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HOW CHANEL ADAPTED ITS STORYTELLING TO THE DIGITAL ERA,
WITHIN ITS MASSTIGE SEGMENT: A CASE STUDY OF THE
PERFUME CHANEL NUMBER 5

Dissertation presented to the Universidade Católica Portuguesa
to obtain a Master's Degree in Communication Studies, in the
specialty Internet and New Media

By

Isabelle Gomes de Amaral Montandon

Faculty of Human Sciences

November, 2020



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Abstract

The information and communication technologies - which became popular worldwide since the 1990s - have transformed the contemporary world; thus, altering interpersonal, labor and consumption relationships. Thanks to the connectivity and interaction between people, without limits of time and space, the collectivity was empowered. In this globalized world - with an endless supply of possibilities, experiences, information and products - it is crucial to offer users great content to stand out in the crowd. In this context, nothing is more effective than using storytelling to involve and engage consumers. Stories arouse interest and empathy for brands, as well as for the values they transmit; thus, strengthening emotional bonds with customers and consequently increasing the desire of purchasing their products. Luxury brands are aware of the relevance of engaging customers and creating emotional bonds. This research is a case study of the perfume Chanel Number 5, that consists of a one single phase; which is the qualitative content analysis of all advertising films the perfume, released from 1973 to 2020. This study investigated the evolution of the storytelling of Chanel - within its masstige segment - and how it has adapted to the digital age. Another objective was having a broader understanding of the use of storytelling in the advertisement of luxury and masstige brands, specially in the new digital context. The storytelling of Chanel Number 5 evolved over time and accompanied the technological changes that transformed the contemporary society; but, without ever losing its essential attributes, like glamour, luxury, allure and singularity.

Title

How Chanel adapted its storytelling to the digital age, within its masstige segment: a case study of the perfume Chanel Number 5

Author

Isabelle Gomes de Amaral

Keywords: storytelling, digital storytelling, marketing storytelling, digital media, luxury, luxury brands, masstige brands, masstige goods

Resumo

As tecnologias da informação e comunicação - que se popularizaram mundialmente desde a década de 1990 - transformaram o mundo contemporâneo, e alteraram as relações interpessoais, de trabalho e consumo. Graças à conectividade e interação entre as pessoas, sem limites de tempo e espaço, a coletividade foi potencializada. Neste mundo globalizado - com uma oferta infinita de possibilidades, experiências, informações e produtos - é fundamental oferecer aos usuários um ótimo conteúdo para se destacar na multidão. Nesse contexto, nada é mais eficaz do que contar histórias para envolver e engajar os consumidores. As histórias despertam interesse e empatia pelas marcas, bem como pelos valores que transmitem; fortalecendo assim os laços afetivos com os consumidores e, conseqüentemente, aumentando o desejo em adquirir seus produtos. As marcas de luxo estão cientes da importância de envolver os clientes e criar laços emocionais. Esta pesquisa é um estudo de caso do perfume Chanel Número 5, que consiste em uma única fase; qual seja uma análise qualitativa de conteúdo de todos os filmes publicitários do perfume, lançados de 1973 a 2020. Este estudo investigou a evolução da narrativa da Chanel - dentro do seu segmento masstige - e como ela se adaptou à era digital. Outro objetivo foi ter uma ampla compreensão do uso da narrativa na propaganda de marcas de luxo e masstige, especialmente no novo contexto digital. A narrativa do perfume Chanel Número 5 evoluiu ao longo do tempo e acompanhou as mudanças tecnológicas que transformaram a sociedade contemporânea; sem perder de vista seus atributos essenciais, como glamour, luxo, fascínio e singularidade.

Título

Como a Chanel adaptou seu storytelling à era digital, dentro de seu segmento masstige: um estudo de caso do perfume Chanel Número 5

Autora

Isabelle Gomes de Amaral Montandon

Palavras-chave: storytelling, storytelling digital, storytelling no marketing, mídias digitais, luxo, marcas de luxo, marcas masstige, produtos masstige

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Introduction

This dissertation is aimed at demonstrating how the luxury brand Chanel - specifically the iconic fragrance Chanel Number 5, framed within the masstige segment of Chanel - has been using storytelling, throughout time, to promote and strengthen the brand, and how the storytelling strategy of this masstige good has evolved in the digital age.

Chanel is one of the most luxurious brands in the globe, among others in the top ten rank (Beauloye, 2020). Maison Chanel was founded in 1910, at Rue Cambon, in Paris, by the French stylist Gabrielle Chanel. Pioneer in the field of *haute couture*, Madame Chanel's personal history and unique talent have inspired many other prestigious designers that came after.

Chanel Number 5 - released in 1921 - is on the top ten list of most classic fragrances of all time (Gupta, 2018). It was chosen as the object of this case study due to its quintessential and emblematic value. Almost 100 years old, the fragrance has stood the test of time and continues to be the most desired and best-selling perfume in the world.

The fragrance - a synonym of luxury, glamour, tradition and reputation - is also known for being innovative. It was the first perfume to have aldehydes added to its formula, what enhanced its magic aroma; the design of its bottle - with minimal lines and a stopper in the shape of Place Vendôme, in Paris - was totally different from other perfume's bottles at the time; and also, in terms of its advertising campaigns, Number 5 has always pioneered.

Chanel Number 5 is a great example of masstige good. It is inserted within the brand extension and masstige strategy of Chanel. The term masstige - a combination of mass + prestige - is all about offering goods with high quality, reputation, design, beauty and status at reasonable pricing.

Although quite expensive – if compared to regular brands in the market – a bottle of Chanel Number 5 is accessible to the working class, who would normally not be able to buy Chanel handbags and suits. In terms of reputation, masstige goods are closer to luxury; but, in terms of price, they are much closer to mainstream goods.

Since its creation, the iconic fragrance has innovated and used storytelling in its advertisement. The use of storytelling in the form of advertising films started in 1973 and, since then, it became a trademark of Chanel Number 5.

This investigation intends to analyze the evolution of the storytelling of the perfume Chanel Number 5 throughout its 99 years of existence. We want to investigate the impact of the Information and Communication Technologies on the fragrance's storytelling.

In order to be able to fulfill the research objectives of this master's thesis, we have proposed the following key research question: How did Chanel adapt the storytelling of its most iconic perfume, Chanel No 5, to the digital era?

To have a broader panorama of the use of storytelling in the advertisement of luxury and masstige brands in this new digital context, we have made these further questionings: 1) How do luxury brands solve the paradox between universal access of digital media and the exclusivity of luxury goods? 2) Has the use of digital media made luxury goods even more iconic and desired by consumers? 3) Why do luxury brands have been using storytelling throughout time in their advertising?

Digital technologies only started to become popular and available for the great public from the mid-1990s on (Lévy, 2010). Although a relatively recent sociological phenomenon - in comparison to the traditional means of communication - there are already many studies available on the impact of digital technologies in the marketing of luxury brands.

There are also several research on the employment of storytelling in luxury brand marketing strategy; but there is a research gap in relation to the storytelling advertising of the masstige segment in the digital context.

In this sense, this dissertation intends to offer a contribution to the communication and marketing professionals, as well as to the academia, by fulfilling this research gap. The phenomenon of masstige market segment is very contemporary and it was referred to in literature for the first time less than 20 years ago (Silverstein & Fiske, 2003).

This new phenomenon: the marketing of luxury brands aimed at the middle class, with the objective of generating prestige to the masses, offers a potential research context. The studies available on luxury marketing storytelling advertising so far have not been directed at understanding this specific and growing niche of middle-class customers worldwide with an avid and enormous consuming potential (Kumar, Paul, & Unnithan, 2020).

In order to form a theoretical basis, that enables us to be able to investigate and analyze our object of study properly, an Academic Literature Review was developed; highlighting the main theories and key concepts related to our research objectives.

In Chapter 1, we developed a Literature Review on “The evolution of the digital media”. Initially, we present the ideas of the most prominent authors that talk about the relationship between modern society, information and technology.

We’ll explore the paradigmatic shift from analog to digital technologies, as well as the constant evolution of digital media and how it impacts our contemporary society (De Sola Pool, 1990; Holmes, 2005; McLuhan, 2008; Ramasubramanian, 2010; Castells, 2014b).

In Chapter 2, whose topic is “Storytelling”, we investigate this recognized and primitive human practice, that is a key element of human beings (Fisher, 1984; Herskovitz & Crystal, 2010; Scott, 2011; McSill, 2014; Harari, 2015; Davison, 2016). We have been telling stories for milleniums, in all kinds of societies - from tribal to contemporary ones – and this is how we have been able to transfer knowledge, beliefs and values from generation to generation (Fisher, 1984).

This dissertation will examine how iconic luxury brands, like Chanel, have been applying storytelling to marketing in order to involve and engage their audience, make emotional bonds and connect with them, thus boosting the desire and consumption of their goods (McKee, 2003; Woodside, 2010; L. Dias & Dias, 2018).

We will also identify the characteristics of digital storytelling and how it is applied to luxury marketing. Luxury brands have always used storytelling in their advertising and it could not be any different with the appearance of digital media (McLellan, 2006; Alexander, 2017; Miller, 2019). We will be able to perceive how storytelling has evolved and how brands have adapted their strategies to the digital context; and how our perception and consumption habits have been modified in this technological environment.

In Chapter 3, the topic of our literature review is “Luxury”, that has always been a distinctive sign since early days. We will be able to dig deep into the concept of luxury, its origins, how it has evolved in the contemporary society and how new Information and Communication Technologies have impacted it.

We will investigate the concepts related to masstige brands, as well as to the masstige segment of luxury brands. The research will analyze how storytelling has been used in the promotion of luxury and masstige brands; and how this marketing strategy has evolved in this new technological context.

In Chapter 4, the “Methodology” gives us a broad understanding of all the steps taken, the methodological framework of this research and the theoretical approach employed. It will be possible to understand how our study was designed and developed. Also, the reasoning behind choosing a single case study.

In Chapter 5, we have our “Findings and Discussion”. In this section, all the information on our case study, the perfume Chanel Number 5, will be given. This is where we develop the analysis of all the 17 advertising films of Chanel Number 5 - from 1973 to 2020 – and draw our conclusions.

Chapter 1: The Evolution of the digital media

When it comes to the relationship between science, technology and society, it encompasses many challenging and discordant points of view that are caused by distinct concepts of political control, guidelines and approaches. Fuglsang (2001) identified three main perspectives: 1) science and technology shape society; 2) society shapes science and technology; 3) an interactive view of the science, technology and society connection. All these approaches were developed in the decades that followed the World War II, in diverse social and political contexts.

Many scholars have explored this topic, which is relevant and contemporary. The fundamental role technological innovations play in our society and the effects they have on us and on the world's current conception, organization and dynamics is undeniable. They have altered permanently the way we live, eat, interact, date, perform, work, learn, have fun, exist.

Although various authors have different viewpoints on the relationship between technology and society, they all recognize a constant interdependence and interactivity amongst human beings, societies, and technologies.

This present work is grounded on the constructivist perspective, that believes society shapes science and technology. This approach emerged in the early 70s of the 20th century, in opposition to the technological determinist one - that was developed in the early 50s - in an environment of science and technology optimism.

In the constructivist approach, the determinant force is not technology anymore but society. There is a great emphasis on social forces that are external to science and technology. Thus, technology is open to these external forces and negotiation. Technical change is not considered neutral, but there's an assumption that it is biased by social and economic forces (Fuglsang, 2001).

The Information and Communication Technologies (ICT) are particularly sensitive to the effects of the social use of technology itself. Authors such as Stöber (2004), Castells (2005) and Ramasubramanian (2010) defend that the use of digital technologies is socially constructed. ICT are not infused with inherent power (Ramasubramanian, 2010). Technology does not determine a society; on the contrary, it is society that determines technology and shapes it according to its needs, values, and taking into consideration the interests of those who use these technologies (Castells, 2005).

In the last three decades, the world we live in has been going through a multidimensional structural transformation process, which is associated with the emergence of a new technological paradigm, based on the Information and Communication Technologies, that started to arise in the 60s of the 20th century and was disseminated in an uneven way around the globe (Castells, 2005).

In the field of Social Sciences, the media theorist Marshall McLuhan (1968) was the first author to introduce the corresponding notion of globalization, defined as “global village”, when describing the so-called electronic era. The most evident feature of this concept is the identification of changes in the perception of the notions of space and time, just as identified by other authors, like Negroponte (1995), Meyrowitz (1997) and Castells (2004) some decades later (McLuhan, Fiore & Agel, 1968).

McLuhan (1968) described an organic, dynamic, infinite, non-linear and simultaneous space, in which the center is everywhere and margins nowhere. The conception of an “acoustic space” was used to define communication within the oral tradition and it also applies to the comprehension of electrically activated information, and by extension to digital information. It involves all our senses and spirit as opposed to the visual space that only catches the eyesight (McLuhan, Fiore & Agel, 1968).

In relation to the perception of time, Castells (2004) states that it has many dimensions and described it as a “timeless time” - that is condensed to fit social, political and financial practices - in which the notion of past, present and future is distorted by a randomized sequence of social activities. Sociologically speaking, time was related to chronological activities; biologically, to nature’s life cycles; historically, it was

modified by our social context, and the rhythms of biological time started to be classified by military codes. With the Industrial Revolution, due to everyday work and financial transactions, there was an urge for accuracy, and time started to be sequenced and standardized. In our networked reality, the logic was inverted, and the sequencing of time was neutralized by ICT.

Another concept, developed by McLuhan (1967) in order to identify the effects of media, was based on the relation of “figure/ground”, indicating that in order to understand a figure - that can be an individual, a social movement, a technical innovation, an institution, an event, a written message or simply ideas - one must take into consideration the ground in which it functions and is placed. If the ground or environment is not considered, it is not possible to have a proper perception of any figure (Fiore & McLuhan, 1967).

In a global society, our activities are networked - this is established on the flow of information - and consequently, so is our space. The data is converted and transformed by ICT and disseminated in multiple websites. This “space of flows” is formed by the interrelation of three components: a) the venues where actions occur and people - who perform them - are set; b) the physical communication circuits that connect these actions, and, c) the information flows’ components and configuration that execute the actions in relation to their functionality and significance (Castells, 2004).

There are no geographical boundaries in the digital world. Negroponte (1995) and Meyrowitz (1997) defend that the network has removed the limitations of geography. Globalization has turned the world into a much more homogeneous place. There is no need of being at a specific place and time anymore to interact with each other. This universal and unlimited interaction between people from different parts of the world is altering the sense of belonging physically to a place.

In the early 1990s, Van Dijk (2006) coined the term “network society” to describe a new kind of community that replaced progressively the mass communication, one that evolved from the industrial revolution and outspread throughout the past century. It is also called the Internet Society, since it relies heavily on social networking to access, produce and share data.

Some years later, Castells (2004) developed this concept of network society. The author follows the same line of thought of Van Dijk (2006) when describing a global community, whose social structure is settled in networks activated by integrated circuits that process data through ICT. The technological and the social aspects are considered, and what makes these social networks different from the ones existing in the past is the fact that they are powered by a digital technological infrastructure that not only overcomes the constraints of time and space, but also stimulates and facilitates the dissemination of information through it.

Castells (2004) highlights that this context of innovation fostered the development of three main essential characteristics of this interconnected system, which are: adaptability, expandability and longevity. These attributes are responsible for turning networks into a very dynamic institution.

Van Dijk (2006) and Castells (2004) agree that the free access to all the information available on the web has changed our society profoundly; once it offers infinite possibilities and alternatives to everyday questions. This technological infrastructure has a deep impact on organizations, social structures, the production and consumption relationships, and all aspects of daily life. This non-stop daily communication takes place all over the globe and is incorporated by culture (Castells, 2004).

