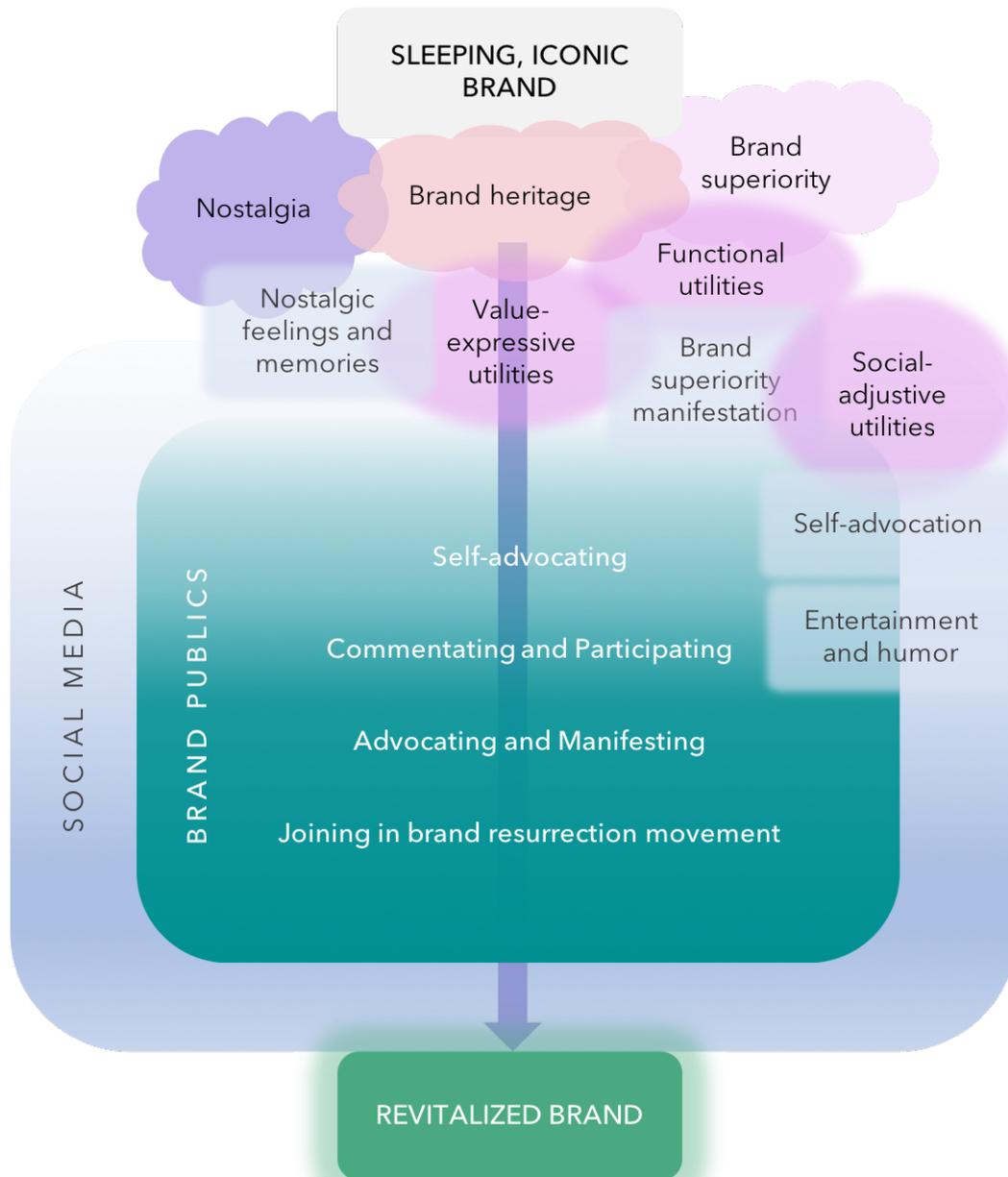


Figure 9. Re-evaluation of the theoretical framework

What is more, the findings of the research indicate, that consumers participate in brand revivals within brand publics as it can be considered that the tweeters share a common, discursive focus without necessarily interacting together (Arvidsson & Caliandro 2016, 744). It was identified that the brand-related hashtags and keywords serve as mediating devices around which the consumers organize brand publics, which makes the mode of participation somewhat structured. In addition, the findings imply that consumers tend to use the brand as a medium for publicity, which is characteristic of brand publics (Arvidsson & Caliandro 2016, 744). The participatory activities of the consumers within brand publics are further divided into four categories, where brand resurrection movement is the strongest and loudest form of brand revival participation. Self-advocating refers to sharing brand-related content due to self-serving reasons, commentating and participating means participating in brand revival through relatively neutral comments and observations whereas activating and manifesting is related to aggressively promoting and advocating the brand revitalization on social media platforms. Activating and manifesting also aims at encouraging and inspiring others to take part in the brand revitalization. Through activating and manifesting, consumers also invited the brands and companies to take part in the brand revival discussions by mentioning them in their tweets. Advocating and manifesting can be considered as a way for tweeters to 'force' companies to participate, as it can be assumed that by mentioning the brand's or company's username, they get notified about the discussions around them.

All of the case-study brands were relaunched or re-released with updated versions of the iconic brands, which is typical for brand revitalization (Hallegatte 2014, 12). However, there were some differences between the sleeping brand's revival (Levi's) and the dead brands' revival (Nokia 3310 and Crystal Pepsi). There were signs of different consumers participation activities depending on whether the brand had disappeared from the market completely as opposed to a brand's decline phase. In the dead brands' case, the consumers demanded the brand back to the market actively and manifestly as for the brand revival tweets about the sleeping brand, Levi's, were more about participating in the brand-revival interaction and commenting the brand's activities. In addition, in Levi's case, the tone of the tweets seemed to be more negative and criticizing than in the other two cases' tweets. In Nokia 3310's and Crystal Pepsi's case, the consumers expressed their thoughts more intensively and passionately than in Levi's case. However, the features of the brand resurrection movement were identified only in Crystal Pepsi's case, where there was a

