



Implications of the Selfie for Marketing Management Practice in the Era of Celebrity

Journal:	<i>Marketing Intelligence and Planning</i>
Manuscript ID	MIP-07-2017-0124.R1
Manuscript Type:	Original Article
Keywords:	selfie, identity, convergence, celebrity, branded content
Abstract:	

SCHOLARONE™
Manuscripts

Implications of the Selfie for Marketing Management Practice in the Era of Celebrity

Structured Abstract

Category: Conceptual paper

Purpose

This conceptual paper explores the implications of the selfie for marketing management in the era of celebrity. The purpose is to show that the facilitation of the creative performance of consumer identity is a key element of the marketing management task for the media convergence era.

Approach

The paper uses the selfie, the picture of oneself taken by oneself, as a metaphor to develop a conceptual exploration of the nature of marketing in the light of the dominance of celebrity and entertainment in contemporary media and entertainment.

Findings

The paper suggests that marketing management in the era of convergence should facilitate consumers' identity projects through participatory initiatives. Marketers must furnish and facilitate not only the props for consumers mediated identity performances, but also the scripts, sets and scenes, plot devices, cinematographic and other visual techniques, costumes, looks, movements, characterizations and narratives.

Research limitations/implications

1
2
3 This is a conceptual paper that sketches out the beginning of a re-framed, communication-
4 focused vision of marketing management in the era of media convergence.
5
6
7
8
9

10 **Practical implications**

11 Marketing managers can benefit from thinking about consumer marketing as the stage
12 management of consumer visual, physical, virtual, sensory and psychic environments that
13 enable consumers to actively participate in celebrity culture.
14
15
16
17
18
19

20 **Originality/value**

21 This paper suggests ways in which marketing practice can emerge from its pre-digital frame
22 to embrace the new digital cultures of consumption.
23
24
25
26
27
28

29 **Keywords:** Selfie; Identity; Convergence; Marketing
30
31
32
33
34
35

36 **Introduction**

37 The selfie is often excoriated as an expression of low self-esteem, vanity, self-indulgence,
38 immaturity, exhibitionism, and tastelessness (Murray, 2015). Yet, as with advertising (Cook,
39 2002) there is a contradiction: the selfie is so frequently and vehemently dismissed as
40 culturally trivial, that it cannot be so. Indeed, the selfie has become a serious topic for social
41 scientific study, including much work in the marketing area (Jerslev and Mortensen, 2016;
42 Lee, 2016; Kedzior et al. 2016; Lim, 2016). The term selfie was first heard around 2002
43 (Wallop, 2014), but the concept is not unique to the digital era. For example, Manet included
44 portraits of himself and friends and family in his picture 'Music in the Tuileries Gardens',
45 whilst Robert Cornelius took perhaps the world's first photographic selfie, in 1839 (Gilbert,
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

2014). Buzz Aldrin's moon landing in 1966 introduced the selfie to the space age, along with Paul McCartney's early black and white selfie taken in a mirror with a box camera (I). In the era of media convergence (Jenkins, 2008) the selfie has assumed a new symbolism as consumer culture has shifted from a promotional paradigm (Wernick, 1991), to one that is, to a significant extent, participatory (Powell, 2013), totalising (Davis, 2013), and predominantly visual (Schroeder, 2004). Many of the visual tropes of convergence culture reflect the absorption into wider consumer culture of the idiom of entertainment (Gabler, 2000). There is a sense in which selfies are also promotional since they effectively promote a persona in a marketplace of competing identities. The idea that there is an element of visual performance that is important in marketing is by no means new (Brown, 1994) but what does seem to be new is the potential for the consumer who lives connected to social media to leap from the audience to the performer side of the screen and back, at will. Technology has enabled us all to be on TV (Gabler, 2000), or at least on the smartphone screen. The selfie represents the distillation of identity performance through digital consumption (Rettberg, 2014; Kerrigan and Hart, 2016). In this paper we suggest that the importance of the selfie to marketing management practice has been under-explored and we conduct a conceptual exploration that draws out some of the implications for marketing management. We begin by establishing a key theme of the paper- the selfie (and other forms of digital participation) as link node between the self, celebrity culture, and marketing.

The Emergence of the Selfie in Celebrity Culture

The contemporary selfie, taken on a smartphone and uploaded to social media platforms such as *Facebook*, *Instagram*, *Snapchat* and many others, has emerged from a shift to a visual economy. Schroeder (2013) suggests that consumers' persuasive and performative uses of

1
2
3 social media reflect an internalisation of the visual idiom of advertising. In turn, advertising
4 and social media are increasingly cast in the idiom of entertainment. Arguably, the selfie
5 came of age with 2014 Oscars host Ellen DeGeneres's selfie that 'broke Twitter' (Baertlein,
6 2014). This apparently spontaneous yet carefully orchestrated marketing event became the
7 most shared selfie ever, beating even the Pope and President Barack Obama (Bean, 2014) for
8 selfie aggregation. What is more, it even seemed that the stars themselves were conscious of
9 the value of the potential exposure to their personal brand- some who missed out, such as
10 Liza Minnelli, were pictured trying hard to elbow their way into the shot (Wallop, 2014). As
11 an exemplar of non-advertising promotion in the media convergence (Jenkins, 2008; Meikle
12 and Young, 2011) era, DeGeneres's supercharged celebrity selfie exemplifies the
13 commercially strategic performance of spontaneity that is thoroughly integrated into a
14 marketing dynamic of entertainment, celebrity, performance, and social media. Most selfies
15 are not so brazenly commercial, but they are a significant driver of social media traffic and
16 therefore they are implicated in the commercial logic of social media, even where this is not
17 the primary intent of the subject. Rojek (2012) suggests that images of celebrities generate
18 pleasure accumulation, which generates capital accumulation. Selfies celebrate the subject
19 using the very same platforms and visual technologies as established celebrities. Although
20 only a small number of selfies go viral, the number uploaded to social media and viewed and
21 shared just a few score times constitute in total a substantial accumulation of images.
22 According to recent reports, just one social media platform, *Facebook*, has more than two
23 billion unique users per day, and most users have profile pictures, in addition to daily
24 uploads. The selfie is a visible, stylized and widespread record of consumers performing their
25 (our) lives in the visual economy (Schroeder, 2004).

26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54 The selfie displayed via social media is a means of interpolating ourselves into the glamorous
55 world of entertainment. Gabler (2000) citing, amongst many others, Veblen (1979- 1899) on
56
57
58
59
60

1
2
3 the need to display our consumption practices, and Boorstin (1992) on the rise of the image
4 through the technological developments of visual media, both describe a world in which we
5 act out scripted versions of reality with plots, props, sets and costumes, and even narrative
6 devices and plot twists that are marketed to us through, and as, entertainment. Celebrities are
7 central to the effect, since they are the headline stars, practiced in stagecraft, to whom we
8 look most attentively for our cues. What is more, branded goods are celebritised
9 anthropomorphically (Eagar and Dann, 2016; Hosany *et al.* 2013; Brown and Ponsonby-
10 McCabe, 2013; 2014). We can follow and like them through social media, and visit them in
11 person in theme parks or retail emporia, as if they too were movie stars (as indeed they are-
12 see, for example, the *Lego Movie* or *Transformers*). Via social media we can sometimes even
13 interact with established celebrities (Wohlfeil and Whelan, 2012; Banister and Cocker, 2013),
14 thereby further blurring the boundary between real life, and the 'reel' life (Barbas, 2001) of
15 showbusiness. The selfie is an aspect of the mediated self (Gabler, 2000; Kerrigan and Hart,
16 2016) within the entertainment economy. Through social media, the stark divide between the
17 prosaic life of the typical consumer and the life of the celebrity is virtually dissolved at
18 particular moments.

19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41 This topic is important partly because a focus on the selfie not only as text but as paratext,
42 reflects a broader change of emphasis in marketing and communication (Grainge and
43 Johnson, 2015) from explicit spot and feature advertising toward media 'content', including
44 implicit, non-advertising promotion such as product placement, branded entertainment,
45 sponsorship, and public relations (PR), reflecting the new dynamic of consumer culture in the
46 convergent (Jenkins, 2008) media era. . Within this marketing landscape notions such as
47 utility, brand salience, satisfaction, customer loyalty and so on are by no means irrelevant, ,
48 but can be better understood through a metaphor in which marketing furnishes consumers

1
2
3 with spaces, sets and scenes, plot devices, dramatic incidents, cinematographic technologies,
4
5 props, storylines, characters and narratives to facilitate the dramatic and visual performance
6
7 of identity (Hackley, 2013), in the ultimate story-the story of our lives.
8
9

10
11 The commercially inflected character of the worlds of celebrity and entertainment has been
12
13 noted by cultural theorists such as Gabler (2000), sociologists such as Gamson (1994) and
14
15 historians such as Boorstin (1992). Marketing practice can be better understood by fully
16
17 integrating a culturally informed perspective of the entertainment economy (Wolf, 2003) into
18
19 its purview. This is especially resonant in an era in which the evolution of the consumer into
20
21 a creative producer (Brown, 1995; Firat and Venkatesh, 1995; Tofler, 1980) has been realised
22
23 in a fully participatory economy (Jenkins, 2008). Of course, the selfie, at first glance, is not
24
25 about the money. It is, in some cases, about achieving a sense of stylised authenticity
26
27 (Schroeder, 2013). However, the closer one looks, the more deeply integrated the selfie
28
29 seems to be in an economic system, in a visual economy, and the more it seems to reveal
30
31 about the extent to which consumption and identity are performed to an audience using our
32
33 lives as the dramatic material.
34
35
36
37
38
39

40
41 . The democratisation of celebrity (Driessens, 2013) is not only the result of an industrial
42
43 process (Hesmondhalgh, 2005) that manufactures celebrity through reality TV, talent shows
44
45 and the like, but also reflects the rise of the self-promoting social media celebrity. Self-
46
47 created celebrities (or 'celetoids,'Rojek (2012)) exploit the disintermediation (Hackley and
48
49 Hackley, 2015) of the entertainment industry and have little need of PR and talent agencies,
50
51 journalists and editors, movie studios, publicists and agents, at least initially. These media
52
53 institutions remain powerful, but they are no longer as powerful as they once were as
54
55 gatekeepers to celebrity if the protagonist can earn fame through a reality TV show. . Selfie
56
57
58
59
60

1
2
3 subjects utilise “fame technologies” that combine and conflate two storylines: “...fame as rise
4 to greatness and fame as artificial production” (Gamson, 1994, p.16). From the perspective of
5 the consumer engaged in a visual performance of mediated identity, the distinction between
6 earned fame and undeserved celebrity (Boorstin, 1992) is not relevant.. The life-as-
7 performance metaphor is older than Shakespeare, but what are the implications of its shift to
8 virtual expression? What are the new rules of digital self-presentation (Goffman, 1956) and
9 how do we display that which defines us? Is it all about displays of excess economic or
10 cultural capital (Veblen, 1899: Bordieu, 1993)? Or can there be more nuanced accounts of the
11 selfie impulse, perhaps as an expression of the need to belong, or the need to mythologise our
12 existence? Alternatively, could the urge to playfully entertain, to engage with the ludic
13 (Turner, 1982) explain our selfie obsession?
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29

30 **Selfies and Identity Performance**

31
32 The selfie is by no means the only textual genre that we can use in the media performance of
33 our lives. It operates alongside blogs, vlogs, videos and *Vines*, *Tweets*, memes and goodness
34 knows what else (Jensen Schau and Gilly, 2003; Phillips, et al. 2014). Arguably, though, the
35 selfie has become a distinctive and perhaps defining feature of Gabler’s (2000, citing Gergen,
36 1991) ‘mediated identity’. Young women are often considered the key selfie producers
37 (Murray, 2015) spending up to five hours per week puckering up for alluring selfies
38 (Matyszczyk, 2015), according to one study, although young men can apparently become
39 even more intensely addicted to taking the ‘perfect selfie’ (Molloy, 2014). The carefully
40 designed beauty shot aimed at generating likes and shares from friends and admirers has
41 become a significant force in fashion and cosmetics marketing as women (mainly, but not
42 exclusively) offer new looks, make up tips and styles that can attract huge audiences on social
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 media, and, subsequently, lucrative sponsorship and endorsements. It is, though, by no means
4
5 the only selfie style.
6

7 Such is the urge to stand out from the crowd, some are even dying to take the ultimate selfie-
8
9 CNN reported an initiative by Russian police to try to stem the deaths and injuries amongst
10
11 young Russians from reckless selfies taken atop skyscrapers, trains (Macaky, 2015) or
12
13 bridges (Stepansky, 2015), or posing with guns or wild animals (Uttam, 2015). It is not
14
15 unknown to see selfies on social media taken in the wreckage of car crashes, at funerals,
16
17 street brawls, or in the recovery ward after major surgery. . In another example of crass
18
19 tastelessness, a minor British politician was amongst many tourists who caused outrage by
20
21 taking smiling selfies at the site of a terrorist massacre in Tunisia that had occurred just days
22
23 previously (Webb, 2015). The impulse to insert oneself into the news media sometimes
24
25 seems to eclipse a sense of propriety. But selfies can be sacred as well as profane: for
26
27 example, devotees take them at holy sites so that loved ones who cannot be there in person
28
29 will be able to introject the spiritual benefit (Billing, 2015). Selfies, as noted above, can also
30
31 be vehicles for political activism and resistance (Murray, 2015). For example, in Turkey,
32
33 women responded to a government dictate that criticized public levity amongst females by
34
35 undertaking a viral campaign of smiling selfies (Hebblethwaite, 2014).
36
37
38
39
40
41
42

43 From the above few examples it seems clear that the selfie has extraordinary reach as a
44
45 powerful mode of identity expression.. One important aspect of celebrity culture and
46
47 entertainment that gives the selfie part of its narrative drive is the role of the image in
48
49 articulating and performing myths of selfhood. The selfie may adapt the visual style of
50
51 realism, but it is, of course, a form of representation, and as such it tells a story about us, to
52
53 us.
54
55
56
57
58
59
60

Selfies and the performance of myths

Holt (2004) argues that brands perform myths, while Schroeder (2005) has drawn attention to the way that the practices and vocabulary of brand marketing have become as fitting for describing the professional lives of artists as for those of inanimate brands. We are, as they say, all marketers now. For Barthes (1957) the technologies of modernity materialise myths, obscuring their origins. Traditional stories of human heroes and supernatural beings are transposed into modern technological and narrative forms. Kleos, the Greek notion of fame or renown, was sought by men to grasp at immortality. The impulse to witness immortality remains. We seek our myths where we can find them and, like Narcissus, we can sometimes find them in our own reflection.

Many selfie exponents are highly calculating in targeting their social media market to build an audience and maximise advertising revenue, but many more are posted unselfconsciously. Many of us do not conceive of ourselves as heroes in our own dramatic life story, but, nonetheless, our selfies often conform to mythic narratives because myths are the basis of the stories through which we understand the world. The selfie is a narrative device that locates the subject within the story of his or her life. The spiritual force of the mythic hero might be largely forgotten due to the relative decline of religion and ritual in the secular West, but its influence remains, as can be seen from the burgeoning uses of mythic hero narratives in entertainment. Many recent movies and TV dramas aimed at an adult audience are replete with characters with supernatural powers, comic book heroes, vampires, werewolves, angels and demons. TV shows like *Game of Thrones*, *The Flash*, *Grimm* and *Marvel's Agents of S.H.I.E.L.D* occupy the current top US TV shows (US TV Guide 2017), while the top 50 movie releases in 2016 included *Captain America: Civil War*, *Deadpool*, *Batman VS Superman: Dawn of Justice*, *Suicide Squad*, *Fantastic Beasts and Where to find them*, *Doctor*

1
2
3 Strange, X-Men: Apocalypse (IMDB, 2016), while 2017 witnessed more releases of such
4 movies including: Transformers: The Last Knight, Wonder Woman, Pirates of the Caribbean:
5 Dead Men tell No tales, Guardians of the Galaxy Vol.2, (IMDB, 2017). Celebrity in the
6 convergence era, though, often appears to be a debased form of heroic representation that
7 bowdlerises the traditional hero narrative described by Campbell (1949): “A hero ventures
8 forth from the world of common day into a region of supernatural wonder: fabulous forces
9 are there encountered and a decisive victory is won: the hero comes back from this
10 mysterious adventure with the power to bestow boons on his fellow man.” (p.28). In contrast,
11 the contemporary ‘celetoid’ (Rojek, 2012) celebrity hero produced through reality TV or
12 social media virality, might go from nobody to virtual icon in a few days, and sometimes
13 back again in short order. The narrative of the hero myth has been reduced to an edited
14 vignette, and the distance between nonentity and quasi-heroic celebrity has been collapsed.
15 What this means is that the celebrity myth might be debased, but it is more accessible than
16 ever. When our images are viewed on a smartphone screen they appear to occupy the very
17 same realm as those of the most celebrated individuals on earth, and beyond. The connection
18 is implied, but it powerful nonetheless.