In order to be able to study this technological paradigm shift - from analog to digital technologies - this research will focus on the period that starts in the early 90s of the 20th century - when the use of digital technologies started to be accessible to users on a global scale - up to the present moment.

1.1 - The paradigm shift: from analog to digital technologies

A technological paradigm is a broad structure marked by consistent characteristics that exist in the evolutionary process of a collection of inventions throughout a period, that depends on a shared assemblage of systematic fundamentals and on equivalent methodological practices. The dominant paradigm conducts the mental frameworks in technological societies, organizes the empirical answers to computational issues, and comprises norms for efficient problem solving (Cantwell & Hayashi, 2019).

When it comes to technological, social and economic patterns, the concept of a surrounding paradigm - a mutual understanding in terms of invention enterprises - can be used. Random changes in paradigms result in some shift in the foundation for creation. Although a new combination, these shifts also maintain some traits of the previous standards. A collection of inventions evolves from the interactivity of its core essentials: science, organizations, and technological manufacturing. Despite the fact that ordinary scientific methods tend to disconnect cause and effect relations amongst definite components of a structure, the logical theoretical thinking focuses on the combination, interconnection and dependency of these factors (Cantwell & Hayashi, 2019).

The development and mainstreaming of ICT were not determinant factors in the emergence of the so-called network society. Castells (2004) points out that three main components - that coexisted in the 70s of the 20th century - were responsible for the appearance of this phenomenon: a) an economic crisis caused by a fading capitalism; b) the emergence of technological development in the fields of communication and information, fostered by the search for new solutions to economic problems; and, c) a cultural context molded by the ideals of freedom and emancipation in the 60s of the 20th century.

Technical innovations developed as digital media, that transformed analog sounds and images into analytical data to be preserved and assembled by computing systems, thus rapidly substituting many preexisting analog media formats. Digitization enables a bigger possibility for creation and future use than analog media. This occurs because informational technology is arranged in a way that allows users to employ the information stored in numerical inputs (Danesi, 2012).

Negroponte (1995) believed that all functionalities offered by the digital media would impact not only people's lives but also broadcasting companies and businesses all over the globe, once they were much more economical than other formats and also environmentally sustainable, what proved to be true as time passed by and the new technologies became part of almost everybody's lives around the planet.

The idea of a network society (Castells, 2004; Van Dijk, 2006) is settled in the perception of a shift that happened initially in the economy. Negroponte (1995) and Stiglitz (2011) agree with these authors and also defend that the use of ICT has been responsible for the reconfiguration of capitalism, turning it into an informational system, in which the means of production and development are the same, but the raw materials - that used to be physical - are now informational.

Stiglitz (2011) noticed a shift in economy, that moved from a period of materiality to a symbolic one. This informational economy has altered the idea of ownership and the weight of nonfinancial transactions. The power of the digital era is grounded in the growing importance of ICT.

Castells (2004) establishes the notion of informational capitalism when describing a new economy whose main characteristics are the globalization of capitals, markets, science, labor, and the networking amongst various economic actors. The thorough observation of these changes in economy enabled the author to come up with the proposal of a new social model entitled “the network society”.

According to Meyrowitz (1997), technological innovations and information networks have transformed the core of social connections. For example, the invention of the wireless technology - in the end of the 19th century - altered the essence of war conflicts, just as the dissemination of printing, radio, television and telephone have altered communications in a manner that is not limited to the content of the messages they convey.

When we compare traditional mass media of communication with the context we currently have, in which interactions take place and are fostered by the use of digital technological innovations, one great difference is that we cannot simply talk about a “mass” of citizens, in a sense of a homogeneous and passive audience. The balance of power has changed, an alternative source has arisen. In this participatory culture, customers take ownership over this collective space, and remodel its contents to satisfy their own individual and also communal interests (Holmes, 2005; Jenkins, 2006).

The web enabled the development of a multicultural environment, in which specialized niches, with different individuals - from unique realities, with distinct orientations,

preferences, ages, as well as ethnic, social and cultural backgrounds - are responsible for creating and sharing content in the cyberspace. These users - who are actively engaged, demanding and possess critical thinking - form communities to combine information and work collectively to come up with the best solutions for everyday issues (Holmes, 2005; Jenkins, 2006).

De Sola Pool (1990), Holmes (2005), McLuhan (2008), Ramasubramanian (2010) and Castells (2014) examined the shifts in ICT and affirmed that it's noticeable that major changes do have a deep impact on people, companies and institutions. Technological inventions have been shaping our lives so far, but hardly ever human beings are aware of the effects they play on our lives. This happens because individuals are frequently immersed in and overwhelmed by these phenomena, and it takes time to realize them.

Castells (2014) highlights that there is always a hiatus between social change and its comprehension. These technological changes generate their own mythology, partially because they happen before scientists are able to study its effects and implications.

A good example of how these innovations evolve is the printing press, that was created by the Chinese in the 2nd century. Thirteen centuries later, in 1439, Johannes Gutenberg improved it and innovated by combining all existing printing techniques. At first, this activity did not have a significant impact on the society of that time because hand copying, done by scribes, was popular and competitively viable. But in the long-term, change became inevitable, once a printer could produce - on average - almost a volume per day, whereas a scribe was only able to produce two a year (de Sola Pool, 1990).

The development of the handwriting and the printing press were fundamental stages in the specialization process once both proved to be highly specialized technologies in the way they established a separation between the functions of knowledge and action. With electricity and automatization, the technology of fragmented processes suddenly merged with the human dialogue and with the need for a holistic view of human beings (McLuhan, 2008).

For McLuhan (2008), individuals suddenly turned into mobile information collectors, nomad as never before, well-informed and free from the fragmented specialization. But

they also became unprecedentedly involved in the totality of the social process, once that through electricity they were able to extend their central nervous system globally, interrelating instantaneously each human experience.

Human beings are not conscious of the effects a new medium plays on their lives when it is active and working. Whenever we realize media, it means they are already past. In no period of human culture we were aware of the psychological processes involved in the inventions and technologies (Holmes, 2005; McLuhan, 2008). The patterns of human perception are altered because of the use technology. When our senses, mental or physical functions are externalized by the use of technology, our sense ratios modify and this is how we change (McLuhan, 2008).

All sorts of media - from the phonetic alphabet to the computer - are extensions of men that are able to provoke enduring and profound transformations in them, as well as in their environment. These extensions are an intensification or amplification of an organ, sense or function, and whenever it happens, our brains perform some kind of insulation, loss of sensation or consciousness, making people unaware of its effects. Whenever a setting is compelled by an omnipresent new media, capable of altering our neurological equilibrium, it develops into something imperceptible (McLuhan, 1995).

De Sola Pool (1990), Van Dijk (2006) and Holmes (2005) understand that the technological revolution is a natural evolution of the development of the means of communication. That is the reason why we refer to the new technological innovations setting as a second media era, because we are now able to compare the networking systems to what we had before in terms of broadcasting and disseminating information (Holmes, 2005).

The two contexts belong to the same evolutionary process in history, in which manual work was gradually substituted by intellectual work. In the beginning, the work was mainly physical, such as moving objects from one place to another, but as processes evolved, human beings began moving and converting signals. Processing information, decision-making and instruction-giving became human functions in the production process (de Sola Pool, 1990).

The main purpose of these networks was enabling electronic data processing over telephonic connections and via satellite. It was first used with militaristic intents. In 1981, almost two hundred computational devices were linked to the American Department of Defense. That system evolved to a more modern one, that was soon called “the Internet” (Danesi, 2012).

It is well-known that both the personal computer and the appearance of the internet were the main ingredients to the digital revolution. But, what most people don’t know is that they are not a 1990s event. Their roots date back to the 1960s, when the American Department of Defense designed the precursor ARPANET (Ramasubramanian, 2010).

1.2. - The impact of digital media on society

In 1991, Tim Berners-Lee, an English engineer, created the Web and popularized its access and use all over the world. Two years later, the utilization was made easier and the sense of cyberspace was developed with the arrival of search engines. Consequently, it led to the fusion of communication networks into one digital transcending space (Danesi, 2012).

Castells (2014) affirms that the Internet is to the Information Age exactly what the electrical engine was to the Industrial Age. Both were decisive vectors of technological transformation. This global computational network is substantially based at the present moment on wireless communication platforms that provide widespread capacity of multimodal, interactive communication in chosen time and transcending space.

Boyd and Ellison (2007) defined social media platforms as online services that enable people to: “(1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system” (Boyd & Ellison, 2007, p. 211).

For Messaris and Humphreys (2006), digital media is described as the use of computers in the creation, transmission and reception of human symbols. Computers are involved

in the process of human meaning-making. In the past 30 years, the role of computers and digital processes in various types of media has evolved significantly.

The Internet phenomenon was only popularized in the mid-90s, it is still very recent, and we have just started being capable of perceiving its technical and cultural effects. This is the first time in humankind history that our species has been able to develop a globally mutual shared memory in which frequently widespread data can be accessed and converted through computerization (Lévy, 2010).

To facilitate the understanding of this globalization phenomenon, it is important to consider different perspectives. This global interaction among local and worldwide powers are molded by each of these players' politics, economy, society and technology. One of the first authors to identify this complex process, McLuhan (1968) stated that the world has turned into a "global village": a bourg without physical barriers of time and space, where people interrelate electronically.

Economically speaking, this process relates to the appearance of global markets; sociologically, it is a confluence of different standards of living and social values; and, politically, it impacts nations' autonomy (Alon, Jaffe, Prange & Vianelli, 2020).

In this scenario, the production and consumption processes are not separate forces anymore, they walk together side by side. Toffler (1980), Kotler (1986) and Jenkins (2006) described a "prosumer", the term derived from "prosumption", a consumer that produces and consumes information at the same time.

Consumption turns into production; reading turns into writing; and the former spectator culture turns into a participatory one. The participation is unlimited and not so susceptible to the control of media producers. The power is now in the hands of media consumers and their participation is active in relation to the production and diffusion of cultural goods (Jenkins, 2006).

The internet conforms substantial sociological transformations. It is the most important framework of new forms of social organization, whose structural basis is provided by web communication. Whereas human networks are not something new, the role they

play nowadays is much more important than the one they did in the past. The internet has been used by various social movements to deal with their struggles, once it enables them to find ways to organize and disseminate information (Castells, 2014).

Tim O'Reilly, who coined the term "Web 2.0", emphasized that the power of new social networks relies on the users' wide participation and engagement in searching for information, storing and using it; and, not on computational devices or contents themselves. Some of these social platforms demand that customers participate actively, counting on the collective nature of sharing information; others are determined by the computerized assessment of public comportment. In both situations, the information's worth consists of perceiving the manner knowledge is produced, and assessing sociological and psychological aspects that form public conduct (Jenkins, 2009).

This new cultural environment stimulates users' active participation and creative power, and the exchange of goods and services among them. The line that used to separate producers on one side and consumers on the other does not exist anymore. The greatest transformation is the fact that consumption is not a subjective and private activity any longer, it is now a collective and networked practice (Jenkins, 2006).

The internet has arisen to enhance the transformational power of previous media, such as: the print, radio and TV. It plays a particularly important role in influencing people's habits and purchasing choices, since users can access various internet sites and buy things in an effective and easy way. Purchases are facilitated and a full range of services offered at no cost, through different devices, such as the cell phone (Danesi, 2012).

Google, for instance, has become a leading and developing medium for advertisement. It can be a threat for the existence of classical advertisement agencies once it enables much more dynamic transactions based on performance. The persuasive and psychological fundamentals of advertising are still the same - if compared to pre-digital ads - but the new technologies opened the door to a richer, more effective, intense and involving experience (Danesi, 2013).

According to de Sola Pool (1990) and Ramasubramanian (2010), technologies are designed and disseminated accordingly to significant social, cultural and political

values, and its consequences can be both positive or negative. The new electronic revolution in industry and communication has generated benefits for society, but it may produce some trouble as well. The results, either positive or negative, will have an impact on four main fields, such as: “change in the spatial patterns of human activities; threats to freedom; changes in the balance between social cohesion and individuality; and implications for environmental conservation” (de Sola Pool, 1990, p. 13).

A good example of this duality is related to the use of mobile phones, that can be used with different purposes. It's originally an instrument for simple communication, but it can also be a surveillance tool – in case one uses its GPS to track down the user's location – or it can also be a reward when parents or teachers allow its use in certain situations due to good behavior or high achievement (Ramasubramanian, 2010).

We live in “surveillance capitalism”, a new model of capitalism based on the monetization of data acquired from users through surveillance, which cares little for ethical and legal issues of citizens. This new form of capitalism became possible thanks to the combination of broad digital power and a financial capitalism, which is dependent on the global digital mediation architecture that gave rise to the big data (Zuboff, 2015).

In the beginning of the 2000s, smartphones were released. Originally, they were used by specific niches for sending e-mails and performing some administrative tasks. With the launching of the iPhone, in 2007, accompanied by the evolution of the Android's and Windows' operating systems, these smart devices were popularized and became a potent delivery platform for scientific, technical and scholarly information. Latter progress in mobile communications and devices has transformed the interaction amongst people all over the globe. Since Gutenberg's printing press, the digital revolution is undoubtedly the most meaningful event in information dissemination and presumably indicates a greater change in human communication (Clarke, 2012).

Negroponte (1995) and Clarke (2012) agree that the new technologies have empowered citizens, not only by enabling them to access information anywhere, but also allowed them to make infinite connections, to participate actively in the production and dissemination of information, as well as modified the workflow integrations that target the right information to the right individual at the right time. Anyone with access to the

web can communicate with anyone else; exchange information; and, create a virtual community based on common interests and preferences.

Negroponte (1995) and Danesi (2013) comment that e-mails have replaced its early handwritten version: the letters. Negroponte (1995) highlights that amongst the important benefits of the internet lays the fact that we are able to organize our non-simultaneous correspondence, once we can converse with whoever we want, whenever possible and this communication doesn't need to be automatic.

Ilharco (2003) states that, in essence, ICT are not means of communication, they are a brand new ecosystem. The digital space is the result of all technological development so far, a world of replacement that is built according to society's needs, trials, perceptions and understanding. Digital technologies offer endless possibilities, that modify and create at the same time a new reality, once it is transformed by users' interaction (Van Dijk, 2006; Ilharco, 2003).

Digital technologies are a new way of doing things, an environment that contextualizes instantaneously what we want, can and cannot do or think. All revolutions create new realities, and this is exactly what the digital revolution has been doing in the last thirty years: creating a new world (Ilharco, 2003). The interplay of our many small choices affects the nature of the networked society we live in and affects therefore the very living we do (Van Dijk, 1991).

For Danesi (2013), the internet still plays a definite role in social communication among people and continues to grow amazingly fast. The cyberspace is used for nearly everything, from broadcasting sound and image, live transmissions of TV and radio, chatroom conversations, electronic news, meteorological forecasting to conducting and sharing academic investigation, publishing essays and advertisement in an efficient way.

The term "convergence culture" - coined by Jenkins (2006) - refers to the new relationships and experiences provided by the new media. It is a confluence between traditional media and new means of communication, in which common people and media corporations intersect, and where consumers and producers of media

communicate in changeable forms. This convergence illustrates the collective transformations in relation to technology, industry, culture and society.

Jenkins (2006) highlights the relations between three notions: the confluence of media, the culture of interaction and shared understanding. Through various social networking, information circulates, media corporations cooperate, and an avid moving crowd searches for data, leisure and experimentation.

