

**The Corporate Crisis Management of Colour Blind Advertising:
A Case Study of Dolce & Gabbana's and H&M's Racially Charged Campaigns**

Jessica Goldentuler

Masters Research Paper

Supervised by: Professor Robert Clapperton

Second Reader: Dr. Matthew Tiessen

July 26, 2019

Ryerson University

Master of Professional Communication

Faculty of Communication and Design

ABSTRACT

The purpose of this Masters Research Paper is to analyze the methods of crisis communication utilized by H&M and Dolce & Gabbana in response to their racially charged ads launched in January 2018 and November 2018 respectively. After thorough research, it is clear that many retail groups have suffered irreparable damage to their images from a crisis (Liu et al., 2011). Image Restoration Theory (IRT) and the Social-mediated Crisis Communication model will act as a lens through which the companies' techniques will be examined.

The Literature Review aiding the research gathered in this paper will provide insight into the growth of the advertising industry, examples of modern corporate crises, and a recap of each corporation's controversial pasts. The review will also cover theories of crisis communication and social media's role in crisis communication.

After manually collecting data from Dolce & Gabbana's Instagram and Twitter accounts, it is clear that the Italian fashion house misused denial in combination with William Benoit's other strategies within IRT. The public swiftly accused Dolce & Gabbana of lying and avoiding blame. After Dolce & Gabbana turned to mortification, their image had been damaged as many users labeled the apology as insincere. Similarly, the data collected on H&M reveals that the retail group attempted to evade responsibility. Later, H&M retracted their statement and released an apologized. The apology received a marginally warmer reception by Instagram users, where as many users on Twitter were demonstrably skeptical of its genuineness. When corrective action is employed the public recalls each company's racist past. After thorough analysis, it is evident that in racially charged corporate crises it may be in the best interest of the company's image to take full responsibility for the act and release a denial free apology.

Table of Contents

1. Introduction.....	1
2. Literature Review.....	4
2.1 A Historical Review of Racism and Advertising.....	4
2.2 Crisis Communication Theories.....	12
2.3 Reception of Racially Charged Advertising.....	15
2.4 Social Media.....	18
3. Research Questions.....	19
4. Methodology and Approach.....	20
5. Research Findings.....	23
6. Discussion & Analysis.....	25
7. Limitations and Conclusion.....	29
Appendices.....	31
Appendix A: Data.....	31
Appendix B: Codebooks.....	60
References.....	6

Introduction

In a society driven by information overload and ubiquitous surveillance, everything a corporation does is open to hypercriticism through the media (Zheng, Liu, & Davison, 2018). When a corporation is careless or racially-insensitive in the advertisement production process this will result in a controversial final product which can bring about a racially charged crisis. This masters research paper will focus on two case studies in which H&M and Dolce & Gabbana manage high profile racially charged crises centered around advertising. Past advertisements accused of racism will provide a historical framework of the crisis type in question. One trend is that the public will accuse advertisements with racist undertones as being ‘tone deaf¹’ which may result in a high volume of media coverage. These accusations threaten the integrity of a corporation’s reputation in the eyes of the public (Zheng, Liu, & Davison, 2018). It is crucial for corporations to take ownership of past mistakes and prevent the future production of racist advertisements in order to maintain and protect their image.

As both corporations are being charged with accusations of racism, it is important to understand the root of the issue at hand. The root of racism is an “ideology of racial domination” (Wilson, pg. 14, 1999). Race, at its core, is understood as a biological classification of the human species (Clair and Denis, 2015). However, as colonialism and slavery grew in the west, race was utilized to rationalize exploitation, domination, and inflict violence against those considered anything other than white (Fiske, 2010). The scientific agreement is that race is not an organic category amongst humans as genetic distinctions are greater within each race (Cornell, and Hartmann, 2006). Race is a social construct shaped and manipulated by the state and other powers (Clair and Denis, 2015). Social racism is constructed by social actors demonstrating

¹ To be tone deaf is when one is unable to tell that their actions or words are racist.

overt prejudicial beliefs or attitudes towards a race. To be racially tone-deaf is to ignore less overt markers of racism (Clair and Denis, 2015). Other corporations such as Dove, Gucci, American Apparel and more have been accused of running insensitive advertisements carrying racist undercurrents.

One of the two advertisements being analyzed was released by H&M, a high street retail store originally named Hennes when it first opened in Stockholm in 1947 (The H&M group). The advertisement which came under fire appeared on the company's retail website January 8th, 2018, depicted a young African American boy in a green hoodie reading "Coolest Monkey in the Jungle." The image received immediate backlash from the public and made press headlines the very same day (West, 2018). The second ad being unpacked is a part of a campaign released Dolce & Gabbana in November of 2018 and features Chinese model Zuo Ye struggling to eat Italian food with chopsticks (CBC, 2019). These ads are only two of many times the Swedish corporation and Italian fashion house, Dolce & Gabbana, have been scrutinized for controversial and racist campaigns or remarks (Gulf News, 2018). The management of these cases against the backdrop of the brands' controversial history will be analyzed based on William Benoit's (2014) image restoration theory. This theory highlights several methods for restoring an entity's reputation under attack. The social-mediated crisis communication model will also act as a theory through which the corporations' actions can be identified as successful or not in repairing the company's image.

As cultural appropriation, accidental racism, and racial tone deafness continue to appear in corporate campaigns, print ads, and commercials it is necessary for corporations to understand the appropriate methods through which to manage racially charged crises. As corporations can now be held responsible by the public for their actions through social media, companies must

protect their image while simultaneously appeasing the public and regaining their trust. William Benoit (1997) provides a clear understanding of image restoration theory through which to analyze the various methods of crisis communication present in these case studies. Brooke Fisher Liu, Lucinda Austin, and Yan Jin (2011) use the social-mediated crisis communication model, as a framework to identify how effectively social media was used in each case study to resolve the crisis and address the issue of social responsibility. Zhang and Borden (2017) focus on the ability for the public to call large corporations to take action and accept social responsibility. Additionally, Zheng, Liu, and Davidson (2018) explore corporate crisis communication and advertising from the perspective of stakeholders on social media. These sources, among others, offer central information that this research paper will employ in order to analyze the case studies and answer the research questions which ask; What strategies of crisis communication did the corporations use? How did these methods affect their images? And, how was social media used during the management of these crises?

Literature Review

Introduction

This literature review outlines a brief history of racist advertising and racially charged crisis communications in order to illuminate the history behind the case studies being analyzed. Dolce & Gabbana and H&M's controversial past will also be explored. Literature on the existing relationship between social media and corporate communication is also reviewed in order to evaluate Dolce & Gabbana's and H&M's use of these tools during the advertising related crises, which took place in January and November of 2018. William Benoit's crisis communication theory called Image Restoration Theory (IRT) will be presented as well. IRT will be the theory through which the raw data collected from Twitter and Instagram will be analyzed. As well, IRT theory outlines the categories through which one of the two codebooks will be based on. Literature dissecting The Social-Mediated Crisis Communication Model is also included, as this model will be the foundation through which Dolce & Gabbana's and H&M's social posts will be evaluated.

A Historical Review of Racism in Advertising

A History of Racism in Advertising

Edward Bernays, considered the father of public relations, published his techniques regarding manipulating public opinion in 1928 (Tye, 1998). Today, what Bernays pioneered may be acknowledged as a form of branding. But, at its core it is the earliest form of image restoration through which aspects of crisis communications theories are visible. Its underlying purpose is to manipulate or maintain the public's support regarding certain beliefs or ideologies (Tye, 1998).

According to Edward Loma Wonkeryor, author of “Dimensions of Racism in Advertising: From Slavery to the Twenty-First Century,” advertising has contained a racial element from slavery to today (Wonkeryor, 2015). From its creation, the leading directive of advertising has been to advertise to those who have the means to buy (Wonkeryor, 2015). In the past in the United States, this concept was limited to the mainstream consumer population which was made up of predominantly white Americans (Wonkeryor, 2015). Non-white members of society were disregarded since the commercial advertising industry viewed them as economically incapable of purchasing the items advertised (Wonkeryor, 2015). However, after World War Two non-whites, most significantly African Americans, gained significant purchasing power and in the mid-20th century advertising agencies began extending campaigns to beyond Caucasians to include other racial and ethnic groups. These groups included Latin Americans, Native Americans, Asian Americans, and Hispanics (Wonkeryor, 2015). During much of the 19th and 20th century, ad agencies were controlled by those with mainstream values who disapproved of representing non-whites in a positive light, resulting in the marketing of racist stereotypical identities (Wonkeryor, 2015). The change in marketing that moved away from the use of these stereotypical images was based on the notion that venders needed to connect with non-whites to expand their consumer reach (Wonkeryor, 2015). Jeanette Date and William Barlow further explore how this connections were formulated through communication.

Dates and Barlow explain that advertising is a two-way form of communication by stating that “to advertise to people ready; willing and able to buy; to use the media which reach them: and to make advertisement that would win their business” (Wonkeryor, 2015, p 3). Wonkeryor further expresses that the message must both be sent and received as intended as the audience must willingly ‘buy into’ the desired message. Wonkeryor along with Marin and

Blumer states that advertising can often have intended underlying messages of social status such as racism as an “ideology of racial domination based on beliefs that a designated racial group is either biologically or culturally inferior can rationalize or prescribe the racial group’s treatment in society” (Wonkeryor, 2015, p 4). Since European colonization of the United States, advertising was manipulated by the ruling class to disseminate images upholding their elite status while demeaning that of others. Images of non-white savages and runaway slaves dehumanized these members of society. In 1870, African Americans began to receive reoccurring roles in advertisements when colour lithography² became available. Most commonly, African American characters were featured on trading cards for sports or jokes. These characters included the puckaninny, blacky mammy, and black sambo. According to Marilyn Kern-Foxworth, “the use of black in pejorative and stereotypical advertising kept them emotionally bound to the idiosyncratic whims of their former masters” Wonkeryor, 2015, p 7). By the 1930s, African Americans became mascots for products made by companies like Aunt Jemima and Uncle Ben. Non-whites were depicted as unintelligent, disgusting, subservient, and ignorant which formulated a ‘black identity’ for public consumption (Wonkeryor, 2015). Though, Hall suggests that identities are only temporary attachments to a subject constructed by discursive practices (Boulton, 2012). Hall turns to Roland Barthes’ 1967 analysis of an advertisement for Panzani pasta to demonstrate the flexible nature of an identity (Boulton, 2012). Barthes argued that the representation, which was the image of a bag spilling pasta with cheese and vegetables carried denotative³ and connotative⁴ meanings (Boulton, 2012). The ad invites the public to engage in

² Colour Lithography is a process that allowed publishers to print higher quality images at a cheaper price (Wonkeryor, 2015, p 4).

³ Denotative meaning is the literal message attached to the representation.

⁴ Connotative meaning is the referential meaning linked to the representation.

the process of identification by calling on past references in order to understand the advertisement's representation (Boulton, 2012). Advertisements speak to the public through representations of recognizable worlds, but Hall notes that this may not prevent individuals from negotiation or oppositional decoding of the intended message (Boulton, 2012). Lee Dyer goes on to explore how messaged labels, such as "the other," were manipulated by the elite to maintain their power.

Dyer suggests that the identity of "the other," made to represent non-whites was used to gain control through articulating white superiority and class privilege (Boulton, 2012). Following Karl Marx's influence, Dyer suggests that the dissemination of these unappealing non-white identities by the ruling class allowed the ruling class to maintain ideological, social, and capital dominance. Marxist ideology can be seen present in today's current structure of the advertising industry (Boulton, 2012). Christopher Boulton, the Author of "Rebranding Diversity: Colorblind racism inside the U.S advertising industry, points to the *Mad Men*⁵ holiday cards as an ironic depiction of the current climate. In 2008, advertising agencies pulled on the popular television show's opening credits and replaced the names with their own executives'. According to Boulton, the spoof of this post card (See figure 1) intended as a tribute to the past, presents a fairly accurate picture of modern ad agencies (Boulton, 2012). *Mad Men*'s creator, Matthew Weiner, says that the show's racial representation is accurate to the times, but is still reflective of agencies today.

⁵ *Mad Men* is a television show created by Matther Weiner, which is set in New York in the 1960s and focuses on an ad agency and primarily the white men who run it. The term "mad men" is also rumored to have been a term coined in the 1950s to refer to the advertisers in the business (AMC).