identifiable social media campaign for bringing back the brand. Also, there were some differences concerning the self-serving drivers between the cases. In the sleeping brand's case of Levi's, the entertainment and humor did not play a crucial role whereas in Nokia 3310's and Crystal Pepsi's case humor, memes and entertainment seemed to be the most frequently occurring theme from a time period to another.

5 SUMMARY

5.1 Summary of the research

The purpose of the research is to describe and analyze the features of consumer participation in brand revitalizations on social media platforms. Two research questions were addressed to achieve this purpose:

1. What are the features of the brand revitalization tweets?
2. What kinds of consumer activities can be identified in the brand revitalization tweets?

To further develop the understanding of consumer participation in brand revitalizations on social media platforms, the theoretical framework of the research focuses on two main sections: the features of revitalized brands and the brand-revival activities that were recognized in prior research. Prior research on brand revivals emphasizes the features of nostalgia, brand heritage and brand superiority being linked to the sleeping or dead iconic brand in the minds of the consumers whereas information seeking, sharing content and advocating oneself or the brand emerged from the theory as brand-related participatory consumer activities. To better understand the features of the brand revitalization activities, the concept of brand publics and brand resurrection movements were combined with the participatory brand revival activities on social media platforms.

This research is a netnographic study that is based on social constructionist paradigm. The empirical analysis of the thesis includes a content analysis and quantification of an abundant qualitative data set of over 4 600 tweets, a timeline analysis and a cross-case analysis of three case studies: Nokia 3310, Crystal Pepsi and Levi's. Due to the social constructionist philosophical foundation of this research, this thesis does not aim at achieving generalizable findings or finding the 'one and only truth', but to further develop the understanding of a new phenomenon. The knowledge and reality are considered as dynamic constructs of subjective, social experiences. Hence, netnography was the most suitable choice of method, as it allows access to naturally generated texts and data in surroundings that have not been explicitly created for the research (Kulmala et al. 2012,

23). The empirical data was quantified and summative content analysis, as well as cross-case analysis, were conducted.