Holmes (2005) and Castells (2014) perceived the paradoxical relation between public and private spaces in the network society. Both authors realized that physical interactivity has become less frequent and that individualism is a trait of the contemporaneous community we live in. It does not mean the notion of society or physical interactions are over, but there's a tendency of rebuilding social relations, involving great personal and cultural bonds towards a new society layout based on personal preferences, beliefs and activities (Castells, 2014).

Because ICT have enabled virtual interactions with people from different parts of the world, from their homes or offices; physical interaction has naturally diminished. Before this media culture was a reality, the regularity and amplitude of popular interplay were completely distinct. Private spaces are currently present in the open domain. Some think of secrecy as some sort of confinement at home, but curiously this is where users log in the open space and connect with the world. In this collective construction, there is an inverse relationship between online and physical communication engagement (Holmes, 2005).

Essentially, when we look at these transformations, we see the evolution of a self-centered community, that is the development of the individual and the descent of the sense of society in a spatial, familiar, labor and conscious perception (Castells, 2014).

The individualization and autonomy of society are not mere consequences of a culture shift. They are essentially generated by new patterns of economic, social and political organization. This evolution is causally related to the globalization process that promoted changes in the urban space, politics and economic activities, culture and network communications (Castells, 2014).

According to Stöber (2004), in relation to the development of new media, they are not a result of technological innovations, but a consequence of a process that involves two phases: the creation and the social regulation of these new technologies. The last one alters the media themselves. Inventions are validated by the public when they realize the potential of these new forms of communication.

Stöber (2004), Castells (2005) and Jenkins (2006) agree that - in all aspects of activity since the foundation of digital communication - the dynamic participation of users determines the dissemination of information through the multiple social networking websites, media corporations and social boundaries. Users are responsible for exploring new media features and conforming to them.

Society unfolds new business models and accredits new media by coining a new political framework and legal order for them. The diffusion of these recently institutionalized media only occurs when the materialization of new media is completed, confirming their successful emergence (Stöber, 2004).

Castells (2005) highlights that the history of the Internet gives us extensive evidence that users - specially the first thousand ones - were to a great extent the producers of this very technology. Although technology is a necessary condition for the emergence of a new form of social organization based on networks, it is not enough.

The so-called “participatory culture” diverges from the previous role of spectators who just received information passively. In this new context of convergence, users are stimulated to take part actively in the search for new data and connect with other users amongst diffused media contents. This process must be thought initially as a digital development that converges various media functionalities in the same gadget (Jenkins, 2006).

Jenkins (2006) states that in this scenario, we should not imagine those who produce media on one side and those who consume it on another, as if they played different parts. The interaction between them evolves in a peculiar way that is not clearly perceived, once each one of them is unique. Media companies still have a compelling

domain over individuals. And there are users who are more skilled than others when it comes to taking part in this convergence culture.

According to Castells (2014), social media platforms are developed by its own users relying upon definite principles of arrangements. It takes an entrepreneurial spirit in the creational process of websites. Users make choices based on their interests and projects. Websites are designed by them with various profiles and degrees of secrecy.

We live in a global community that is connected through the Internet, built around this public networking system, formed by people and organizations, and fueled by technology. Once this system of connections is universal and has no borders, this community is truly global. This social system is a result of the synergy between this new technological pattern established by the evolution of these new technologies and also some considerable transformations in social and cultural aspects (Castells, 2014).

Throughout last century, technological advances have promoted a great change in the consumption, the market and in the marketing of companies. The so-called Marketing 1.0 started with the development of the production technology during the Industrial Revolution. Marketing 2.0 began with the evolution of information technologies that culminated with the advent of the Internet. Marketing 3.0, in turn, started in the beginning of the year 2000, when ICTs reached the mainstream market and provoked a technological tsunami on society (Kotler, Kartajaya, & Setiawan, 2010).

For Kotler, Kartajaya and Setiawan (2010), this digital wave was formed by three great forces: a) reasonably-priced computers and mobile phones; b) low-cost Internet access; and, c) open source. These technologies enabled people to express themselves, interact and cooperate with each other. Their trademark is definitely the users' active participation and their mutual collaboration. One of the factors that boosted the Marketing 3.0 was the rise of social media, that can be divided in two main groups: the expressive social media (blogs, Twitter, YouTube, Facebook, Flickr and Instagram) and the collaborative social media (Wikipedia, Rotten Tomatoes and Craigslist).

According to Castells (2014), we do not live in a "virtual world". The connections in this global web are real and constructed by real people. Virtual connections are simply

one of the dimensions of our lives. This reality is a fusion world; we are talking about two sides of the same coin.

Holmes (2005) alerts that the conceptualization of the Internet, as an autonomous and diffused framework, is threatened by two aspects. First, when it comes to content, the Internet is subdivided in multiple themes, directly related to infinite groups of interests. And because of this thematical division, we shall not think of this space as entirely universal and of easy access by public domain. Besides that, the greatest part of the content available in the Net is fragmented and only accessed by privileged groups.

Meyrowitz (1997) states that this postmodern panorama relatively lacks roots. Location is still relevant, but new communication technologies have altered its functionalities and uses in a much radical way. We do live in physical places, but we are constantly sharing data with people from all over the world. Societies used to be distinguished by their frontiers, and every time these limits change, our notion of range and dissociation is also modified. When limits are altered a new way of inserting and eliminating takes place, the manner we share experiences or keep them private is also transformed.

Before cyberspace was a global reality, there were former computational technologies available. But, the main developments of a total symbolic and intellectual exploration of this universal digital memory are yet to come. No previous generation was challenged to organize such a humongous amount of shared data that includes diverse cultural productions of past and present societies. There is quantitative and qualitative evidence of an increase in the amount of information that is being broadcasted and shared all over the globe, as well as the importance and the impact of it on the contemporary society (Lévy, 2010; Webster, 2014).

Kotler, Kartajaya and Setiawan (2016) referred to our current context as Marketing 4.0 – in which reality has changed completely due to the connectivity and transparency fostered by the advances of ICT. There was a great shift in the ruling class, once the powers that were restricted to select groups of people, nations and companies succumbed to the force of inclusivity. The power - now diffused - is in the hands of the collectivity. It is not possible to come up with great solutions, innovate and grow continuously without collective intelligence and participation. This economic change is

credited to the developing economies' citizens, who are much younger, successful, with higher earnings and, consequently, more demanding in relation to the consumption of goods and services.

We are now about to face the revolution of the Internet of Things (IoT). The IoT represents the greatest answer in terms of technological advancement in assembling and sharing information over a network without necessary human-to-human or human-to-computer interface. This revolution is happening thanks to the recent ICTs, like Radio Frequency Identification (RFID), Wireless Sensor Networks (WSN), Global Positioning System (GPS), that are able to convert everything into smart objects (Tran-dang, Krommenacker, Charpentier, & Kim, 2020).

1.3. - How the social use of digital media impacts the marketing of luxury brands

Nowadays, everyone is aware of the changes promoted by the advent of the internet and new technologies, in the last twenty years, and the consequences they had on the way we live and do business. But, now we have come to a different stage of this technological revolution - in which the world's economy is being driven by people and propelled by social media - and to describe this metamorphosis, Qualman (2012) uses the term "socialnomics".

Qualman (2012) states that the use of social media in the marketing and communication of companies and brands is not optional anymore, on the contrary, it is mandatory for their survival in the market. What matters is being able to understand its mechanics and trying to get the best out of it. This profound change in the global economy is all about generating value, along with its dissemination through social-networking and its successful economic, political and interpersonal impact.

In order to describe the collective tendency of doing all everyday activities online, relying on the interactions among users, instead of on conventional organizations, Li and Bernoff (2011) used the term "groundswell". This phenomenon - that is imperative, disruptive and irrevocable - affects society as a whole and has promoted profound changes in our social structures, mindset, consuming habits and work. It even promoted a shift in the distribution of power.

The groundswell is the outcome of three potencies: individuals, technological innovations and economic factors. The interaction between them has contributed to the development of a new generation. This triad is made of users who want to interact with each other, recent technological inventions that foster these interactions, and an online economy system. This process is very dynamic and amazingly challenging for business and institutions (Li & Bernoff, 2011).

Since the advent of the Internet and the latest ICT, marketing has evolved a lot. In the first phase, marketing was transaction-oriented, focusing on performing the sale. In the second phase, marketing became relationship-oriented, with an emphasis on how to make consumers satisfied, come back and purchase more. In the third phase, it started to invite consumers to take part in the development of products and in their communication actions. Consumers are not isolated individuals anymore; now, they are connected to each other. Their decisions are not unconscious anymore; on the contrary, they are well grounded on information. Customers are not passive; they are active and offer companies useful feedback (Kotler, Kartajaya, & Setiawan, 2010).

A consequence of this metamorphosis in marketing - promoted by the ICT - is the fact that very soon, we will not be looking for goods or businesses anymore, they will come after us through social media platforms. Thus, enhancing the trade and economic opportunities, making the companies' marketing more efficient and limiting the existence of intermediate dealers among producers, retailers or customers. One of the drivers of this shift is the ability users have to share their opinions on products through social media platforms. Due to this capacity of spreading this information in a fast and easy way, better goods and services are accessible to consumers in general (Qualman, 2012).

There is a tendency in marketing of combining online and offline strategies to satisfy consumers' needs. The allure and reputation of brands will be the outcome of advertising communication practices, consumers' previous experiences, and testimonials from our acquaintances. Consumers want to dig deeper to know more about the products or services they are interested in. They want to buy customized products and to get special attention from human contact or the computer. In this scenario,

consumers that have a good opinion on goods or services advocate for the unpracticed ones. This whole shopping experience is registered, what helps sharpen the precision of algorithms analysis (Kotler, Kartajaya & Setiawan, 2016).

In the past, whenever a consumer purchased a good, he/she would naturally share his/her opinion on it with a couple of friends, that would interpret their friend's experience based on their limited knowledge of the product. Because of this dynamic, some problems used to happen along the way. This old practice is known as Word of Mouth (WOM) and is considered the most compelling kind of marketing of all times. In relation to our current reality, what has changed is the fact that thanks to social media platforms, this old practice has been taken to another level. To emphasize its power and worldwide reach, Qualman (2012) even refers to it as “world of mouth”.

In this new global context - in which people are connected 24/7 - consumers do invest time and effort in looking for information on goods before purchasing them. Three elements determine their consumption: advertising in different media channels; reviews on products; their own expertise and attitude towards brands and goods. The great challenge for marketers is being able to attract consumers (distracted by the volume of information received daily); strengthen their WOM marketing strategies; and, guarantee loyal consumers work as supporters and convince others in favor of the brand (Kotler, Kartajaya & Setiawan, 2016).

The changes in marketing, due to globalization, have also affected the way luxury companies do business, obliging them to adapt to this shift. There was an increase in competitiveness and in the demand for luxury products, especially in emerging countries. So, luxury brands were forced to change their marketing strategies to assure brand legacy, excellence, esthetic value and to build reliable relations with their clients. To guarantee an effective dialog with customers, the luxury segment has surrendered to social media platforms (Kim & Ko, 2012).

The attraction to luxury is not new to humanity. Since ancient times, human beings have been attracted to luxury and pursuing eternity is the basis of the primitive and contemporary concept of it. Once we realized our impermanence, being immortal and

living a comfortable life became our greatest desire. The allure of luxury has always been part of our human essence (Kapferer & Bastien, 2012).

The use of luxury goods is intimately linked to individuals' particular beliefs, aesthetic ideals, moral standards, and intrinsic community values (Ko, Costello, & Taylor, 2019). Social status has always defined the access to luxury, whose consumption is a way of reaffirming our social worth and showing those who matter to us our reputation (Kapferer & Bastien, 2012).

Carty (2003) and Freling and Forbes (2005) agree that there is a nostalgic feeling related to consuming luxury goods. Consumers feel privileged and special when they have a chance to purchase fine and exquisite products. They have the impression that by using those items all their features will be incorporated by them. A mental image of the auspicious attributes of the brand is conceived in the customers' brains, who take advantage of it in order to project a successful portrait of themselves.

Kim and Ko (2012) and Godey et al. (2016) demonstrated the positive results of social media marketing efforts of luxury brands and how their use can impact the reputation of a brand. Social networks are extensively used by consumers, public bodies and businesses globally. By fostering interactivity, participation and the dissemination of multiple contents, these platforms have proven to be effective communication, advertisement and marketing tools. Social media integrated activities are faster, easier and cheaper than conventional marketing strategies.

Among the good outcomes of social media marketing, Godey et al. (2016) pointed out: brand preference, paying premium price and loyalty. Five aspects of social media marketing strategies: amusement; interactivity; fashionability; personalization; and, WOM advertising, were taken into consideration. The research showed other auspicious responses of the adoption of digital media marketing actions by luxury brands, such as: positive impact on brand equity, brand awareness and brand image.

According to Kim and Ko (2012), Facebook, Twitter and YouTube have been considered crucial thriving instruments for the luxury market. The most prestigious fashion brands in the globe have been using social media platforms regularly to post

content, present their creations and to live broadcast fashion shows. Many important luxury houses have even created mobile phone apps and Twitter accounts.

Among the top 10 most popular luxury brands online, in 2019, are: Gucci, Chanel, Louis Vuitton, Hermès and Dior. These brands have been able to attract great consumer attention and promote significant online interactions with them. This digital strategy is also determinant for winning trendy wealthy clients and influencers. When it comes to digital storytelling, Chanel is playing a leading role, with an emphasis on celebrity-driven campaigns and tutorial-based contents (Beauloye, 2019).

Godey et al. (2016) highlighted that social media platforms are indeed very effective marketing tools that have altered the creation, distribution and consumption of brand content. Besides that, when it comes to the efficacy and reach of social networks in terms of fostering interactions between brands and users, within their own social group, these platforms offer a much more personal experience. The old-fashioned one-way communication has been replaced by a two-way direct one, once social networking allows brands to communicate freely with their clients without the constraints of time and place (Kim & Ko, 2012; Godey et al., 2016).

Common communication problems that used to happen in the past, such as: disseminating information could take long; it could be modified along the way; and, the audience might not have a clue on the topic, were easily solved by social media platforms. An infinite number of people worldwide can read our message instantaneously with a single click; the original post is kept as a record on the platform; and when users do not know much about a topic, they can simply Google it. Due to their essence, social networks are universal, allowing permanent and infinite interactions, even with people who are far from us in different parts of the world. The same thing happens with users' reviews on goods or services (Qualman, 2012).

Luxury brands also benefit from this marketing strategy in their social media platforms. Word of Mouth Marketing (WOMM), developed by professional marketers, deliberately help stimulate consumer-to-consumer interactions. This method – that is also called media or viral marketing – consists of asking prestigious customers to give positive feedback on products. Thanks to the infinite access, reach and transparency provided by the Internet, WOMM allows brands to boost their power of influencing

consumers, as well as: managing, monitoring and measuring the results of marketing campaigns (Kozinets, De Valck, Wojnicki & Wilner, 2010).

Kozinets et al. (2010) state that in order to make advertising campaigns more successful and effective, marketers focus their attention on assuring consumers believe, trust and want to consume their products. A successful WOMM depends on the communicator's ability to turn market-driven information into something relevant, useful, desirable and communally accepted as a social necessity. There is a shift from a market narration into a social one, in which valuable WOM professionals are able to help marketers in conveying the message efficiently; building a trustworthy relationship; and, conforming the communication to the users' expectations and social accepted values.

Due to its powerful effect, social media marketing has become a reality among brands and corporation worldwide. Companies must have clear in their minds that conventional marketing is different from social media one. If compared to TV advertising, for example, the results of social media campaigns might take longer to come. But it is important to highlight that if a company is looking for long-term success and efficacy, social media marketing justifies and compensates the investment made. More than a new trend, social networking has the power to deliver enduring and significant results when correctly employed (Tuten & Solomon, 2017).