19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41 The grip that the mythic narrative retains on the popular consumer imagination hints at the
42 depth of our need to draw on myths to express our experience. As the cultural production of
43 celebrity has surged in the era of media convergence, we are reminded that, still, there is a
44 sense that celebrity connects us all through our spiritual yearning for a life more creative,
45 more dangerous, more vivid, and more recognised, than the one we think we have. A
46 rejection of Enlightenment (Horkheimer and Adorno, 2002) perhaps, but the turn to myth
47 also reflects a timeless impulse. The mythic narrative of the hero remains faintly inscribed in
48 contemporary celebrity stories. The mythic hero seeks a higher way, and embarks on a quest

1
2
3 for truth, often after firstly rejecting or not recognising the call. The tribulations and
4
5 entanglements the hero faces against dark and mysterious forces yield insights that deepen
6
7 the meaning of the hero's liminal journey. Campbell (1949) used the term monomyth,
8
9 borrowed from James Joyce, to refer to the spiritual unity shared by human beings through
10
11 heroic myths. The seemingly trivial problems and anxieties of daily life resonate with the
12
13 dramatised troubles of soap opera stars or actors, since they are suggestive of a greater
14
15 purpose and they connect subjective experience to universal mythic narratives. Selfies utilise
16
17 fame technology that enables us to take our rightful place amongst the pantheon, or at least,
18
19 so it appears.
20
21
22
23

24 25 *The selfie and celebrity introjection* 26

27 Alexander (2010), in his discussion of iconic celebrity, describes a process of introjection in
28
29 which celebrants use the iconic celebrity's surface aesthetic to channel deeper, second order
30
31 meanings. The visual aesthetic of celebrity is accompanied by second order connotations that
32
33 play around the tension between the sacred and profane. For example, Greta Garbo's face
34
35 was, for Barthes (1957) 'divine' and elicited ecstatic absorption. Yet, Garbo's personality and
36
37 behaviour challenged conventional morality. MGM made her a star with her break through
38
39 movie- *Flesh and the Devil*, in which her sexual chemistry with co-star John Gilbert fairly
40
41 fizzed through the celluloid. To be enchanted by Garbo's signature cinematic close-ups was
42
43 to take something of her perfect imperfection as one's own. Garbo's divinity was ideal, and
44
45 idealised. In one genre of selfie, women present their idealised physical selves, with the
46
47 advanced technology of digital photography.. Lifie can be just as glamorous, aesthetically, as
48
49 a movie, at least through a high quality camera and with the help of editing software, and
50
51 perhaps some artful lighting and posing craft. Our selfies shift us across to the other side of
52
53 the glass to take our place in a media montage of human life, making our lives seem more
54
55
56
57
58
59
60

1
2
3 vivid and significant. To imply that there is a spiritual resonance as we behold our latest
4 selfie may seem preposterous on the face of it. And yet, it seems entirely reasonable to speak
5 of celebrity worship, iconic stars and the divine Garbo (not to mention the quasi-iconic 1980s
6 transsexual celebrity from Baltimore, USA, Harris Glen Milstead, also known as Divine). To
7 view oneself in such company may be narcissistic, but as Alexander (2010) notes, according
8 to Christian religious tradition, humans are created in the image of God. The selfie sanctifies
9 the subject: as Gabler (2000) notes, some people are willing to do almost anything to “get to
10 the other side of the glass for their moment of beatification” (189). Duly beatified, the selfie
11 subject takes his or her place amongst the righteous.
12
13
14
15
16
17
18
19
20
21
22
23

24
25 As Alexander (2010) implies, all celebrities were not created equal, and some seem decidedly
26 more deserving of iconic status than others. Then again, as noted above, there has always
27 been a tension between deserved, ascribed (Boorstin, 1992) and celestoid celebrity (Rojek,
28 2012) produced purely by media institutions such as talent or reality shows rather than
29 through talent or endeavour. Judgements around the merit of one celebrity over another can
30 often seem less a judgement on the authenticity of the celebrity, than of the fan. There is
31 cultural capital in discerning between the bogus and the authentic, even amongst celebrities.
32 What we cannot gainsay is the powerful influence of movies and entertainment in giving us
33 our template of what celebrity can look like. It is telling that the selfie is a form of iconic
34 representation that is simultaneously an introjection. It is us, but playing a celebrity. The
35 selfie represents us, though more intensely, somehow, and more publicly. Life, before selfies,
36 was a series of lifies with an audience of, well, whoever was actually there. We did stuff,
37 alone, or with one or a few other people. Now, a huge audience is always there, in principle at
38 least, and the performance is mediated. We are able to externalise and materialise our lived
39 experience through the visual performance of self on social media. The selfie is a key
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 signifier in the family album of our lives, more striking and immediate than our social media
4 likes, shares, comments, blogs, views and memes.
5
6
7
8
9

10 **Celebrity Sells**

11 Gabler (2000) and Boostin (1992) hypothesised a thoroughly mediated consumer culture at
12 a time when the developed world was on the cusp of the convergence era (Jenkins, 2008).
13

14 Today, the sharpness of their cultural analysis seems somewhat blunted because we are so
15 immersed in the logic of hyperreality, simulacra, and the spectacle. Yet, these authors locate
16 the mediatization of culture in a historical trajectory dating from early print and the penny
17 dreadfuls to Hollywood and TV, and in so doing they reveal the extraordinary depth and
18 breadth of its effects. Today, even ordinary lives are lived through, and on, screens and the
19 impulse to record events and experiences, rather than simply to live through them, has
20 become instinctive to a great many people. Selfies are vehicles for displaying our expertise in
21 embodied consumption practices, our skills in home décor, our choices of car, clothing,
22 make-up, and even our tooth-whitened smile and the evident joy and fulfillment of our family
23 and social relationships. Early movie stars took on this role as experts in consumption
24 (Barbas, 2001), and now we can all star in our own lifestyle advertisements through our
25 selfies. Just as movies became powerful vehicles for teaching audiences new values and ways
26 of looking, behaving and feeling, selfies now operate in a similar way, propagating ideas for
27 living from the bottom up in a thoroughgoing participatory culture (Jenkins, 2008).
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46

47 The currency of celebrity may be devalued given the huge increase in the production of
48 celebrities to serve marketing ends (Hackley and Hackley, 2015) but this ostensible
49 democratisation of celebrity (Driessens, 2013) is key to the cultural dynamic of the selfie.
50
51
52
53
54
55
56
57
58
59
60

1
2
3 endorsement known to their own fanbase. Consumers now have another way that we can
4 imitate the stars- through our selfies we can advertise the same products, but, for most of us,
5 without benefiting from the fee. Many of the world's top entertainment stars now see no
6 artistic shame at all in fattening their already clinically obese bank accounts by accepting
7 cheques to hawk branded items. Indeed, promotion has become indistinguishable from
8 entertainment, and the old saw in celebrity endorsement marketing about 'aligning' the brand
9 with the star has long gone the way of the dodo (Kerrigan *et al.* 2011; Spry *et al.* 2011). For
10 example, some of Manchester United's highest paid footballers were cast in an improbable
11 high concept ad for high end wine (Keegan, 2017), whilst short movies featuring major stars
12 and Hollywood-standard production values have become a standard trope in new car
13 launches, as in the recent Jaguar ad featuring now grown-up 'About a Boy' child star
14 Nicholas Hoult (Graser, 2014). Stars from sport such as Rooney, Usain Bolt, Lionel Messi
15 and LeBron James have deals not only with sportswear and sports drinks brands, but also
16 with airlines, electronics, personal care (Messi is the 'face' of Gillette razors) fast food,
17 watches, cars, confectionary and fashion brands, to name a few. Fashion models such Kate
18 Moss, Carla Delvingne and Naomi Campbell have accepted deals with holiday and
19 headphones companies alongside the more predictable clothes, jewelry and fragrance brands.
20 Celebrities who are truly known only for being known (Boorstin, 1992) such as Kim
21 Kardashian, Paris Hilton and Lauren Conrad have promoted fast food and electronics, whilst
22 TV stars such as Nina Dobrev, Matt LeBlanc and Stephen Fry sell food, insurance, car tyres
23 and music performers such as Taylor Swift, Madonna and Jay Z endorse beer, mobile phones,
24 pizza, fast food and fashion. Many major stars (though by no means all) now shill anything
25 from credits cards to cosmetics, fragrance to fashion, cars to watches.
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 Latent celebrity can be as useful for marketers as actual celebrity. Reality TV shows have
4
5 become aggressive sellers of product placement opportunities to brands (Jenkins, 2008;
6
7 Cashmore, 2006; Hackley *et al.* 2012), even though the celebrities within the shows are
8
9 elected by the public during the course of the show and held no celebrity cachet whatsoever
10
11 before the first episode ran. As noted earlier, many bloggers, vloggers and *YouTubers* now
12
13 attract bigger audiences than prime time TV shows and attract sponsorship, placement and
14
15 endorsement deals to match their prodigious audience reach. The selfie, featuring branded
16
17 product, is a visual trope that adds to the self-created artist's commercial repertoire. Selfies'
18
19 commercial potential becomes more overt where, for example, they become news stories
20
21 featured on media outlets, or where selfies go viral, and the images are not only viewed but
22
23 shared, commented upon, adapted, incorporated into other montages or stories, and otherwise
24
25 consumed, reflecting the active participation of consumers and accumulating more value for
26
27 media organisations.
28
29
30
31
32
33
34
35

36 **Marketing Practice and Selfie-Inflected Consumption**

37
38 This paper suggests, then, that the selfie phenomenon in the convergence era points to the
39
40 need for a profound shift in the marketing management mentality to reflect the ways in which
41
42 social media and celebrity culture have added public and performative elements to consumer
43
44 culture. Marketing's task in the new consumer culture landscape is to furnish opportunities
45
46 for consumer self expression that subjectively feel creative and individualised. This is not
47
48 merely a matter of adopting social media or other categories of digital marketing practice per
49
50 se: it demands a dissolution of the old marketing sub-discipline demarcations in favour of a
51
52 creative, strategic and cross-disciplinary approach that plays into the *Zeitgeist* of consumer
53
54 culture (Holt, 2010). But, firstly, a word of caution. Consumers are not loyal, orderly or
55
56
57
58
59
60

1
2
3 respectful. Witness, for example, the catastrophe that befell the National Lottery Twitter
4 campaign for British Athletics (Taylor, 2017) when trolls photoshopped offensive slogans
5 into the images. This was a case of damaging and unsolicited consumer participation in a
6 social media campaign, and it illustrates the importance of control mechanisms, filters and
7 clearly conceived creative strategy in engagement initiatives.
8
9

10
11
12
13
14
15
16 In contrast, the Coca Cola 'Content 2020' initiative (Baker, 2011) (launched with two videos
17 on *YouTube*) is a strategic attempt to elicit consumer engagement in brand storytelling and
18 brand conversations but in ways that are carefully designed and moderated by the brand.
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Coca Cola sought to grow the brand globally by moving away from the hegemony of the 30 second TV spot (which must have taken a leap of faith, because few brands can match Coca Cola for iconic TV advertisements) towards the creation of multiple iterative content initiatives linked to wider social themes such as sustainability and development. In the consumer marketing industry more generally, the global rebalancing of adspend from mass media to digital content (Benes, 2016) partly reflects a change in the creative logic of social media marketing and communications, from sales orientation, to engagement. The broad category of digital does include many sales oriented techniques, such as programmatic social media advertising and SEO (Search Engine Optimisation) that shadow browsing patterns and insert real time offers into browsers' newsfeeds. But, globally, there are also significant rises in video (Joseph, 2015) and other forms of brand sponsored content that are presented as entertainment or information and reflect a strategic need not to sell as such but, rather, to maintain brand presence and visibility by integrating the brand seamlessly within consumers' media consumption of entertainment, news, information and social media.

1
2
3 Content marketing lends itself well to performative marketing in digital spaces because it can
4
5 elicit visual and textual responses from consumers who are willing to engage by contributing
6
7 their own content to competitions, discussions and memes. But, in itself, content marketing is
8
9 not necessarily the answer for marketing practitioners. Branded content is a broad and
10
11 nebulous category that is many different things to many people, and it forms only part of the
12
13 panoply of marketing interventions. Offline extensions of digital content can be equally
14
15 important in consumer activation and engagement through, for example, retail experience
16
17 design or pop-up events. However, the flexibility of brand sponsored content on digital
18
19 platforms is such that it can combine abstract ideas, spectacle and stories with marketing
20
21 interfaces such as product or service reviews, order reconciliation and delivery. This
22
23 flexibility means that the old categorical distinctions of the marketing mix and the
24
25 promotional mix no longer fit the new, fluid and digitally-driven marketing landscape.
26
27
28
29
30
31

32 In using content as an example we are not suggesting that the facilitation of consumer
33
34 identity performances can be reduced to certain categories of marketing techniques, on or
35
36 offline. Creative ideas that can be spread across different executional media (Jenkins et al.,
37
38 2013) are at a premium in the effort to connect contemporary marketing with selfie consumer
39
40 culture. The relative lessening of importance of traditional, sales-oriented advertising and
41
42 benefit-based branding reflect the need to address the new, performative consumer cultures.
43
44 The use of any particular set of techniques or principles is not in itself a solution to the
45
46 heterogeneous and messy problems of marketing practice, even if social media is now an
47
48 unavoidable part of almost any marketing plan. Rather, there is a need to bring traditional
49
50 marketing skills of creative excellence and imagination to bear in ways that are articulated by
51
52 new craft skills and informed by a deep understanding of the consumer cultural mileau.
53
54
55 Marketing has not changed, but it has also changed profoundly.
56
57
58
59
60

1
2
3
4
5 Under convergence (Jenkins, 2008) brands are a seamless part of media consumption on
6 mobile devices and PCs through advergames, TV shows, movies, newspaper websites, video
7 sharing platforms and vlogs, news, comment and photo/video platforms, brand websites and
8 blogs, music, digital radio, countless branded apps and more, there is an opportunity to
9 furnish consumers with the tools that facilitate digital and offline expressions of identities and
10 values. Indeed, it is those brands that are incorporated into cultural usage that will be recalled
11 into consumers' evoked set when purchase choices are made. It is axiomatic that consumers
12 choose most purchases from two to five alternatives, that they, and we, can recall easily.
13 Market share is driven by brand presence and salience, not by loyalty (Sharpe, 2010) and
14 digital communication is a major channel for building brand presence. The rise of digital has
15 not entirely reduced marketing to a hard science of big data mining, powerful though data
16 profiling techniques can be. Great ideas astutely executed can still leverage consumer
17 engagement that is disproportionate to their investment, as can be seen in 2016 campaigns for
18 Booking.Com, House of Fraser, Instagram Film, Netflix and many others (Barsby, 2016).
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37

38 **Concluding comments: Marketing and the performance of consumer identity**

39
40 The selfie, then, has become a motif of the era of media convergence. This paper argues that
41 the selfie phenomenon should not be dismissed as mere narcissism or inadequacy, but is part
42 of a broader representational and performative shift facilitated by social media and mobile
43 communication technology, and underpinned by celebrity culture. The selfie is a palpable
44 manifestation of the mediated performance of life in a visually oriented and entertainment-
45 driven economy. Consumer marketing in the era of convergence is not only a matter of
46 consumer 'engagement', to use that sterile term. Instead, it provides artfully designed
47 opportunities for the mediated performance of consumers' identity. Marketing is not all about
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 facilitating selfies, and the selfie is just one of many social media genres that enable the
4 participation of consumers and drive the marketing heft of social media platforms. But the
5 rise of the selfie is symptomatic of important truths about contemporary marketing and
6 consumer culture. The marketing metaphor originated in traditional markets as sellers
7 communicated their products, value and prices to consumers. Market traders today, when one
8 can still encounter such prehistoric beasts, are still ineluctably theatrical, as they perform,
9 project and dramatise the communication of their offers. The rise of mediated communication
10 has continued to enable the dramatic representation of marketing offers.
11
12
13
14
15
16
17
18
19