To address the first research question, the features of the brand revitalization tweets were displayed and analyzed. The quantification together with the analysis and interpretation of the empirical data indicates that nostalgia, brand heritage, and brand superiority were identified as fundamental features of the revitalized brands. These findings are in line with the theoretical framework and prior findings. Also, it was found that perceived social-adjustive, functional and value-expressive utilities seem to be features that are directly linked to the sleeping or dead iconic brand that the consumers demand back to the market. The features of nostalgic feelings and memories, brand superiority manifestations, self-advocation and entertainment, and humor, on the other hand, were recognized as the main features of the brand revival tweets.

The second research question was addressed by analyzing the different consumer activities that were detected from the brand revitalization tweets. The findings indicate that within brand publics, consumers participate in brand revitalizations by advocating themselves, commenting and participating, advocating and manifesting and joining in brand resurrection movements. It was also recognized, that consumers' participatory brand revival activities take place in brand publics, where consumers do not organize around interaction and discussion but around individual or collective effect instead interaction. Furthermore, brands and brand-related keywords and hashtags serve as a medium for self-advocation in brand publics.

5.2 Contribution of the research

A contribution of a research can appear in many different forms and levels (2008, 161; 163). Therefore, Ladik and Stewart (2008, 161) emphasize that researchers should consider the type of contribution they are trying to achieve. Typically, the contribution of a research is assessed through the domains of method, context and theory, which means that contribution can be established by introducing a new approach to a phenomenon of interest, producing further information about a specific context or by developing novel, theoretical insight (Ladik & Stewart 2008, 161–162). Top publications are often able to

establish contribution in all three domains, but Ladik and Stewart (2008, 162) note that it is essential to be able to establish strong, unique contribution in at least one of the domains.

Previous research has identified nostalgia, brand superiority and different brand utilities as features of revitalized brands and possible triggers for consumer participation in brand resurrection movements (Davari et al. 2017). In addition, the concept of brand heritage has been closely linked with the concept of brand revitalization (Hallegatte 2014). This thesis advances the existing theory by combining the existing brand revitalization literature and approaching the topic from a consumer perspective. In addition, this research introduces the features of consumer participation in brand revitalization on social media platforms, which is a unique approach to the novel phenomenon of consumer-led brand revitalizations.

Past research has also identified different motivations for consumers to create brand-related content on social media platforms such as information seeking (Foster et al. 2011), sharing content (Halliday 2016) and advocating the brand or oneself (Dimitriu & Guesalaga 2017). However, it has been less clear how consumers create content about once-dead brands and participate in brand revival through generating content online. In particular, research on how consumers create brand revitalization content on social media is lacking. This research advances understanding in the consumer-generated brand revival content on social media by introducing the features of nostalgic feelings and memories, entertainment and humor, self-advocation and brand superiority manifestation. These features have not been identified in this context before. The contribution for the context can be achieved by generating new information in a particular context, such as certain type of marketing activity or consumer (Ladik & Stewart 2008, 163), which in this research means that the contribution for context was established by creating new information about consumer behavior and brand revitalization activities in brand publics.

Methodological contribution, on the other hand, can be achieved when a new approach is utilized for researching a particular phenomenon. Therefore, it can be argued that this thesis established relevant methodological contribution by introducing a unique approach to a current, new phenomenon. To the researcher's best knowledge, netnography on Twitter has not been utilized in brand revitalization research in the context of consumer

behavior before. Twitter offers the academic research field many potential methods of applications and use. Twitter allows researchers to follow naturally organized flows of interaction between consumers, companies, and brands, where the data can be considered rather systematic and easy to follow due to retweets, hashtags and mentions (Caliandro 2018, 558). Furthermore, using Twitter API, machine and manual data mining enabled generating a rich, abundant data set that allowed the researcher to create a holistic comprehension of the consumer participation in brand revivals in different time periods. Also, in this thesis, the online tool of Google Trends was uniquely utilized in generating timelines, which helped the researcher to form a holistic overlook on the activities around the brand.