The key to succeed and get the best out of social media marketing relies on the companies' ability of committing their whole team into continuously engaging in social media. It's vital to improve interactivity, stress its importance, check the physical resources to provide necessary assistance, reply users' reviews, and deliver new content. By doing so, a company will be able to maintain its asset original and also to stimulate users to constantly visit your social media platforms (Tuten & Solomon, 2017).

In this new context, enterprises and consumers work together in the creation of new goods and services, standards and business models. Besides boosting exposure, brands have also been able to consolidate their relations with consumers. Social media marketing (SMM) is a very effective communication tool that allows interaction with both young and old users. The network enables the development of familiar emotions related to luxury brands, the reduction of rejection or misbeliefs towards them, and also

promotes a higher brand value once users and businesses are able to interact online (A. J. Kim & Ko, 2012).

Social media marketing depends on the users, the content and the technologies essential to social networking. To succeed, the brand needs to be really action-oriented in the cyberspace, which includes involving the team into making posts, giving feedback to users, and producing good contents. The success of a social media platform is directly related to the excellence of the content produced and available to users. It must inspire and make a difference in users' daily life. To make sure all these points are being covered, a company must monitor its networking platforms constantly (Tuten & Solomon, 2017).

Marketers are interested in the market-oriented interventions and on how consumers respond to it. The public is stimulated by four main determinants: character narratives; the context in which the plot develops; the shared principles involved in the transmission and reception of a message; and, the WOMM campaigns' persuasive attributes. The combination of these basic principles determine how the audience as a whole receives the message and internalizes it (Kozinets et al., 2010).

A great number of consumers worldwide is wired, nearly full time, every single day, from their notebooks, cell phones and personal computers. And consuming contents digitally has turned into a very regular practice amongst them. Content marketing is indeed a very effective strategy in the online context. It is not a recent practice, but it is gaining ground since companies started to realize the advantages its use brings (Wong An Kee & Yazdanifard, 2015).

Content marketing can be described as a management mechanism designed for spotting, evaluating and providing consumers' needs to obtain revenues, through the dissemination of digital contents on social network platforms. Information is the key element of content marketing. Marketers analyze actual and prospective consumers' behavior to be able to boost the value of the market exchange for the consumers, and consequently to the enterprise (Rowley, 2008).

Consumers and corporations rely on each other in the market. To answer consumers' needs, enterprises must accomplish some marketing practices. In this digital context,

consumers demand all sorts of data in order to help them make their daily decisions. The key to effective content marketing is delivering meaningful information aimed at their focus group. Nowadays, consumers are much more demanding, prepared and with a sharp critical sense (Hipwell & Reeves, 2013).

Social media promoted a shift in the creation of brand image. At first, it would rely almost exclusively on marketers, but this role has been transferred to users that, through the links and contents produced, are responsible for molding it. The presence in social networks has proved to be decisive in the success of a luxury brand (Godey et al., 2016).

The digital context is actually an environment for social experimentation and this the reason why storytelling has expanded vigorously. Stories stimulate users to create, innovate and share their productions through various social media platforms in an interactive communal way (Burgess, 2006; Alexander, 2017).

In the digital context, everything reverberates instantaneously and this is exactly why brand storytelling is of great relevance. In this highly competitive market, brands are aware of the fundamental role stories play in allowing consumers to engage with them and stand out in the crowd (Dias, L. & Dias, P., 2018).

Digital storytelling symbolizes an innovation in terms of fostering valuable collective communication. It is not just a simple exchange of data, but it is considered an interactive and emotional experience (Burgess, 2006).

Chapter 2: Storytelling

2.1 - Storytelling as a key element of human beings

Storytelling is the art of telling a story, either by a written means or by music, mimic, images, sound or digital media. McSill (2014) and Harari (2015) agree that storytelling is a powerful tool for sharing knowledge about the world and it appeared together with the development of language, anywhere from 30,000 to 100,000 years ago.

Fisher (1984), Herskovitz and Crystal (2010), Scott (2011), McSill (2014), Harari (2015) and Davison (2016) highlight that storytelling is a recognized and primitive practice, since human beings have been telling stories for milleniums. Storytelling plays an essential role in civilizations and is at the core of our humanity. All human beings are natural-born storytellers and through stories they are able to modify their lives. Storytelling delimits the time and scope of events and also entitles us to surpass them.

Harari (2015) says that 70,000 years ago, *Homo Sapiens* started to do many special things, such as leaving Africa and reaching other continents. In a period of 40,000 years, humankind was able to invent boats, oil lamps, tools, the first samples of art and jewelry, and also the first irrefutable traces of religion, commerce and social stratification. Researchers believe that these unprecedented achievements were a product of a revolution in the cognitive habilities of the *Sapiens*.

This Cognitive Revolution - marked by the appearance of new ways of thinking and communicating - happened between 70,000 to 30,000 years ago. Its causes are unknown, but the most accepted theory says that accidental genetic mutations changed the internal connections of the *Homo Sapiens*' brains, enabling them to think in a very unique way and to express themselves with a brand new kind of language. All animals can communicate, but what makes human language so special is its versatility. With a limited amount of sounds and signals, we can produce an infinite number of sentences, each of them with a different meaning (Harari, 2015).

Nigam (2012) and McSill (2014) highlight that being a powerful storyteller is a desirable feature that has proven to be crucial to the survival of humankind, since primitive times. Our ancestors already had the habit of telling stories. When, at the end of each day, they gathered around a bonfire to share their huntings and victories, they also legitimated leadership through reference. Practices, values and knowledge - related to each culture - were perpetuated by storytelling.

McKee (2003) emphasizes as ironical the fact that what gives real meaning to our existence and makes us learn the best lessons are not the good moments, but the tough ones we face through life. And one of the fundamentals of effective storytelling is the perception that life is a struggle. Since the early days, humankind has been telling stories in order to face and overcome the challenges of existence.

Those who master the art of storytelling are more talented and certainly stand out in a crowd. The ability of captivating the audience's attention can be related to the development of the human brain. The genetic factors responsible for this evolution are hereditary. Nigam (2012) affirmed that greater narrators are probably more flexible, strategic and able to make better judgements. There is a great chance that leadership has more to do with the ability of telling good stories than with physical strength. Good storytellers have a stronger chance to survive, breed and preserve their descendants next to them.

Studies show that primitive tales were a portrait of the essence of mankind that reflected their intellect and knowledge. The hability of telling stories is subjective - varies from person to person - and a result of the natural selection process. Thus, it appears to be a

great bonus for any community to have talented leaders and the elderly who master the art of storytelling. Social structures and relationships are defined through the use of language (Nigam, 2012).

Man is first and foremost a social animal. Our language developed as a way of gossiping. Not only we wanted to share information about the wild animals we hunted, but also about other humans. Social cooperation is crucial for human survival and reproduction (Harari, 2015).

Our species rules the world and is on the top of the food chain due to our unique ability of transmitting information about things that do not exist. Only *Homo Sapiens* are able to talk about various kinds of entities they have never seen, touched or smelled. Fantasy has enabled us to think and also do this collectively. We are able to share myths, which gives us the capacity of cooperating with total strangers in a very versatile way. Legends, gods and religions appeared for the first time with the Cognitive Revolution (Harari, 2015).

Along the history of humanity, our ancestors have been using storytelling to transmit theological beliefs to future generations. For Fisher (1984) - who coined the term "*homo narrans*" - every time we communicate on a rational way, we are essentially telling stories. This figurative mechanism allows us to share our thoughts and accomplishments, in a chronological and meaningful way.

All stories carry a pattern and a meaning that allow us to realize the deeds, reasoning and way historic figures understood their own living and communicated it to others. And this is how we are able to understand historical contexts (Scott, 2011).

Fisher (1985) proposed the narrative paradigm, whose five premises are: 1) humans are intrinsically storytellers; 2) human reasoning and decision-making change according to the status of the communication, its kind and form of transmission; 3) historical, biographical, cultural and psychological factors impact our reasoning; 4) the more coherent and accurate a story is, the more rational the narrative will be; 5) our understanding of the world is based on the selection of stories we make and continuously reproduce.

Nearly every kind of human communication is a story. The term “narrative paradigm” enhances the belief that individuals do not just verbalize notions and facts, more than that every message we share carries our values, opinions and our personal understanding of life. Through storytelling, humans have been able to transmit and comprehend more elaborate information. Individuals either observe the reality that surrounds them or report it to others, once narratives are more convincing than explanations (Fisher, 1984).

Since the early days of written language, appealing and enchanting figures have enlivened

the literary culture all over the globe. Fisher (1984) and Herskovitz and Crystal (2010) point out that human beings tell stories or narrate events in order to communicate what is relevant to them. Storytelling functions as a support to remembering important things, as a powerful tool for deciphering life, and as a path to connecting and enhancing our feelings and emotions.

Nigam (2012) questioned if the elements of a story - such as storyline and characters - have any neurological counterparts or if they are a product of our alert brains. Some developmental psychologists state that there are probably thousands of sections in the human cerebrum and there is a possibility that the key principles of a gripping story find equivalence in some cerebral circuits.

Scott (2011) states that the act of telling stories offers a decentralized outcome, once people are challenged to review their own history and the limits of human knowledge. Consequently, they expand their minds. Storytelling is a fundamental communal exercise that requires not only an audience to read or listen to it, but it also demands other narrators. “Stories are at once the raw material and the cultural product of memory” (Scott, 2011, p. 205). No matter how recent or old the stories may be, narrating them gives humans a sense of belonging and proximity to the plot.

Beyond being rational creatures - who are curious about the reality that surrounds us and are able to use symbolic language - we are individuals who feel and understand life through a sequence of continuing stories, full of struggles, figures, introduction,

development and a conclusion. Human reasoning is set up in the perception of one's inner coherence and in conformity with one's personal knowledge. Our understanding is based upon the selection of stories that make more sense to us (Fisher, 1984).

Scott (2011) states that stories identify us as humans and this is why historians play such an important part in the understanding of human constructs. They are in charge of retelling stories, and when they do so, the intricacies of mankind are disclosed. When this happens, we are compelled to rethink our understanding of the universe.

Fisher (1984), Mckee (2003) and Scott (2011) emphasize the important role that storytelling plays in our lives, once it gives meaning to our existence. Stories answer our deepest needs of fully comprehending life, not only intellectually, but also in a subjective and transcendental way. Storytelling enables human beings to express themselves and reflect upon their own lives and also other people's, as well as their reasons and deeds. Stories allow us to perceive the essence of mankind.

Creating stories is a skill that enables us to document our living, arrange space systematically, in addition to simultaneously setting and crossing limits. Keeping the records of past events can be the contrast between forgetfulness and eternity. When those in charge of restating stories share their knowledge, they give us the opportunity of being aware of different perspectives and understanding of the present moment, and our settings (Scott, 2011).

Fisher (1984) states that storytelling is transmitting information that is set up in a certain period and location. We can tell a story even without words; every attempt to communicate something can be considered a narration. There is always a story going on in our minds; (Fisher, 1984; Fog, Budtz, Munch and Blanchette; 2010) with an introduction, development and conclusion.

Campbell (1979) affirms that all stories have heroes that have accomplished physical or spiritual feats. The typical deed of a hero includes the departure, the achievement and the return. They achieve something that is beyond what is expected; and, give their own lives for something greater than themselves. Heroes evolve over time, just as culture, concepts and ideas do.

According to Fog, Budtz, Munch and Blanchette (2010), most stories follow some basic principles; with some essential components, that may appear in different forms, depending on the message the author wants to convey. Four elements of storytelling are always present: the message, the struggle, the players and the storyline. The author's ability to keep our interest and curiosity level high, at all times, is what makes a story more or less compelling.

Campbell (1979) states that a certain sequence of typical heroic actions can be found in a multitude of stories, all over the world, in different historical periods. Essentially, we can even affirm that there is only one single mythical hero, archetypal, whose life has been reproduced, by many peoples, in many lands. A legendary hero is usually the founder of something new, either an era, a religion, a city or a way of living. To establish this new thing, the hero had to abandon the old and go in search of an embryonic idea able to foster the flourishing of something new.

In the initial moment, there is a setting in which events take place. McKee (2003), Fog, Budtz, Munch and Blanchette (2010), and McSill (2014) agree that essentially all stories - from basic to more elaborate - start with a fairly balanced context until something unexpected happens and changes the whole scenario. Life suddenly turns upside down and as the plot evolves, there is an attempt to find balance again. Before this happens, the story reaches its climax, then the problem is solved and the story ends.

When it comes to the basics of stories, McKee (2003) explains that attractive narratives try to explain the reason why and how reality is altered. There is always a contrast between the main character's expectations and the harsh reality. We see the protagonist's battles, frustrations, limitations, risks and how he or she figures things out.

Good stories are gripping, involving and foster identification with the public, that connects to them through the values shared. As listeners, we all interpret the messages we hear based on our own set of values and perception of life (Fisher, 1984). Great brands are really aware of this and put all their efforts into producing content that is meaningful, useful, important and coherent, in order to seduce and keep their target audience.

Everyone is able to recall a series of stories that caught their attention from the first page until the last. Davison (2016) says that a story is powerful when it is told in an interesting way, thus inspiring and captivating others. A skillfully written story balances the author's knowledge on a topic with his perception of it.

Stories touch people in different ways, as each person is unique, has different perspectives and understanding of life. Good stories are able to hold the audience's attention from the beginning until the end. They raise a question and leave the spectators in suspension. McSill (2014) questions if we are the ones who tell a story or else if stories tell themselves.

Storytelling has been used in marketing due to its compelling power of connecting and fostering emotional engagement with the audience, thus creating strong bonds between brands and customers. Marketing is not concerned about saying the truth, what matters is telling convincing, reasonable and accurate stories. According to Fisher (1985), there is a reason behind every story and what makes it authentic is their coherence and fidelity. Once we all have the ability to detect if a story is true, we should take this reasoning into consideration when evaluating human communication.

2.2 - Storytelling applied to marketing

When we think of conventional enterprises and marketing practices, we perceive that their advertising strategies are much more aggressive and, at times, less effective than what we find with top businesses nowadays. Communicating with customers - through advertisements on TVs, newspapers, magazines, radio, mailing or billboards - at any time and place they want, is the goal of conventional marketing. Aimed at a huge crowd, this traditional approach does not take into consideration if the audience is willing to receive their advertising or not (Hsu, n.d.).

As opposed to it, we have content marketing - a more easy-going marketing strategy - that is all about producing reliable content to inform, amuse and involve prospective consumers. Content marketing - in films, weblogs, websites, articles, reviews, electronic mails, quizzes and graphs - allows companies to provide something valuable to their

prospective consumers, who begin to appreciate them. When this happens, consumers are prone to becoming loyal to these brands and willing to buy their goods (Hsu, n.d.).

For Stokes (2013), modern marketing approach understands the audience is more demanding and aware of brands than ever. So, enthralling, attracting and engaging this audience in authentic conversations is much more important than throwing advertising at them. Content marketing is the art of connecting with a target group instead of just trading goods. To succeed, it is vital to have a complete view of all the content your brand is producing, for what reason, and what the target audience is.

Directing good quality and compelling contents - to conquer your audience and meet its needs - is the main objective of content marketing. Comprehending both the brand and the customer background is essential. It is also mandatory to combine these in a way that your efforts are effectively aimed at your audience, that feels stimulated and compelled to listen to what you are saying (Stokes, 2013).

There is nothing better than a good story to attract and involve your audience. A gripping story is able to deliver a clear message that both involves and informs the audience, provoking good sensations in it. Storytelling enables brands to show their unique features while infusing in the audience enduring and empathic sensations and emotions, in a very consistent way (McKee, 2003; L. Dias and P. Dias, 2018).