Figure 1: *Mad Men* Post Card Spoof

Wonkeryor believes that North American mass media only began to echo the nation's diverse population in the 1990s after much lobbying and hard work from groups for more positive representation. These groups included both ethnicities and religions such as Judaism, American Arabs, Latinos, Asian Americans, African Americans, and more.

Modern Cases of Racialized Campaigns

Modern case studies of large corporations with racially charged advertisements provide a small picture of the advertising world today. These case studies help to frame the cases surrounding H&M and Dolce & Gabbana as they provide example of Benoit's strategies used both successfully and unsuccessfully. Comparing and contrasting these past cases alongside the

two being researched may reveal certain patterns within the advertising industry or within consumers' reactions.

In 2017, Pepsi released an advertisement entitled "Live for Now" that co-opts the images of a black lives matter protest (Watters, 2017). The commercial follows supermodel Kendall Jenner as she marches through the streets seemingly protesting nothing and ends the protest by offering a can of Pepsi to a police officer (Watters, 2017). The controversial ad was pulled of the air fairly quickly after the negative public reaction. Pepsi was accused by the public of mocking the Black Lives Matter movement (Watters, 2017). The final scene mimics the imagery of a 2016 protest against police brutality in Baton Rouge (Watters, 2017). Kendall Jenner attempted to shift her blame for her participation in the commercial entirely onto Pepsi (Suggs, 2017). A few months later, Kendall released an official apology, an act of mortification, and accepted responsibility for her own actions on an episode of the reality television show "Keeping Up with the Kardashians." Pepsi jumped to defend its ad saying it depicted "people from different walks of life coming together in a spirit of harmony" (Watters, 2017). However, less than 24 hours later, on April 5, 2017 Pepsi released an apologetic Tweet: "Pepsi was trying to project a global message of unity, peace and understanding. Clearly, we missed the mark and apologize. We did not intend to make light of any serious issues. We are removing the content and halting any further rollout. We also apologize for putting Kendall Jenner in this position" (Watters, 2017).

In early 2019, a sweater was advertised on Gucci's website that resembled blackface⁶(O'kane, 2019). The turtle neck sweater was displayed pulled up over a Caucasian woman's face, covering her nose, mouth, and chin with the mouth of the sweater outlines in red (O'kane,

⁶ Blackface is a term that refers to theatrical makeup worn by non-black performers in the 19th century to play caricatures to mock enslaved Africans. Blackface invokes a racist and painful history (Kaur, 2019).

2019). The fashion house received an immediate backlash in Twitter and was forced to remove the product from its site. On February 6, 2019 Gucci tweeted “Gucci deeply apologizes for the offense caused by the wool balaclava jumper. We can confirm that the item has been immediately removed from our online store and all physical stores. We consider diversity to be a fundamental value to be fully upheld, respected, and at the forefront of every decision we make. We are fully committed to increasing diversity throughout our organization and turning this incident into a powerful learning moment for the Gucci team and beyond” (O’kane, 2019).

Dolce & Gabbana’s Controversial Past

Dolce & Gabbana, the Italian fashion house run by Stefano Gabbana and Domenico Dolce, is no stranger to controversy. Many instances in the company’s past demonstrate a misuse of crisis communication, especially on social media, which resulted in a damaged image. In a 2015 interview, the two designers, who both openly identify as gay, called children born through IVF “synthetic” (Mower, 2017). British singer Elton John took to Instagram in a post writing “How dare you refer to my beautiful children as ‘synthetic’....and shame on you.....#BoycottDolce&Gabbana” (Mower, 2017). In 2018, Gabbana left a comment on an Instagram post of Selena Gomez, which translates to “She’s really ugly” (Delbyck, 2018). Celebrities such as Miley Cyrus and stylists Elizabeth Saltzman and Karla Welch released messages of support for Gomez and denounced the brand (Delbyck, 2018). Gabbana again took to Instagram in 2018 to insult another young woman, renowned fashion blogger Chiara Ferragni. On an image of Ferragni in her Dior wedding dress posted by *Harper’s Bazaar UK*, Gabbana commented “Cheap” (Ritschel, 2018). Later in 2018, on a reposted image announcing the cancelled D&Gloveschina campaign and fashion show Ferragni commented “Karma” (Ritschel,

2018). The #DGLovesNaples ad campaign featured models donning expensive dresses next to local Neapolitans in stereotypical peasant outfits or dressed as pizza chefs (Torre, 2018). The public criticized the campaign, however, Dolce & Gabbana refused to apologize and instead Domenico Gabbana wrote on Instagram, “I will never come to Naples to advertise you again! Bad people, you are the disgusting of Italy” (Torre, 2018). Similarly, the Italian fashion house’s Beijing campaign depicting models alongside stereotypical taxi drivers, garbage men and street merchants, was deemed tactless by the public (Torre, 2018). All of these examples demonstrate the importance of understanding social media’s role in building and damaging a company’s image. These examples also reveal the consequences of a company undergoing a crisis without employing methods of crisis communication, which can be crucial for a company to protect its relationship and image with the public.

H&M’s History of Racism

Although H&M’s controversial history is shorter than Dolce & Gabbana’s, this incident received more attention in both traditional media and social media. It is crucial for a large retail group, such as the H&M group, to remember their past mistakes in crisis communication in order to take the right steps and employ the suitable techniques to protect the brand’s image. In 2013, the Swedish retailer Hennes & Mauritz (H&M), launched a ‘hipster headdress’ (CTV Staff, 2013). Many shoppers shared complaints that the product was culturally insensitive and made fun of the aboriginal culture (CTV Staff, 2013). The feathered head piece, very similar to ones worn by aboriginal chiefs, was pulled from Canadian stores shortly after complaints were filled. The headpiece is seen as a sign of honour, respect, and leadership within the aboriginal community and could be seen as racist or ignorant when sold to those who do not understand its

cultural meaning and simply done it as a costume (CTV Staff, 2013). Other retailers, such as Victoria's Secret and Urban Outfitters who used similar items within their advertising campaigns also apologized and removed them from their inventories (Leibowitz, 2017).

Crisis Communication Theories

Image Restoration Theory

As branding crises have become increasingly prevalent, so too have theories pertaining to crisis communication (Watson and Rodrigues, 2018). The presence of readily accessible communication tools with a wide outreach such as social media has given the public the ability to maintain panopticon-like surveillance of large corporations (Watson and Rodrigues, 2018). The public access to information and ability to speedily disseminate it allows them to hold companies accountable for their actions by creating a crisis surrounding the act (Spira, 2011). For corporations experiencing a crisis, image repair is often a top concern as it places the company under scrutiny and can cause long-term damage (Benoit, 1997). The corporate image was originally understood as the visual representation of a company (Stuart and Kerr, 1999). Today, various forms of communication are crucial to the formation of the corporate image (Stuart and Kerr, 1999). The management of crisis communication is in turn important to the management of the company's image, or identity in the eyes of their stakeholders. This communication can be divided into three categories: marketing, management, and organizational communication. Each of these should fall in line with the company's core values in order to reflect a strong unified corporate image that their consumers trust (Stuart and Kerr, 1999).

The American political communications scholar William Benoit (1997) developed *Image Restoration Theory (IRT)*, also known as Image Repair Theory, to provide strategies for image restoration in the event an entity's reputation is attacked (Benoit, 2014). IRT examines the performance of crisis management strategies employed by a corporation (Benoit, 1997). Benoit (2014) stresses the importance of understanding the observations held by stakeholders calling for responsibility to be claimed. In corporate crisis communications, perception quickly becomes reality and whether or not the company in question is to blame for the offensive act becomes irrelevant (Benoit, 2014). Public perception is the primary concern. When the public views the company as guilty, the organization's reputation is in urgent need of rehabilitation (Benoit, 1997).

Benoit (2014) suggests five strategies for image repair, including denial, corrective action, reduction of offensiveness, evasion of responsibility, and mortification. Some corporations may either deny the act occurred entirely or shift the blame onto another actor (Benoit, 2014). Benoit (2014) suggests that shifting the blame can be more successful as it offers up a scapegoat for the public to condemn. Unfortunately, shifting blame is not always appropriate, as evidenced by Kendall Jenner's attempted to shift blame for her participation in the 2017 Pepsi commercial entirely onto Pepsi (Suggs, 2017). A few months later, Kendall released an official apology, an act of mortification, and accepted responsibility for her own actions on an episode of the reality television show "Keeping Up with the Kardashians." Corrective action, is an act done by the accused in order to return an image to its conditions prior to the offense and prevents the act from repeating (Benoit, 2014). Reducing offensiveness by minimizing the negativity around the incident is another strategy for image restoration suggested by Benoit (Benoit, 2014). One can reduce offensiveness by lessening the volume of disapproval

surrounding the action, comparing the act to similar events that ended worse, and offering compensation to the victims (Benoit, 2014). Supplementary tactics include transcendence, where an organization repositions the act in a better light, attacking the accuser, and bolstering (Benoit, 2014). Organizations will also voice rationalizations for their actions to evade responsibility (Benoit, 2014). Corporations may also claim to have had good intentions or suggest the incident was accidental. Defeasibility maintains the accused lacked adequate knowledge or control to prevent the outcome (Benoit, 2014). The accused may also evade responsibility by claiming the act was a reaction to another's offensive action (Benoit, 2014). Lastly, Benoit proposes the act of mortification, where companies apologize and ask the public for forgiveness (Benoit, 2014). Sincere and truthful apologies can aid in the process of regaining the public's trust (Benoit, 2014). Benoit (1997) warns that disingenuous apologies can result in further damage to a corporation's reputation. For example, when H&M first released an apology for their blatantly racist ad featuring a young African American boy in a hoodie reading "coolest monkey in the jungle" they stated, "we sincerely apologize for offending people with this image of a printed hooded top" (Pfeiffer & Mayes, 2018). Rather than apologizing for producing the offensive sweatshirt, the brand apologized for offending people (Low, 2018). This tells the public that H&M is apologetic for how people reacted to the product and not for manufacturing and advertising it. This apology angered consumers and quickly prompted a follow-up apology with more sincerity (Low, 2018).

Through defining the origin of a crisis, a corporation's crisis management team is better able to select and use a fitting strategy of image repair. Therefore, examining the previously mentioned high profile Dolce & Gabbana Love China campaign through this theoretical lens will

offer additional understanding as to whether or not Benoit's tactics are effective tools of corporate image restoration (Pfeiffer & Mayes, 2018).

Reception of Racially Charged Advertising

Racism and Advertising

Edward Lama Wonkeryor (2015) notes that institutionalized racism has been present in marketing since its inception in the 1920s. The advertising industry has always been led to target those with the funds and will to buy (Wonkeryor, 2015). In the early 1920s, white Americans who comprised the mainstream population were the target (Wonkeryor, 2015). The advertising industry viewed non-white Americans as financially incapable of purchasing advertised products (Wonkeryor, 2015). Post World War II, African Americans gained notable purchasing power and became a target audience for ads (Wonkeryor, 2015). Gradually, marketing campaigns began to target more ethnically diverse populations, including, but not limited to, Latinos, Asian-Americans, and Native Americans (Wonkeryor, 2015). However, even though these ethnicities were now seen as potential buyers they continued to be portrayed in derogatory manners in other commercials (Wonkeryor, 2015). The structural decision to move away from negative stereotypical roles came from a push for marketers to connect with non-white consumers (Wonkeryor, 2015). Although racialized advertising and marketing has greatly progressed, advertisements in the twenty-first century are still accused of being racist, tone-deaf, and invoking cultural appropriation. Through modern media, the public continues to hold corporations accountable to their social responsibility by demanding that the advertising industry offer constructive racial and ethnic figures in ads (Wonkeryor, 2015).

Racism and Corporate Crisis Communication

In the Handbook of Crisis Communication, Dr. Brooke Fisher Liu examines five unique cases where charges of racism landed individuals or organizations in a crisis requiring the use of various communication strategies to resolve (Coombs & Holladay, 2015). Liu reveals that these cases all involved strategies that typically avoided the discussion of race even though the crises arose from charges of racism (Coombs & Holladay, 2015). The handbook goes on to explain that organizations in comparison to individuals are able to respond to a crisis rooted in racism differently. An organization may have an easier time turning a blind eye to racism, than an individual (Coombs & Holladay, 2015). Often, organizations are able to separate themselves from the incident in order to ease stakeholder's designation of responsibility (Coombs & Holladay, 2015). Organizations can also employ the use of individuals offering up excuses, which may place the individual's reputation on the line rather than the organization's (Coombs & Holladay, 2015). In the handbook, Coombs (2015) also suggests that organizations are better equipped than individuals to apply transcendence. Denial is a tactic more suited to individuals than organizations being accused of committing a racist act (Coombs & Holladay, 2015). Liu's analysis concludes that none of the organizations undergoing racially charged crises used denial as a form of crisis management (Coombs & Holladay, 2015). Lastly, one single similarity between individuals and organizations accused of racism is the execution of an apology. However, in the past organizations were accused of being more concerned with the financial liability an apology might entail which previously resulted in corporations' fear and avoidance of apologies (Benoit, 2014).