20
21
22
23 There is a need for drama in marketing whether the seller is selling socks, cooking pots,
24 clothes line pegs, or movies, cosmetic surgery, cars, lifestyles, political leaders, or salvation.
25 In a digital era of constant internet communication, deeply informed by the idiom of
26 entertainment, it is not only the marketers who perform, but the consumers. Indeed, the
27 principal role of marketers is now to facilitate and stage manage the consumers' performance
28 of identity. Marketing managers must adapt and broaden their skill set to facilitate the
29 provision of compelling props, sets, narrative devices and other plot thickeners to develop the
30 consumers' story of their life. The changes in consumer behaviour are mirrored by a radical
31 shift in marketing communication budgets from advertising to publicity, especially in the
32 form of non-advertising promotions such as branded content, product placement, sponsorship
33 and countless digital manifestations such as websites, brand blogs, programmatic advertising
34 that follows the user's web surfing pattern, advergames, and branded interactive chat forums
35 (Jenkins et al, 2013). As it happens, advertising and media agencies are enlisting designers,
36 digital natives, scriptwriters, movie makers, jokesters, animators and more, because the old
37 one-two of art and copy for a print and broadcast campaign just doesn't wash any more when
38 clients are demanding branded content that draws consumers into the story with compelling,
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3 iterative stories for every conceivable media platform. The smart marketers know that
4
5 however advanced their skills and intuition, they can't compete with consumer creativity.
6
7 They have to design scenarios that allow consumers to extemporize as they play out their
8
9 own drama, using marketing as a resource (Hackley, 2013).
10
11

12 13 14 *Marketing's role enabling consumer performance*

15
16 Marketing practice is, as usual, well ahead of marketing principles in adapting to the new
17
18 realities of consumer culture. Amongst *Facebook's* 2 billion active daily users (Pell, 2017)
19
20 many other social media sites with image capability such as *Instagram*, *Twitter* and China's
21
22 *Qzone* number their daily users in the hundreds of millions (Statista, 2017). In addition to the
23
24 huge number of daily selfie-posting opportunities open to contemporary consumers, there are
25
26 many virtual lifestyle games and countless other internet-based communication fora that
27
28 foreground consumers' self-presentation and identity positioning. Retail and entertainment
29
30 design has long displayed a theatrical bent. From the early retail emporia to *Disneyland*, Las
31
32 Vegas and onward to the recent London launch of *Versace* branded apartments, designers
33
34 have long understood the marketing implications of the spatial environment (see Sherry,
35
36 1998, for one of many examples). The dominance of the idiom of entertainment over
37
38 contemporary life through visual media has now pushed marketing to a new frontier that
39
40 transcends physical space. The distinction between private and public has become oddly
41
42 inverted, as physical social contact and community have reduced in advanced economies,
43
44 while virtual social contact has replaced it. As we note above, following Gabler (2000), we
45
46 are all on TV, watching life.
47
48
49
50

51
52
53
54 Inevitably there are negative aspects to this. At the extreme, there is the Japanese cultural
55
56 phenomenon of *Hikikomori* in which a million young adults, mostly males, have retreated to
57
58
59
60

1
2
3 their rooms, never to emerge, having rejected human social contact in favour of a virtual
4
5 existence (Lucchese, 2015) online, playing games, surfing websites, reading blogs, chatting
6
7 with comrades, and feeding when a carer pushes a meal through the bedroom door. This is
8
9 the kind of bleak and tragic consequence that some critics see as the inevitable result of a
10
11 culture dominated by the image and entertainment.
12
13

14
15
16 On the other hand, it is also clear that the internet provides a seemingly inexhaustible
17
18 resource for the enterprising to assert new forms of identity in new and exciting, and perhaps
19
20 liberatory (Firat and Venkatesh, 1995) ways. The consumer now achieves what millions
21
22 dreamed of when movies first reached mass audiences: living through a screen, they (and we)
23
24 can star in the movie of our life. It has long been obvious to marketers, if not to marketing
25
26 academics, that what we think about brands matters much less than what others think of
27
28 them. Brands communicate. They help us to play our roles as people who are creative,
29
30 spirited, rebellious, sexual, tasteful, clever, individual, and different- in fact, just like movie
31
32 stars. Many of the prescriptions implied in the performance metaphor for marketing might
33
34 seem similar to those called for by writers on postmodernism in marketing (Brown, 1994;
35
36 2006)- with one apparent difference: it isn't enough for marketers to write convincingly about
37
38 marketing. Like the put-upon copywriters and art directors struggling to stay relevant in the
39
40 advertising industry, marketers must master all the skills of stage direction, including set design
41
42 and set dressing, screenplay writing, casting, you name it. The drama of life is unfolding, and
43
44 we are on the front row, watching ourselves in the starring role.
45
46
47
48
49
50

51 52 **References**

53
54
55 Alexander, J.C., (2010). The Celebrity-Icon. *Cultural Sociology*, 4(3), pp.323-336. DOI
56
57 10.1177/1749975510380316
58
59
60

1
2
3 Baertlein, L., (2014). "Ellen's Oscar'selfie'crashes Twitter, breaks record." Available
4 at:[http://www.reuters.com/article/2014/03/03/us-oscars-selfie-](http://www.reuters.com/article/2014/03/03/us-oscars-selfie-idUSBREA220C320140303)
5
6
7 [idUSBREA220C320140303](http://www.reuters.com/article/2014/03/03/us-oscars-selfie-idUSBREA220C320140303) (accessed 11 July 2015).
8

9
10 Baker, R. (2011). Creative Content Will Fuel Coca Cola's Growth. *Marketing Week* available
11 at [https://www.marketingweek.com/2011/10/21/creative-content-will-fuel-coca-colas-](https://www.marketingweek.com/2011/10/21/creative-content-will-fuel-coca-colas-growth/)
12
13 growth/ accessed 17 August 2017.
14
15

16
17 Banister, E. N. and Cocker, H. L. (2013). A cultural exploration of consumers' interactions
18 and relationships with celebrities. *Journal of Marketing Management*. 30. No.1-2.1-29.
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Barbas, S. (2001). *Movie crazy: fans, stars, and the cult of celebrity*. Hampshire: Palgrave.

Barthes, R. (1972) [1957]. 'The Face of Garbo', in *Mythologies*, pp. 56–7. New York, NY: Hill and Wang.

Barsby, A. (2016). Top Digital Marketing Campaigns of 2016 that became Viral Marketing Hits available at <https://www.e-xanthos.co.uk/blog/top-digital-marketing-campaigns-2016-viral-marketing-hits/> accessed 18 August 2016.

Bean, D., (2014). The 11 most famous and spectacular selfies ever. Available at: <https://www.yahoo.com/tech/the-11-most-famous-and-spectacular-selfies-ever-78562280637.html> (accessed 15 July 2015).

Joseph, S. (2015). Online Video to Drive 4.4% Jump in Global Adspend in 2015 as Brands Move Budgets Away from TV. *The Drum*, available at <http://www.thedrum.com/news/2015/03/30/online-video-drive-44-jump-global-ad-spend-2015-brands-move-budgets-away-tv> accessed 17 August 2017.

1
2
3 Billing, L., (2015). Palestinians In Jerusalem Are Embracing The Ramadan Selfie Trend.

4 Available at: [https://www.buzzfeed.com/lynzybilling/palestinians-in-jerusalem-are-](https://www.buzzfeed.com/lynzybilling/palestinians-in-jerusalem-are-embracing-the-ramadan-selfie-t?utm_term=.laWzDX2D2#.pfB5VPIVl)

6 [embracing-the-ramadan-selfie-t?utm_term=.laWzDX2D2#.pfB5VPIVl](https://www.buzzfeed.com/lynzybilling/palestinians-in-jerusalem-are-embracing-the-ramadan-selfie-t?utm_term=.laWzDX2D2#.pfB5VPIVl) (accessed 11

8
9 July, 2015).

10
11
12 Boorstin, D. J. (1992). *The Image: A Guide to Pseudo-Events in America*. 50th Anniversary
13 edition. New York: Vintage Books.

14
15
16
17
18 Brown, S. (1994) Marketing as Multiplex: Screening Postmodernism, *European Journal of*
19 *Marketing*, 28, 8/9, 27-51.

20
21
22
23
24 Brown, S. (2006) Recycling Postmodern Marketing, *The Marketing Review*, 6, 211-230.

25
26
27 Brown, S. & Ponsonby-McCabe, S. (2013), They're gr-r-reat! Introduction to the special
28 issue, *Journal of Marketing Management*, 29: 1/2, pp.1-4.

29
30
31
32
33 Brown, S. & Ponsonby-McCabe, S. (2014), *Brand mascots and other marketing animals*.
34 Abingdon: Routledge

35
36
37
38 Campbell, J., (1949). *The hero with a thousand faces*. Princeton, NJ: Princeton University.

39
40
41
42 Cashmore, E. (2006). *Celebrity culture*. Abingdon: Routledge.

43
44
45
46 Cook, (2002) *The Discourse of Advertising*, London, Routledge.

47
48
49
50
51
52 Davis, A. (2013) *Promotional Cultures: The Rise and Spread of Advertising, Public*
53 *Relations, Marketing and Branding*. Cambridge, Polity Press.

54
55
56
57
58
59
60 Driessens, O. (2013). The celebritisation of society and culture: Understanding the structural
dynamics of celebrity culture. *International Journal of Cultural Studies*, 16. No.6. 641-
657. doi: [10.1177/1367877912459140](https://doi.org/10.1177/1367877912459140).

1
2
3 Eagar, T. and Dann, S., (2016). Classifying the narrated# selfie: Genre typing human-
4 branding activity. *European Journal of Marketing*, 50(9/10), pp.1835-1857.
5
6

7
8 Firat, A. F. and Venkatesh, A. (1995). Liberatory Postmodernism and the Re-enchantment of
9 Consumption. *Journal of Consumer Research*. 22. No.3. 239-267. Retrieved from
10 <http://www.jstor.org/stable/2489612>.
11
12
13

14
15
16 Gabler, N. (2000). *Life the Movie: How Entertainment Conquered Reality*. New York:
17 Vintage Books.
18
19

20
21
22 Gamson, J. (1994). *Claims to Fame: Celebrity in Contemporary America*. California:
23 University of California Press.
24
25

26
27 Gilbert, S. (2014). The world's earliest selfies – in pictures. Available at:
28 [https://www.theguardian.com/artanddesign/gallery/2014/jul/21/worlds-earliest-](https://www.theguardian.com/artanddesign/gallery/2014/jul/21/worlds-earliest-selfies-in-pictures-buzz-aldrin)
29 [selfies-in-pictures-buzz-aldrin](https://www.theguardian.com/artanddesign/gallery/2014/jul/21/worlds-earliest-selfies-in-pictures-buzz-aldrin) (accessed 12 July 2015).
30
31
32

33
34
35 Goffman, E., (1956). *The Presentation of Self in Everyday Life*. Available at:
36 [https://monoskop.org/images/1/19/Goffman_Erving_The_Presentation_of_Self_in_E](https://monoskop.org/images/1/19/Goffman_Erving_The_Presentation_of_Self_in_Everyday_Life.pdf)
37 [veryday_Life.pdf](https://monoskop.org/images/1/19/Goffman_Erving_The_Presentation_of_Self_in_Everyday_Life.pdf) (accessed 12 July 2015).
38
39
40

41
42 Grainge, P. and Johnson, C. (2015) *Promotional Screen Industries*, London, Routledge.
43
44

45
46 Graser, M., (2014). Nicholas Hoult Gets Evil for Jaguar. Available at:
47 [http://variety.com/2014/biz/news/nicholas-hoult-gets-evil-for-jaguar-](http://variety.com/2014/biz/news/nicholas-hoult-gets-evil-for-jaguar-1201322439/)
48 [1201322439/](http://variety.com/2014/biz/news/nicholas-hoult-gets-evil-for-jaguar-1201322439/) (accessed 1 July 2017).
49
50
51

52
53
54 Hackley, C. (2013). *Marketing In Context: Setting The Scene*. London: Palgrave MacMillan.
55
56
57
58
59
60

1
2
3 Hackley, C. and Hackley, R. A. (2015) Marketing and the Cultural Production of Celebrity in
4 the Era of Media Convergence. *Journal of Marketing Management*, 31(5/6), 461-478. [1].
5
6
7 10.1080/0267257X.2014.1000940
8

9
10 Hackley, C., Brown, S., and Hackley, R. A. (2012). The X-Factor enigma: Simon Cowell and
11 the marketisation of existential liminality. *Marketing Theory*. 12. No.4. 451-469. doi:
12
13 10.1177/1470593112457738.
14
15

16
17
18 Hebblethwaite, C., (2014). #BBCTrending: The women having a laugh in Turkey. Available
19 at: <http://www.bbc.com/news/blogs-trending-28548179> (accessed 22 July 2015).
20
21
22

23
24 Hesmondhalgh, D. (2005). Producing Celebrity. Chapter 3. In Evans, J. and Hesmondhalgh,
25 D. (Eds.), *Understanding Media: Inside Celebrity* (pp.97-134). Milton Keynes: Open
26
27 University Press.
28
29

30
31
32 Holt, D. (2004) *How Brands Become Icons: The Principles of Cultural Branding*, Harvard
33
34 Business Press.
35

36
37 Horkheimer, M. and Adorno, T. (2002). *Dialectic of Enlightenment: philosophical fragments*,
38
39 Gunzelin Schmid Noerr (ed.). Edmund Jephcott (Trans.), CA: Stanford University Press.
40
41

42
43 Hosany S., Prayag, G., Martin, D. and Lee, W.Y. (2013) Theory and Strategies of
44 Anthropomorphic Brand Characters from Peter Rabbit, Mickey Mouse and Ronald
45
46 McDonald ,to Hello Kitty, *Journal of Marketing Management* 29 (1-2) 48-68.
47
48

49
50
51 I, Available at: [http://rebloggy.com/post/my-edits-the-beatles-paul-mccartney-john-lennon-](http://rebloggy.com/post/my-edits-the-beatles-paul-mccartney-john-lennon-ringo-starr-george-harrison-rip/64910242129?sa=X&ved=0CBwQ9QEwA2oVChMI85-uvaj5xgIVzG0UCh2HXQB-)
52
53 [ringo-starr-george-harrison-rip/64910242129?sa=X&ved=0CBwQ9QEwA2oVChMI85-](http://rebloggy.com/post/my-edits-the-beatles-paul-mccartney-john-lennon-ringo-starr-george-harrison-rip/64910242129?sa=X&ved=0CBwQ9QEwA2oVChMI85-uvaj5xgIVzG0UCh2HXQB-)
54
55 [uvaj5xgIVzG0UCh2HXQB-](http://rebloggy.com/post/my-edits-the-beatles-paul-mccartney-john-lennon-ringo-starr-george-harrison-rip/64910242129?sa=X&ved=0CBwQ9QEwA2oVChMI85-uvaj5xgIVzG0UCh2HXQB-) (accessed 26 July 2015).
56
57
58
59
60

1
2
3 IMDB, (2016). Available at:

4
5 http://www.imdb.com/search/title?year=2016,2016&sort=boxoffice_gross_us_desc

6
7 (accessed 1 July 2017).

8
9
10
11 IMDB, (2017). Available at:

12 http://www.imdb.com/chart/boxoffice?pf_rd_m=A2FGELUUNOQJNL&pf_rd_p=302137

13 [1422&pf_rd_r=1YWS3EEE0KFFQRPHD967&pf_rd_s=right-](http://www.imdb.com/chart/boxoffice?pf_rd_m=A2FGELUUNOQJNL&pf_rd_p=302137)

15 [4&pf_rd_t=15506&pf_rd_i=moviemeter&ref_=chtmvm_q1_1](http://www.imdb.com/chart/boxoffice?pf_rd_m=A2FGELUUNOQJNL&pf_rd_p=302137) (accessed 1 July 2017)..

16
17
18
19
20
21 Jerslev, A. and Mortensen, M., (2016). What is the self in the celebrity selfie?

22
23 Celebri-fication, phatic communication and performativity. *Celebrity studies*, 7(2), pp.249-
24
25 263.

26
27
28
29 Jenkins, H. (2008). *Convergence Culture: Where Old and New Media Collide*. New York:

30
31 New York University Press.

32
33
34 Jenkins, H., Ford S., and Green J. (2013) *Spreadable Media: Creating Value and Meaning in*
35
36 *a Networked Culture* NYU press, New York.