Brands and products are enlivened through stories and the message they convey makes more sense and communicates in a more effective way with the public. This is extremely important nowadays in such a competitive market with an infinite offer of products (Dias, L. & Dias, P., 2018).

Storytelling is a very powerful instrument in the successful promotion of brands (McKee, 2003; Herskovitz & Crystal, 2010; McSill, 2014; Davison, 2016; and, Dias, L., & Dias, P., 2018). The key to the success of any company is the ability of stimulating clients and convincing them that they need your product or services. And the best way to do this is through storytelling (McKee, 2003).

Companies must enhance their ability of telling stories in order to engage and entertain consumers; through storytelling consumers are able to distinguish brands and also create

emotional bonds with them. Each brand is a reflex of the corporate values, principles and culture that relate to the clients' perception of a company or product (Herskovitz & Crystal, 2010a).

McKee (2003) alerts that in order to be able to write a captivating story that is truly capable of touching people's hearts and becoming remarkable, it is necessary to master the art of telling stories and have an impressive awareness. When a story is carefully written in a creative and in an original way, it can make people really interested and engaged with it.

McKee (2003) and Woodside (2010) highlight that human beings remember things through stories. This happens because our brains, thanks to associative mechanisms, naturally transform all the data we hear and our experiences into stories. In order to help us perceive life and create memories, the human mind reproduces information received and stored, throughout our lives.

Stories have the power of inspiring, engaging and awakening positive feelings in the audience. Each story we listen to activates mental images that are familiar to us. This explains why storytelling has such a powerful effect when it comes to causing sensations, bringing memories and creating emotional bonds with brands (McKee, 2003; Woodside, 2010; L. Dias and P. Dias, 2018).

Storytelling occupies a prominent position in relation to conventional advertising, once it is a much more effective, compelling and subtler mechanism in the promotion and advertising of brands (Dias, L. & Dias, P., 2018).

As human beings, we have an aptness towards recognizing the origin of life, perceiving its cycles as chances to dare and evolve, and also objectifying people and personifying things. Human and brand storytelling are a result of this process (Woodside, 2010).

Content marketing is all about storytelling; it is essential to create narratives that are customized, meaningful and gripping. Brands have been able to seduce new customers and keep loyal ones through the production and sharing of content - targeted at actual and potential clients - in all sorts of media, such as magazines, blogs, videos and sites (Pulizzi, 2012; Kee and Yazdanifard, 2015).

When stories are used to advertise brands, they also inspire and create an aura that fosters the notion of belonging to a brand community in consumers. The whole universe - that revolves around brands and products - adds value to them, reinforces and justifies the desire of purchasing and using a product. It also serves as a form of expression and identity (self-representation and desired image), and values. It responds to the need for belonging and esteem, and yet, for self-realization. Those intangible aspects of the universe, created by storytelling, have an appealing and addictive effect on consumers (Dias, L. & Dias, P., 2018).

Wubs and Donze (2019) affirm that storytelling entitles luxury brands to reinforce the ideals and glamour that evolve around their history. This past history may not even be entirely true, once it is socially built. But, fostering the idea of heritage, tradition and legend through powerful narratives is what matters the most in order to award these brands with ethereal worth.

Christian Dior, for instance, has been using storytelling since its foundation in 1947. From the beginning, the narrative evolved around his unique and pioneer style called *New Look*, and his iconic masterpiece known as “the bar jacket”. Through stories, the history of the brand and the idea of innovation, inspiration and everlasting development has been reinforced, thus strengthening and keeping its legacy alive (Wubs & Donze, 2019).

Delgado-Ballester and Fernández-Sabiote (2016) exemplify the case of a jewellery company called *Tous* that presents in its website a fictitious tale, in which the brand is ingrained, to transmit the concept of incontestable love between a dad and his girl. By doing this, intrinsic values such as the delicacy and sophistication of the brand are also reinforced and the message can be easily digested in a very subtle but effective way (Delgado-Ballester & Fernández-Sabiote, 2016).

Fog, Budtz, Munch and Blanchette (2010) state that in order to be able to use storytelling effectively and strategically, as an artifact to promote a product or service identified with a particular brand, it is crucial to deliver a clear message that represents positive aspects of the company. It is also necessary to center in one core idea at once, to make sure the narrative is meaningful and coherent.

To engage customers, the values expressed in the brand's storytelling must be aligned with the audience's values and with the brand identity. Relevant content plays an important role in consumers' lives. Effective content is able to link the story of the brand to the consumers' wishes and concerns. Due to the huge amount of information available, content really has to be meaningful to the audience; otherwise, it ends up being ignored (Kotler; Kartajaya & Setiawan, 2016).

Delgado-Ballester and Fernández-Sabiote (2016) punctuate that the story line is a key element of a good brand story, as it is a crucial feature that helps structure events in introduction, development and conclusion. A well-developed brand storytelling should also take into consideration four essential features, that are: being authentic, concise, entertaining and presenting a turnaround at some point. Although these characteristics are important, their efficacy in persuading clients relies on the nature of the product at hand.

What makes an enterprise unique, how it engages with its target group, and the impact it causes on its audience defines branding. It includes the name of the company, consumers' opinion on it, and how it feels to negotiate with this company. Developing a brand identity that translates its values strengthens the bonds with consumers. How consumers perceive a brand is directly related to how loyal this brand is to its values, and to the brand's ability in offering an outstanding consumer experience (Murphy, 2019).

A brand identity - that encompasses its characteristics, qualities, advantages, achievement, details, service, assistance, and the values of a brand - justifies why consumers chose one brand instead of another. The brand image is about the feelings consumers have of a brand considering what they may undergo with it. A pleasant or unpleasant experience validates the brand image; thus impacting its reputation (Murphy, 2019).

Using characters who express mental and moral qualities, distinctive to the brand, is a key point that plays a fundamental role in effective branding. The engagement in a story only happens when the audience empathizes with the characters and see traits of their

personality in them. Good narratives evolve around distinguished and vivid personas, who are able to communicate with customers and unify the company's discourse and actions (Herskovitz and Crystal, 2010; Fog, Budtz, Munch and Blanchette, 2010).

Stories must aim their target public in order to foster a connection with the story's hero and problem. Humans have an urge to search for equilibrium in life and this is the reason why we tend to identify with characters who deal with struggles. When stories develop in a plausible and believable way, we perceive emotions, pains, losses and satisfaction. Comprehending the characters' objectives and goals, and why they act in a certain way is important to hold the audience's attention (Fog, Budtz, Munch, & Blanchette, 2010).

By using brand personas, companies are able to develop enduring connections with their target public in a consistent way. This happens due to the fact that characters communicate with the audience in an easy and remarkable manner. The tendency of humanizing brands helps increase identification with them, as if they were people. Great brands have been using this tool successfully for they understand it is necessary to articulate brand personas precisely in meaningful stories to strengthen the relationship with the brand (Herskovitz & Crystal, 2010).

For Woodside (2010), both products and brands are essential when it comes to endorsing customers in obtaining satisfaction and accomplishment, whose outcome ends up being a mental or physical representation in the consumer's mind by associating that experience with an archetype, that frequently revives their memory through the repetition of a symbolic story. How reputable a brand is depends on the brand image customers have of it.

Woodside (2010) highlights that human beings communicate essentially without words. Our primal thinking mechanisms developed around stories are represented by mental images that are associated, in our collective unconscious, with perfect examples of a particular kind of person or thing. This is the reason why brands should invest in developing visual stories once they make experiences meaningful to us and allow us to perceive them in full through the connection with our mental archetypes.

In brief, the anatomy of a story depends on the typical roles of characters. When companies want to use storytelling to promote their brands, they can take advantage of the Fairy-tale model - that presents a benefactor, a goal, a beneficiary, a supporter, a hero and an adversary - in order to guarantee all elements of a concise story are present (Fog, Budtz, Munch, & Blanchette, 2010).

Godin (2011) declares that genuinely good stories are capable of reaching the minds of a great number of people. Even when facts can't be attested, good stories are real once their accuracy relies on how original and solid the narrative is.

Attractive stories work as a timesaver, a pledge of wealth, amusement and protection. More than being good, the story has to be daring and enterprising. It's either fascinating or else people won't be willing to hear it. In order to be able to tell successful stories, marketing professionals must first gain reputation to do so. Good stories are well elaborate and don't need to be explained to be understood. The more compelling they are, the more they involve the public (Godin, 2011).

2.3 - Digital storytelling applied to marketing

Computational technologies and social media platforms have enabled the development of digital storytelling, which is the technique of telling stories in a much more emphatic, flexible, effective and efficient way (McLellan, 2006; Alexander, 2017; Miller, 2019).

L. Dias and P. Dias (2018) emphasize that, in the essence, digital storytelling differs from its conventional form due to the means that are utilized and the way the stories are presented to the audience. McSill (2014) recalls that storytelling is being used by mankind much before social media was a reality.

Burgess (2006) and Miller (2019) agree that much more than a format and a means of broadcasting stories, digital storytelling is all about collective cooperation. This communal storytelling, made possible due to the appearance and evolution of digital technologies, has altered the way we perceive and interpret stories.

On one hand, digital storytelling brings in its core many elements from conventional stories, plays, novels, movies and news. On the other hand, it has some singular and distinctive traits. Current digital storytelling derives in many ways from ancient forms of socialization as well as from other human practices, such as games and rituals. If we make a parallel between them, we can easily identify key elements of these ancestral activities in digital stories, such as: being experiential, mesmerizing, intense and emotional, and able to promote interactivity and foster imagination (Miller, 2019).

For Burgess (2006) and Alexander (2017), the digital context is actually an environment for social experimentation, that offers users innumerable possibilities of daring and being original. Digital storytelling has expanded vigorously, stimulating users to feel free to create, innovate and share their productions through various social media platforms in an interactive communal way.

Taylor & Pentina (2017) stress the evolution of social networking and computer programming have fostered the ideal environment for the production of content by users. A drastic change has happened in the relation of brands and consumers, and also in the brands' marketing strategies. Now, companies and consumers walk side by side in the brand guidance enterprise. Brand communication is no longer unidirectional, once consumers participate actively. The role of consumers has evolved, they have become "prosumers" - who simultaneously consume and produce - that co-create the stories (Toffler & Alvin, 1980).

Digital storytelling symbolizes an innovation in terms of fostering valuable collective communication. In this sense, communication is not seen as a simple trade of data and thoughts but it is considered an interactive and emotional experience. In the digital media scenario, digital storytelling therefore enables an improvement in the originality of human conversations (Burgess, 2006).

Miller (2019) accentuates that one of the things that makes digital storytelling original and unique is its versatility, once the elements of a story can be altered. Besides that, because the plot doesn't follow a chronological order, stories evolve in a random way, assuring the surprising element. Finally, due to the fact that users' participation is active, helping create the stories, different endings are always a possibility.

McLellan (2006) stresses that the impact and reach of digital storytelling is both greatly singular and omnipresent considering that the new digital devices are cheap and universally available.

Digital technologies have evolved quickly since the beginning of the year 2000. Although this cyber experience has been going on intensely for quite some time, it is still a very fertile ground for innovation. Changes that would take a decade to be noticed, with the old traditional means of communication, are now visible in a year. As a natural consequence, digital storytelling and the amount of digital stories produced and broadcasted in the Web have also developed very fast (Alexander, 2017).

This century confronts us with the advantages and disadvantages of living in a global society with no boundaries. This is specially challenging for marketers and brand managers who have to deal with a changing and intertwined universal scenario. It is vital to take into consideration the onuses and the bonuses presented by the cyberspace, the following changes in the place of activity, power and value, and by creative consumers (Berthon, Pitt, Plangger & Shapiro, 2012).

Godin (2011) emphasizes that the proliferation of social media platforms allows users to choose from a great number of stories available, that are directed at them; and this choice would naturally be based on users' preferences and interests.

The problem is that we live in the era of the attention economy and due to the large amount of information we receive daily, we consciously and unconsciously create filters for that information. The amount of content available is so vast that if a company is unable to produce differentiated content that does not truly attract the attention of consumers, it will be very difficult to compete (Davenport & Beck, 2001).

Understanding this new global reality is quite challenging for marketing and communication professionals. In order to assist them, Berthon et al. (2012) suggested five principles: a) social media platforms are invariably an outcome of technological, cultural and governmental settings of any nation; b) hardly ever does an event remain local; c) international events tend to get customized regional versions; d) users' creativity and production also rely on computational technologies, cultural and

governmental background; and, e) technology is essentially affected by historical contexts.

Digital narratives are a product of the knowledge and information available in the cyberspace. Nearly everybody in the globe is familiar with them. Both experts and nonprofessionals are able to produce digital stories, that can be: subjective, mainstream, fantasy, real, short, long, created in a single platform or in many (Alexander, 2017).

Certain features are normally present in digital storytelling, such as: stories evolve through a sequence of gripping events that are linked to each other; exclusive digital characters; interactivity; nonlinearity; intense participation of users; and, the fact that both stories and their environments are navigable (Miller, 2019).

Miller (2019) also spotlights some other characteristics that are frequently found in digital stories: free interaction between users and characters, who seem real; fiction and reality are intertwined; users can be rewarded or penalized; can be a multi-sensorial experience; presence of Artificial Intelligence; possibility of creating and controlling avatars by users; communal experimentation is offered; time and space can be tamed; various media are used in the same story; challenges and quizzes are offered to users; interaction allows users to have different perspectives of the plot; and, many gaming elements are present.

Digital storytelling modifies daily communication practices as it perfects the dissemination of collaborative social knowledge. Private stories are told, pictures are taken and shared, and all this data – that is redesigned and combined with word-based jargons from the media – is broadcasted to the public with the help of digital appliances (Burgess, 2006).

According to Berthon et al. (2012), social media play an essential role in fostering the collective intelligence and strengthening the connections among social media users. Social platforms promoted a repositioning from of subject in relation to the community. The outcomes of social websites are intrinsically distinct from texts, images and films.

Delgado-Ballester and Fernández-Sabiote (2016) declared that attractive stories have the ability of involving listeners, transporting them to other realities and offering different perspectives and perceptions. Apparently, narratives delineate our opinions and feelings. Stories serve for introducing brands and making users familiarized with them. Besides that, stories can also influence and boost any brand.

Delgado-Ballester and Fernández-Sabiote (2016) and L. Dias and P. Dias (2018) agree that corporations are currently focused on using storytelling to build their brands, once they have understood its power and reach. Each day, more companies are becoming aware of the power of storytelling when it comes to publicizing their brands and products in a more harmonious and friendlier way.

Godin (2011) states that, in the present moment, it is clearly understood that marketing is all about storytelling. The way a company positions itself endorses the story that is being told and all stakeholders are now part of this story. Companies had better tell interesting stories that matter to people or else they might end up being vanished.

Roberts (2005) highlights that using storytelling is the essential key for the success of lovemarks. When we listen to good stories, they reverberate on us. The emotions we feel, how we perceive them and what they represent generate effects; of all these effects, the most relevant is, without a doubt, the sense of suspense.

The words and pictures chosen to create a narrative must be carefully selected once they are instruments of great impact in the outcome. On the one hand, when these elements happen to collide, your story ends up becoming a paradox. On the other hand, if you have two contrasting ideas, there is a possibility of developing an interesting and gripping story. When companies focus their assets in lucrative and purposeful projects, stories ought to be both original and appealing (Godin, 2011).

Berthon et al. (2012) advert that brands will only succeed in this new international scenario if they are really able to: captivate clients, endorse technology, restrict bureaucratic practices, finance their personnel qualification, and keep the board conscious of the reach of social media.