One measure for assessing the effectiveness of a response to a crisis is qualifying the public scrutiny received (Coombs & Holladay, 2015). Criticism from newspapers, online

articles, or social media users can be an indication that the response was not appropriate or sufficient. However, coverage can be a difficult method for analysis as some crises are less newsworthy and will therefore have an insufficient amount of coverage to assess. Liu also suggest that not all incidents endure high levels of media scrutiny (Coombs & Holladay, 2015). However, racist acts involving legal action, conglomerate media outlets, physical harm, minors, high profile celebrities, or occur during election cycles typically receive greater amounts of media scrutiny (Coombs & Holladay, 2015). Level of media scrutiny is a key factor in crisis management as the more media attention a crisis receives the more likely the public is to remember the crisis (Coombs & Holladay, 2015). The stronger the memory is within the public, the more likely the public is to attribute responsibility to the company for future crises (Coombs & Holladay, 2015). As crisis coverage is more likely to be negative and image damaging, Coombs (1997) advises that responsible parties should aim for minimal media coverage by resolving the crisis as soon as possible. Rebuilding, denial, and corrective action are the most frequently used techniques for racialized crises (Wonkeryor, 2015). Liu found most parties involved in the cases avoided mentioning race in their apology, but when they did so they used transcendence (Coombs & Holladay, 2015). However, all crises are unique and therefore it is impossible to create the perfect step-by-step guide to crisis management involving racist acts.

Social Media

Social Media and Corporate Communication

Social media has enabled the public to actively participate during a crisis (Zheng, Liu, & Davison, 2018). Intense negativity disseminated from the public has the potential to worsen the

crisis in question or damage the reputation of the firm experiencing the crisis (Zheng, Liu, & Davison, 2018). This information about a crisis communicated by the public is secondary crisis communication (Zheng, Liu, & Davison, 2018). The public predominantly distribute SCC through posts on social media networks. More recent crisis research has illuminated that the ease in posting information on social media platforms have encouraged the public to propagate SCC. According to social psychology, the public is most likely to respond to behavior seen as abnormal negatively as a way of enforcing social structure and respond to feeling violated (Zheng, Liu, & Davison, 2018).

Social-Mediated Crisis Communication Model

Liu, Jin, and Austin (2011) provide a modern model of crisis communications that incorporates social media. By gaining an understanding of the way the public use social media through the social-mediated crisis communication model (SMCC) corporations can better determine how to use social media platforms when managing a crisis. SMCC offers instruments through which the offensiveness of the crisis can be minimized (Liu et al., 2011). Through the source of crisis information, which observes the interaction between the company, social media players, and form, which refers to the mode of information delivery, organizations can determine the appropriate method and source through which to disseminate their response (Liu et al., 2011). Social media is a strong platform to reach the public as consumers turn to it for emotional support (Liu et al., 2011). The public can share negative accusations which can force a corporation to take responsibility for its actions. SMCC also explores how corporations use social media to respond to the public (Liu et al., 2011). SMCC references five key features: the crisis origin and type, the message's content, the message form, and the infrastructure (Liu et al., 2011). In order to successfully manage a socially mediated crises, SMCC recommends a careful

determination of the form's influence on the publics' reaction to the corporation's responses (Liu et al., 2011). Both content, the information inside the message, and the form are crucial elements (Liu et al., 2011). As scholars are exploring the value of information in corporate crisis communication, organizations should learn to communicate with emotionally heightened users, or prepare to shoulder long-term harm to their image (Liu et al., 2011).

Research Questions

The research questions guiding the analysis of the case studies are:

RQ 1: What strategies of crisis communication are used by these corporations and how did they affect the image of the companies?

RQ 2: How is social media employed during the management of these racially-charged crises?

Methodology and Approach

To answer the proposed research questions, qualitative inductive research will be used. Two codebooks will be developed, one to analyze the messages released by Dolce & Gabbana and H&M and a second codebook to gauge the public's response. The first codebook will be categorized using Benoit's five suggested IRT strategies: denial, evasion of responsibility, reduction of offensiveness, corrective action, and mortification (refer to table 17). Each code will specify the technique through which the strategy is employed. The data, which includes Tweets from both retail manufacturers, tweets directed at both companies, Instagram Posts by both corporations, and comments on these posts, will be collected manually. I will use this data to answer question 1 as it will reveal which strategies of crisis communication the corporations applied and how the public's views of these companies' images were impacted. This data will also be used to answer question 2 as it will demonstrate how social media was used in conjunction with IRT in order to engage with their stakeholders by addressing and resolving the crises. The data revealing the public's response will demonstrate how stakeholders and possibly third parties responded. A second codebook will categorize this data by examining the qualitative stance each post takes. Each post will be labeled as either supportive of the corporation, unsupportive, or neutral (refer to table 18).

H&M's advertisement first appeared on January 8th, 2018 and was removed within 48 hours. The data collection period for this case will begin on the date the ad was posted and end on January 18th, 2018. Dolce & Gabanna's campaign began on November 16th of 2018 and the majority of aftermath of the crisis continued until November 23, 2018. Therefore, the data collected will include posts from November 16, 2018 up to December 1, 2018. In order to answer question 1, I will use this inductive form of content analysis to gain insight into how the

crises communications strategies used within social media in the case studies affected the corporations' images. Through the frameworks of image restoration theory and the social-mediated crisis communications model media coverage put out by the public, press, and the corporations themselves on various media platforms will be analyzed. This analysis will help determine the level of social responsibility the public felt the organizations should take ownership of and how much the corporations actually accepted.

With the case studies this report will explore some of the elements of SMCC, such as whether the management of the crisis properly utilized social media, and the determination of which affects the corporations' attributions of responsibility and which crisis management strategies to use (Liu et al., 2011). This report will then go on to determine the way in which these crises response strategies incorporate social media and the way in which they address the public.

For my analysis, I collected data produced by Dolce & Gabbana and H&M as well as the public's responses. This analysis explores H&M's three Instagram posts and two Tweets from January 8-16, 2018 as well as 50 response tweets and 50 response comments on Instagram. This analysis also looks at three Instagram posts and 17 Tweets released by Dolce & Gabbana from November 16-23, 2018 as well as 50 response tweets and 50 response comments on Instagram. As a way of coding each statement put out by the two brands, I used William Benoit's five Theories of Image Restoration, indicating each time a theory was used for image repair during the corporate crises (refer to table 17). The five methods I coded for were:

Denial: When coding the strategy of denial, I looked for any words, phrases, or statements made separately by H&M or Dolce & Gabbana that denied any involvement or denies that the event took place.

Evasion of Responsibility: For coding evasion of responsibility, I noted individual claims stating that something, someone, or some event was to blame for each crisis other than H&M or Dolce & Gabbana.

Reduction of Offensiveness: This coding targeted messages put out by each distinct company that highlighted H&M or Dolce & Gabbana's positive assets or compared it to companies that were in a worse situation.

Corrective Action: Corrective action was coded as any statement for action or change made by H&M or Dolce & Gabbana, as well as a statement of proof that some action had been taken to prevent the reoccurrence of the situation in question.

Mortification: The coding for mortification flags any form of an apology or statement requesting forgiveness made by either H&M or Dolce & Gabbana.

When analyzing the public's responses, I categorized each response as either supportive, unsupportive, or neutral towards the message the corporations had released. Comments containing content criticizing the brand, requesting more action be taken, or denouncing one's support of the brand were deemed unsupportive. Comments which contained statements of agreement with the brands' original actions or current sentiments or a statement accepting an apology were categorized as supportive. Statements with neither demonstrably supportive of unsupportive content were labeled neutral.

In the second codebook, intended for analyzing the data released by the public in response to the corporations' crisis communication, I used three categories. These three categories were:

Supportive: When the comment suggested any level of support towards the brand, such as consumer loyalty, or agreement with the message the company had released.

Unsupportive: When the comment denounces the company, the company's actions, or the company's message.

Neutral: The comment neither agrees with the messages released by the corporation nor does it denounce them. The comments are neither clearly supportive or unsupportive of the brand's actions, image, or products.

Research Findings

Research Findings for Dolce & Gabbana's Case

Table 1: Dolce & Gabbana's Tweets					
	Denial	Evasion of Responsibility	Reduction of Offensiveness	Corrective Action	Mortification
Number of Social Posts	1	3	14	1	4

Table 2: Dolce & Gabbana's Instagram Posts					
	Denial	Evasion of Responsibility	Reduction of Offensiveness	Corrective Action	Mortification
Number of Social Posts	1	2		1	2

Table 3: Responses on Twitter directed at Dolce & Gabbana's			
	Supportive of Dolce & Gabbana	Neutral	Unsupportive of Dolce & Gabbana
Number of Social Posts	9	1	40

Table 4: Responses on Dolce & Gabbana's Instagram Posts			
	Supportive of Dolce & Gabbana	Neutral	Unsupportive of Dolce & Gabbana
Number of Social Posts	4	2	44

Research Findings H&M's Case

Table 5: H&M's Tweets					
(2 Posts)	Denial	Evasion of Responsibility	Reduction of Offensiveness	Corrective Action	Mortification
Number of Social Posts			1	2	1

Table 6: H&M's Instagram Posts					
(3 Posts)	Denial	Evasion of Responsibility	Reduction of Offensiveness	Corrective Action	Mortification
Number of Social Posts		2		3	2

Table 7: Responses on Twitter directed at H&M			
(50)	Supportive of H&M	Neutral	Unsupportive of H&M
Number of Social Posts	13		37

Table 8: Responses on H&M's Instagram Posts			
(50)	Supportive of H&M	Neutral	Unsupportive of H&M
Number of Social Posts	15	1	34

Discussion and Analysis

Dolce and Gabbana pre-emptively incorporate the use of reduction of offensiveness into their social media posts through the act of bolstering on Twitter. Similar to many other brands, Dolce & Gabbana show their clothing on celebrities which makes the brand appear positive and desirable. This helps to counteract the negativity that comes along with a future scandal. On November 21st, 2018, Dolce & Gabbana release a Tweet coded as GI (good intentions). This tweet suggests that the corporations actions were done with the best intentions and that the outcome was entirely accidental. This form of evasion of responsibility was not well accepted by the public and was promptly followed by two apologetic tweets on November 23rd. This technique appeared to damage the brand's reputation as the public was quick to call out Dolce & Gabbana's past controversies which were not perceived to have been done with good intentions. One can understand that the misuse of Benoit's method of evasion of responsibility may have made the following apologies appear insincere in the public's eye, which led to the vast majority rejecting both apology tweets with unsupportive responses.

Dolce & Gabbana's Instagram posts from November 21st had the most active interaction of the three crisis combating posts analysed. Active interaction being defined as comments and passive interaction being defined as likes. The first post was coded as DR (denial of responsibility), Out (outside one's control), PR (promise to rectify problem) , and A (apology). The second post was coded as GI (Good Intentions), and the third post on November 23rd was coded as A (apology). It is reasonable to assume that the first two posts which heavily lean on techniques such as denial, corrective action, evasion of responsibility, and small apology angered the public enough to provoke responses. Much of the public's responses carried negative undertones. Dolce & Gabbana's earlier posts employ the use of evading responsibility by

claiming the brand lacked the knowledge to understand their campaign was racist, the public appeared angered. Many users deemed the later use of mortification through an apology as insincere. One comment said “maybe you just worry about your sales in China when you are apologizing to us.” This comment calls out the brand for apologizing only to save sales. As 40/50 response tweets were deemed unsupportive, it is clear that Dolce & Gabbana’s heavy use of reduction of offensiveness was not successful in swaying the company’s public image. The third post, which consisted of a clean apology was the most warmly received of the three suggesting that the company may have been better off accepting full responsibility and admitting fault alongside an apology from the very beginning.

On Twitter, Dolce and Gabbana received more comments from the public that recalled the company’s racist past and demanded more corrective action. Whereas, on Instagram many comments ignored the brand all together and instead aligned themselves with the Chinese people by declaring their support for the people Dolce & Gabbana had offended and therefore denouncing the Italian design house.