MacInnis (2011, 141) highlights the importance of identifying, revising, delineating, summarizing, differentiating, integrating, advocating, and refuting in conceptual contributions. Here, identifying refers to the ability to recognize the existence of something new whereas revising means that the researcher can see that something has been identified differently. In other words, the researcher considers the opportunity of taking a novel perspective on something that has already been studied (MacInnis 2011, 141). In this thesis, it was first identified that the trend of consumer-driven brand revitalizations has been growing. After this, the researcher was able to revise that brand revitalization as well consumer motivations to create brand-related content on social media have been studied before, but not together. Delineating, on the other hand, means that the researcher can relate the entity to broader conceptual surroundings (MacInnis 2011, 141). It can be considered, that this research does not only contribute to the specific context of brand revitalizations on social media platforms but in advancing the overall understanding of growing consumer power in brand relationships and consumer behavior on social media in general. Furthermore, in this research, the theory, implementation, and findings of the study are well summarized and advocated. Advocating is a way of endorsing and justifying given conclusions (MacInnis 2011, 141), which was implemented in this research by displaying parts of the empirical data and providing numerous explanations and reasonable consequences. In addition, this research provides relevant forms of differentiations by categorizing, comparing and classifying the findings. The findings were compared between different time periods, cases and generally. In addition, data analysis provides relevant categorizations of the various consumer participation features, which was the purpose of the research.

Ladik and Stewart (2008, 163) divide the levels of the contribution on contribution continuum which consists of eight sections, starting from straight replication and ending at developing an entirely new theory, through which new phenomena can be predicted. All in all, the contribution of this research can be considered as an extension of both theory and method in a new area. Brand revitalization has been conceptualized in detail from a consumer perspective in this thesis, and the theory combines different concepts of brand revival and consumer behavior on social media in a unique way. In addition, to the researcher's best knowledge, previous research on brand revitalizations have not utilized the method of netnography on Twitter. This research uniquely combines the traditional methods of content analysis, multi-case study, and netnography with a novel way of generating data through Twitter API, machine mining and manual data mining.

5.3 Practical implications of the research

A significant objective of marketing research is to produce practical information that managers can use for making better decisions (Clow & James 2014, 44). While this thesis focuses on the consumer-perspective, there are significant managerial and practical implications that emerge from the thesis. Marketing professionals are becoming more and more interested in consumers' roles in brand revivals (Davari et al. 2017, 1897) and this thesis provides understanding of how and why consumers want to revive old brands.

As the findings of the research emphasize the importance of particular brand attributes such as brand superiority and nostalgic associations, companies can be encouraged to bear in mind the importance of these features for consumers. These features alone cannot necessarily bring back a dead brand, but consumers seem to value and cherish these features. Also, the findings indicate sharing brand-related memories was important for the consumers, which suggests that memories and events related to the brand in the past should be utilized in a brand's revival marketing process. Brand revitalization as a concept refers to bringing a brand back to the present by modernizing it (Dion & Mazzalovo 2016, 5894), but there are signs of consumer discontent with the modernized versions of the brands. The signs of consumers' unhappiness can denote that the

consumers may prefer brand revivals, where the original version of the brand is brought back to today's market, or that the modifications should be at least minor.

The findings of the thesis also provide essential practical implications for marketing professionals by helping them to realize, that consumers may actively create content about sleeping or even dead brands. There are millions of brands around the world and many of them face premature decline and death. Nevertheless, consumers seem to want numerous once-dead brands back to the market. This contradictory is intriguing and therefore it is relevant for the managers to understand how and why consumers create content about the defunct brands. Social media marketing practitioners can benefit from the findings of this research also by realizing the importance of following and monitoring consumer-generated content about sleeping or dead brands because eventually, companies are the ones actually to bring the defunct brands back to the market. In addition, social media conversations may reveal consumers' genuine feelings about products and brands (Jansen et al. 2009, 2184) and therefore, monitoring consumer participation in brand-related discussions on social media platforms can potentially help companies to detect an increased demand for certain products and services from the past before the competitors.

The findings of this thesis imply that consumers may advocate and manifest the brand revival strongly, or they may even get together in a brand resurrection movement in order to bring back the sleeping or dead brand. It is crucial for the marketing practitioners to understand the power of the consumer activities and to be able to react to them. In addition, some of the brand revival tweets were directly targeted at the companies, and therefore the companies should acknowledge the importance of their presence and participation in brand revitalization activities on social media platforms. Many of the tweets were information seeking by nature, and there should be a participant from the brand's side to be able to answer impatient consumers' questions online.