In this contemporary environment, in which everybody is connected 24 hours a day through social media platforms, the way we communicate with each other has changed. Stories now play a more prominent role in bringing people together. This explains why the digital pattern has become growingly popular in brand storytelling. Narratives enliven products and can turn them into an embodiment of stories, thus reinforcing its aura (Dias & Dias, 2018).

Von Wachenfeldt (2019) analysed Instagram accounts related to the hedonistic consumption of luxury fashion and stated that digital storytelling is a mechanism that is simultaneously individual and collective, that contains the three features of creation, comprehension and conclusion. In the creation process, in order to attract followers, there is an intense show off of countless luxurious objects. These luxury goods function as instruments that help validate their public worth. Influencers objectify themselves into economic goods once they know followers evaluate them by the items they bear.

These influencers urge to create a biased portrait of them and the others. Their representation is an effort to show a flawless picture of themselves based on all the luxurious items they can incorporate. This portrayal is mediatized around the legitimate worth of luxury labels (von Wachenfeldt, 2019).

This Instagram era - in which everybody has a smartphone in their hands at all times - has turned fashion events in paramount and screen-friendly experiences. Stylists' concern is not limited to pleasing the audience, who attends fashion shows. They also have to target those who follow these attendees, once the content shared in social platforms will be aimed at them. The exclusive domain, in the broadcasting of fashion collections, that once belonged to traditional media, is now in the hands of influencers and users (Schneier, 2014).

Schneier (2014) and Rocamora (2017) share similar viewpoints on the profound influence social media exerts on the fashion world. It's actually shaping how fashion collections are being designed and produced; how they are being presented to the public; and, how products are being sold and consumed daily.

In this cyber world, due to the instantaneity events reverberate, brand storytelling and the stories users share are of great relevance. Nowadays, in this highly competitive

market, brands have understood that telling stories enables them to engage their public and stand out in the crowd (Dias, L. & Dias, P., 2018).

The impact of social media in fashion can be perceived in many areas that include people's lifestyle, demonstrating that this whole context also resonates in the way we see ourselves, our mediatized selves (Rocamora, 2017).

Influencers may not be celebrities, but they have reached a very prestigious and influential position in our contemporary society due to the ability they have of engaging people and gaining followers. The bigger the number of people they are able to attract, the more media recognizes them. Social platforms have helped reallocate social power that was once in the hands of famous people and before them was held by members of the high society (von Wachenfeldt, 2019).

Godin (2011) recalls that when TV broadcasting companies started to face downturn and lose prominence, they found themselves at a crossroad because the old marketing strategies they were used to - heavily based on advertisements - became inapplicable and lost effectiveness. In a cyberworld, advertising through TV commercials is not an alternative. Instead, in this new context, marketing is all about exploring the Internet as a fertile ground for storytelling in a much quicker and potent way.

Berthon et al. (2012) pointed out the three outcomes of the Web 2.0 environment, in which users are able to generate and share content in a collective way through websites and platforms. They are: 1) the place people do business was transferred from the personal computer to the internet; 2) the place where worth of labor is produced has moved from the companies to the consumers; and 3) the power that was once in the hands of business owners has been repositioned to the hands of consumers.

Digital platforms have evolved a lot from the Web 2.0 and are now at a new phase called the Internet of Things (IoT). In this new context, the network connectivity and the reach of computing are extended to objects, sensors and articles of daily use, which are not normally considered computers. These devices can produce, exchange and consume data with a very small human participation (Rose, Eldridge, & Chapin, 2015).

Currently, digital platforms have reached a scale and level of use never seen before, thus they are able to organize sectors of great public utility, such as journalism and public transport. The problem is that there is a clash between the governance of digital platforms and the compatibility between their private interests and the maintenance of public values. A lack of clarity about the status of platforms and their self-positioning as intermediaries ends up shielding platforms, which evade their social responsibilities arising from their prominent social positioning (Van Dijck, Poell, & De Waal, 2018).

In the last twenty years, due to the evolution of the cyberspace and the digital technologies, not only has the interaction between customers and companies changed completely, but also the communication amongst users changed. Creating, interacting and doing business is cheaper, faster and far more democratic, once it's available to anyone in the Web. Users are now in the core of decision-making in terms of designing and teamworking, thus strengthening the communal sense in the internet (Berthon et al., 2012; Taylor & Pentina, 2017).

For von Wachenfeldt (2019), social platforms are a digital communal ground in which distant or close friends congregate. The distinguished position some users occupy now in the digital world is similar to what happened in the past to the members of the nobility in the society of that time. Users build their mediated persona through what they carefully decide to show in their profiles. Those are the values they want to be linked to.

In digital storytelling, users' consuming behaviors are publicized as in a social happening, thus transforming them in public domain. Just as in a performing number, shopping experiences serve as self-elevation acts directed at followers. Collective luxury depends on the contemplation of others as it relies on this social exposure to fulfill its goal (von Wachenfeldt, 2019).

Berthon et al. (2012) pointed out that, in the current cyberworld, creative consumers are the driving force of the Web and are in the core of the production of the value of labor. Instead of companies, they are substantially responsible for generating original and exclusive content in their profiles. By doing so, creative consumers end up providing actual value in the social network.

The use of social media by luxury brands may seem paradoxical, once they target a very specific niche, whose value is strongly based on exclusivity. However, what luxury brands popularize in social media is not their goods, but their social status. The value added by social media is that these platforms' users - even if they do not become consumers - recognize the status and admire the lifestyle of the consumers of these brands. When it comes to luxury branding, digital and smartphone marketing have taken the lead (Romo, García-Medina, & Romero, 2017).

Digital branding is noticeable in the actions enterprises take to guarantee consumers are aware of their brands, interact with them and find reasons to buy their products. Digital storytelling is used to transmit brands' historical facts and stories. It is also important to highlight the outstanding position influencers have in the marketing of luxury brands. This happens due to the power they have to motivate people to consume through social media (Romo, García-Medina, & Romero, 2017).

Chapter 3: Luxury

3.1 - Understanding luxury

The Merriam-Webster Dictionary relates the word luxury to contentment, fortune, excellence and desire. However, its former meaning was quite different and originally denoted libertinism and sensuality. Luxury comes from two intertwined Latin terms: *luxus* and *luxuria*, that meant profusion and rudeness, respectively. Carty (2003) also highlighted the morphology of the word luxury, that conveys the idea of disparity, egress and divergence.

Collins Dictionary defines luxury as something very comfortable, enclosed in a pretty and prosperous atmosphere. It gives the idea of a person or item that is opulent, magnificent, rich and extravagant. Furthermore, it brings the notion of being

superfluous, costly and rare, but full of joy and delight. Cobuild Dictionary adds to this: self-gratification and accomplishment of a wealthy, pleasant and lavish lifestyle.

Luxury is also related to the concepts of art and religion. Their communal root is the idea of immortality and eternity. Artworks, for example, remain alive throughout history. In many religions, like Christianity, the immortality of the soul is assured for those who believe in God. Luxury, in turn, relates to goods that are considered eternal for their intrinsic beauty and superior nature (Kapferer & Bastien, 2012).

In Ancient Egypt, luxury worked as a mediator between human beings and immortality, and was represented by sumptuous monuments and sculptures made of stone. Luxurious pyramids - filled with precious gems and gold - were built in an attempt to assure pharaohs eternal life after death, turning them into deities, that would offer their favors to the living creatures. There were major and minor deities, ranked in terms of importance, each with an area of expertise and often associated with various domains of human life (Lipovetsky & Roux, 2004).

Since these early days of humanity, social status has defined the access to luxury. Egyptians considered, for example, the process of embalming dead bodies a luxury for it would guarantee immortality. But, for financial restrictions, only the privileged, like pharaohs, their wives and high priests, could afford this practice, that demanded very elaborate skills (Kapferer & Bastien, 2012).

Lipovetsky & Roux (2004) explain that the idea of luxury was built and developed taking into consideration ethical and moral values. For most ancient Greek philosophy schools and until the Age of Enlightenment, luxury was a synonym of artifice, excess and vanity; it would cause the distress of our souls, deviate us from happiness, simplicity, independence and inner strength. The endless running for transient pleasures would destroy our bodies and minds. In addition, luxury was held responsible for destroying morals and customs, and the decline of villages.

Domingos (2015) adverts though that, in Ancient Greece, luxury was considered a positive thing if aimed at the collectivity, and in this sense it was a symbol of abundance, magnificence and splendour. This moralistic approach of luxury prevailed

until the 18th century, when the first modern apology for the superfluous and wealth appeared (Lipovetsky & Roux, 2004).

In Ancient Rome, the importance given to collectivity could be noticed, for example, by observing community baths - open to the public, with no gender distinction - that were usually far more luxurious than private ones, and included gardens, gym, stadium, library and theater. In the Roman society, luxury was associated with the feminine world; women's role in the family was valued and recognized. Among themselves, men favoured physical and intellectual attributes, but were pleased to embellish their women, daughters and mistresses to reflect power and wealth. Brought from all over the Roman Empire, food and exotic goods - like wine, honey, olive oil, gold, spices and perfumes - were overvalued and considered luxury (Domingos, 2015).

Throughout history, it is noticeable that luxury, power and fashion have always walked side by side. The French King Louis XIV - the lengthiest monarch of all times, who ruled France for 72 years (1643-1715) - is considered the father of the high fashion as we know it nowadays: cyclic, collective and media-driven. When Louis XIV became king, Spain dictated the rules of fashion, that was conservative, austere and monochromatic, mainly black. At that time, France did not master the art of manufacturing high quality, luxurious products (Chrisman-Campbell, 2015).

Louis XIV invested heavily in the manufacture of fabrics, furniture, clothes and jewels, enabling his country to take the lead and become a synonym of refinement, elegance and innovation in these fields, since then. To promote their fashion advertising, the French king also mastered the use of the existing media. As opposed to the former style of the Spanish court, the trend was chromatic, bouffant and aesthetic. Although the French Revolution destroyed the old regime and many of its symbols, the haute couture and fashion industry - created by the monarch - remain strong, and France continues to dictate trends worldwide (Chrisman-Campbell, 2015).

The dissemination of luxurious practices nowadays is similar to what happened in ancient times. Apparently, it is a natural tendency of every civilization that has the chance and the means for doing so (Kapferer & Bastien, 2012).

Also, the discussion around the utility of luxury was already an issue back then. Greek scholars identified this contradictory essence of consuming luxury. At first, many thought luxury was useless and prodigal, whereas others found in it an opportunity for developing new techniques and art (Dubois, Laurent & Czellar, 2001; Kapferer & Bastien, 2012). In the long run, innovations tend to naturally reach everybody, who also profit from them.

Romo, García-Medina and Romero (2017) state that before an item can be considered luxury, it must be identifiable, provoke emotive reactions in customers and become an essential part of their way of living. Superior quality does denote luxury, but this is not the only feature considered, once luxury goods also need to be recognized as social and artistic indicators (Kapferer & Valette-Florence, 2016).

For Heine (2012, p. 42), luxury is “anything that is desirable and more than necessary and ordinary”. Some of the most important features that distinguish luxury brands and goods are: strength, distinction, inventiveness, artisanship, accuracy of goods, singularity, beauty, excellence and superior costing (Som & Blanckaert, 2015; Ko, Costello, & Taylor, 2019). When designating luxury brands, customer comprehension and commercial aspects, like market actions, are also considered.

From consumers’ perspective, luxury products and services are perceived as possessing the following characteristics: “excellent quality; very high price; scarcity and uniqueness; connections to aesthetics and sensuality; ancestral heritage and personal history; competence and personal history; and, superfluosity” (Dubois, Laurent, & Czellar, 2001, p. 26).

Ko et al. (2019) identified five essential elements of luxury brands and suggested this theoretic description of them:

“A luxury brand is a branded product or service that consumers perceive to: 1) be high quality; 2) offer authentic value via desired benefits, whether functional or emotional; 3) have a prestigious image within the market built on qualities such as artisanship, craftsmanship, or service quality; 4) be worthy of commanding a premium price; and 5) be capable of inspiring a deep connection, or resonance, with the consumer” (p. 406).

The consumption of luxury goods offers us the possibility of enjoyment and satisfaction, which is truly compelling and stimulating, once we naturally want to repeat a pleasant sensation over and over. This is exactly what luxury brands enable us to do, not only with one specific product, but with all articles of the same brand. This capacity of assuring pleasure explains luxury brands' worth being greater than regular brands' (Hagtvedt & Patrick, 2009).

Godey et al. (2016), Romo et al. (2017), and Ko et al. (2019) agree that although there are many motives behind customer's decision to consume luxury goods, brands are certainly determinant in building a connection with customers, thus influencing how they perceive these goods, their reputation and why they choose an item in favor of others. Brands do play an essential role in the consumption of luxury items (Romo et al., 2017).

Addressing our self-image, by satisfying identity motivations, is one of the reasons for consuming luxury. Morhart, Wilcox, Czellar, Pandelaere and Shrum (2020) spotted six identity motivations: efficacy, self-esteem, meaning, continuity, distinctiveness, and belonging. We tend to suit these motivations to build, keep or enhance the image we have of ourselves; and, luxury goods may function as a means of signaling we own these wanted identities.

When we carry luxury goods, we give indications that can be either noticeable or hidden, that change from person to person, context and brands. Some brand logos are really eye-catching and showy, while others are very discrete. But even these ones give evident signs about them, the difference is that it takes expertise to be able to perceive and decodify these signs (Morhart et al., 2020).

Private consuming habits and customers' perception of luxury influence their attitude and decision towards purchasing luxurious items. Through luxury consumption, customers transmit many facets of their personalities, other than their social positioning; once, it is intimately linked to individuals' particular beliefs, aesthetic ideals, and intrinsic community values. Ego, self-assurance, desire to be exclusive, citizenship, perception of financial worth and assessment of originality are also taken into consideration (Ko et al., 2019).

Dubois, Laurent and Czellar (2001) and Nadine, Klaus-peter and Christiane (2012) emphasized that social, cultural and financial biases strongly influence our perception of the core principles of luxury brands; this may even vary among different age groups. Personal preferences, including functional, allegorical, and sentimental factors, also influence customers' choices. Buying luxury items as a gift is a frequent habit; this explains why being in love can determine the consumption of luxury goods (Godey et al., 2016).

For Ko et al. (2019) and Morhart et al. (2020), consuming luxury items is a way of reaffirming our social worth, passing on a powerful portrait, competing with others and showing those who matter to us our reputation. It can function as association factors, by denoting common preferences and connection among those individuals one desires to be associated with or else, (Morhart et al., 2020) they can be antagonization factors - by indicating distinction and alienation from those individuals one wants to keep a distance from.

Two dominant groups of motivations explain the reason why people consume luxury products. They are divided into a) extrinsic, social and interpersonal; and, b) inherent, personal and private ones. These perspectives are distinctive in relation to reasoning and attitude. One is related to the idea of externalizing wealth and showing off; whereas the other has to do with self-indulgence and self-achievement (Amatulli & Guido, 2012).

Amatulli and Guido (2012) highlight that the inherent motives are connected to subjective cultural and artistic values. Although contrary, intrinsic and extrinsic justifications can occur simultaneously within an individual customer, once one may consume luxury goods to convey a positive message to oneself or to others (Amatulli & Guido, 2012; Morhart et al., 2020).

Consumers who purchase luxury goods in order to gain social status and to externalize signs of wealth have a high degree of brand awareness. They are acquainted with brands' names and they believe that pricier goods denote better quality. These consumers - whose motivation is external - are not very sensitive to the price or value of goods. They are willing to pay great amount of money to purchase the luxury items they

desire. Once they do not find luxury consumption an extravagant act, this is even true during recession times (J. Eastman & K. Eastman, 2011).