The crisis the H&M group faced appeared to be of higher profile within the realm of social media. Dolce & Gabbana’s classic consumers are women between the ages of 30-50, as this demographic are increasingly fashion conscious and earn a higher income than those younger than them (Yiassoumi, 2017). According to The London School of Economics and Political Science (LSE), the largest demographic of Twitter users, being (37%) is between the ages of 18-29 years old and is evenly split between genders (LSE). As well, LSE reveals that 59% of Instagram users fall between the ages of 18-29 years old. However, Dolce & Gabbana has been attempting to reach younger consumers through influencer marketing on social media (Yiassoumi, 2017). It is reasonable to consider that many of Dolce & Gabbana’s loyal customers

may not be present on social media and therefore cannot contribute to the conversation in regards to the Tweets and Instagram posts in question. Therefore, the largely unsupportive data gathered from social media in response to Dolce & Gabbana's methods of crisis communication may not be reflective of their average consumers' sentiments.

With products at a lower price point, H&M attracts an increasingly diverse range of consumers. Although the data is unavailable, one could assume these consumers include younger adults of middle class incomes, the typical demographic consumers of fast fashion. As one of the world's largest and fastest growing clothing retailers, H&M coined the term "fast fashion" (Ivan, Celia, Sarah, and Matthieu, 2019). This term describes clothing lines based on recent fashion runway trends, but are designed and mass-produced swiftly and affordably to be sold to mainstream consumers (Ivan et al., 2019). According to H&M's website, the giant retailer targets consumers aged 18-40 (Ivan et al., 2019). The brand's celebrity partnerships with the likes of David Beckham, Beyonce, Alexander Wang, The Weekend, and more may also link the brand to a larger and younger consumer base who are more likely to be active participants on social media (Pearson, 2019).

When addressing the public during the crisis, H&M employed the use of corrective action in all of the company's Tweets and posts on Instagram. The statements H&M released entailed acts they had already done or planned to do in order to rectify the situation. For example, in a Tweet released by H&M on January 8th, 2018, the company wrote "we believe in diversity and inclusion in all that we do and will be reviewing all our internal policies accordingly to avoid any future issues." The now deleted Tweet was coded as B (bolstering) and PPR (promise to prevent the problem from reoccurring). It can be assumed that this combination of Benoit's methods of corrective action and reduction of offensiveness were not supported by the H&M's stakeholders

present on Twitter as the Tweet was removed within 24 hours. The next day, a follow-up tweet was released that detailed how apologetic the brand was and the steps they would take to rectify the situation. The match of corrective action with an apology received more supportive responses from the public without the technique of evasion of responsibility. This suggests that H&M's consumers active on Twitter respond in a positive light to the brand's acceptance of responsibility, corrective action, and apologies.

H&M also employed the use of evasion of responsibility in their first two Instagram posts. The post from January 9, 2018, was coded as PPR (promise to prevent the problem from reoccurring), GI (good intentions), and A (apology). This post received a high amount of passive likes at 232,670 with 41.2k comments. However, the following post later on that day was coded as PPR and A. This post garnered fewer likes with 311k but received 60.2k comments. This suggests that Instagram users felt more inclined to actively participate in the conversation when the method of evasion of responsibility was absent. Many of the comments on these posts were unsupportive of H&M as they claimed that the apology was insincere due to past discrepancies or too late. Many of the comments were accompanied by the hashtag #boycotthm.

Although the responses were mainly unsupportive of H&M on both platforms, the reasoning behind the lack of support differed between the two. Many of the responses by Twitter users questioned H&M's promise to make future changes by bringing up their past of producing racially offensive products and advertisements. On Twitter, 38/50 responses were unsupportive of the brand. On Instagram, many responses called out H&M for an insincere apology, as the brand apologized for the public's reaction toward the product and advertisement, and not for their own actions. By doing so, H&M attempted to evade responsibility. However, the brand received more support on Instagram than Twitter, with 15 supportive comments, 1 neutral, and

34 unsupportive. On Twitter, there was a heavy presence of negative comments directed toward the brand from celebrities such as The Weekend and rapper G Eazy, which undoubtedly influenced other responses from the public.

Conclusion

One can understand that Dolce & Gabbana inappropriately used denial in conjunction with Benoit's other theories of image restoration. Due to the immediate nature of social media and mass amounts of active interaction with unsupportive undertones on this post, the use of social media further damaged Dolce & Gabbana's reputation. As Dolce & Gabbana's average consumer is less likely to overlap with the younger generation increasingly present on social media these platforms seem inappropriate for reaching their target audience. However, the use of these platforms may still play a role in the crisis communication management for the fashion house as they attempt to extend their consumer base to the younger generations who are ever more active on social media.

As well, the research findings suggest that social media users do not respond well to H&M's evasion of responsibility. As the brand initially apologized for the public's reaction to their racist advertisement rather than taking ownership of their own actions. Additionally, corrective action in H&M's case has proven to be ineffective. The brands promise to resolve the issue and prevent it from reoccurring did not sit well with their audience as many were quick to call out the brands previous racial blunders that were followed up by the same promises. However, the act of taking corrective action by removing the advertised product from stores and online accompanied by an apology was well received by stakeholders on Instagram and Twitter.

Some unforeseen difficulties emerged within the process of collecting the data manually and analyzing these two case studies. The first obstacle to emerge was that the Dolce & Gabbana

case involved some text in both Chinese and Italian alongside the English. This data was therefore exempt from the collection and analysis process. As well, manually collecting and logging the data proved to be more time consuming than originally anticipated. Celebrity endorsement was also an unanticipated aspect that was not originally accounted for. However, considering the impact of celebrity influence it was deemed necessary to highlight to possibility of their persuading power over public behaviour on social media.

Although the two case studies differ in consumer bases, they both demonstrate both improper use of Benoit's techniques in corporate crisis communication followed by improved use of his methods. Each company received varying levels of backlash on Twitter and Instagram due to the varying presence of their consumer demographics on these platforms. Also, as both companies are repeat offenders in regards to putting out racially charged campaigns and advertisements it proved increasingly difficult for them to receive public support. These cases provide valuable insight into how to handle future racially charged corporate crises. Both cases demonstrate both successful and unsuccessful use of Benoit's Image Restoration Theory techniques within two fast paced social media environments that can have large impacts on the damage and recuperation of the brands' public images.

Appendix A:Data

Table 9: <i>Dolce & Gabbana's Tweets</i>					
<u>Platform</u>	<u>Date</u>	<u>Message/Caption</u>	<u>Additional Media</u>	<u>IRT Coded</u>	<u>Levels of Interaction</u>
Twitter	Nov.16, 2018	SHANGHAI -5 上海 5天倒计时 #DGLovesChina #DGTheGreatShow	7-second clip featuring a 5 day count down and video of Chinese cultural experiences and landmarks	(B)	Views 6,652 Replies 4 Retweets 37 Likes 204
Twitter	Nov.16, 2018	SHANGHAI -5 上海 5天倒计时 #DGLovesChina #DGTheGreatShow	The same clip as the previous tweet	(B)	Views 6,614 Replies 8 Retweets 42 Likes 185
Twitter	Nov.16, 2018	SHANGHAI -5 上海 5天倒计时 #DGLovesChina #DGTheGreatShow	The same clip as the previous tweet	(B)	Views 10,000 Replies 9 Retweets 67 Likes 325
Twitter	Nov.18, 2018	Tribute to China. SHANGHAI 21 NOVEMBER -3 上海 11月21日 3天倒计时 #DGLovesChina #DGTheGreatShow	7-second clip featuring a 3 day count down and video of different Chinese cultural experiences and landmarks	(B)	Views 9,348 Replies 18 Retweets 41 Likes 217
Twitter	Nov.18, 2018	Tribute to China. SHANGHAI 21 NOVEMBER -3 上海 11月21日 3天倒计时 #DGLovesChina #DGTheGreatShow	The same clip as the previous tweet	(B)	Views 13,700 Replies 29 Retweets 41 Likes 251
Twitter	Nov.18, 2018	Tribute to China. SHANGHAI 21 NOVEMBER -3 上海 11月21日 3天倒计时 #DGLovesChina	The same clip as the previous tweet	(B)	Views 13,700 Replies 64 Retweets 29 Likes 185

		<u>#DGTheGreatShow</u>			
Twitter	Nov.19, 2018	“The Academy of Motion Pictures Arts and Sciences Annual Governors Awards...”	Image of celebrity in Dolce & Gabbana clothing	(B)	Replies 0 Retweets 13 Likes 119
Twitter	Nov.19, 2018	“The Academy of Motion Pictures Arts and Sciences Annual Governors Awards...”	Image of celebrity in Dolce & Gabbana clothing	(B)	Replies 2 Retweets 21 Likes 105
Twitter	Nov.19, 2018	“The Academy of Motion Pictures Arts and Sciences Annual Governors Awards...”	Image of celebrity in Dolce & Gabbana clothing	(B)	Replies 3 Retweets 37 Likes 189
Twitter	Nov.19, 2018	“The Academy of Motion Pictures Arts and Sciences Annual Governors Awards...”	Image of celebrity in Dolce & Gabbana clothing	(B)	Replies 1 Retweets 24 Likes 217
Twitter	Nov.19, 2018	“The Academy of Motion Pictures Arts and Sciences Annual Governors Awards...”	Image of celebrity in Dolce & Gabbana clothing	(B)	Replies 5 Retweets 41 Likes 235
Twitter	Nov.20, 2018	N/A	21-second clip featuring a 1 day count down and video of different Chinese cultural experiences and landmarks	(B)	Views 9,670 Replies 23 Retweets 32 Likes 229
Twitter	Nov.20, 2018	N/A	19-second clip featuring a 1 day count down and video of different Chinese cultural experiences and landmarks	(B)	Views 11.9k Replies 13 Retweets 37 Likes 2.4k
Twitter	Nov.20, 2018	N/A	The same clip as the previous tweet	(B)	Views 12,400 Replies 29 Retweets 238

					Likes 3.7k
Twitter	Nov.21, 2018	N/A	Image read: “Our dream was to bring Changhai a tribute event dedicated to China which tells our history and vision. It was not simply a fashion show, but something that we created especially with love and passion for China and all the people around the world who loves Dolce & Gabbana. What happened today was very unfortunate not only for us, but also for all the people who worked day and night to bring this event to life. From the bottom of our hearts, we would like to express our gratitude to our friends and guests. Domenico Dolce and Stefano Gabbana”	(GI)	Replies 4.1k Retweets 365 Likes 1.1k
Twitter	Nov.23, 2018	Dolce&Gabbana杜嘉班纳致歉声明.	The video is 1:26 and features the two founders apologizing in Italian with Chinese subtitles	(A)	Views 49k Replies 379 Retweets 171 Likes 400
Twitter	Nov.23, 2018	Dolce&Gabbana apologizes.	The video is 1:26 and features the two founders apologizing in Italian with English subtitles *Full transcript included on pg.?	(A)	Views 520k Replies 2.5k Retweets 2.1k Likes 3.3k


Table 10: *Dolce & Gabbana's Instagram Posts*

<u>Platform</u>	<u>Date</u>	<u>Caption</u>	<u>Image Contents</u>	<u>Theory of Image Restoration</u>	<u>Levels of Interaction</u>
Instagram	Nov.21, 2018	Our Instagram account has been hacked. So has the account of Stefano Gabbana. Our legal office is urgently investigating. We are very sorry for any distress caused by these unauthorized posts, comments and direct messages. We have nothing but respect for China and the people of China. Dolce & Gabbana 的官方Instagram 账号和 Stefano Gabbana 的 Instagram 账号被盗，我们已经立即通过法律途径解决。我们为这些不实言论给中国和中国人民造成的影响和伤害道歉。我们对中国和中国文化始终一贯的热爱与尊重。	Image reads: “Our Instagram account has been hacked. So as the account of Stefano Gabbana. Our legal office is urgently investigating. We are very sorry for any distress caused by these unauthorized posts. We have nothing but respect for China and the people of China.	(DR) (Out) (PR) (A)	Likes 147k Comments 73.8k
Instagram	Nov.21, 2018	N/A	Image reads: “Our dream was to bring Changhai a tribute event dedicated to China which tells out history and vision. It was not simply a fashion show, but something that we created especially with love and passion for China and all the people around the world who loves Dolce	(GI)	Likes 78.8k Comments 89.2k