5.4 Further research directions

In the late twentieth century, a nostalgia-boom (Brown et al. 2003, 19) and a trend of constantly increasing amount of consumer-led brand revitalizations have been recognized (Davari et al. 2017, 1896). This research provides practical implications for the utilization

of nostalgic branding and brand revitalization, as it unveils the importance and potential of nostalgic associations related to defunct brands. The findings of this thesis indicate, that consumers actively discuss, share and comment on their nostalgic feelings and memories related to defunct brands from the past. In addition, as the scope and scale of social media data increases, so do the opportunities related to netnography (Reid & Duffy 2018). Therefore, it is recommended to utilize different netnographic tools and sources of data in order to understand consumer behavior and decision-making-processes better and to explore the increased number of consumer-led brand revitalizations further.

This research has its limitations and constraints, which enables giving suggestions for potential future research topics. First of all, demographic aspects were excluded from this research. Therefore, further research for analyzing the different brand revitalization roles in different demographic groups could be conducted in the future. For example, Lu et al. (2017) have recognized that different age segments react to different brand revitalization activities differently. Also, the role of millennials would be fruitful to study in the future, as millennials may be more enthusiastic in participating in brand revitalization when compared to other age groups (Davari et al. 2017, 1912). Furthermore, it has been recognized that consumers may hold nostalgic feelings towards brands from times they have not lived in (Goulding 2001, 573), and therefore one potential research topic would be to examine the motivations to participate in brand revitalization in that context. In addition, as the focus of the research was on brand publics instead of brand communities, the interaction between the consumers and companies was not included in this research. Therefore, a potential future research topic could include the interaction and dialogue aspects between the consumer as well as the company's social media input related to the brand revitalizations.

Kozinets et al. (2018) discuss the potential of using Artificial Intelligence (AI) and other non-human agents such of bots in netnography, which implies that the netnographic tools and methods sources of data will develop further in the future. In this research, Twitter APIs limited the number of requests, and therefore, some of the data were generated manually. Thus, the possibilities that new tools offer could be utilized in a similar research context in the future. On the other, the benefits of manual mining were also noticed in this research, and therefore a contrary suggestion for future research would be to conduct

a more 'traditional' netnographic research in the same context, meaning that the researcher's role would be more participatory.

In this research, the consumer responses to the revived brand can be identified from the empirical data, but the consumer response was not studied in this thesis. Thereby, one possible area of future research could be to research both the consumer- and the organizational response to the consumer-led brand revitalization (Davari 2017, 1912). For example, still today there is an active Facebook group called "Bring Back Clear Crystal Pepsi" with over 16 000 followers discussing and sharing content about the brand (Facebook 2018), which indicates that a potential research topic in the future would be to examine the 'aftermath' of the brand revivals. Furthermore, as this thesis focused merely on product brands, future research could investigate the possible differences that a corporate brand perspective would have to offer. Despite the limitations of this thesis, it provides a deeper understanding of the phenomenon and context of the research.