37
38
39
40 Jensen Schau, H. and Gilly, M.C., (2003). We are what we post? Self-presentation in
41
42 personal web space. *Journal of consumer research*, 30(3), pp.385-404.

43
44
45
46 Keegan, M., (2017). Manchester United fans can buy red wine at Old Trafford as the club
47
48 stock Sir Alex Ferguson's favourite tippie. Available at:

49 <http://www.dailymail.co.uk/sport/football/article-4275022/Manchester-United-fans-buy->

50
51 [red-wine-Old-Trafford.html](http://www.dailymail.co.uk/sport/football/article-4275022/Manchester-United-fans-buy-) (accessed 1 July 2017).

1
2
3 Kedzior, R., Allen, D.E. and Schroeder, J., (2016). The selfie phenomenon–consumer
4 identities in the social media marketplace. *European Journal of Marketing*, 50(9/10),
5 pp.1767-1772.
6
7

8
9
10 Kerrigan, F., Brownlie, D., Hewer, P., and Daza-LeTouze, C. (2011). ‘Spinning’ Warhol:
11 Celebrity brand theoretics and the logic of the celebrity brand. *Journal of Marketing*
12 *Management*. 27. No.13-14. 1504-1524. doi: [10.1080/0267257X.2011.624536](https://doi.org/10.1080/0267257X.2011.624536).
13
14
15

16
17
18 Kerrigan, F. and Hart, A., (2016) Theorising Digital Personhood- A Dramaturgical Approach.
19 *Journal of Marketing Management*, 32, 17/18
20
21 <http://www.tandfonline.com/doi/abs/10.1080/0267257X.2016.1260630>
22
23

24
25
26 Lasch, S. and Lury, C. (2007). *Global Culture Industry: The Mediation of Things*. London:
27 Polity.
28
29

30
31
32 Lee, R.L., (2016). Diagnosing the Selfie: Pathology or Parody? Networking the Spectacle in
33 Late Capitalism. *Third Text*, 30(3-4), pp.264-273.
34
35

36
37
38 Lim, W.M., (2016). Understanding the selfie phenomenon: current insights and future
39 research directions. *European Journal of Marketing*, 50(9/10), pp.1773-1788.
40
41

42
43 Lucchese, M., (2015). ‘Hikikomori’: Japan Faces Epidemic of Young Men Never Leaving
44 Their Rooms. Available at: [http://www.breitbart.com/national-
45 security/2015/07/08/hikikomori-japan-faces-epidemic-of-young-men-never-leaving-their-
46 rooms/](http://www.breitbart.com/national-security/2015/07/08/hikikomori-japan-faces-epidemic-of-young-men-never-leaving-their-rooms/) (accessed 31 July 2015).
47
48
49

50
51
52
53 Macaky, D., (2015). Selfie mad teen dies after being electrocuted while trying to take
54 'ultimate' snap on top of train. Available at: [http://www.mirror.co.uk/news/world-
55 news/selfie-mad-teen-dies-after-5684384](http://www.mirror.co.uk/news/world-news/selfie-mad-teen-dies-after-5684384) (accessed 11 July 2015).
56
57
58
59
60

1
2
3 Matyszczyk, C., (2015). Young women spend five hours a week taking selfies, says survey

4 Available at: [https://www.cnet.com/uk/news/young-women-spend-five-hours-a-week-](https://www.cnet.com/uk/news/young-women-spend-five-hours-a-week-taking-selfies-says-survey/)
5 [taking-selfies-says-survey/](https://www.cnet.com/uk/news/young-women-spend-five-hours-a-week-taking-selfies-says-survey/) (accessed 11 July 2015).
6
7
8

9
10 Meikle, G. and Young, S. (2011) *Media Convergence: Networked Digital Media in Everyday*
11 *Life*, Palgrave MacMillan, London.
12
13

14
15
16 Molloy, A., (2014). Selfie obsessed' teenager Danny Bowman suicidal after failing to capture
17 'the perfect selfie. Available at: [http://www.independent.co.uk/news/uk/home-](http://www.independent.co.uk/news/uk/home-news/selfie-obsession-made-teenager-danny-bowman-suicidal-9212421.html)
18 [news/selfie-obsession-made-teenager-danny-bowman-suicidal-9212421.html](http://www.independent.co.uk/news/uk/home-news/selfie-obsession-made-teenager-danny-bowman-suicidal-9212421.html)
19 (accessed 26 July 2015).
20
21
22
23

24
25
26
27 Murray, D. C. (2015) Notes to Self- the visual culture of selfies in the age of social media.
28 *Consumption, Markets and Culture*, DOI10.1080/10253866.2015.1052967
29

30
31
32
33 Pell, D., (2017). Facebook is the new nation state, both sides are winning the war on media,
34 and other stories you might have missed. Available at: [https://qz.com/1017409/dave-](https://qz.com/1017409/dave-pells-next-draft-june-28-2017/)
35 [pells-next-draft-june-28-2017/](https://qz.com/1017409/dave-pells-next-draft-june-28-2017/) (accessed 1 July 2017).
36
37
38
39

40
41 Phillips, B.J., Miller, J. and McQuarrie, E.F., (2014). Dreaming out loud on Pinterest: New
42 forms of indirect persuasion. *International Journal of Advertising*, 33(4), pp.633-655.
43
44

45
46 Powell, H. (Ed.) (2013). *Promotional Culture in an Era of Convergence*. Oxon: Taylor and
47 Francis.
48
49

50
51 Rettberg, J.W. (2014) *Seeing Ourselves Through Technology: How We Use Selfies, Blogs*
52 *and Wearable Devices to See and Shape Ourselves*. Basingstoke, Palgrave MacMillan.
53
54
55

56
57 Rojek, C. (2012). *Fame Attack: The Inflation of Celebrity and its Consequences*. London:
58
59
60

1
2
3 Bloomsbury Academic.
4

5
6 Schroeder, J.E. (2004) Visual Consumption in the Image Economy, in *Elusive Consumption*.
7

8 Karin Ekström and Helene Brembeck, eds, Oxford: Berg (2004), pp. 229- 244.
9

10
11 Schroeder, J. E. (2005). The artist and the brand. *European Journal of Marketing*. 39 No.
12
13 11/12. 1291-1305. doi: [10.1108/03090560510623262](https://doi.org/10.1108/03090560510623262).
14
15

16
17 Schroeder, J. E. (2013) Snapshot Aesthetics and the Strategic Imagination, *Invisible Culture*,
18
19 18, available at http://papers.ssrn.com/sol3/papers.cfm?abstract_id=2377848
20
21

22
23 Sharpe, B. (2010). *How Brands Grow- what marketers don't know*. Oxford, Oxford
24
25 University Press.
26
27

28 Sherry, J.F., (1998) (ed) *Servicescapes: The Concept of Place in Contemporary Markets*,
29
30 Chicago, NTC Books.
31
32

33
34 Spry, A., Pappu, R. T., and Cornwell, B. (2011). Celebrity endorsement, brand credibility and
35
36 brand equity, *European Journal of Marketing*. 45. No. 6. 882-909. doi:
37
38 [10.1108/03090561111119958](https://doi.org/10.1108/03090561111119958).
39
40

41 Statista, (2017). Most famous social network sites worldwide as of April 2017, ranked by
42
43 number of active users (in millions). Available at:
44
45 [https://www.statista.com/statistics/272014/global-social-networks-ranked-by-](https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/)
46
47 [number-of-users/](https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/) (accessed 1 July 2017).
48
49

50
51 Stepansky, J., (2015). Police slam selfie stick tourist who snapped himself on Brooklyn
52
53 Bridge beam 275ft above river. Available at: [http://www.mirror.co.uk/news/world-](http://www.mirror.co.uk/news/world-news/police-slam-selfie-stick-tourist-5990801)
54
55 [news/police-slam-selfie-stick-tourist-5990801](http://www.mirror.co.uk/news/world-news/police-slam-selfie-stick-tourist-5990801) (accessed 11 July 2015)
56
57
58
59
60

1
2
3 Taylor, M., (2017). National Lottery's Twitter Campaign Hijacked by Awful Trolls.
4 Available at [https://www.studentmoneysaver.co.uk/article/national-lotterys-twitter-](https://www.studentmoneysaver.co.uk/article/national-lotterys-twitter-campaign-hijacked-by-awful-trolls/)
5 [campaign-hijacked-by-awful-trolls/](https://www.studentmoneysaver.co.uk/article/national-lotterys-twitter-campaign-hijacked-by-awful-trolls/) (accessed 17 August 2017)
6
7
8

9
10
11 Toffler, Alvin. (1980). *The Third Wave*. New York, William Morrow & Co.

12
13
14 Turner, V., (1974), *Dramas, Fields, and Metaphors: Symbolic Action in Human Society*.
15 Cornell University Press. pp. 273-4.
16

17
18
19 Turner, V. (1982) *From Ritual to Theatre- The Human Seriousness of Play*, Performing Arts
20 Journal Publications
21

22
23
24
25 US TV Guide (2017). <http://www.tvguide.com/top-tv-shows>.

26
27
28 Uttam, P., (2015). Death by selfie? Russian police release brochure after spate of fatal
29 accidents. Available at: [http://edition.cnn.com/2015/07/08/asia/russia-selfie-death-](http://edition.cnn.com/2015/07/08/asia/russia-selfie-death-brochure/)
30 [brochure/](http://edition.cnn.com/2015/07/08/asia/russia-selfie-death-brochure/) (accessed 11 July 2015).
31
32
33

34
35
36 Veblen, T. (1899, reprint, 1979) *The Theory of the Leisure Class*, New York, Penguin Books.

37
38
39 Wallop, H., (2014). Oscars 2014: The most famous 'selfie' in the world (sorry Liza)
40 Available at: [http://www.telegraph.co.uk/culture/film/oscars/10674655/Oscars-](http://www.telegraph.co.uk/culture/film/oscars/10674655/Oscars-2014-The-most-famous-selfie-in-the-world-sorry-Liza.html)
41 [2014-The-most-famous-selfie-in-the-world-sorry-Liza.html](http://www.telegraph.co.uk/culture/film/oscars/10674655/Oscars-2014-The-most-famous-selfie-in-the-world-sorry-Liza.html) (accessed 28 July 2015).
42
43
44

45
46
47 Webb, S., (2015). Tunisia attack: Disbelief as tourists flock to massacre site to take
48 SELFIES. Available at: [http://www.mirror.co.uk/news/uk-news/tunisia-attack-](http://www.mirror.co.uk/news/uk-news/tunisia-attack-disbelief-tourists-flock-5968353)
49 [disbelief-tourists-flock-5968353](http://www.mirror.co.uk/news/uk-news/tunisia-attack-disbelief-tourists-flock-5968353) (accessed 11 July 2015).
50
51
52

53
54
55 Wernick, A. (1991). *Promotional culture: Advertising, ideology and symbolic expression*.
56 CA: Thousand Oaks, Sage Publications.
57
58
59
60

1
2
3 Wohlfeil, M. and Whelan, S. (2012) "Saved!" by Jena Malone: An Introspective Study of a
4
5 Consumer's Fan Relationship with a Film Actress. *Journal of Business Research*, 65 (4).
6
7 pp. 511-519 doi: 10.1016/j.jbusres.2011.02.030
8
9

10
11 Wolf, M. J. (2003). *The Entertainment Economy: how mega-media forces are transforming*
12
13 *our lives*. California: Three Rivers Press.
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Implications of the Selfie for Marketing Management Practice in the Era of Celebrity

Structured Abstract

Category: Conceptual paper

Purpose

This conceptual paper explores the implications of the selfie for marketing management in the era of celebrity. The purpose is to show that the facilitation of the creative performance of consumer identity is a key element of the marketing management task for the media convergence era.

Approach

The paper uses the selfie, the picture of oneself taken by oneself, as a metaphor to develop a conceptual exploration of the nature of marketing in the light of the dominance of celebrity and entertainment in contemporary media and entertainment.

Findings

The paper suggests that marketing management in the era of convergence should facilitate consumers' identity projects through participatory initiatives. Marketers must furnish and facilitate not only the props for consumers mediated identity performances, but also the scripts, sets and scenes, plot devices, cinematographic and other visual techniques, costumes, looks, movements, characterizations and narratives.

Research limitations/implications

1
2
3
4
5
6
7 This is a conceptual paper that sketches out the beginning of a re-framed, communication-
8 focused vision of marketing management in the era of media convergence.
9

10 11 12 **Practical implications**

13
14 Marketing managers can benefit from thinking about consumer marketing as the stage
15 management of consumer visual, physical, virtual, sensory and psychic environments that
16 enable consumers to actively participate in celebrity culture.
17
18

19 20 21 22 **Originality/value**

23
24 This paper suggests ways in which marketing practice can emerge from its pre-digital frame
25 to embrace the new digital cultures of consumption.
26
27

28
29
30 **Keywords:** Selfie; Identity; Convergence; Marketing
31
32
33
34

35 36 **Introduction**

37 The selfie is often excoriated as an expression of low self-esteem, vanity, self-indulgence,
38 immaturity, exhibitionism, and tastelessness (Murray, 2015). Yet, as with advertising (Cook,
39 2002) there is a contradiction: the selfie is so frequently and vehemently dismissed as
40 culturally trivial, that it cannot be so. Indeed, the selfie has become a serious topic for social
41 scientific study, including much work in the marketing area (Jerslev and Mortensen, 2016;
42 Lee, 2016; Kedzior et al. 2016; Lim, 2016). The term selfie was first heard around 2002
43 (Wallop, 2014), but the concept is not unique to the digital era. For example, Manet included
44 portraits of himself and friends and family in his picture 'Music in the Tuileries Gardens',
45 whilst Robert Cornelius took perhaps the world's first photographic selfie, in 1839 (Gilbert,
46
47
48
49
50
51
52
53
54

1
2
3
4
5
6
7 2014). Buzz Aldrin's moon landing in 1966 introduced the selfie to the space age, along with
8
9 Paul McCartney's early black and white selfie taken in a mirror with a box camera (I). In the
10 era of media convergence (Jenkins, 2008) the selfie has assumed a new symbolism as
11 consumer culture has shifted from a promotional paradigm (Wernick, 1991), to one that is, to
12 a significant extent, participatory (Powell, 2013), totalising (Davis, 2013), and predominantly
13 visual (Schroeder, 2004). Many of the visual tropes of convergence culture reflect the
14 absorption into wider consumer culture of the idiom of entertainment (Gabler, 2000). There is
15 a sense in which selfies are also promotional since they effectively promote a persona in a
16 marketplace of competing identities. The idea that there is an element of visual performance
17 that is important in marketing is by no means new (Brown, 1994) but what does seem to be
18 new is the potential for the consumer who lives connected to social media to leap from the
19 audience to the performer side of the screen and back, at will. Technology has enabled us all
20 to be on TV (Gabler, 2000), or at least on the smartphone screen. The selfie represents the
21 distillation of identity performance through digital consumption (Rettberg, 2014; Kerrigan
22 and Hart, 2016). In this paper we suggest that the importance of the selfie to marketing
23 management practice has been under-explored and we conduct a conceptual exploration that
24 draws out some of the implications for marketing management. We begin by establishing a
25 key theme of the paper- the selfie (and other forms of digital participation) as link node
26 between the self, celebrity culture, and marketing.
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44

45 **The Emergence of the Selfie in Celebrity Culture**

46
47
48
49 The contemporary selfie, taken on a smartphone and uploaded to social media platforms such
50 as *Facebook, Instagram, Snapchat* and many others, has emerged from a shift to a change in
51 ~~the developed world to a~~ visual economy. Schroeder (2013) suggests that consumers'
52
53
54
55
56
57
58
59
60