			& Gabbana. What happened today was very unfortunate not only for us, but also for all the people who worked day and night to bring this event to life. From the bottom of our hearts, we would like to express our gratitude to our friends and guests. Domenico Dolce and Stefano Gabbana”		
Instagram	Nov.23, 2018	Dolce&Gabbana杜嘉班纳致歉声明.于简介中查看完整视频 Dolce&Gabbana apologizes. Link in bio.	Image reads: “Domenico Dolce and Stefano Gabbana apologize. Domenico Dolce e Stefano Gabbana si scusano. Dolce x Gabbana”	(A)	Likes 108k Comments 42k

Table 11: *Responses on Twitter Directed at D&G*

<u>Platform</u>	<u>Date</u>	<u>Message/Caption</u>	<u>Reaction towards Dolce & Gabbana</u>	<u>Levels of Interaction</u>
Twitter @LEVIDE21	Nov 23, 2018	“You don't need to apologize for that advertisement. To be honest, I am a Hongkonger. Sometimes I really use chopsticks to eat pizza because I dun want the oil on my hands.”	(SM)	7 replies 2 likes
@archerbortion	Nov 23, 2018	“Keyword in this apology is “IF”. “We are sorry IF we made mistakes...” In my opinion, this isn’t taking full responsibility for their actions. This isn’t a matter of *IF* they made mistakes, because they did; and they should own that.”	(UM)	17 replies 78 retweets 724 likes

@SamirMad01	Nov 23, 2018	<p>“I always find these apologies so insincere although that is not their intentions...”</p> <p>The red colour splashed behind them to try an gain even more forgiveness from the Chinese community 🙄”</p>	(UM)	4 replies 20 likes
@softly_tao	Nov 23, 2018	<p>“Stefano said he was hacked but now he is apologizing.... LMAO please 🤖”</p>	(UM)	4 replies 8 retweets 131 likes
@hotmoon_pyrrho	Nov 24, 2018	<p>“I'd withdraw the business from CCP CHINA if i were owner of D&G. Set an example for other companies and the whole world. Those Chinese movie stars are so pretentious. They have their babies born in western countries. Now they suddenly become patriotic. What a joke.</p>	(UV)	1 reply 3 likes
@Alisa28587706	Nov 23, 2018	<p>“The root cause is not the video,is below screenshot(This is conversation from a foreign girl and DG’s designer stafanogabbana)”</p> 	(SV)	1 reply 5 retweets 65 likes
@nunovdk	Nov 23, 2018	<p>“I work in a multi brand store ... the Chinese are not buying dolce gabbana, they showed me the video...”</p>	(N)	1 reply 4 likes

@WalsallBrumLuvr	Nov 23, 2018	“I have seen so many videos in China of people running over babies, saw what they had done, and ran over them again & kept going. NOBODY apologizes for this. I am traumatized by the lack of conscience & human rights in China, and you have the NERVE to want apologies for this.”	(UV)	2 replies 1 retweet 1 like
@liuzhginian	Nov 23, 2018	“Your apology was not sincere at all and u didn't mean any word you said. You apologized to the money, not ur chinese customers. Be a man and abandon the Chinese market, i am sure your GREAT company doesn't need income from China. Sell your noble products to wherever u want”	(UM)	1 reply
@officialanyaaa	Nov 24, 2018	“They love to say “sorry” but that doesn’t fix anything”	(UM)	17 likes
@8armandosanchez	Nov 23, 2018	You think you’re superior, untouchable and that nothing will affect you, well I’m glad a giant like China has made you understand you can lose lots making a dent on your brand! Learn to respect every culture and person #DolceGabbana!	(UB)	10 likes
@roses_growing	Nov, 23, 2018	“I love seen all this different cultures not accepting racism, we all live in the same world, we have to take care of each other and respect others cultures. That's a minimum that a human being have to do to being called a human being.”	(SV)	3 replies 5 retweets 113 likes
@pika_zhi	Nov 23, 2018	GIF (featuring Margot Robbie in a bath tub from the film The Big Shot captioned: Now fuck off)	(UM) (UB)	7 retweets 210 likes
@tomorrowmanx	Nov 23, 2018	“I will gladly spread the ashes of your brand at an abandoned Olive Garden restaurant on behalf of the Chinese.” GIF (featuring Crusty the Crab playing a tiny violin)	(UB)	13 replies 9 retweets 270 likes

@SamSofiMama	Nov 23, 2018	“Maybe people should stop buying their crap because of their homophobic declaration about “traditional families” once and for all.”	(UB)	N/A
@4OA2IXmqy MSZwef	Nov 23, 2018	“I just want to say about dolce & gabbana's latest statement : Not only did dolce & gabbana not immediately apologize for what happened, but he insulted China, and the so-called apology statement did not offer any apology at all. Again, I don't see any sincerity in this.”	(UM)	4 likes
@yuhollinger	Nov 23, 2018	“If D&G was gone one day, I’m sure the whole world would not blink an eye. #whocares #usethatmoneyforsomethingbetter ”	(UB)	3 retweets 77 likes
@hotmoon_pyrrho	Nov 24, 2018	“Don't let market power crash your backbones!!! You guys are artists , not bankers on wallstreet!”	(BL)	1 retweet 3 likes
@KoroncziZ	Nov 23, 2018	It's a bit exaggerated in China. I think advertising is not racist. I think it's an "Italian feeling" in the film. The D&G brand is all about it. I eat a knife-fork with Chinese food. Then am I then? This whole circus is stupid. @dolcegabbana ❤️👍 #DolceandGabbana	(SM)	2 likes
@yitianye	Nov 23 2018	“You're apologizing because you are afraid of losing the Chinese market, not because you have learned about respecting different cultures from other countries. Now YOU suffer the losses!”	(UM)	2 likes
@p_riot_USA	Nov 23, 2018	“1st of all #DolceGabbana I lived in Italy for years & have witnessed first hand the way many Italians treat Asian immigrants so let's not pretend you didn't mean to be racist.	(UM) (UB)	3 likes

		2nd,you eat pizza & cannoli with your HANDS, so your ad is not only racist, but also really stupid 🙄”		
@sophiaywang	Nov 23, 2018	“You are only sorry now because you’ve lost the Chinese market. Too little, too late.”	(UM) (UB)	N/A
@xiazhiwenran	Nov 23, 2018	“Wow so now you finally decide to apologize to Chinese WALLETS. And you still don't even dare to admit what you said 🙄”	(UM)	N/A
@Rene54847149	Nov 23, 2018	“It's freaking chopsticks people. Get over it. I'm so sick of seeing people and companies having to apologize over literally nothing.”	(SM) (UV)	N/A
@heribertx	Nov 20, 2018	@dolcegabban should change their hashtag #DGLovesChina for their upcoming fashion show on Shanghai to #DGLovesChinasMoney because they clearly don’t care about their culture.	(UB) (SV)	1 reply 11 retweets 6 likes
@Dwayne62326583	Nov 23, 2018	“It's too late to apologize~, It's too late~”	(UM)	4 replies 56 likes
@sseunified	Nov 21, 2018	“Why do you pretend to appreciate and love China if you post things that make fun of our culture, believe in racist stereotypes and call us shit? We are people not just objects you can use for money please get out.”	(UB)	27 likes
@Jimmy77719535	Nov 23, 2018	“D&G died in 1985-2018🇮🇹’ JPEG (Image of D&G Tombstone)	(UB)	3 likes
@Jessica_Yan_AUS	Nov 21, 2018	“Not impressed by how D&G handles this. It shows you barely understand the culture difference, first the Ads then this designer, what a joke. while trying to expand to Asian market, better do more homework, well you got time now, suspect China wont open for you for a while.”	(UM(3 likes
@JeanJL14	Nov 21, 2018	I think u guys should find a better excuse.	(UM)	2 likes

@kikimolafeng	Nov 21, 2018	“China: thank u, next”	(SV)	1 reply 6 retweets 40 likes
@MEG_129116	Nov 21, 2018	Still think there will be a show tonight? Please! Lol~ GIF (featuring man giving thumbs down gesture)	(UB)	2 replies 102 likes
@yuxinhuang9	Nov 21, 2018	“Save it thanx, u can leave ur videos there as well as ur meaningless actions 🙄”	(UB) (UM)	N/A
@EddieSong98	Nov 21, 2018	“tribute to racism?”	(UM)	N/A
@MartinDu18	Nov 21, 2018	“Interesting! U can cancel ur show in China tonight and u are not welcomed anymore.”	(UB)	2 replies 231 likes
@akioasian	Nov 21, 2018	“China can kill elephants and tigers but get offended for a video with chopsticks??? China is a JOKE.”	(UV)	5 replies
@CthJarvis	Nov 21, 2018	“Do not apologize!”	(BL)	2 replies
@Azydyingle	Nov 21, 2018	“spaghetti originated from 麵條, pizza originated from 蔥油餅, your concept of "Italian fine dining" is nothing more than some daily street food in China. And you are racist towards Chinese culture.... anyway, 夏蟲不可語冰, 古人誠不我欺也”	(UM) (UB)	9 likes
@originalspin (Jeff Yang)	Nov 21, 2018	“Also the original Dolce & Gabbana ads—featuring Chinese models struggling to eat Italian dishes with chopsticks—WERE racist and incredibly condescending. In one a model tries to pick up a cannoli with chopsticks and the voiceover says, “Too huge for you?”	(UM)	302 retweets 800 likes
@the50person	Nov 21, 2018	“Translation: 6. i'm the Victim. poor me. we've been bullied. (thief crying thief) 7. "unfortunate for us" you knew ppl would be offended yet you went ahead lmao unfortunate my foot, we're even more unfortunate to	(UB) (UM)	2 replies 2 retweets 90 likes

		be the recipients of such mockery 8. "oh no not my fault~"		
@randy940204	Nov 21, 2018	"Your career in China is over, cause you are rude and disgusting. bye bye 🤡 brand , have a nice year."	(UB)	1 reply 17 likes
@Yxjnb	Nov 22, 2018	"I don't think your company needs to apologize to the Chinese. It's just a simple video. The Chinese don't understand the humor of foreigners and Europeans, so this video doesn't represent a Chinese insult. I think they think too much."	(SM) (LB) (UV)	2 replies 1 like
@SproutChinn	Nov 22, 2018	"Weird way to spell "sorry we were racist" but okay"	(UM)	3 likes
@CryptoGodfatha	Nov 22, 2018	"1. DG posts slightly offensive video - Not that bad yet.. Controllable.. 2. Stefano Gabbana insults all of China in an Instagram message - Getting worse.. 3. Both accounts claim they were hacked - This is bad.. 4. Posts day after with no apology - 🕊 RIP Dolce & Gabbana (2018)"	(UB) (UM)	1 reply 1 retweet 8 likes
@STT_Tovy	Nov 23, 2018	"a show full of racism? Get out #DEADandGone #NotMe "	(UB)	N/A
@Patrick2002451	Nov 23, 2018	"You should say sorry to China"	(UM) (SV)	2 likes
@Longbo68	Nov 22, 2018	"what happened today was very unfortunate not only for Chinese, but also for the people who really like CHINA and her culture. D&G go & die"	(UB) (SV)	2 likes
@Bibek Bhandari		"Domenico and Stefano ... they don't care who they hurt or offend. They don't care about the impact of their messages. All they care about are the clothes and the sales. And consumers are letting them get away with it."	(UB)	24 replies 207 retweets 506 likes

@xin_serena	Nov 22, 2018	“Yes, we are angry not only for the video, but also their replies. And they posted two announcements without saying one single sorry. 🙄”	(UM)	4 likes
@mickpillar65	Nov 23, 2018	“It’s not that they don’t care. They’re too ignorant to even realize that they could be offending someone from a different culture. There’s a long history there.”	(UB)	1 like

Table 12: Responses on Dolce & Gabbana’s Instagram Posts

<u>Username</u>	<u>Date</u>	<u>Comment</u>	<u>Supportive or Unsupportive of D&G</u>	<u>Levels of Interaction</u>
@naneun_ieiseun_ida	Dec, 2019	“I used to like this brand, but now? Never in my life would I buy anything from Dolce Gabbana.”	(UB)	9 likes
@thones_player	Nov, 2018	“Stand up for motherland China 🇨🇳 from China!”	(SV)	1 like
@shizhi_0323	Nov, 2018	“Standing up for China from Japan 🇨🇳 🇯🇵”	(SV)	6 likes
@xiayannick	Nov, 2018	“too late and too fake”	(UM)	N/A
@elenaawho	Nov, 2018	“u didn’t just insult the chinese from China, but Chinese from other countries as well...smh what a disgrace”	(UM)	2 likes
@ruaniez	Nov, 2018	“standing up for China 🇨🇳 from Russia 🇷🇺”	(SV)	5 likes
@vousrachel	Nov, 2018	“Maybe you just worry about your sales in China when you are apologizing to us”	(UM) (UB)	5 likes
@chongwaikan1898 2006	Nov, 2018	“DOLCE&GABBANA was born in Italy in 1985 and died in China on November 22, 2018.”	(UB)	3 likes 1 reply