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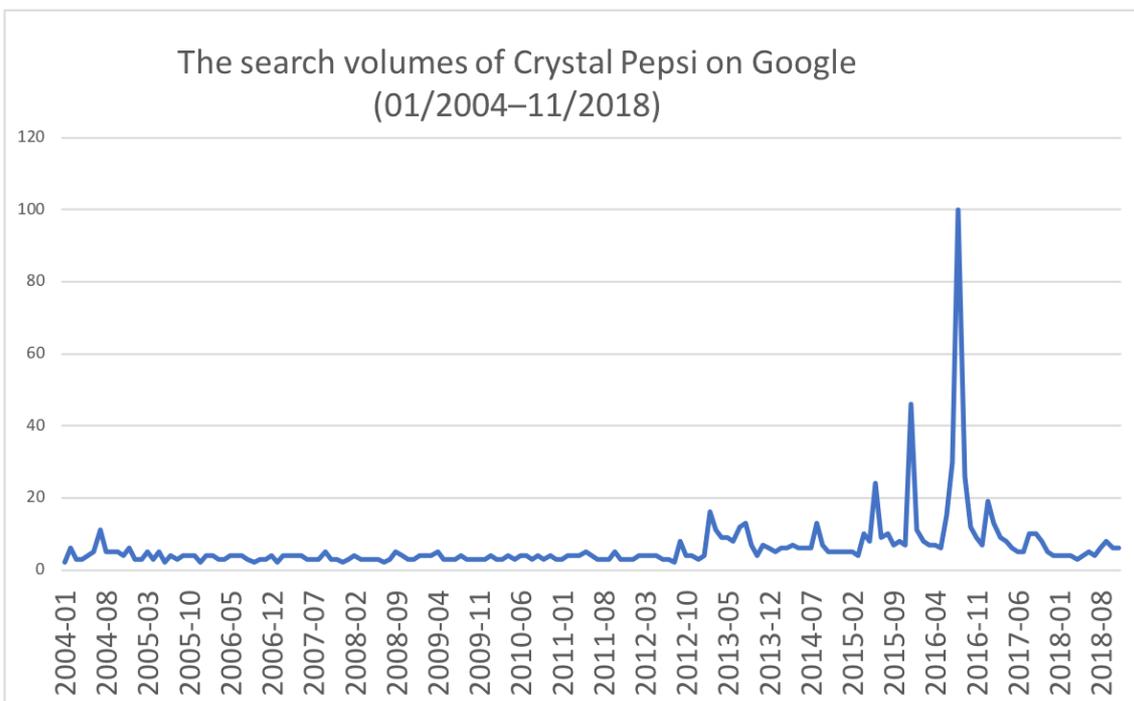
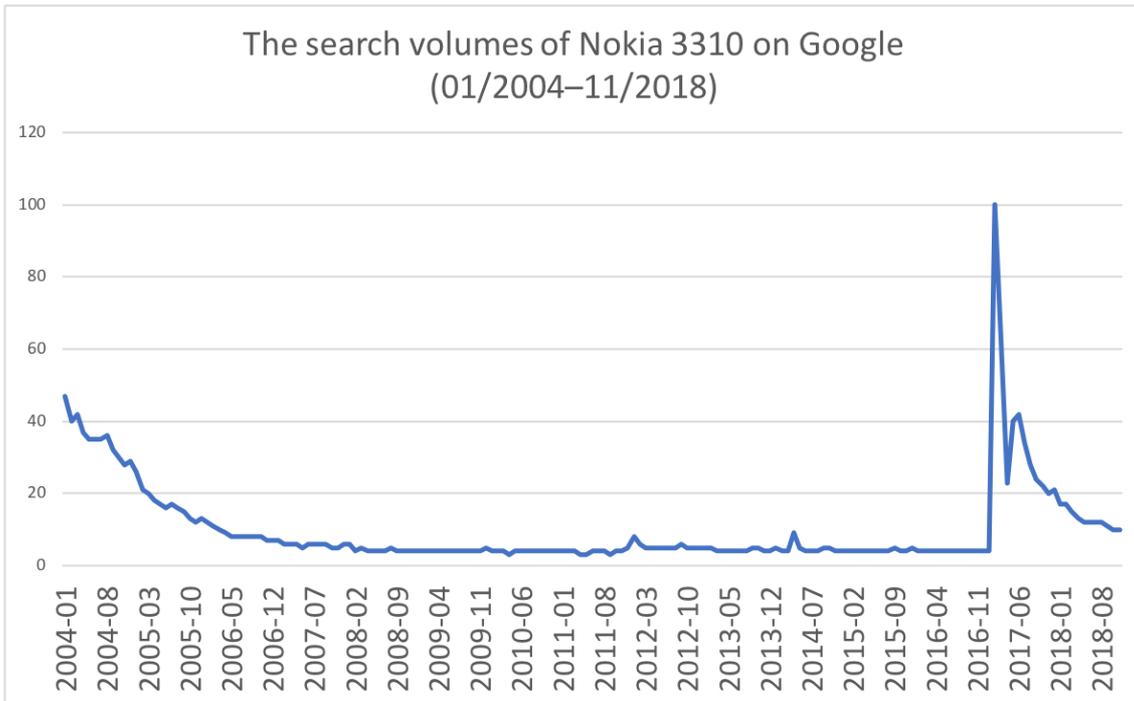
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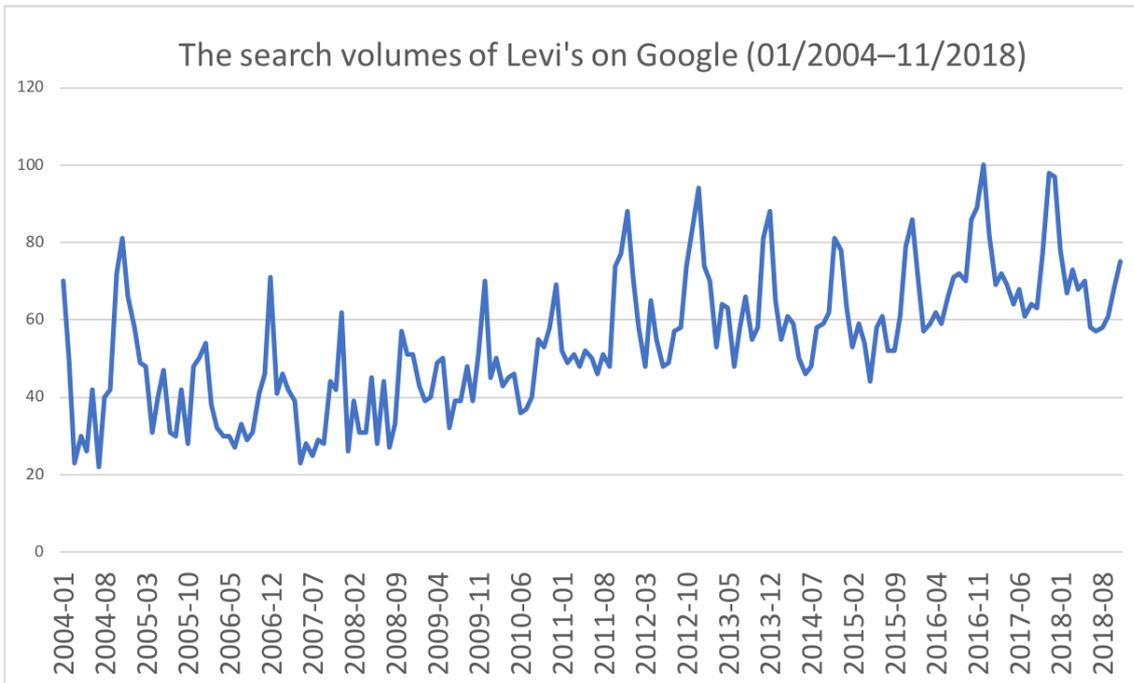
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APPENDICES