1
2
3
4
5
6
7 persuasive and performative uses of social media reflect an internalisation of the visual idiom
8 of advertising, ~~but, in turn, advertising and social media are cast in the idiom of~~
9 ~~entertainment. In turn, advertising and social media are increasingly cast in the idiom of~~
10 ~~entertainment.~~ Arguably, the selfie came of age with 2014 Oscars host Ellen DeGeneres's
11 ~~entertainment.~~ Arguably, the selfie came of age with 2014 Oscars host Ellen DeGeneres's
12 selfie that 'broke Twitter' (Baertlein, 2014). This apparently spontaneous yet carefully
13 orchestrated marketing event became the most shared selfie ever, beating even the Pope and
14 President Barack Obama (Bean, 2014) for selfie aggregation. What is more, it even seemed
15 that the stars themselves were conscious of the value of the potential exposure to their
16 personal brand- some who missed out, such as Liza Minnelli, were pictured trying hard to
17 elbow their way into the shot (Wallop, 2014). As an exemplar of non-advertising promotion
18 in the media convergence (Jenkins, 2008; Meikle and Young, 2011) era, DeGeneres's
19 supercharged celebrity selfie # exemplifies the commercially strategic performance of
20 spontaneity that is thoroughly integrated into a marketing dynamic of entertainment,
21 celebrity, performance, and social media. Most selfies are not so brazenly commercial, but
22 they are a significant driver of social media traffic and therefore they are implicated in the
23 commercial logic of social media, even where this is not the primary intent of the subject.
24 Rojek (2012) suggests that images of celebrities generate pleasure accumulation, which
25 generates capital accumulation. Selfies celebrate the subject using the very same platforms
26 and visual technologies as established celebrities. Although only a small number of selfies go
27 viral, the number uploaded to social media and viewed and shared just a few score times
28 constitute in total a substantial accumulation of images. According to recent reports, just one
29 social media platform, *Facebook*, has more than two billion unique users per day, and most
30 users have profile pictures, in addition to daily uploads. The selfie is a visible, stylized and
31 widespread record of consumers performing their (our) lives in the visual economy
32 (Schroeder, 2004).
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54

1
2
3
4
5
6
7 The selfie displayed via social media is a means of interpolating ourselves into the glamorous
8 world of entertainment. Gabler (2000) citing, amongst many others, Veblen (1979- 1899) on
9 the need to display our consumption practices, and Boorstin (1992) on the rise of the image
10 through the technological developments of visual media, both describes a world in which we
11 act out scripted versions of reality with plots, props, sets and costumes, and even narrative
12 devices and plot twists that are marketed to us through, and as, entertainment. Celebrities are
13 central to the effect, since they are the headline stars, practiced in stagecraft, to whom we
14 look most attentively for our cues. What is more, branded goods are celebritised
15 anthropomorphically (Eagar and Dann, 2016; Hosany *et al.* 2013; Brown and Ponsonby-
16 McCabe, 2013; 2014). We can follow and like them through social media, and visit them in
17 person in theme parks or retail emporia, as if they too were movie stars (as indeed they are-
18 see,-We can read about our favourite brands, engage with them in communication, follow
19 and like them through social media, and go to see them in hallowed settings such as theme
20 parks or retail emporia, almost as if they too were movie stars (as indeed they are see, for
21 example, the *Lego Movie* or *Transformers*).-The opportunities for performing in the movie of
22 one's life have multiplied since Gabler (2000) wrote.. We are all stars in our own life, and
23 we can upload promotional material, such as a selfie, to social media at any time via
24 smartphones to advertise our latest episode. What is more, via social media we can
25 sometimes even interact with established celebrities (Wohlfeil and Whelan, 2012; Banister
26 and Cocker, 2013), thereby further blurring the boundary between real life, and the 'reel' life
27 (Barbas, 2001) of showbusiness. The selfie is an aspect of the mediated self (Gabler, 2000:
28 Kerrigan and Hart, 2016) within the entertainment economy. Through social media, the stark
29 divide between the prosaic life of the typical consumer and the life of the celebrity is virtually
30 dissolved at particular moments.
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3
4
5
6
7 This topic is important partly because a focus on the selfie not only as text but as paratext,
8 reflects a broader change of emphasis in marketing and communication (Grainge and
9 Johnson, 2015) from explicit spot and feature advertising toward media 'content', including
10 implicit, non-advertising promotion such as product placement, branded entertainment,
11 sponsorship, and public relations (PR), reflecting the new dynamic of consumer culture in the
12 convergent (Jenkins, 2008) media era. ~~As a primary text, the selfie is a representation, a
13 picture of oneself, taken by oneself. As a paratext, the selfie can be seen as an iterative
14 cultural practice that can be read and interpreted like a note in the margin of consumer
15 culture. What the selfie connotes can be more revealing than its denotative meaning. This
16 assertion is supported conceptually by locating the selfie as an aspect of the mediated self
17 (Gabler, 2000; Kerrigan and Hart, 2016) within the entertainment economy. The analysis
18 explores the selfie as a visual performance of identity that is important to an understanding of
19 consumer culture. This implies a conceptual shift in the way that marketing management is
20 conceived. Within this marketing landscape — Managerial marketing notions such as utility,
21 brand salience, satisfaction, customer loyalty and so on are by no means irrelevant, ~~to
22 contemporary consumers~~, but can be better understood through a metaphor in which
23 marketing furnishes consumers with spaces, sets and scenes, plot devices, dramatic incidents,
24 cinematographic technologies, props, storylines, characters and narratives to facilitate the
25 dramatic and visual performance of identity (Hackley, 2013), in the ultimate story-the story
26 of our lives. ~~The selfie is both a promotional billboard and a plot device in itself. It promotes
27 an episode in our life, with the subject as the star attraction. Other forms of digital
28 participation such as holiday snaps, Tweets, blog pieces and Facebook posts also perform the
29 same function, but none with the intensity of focus of the selfie.~~~~

1
2
3
4
5
6
7 The commercially inflected character of the worlds of celebrity and entertainment has been
8 noted by cultural theorists such as Gabler (2000), sociologists such as Gamson (1994) and
9 historians such as Boorstin (1992). Marketing practice can be better understood by fully
10 integrating a culturally informed perspective of the entertainment economy (Wolf, 2003) into
11 its purview. This is especially resonant in an era in which the evolution of the consumer into
12 a creative producer (Brown, 1995; Firat and Venkatesh, 1995; Tofler, 1980) has been realised
13 in a fully participatory economy (Jenkins, 2008). ~~More tentatively, this paper also suggests~~
14 ~~that cultural and historical accounts of consumption practices in the visual economy are~~
15 ~~enlivened by an explicit focus on marketing as a central dynamic.~~ Of course, the selfie, at
16 first glance, is not about the money. It is, in some cases, about achieving a sense of stylised
17 authenticity (Schroeder, 2013). However, the closer one looks, the more deeply integrated the
18 selfie seems to be in an economic system, in a visual economy, and the more it seems to
19 reveal about the extent to which consumption and identity are performed to an audience using
20 our lives as the dramatic material.
21
22
23
24
25
26
27
28
29
30
31
32

33 *Selfies and mediated entertainment*

34
35
36 ~~As Gabler (2000) suggests, news coverage, religion, politics and education, not to mention~~
37 ~~government policies and, of course, consumer marketing, have borrowed deeply from the~~
38 ~~techniques of visual entertainment in order to gain consumers' attention more persuasively.~~
39 ~~From the other side of the screen, consumers can, with a smartphone, self produce Facebook~~
40 ~~or Instagram posts or YouTube videos in which scenes of everyday life are dramatised with~~
41 ~~cinematographic flair, narrative coherence and poised stagecraft that seem second nature~~
42 ~~compared to the embarrassed shuffling and awkward staring of early home movies.~~ The
43 democratisation of celebrity (Driessens, 2013) is not only the result of an industrial process
44 (Hesmondhalgh, 2005) that manufactures celebrity through reality TV, talent shows and the
45
46
47
48
49
50
51
52
53
54

1
2
3
4
5
6
7 like, but also reflects the rise of the self-promoting social media celebrity. Self-created
8 celebrities (or 'celetoids,' Rojek (2012)) exploit the disintermediation (Hackley and Hackley,
9 2015) of the entertainment industry and have little need of PR and talent agencies, journalists
10 and editors, movie studios, publicists and agents, at least initially. These media institutions
11 remain powerful, but they are no longer as powerful as they once were as gatekeepers to
12 celebrity if the protagonist can earn fame through a reality TV show. ~~A selfie is always a bid
13 for fame or celebrity, and selfies do not invariably involve copying a celebrity or acting out a
14 scenario from a movie or TV show. For selfie exponents, selfies perform authentic identities
15 by insinuating the subject into the visual economy on platforms with potential audiences of
16 hundreds of millions. It is not necessary for a selfie to go viral and the subject to become
17 celebrated. The mere fact that this possibility exists ensures that the selfie is validated as a
18 performance. Selfies are not performances in an empty theatre the theatre is always full,
19 even if the audience happens not to be looking.~~ Selfie subjects utilise "fame technologies"
20 that combine and conflate two storylines: "...fame as rise to greatness and fame as artificial
21 production" (Gamson, 1994, p.16). From the perspective of the consumer engaged in a visual
22 performance of mediated identity, the distinction between earned fame and undeserved
23 celebrity (Boorstin, 1992) is not relevant. ~~In conceiving of selfies as a manifestation of the
24 idiom of celebrity within the entertainment economy, this paper explores Gabler's (2000)
25 'mediated self' in an era of 24/7 instant online access. If entertainment, in print, to celluloid,
26 video and beyond to digital formats, has provided ideas for living since the dawn of Western
27 consumer culture, social media websites provide a stage, or a film set, for the performance of
28 our mediated selves.~~ The life-as-performance metaphor is older than Shakespeare, but what
29 are the implications of its shift to virtual expression? What are the new rules of digital self-
30 presentation (Goffman, 1956) and how do we display that which defines us? Is it all about
31 ~~demonstrating economic superiority through~~ displays of excess economic or cultural capital
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54

1
2
3
4
5
6
7 (Veblen, 1899; Bordieu, 1993)? Or can there be more nuanced accounts of the selfie impulse,
8 perhaps as an expression of the need to belong, or the need to mythologise our existence?
9
10 Alternatively, could the urge to playfully entertain, to engage with the ludic (Turner, 1982)
11 explain our selfie obsession?
12

13
14 ~~Below, the paper offers some examples of selfie practices, before outlining how selfies~~
15 ~~dramatise lives and perform myths of selfhood within an entertainment driven consumer~~
16 ~~culture. The paper concludes by calling for a conceptual shift in marketing to more~~
17 ~~completely and fully integrate marketing practices into a visual economy in which celebrity~~
18 ~~and entertainment are dominant.~~
19
20
21
22
23

24 25 26 **The Emergence of the Selfies and as Identity Performance**

27
28 The selfie is by no means the only textual genre that we can use in the media performance of
29 our lives. It operates alongside blogs, vlogs, videos and *Vines*, *Tweets*, memes and goodness
30 knows what else (Jensen Schau and Gilly, 2003; Phillips, et al. 2014). Arguably, though, the
31 selfie has become a distinctive and perhaps defining feature of Gabler's (2000, citing Gergen,
32 1991) 'mediated identity'. Young women are often considered the key selfie producers
33 (Murray, 2015) spending up to five hours per week puckering up for alluring selfies
34 (Matyszczyk, 2015), according to one study, although young men can apparently become
35 even more intensely addicted to taking the 'perfect selfie'. ~~One unfortunate fellow attempted~~
36 ~~suicide after spending hundreds of hours trying and failing to achieve the selfie of his dreams~~
37 (Molloy, 2014). The carefully designed beauty shot aimed at generating likes and shares from
38 friends and admirers has become a significant force in fashion and cosmetics marketing as
39 women (mainly, but not exclusively) offer new looks, make up tips and styles that can attract
40 huge audiences on social media, and, subsequently, lucrative sponsorship and endorsements.
41
42 It is, though, by no means the only selfie style.
43
44
45
46
47
48
49
50
51
52
53
54

1
2
3
4
5
6
7 Such is the urge to stand out from the crowd, some are even dying to take the ultimate selfie-
8
9 CNN reported an initiative by Russian police to try to stem the deaths and injuries amongst
10
11 young Russians from reckless selfies taken atop skyscrapers, trains (Macaky, 2015) or
12
13 bridges (Stepansky, 2015), or posing with guns or wild animals (Uttam, 2015). It is not
14
15 unknown to see selfies on social media taken in the wreckage of car crashes, at funerals,
16
17 street brawls, or in the recovery ward after major surgery. ~~No doubt, following Timothy~~
18
19 ~~Leary's infamous YouTube video of his own demise, a selfie exponent somewhere will earn~~
20
21 ~~immortality by clicking the selfie stick just as his or her final breath leaves their mortal body.~~
22
23 ~~(Chris you might want to check this: [http://www.mirror.co.uk/news/world-news/teen-](http://www.mirror.co.uk/news/world-news/teen-beauty-queen-live-streams-10717268)~~
24
25 ~~[beauty-queen-live-streams-10717268](http://www.mirror.co.uk/news/world-news/teen-beauty-queen-live-streams-10717268)) Aaaaand...cut.~~ In another example of crass
26
27 tastelessness, a minor British politician was amongst many tourists who caused outrage by
28
29 taking smiling selfies at the site of a terrorist massacre in Tunisia that had occurred just days
30
31 previously (Webb, 2015). ~~The impulse to insert oneself into the news media sometimes~~
32
33 ~~seems to eclipse a sense of propriety.~~ But selfies can be sacred as well as profane: for
34
35 example, devotees take them at holy sites so that loved ones who cannot be there in person
36
37 will be able to introject the spiritual benefit (Billing, 2015). Selfies, as noted above, can also
38
39 be vehicles for political activism and resistance (Murray, 2015). For example, in Turkey,
40
41 women responded to a government dictate that criticized public levity amongst females by
42
43 undertaking a viral campaign of smiling selfies (Hebblethwaite, 2014).

44
45 ~~From the above few examples it seems clear that the selfie has extraordinary reach as a~~
46
47 ~~powerful mode of identity expression. As the examples above attest, the selfie has become an~~
48
49 ~~important vehicle for many forms of identity positioning.~~ One important aspect of celebrity
50
51 culture and entertainment that gives the selfie part of its narrative drive is the role of the
52
53 image in articulating and performing myths of selfhood. The selfie may adapt the visual style
54
55

1
2
3
4
5
6
7 of realism, but it is, of course, a form of representation, and as such it tells a story about us, to
8 us.
9

10 11 12 *Selfies and the performance of myths* 13

14 Holt (2004) argues that brands perform myths, while Schroeder (2005) has drawn attention to
15 the way that the practices and vocabulary of brand marketing have become as fitting for
16 describing the professional lives of artists as for those of inanimate brands. We are, as they
17 say, all marketers now. For Barthes (1957) the technologies of modernity materialise myths,
18 obscuring their origins. Traditional stories of human heroes and supernatural beings are
19 transposed into modern technological and narrative forms. Kleos, the Greek notion of fame or
20 renown, was sought by men to grasp at immortality. The impulse to witness immortality
21 remains. We seek our myths where we can find them and, like Narcissus, we can sometimes
22 find them in our own reflection.
23
24
25
26
27
28
29
30
31
32

33 ~~Selfies may often be posted without conscious strategic intent, but they will be read and~~
34 ~~responded to as a visual iteration of the subject's life story. In other words, the selfie is a~~
35 ~~paratextual promotion of the movie of our life. Many selfie exponents are highly calculating~~
36 ~~in targeting their social media market to build an audience and maximise advertising revenue,~~
37 ~~but many more are posted unselfconsciously. Many of us do not~~ ~~We may be too humble and~~
38 ~~self-effacing to~~ conceive of ourselves as heroes in our own ~~kitchen sink reality based~~
39 ~~dramatic life story, but, nonetheless, our selfies often conform to mythic narratives because~~
40 ~~myths are the basis of the stories through which we understand the world. it is difficult to~~
41 ~~give narrative structure to life, at least, without some recourse to myths. The proliferation and~~
42 ~~diffusion of celebrity in consumer culture reflects what Lasch and Lury (2007) characterise as~~
43 ~~a shift in cultural production from representation, to mediation. Viewed alongside the~~
44
45
46
47
48
49
50
51
52
53
54

Formatted: Font: Not Bold, Italic

Formatted: Font: Italic

~~aforementioned shift from text to paratext in marketing communication, and from presentation to iteration and brand storytelling, the selfie can be seen as a narrative device that positions the subject's identity within the broader context of the story of his or her life. A life story is the more compelling if it mobilises a mythic narrative. The selfie is a narrative device that locates the subject within the story of his or her life.~~ The spiritual force of the mythic hero might be largely forgotten due to the relative decline of religion and ritual in the secular West, but its influence remains, as can be seen from the burgeoning uses of mythic hero narratives in entertainment. Many recent movies and TV dramas aimed at an adult audience are replete with characters with supernatural powers, comic book heroes, vampires, werewolves, angels and demons. TV shows like *Game of Thrones*, *The Flash*, *Grimm* and *Marvel's Agents of S.H.I.E.L.D* occupy the current top US TV shows (US TV Guide 2017), while the top 50 movie releases in 2016 included *Captain America: Civil War*, *Deadpool*, *Batman VS Superman: Dawn of Justice*, *Suicide Squad*, *Fantastic Beasts and Where to find them*, *Doctor Strange*, *X-Men: Apocalypse* (IMDB, 2016), while 2017 witnessed more releases of such movies including: *Transformers: The Last Knight*, *Wonder Woman*, *Pirates of the Caribbean: Dead Men tell No tales*, *Guardians of the Galaxy Vol.2*, (IMDB, 2017). Celebrity in the convergence era, though, often appears to be a debased form of heroic representation that bowdlerises the traditional hero narrative described by Campbell (1949): "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man." (p.28). In contrast, the contemporary 'celetoid' (Rojek, 2012) celebrity hero produced through reality TV or social media virality, might go from nobody to virtual icon in a few days, and sometimes back again in short order. The narrative of the hero myth has been reduced to an edited vignette, and the distance between nonentity and quasi-heroic celebrity has been