@Hey_jude_	Nov, 2018	“Lies and lies”	(UM)	1 like
@amyt331	Nov, 2018	“Forgive perhaps forget never😞”	(UB)	1 like
@weenaai	Nov, 2018	“shame on you”	(UB)	1 like
@sandor_simon	Nov, 2018	“Standing up for China from Hungary ❤️”	(SV)	4 likes
@austinszwow	Nov, 2018	“Standing up for China, for Asia, from Canada 🇨🇦”	(SV)	1 like
@amber_v_z	Nov, 2018	“this is not an apology didn't see any sorry in there”	(UM)	1 like
@lz990321	Nov, 2018	“Why you apologize? hahaha, you deserve it!”	(SM) (SB)	N/A
@yuhc_1016	Nov, 2018	“standing up for China🇨🇳 from 🇬🇧”	(SV)	2 likes
@r_p.film	Nov, 2018	“Standing up for 🇨🇳 from Puerto Rico 🇵🇷”	(SV)	1 like
@lciuffa1	Nov, 2018	“The world is not Chinese. ... 🙄... thanks a God”	(SB) (UV)	N/A
@youweresortapunkrock	Nov, 2018	“This has to be the worst public apology in history.”	(UM)	N/A
@brandpitt2013	Nov, 2018	“You know how to say sorry by heart? Harder than try chopsticks,right?”	(UM)	N/A
@jayjayjayjayden	Nov, 2018	“LOUIS VUITTON IS MUCH BETTER”	(UB)	3 likes
@yyd_crystal	Nov, 2018	“Standing up for China! It's really an amazing country! ❤️💪”	(SV)	1 like
@yy_p_shops	Nov, 2018	“Standing up for my county China 🇨🇳 from LA 🇺🇸 “	(SV)	N/A
@overself623	Nov, 2018	“farewell”	(UB)	N/A
@albert_cai88	Nov, 2018	“Some mistakes are Unforgivable. Never forget who you are and where you came from. Never forget what DG did to us.”	(UB)	N/A
@jennifer_veronica	Nov, 2018	“Shame on you. Pity for your ignorance.”	(UB)	1 like

@debo_zhang	Nov, 2018	“Thanks for all the support across the world, loving you guys❤️”	(N)	N/A
@saviiior001	Nov, 2018	“Unacceptable”	(UM)	2 likes
@hans.deng.183	Nov, 2018	“so where is your apology video ? ”	(UM)	3 likes
@minqi_0929	Nov, 2018	“Get out of China!”	(UB)	N/A
@chaisheng	Nov, 2018	“truely racists from the bottom of their hearts”	(UB) (UM)	N/A
@cienchen1111	Nov, 2018	“Standing up for China ! From New Jersey USA.”	(SV)	N/A
@maxingang	Nov, 2018	“D&G will bankrupt soon.”	(UB)	N/A
@zoe_findluv	Dec, 2018	“D&G just deleted the link to the apology video!!!”	(UB)	N/A
@rambler930	Nov, 2018	“U r the worst brand in the world”	(UB)	1 like
@zhengron.xu	Nov, 2018	“disgusting brand”	(UB)	1 like
@lciuffa1	Nov, 2018	“D&G have reason!!! W Dolce&Gabbana.”	(BL)	N/A
@jackkkkkuo	Nov, 2018	“standing up for China im from China”	(SV)	1 like
@time.j	Nov, 2018	“I can't care whether others buy or not. But I'm sure I won't buy Italian brands anymore.”	(UB)	2 likes
@20021231yvonne	Dec, 2018	“thanks for the support from foreign friends”	(N)	N/A
@baicjen	Nov, 2018	“The Chinese people will not forgive and accept anything that insults the Chinese nation. I love China ! 🇨🇳🇨🇳🇨🇳🇨🇳🇨🇳🇨🇳”	(SV)	1 like
@iryna88221	Nov, 2018	“Chinese always steal intellectual property from all over the world they don't deserve to wear clothes for normal people.”	(UV)	N/A
@qqsharonliu	Nov, 2018	“never buy dg”	(UB)	3 likes
@jnzdwant	Nov, 2018	“rubbish”	(UM)	2 likes
@woshiyudi666	Nov, 2018	“You will lose the opportunity to cooperate with China forever!”	(UB)	16 likes 1 reply
@_panda666_	Dec, 2018	“When is this brand going to close down?”	(UB)	5 likes

@lifeasiknowitwithu	Dec, 2018	“60% of your shoppers are Chinese. Good luck now”	(UB)	2 likes
@robbyn.tan_	Dec, 2018	“D&G please conduct yourself with dignity. The whole republic of China has already turned our backs on you. No matter what happens to you in the future, you will never be able to step into the Chinese market ever again. You should feel ashamed of yourself for proceeding such a low quality act. @dolcegabbona ”	(UB)	5 likes
@vicky.jiang.71271	Dec, 2018	“Gone and die”	(UB)	3 likes
Adrbauisciple	Nov, 2018	“keep deleting comments Dead and Gone”	(UB)	1 like

Table 13: H&M's Tweets

<u>Platform</u>	<u>Date</u>	<u>Message/Caption</u>	<u>Additional Media</u>	<u>Theory of Image Restoration</u>	<u>Levels of Interaction</u>
Twitter	Jan 8, 2018	N/A *Tweet Deleted/Removed	Image read: “We sincerely apologize for offending people with this image of a printed hooded top,” H&M said in a statement. “The image has been removed from all online channels and the product will not be for sale in the United States. We believe in diversity and inclusion in all that we do and will be reviewing all our internal policies accordingly to avoid any future issues.”	(B) (PPR)	<u>N/A</u>
Twitter	Jan 9, 2018	N/A	Image of message reads: “We understand that many people are upset about the image of the children’s hoodie. We,	(PPR) (A)	Replies 3.1k Retweets 5.7 Likes 12k

			<p>who work at H&M, can only agree.</p> <p>We're deeply sorry that the picture was taken, and we also regret the actual print. Therefore, we're not only removed the image from our channels, but also the garment from our product offering.</p> <p>It's obvious that our routines haven't been followed properly. This is without any doubt. We'll thoroughly investigate why this happened to prevent this type of mistake from happening again.</p>		
--	--	--	---	--	--

Table 14: H&M's Instagram Posts

<u>Platform</u>	<u>Date</u>	<u>Caption</u>	<u>Image Contents</u>	<u>Theory of Image Restoration</u>	<u>Levels of Interaction</u>
Instagram https://www.instagram.com/p/Bdv8F2nAMOA/	Jan 9, 2018	We have got this wrong and we are deeply sorry. Link in bio.	<p>Image reads: "We would like to put on record our position in relation to the controversial image of our hoodie.</p> <p>Our position is simple-we have got this wrong and we are deeply sorry.</p> <p>We have a responsibility to be aware of and attuned to all racial and cultural sensitivities-and we have not lived up to this responsibility this time.</p> <p>This incident is accidental in nature, but this doesn't mean we don't take it extremely seriously or understand the upset and</p>	(PPR) (GI) (A)	232, 670 Likes Comments 41.2k

			discomfort it has caused. We have taken down the image and we have removed the garment. We will now be doing everything we possibly can to prevent this from happening again in the future.		
Instagram https://www.instagram.com/p/BdudqQFAObC/	Jan 9, 2018	N/A	Image Reads: “We understand that many people are upset about the image of the children’s hoodie. We, who work at H&M, can only agree. We’re deeply sorry that the picture was taken, and we also regret the actual print. Therefore, we’re not only removed the image from our channels, but also the garment from our product offering. It’s obvious that our routines haven’t been followed properly. This is without any doubt. We’ll thoroughly investigate why this happened to prevent this type of mistake from happening again.”	(PPR) (A)	311k Likes 60.2k Comments
Instagram https://www.instagram.com/p/BeBZFMugyaf/	Jan 16, 2018	The recent incident was entirely unintentional, but it demonstrates so clearly how big our responsibility is as a global brand. We have reached out, around the world, inside and outside H&M to get feedback. Our commitment to addressing	Image with only text reads: “WE ARE LISTENING”	(GI) (PR)	146k likes 5,956 comments

		<p>diversity and inclusiveness is genuine, therefore we have appointed a global leader, in this area, to drive our work forward.</p> <p>There will be more from us soon.</p>			
--	--	--	--	--	--

Table 15: *Responses on Twitter Directed at H&M*


<u>Username</u>	<u>Date</u>	<u>Message/Caption</u>	<u>Condemning or defending H&M</u>	<u>Levels of Interaction</u>
Twitter @theweeknd (verified)	Jan 8, 2018	Image reads: “woke up this morning shocked and embarrassed by this photo. I’m deeply offended and will no be working with @hm anymore...”	(UB)	9.8k replies 117,104 retweets 288,144 likes
@G_Eazy (verified)	Jan 9, 2018	<p>Image reads: “Over the past months I was genuinely excited about launching my upcoming line and collaboration with H&M...</p> <p>Unfortunately, after seeing the disturbing image yesterday, my excitement over our global campaign quickly evaporated, and I’ve decided at this time our partnership needs to end.</p> <p>Whether an oblivious oversight or not, it’s truly sad and disturbing that in 2018, something so racially and culturally insensitive could pass by the eyes of so many (stylist, photographer, creative and marketing teams) and be deemed acceptable.</p> <p>I can’t allow for my name and brand to be associated with a company that could let this happen.</p> <p>I hope that this situation will serve as the wake up call that H&M and other</p>	(UB)	1.2k replies 25k retweets 97k likes

		companies need to get on track and become racially and culturally aware, as well as more diverse at every level.”		
@Charles M. Blow (verified)	Jan 7, 2018	<p>“@hm, have you lost your damned minds?!?!?!”</p> <p>Attached: Image of the H&M website page advertising the sweatshirt on the young African American boy</p>	(UB)	<p>2.1k replies 6,191 Retweets 12,967 likes</p>
@TheKingCenter (verified)	Jan 7, 2018	<p>“Every company should invest in training that encompasses cultural competency and sensitivity. It is absolutely necessary. @hm”</p>	(UB)	<p>71 replies 507 retweets 1k likes</p>
@amear2kvc	Jan 9, 2018	<p>“That’s all y’all got for an apology?”</p> <p>Attached GIF: Man shakes head and covers his eyes with his hand”</p>	(UM)	<p>41 replies 93 retweets 921 likes</p>
@TeddyLWSN	Jan 9, 2018	<p>“People are racist for thinking the photo was racist. There was no harm intended I’m sure”</p>	(SB)	<p>182 replies 178 retweets 1.9k likes</p>
@ThaBeardKing	Jan 9, 2018	<p>“Damage already done. Go compensate that KID”</p>	(UB)	<p>22 replies 19 retweets 281 likes</p>
@MsTBredRacing	Jan 9, 2018	<p>“I saw nothing wrong with it. Sadly people jumped on the “racist” card.”</p>	(SB) (UV)	<p>19 replies 7 retweets 273 likes</p>
@BillieTheKid_x3	Jan 9, 2018	<p>“Maybe you should start hiring black people for your boards instead of using them just to show the world that you're "multicultural". This could've been prevented easily.”</p>	(UB)	<p>21 replies 130 retweets 879 likes</p>
@rahammal	Jan 9, 2018	<p>“They always know exactly what they are doing and then pretend by trying to apologise. Am never gonna buy anything from H&M.”</p>	(UB) (UM)	<p>1 reply 1 retweets 7 likes</p>