Carty (2003) highlights that what captivates consumers towards purchasing luxury products is a mix of distinction, passion and scarcity. Because these features charm and seduce customers, this perception is constantly embraced by luxury brands, that even adopt a peculiar language to designate their universe, strengthen their distinctive atmosphere and intensify this notion of exclusiveness. “Designers and managers don’t work in companies but in “houses”; factories are “workshops”; and, products are “models” (Carty, 2003, p. 16).

There is a clear understanding that there is an identity behind any brand, and the way customers relate to it determines how successful the brand is. Clients perceive brand and human identity similarly, like an assembly of many personal features and enduring qualities. Even when there is only one specific brand identity being considered, customers are able to relate multidimensional human traits to it. This is the reason why brand personality is taken so seriously by marketers (Freling, Traci & Forbes, 2005).

In addition, for Carty (2003), Freling, Traci and Forbes (2005), and Bruce and Kratz (2007), the pleasure of having access to something selected and exquisite, that belongs to a privileged category, consolidates the luxury experience. There is a nostalgic feeling related to consuming luxury goods. When customers use them, they have the impression that their special features are incorporated; a mental image of the auspicious attributes of the brand is conceived in the customers’ brains, who take advantage of it to project a successful portrait of themselves (Carty, 2003; Freling, Traci & Forbes, 2005).

Grebosz-Krawczyk (2018) also evidenced this auspicious power emotional brands exert on customers, that consider both the physical and the abstract values of goods when assessing them. Brands that are somehow connected to a customer’s background may stimulate them positively and impact the perception they have of their quality; this happens because of nostalgic feelings that are able to charm and revive emotional, sentimental and romantic sensations in customers (Muehling & Sprott, 2004; Grebosz-Krawczyk, 2018).

It is almost a sacred experience consuming luxury goods due to their distinguished symbolic value. For example, purchasing an item in a chief shop in Paris is not only a guarantee that the product is truly authentic, but it also feels like reaching the climax. Kapferer (2015) compared this experience to worshippers peregrinating and arriving at the holy spot.

Because of their symbolic value, luxury goods do provoke multiple sensations on us. When it comes to the influence exerted by our hearing, taste, touch, sight and smell in our purchasing choices, Dubois, Laurent and Czellar (2001), and Freling, Traci and Forbes (2005) have contrasting viewpoints. The first authors believe it is likely that the five senses have an impact on our appreciation and opinion of luxury articles, whereas the others acknowledge that facts related to a brand's identity are not regularly recognized by these senses.

Any product has inherent and external signals that influence customers' perception of it. Clients are persuaded by the brand identity and that can alter their perception of goods' inherent features, that are usually related to the material constitution of a specific item. The brand identity can interfere with the way customers perceive products, in special when considering the fact that assessing the essential qualities of goods is hard (Freling, Traci & Forbes, 2005).

The more customers are stimulated with details about goods' tangible aspects and their brand identity, the more favorable to consuming them they will be. A solid and good brand identity enables customers to make more consistent connections with the brand, what ends up reinforcing the brand's value. A brand identity, related to a specific target group of customers, is considered hard to bring into existence, but it is durable. A strong brand identity might be a method of tenably outsmarting competing brands (Freling, Traci & Forbes, 2005).

Thomsen, Holmqvist, von Wallpach, Hemetsberger and Belk (2020) emphasize that luxury consumption has been changing drastically all over the globe, thanks to the fast evolution of the Information and Communication Technology (ICT) and the transformation of our contemporary world. A new perspective of luxury understands it not as an absolute concept anymore but as something socially constructed. Thus, the

notion of luxury is subjective and relies very much on customers' understanding of it, taking into consideration the current disruptive global changes concerning the environment, society and ICT.

Contrary to the traditional view of classic and masstige luxury - commonly linked to the idea of extravagance, exhibitionism and consumerism - this unconventional approach of luxury stresses customers' sensorial, emotional and experiential perspectives. The emphasis is on the inconspicuous daily delights and activities, like simple things that have been limited or become sparse due to our chaotic contemporary way of living. This notion of luxury varies from person to person, depending on socioeconomical and cultural values. Experiencing evanescent pleasures in a few special circumstances is what unconventional luxury is all about (Thomsen et al., 2020).

Aspirational consumers love to shop but are highly demanding and selective. They want fashionable, sustainable and prestigious goods, that are intimately related to their individual preferences and orientations. Aspirational consumers are committed to consuming in a prudent way, and are loyal to brands that share the same identity (Gauvin, 2014).

Contemporary customers are more open and avid for trying meaningful experiences, and sensations. This justifies the importance of offering them appreciation that adds to their standard of living. It is essential to meet the equilibrium between being unique and meeting customers' aspirations (Shaoolian, 2017).

Von Wallpach, Hemetsberger, Thomsen, & Belk (2020) classified five kinds of luxury experiences: soothing, memorable, disruptive, celebratory, and concluding. Distinct from each other, these experiences diverge in terms of chronological focus and the extent to which they differ from everyday living ones. Although momentary, what makes these luxury instants unique is the fact that they bring: freedom, happiness, perfection, scarcity, care and excitement. This is what separates them from other simply pleasant situations.

Unconventional luxury consumers are not concerned with purchasing fancy goods or brands with high symbolical value. What really matters is achieving, accomplishing and producing meaningful luxury experiences. These customers' notion of luxury is not

based on collective common sense. On the contrary, it is relative, subjective and does not depend on other people's opinion. They decide whether or not, with what frequency, the place and how they want to sample these luxuries. Way beyond its mundane conception, this perception of luxury is all about collective and empathic interplays (Thomsen et al., 2020).

The world is evolving at a high speed and so is luxury - whose commerce has been flourishing since the beginning of the 90s of last century - that is now a global phenomenon (Truong, McColl, & Kitchen, 2009). This segment is really challenging for luxury corporations because rules that apply really well to consumption goods apparently do not have the same effect with luxury items, once they are in essence considerably distinct (Kapferer & Bastien, 2012).

The idea of luxury is elaborate and ancient, and contemporary luxury consists of unique peculiarities and complexities. So, enterprises must establish distinctive and international marketing strategies for its efficient guidance and administration. It is also vital to truly perceive luxury consumers and to portray an idea of excellence, achievement and uniqueness (Atwal and Williams, 2009; Kapferer & Bastien, 2012; Romo et al., 2017; Shaoolian, 2017).

Considering that customers essentially buy luxury products for what they represent, it is vital that brand executives are familiar with the principles their brands transmit to regular and prospective clients (Nadine et al., 2012).

It is also crucial that brands invest in permanent publicity, endurance, authenticity and singularity. Enhancing exclusivity is also important and brands may adopt many strategies to achieve this goal, such as: constrained distribution, limited number of reasonably priced goods, regulated prices, and make sure the fine and elegant wear it (Kapferer & Valette-Florence, 2016).

History shows that the industry of luxury goods also depends on peaceful times to develop and reach its full potential. For example, the classic French *maisons* - like Chanel, Hermès and Louis Vuitton - appeared between the late 1800s and the early 1900s. Between the two World Wars, the perfume Chanel Number 5 was released, and

the fragrance Miss Dior was launched, in 1947, shortly after the II World War. From that moment on, luxury enterprises truly started to blossom and get prominence in the market (Kapferer & Bastien, 2012).

Some of these great luxury brands, like Gucci, Chanel, Louis Vuitton and Ferrari, started as little family-run enterprises and became huge worldwide famous brands, in less than fifty years. Kapferer and Bastien (2012) compare the way luxury brands operate with religious practices. Both usually begin small and with a limited group of followers who support them. The methodology applied to reshape these *maisons* proved to be extremely efficient and can be employed by many companies in nearly every country.

Another peculiarity of the most celebrated luxury brands is that they started as a one single product enterprise. Chanel originally created hats, but soon it expanded its business to clothes and accessories designing, perfume and cosmetics making, and to jewels and watch crafting. Louis Vuitton was more conservative, it began as a leather accessories and trunk industry, and nearly 200 years later, went into fashion industry. Prada is also another example of brand expansion, it started as a luxury accessory company and decades later, it initiated the manufacturing of fragrances, eyewear and cosmetics (Romo et al., 2017).

Freling, Traci and Forbes (2005), and Romo et al. (2017) agree that in order to be able to sell luxury properly, one must have a deep knowledge of the products offered to clients, who are very demanding and experts on the subject. It is vital that salesclerks receive appropriate training; otherwise, customers might end up frustrated and discouraged. Familiarization and involvement with the product are factors that bias consumers' perception and assimilation of details concerning the brand identity. This may even affect their attention towards the brand publicity.

Luxury is not aimed at crowds; on the contrary, its rousing and extraordinary goods are destined for very few. Besides their outstanding, handiwork, indulgence, heritage and reputation qualities, strategies adopted by brands - to restrict the distribution of these products - help differentiate them from mass marketing ones (Kapferer & Valette-Florence, 2016).

Luxury brands, like Louis Vuitton and Gucci, have a strict worldwide distribution control. Their goods are only sold at a limited number of exclusive shops, at selected venues. These luxury strategies adopted by brands help reinforce their glamour and distinctive aura (Kapferer & Valette-Florence, 2016; Paul, 2019).

Through a sophisticated atmosphere, luxury brands attract and please customers, and guarantee they have a pleasant moment while shopping in their carefully positioned classy stores, like fancy gallerias or plazas (Truong, McColl, & Kitchen, 2009; Paul, 2019).

Since the beginning, elaborate marketing strategies have been thoroughly applied in the design of luxury brands to achieve distinction and leave the best impression ever on customer's minds. Som and Blanckaert (2015) warn that the logic behind luxury conglomerates does not lie in simply trading refined goods at an awfully expensive price.

Although sometimes controversial and contrary to the basic laws of marketing, many strategies are employed to assure the eternal nature of luxury brands, preventing them from becoming trendy, losing status or turning into fashion goods. Some examples are exhibiting the label "made in"; not going on sale; not being sold in fashion outlets; and, being discontinued when sales go really well. They help intensify the perceived value of the brand, by making them unique and outstanding; and, enhancing their legacy, family tradition, and their country of origin (Kapferer, 2015).

Kapferer and Bastien (2012) emphasize that there is a strong correlation between luxury goods and the place they are produced, due to the symbolic universe intrinsic to their ground of origin, what justifies them being made in a venue that is compatible with their context. A classic example of genuine luxury is Chanel goods being produced in France, and Gucci items in Italy. If these luxury products started to be made in nations with reduced production costs - due to low quality or disrespect to employment and production laws - they would not be considered luxury anymore.

Despite the fact that reducing business costs may indicate the brand no longer holds a high standard to validate a price range that enables goods to remain being manufactured in their original place, it is important to highlight that it is a common practice to have stages of production in other economies - with similar manufacturing standards - and then, luxury goods go back to their countries of origin to receive a final touch and the label “made in” (Kapferer & Bastien, 2012). In Portugal, for example, some textile industries manufacture for French and Italian luxury brands.

European companies, mainly in Italy and France, became responsible for the development of luxury and for making them globally famous (Kapferer & Bastien, 2012). The United States, in turn, created and developed the concept of mainstream products market. They were spread all over the globe by big American industries.

Kapferer and Bastien (2012) and Paul (2019) stress that there is a hiatus between luxury and mainstream, or even premium goods. Classic management and marketing strategies, that work well with these two segments, are not effective with luxury. On the contrary, luxury demands a very peculiar approach.

3.2 – The luxury levels and the masstige segment

The perception of luxury and consequently its definition have been shaped over time. At first, it was something restricted to a very selected group of people, and out of reach of middle class consumers; until it developed to the point when it is popularized and becomes accessible to the public (Silverstein & Fiske, 2003; Atwal & Williams, 2009; Kapferer & Bastien, 2012; Kapferer, 2015).

Because luxury has gone global and is now everywhere, its original concept - related to exclusivity, wealth, uniqueness, high quality, prestige and rarity - has been modified (Atwal & Williams, 2009; Kapferer & Bastien, 2012).

This trend of democratizing luxury began when Ford Motor Company - in order to be able to administer Jaguar - adopted the strategy of reducing costs and selling premium cars for a more reasonable price (Kapferer, 2015).

Luxury is ubiquitous, and contemporary customers deserve to have, at least, a modern form of it. However, Kapferer and Bastien (2012) inform that we are not truly talking about luxury anymore, but an affordable version of it.

The expression “masstige” - a fusion of the words mass and prestige - was designed to validate the entry in the market of premium goods sold at accessible prices. Masstige marketing employs an auspicious strategy that consists of selling top quality articles or services to the greatest amount of customers, based on reputation for the masses, through a stable pricing system (Paul, 2019; Kumar et al., 2020).

“True luxury, masstige, premium, ultra-premium, opuluxe, casual luxury, accessible luxury, hyperluxury, meta-luxury” (Kapferer & Bastien, 2012, p. 1) are some neologisms that describe the segment between traditional luxury brands and middle-range ones. This profusion of terms may lead to two important errors: blending categories, and confusing luxury with expensive (Kapferer & Bastien, 2012).

Masstige is a new possibility in the trading of luxury that offers a great opportunity for luxury enterprises worldwide. Masstige marketing represents a mutually beneficial condition for marketers and middle-class consumers, who are sensitive to the price and value of goods. Contrary to luxury, masstige goods are not scarce and singular; and, the desire to boost glamour and opulence is replaced by the possibility of paying relatively less for high quality items (Kumar et al., 2020).

Heine (2012), Kapferer and Bastien (2012), and Godey et al. (2016) emphasize that, despite the fact that masstige brands are really desired by customers - who have a feeling of indulging themselves as if purchasing luxury ones - these brands are not considered classic luxury. They offer indeed affordable goods, with a fashionable and stylish touch. Luxury cannot be omnipresent, otherwise it would lose its essence (Kapferer & Bastien, 2012; Godey et al., 2016).

Mixing reputation with accessible premium pricing is the key to seducing working-class customers. These fancy goods, that were once totally out of reach for these consumers, become achievable. These strategies are different from the ones applied to classic luxury articles, that - for the sake of keeping their distinctiveness and singularity - blend

reputation with elevated premium pricing. Although displayed in some selected stores, very few people can afford these goods (Paul, 2019).

Masstige marketing - whose basic concept is selling sophisticated items to the general public - solved the antagonism between luxury and non-luxury brands. Masstige brands and goods are not luxury ones but are highly rated and celebrated. The emphasis is on enhancing their symbolic values, like reputation, glamour and aesthetics. Customers perceive masstige brands nearly as superior as luxury ones, and certainly much more than average brands (Heine, 2012).

It is important to stress that masstige marketing includes: a) masstige brands, that are launched in the market in this specific segment, and b) masstige goods, a range of items attached to a preexisting classic luxury brand (Silverstein & Fiske, 2003).

In the second case - which is exactly the object of this study - through traditional luxury brands' extensions, classic *maisons* are able to offer cheaper versions of their products, that in the past only the wealthy were able to buy. Once the reputation, identity and aura of the luxury brand are automatically transferred to the goods, there is no brand dilution. Thus, creating in consumers the powerful feeling of accessing luxury (Silverstein & Fiske, 2003).

Contrary to traditional marketing thinking - that believed customers made logical purchases based strictly on the usability and advantages of goods - masstige marketing is essentially linked to the conceptualization of experiential marketing, that understands customers' choices are based on their desire to achieve pleasure and emotions (Atwal & Williams, 2009).

Masstige brands are built on their brand equity, and focus in developing brand awareness, and provoking in the audience feelings of empathy, appreciation, joy and connection, rooted in their good reputation (Paul, 2019; Kumar et al., 2020).