1
2
3
4
5
6
7 collapsed. What this means is that the celebrity myth might be debased, but it is more
8 accessible than ever. When our images are viewed on a smartphone screen they appear to
9 occupy the very same realm as those of the most celebrated individuals on earth, and beyond.
10
11 The connection is implied, but it powerful nonetheless.
12
13

14
15
16 ~~Nonetheless, the cultural hold the mythic hero narrative still has on the popular imagination~~
17 ~~hints at a collective memory in which some of those amongst us are elevated through our~~
18 ~~personal trials to the role of hero or heroine, sage, unifier, peacemaker and magnanimous~~
19 ~~presence to light up the blighted lives of those left behind. The grip that the mythic narrative~~
20 ~~retains on the popular consumer imagination hints at the depth of our need to draw on myths~~
21 ~~to express our experience.~~ As the cultural production of celebrity has surged in the era of
22 media convergence, we are reminded that, still, there is a sense that celebrity connects binds
23 us all through our spiritual yearning for a life more creative, more dangerous, more vivid, and
24 more recognised, than the one we think we have. A rejection of Enlightenment (Horkheimer
25 and Adorno, 2002) perhaps, but the turn to myth also reflects a timeless impulse. ~~Few of us~~
26 ~~have never dreamed, even in passing, of a life of deep fulfilment that would bring us the~~
27 ~~respect and recognition of our peers, and perhaps even the adulation of strangers.~~ The mythic
28 narrative of the hero remains faintly inscribed in contemporary celebrity stories. The mythic
29 hero seeks a higher way, and embarks on a quest for truth, often after firstly rejecting or not
30 recognising the call. The tribulations and entanglements the hero faces against dark and
31 mysterious forces yield insights that deepen the meaning of the hero's liminal journey.
32 Campbell (1949) used the term monomyth, borrowed from James Joyce, to refer to the
33 spiritual unity shared by human beings through heroic myths. The seemingly trivial problems
34 and anxieties of daily life resonate with the dramatised troubles of soap opera stars or actors,
35 since they are suggestive of a greater purpose and they connect subjective experience to
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54

1
2
3
4
5
6
7 universal mythic narratives. Selfies utilise fame technology that enables us to take our
8
9 rightful place amongst the pantheon, or at least, so it appears.

10 11 12 *The selfie and celebrity introjection*

13
14 Alexander (2010), in his discussion of iconic celebrity, describes a process of introjection in
15
16 which celebrants use the iconic celebrity's surface aesthetic to channel deeper, second order
17
18 meanings. The visual aesthetic of celebrity is accompanied by second order connotations that
19
20 play around the tension between the sacred and profane. For example, Greta Garbo's face
21
22 was, for Barthes (1957) 'divine' and elicited ecstatic absorption. Yet, Garbo's personality and
23
24 behaviour challenged conventional morality. MGM made her a star with her break through
25
26 movie- *Flesh and the Devil*, in which her sexual chemistry with co-star John Gilbert fairly
27
28 fizzed through the celluloid. To be enchanted by Garbo's signature cinematic close-ups was
29
30 to take something of her perfect imperfection as one's own. Garbo's divinity was ideal, and
31
32 idealised. In one genre of selfie, women present their idealised physical selves, with the
33
34 advanced technology of digital photography, ~~that now makes film star looks highly~~
35
36 ~~accessible~~. Lifie can be just as glamorous, aesthetically, as a movie, at least through a high
37
38 quality camera and with the help of editing software, and perhaps some artful lighting and
39
40 posing craft. Our selfies shift us across to the other side of the glass to take our place in a
41
42 media montage of human life, making our lives seem more vivid and significant. ~~Our selfies~~
43
44 ~~make our lifie seem altogether more vivid and significant. We elect ourselves as celebrities,~~
45
46 ~~then we introject the celebrity we appear to have become to enrich our unmediated selves.~~ To
47
48 imply that there is a spiritual resonance as we behold our latest selfie may seem preposterous
49
50 on the face of it. And yet, it seems entirely reasonable to speak of celebrity worship, iconic
51
52 stars and the divine Garbo (not to mention the quasi-iconic 1980s transsexual celebrity from
53
54 Baltimore, USA, Harris Glen Milstead, also known as Divine). To view oneself in such

1
2
3
4
5
6
7 company may be narcissistic, but as Alexander (2010) notes, according to Christian religious
8 tradition, humans are created in the image of God. The selfie sanctifies the subject: as Gabler
9 (2000) notes, some people are willing to do almost anything to “get to the other side of the
10 glass for their moment of beatification” (189). Duly beatified, the selfie subject takes his or
11 her place amongst the righteous.
12
13
14
15
16

17
18 As Alexander (2010) implies, all celebrities were not created equal, and some seem decidedly
19 more deserving of iconic status than others. Then again, as noted above, there has always
20 been a tension between deserved, ascribed (Boorstin, 1992) and celestoid celebrity (Rojek,
21 2012) produced purely by media institutions such as talent or reality shows rather than
22 through talent or endeavour. Judgements around the merit of one celebrity over another can
23 often seem less a judgement on the authenticity of the celebrity, than of the fan. There is
24 cultural capital in discerning between the bogus and the authentic, even amongst celebrities.
25
26 What we cannot gainsay is the powerful influence of movies and entertainment in giving us
27 our template of what celebrity can look like. It is telling that the selfie is a form of iconic
28 representation that is simultaneously an introjection. It is us, but playing a celebrity. The
29 selfie represents us, though more intensely, somehow, and more publicly. Life, before selfies,
30 was a series of lifies with an audience of, well, whoever was actually there. We did stuff,
31 alone, or with one or a few other people. ~~The performance of social life had a very limited~~
32 ~~audience.~~ Now, a huge audience is always there, in principle at least, and the performance is
33 mediated. We are able to externalise and materialise our lived experience through the visual
34 performance of self on social media. The selfie is a key signifier in the family album of our
35 lives, more striking and immediate than our social media likes, shares, comments, blogs,
36 views and memes.
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Celebrity Sells

As noted above, celebrity is important to the emergence of the selfie and key to the stylistic manifestations of selfies. Gabler (2000) and Boorstin (1992) hypothesised a thoroughly mediatised consumer culture at a time when the developed West was on the cusp of the convergence era (Jenkins, 2008). Today, the sharpness of their cultural analysis seems somewhat blunted because we are so thoroughly immersed in the logic of hyperreality, simulacra, and spectacle that we take it all for granted. Yet, in locating the mediatisation of culture in a historical trajectory dating from early print and the penny dreadfuls, to the Hollywood movies and TV, they reveal the extraordinary depth and breadth of its effect. Today, in a rather literal way, lives are lived on, through and in screens. Gabler (2000) and Boorstin (1992) hypothesised a thoroughly mediatised consumer culture at a time when the developed world was on the cusp of the convergence era (Jenkins, 2008). Today, the sharpness of their cultural analysis seems somewhat blunted because we are so immersed in the logic of hyperreality, simulacra, and the spectacle. Yet, these authors locate the mediatisation of culture in a historical trajectory dating from early print and the penny dreadfuls to Hollywood and TV, and in so doing they reveal the extraordinary depth and breadth of its effects. Today, even ordinary lives are lived through, and on, screens and the impulse to record visual events and experiences, rather than simply to live through them, has become instinctive to a great many people. Selfies are vehicles for displaying our expertise in embodied consumption practices, our skills in home décor, our choices of car, clothing, make-up, and even our tooth-whitened smile and the evident joy and fulfillment of our family and social relationships. Early movie stars took on this role as experts in consumption (Barbas, 2001), and now we can all star in our own lifestyle advertisements through our selfies. Just as movies became powerful vehicles for teaching audiences new values and ways

1
2
3
4
5
6
7 of looking, behaving and feeling, selfies now operate in a similar way, propagating ideas for
8 living from the bottom up in a thoroughgoing participatory culture (Jenkins, 2008).

9
10 ~~Renown has its own commercial logic that drives the news profiles, pictures, interviews,~~
11 ~~personal appearances, the biography, sponsorships and brand relationships of various kinds,~~
12 ~~and live shows. The celebration of the individual has become a taken-for-granted idiom of~~
13 ~~entertainment and news media.~~ The currency of celebrity may be devalued given the huge

14
15
16 increase in the production of celebrities to serve marketing ends (Hackley and Hackley, 2015)

17
18 but this ostensible democratisation of celebrity (Driessens, 2013) is key to the cultural
19 dynamic of the selfie. The celebrities who are paid to *Tweet* about, wear, drive, speak of, sing
20 about, write about or appear on behalf of, brands, are accepting the brand into their orbit, and

21
22 making their implicit endorsement known it visible to their own fanbase. Cosnumers now
23 have another way that we can imitate the stars- through our selfies we can advertise the same
24 products, but, for most of us, without benefiting from the fee. Many of the world's top

25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
entertainment stars now see no artistic shame at all in fattening their already clinically obese
bank accounts by accepting cheques to hawk branded items. Indeed, promotion has become
indistinguishable from entertainment, and the old saw in celebrity endorsement marketing
about 'aligning' the brand with the star has long gone the way of the dodo (Kerrigan *et al.*

2011; Spry *et al.* 2011). For example, some of Manchester United's highest paid footballers
were cast in an improbable high concept ad for high end wine (Keegan, 2017), whilst short
movies featuring major stars and Hollywood-standard production values have become a
standard trope in new car launches, as in the recent Jaguar ad featuring now grown-up 'About
a Boy' child star Nicholas Hoult (Graser, 2014). Stars from sport such as Rooney, Usain Bolt,
Lionel Messi and LeBron James have deals not only with sportswear and sports drinks
brands, but also with airlines, electronics, personal care (Messi is the 'face' of Gillette razors)
fast food, watches, cars, confectionary and fashion brands, to name a few. Fashion models

1
2
3
4
5
6
7 such Kate Moss, Carla Delvingne and Naomi Campbell have accepted deals with holiday and
8 headphones companies alongside the more predictable clothes, jewelry and fragrance brands.
9
10 Celebrities who are truly known only for being known (Boorstin, 1992) such as Kim
11 Kardashian, Paris Hilton and Lauren Conrad have promoted fast food and electronics, whilst
12 TV stars such as Nina Dobrev, Matt LeBlanc and Stephen Fry sell food, insurance, car tyres
13 and music performers such as Taylor Swift, Madonna and Jay Z endorse beer, mobile phones,
14 pizza, fast food and fashion. Many major stars (though by no means all) now shill anything
15 from credits cards to cosmetics, fragrance to fashion, cars to watches.
16
17
18
19
20
21
22
23

24 Latent celebrity can be as useful for marketers as actual celebrity. Reality TV shows have
25 become aggressive sellers of product placement opportunities to brands (Jenkins, 2008;
26 Cashmore, 2006; Hackley *et al.* 2012), even though the celebrities within the shows are
27 elected by the public during the course of the show and held no celebrity cachet whatsoever
28 before the first episode ran. As noted earlier, many bloggers, vloggers and *YouTubers* now
29 attract bigger audiences than prime time TV shows and attract sponsorship, placement and
30 endorsement deals to match their prodigious audience reach. The selfie, featuring branded
31 product, is a visual trope that adds to the self-created artist's commercial repertoire. Selfies'
32 commercial potential becomes more overt where, for example, they become news stories
33 featured on media outlets, or where selfies go viral, and the images are not only viewed but
34 shared, commented upon, adapted, incorporated into other montages or stories, and otherwise
35 consumed, reflecting the active participation of consumers and accumulating more value for
36 media organisations.
37
38
39
40
41
42
43
44
45
46
47
48
49
50

51 ~~Celebrity, or pseudo-celebrity, was not always as accessible as it appears today. Kelner's (not~~
52 ~~in bibliography and couldn't find it)(2003) affectionate account of the low rent entertainers~~
53
54

1
2
3
4
5
6
7 who wait in the green room of fame awaiting the 'big break' that never quite arrives,
8 somehow reveals the sadder side of celebrity and demonstrates the lengths to which some
9 will go to fulfil their need for a sense of existential liminality (Turner, 1974) as they await
10 their metamorphosis from nobody to somebody. Kelner's dreamers subsist in a realm in
11 which profound personal transformation is a constant, though latent, possibility, or so it
12 seems to them. They spend their time in the gritty outer fringes of showbusiness, playing
13 sparsely attended gigs in pubs, end of pier dives, holiday camps and the last resort of the
14 down at heel entertainer, the cruise liner after dinner cabaret. These inhabitants of the
15 entertainment netherworld are as plentiful as ever today, but the digital resources at their
16 disposal have transformed their ability to position their identity within a discourse of
17 celebrity, utilising the strategic techniques of marketing (Schroeder, 2005). Indeed, a putative
18 celebrity identity positioning no longer requires the tangibles of an entertainment career at all.
19 The contemporary artist has little need of an art, other than the art of self marketing. There is
20 no need for the neophyte fan magnet to actually have experienced a ten year apprenticeship
21 playing dingy bars, to have an agent, or even to have an act. Rudimentary social media and
22 self presentation skills, and a voracious lust for fame, can be enough to bring, real, revenue
23 earning celebrity within reach through just one viral story, some popular videos, or a reality
24 TV appearance. Life has indeed become a performance (Gabler, 2000), even performance has
25 become a performance. Why try to be a talented entertainer, when you can just play one?

Marketing Practice and Selfie-Inflected Consumption

This paper suggests, then, that the selfie phenomenon in the convergence era points to the
need for a profound shift in the marketing management mentality to reflect the ways in which
social media and celebrity culture have added public and performative elements to consumer
culture. Marketing's task in the new consumer culture landscape is to furnish opportunities

1
2
3
4
5
6
7 for consumer self expression that subjectively feel creative and individualised. This is not
8 merely a matter of adopting social media or other categories of digital marketing practice per
9 se: it demands a dissolution of the old marketing sub-discipline demarcations in favour of a
10 creative, strategic and cross-disciplinary approach that plays into the Zeitgeist of consumer
11 culture (Holt, 2010). But, firstly, a word of caution. Consumers are not loyal, orderly or
12 respectful. Witness, for example, the catastrophe that befell the National Lottery Twitter
13 campaign for British Athletics (Taylor, 2017) when trolls photoshopped offensive slogans
14 into the images. This was a case of damaging and unsolicited consumer participation in a
15 social media campaign, and it illustrates the importance of control mechanisms, filters and
16 clearly conceived creative strategy in engagement initiatives.

17
18
19
20
21
22
23
24
25
26
27
28 In contrast, the Coca Cola 'Content 2020' initiative (Baker, 2011) (launched with two videos
29 on YouTube) is a strategic attempt to elicit consumer engagement in brand storytelling and
30 brand conversations but in ways that are carefully designed and moderated by the brand.
31
32 Coca Cola sought to grow the brand globally by moving away from the hegemony of the 30
33 second TV spot (which must have taken a leap of faith, because few brands can match Coca
34 Cola for iconic TV advertisements) towards the creation of multiple iterative content
35 initiatives linked to wider social themes such as sustainability and development. In the
36 consumer marketing industry more generally, the global rebalancing of adspend from mass
37 media to digital content (Benes, 2016) partly reflects a change in the creative logic of social
38 media marketing and communications, from sales orientation, to engagement. The broad
39 category of digital does include many sales oriented techniques, such as programmatic social
40 media advertising and SEO (Search Engine Optimisation) that shadow browsing patterns and
41 insert real time offers into browsers' newsfeeds. But, globally, there are also significant rises
42 in video (Joseph, 2015) and other forms of brand sponsored content that are presented as
43
44
45
46
47
48
49
50
51
52
53
54

Formatted: Font: Italic

1
2
3
4
5
6
7 entertainment or information and reflect a strategic need not to sell as such but, rather, to
8 maintain brand presence and visibility by integrating the brand seamlessly within consumers'
9 media consumption of entertainment, news, information and social media.