@vspazierganger	Jan 11, 2018	“We do get your apology from staff, to all stakeholders. Whoever gave a go ahead of the artwork and anyone who came up with the concept should be named. Your management came up with the concept and you approved it, signed it off and allowed it for sales. This alone --- _“	(UM)	1 reply 1 likes
@Ehfischer	Jan 9, 2018	“Investigate why this happened”? Obviously because your company is severely lacking people of color in your ad/marketing department. Do better.	(UM)	1 reply
@PaJawara9	Jan 10, 2018	“I don't think this is an accident or mistake H&M. Avoid this to happen again.”	(UM)	1 reply
@british2012	Jan 13, 2018	“It is too late a lot of damage has been done already.”	(UM)	1 reply
@RealCapsempire	Jan 9, 2018	“ @hm Thats not enough, pick out and fire whoever was behind it or #BoycottHM ”	(UM) (UB)	1 reply
@Lia_Maria_Evans	Jan 11, 2018	“This should never have happened. Plain and simple. Your 'accident' is just pure ignorance to a very harrowing and scaring history which will never be forgotten.”	(UM)	1 reply
@LediePhukubje	Jan 11, 2018	“I will never shop at HM ever again! I'm not a monkey”	(UB)	1 reply
@ebargoma	Jan 10, 2018	“The problem is that they did not care enough to know what it means to African Americans. This ad was done in the Netherlands. Didn't think what would happen when in US. Marketing 101=know ur clientele.”	(UB)	1 reply 7 likes
@shuluver	Jan 9, 2018	“The people who saw this and immediately saw racism. YOU are the racists! I had to stare at it to see what the big deal was. Racism will end when YOU can be proud of yourself and the skin you are in and stop creating havoc where there isn't one. I love @hm ”	(UV) (BL)	1 reply 4 likes
@Fog80Willy	Jan 9, 2018	“Caving in again to the PC brigade, just to salvage your image! Why apologise didn't the parents already give you	(UV)	N/A

		consent for the photo that was taken? #h&m ”		
@dreez	Jan 9, 2018	“CEO be like.....” Attached GIF: Sheldon Cooper on the show The Big Bang Theory breathing into a paper bag	(UM)	4 Retweets 17 Likes
@famemonsttr	Jan 9, 2018	“All of you should calm down, one person made a mistake (not the company’s fault) and all of you are trying to say all white people automatically are racist just because we defend a company that happened to have an oblivious employee. Saying things like ‘#whitewashed’ ”	(BL) (UV)	2 likes
@DelanoJaxn	Jan 9, 2018	“You all as a company at H&M knew that this piece of trash that you call a garment was going to hit the shelves someone has to sign on it someone has to create it I will never ever again in life purchase anything from H&M ever again#boycott H&M”	(UB)	N/A
@CarlinMospheusX	Jan 9, 2018	“NEVER AGAIN. #hmracist #TuesdayThoughts ”	(UB)	N/A
@JTineo01	Jan 9, 2018	“Aren’t you guys tired of apologizing for the same ignorant, stereotypically racist, and socially insensitive BS AGAIN??? Consciously or unconsciously if it were? Where are the people who proof this stuff before it gets printed and manufactured? #SeriouslyTho #HM #EpicFail ”	(UB)	N/A
@ctsmith4	Jan 13, 2018	“Very poor oversight”	(UB)	N/A
@Zekey20	Jan 15, 2018	“I see nothing wrong with the ad. Petty, ignorant people seem to look for the smallest thing to complain about”	(UV)	N/A
@VaughnMelodie	Jan 13, 2018	“H&M is a complete JOKE! A blind company, led by blind leaders who turn a blind eye to hateful, racist and hurtful slogans. I won’t be buying from any of your stores ever again. #lovewins ”	(UB)	N/A
@coreycreative	Jan 13, 2018	“I blame the marketing team who is apparently ignorant to cultural insensitivities. While I see some of your points I hardly think this is the same. The	(UB) (SV)	N/A

		"monkey" reference to black has long been a derogatory remark. #stupidity "		
@luke_high	Jan 10, 2018	"Nothing happened. Dont let politics get in the the way. Nothing at all was wrong. Any kid of any culture or colour can be a cheeky little monkey"	(SB) (UV)	N/A
@Chanelth_82	Jan 9, 2018	"It was a simple mistake I don't believe you guys are racist"	(BL)	N/A
@jungle_rsa	Jan 10, 2018	"I am burning all the clothes I bought from your shop"	(UB)	1 Reply 1 Like
@TsunamiPoonami	Jan 9, 2018	"So yall think H&M was like, "Here, wear this. I think this hoodie fits you really good. We want to display racism." Yall racist for thinking that.."	(BL)	1 Reply 1 Retweet 14 likes
@Hudda_Chini	Jan 13, 2018	"The people who saw this and immediately saw racism are realistic. This has nothing to do with being proud of your skin. This has everything to do with a multinational corporation that explicitly understands culture and marketing. They made a conscious decision to print this"	(UB)	1 Reply
@water2027	Jan 13, 2018	"It's was done with innocence. Monkey is used in vernacular with a all children. No need to apologize."	(BL) (UV)	N/A
@Thejoselynn	Jan 9, 2018	"I'm not buying this poor excuse of an apology. Just like I'm not buying what you are selling! #BoycottHM "	(UM) (UB)	N/A
@baldbirdbeauty	Jan 9, 2018	"I see a cute kid wearing a cute hoodie? Why is it racist? would it have been OK if any other kids wore it? I don't get it! also, wouldn't the parents have had to approve it before it went live?"	(SM) (UV)	56 Replies 10 retweets 193 likes
@_VirgoRoyalty	Jan 10, 2018	"This is what happens when you don't have a diverse Boardroom."	(UB)	N/A
@BernardSenghiel	Jan 13, 2018	"H&M, if you want this story to go away and not hurt your brand, fire the people who were involved in making the ad/photo AND the executives that allowed it to be shown on your website, and do it very publicly. Anything less	(UM) (UB)	N/A

		than that says you're not taking it seriously"		
@pashawas	Jan 12, 2018	"This was despicable and there is no damn excuse. I will never give you any business, and will do everything I can to ensure others boycott your business worldwide!!!"	(UM) (UB)	N/A
@MindGate180	Jan 10, 2018	"THAT IS NOT AN APOLOGY."	(UM)	N/A
@wa_tsotetsiN	Jan 9, 2018	<p>"Really?"</p> 	(UM)	4 Replies 8 Retweets 70 Likes
@salamiobatoki	Jan 10, 2018	"I don't think that you can ignore the impact of your ad. Very disgusting."	(UB) (UM)	N/A
@vic1_023	Jan 9, 2018	"I Resist and am never buying your products anymore nor will any of my family members..."	(UB)	N/A
@Princess_Afika	Jan 13, 2018	"It wasn't a mistake. And all procedures were followed. H&M stop lying."	(UM)	N/A
@Sayed_Joey	Jan 13, 2018	"Don't let this distract you from the fact that some guy somewhere regrets his design choice. Where's that guy by the way?"	(UM)	N/A
@tassiapearls	Jan 9, 2018	"BEYONCÉ DONT WORK WITH THEAE RACIST AGAIN!!"	(UB)	N/A
@jansenma07	Jan 9, 2018	"I believe H&M had no intentions of doing what they did to offend people. They definitely don't need praising, but they don't deserve the hate either"	(BL)	160 Replies 196 Retweets 2.2k Likes

@scoobiewest	Jan 9, 2018	"If one person of color had a seat at the table...this would never happen..."	(UB)	3 Replies 27 Likes
@mmcgill919	Jan 11, 2018	"Only ignorant racist would have a problem with photo"	(UV)	N/A

Table 16: Responses on H&M's Instagram Posts (Jan 9-16, 2018)

<u>Platform/Post in Question and Username</u>	<u>Date</u>	<u>Comment</u>	<u>Supportive or Unsupportive of H&M</u>	<u>Levels of Interaction</u>
"We have got this wrong and we are deeply sorry..." @thattwinbp	Jan, 2018	"It's not all good. Hire an executive with common sense please! @hm"	(UB)	2 likes
"We have got this wrong and we are deeply sorry..." @curvz_n_curlz	Jan, 2018	"I just wanna say that you are doing a pretty good job at handling the situation and responding to most of these comments! 👍"	(SM)	2 Likes
"We have got this wrong and we are deeply sorry..." @ethio_root	Feb, 2018	"EVERYONE MATTERS & YOU'RE WORK WILL NEVER EVER BE FORGOTTEN"	(UB)	3 Likes
"We have got this wrong and we are deeply sorry..." @Shaaiel	Jan, 2018	"I still don't accept it, I don't buy anything else in your store"	(UM) (UB)	3 Likes
"We have got this wrong and we are deeply sorry..." @hipsterchainsaw	Jan, 2018	"@hm#boycotthm"	(UM)	N/A
"We have got this wrong and we are deeply sorry..." @spooxly	Jan, 2018	"yall didnt do anything wrong tho 🤔"	(BL) (UV)	2 Likes
"We have got this wrong and we are deeply sorry..."	Jan, 2018	"calm down. It's not even racist.."	(BL) (UV)	2 Likes 12 Replies

@Ben_is_bored_aga in				
“We have got this wrong and we are deeply sorry...” @jassubahh	Jan, 2018	“For sure you learned something from this. We still love you @hm”	(BL)	N/A
“We have got this wrong and we are deeply sorry...” @onikagrandprix	Jan, 2018	“Not accepted. Common sense would have told y’all that’s not ok. You guys are adults. Never in a million years especially given America’s history would y’all have thought that to be acceptable”	(UM)	12 Likes 3 Replies
“We have got this wrong and we are deeply sorry...” @lindasofi2011	Jan, 2018	“No need to apologize for an over sensitive ridiculous world we live in today!!”	(UV)	17 Likes 2 Replies
“We have got this wrong and we are deeply sorry...” @kiingluu	Jan, 2018	“Now y’all wanna apologize when your sales are being affected big time, never will shop in your stores again, highly disappointed, racism is such a low life trait to have, completely done with being humiliated and torn apart about the color of my skin”	(UM0)	6 Likes 2 Replies
“We have got this wrong and we are deeply sorry...” @realmalikhones	Jan, 2018	“I totally understand it’s was a big mistake I love h&m and will continue to shop and give you guys my loyalty I hate to see such people act in such a way”	(BL)	6 Likes 1 Reply
“We have got this wrong and we are deeply sorry...” @koltunovskaya	Jan, 2018	“Dear HM, there was nothing wrong about the hoodie or the image. There is no need to apologize. I love your company and will continue shopping with you. Please come back with new clothing posts. We miss it.”	(BL) (UV)	10 Likes 13 Replies
“We have got this wrong and we are deeply sorry...” @jennider_kabengel e	Jan, 2018	“It shouldn’t happened to start so 😞😞😞😞😞😞”	(UB)	1 Like 4 Replies
“We have got this wrong and we are deeply sorry...”	Jan, 2018	“@hm y’all did nothing wrong 🙄u just made a hoodie for kids cause	(UV)	4 Likes 5 Replies

@logan_faul		sometimes kids are wild like monkeys 😂		
“We have got this wrong and we are deeply sorry...” @carlosxmansillatde	Jan, 2018	“close your business”	(UB)	2 Likes
“We have got this wrong and we are deeply sorry...” @juliapr98	Jan, 2018	“Disgusted with all of you @hm”	(UB)	8 Replies
“We have got this wrong and we are deeply sorry...” @yxng.hxndrix	Jan, 2018	“You shouldn’t even apologize the mother even said that there was no harm and people are overreacting”	(UV)	14 Likes 7 Replies
Post with no attached image, no caption @logicflowrecords	Feb, 2018	“Well its over a year later @hm and we STILL remember; we still REFUSE to shop your stores; we REFUSE to promote the clothing kf a company who depicts blacks as monkeys. Let me ask you, how does this ignorance depict #HM? 🙄”	(UB)	N/A
Post with no attached image, no caption @oliviaoliviaank	Feb, 2018	“NO Support for HM! 🙏🙏🙏🙏🙏🙏🙏🙏🙏 Never buy your Stuff 🙏🙏🙏”	(UB)	3 Likes 6 Replies
Post with no attached image, no caption @brie.sheree	Feb, 2018	“Personally I disliked the hoodie and what it meant to us, black people, but I wouldn’t completely stop shopping there. They apologized and I feel as if they will improve on their future apparel and it’s messages.”	(N)	17 likes 3 Replies
Post with no attached image, no caption @davionwilson3	Feb, 2018	“I’m ok never shopping here again thx for claiming us as monkeys”	(UB)	6 Likes 3 Replies
Post with no attached image, no caption	Feb, 2018	“@hm hope you'll close your store in africa. Coolest racist gang in the industry #boycotthm #buyblack”	(UB)	N/A