APPENDIX 1: The search volumes of the cases on Google

The data for the search volume figures of the cases was derived from Google Trends (<https://trends.google.com/trends/>).





APPENDIX 2: Python Twitter Search API (full-archive end-point)

Python Twitter Search API guidelines that were followed in this thesis are available at:

<https://developer.twitter.com/en/docs/tweets/search/quick-start/premium-full-archive>

and <https://twitterdev.github.io/search-tweets-python/>

Examples of the command line application:

search_rules:

from-date: 2014-03-01

to-date: 2015-12-30

pt-rule: nokia 3310

search_params:

results-per-call: 500

max-results: 500

output_params:

save_file: True

filename_prefix: nokia 3310

results_per_file: 10000

search_rules:

from-date: 2017-01-01

to-date: 2018-09-30

pt-rule: nokia 3310

search_params:

results-per-call: 500

max-results: 500

output_params:

save_file: True

filename_prefix: nokia 3310

results_per_file: 10000

search_rules:

from-date: 2015-02-01

to-date: 2018-09-30

pt-rule: crystal pepsi

search_params:

results-per-call: 500

max-results: 500

output_params:

save_file: True
filename_prefix: crystal pepsi
results_per_file: 10000

search_rules:
from-date: 2015-01-01
to-date: 2018-09-30
pt-rule: levis

search_params:
results-per-call: 500
max-results: 500

output_params:
save_file: True
filename_prefix: levis
results_per_file: 10000