10
11
12
13
14 Content marketing lends itself well to performative marketing in digital spaces because it can
15 elicit visual and textual responses from consumers who are willing to engage by contributing
16 their own content to competitions, discussions and memes. But, in itself, content marketing is
17 not necessarily the answer for marketing practitioners. Branded content is a broad and
18 nebulous category that is many different things to many people, and it forms only part of the
19 panoply of marketing interventions. Offline extensions of digital content can be equally
20 important in consumer activation and engagement through, for example, retail experience
21 design or pop-up events. However, the flexibility of brand sponsored content on digital
22 platforms is such that it can combine abstract ideas, spectacle and stories with marketing
23 interfaces such as product or service reviews, order reconciliation and delivery. This
24 flexibility means that the old categorical distinctions of the marketing mix and the
25 promotional mix no longer fit the new, fluid and digitally-driven marketing landscape.

26
27
28
29
30
31
32
33
34
35
36
37
38
39 In using content as an example we are not suggesting that the facilitation of consumer
40 identity performances can be reduced to certain categories of marketing techniques, on or
41 offline. Creative ideas that can be spread across different executional media (Jenkins et al.,
42 2013) are at a premium in the effort to connect contemporary marketing with selfie consumer
43 culture. The relative lessening of importance of traditional, sales-oriented advertising and
44 benefit-based branding reflect the need to address the new, performative consumer cultures.
45
46
47
48
49 The use of any particular set of techniques or principles is not in itself a solution to the
50 heterogeneous and messy problems of marketing practice, even if social media is now an
51
52
53
54

1
2
3
4
5
6
7 unavoidable part of almost any marketing plan. Rather, there is a need to bring traditional
8 marketing skills of creative excellence and imagination to bear in ways that are articulated by
9 new craft skills and informed by a deep understanding of the consumer cultural mileau.
10
11 Marketing has not changed, but it has also changed profoundly.

12
13
14
15
16 Under convergence (Jenkins, 2008) brands are a seamless part of media consumption on
17 mobile devices and PCs through advergames, TV shows, movies, newspaper websites, video
18 sharing platforms and vlogs, news, comment and photo/video platforms, brand websites and
19 blogs, music, digital radio, countless branded apps and more, there is an opportunity to
20 furnish consumers with the tools that facilitate digital and offline expressions of identities and
21 values. Indeed, it is those brands that are incorporated into cultural usage that will be recalled
22 into consumers' evoked set when purchase choices are made. It is axiomatic that consumers
23 choose most purchases from two to five alternatives, that they, and we, can recall easily.
24 Market share is driven by brand presence and salience, not by loyalty (Sharpe, 2010) and
25 digital communication is a major channel for building brand presence. The rise of digital has
26 not entirely reduced marketing to a hard science of big data mining, powerful though data
27 profiling techniques can be. Great ideas astutely executed can still leverage consumer
28 engagement that is disproportionate to their investment, as can be seen in 2016 campaigns for
29 Booking.Com, House of Fraser, Instagram Film, Netflix and many others (Barsby, 2016).

30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Formatted: Font: Not Bold

Concluding comments: Marketing and the performance of consumer identity

The selfie, then, has become a motif of the era of media convergence. This paper argues that the selfie phenomenon should not be dismissed as mere narcissism or inadequacy, but is part of a broader representational and performative shift facilitated by social media and mobile communication technology, and underpinned by celebrity culture. The selfie is a palpable

1
2
3
4
5
6
7 manifestation of the mediated performance of life in a visually oriented and entertainment-
8 driven economy. Consumer marketing in the era of convergence is not only a matter of
9 consumer 'engagement', to use that sterile term. Instead, it provides artfully designed
10 opportunities for the mediated performance of consumers' identity. Marketing is not all about
11 facilitating selfies, and the selfie is just one of many social media genres that enable the
12 participation of consumers and drive the marketing heft of social media platforms. But the
13 rise of the selfie is symptomatic of important truths about contemporary marketing and
14 consumer culture. The marketing metaphor originated in traditional markets as sellers
15 communicated their products, value and prices to consumers. Market traders today, when one
16 can still encounter such prehistoric beasts, are still ineluctably theatrical, as they perform,
17 project and dramatise the communication of their offers. The rise of mediated communication
18 has continued to enable the dramatic representation of marketing offers.

19
20
21
22
23
24
25
26
27
28
29
30
31
32 There is a need for drama in marketing whether the seller is selling socks, cooking pots,
33 clothes line pegs, or movies, cosmetic surgery, cars, lifestyles, political leaders, or salvation.
34 In a digital era of constant internet communication, deeply informed by the idiom of
35 entertainment, it is not only the marketers who perform, but the consumers. Indeed, the
36 principal role of marketers is now to facilitate and stage manage the consumers' performance
37 of identity. Marketing ~~managers concepts such as consumer experiences, satisfaction, loyalty,~~
38 ~~and delight are not redundant, but marketers~~ must adapt and broaden their skill set to
39 facilitate the provision of compelling props, sets, narrative devices and other plot thickeners
40 to develop the consumers' story of their life. The changes in consumer behaviour are
41 mirrored by a radical shift in marketing communication budgets from advertising to publicity,
42 especially in the form of non-advertising promotions such as branded content, product
43 placement, sponsorship and countless digital manifestations such as websites, brand blogs,
44
45
46
47
48
49
50
51
52
53
54

1
2
3
4
5
6
7 programmatic advertising that follows the user's web surfing pattern, advergames, and
8 branded interactive chat forums (Jenkins et al, 2013). As it happens, advertising and media
9 agencies are enlisting designers, digital natives, scriptwriters, movie makers, jokesters,
10 animators and more, because the old one-two of art and copy for a print and broadcast
11 campaign just doesn't wash any more when clients are demanding branded content that draws
12 consumers into the story with compelling, iterative stories for every conceivable media
13 platform. The smart marketers know that however advanced their skills and intuition, they
14 can't compete with consumer creativity. They have to design scenarios that allow consumers
15 to extemporize as they play out their own drama, using marketing as a resource (Hackley,
16 2013).
17
18
19
20
21
22
23
24
25
26
27

28 *Marketing's role enabling consumer performance*

29
30 Marketing practice is, as usual, well ahead of marketing principles in adapting to the new
31 realities of consumer culture. ~~Amongst long~~ Facebook's 2 billion active daily users (Pell,
32 2017) many other social media sites with image capability such as *Instagram*, *Twitter* and
33 China's *Qzone* number their daily users in the hundreds of millions (Statista, 2017). In
34 addition to the huge number of daily selfie-posting opportunities open to contemporary
35 consumers, there are many virtual lifestyle games and countless other internet-based
36 communication fora that foreground consumers' self-presentation and identity positioning.
37
38 Retail and entertainment design has long displayed a theatrical bent. From the early retail
39 emporia to *Disneyland*, Las Vegas and onward to the recent London launch of *Versace*
40 branded apartments, designers have long understood the marketing implications of the spatial
41 environment (see Sherry, 1998, for one of many examples). The dominance of the idiom of
42 entertainment over contemporary life through visual media has now pushed marketing to a
43 new frontier that transcends physical space. The distinction between private and public has
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

1
2
3
4
5
6
7 become oddly inverted, as physical social contact and community have reduced in advanced
8 economies, while virtual social contact has replaced it. As we note above, following Gabler
9 (2000), we are all on TV, watching life.
10
11

12
13
14 Inevitably there are negative aspects to this. At the extreme, there is the Japanese cultural
15 phenomenon of *Hikikomori* in which a million young adults, mostly males, have retreated to
16 their rooms, never to emerge, having rejected human social contact in favour of a virtual
17 existence (Lucchese, 2015) online, playing games, surfing websites, reading blogs, chatting
18 with comrades, and feeding when a carer pushes a meal through the bedroom door. This is
19 the kind of bleak and tragic consequence that some critics see as the inevitable result of a
20 culture dominated by the image and entertainment.
21
22
23
24
25
26
27

28
29
30 On the other hand, it is also clear that the internet provides a seemingly inexhaustible
31 resource for the enterprising to assert new forms of identity in new and exciting, and perhaps
32 liberatory (Firat and Venkatesh, 1995) ways. The consumer now achieves what millions
33 dreamed of when movies first reached mass audiences: living through a screen, they (and we)
34 can star in the movie of our life. It has long been obvious to marketers, if not to marketing
35 academics, that what we think about brands matters much less than what others think of
36 them. Brands communicate. They help us to play our roles as people who are creative,
37 spirited, rebellious, sexual, tasteful, clever, individual, and different- in fact, just like movie
38 stars. Many of the prescriptions implied in the performance metaphor for marketing might
39 seem similar to those called for by writers on postmodernism in marketing (Brown, 1994;
40 2006)- with one apparent difference: it isn't enough for marketers to write convincingly about
41 marketing. Like the put-upon copywriters and art directors struggling to stay relevant in the
42 advertising industry, markets must master all the skills of stage direction, including set design
43
44
45
46
47
48
49
50
51
52
53
54

and set dressing, screenplay writing, casting, you name it. The drama of life is unfolding, and we are on the front row, watching ourselves in the starring role.

References

Alexander, J.C., (2010). The Celebrity-Icon. *Cultural Sociology*, 4(3), pp.323-336. DOI 10.1177/1749975510380316

Baertlein, L., (2014). "Ellen's Oscar'selfie'crashes Twitter, breaks record." Available at:<http://www.reuters.com/article/2014/03/03/us-oscars-selfie-idUSBREA220C320140303> (accessed 11 July 2015).

Baker, R. (2011). Creative Content Will Fuel Coca Cola's Growth. *Marketing Week* available at <https://www.marketingweek.com/2011/10/21/creative-content-will-fuel-coca-colas-growth/> accessed 17 August 2017.

Formatted: Font: Italic

Banister, E. N. and Cocker, H. L. (2013). A cultural exploration of consumers' interactions and relationships with celebrities. *Journal of Marketing Management*. 30. No.1-2.1-29. doi: 10.1080/0267257X.2013.807863.

Barbas, S. (2001). *Movie crazy: fans, stars, and the cult of celebrity*. Hampshire: Palgrave.

Barthes, R. (1972) [1957]. 'The Face of Garbo', in *Mythologies*, pp. 56-7. New York, NY: Hill and Wang.

Barsby, A. (2016). Top Digital Marketing Campaigns of 2016 that became Viral Marketing Hits available at <https://www.e-xanthos.co.uk/blog/top-digital-marketing-campaigns-2016-viral-marketing-hits/> accessed 18 August 2016.

1
2
3
4
5
6
7 Bean, D., (2014). The 11 most famous and spectacular selfies ever. Available at:
8 [https://www.yahoo.com/tech/the-11-most-famous-and-spectacular-selfies-ever-](https://www.yahoo.com/tech/the-11-most-famous-and-spectacular-selfies-ever-78562280637.html)
9 [78562280637.html](https://www.yahoo.com/tech/the-11-most-famous-and-spectacular-selfies-ever-78562280637.html) (accessed 15 July 2015).

10
11
12
13 Joseph, S. (2015). Online Video to Drive 4.4% Jump in Global Adspend in 2015 as Brands
14 Move Budgets Away from TV. *The Drum*, available at
15 [http://www.thedrum.com/news/2015/03/30/online-video-drive-44-jump-global-ad-spend-](http://www.thedrum.com/news/2015/03/30/online-video-drive-44-jump-global-ad-spend-2015-brands-move-budgets-away-tv)
16 [2015-brands-move-budgets-away-tv](http://www.thedrum.com/news/2015/03/30/online-video-drive-44-jump-global-ad-spend-2015-brands-move-budgets-away-tv) accessed 17 August 2017.

Formatted: Font: Italic

Field Code Changed

21
22 Billing, L., (2015). Palestinians In Jerusalem Are Embracing The Ramadan Selfie Trend.
23 Available at: [https://www.buzzfeed.com/lynzybilling/palestinians-in-jerusalem-are-](https://www.buzzfeed.com/lynzybilling/palestinians-in-jerusalem-are-embracing-the-ramadan-selfie-t?utm_term=.JaWzDX2D2#.pfb5VPIVI)
24 [embracing-the-ramadan-selfie-t?utm_term=.JaWzDX2D2#.pfb5VPIVI](https://www.buzzfeed.com/lynzybilling/palestinians-in-jerusalem-are-embracing-the-ramadan-selfie-t?utm_term=.JaWzDX2D2#.pfb5VPIVI) (accessed 11
25 July, 2015).

26
27
28
29
30 Boorstin, D. J. (1992). *The Image: A Guide to Pseudo-Events in America*. 50th Anniversary
31 edition. New York: Vintage Books.

32
33
34
35 Brown, S. (1994) Marketing as Multiplex: Screening Postmodernism, *European Journal of*
36 *Marketing*, 28, 8/9, 27-51.

37
38
39
40 Brown, S. (2006) Recycling Postmodern Marketing, *The Marketing Review*, 6, 211-230.

41
42
43 Brown, S. & Ponsonby-McCabe, S. (2013), They're gr-r-reat! Introduction to the special
44 issue, *Journal of Marketing Management*, 29: 1/2, pp.1-4.

45
46
47 Brown, S. & Ponsonby-McCabe, S. (2014), *Brand mascots and other marketing animals*.
48 Abingdon: Routledge

49
50
51
52 Campbell, J., (1949). The hero with a thousand faces. *Princeton, NJ: Princeton University*.

- 1
2
3
4
5
6
7 Cashmore, E. (2006). *Celebrity culture*. Abingdon: Routledge.
8
9
10 Cook, (2002) *The Discourse of Advertising*, London, Routledge.
11
12 Davis, A. (2013) *Promotional Cultures: The Rise and Spread of Advertising, Public*
13 *Relations, Marketing and Branding*. Cambridge, Polity Press.
14
15
16
17 Driessens, O. (2013). The celebritisation of society and culture: Understanding the structural
18 dynamics of celebrity culture. *International Journal of Cultural Studies*, 16. No.6. 641-
19 657. doi: [10.1177/1367877912459140](https://doi.org/10.1177/1367877912459140).
20
21
22
23
24 Eagar, T. and Dann, S., (2016). Classifying the narrated# selfie: Genre typing human-
25 branding activity. *European Journal of Marketing*, 50(9/10), pp.1835-1857.
26
27
28
29 Firat, A. F. and Venkatesh, A. (1995). Liberatory Postmodernism and the Re-enchantment of
30 Consumption. *Journal of Consumer Research*. 22. No.3. 239-267. Retrieved from
31 <http://www.jstor.org/stable/2489612>.
32
33
34
35 Gabler, N. (2000). *Life the Movie: How Entertainment Conquered Reality*. New York:
36 Vintage Books.
37
38
39
40 Gamson, J. (1994). *Claims to Fame: Celebrity in Contemporary America*. California:
41 University of California Press.
42
43
44
45 Gilbert, S. (2014). The world's earliest selfies – in pictures. Available at:
46 [https://www.theguardian.com/artanddesign/gallery/2014/jul/21/worlds-earliest-](https://www.theguardian.com/artanddesign/gallery/2014/jul/21/worlds-earliest-selfies-in-pictures-buzz-aldrin)
47 [selfies-in-pictures-buzz-aldrin](https://www.theguardian.com/artanddesign/gallery/2014/jul/21/worlds-earliest-selfies-in-pictures-buzz-aldrin) (accessed 12 July 2015).
48
49
50
51 Goffman, E., (1956). *The Presentation of Self in Everyday Life*. Available at:
52 https://monoskop.org/images/1/19/Goffman_Erving_The_Presentation_of_Self_in_E
53
54
55

1
2
3
4
5
6
7 [veryday Life.pdf](#) (accessed 12 July 2015).
8

9
10 Grainge, P. and Johnson, C. (2015) *Promotional Screen Industries*, London, Routledge.

11
12 Graser, M., (2014). Nicholas Hoult Gets Evil for Jaguar. Available at:
13
14 [http://variety.com/2014/biz/news/nicholas-hoult-gets-evil-for-jaguar-](http://variety.com/2014/biz/news/nicholas-hoult-gets-evil-for-jaguar-1201322439/)
15
16 [1201322439/](http://variety.com/2014/biz/news/nicholas-hoult-gets-evil-for-jaguar-1201322439/) (accessed 1 July 2017).
17

18
19 Hackley, C. (2013). *Marketing In Context: Setting The Scene*. London: Palgrave MacMillan.