@hueylumumbafreeman				
Post with no attached image, no caption @kinkeykurleykrazy	Feb, 2018	“Thank you for the statement of apology. We have to move forward”	(SM)	4 Likes 3 Replies
Post with no attached image, no caption @Tshing07	Feb, 2018	“You are racist @hm ”	(UB)	5 Likes
Post with no attached image, no caption @applepennylee	Jan, 2018	“Maybe if H&M corporate actually initially hired black people they could have avoided this issue? Maybe not. #ignorance #blind ”	(UB)	3 Likes 1 Reply
Post with no attached image, no caption @samueldball	Jan, 2018	“You have nothing to apologize for @hm I look forward to a world where anyone can wear a hoodie saying monkey and no one cares - these libertarians have actually just perpetuated the stereotype”	(ubUV)	18 Likes 2 replies
Post with no attached image, no caption @thebalckfishexperience	Jan, 2018	“✗Not good enough.”	(UM)	2 likes
@maryamkeyy	Jan, 2018	“Racists🙄”	(UB)	5likes 4replies
Post with no attached image, no caption @aaronlotter	Jan, 2018	“I don’t see anything wrong with the hoodie”	(UV)	15 likes
Post with no attached image, no caption @hueylumubafreeman	Jan, 2018	“Coolest racist gang in the industry @hm#boycotthm ”	(UB)	1 Like 3 replies
Post with no attached image, no caption	Jan, 2018	“Can’t say sorry now”	(UM)	2 Likes

@xmasterloganboix				
Post with no attached image, no caption @bekkee_sugaar	Jan, 2018	“Next time you guys need to think before making a decision...Africans are not monkeys, we dont live on tree, we have a home 🙌🙌🙌🙌 we are human. Say no to racism”	(UM)	6 Likes 2 Replies
Post with no attached image, no caption @deleted58954369	Jan, 2018	“I will NEVER purchase anything from H&M again”	(UB)	5 likes 1 reply
Post with no attached image, no caption @youngandclassic	Jan, 2018	“I love H&M and would not stop buying clothes from you. ❤️❤️❤️”	(BL)	3 Replies
Post with no attached image, no caption @pookie.imvu	Jan, 2018	“Yeah, you really dropped the ball on this one. With everything happening in the world today. I don’t see how the mother of this child was okay with this. We all make mistakes but someone had to have known it was wrong.”	(UB)	4 Likes 5 replies
Post with no attached image, no caption @Kolbyb909	Jan, 2018	“Don’t apologize @hm!!! People made this racist! The people claiming this is racist just want something to complain about.”	(UV) (BL)	16 Likes
Post with no attached image, no caption @gauravsharma5628	Jan, 2018	“worst brand”	(UB)	1 Like
“The recent incident was entirely unintentional...” @alldayglass	Feb, 2018	“# boycotthm Please close your business respectfully. You are what is wrong w fashion and art. #hmkilledtheartist ”	(UB)	4 Likes
@xnush	Feb, 2018	“Are you though? #payrevok#boycotthm ”	(UM)	2 Likes
@ythatk	Jan, 2018	“@hm listening to what? #boycotthm ”	(UM)	2 Likes
@hipsterchainsaw	Feb, 2018	“ #boycotthm@hm ”	(UB)	1 Like

@freddy.foodstamps	Jan, 2018	"Please don't buy from here. Anyone reading this should save their money"	(UB)	2 Likes
@tychinainlaw	Jan, 2018	"WE ARE NOT MONKEYS 🐵"	(UM)	10 likes
@mrscooper0816	Jan, 2018	"i love you guys and the brand it was mistake it's all good"	(BL)	3 Replies
@oliviaoliviaank	Jan, 2018	"NOOOO support for H&M"	(UB)	2 Likes
@lovelyloray	Feb, 2018	"Still remember haven't bought a thing from you guys since before this and never will..."	(UB)	1 Like
@ethio_root	Jan, 2018	"RACISM AT ITS HIGHEST DEGREE"	(UB)	1 Like 5 Replies
@princeofviana	Jan, 2018	" @hm you got to do better than this. A slap on the hand simply won't do."	(UB)	4 Likes
@missmaomi28	Jan, 2018	"Diversity? As I hardly see any black models on your page"	(UB)	6 Likes 6 replies

Appendix B: Codebooks

Table 17: Coding Framework of Image Restoration Theory's Five Techniques					
Categories	Denial	Corrective Action	Reduction of Offensiveness	Evasion of Responsibility	Mortification
Codes	Denial of the Event (DE)	Promise to Rectify Problem (PR)	Bolstering (B)	Provoked (P)	Apology (A)
	Denial of Responsibility (DR)	Promise to Prevent Problem from Reoccurring (PPR)	Differentiation (Di)	Good Intentions (GI)	
			Transcendence (Tr)	Outside One's Control (Out)	
			Humour (H)		

Table 18: Coding the Public's Response to the Use of Image Restoration Theory			
Categories	Supportive	Unsupportive	Neutral
Codes	Supportive of Message (SM)	Unsupportive of Message (UM)	Neither denounces nor supports the message, brand, or stance of the victims (N)
	Brand Loyalty (BL)	Unsupportive of Brand (UB)	
	Unsupportive of those Victimized- default supporters (UV)	Siding with the Victims (SV)	

References

- AMC. (n.d.). About. Retrieved from <https://www.amc.com/shows/mad-men/exclusives/about>
- Benoit, William L. *Accounts, Excuses, and Apologies: Image Repair Theory and Research*, State University of New York Press, 2014.
- Benoit, W. L. (1997). Hugh Grant's image restoration discourse: An actor apologizes. *Communication Quarterly*, 45(3):251-266
- Boulton, C. (2012). *Rebranding diversity: Colorblind racism inside the U.S. advertising industry* (Order No. 3545905). Available from ProQuest Dissertations & Theses A&I; ProQuest Dissertations & Theses Global. (1240654888).
- Bowen Zheng, Hefu Liu, Robert M. Davison, Exploring the relationship between corporate reputation and the public's crisis communication on social media, *Public Relations Review*, Volume 44, Issue 1, 2018, 56-64
- Chinese model in derided Dolce & Gabbana ads apologizes | CBC News. (2019, January 23).
- Clair, M., & Denis, J. S. (2015). Racism, Sociology of. *International Encyclopedia of the Social & Behavioral Sciences*, 857-863.
- Coombs, W.T. (2007). Protecting organization reputations during a crisis: The development and application of situational crisis communication theory. *Corporate Reputation Review*, 10(3): 163-176.
- Coombs, T.W. & Holladay, S.J. (2015). *Handbook of Crisis Communication*. Hoboken: Wiley.
- Cornell, S., Hartmann, D., 2006. *Ethnicity and Race: Making Identities in a Changing World*, second ed. Pine Forge Press, Thousand Oaks, CA.

- CTV Staff. (2013, August 10). H&M pulls 'hipster' headdresses after complaints of cultural insensitivity. Retrieved from <https://www.ctvnews.ca/canada/h-m-pulls-hipster-headdresses-after-complaints-of-cultural-insensitivity-1.1403955>
- Delbyck, C. (2018, June 14). Designer Stefano Gabbana Calls Selena Gomez 'So Ugly' On Instagram. Retrieved from https://www.huffingtonpost.ca/entry/designer-stefano-gabbana-calls-selena-gomez-ugly-on-instagram_n_5b226492e4b09d7a3d7ab393
- Dolce & Gabbana's china controversy: What happened. (2018, Nov 24). *Gulf News*
- Fiske, S.T., 2010. *Interpersonal stratification: status, power, and subordination*. In: Fiske, S.T., Gilbert, D.T., Lindzey, D. (Eds.), *Handbook of Social Psychology, fifth ed.* Wiley, New York, pp. 941–982
- H. (n.d.). The H&M group – the first 70 years. Retrieved from <https://about.hm.com/content/dam/hmgroup/groupsite/documents/en/Digital Annual Report/2017/Annual Report 2017 Our history.pdf>
- Ho, B., Shin, W., & Pang, A. (2017). Corporate crisis advertising: A framework examining the use and effects of corporate advertising before and after crises. *Journal of Marketing Communications*, 23(6), 537-551.
- Ivan, C. M., Celia, D., Sarah, G., & Matthieu, G. (2019). From Fast Fashion To Slow Fashion Sustainable Innovations: From Nature To Fashion. *Global Fashion Management Conference, 2019*, 512-513. doi:10.15444/gfmc2019.05.06.01
- Kaur, H. (2019, February 08). This is why blackface is offensive. Retrieved from <https://www.cnn.com/2019/02/02/us/racist-origins-of-blackface/index.html>

- Lee, S., & Chung, S. (2012). Corporate apology and crisis communication: The effect of responsibility admittance and sympathetic expression on public's anger relief. *Public Relations Review*, 38(5), 932-934.
- Leibowitz, L. (2017, December 06). PICS: H&M In Hot Water Over Offensive Headdress. Retrieved from https://www.huffingtonpost.ca/2013/08/11/hm-headdress_photos_n_3739544.html
- Liu, B. F., Austin, L., & Jin, Y. (2011). How publics respond to crisis communication strategies: The interplay of information form and source. *Public Relations Review*, 37(4), 345-353.
- Low, K. W. (2018, Dec 08). A case of foot-in-mouth disease. *The Business Times* Pfeiffer, T., & Mayes, J. (2018, Nov 22). Will they ever learn? Marketing blunders know no borders. *Bloomberg Wire Service*
- Mower, S. (2017, February 01). Domenico Dolce Apologizes for His Controversial Remarks. Retrieved from <https://www.vogue.com/article/dolce-and-gabbana-synthetic-babies-apology>
- O'kane, C. (2019, February 7). Gucci removes \$890 "blackface" sweater, apologizes after receiving backlash. Retrieved from <https://www.cbsnews.com/news/gucci-blackface-sweater-gucci-removes-890-blackface-sweater-apologizes-after-receiving-backlash/>
- Pearson. (2019, May 24). H&M's best designer collaborations. Retrieved from <https://www.harpersbazaar.com/uk/fashion/fashion-news/news/g23095/hms-best-designer-collaborations/>
- Ritschel, C. (2018, September 04). Stefano Gabbana faces criticism for calling blogger Chiara Ferragni's Dior wedding gown 'cheap'. Retrieved from

<https://www.independent.co.uk/life-style/fashion/stefano-gabbana-chiara-ferragni-wedding-gown-instagram-cheap-dior-a8522926.html>

Spira, J. B. (2011). *Overload! how too much information is hazardous to your organization*.

Stuart, H., & Kerr, G. (1999). Marketing communication and corporate identity: Are they integrated? *Journal of Marketing Communications*, 5(4), 169-179.

Suggs, E. (2017,). Advertising: A flat pepsi: Tone-deaf social-justice commercial pulled after protests: Internet derides ad as 'attractive lives matter.'. *The Atlanta Journal Constitution (Atlanta, GA)*

The London School of Economics (LSE). (February 3, 2015). A Guide to Social Media Platforms and Demographics.

Torre, V. L. (2018, November 22). Five more times Stefano Gabbana outraged the internet.

Retrieved from <https://www.scmp.com/lifestyle/fashion-beauty/article/2174439/three-more-times-stefano-gabbana-put-his-foot-it-synthetic>

Tye, L. (1998). *The father of spin: Edward L. bernays & the birth of public relations* (1st ed.) Crown Publishers.

Watters, H. (2017, April 05). 'Blatantly awful and tone deaf': Why did Pepsi run its Kendall Jenner protest ad? | CBC News. Retrieved from <https://www.cbc.ca/news/business/pepsi-advertising-what-1.4056924>

Watson, H., & Rodrigues, R. (2018). Bringing privacy into the fold: Considerations for the use of social media in crisis management. *Journal of Contingencies and Crisis Management*, 26(1), 89-98.

West, S. (2018, January 19). H&M faced backlash over its 'monkey' sweatshirt ad. It isn't the company's only controversy. Retrieved from <https://www.washingtonpost.com/news/arts>

and-entertainment/wp/2018/01/19/hm-faced-backlash-over-its-monkey-sweatshirt-ad-it
isnt-the-companys-only-controversy/?noredirect=on&utm_term=.cfbee4f741cc

Wilson, W.J., 1999. The Bridge over the Racial Divide: Rising Inequality and Coalition Politics.
University of California Press, Berkeley, CA.

Wonkeryor, E. L. (Ed.). (2015). *Dimensions of racism in advertising: from slavery to the twenty
first century.*

Zhang, X. A., & Borden, J. (2017). Linking issue management, corporate social responsibility
and crisis communication: Applying balance theory in crisis and issue
management. *Journal of Contingencies and Crisis Management*, 25(4), 209-222.

Zheng, B., Liu, H., & Davison, R. M. (2018). Exploring the relationship between corporate
reputation and the public's crisis communication on social media. *Public Relations
Review*, 44(1), 56-64.