20
21
22 Hackley, C. and Hackley, R. A. (2015) Marketing and the Cultural Production of Celebrity in
23
24 the Era of Media Convergence. *Journal of Marketing Management*, 31(5/6), 461-478. [1].
25
26 [10.1080/0267257X.2014.1000940](https://doi.org/10.1080/0267257X.2014.1000940)
27

28
29 Hackley, C., Brown, S., and Hackley, R. A. (2012). The X-Factor enigma: Simon Cowell and
30
31 the marketisation of existential liminality. *Marketing Theory*. 12. No.4. 451-469. doi:
32
33 [10.1177/1470593112457738](https://doi.org/10.1177/1470593112457738).
34

35
36 Hebblethwaite, C., (2014). #BBCTrending: The women having a laugh in Turkey. Available
37
38 at: <http://www.bbc.com/news/blogs-trending-28548179> (accessed 22 July 2015).
39

40
41 Hesmondhalgh, D. (2005). Producing Celebrity. Chapter 3. In Evans, J. and Hesmondhalgh,
42
43 D. (Eds.), *Understanding Media: Inside Celebrity* (pp.97-134). Milton Keynes: Open
44
45 University Press.

46
47 Holt, D. (2004) *How Brands Become Icons: The Principles of Cultural Branding*, Harvard
48
49 Business Press.

50
51
52 Horkheimer, M. and Adorno, T. (2002). *Dialectic of Enlightenment: philosophical fragments*,
53
54 Gunzelin Schmid Noerr (ed.). Edmund Jephcott (Trans.), CA: Stanford University Press.
55

1
2
3
4
5
6
7 Hosany S., Prayag, G., Martin, D. and Lee, W.Y. (2013) Theory and Strategies of
8 Anthropomorphic Brand Characters from Peter Rabbit, Mickey Mouse and Ronald
9 McDonald ,to Hello Kitty, *Journal of Marketing Management* 29 (1-2) 48-68.

10
11
12
13 I, Available at: [http://rebloggy.com/post/my-edits-the-beatles-paul-mccartney-john-lennon-](http://rebloggy.com/post/my-edits-the-beatles-paul-mccartney-john-lennon-ringo-starr-george-harrison-rip/64910242129?sa=X&ved=0CBwQ9QEwA2oVChMI85-uvaj5xgIVzG0UCh2HXQB-)
14 [ringo-starr-george-harrison-rip/64910242129?sa=X&ved=0CBwQ9QEwA2oVChMI85-](http://rebloggy.com/post/my-edits-the-beatles-paul-mccartney-john-lennon-ringo-starr-george-harrison-rip/64910242129?sa=X&ved=0CBwQ9QEwA2oVChMI85-uvaj5xgIVzG0UCh2HXQB-)
15 [uvaj5xgIVzG0UCh2HXQB-](http://rebloggy.com/post/my-edits-the-beatles-paul-mccartney-john-lennon-ringo-starr-george-harrison-rip/64910242129?sa=X&ved=0CBwQ9QEwA2oVChMI85-uvaj5xgIVzG0UCh2HXQB-) (accessed 26 July 2015).

16
17
18
19
20 IMDB, (2016). Available at:
21 http://www.imdb.com/search/title?year=2016,2016&sort=boxoffice_gross_us.desc
22 (accessed 1July 2017).

23
24
25
26
27 IMDB, (2017). Available at:
28 [http://www.imdb.com/chart/boxoffice?pf_rd_m=A2FGELUUNOQJNL&pf_rd_p=302137](http://www.imdb.com/chart/boxoffice?pf_rd_m=A2FGELUUNOQJNL&pf_rd_p=3021371422&pf_rd_r=1YWS3EEE0KFFORPHD967&pf_rd_s=right-4&pf_rd_t=15506&pf_rd_i=moviemeter&ref_=chtmvm_q1_1)
29 [1422&pf_rd_r=1YWS3EEE0KFFORPHD967&pf_rd_s=right-](http://www.imdb.com/chart/boxoffice?pf_rd_m=A2FGELUUNOQJNL&pf_rd_p=3021371422&pf_rd_r=1YWS3EEE0KFFORPHD967&pf_rd_s=right-4&pf_rd_t=15506&pf_rd_i=moviemeter&ref_=chtmvm_q1_1)
30 [4&pf_rd_t=15506&pf_rd_i=moviemeter&ref_=chtmvm_q1_1](http://www.imdb.com/chart/boxoffice?pf_rd_m=A2FGELUUNOQJNL&pf_rd_p=3021371422&pf_rd_r=1YWS3EEE0KFFORPHD967&pf_rd_s=right-4&pf_rd_t=15506&pf_rd_i=moviemeter&ref_=chtmvm_q1_1) (accessed 1 July 2017).

31
32
33
34
35
36 Jerslev, A. and Mortensen, M., (2016). What is the self in the celebrity selfie?
37 Celebrification, phatic communication and performativity. *Celebrity studies*, 7(2), pp.249-
38 263.

39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
Jenkins, H. (2008). *Convergence Culture: Where Old and New Media Collide*. New York:
New York University Press.

Jenkins, H., Ford S., and Green J. (2013) *Spreadable Media: Creating Value and Meaning in a Networked Culture* NYU press, New York.

Jensen Schau, H. and Gilly, M.C., (2003). We are what we post? Self-presentation in personal web space. *Journal of consumer research*, 30(3), pp.385-404.

1
2
3
4
5
6
7 Keegan, M., (2017). Manchester United fans can buy red wine at Old Trafford as the club
8 stock Sir Alex Ferguson's favourite tippie. Available at:
9 [http://www.dailymail.co.uk/sport/football/article-4275022/Manchester-United-fans-buy-](http://www.dailymail.co.uk/sport/football/article-4275022/Manchester-United-fans-buy-red-wine-Old-Trafford.html)
10 [red-wine-Old-Trafford.html](http://www.dailymail.co.uk/sport/football/article-4275022/Manchester-United-fans-buy-red-wine-Old-Trafford.html) (accessed 1 July 2017).
11
12

13
14
15 Kedzior, R., Allen, D.E. and Schroeder, J., (2016). The selfie phenomenon—consumer
16 identities in the social media marketplace. *European Journal of Marketing*, 50(9/10),
17 pp.1767-1772.
18
19

20
21
22 Kerrigan, F., Brownlie, D., Hewer, P., and Daza-LeTouze, C. (2011). ‘Spinning’ Warhol:
23 Celebrity brand theoretics and the logic of the celebrity brand. *Journal of Marketing*
24 *Management*. 27. No.13-14. 1504-1524. doi: [10.1080/0267257X.2011.624536](https://doi.org/10.1080/0267257X.2011.624536).
25
26

27
28
29 Kerrigan, F. and Hart, A., (2016) Theorising Digital Personhood- A Dramaturgical Approach.
30 *Journal of Marketing Management*, 32, 17/18
31 <http://www.tandfonline.com/doi/abs/10.1080/0267257X.2016.1260630>
32
33

34
35 Lasch, S. and Lury, C. (2007). *Global Culture Industry: The Mediation of Things*. London:
36 Polity.
37
38

39
40 Lee, R.L., (2016). Diagnosing the Selfie: Pathology or Parody? Networking the Spectacle in
41 Late Capitalism. *Third Text*, 30(3-4), pp.264-273.
42
43

44
45 Lim, W.M., (2016). Understanding the selfie phenomenon: current insights and future
46 research directions. *European Journal of Marketing*, 50(9/10), pp.1773-1788.
47
48

49
50 Lucchese, M., (2015). ‘Hikikomori’: Japan Faces Epidemic of Young Men Never Leaving
51 Their Rooms. Available at: <http://www.breitbart.com/national->
52
53

1
2
3
4
5
6
7 [security/2015/07/08/hikikomori-japan-faces-epidemic-of-young-men-never-leaving-their-](http://www.bbc.com/news/health-25484384)
8 [rooms/](http://www.bbc.com/news/health-25484384) (accessed 31 July 2015).

9
10
11 Macaky, D., (2015). Selfie mad teen dies after being electrocuted while trying to take
12 'ultimate' snap on top of train. Available at: [http://www.mirror.co.uk/news/world-](http://www.mirror.co.uk/news/world-news/selfie-mad-teen-dies-after-5684384)
13 [news/selfie-mad-teen-dies-after-5684384](http://www.mirror.co.uk/news/world-news/selfie-mad-teen-dies-after-5684384) (accessed 11 July 2015).

14
15
16
17
18 Matyszczuk, C., (2015). Young women spend five hours a week taking selfies, says survey
19 Available at: [https://www.cnet.com/uk/news/young-women-spend-five-hours-a-week-](https://www.cnet.com/uk/news/young-women-spend-five-hours-a-week-taking-selfies-says-survey/)
20 [taking-selfies-says-survey/](https://www.cnet.com/uk/news/young-women-spend-five-hours-a-week-taking-selfies-says-survey/) (accessed 11 July 2015).

21
22
23
24
25 Meikle, G. and Young, S. (2011) *Media Convergence: Networked Digital Media in Everyday*
26 *Life*, Palgrave MacMillan, London.

27
28
29
30 Molloy, A., (2014). Selfie obsessed' teenager Danny Bowman suicidal after failing to capture
31 'the perfect selfie. Available at: [http://www.independent.co.uk/news/uk/home-](http://www.independent.co.uk/news/uk/home-news/selfie-obsession-made-teenager-danny-bowman-suicidal-9212421.html)
32 [news/selfie-obsession-made-teenager-danny-bowman-suicidal-9212421.html](http://www.independent.co.uk/news/uk/home-news/selfie-obsession-made-teenager-danny-bowman-suicidal-9212421.html)
33
34 (accessed 26 July 2015).

35
36
37
38
39 Murray, D. C. (2015) Notes to Self- the visual culture of selfies in the age of social media.
40 *Consumption, Markets and Culture*, DOI10.1080/10253866.2015.1052967

41
42
43
44 Pell, D., (2017). Facebook is the new nation state, both sides are winning the war on media,
45 and other stories you might have missed. Available at: [https://qz.com/1017409/dave-](https://qz.com/1017409/dave-pells-next-draft-june-28-2017/)
46 [pells-next-draft-june-28-2017/](https://qz.com/1017409/dave-pells-next-draft-june-28-2017/) (accessed 1 July 2017).

47
48
49
50
51 Phillips, B.J., Miller, J. and McQuarrie, E.F., (2014). Dreaming out loud on Pinterest: New
52 forms of indirect persuasion. *International Journal of Advertising*, 33(4), pp.633-655.

Powell, H. (Ed.) (2013). *Promotional Culture in an Era of Convergence*. Oxon: Taylor and Francis.

Rettberg, J.W. (2014) *Seeing Ourselves Through Technology: How We Use Selfies, Blogs and Wearable Devices to See and Shape Ourselves*. Basingstoke, Palgrave MacMillan.

Rojek, C. (2012). *Fame Attack: The Inflation of Celebrity and its Consequences*. London: Bloomsbury Academic.

Schroeder, J.E. (2004) Visual Consumption in the Image Economy, in *Elusive Consumption*. Karin Ekström and Helene Brembeck, eds, Oxford: Berg (2004), pp. 229- 244.

Schroeder, J. E. (2005). The artist and the brand. *European Journal of Marketing*. 39 No. 11/12. 1291-1305. doi: [10.1108/03090560510623262](https://doi.org/10.1108/03090560510623262).

Schroeder, J. E. (2013) Snapshot Aesthetics and the Strategic Imagination, *Invisible Culture*, 18, available at http://papers.ssrn.com/sol3/papers.cfm?abstract_id=2377848

Sharpe, B. (2010). *How Brands Grow- what marketers don't know*. Oxford, Oxford University Press.

Formatted: Font: Italic, No underline,
Font color: Auto

Sherry, J.F., (1998) (ed) *Servicescapes: The Concept of Place in Contemporary Markets*, Chicago, NTC Books.

Spry, A., Pappu, R. T., and Cornwell, B. (2011). Celebrity endorsement, brand credibility and brand equity, *European Journal of Marketing*. 45. No. 6. 882-909. doi: [10.1108/03090561111119958](https://doi.org/10.1108/03090561111119958).

Statista, (2017). Most famous social network sites worldwide as of April 2017, ranked by number of active users (in millions). Available at:

1
2
3
4
5
6
7 [https://www.statista.com/statistics/272014/global-social-networks-ranked-by-](https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/)
8 [number-of-users/](https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/) (accessed 1 July 2017).
9

10
11 Stepansky, J., (2015). Police slam selfie stick tourist who snapped himself on Brooklyn
12 Bridge beam 275ft above river. Available at: [http://www.mirror.co.uk/news/world-](http://www.mirror.co.uk/news/world-news/police-slam-selfie-stick-tourist-5990801)
13 [news/police-slam-selfie-stick-tourist-5990801](http://www.mirror.co.uk/news/world-news/police-slam-selfie-stick-tourist-5990801) (accessed 11 July 2015)
14
15

16
17
18 Taylor, M., (2017). National Lottery's Twitter Campaign Hijacked by Awful Trolls.
19 Available at [https://www.studentmoneysaver.co.uk/article/national-lotterys-twitter-](https://www.studentmoneysaver.co.uk/article/national-lotterys-twitter-campaign-hijacked-by-awful-trolls/)
20 [campaign-hijacked-by-awful-trolls/](https://www.studentmoneysaver.co.uk/article/national-lotterys-twitter-campaign-hijacked-by-awful-trolls/) (accessed 17 August 2017)
21
22

23
24
25 Toffler, Alvin. (1980). *The Third Wave*. New York, William Morrow & Co.

26
27
28 Turner, V., (1974), *Dramas, Fields, and Metaphors: Symbolic Action in Human Society.*
29 Cornell University Press. pp. 273-4.
30

31
32
33 Turner, V. (1982) *From Ritual to Theatre- The Human Seriousness of Play*, Performing Arts
34 Journal Publications
35

36
37 US TV Guide (2017). <http://www.tvguide.com/top-tv-shows>.
38

39
40 Uttam, P., (2015). Death by selfie? Russian police release brochure after spate of fatal
41 accidents. Available at: [http://edition.cnn.com/2015/07/08/asia/russia-selfie-death-](http://edition.cnn.com/2015/07/08/asia/russia-selfie-death-brochure/)
42 [brochure/](http://edition.cnn.com/2015/07/08/asia/russia-selfie-death-brochure/) (accessed 11 July 2015).
43
44

45
46
47 Veblen, T. (1899, reprint, 1979) *The Theory of the Leisure Class*, New York, Penguin Books.
48

49
50 Wallop, H., (2014). Oscars 2014: The most famous 'selfie' in the world (sorry Liza)
51 Available at: [http://www.telegraph.co.uk/culture/film/oscars/10674655/Oscars-](http://www.telegraph.co.uk/culture/film/oscars/10674655/Oscars-2014-The-most-famous-selfie-in-the-world-sorry-Liza.html)
52 [2014-The-most-famous-selfie-in-the-world-sorry-Liza.html](http://www.telegraph.co.uk/culture/film/oscars/10674655/Oscars-2014-The-most-famous-selfie-in-the-world-sorry-Liza.html) (accessed 28 July 2015).
53
54

Formatted: Font: (Default) Times New Roman, Italic, No underline, Font color: Auto

Formatted: Font: Italic

1
2
3
4
5
6
7 Webb, S., (2015). Tunisia attack: Disbelief as tourists flock to massacre site to take
8 SELFIES. Available at: [http://www.mirror.co.uk/news/uk-news/tunisia-attack-](http://www.mirror.co.uk/news/uk-news/tunisia-attack-disbelief-tourists-flock-5968353)
9 [disbelief-tourists-flock-5968353](http://www.mirror.co.uk/news/uk-news/tunisia-attack-disbelief-tourists-flock-5968353) (accessed 11 July 2015).
10
11

12
13 Wernick, A. (1991). *Promotional culture: Advertising, ideology and symbolic expression*.
14 CA: Thousand Oaks, Sage Publications.
15
16

17
18 Wohlfeil, M. and Whelan, S. (2012) "Saved!" by Jena Malone: An Introspective Study of a
19 Consumer's Fan Relationship with a Film Actress. *Journal of Business Research*, 65 (4).
20 pp. 511-519 doi: 10.1016/j.jbusres.2011.02.030
21
22
23

24
25 Wolf, M. J. (2003). *The Entertainment Economy: how mega-media forces are transforming*
26 *our lives*. California: Three Rivers Press.
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60