Atwal and Williams (2009), Truong, McColl and Kitchen (2009) and Heine (2012) emphasize that due to masstige marketing strategies - that balance a perceived distinct reputation and an affordable top price - the democratization of luxury became possible.

In terms of prestige, high *status*, glamour and design, consumers identify masstige goods as closer to luxury articles than to middle-range ones; but, in terms of price, they are identified as considerably closer to middle-range products. This happens because “luxury goods are about three times more expensive than masstige products, that are, in turn, twice as expensive as middle-range items” (Truong, McColl, & Kitchen, 2009, p. 379).

In the past decades, whereas the prices of some mainstream goods - such as electronics - have gone down thanks to economies of scale, other products had their prices gone up because of the employment of premium strategies. Currently, some of these items are now worth the starting prices of luxury goods, corroborating the hypothesis that high price cannot be considered individually when defining luxury; once, there is an intersection area of price between luxury and upper-range products (Kapferer & Bastien, 2012).

This misinterpretation is really common among initiated customers of luxury, who improperly assume that if a brand is purchased by famous and selected people - and its items are sold at a high-price at very fancy luxury shops - we are necessarily talking about a luxury brand, which is not always true (Kapferer, 2015).

Masstige goods and services resemble luxury ones for their quality and design. This category includes: cars, furniture, devices, footwear, clothes, cosmetics, perfumes and alcoholic beverages (Silverstein & Fiske, 2003).

A typical masstige brand example is Zara, the Spanish apparel retailer. From clothing to accessories or decoration items, its goods are trendy, stylish and refined. Zara follows the marketing strategies of luxury brands – in relation to their advertising and design of its shops - to reinforce the perception of its social status and reputation. However, in terms of pricing, it is closer to mainstream brands (Heine, 2012).

Coach, Godiva, Starbucks and Victoria’s Secret are other examples of standard masstige brands. Surprisingly, even goods like coffee or underwear - considered functional items - are able to stimulate, inspire and involve customers. Although overpriced, in relation

to similar regular products, these goods fit a special category that is accessible to the working class (Silverstein & Fiske, 2003).

Besides masstige brands, it is important to highlight that many classic luxury companies have extended their brands to deliver a series of masstige goods, that are affordable by a larger group of people. Great brands like BMW, Giorgio Armani and Tag Heuer, in order to assist middle-class customers - instead of their regular wealthy clients - have implemented masstige strategies to offer items, that go from sports cars to polo shirts, or fancy accessories, at a more reasonable price (Truong, McColl, & Kitchen, 2009).

Other classic luxury brands - like Louis Vuitton, Prada or Chanel - have also expanded over their main business to put on the market a broad selection of items under the same family brand, which includes clothes, shoes, bags, jewels, perfumes and cosmetics (Kapferer, 2008; Bellaiche, Mei-Pochtler, & Hanisch, 2010; Albrecht; Backhaus; Gurzki; & Woisetschläger, 2013; Paul, 2019).

Masstige brands and goods are built on the symbolic universe of luxury. When the recognized core value of a luxury brand is essentially symbolic rather than utilitarian, it is easier to transfer these values to random categories of products (Albrecht; Backhaus; Gurzki; & Woisetschläger, 2013).

Originally, Louis Vuitton was exclusively dedicated to the manufacturing of leather trunks. Although extended, the brand remains loyal to its primary identity, with the slogan "the art of traveling is the art of living well". By purchasing one of their articles, customers feel as if part of this luxury lifestyle (Romo et al., 2017).

It is also worth mentioning the masstige strategy adopted by the luxury French ready-to-wear brand Chloé - that after nearly 50 years in the market, dedicated exclusively to fashion clothes - decided to launch its new sister line "See by Chloé" to offer accessories, bags, small leather goods and shoes. Extending a luxury brand to produce masstige goods has proved to be an effective way to captivate new segments of consumers that had never thought before of consuming luxury, simply because it was totally out of reach for them (Stankeviciute, 2012).

Using distinct strategies is vital for leveraging fashion brands and masstige ones. The same marketing laws, applied to fast moving consumer goods, regulate masstige goods. They go on sale, both online or in physical stores, when the stocks are high; and, are mainly sold in fashion outlets. In the US, for example, nearly half of the profits of masstige brands come from these outlets shops (Kapferer, 2015).

The idea of distinctiveness and reputation, the unique sensations experienced by consumers, and the magical aura surrounding luxury articles make them highly desired. Enterprises are aware of this and invest a considerable amount of resources to perpetuate this distinguished atmosphere, and continue to attract customers (Carty, 2003; Truong, McColl, & Kitchen, 2009).

Brands that thrived - and were able to create mass prestige and brand value - are entitled to ask for higher prices. Customers do not mind paying a bit more for masstige brands or goods, in relation to mass marketing ones, because of the added values they offer, such as prestige, satisfaction, and higher quality (Kumar et al., 2020).

The positioning strategy of masstige is considered very original and efficient. It is a combination of a thriving prestige positioning with a strong allure and almost no brand dilution. This explains the success and huge numbers obtained by some masstige brands (Truong, McColl, & Kitchen, 2009).

Masstige strategies can be prolonged to every kind of goods and services that can be consumed with the intention of portraying an image of an ideal self, by purchasing reasonably high-priced items without paying way too much for them (Kumar et al., 2020).

Luxury brands must be able to adopt strategies that can balance their characteristic of being exclusive - which is vital to the luxury allure - and available in the market at the same time, to expand its market presence. Enterprises have to choose between focusing on their classic distinction strategy, or else enhancing their business by offering clients luxury articles at a more reasonable price, what will end up somehow impacting their uniqueness (Carty, 2003; Nadine et al., 2012).

Carty (2003) and Nadine et al. (2012) also emphasize that there is a paradox when it comes to managing luxury brands in a digital world. On one hand, we have the internet's fundamentals of universal and unlimited access to anybody. On the other, there is the sense of scarcity and rarity intrinsic to luxury. Although aspired by many, it is only reserved for a small group of selected people. Blending the conventional luxury brand image with technological inventions is particularly challenging.

However, Nadine et al. (2012) state that digital presence does not harm the power of luxury brands; on the contrary, social platforms make them stronger. This happens because although aimed at the public in general, most of which are not prospective customers of luxury goods, social media enhance the notoriety and reputation of the brand. In turn, the brand value is reinforced amongst effective clients, once there is a social acknowledgement of the brand status.

Because the cyber space is a collective site for instant trade - that is frequently linked to clearance and popular items - to maintain luxury brands' status, it is crucial to guarantee premium pricing, offer of singular and select goods, excellent quality, artisanship and exemplary services. Besides that, it is mandatory to limit the distribution of luxury goods on the web (Nadine et al., 2012).

Limited distribution policy is an important strategy of masstige and luxury brands, that is used to reinforce the idea of scarcity, which has always been one of the essential features of luxury. However, Carty (2003) explains that, in this context, the concept of rare is precarious and not related to its former meaning, that was linked to the natural limitation of nature's noble substances, like precious metals and stones.

Since the industrial age, whenever new products - for example, electronic devices - are released into the market, they are considered luxury. So, enterprises carefully manipulate and develop fictitious scarcity and rarity of these so-called luxury articles. Thanks to some marketing strategies, actual insufficiency is replaced by a noticed scarcity, forging the sense of limited availability and shortage of goods (Carty, 2003).

Restriction strategies can be employed with luxury goods in general, in different ways. For instance, the limitation can be geographical, by carefully choosing the venues of the

shops worldwide (Truong, McColl & Kitchen, 2009; Paul, 2019). These restraints can also be made possible through limited editions of certain goods.

Price differentiation is another important masstige marketing strategy. By applying higher prices to masstige goods - than their immediate competitors' - enterprises can foster a sense of status, superior quality and reputation. The idea is limiting working-class customers' access, so that they are only able to purchase these goods from time to time. Thus, reinforcing the perceived notion of being select and costly (Truong, McColl & Kitchen, 2009; Paul, 2019).

Kapferer and Bastien (2012) and Romo et al. (2017) highlight that although peculiar, luxury brands do follow trends of a globalized market and becoming international is mandatory. Luxury would simply disappear without fashion brands' internationalization marketing strategies. Nowadays, it is crucial that customers join these brands in a passionate and intuitive way (Romo et al., 2017).

Instead of a huge clientele in a single nation, that can simply vanish suddenly, it is advisable to keep reduced groups of international customers, once these little assemblies tend to expand naturally (Kapferer & Bastien, 2012).

Carty (2003) and Kapferer and Bastien (2012) pointed out that thanks to the globalization process, luxury brands have expanded and have become universalized. Everybody wants a piece of these goods and nearly every enterprise insists on retailing them.

Luxury has progressively pervaded contemporary economies, regarding products, practices and also setting. Carty (2003) emphasizes that although international, the target audience of luxury brands shares similar preferences.

The powerful feeling of accessing luxury seduces customers and makes them desire masstige goods and brands, that are perceived as having good reputation, quality, design, glamour and sophistication (Silverstein & Fiske, 2003; Kapferer & Valette-Florence, 2016; Paul, 2019).

Pleasure and positive emotions, like empathy, appreciation and joy (Atwal & Williams, 2009; Paul, 2019; Kumar et al., 2020) are stimulated through masstige marketing strategies. And one of the most effective strategies in the advertising of luxury is the use of storytelling. Through stories, the brands' symbolic values are enhanced, their mystical aura is intensified, and strong emotional bonds are made with the public (Kapferer & Bastien, 2012).

3.3 – Storytelling in the promotion of luxury

Storytelling is in the essence of human beings; we have been telling stories for millennia (Fisher, 1984; Herskovitz & Crystal, 2010; Scott, 2011; McSill, 2014; Harari, 2015; Davison, 2016). Storytelling is a powerful tool for communicating what is relevant to us; deciphering life; sharing values, opinions and beliefs. Through narratives - that are far more convincing than explanations - we are able to make connections, enhance feelings and emotions (Fisher, 1984; Herskovitz & Crystal, 2010).

We tell stories even without words, once every attempt to communicate something can be considered narration. There is always a story - with beginning, middle and end - going on in our minds; and we digest the stories we hear based on our own values and perception (Fisher, 1984).

Fisher declared: “narration is communication rooted in time and space. It covers every aspect of our lives and the lives of others in regard to character, motive, and action” (Griffin, 2006, p. 310).

Storytelling is also in the core of the consuming performance. Telling stories is a very powerful instrument in the successful promotion of brands, for they engage, involve and entertain consumers (McKee, 2003; Herskovitz & Crystal, 2010; McSill, 2014; Davison, 2016; Dias, L., & Dias, P., 2018).

Storytelling has been successfully used by luxury brands because of their potential symbolic universe. While mainstream brands tend to emphasize their goods' functionalities, luxury brands explore the allure, glamour and sophistication of their goods. Customers feel triggered and seduced by stories, that take them to a magical universe; thus, fostering a sense of belonging. This narrative transportation can generate

emotional and rational reactions; impact our convictions, beliefs, and purchase intentions (Van Laer, De Ruyter, Visconti, & Wetzels, 2014).

Luxury is essentially a collective and aesthetic concept. Ethnical, cultural and social background bias customers' perception and involvement with brands. Stories serve to engage consumers and enhance brands' legacy, tradition and artisanship. Luxury brand advertising uses fascinating images, full of symbolic values, to foster powerful connections with the brands' universe (Kim, Lloyd, & Cervellon, 2016).

The aura of symbolism that revolves around luxury seduces specially women, who are the great majority when it comes to the consumption of goods that translate an idea of excellence, singularity and social worth. Women are more enthusiastic about the values transmitted by luxury brands; in special, when we talk about goods that enhance their self-identity and self-worth (Stokburger-Sauer & Teichmann, 2013).

Storytelling is produced from core ingredients and two major factors: a) stories created, and b) audience's ability to understand them. There is a difference between stories and narratives, and it resides in the listeners' capacity of deciphering and assimilating stories. Narratives are the mental versions of the stories we hear. This assimilation process is much more emotional than rational, thus creating cumulative and enduring compelling effects. Without questioning or judging, consumers simply get absorbed in the narration (Van Laer, De Ruyter, Visconti, & Wetzels, 2014).

Elegance, wealth and eternal are the foundations of luxury brands (Shaoolian, 2017). By telling stories about their heritage, the brands' singularity can be expressed. Family enterprises, like some leading luxury brands, have a great advantage over big corporations, once they are able to enhance this notion of uniqueness around the legend of their creators (Carty, 2003).

Van Laer et al. (2014) affirm that by telling stories, brands succeed in making a strong connection with regular and potential clients. When they visit a store, for example, many sources of stimuli surround the brand, the whole context is full of signs and symbols that are associated with the brand and help create a gripping narrative in their minds.

To reinforce the status of luxury brands, many marketing strategies – superior costing, excellence, legacy and tradition - are employed. However, Ko et al. (2019) and Wubs & Donze (2019) stress that these concepts are the outcome of effective storytelling techniques. Once these notions are socially constructed, they rely on customers' perception. So, these strategies will only be effective if customers truly recognize a brand as being luxury.

By telling stories, brands can keep a mysterious aura around them. There is always a haven, a sacred place, where the legend began. Kapferer & Bastien (2012) highlight that religions and luxury brands curiously share some commonalities. Most of these brands also have a founder with a glorious and fantastic tale. Besides that, both naturally want to expand the number of admirers who advocate for them.

Storytelling is all about narrating relevant and interesting facts of brands or its founder to reinforce heritage, legacy, tradition, and singular nature. Leading luxury fashion brands have been using storytelling to build a stronger brand identity, emphasize core principles and strengthen emotional bonds with clients (Nadine et al., 2012; Romo et al., 2017; Wubs & Donze, 2019).

Christian Dior, for instance, emphasizes the corporation has been erected around its remarkable chronicles. Wubs & Donze (2019) advert though that to develop a gripping story, it is not crucial to use accurate historical facts, it is more vital to reinforce the brand's symbolic universe.

Every time we hear a story we are familiarized with, multiple sensations stored in our memories are recreated. Distinct brands and goods frequently perform an essential function in entitling customers to obtain the desired satisfaction that leads to a mental image or a physical performance of an archetype (Woodside, 2010).

The use of storytelling in the marketing of luxury brands is not something new. So, as expected, this strategy naturally evolved to the digital world. There is strong evidence that the greatest part of luxury trading is impacted by what consumers access on the web. It is crucial for luxury brands to find the equilibrium between preserving their

tradition and legacy, and innovating through digital channels, with the creation of good quality video content (Cohen, 2019).

Nadine, Klaus-Peter and Christiane (2012), Shaoolian (2017), and Romo et al. (2017) agree that, in this globalized world, it is vital for luxury brands to make use of current marketing strategies, be massively present in the digital context and use all tools, and platforms available to succeed and remain in the game. It is mandatory to maintain the brand's DNA in this contemporary universe.

Major luxury brands have notably been using networked and portable technologies in their enterprises. However, a lot of them are still skeptical in relation to online sales. Through clear web marketing guidelines, luxury businesses have been able to raise the acknowledgement of the brand, boost interactivity with clients, thus stimulating their purchase intentions. Digital storytelling enables brands to share their biography in a meaningful and gripping way (Romo et al., 2017).

Shaoolian (2017) stresses that brands can continue to be eternal in this information era by using advanced technologies to succeed with new channels and magnify brand storytelling during the process. It is essential to develop a marketing approach that can accompany customers' dynamic psychological and material environment.

Prada is a great example of efficient and successful use of key digital marketing strategies on social media platforms. Through videos, shows and presentations, the art of storytelling has been used to convey the brand's message, strengthen symbolic values, engage the public - who avidly wants to communicate with it - and persuade its target group into buying (Romo et al., 2017).

Another example is Chanel, that has been using digital storytelling in an effective and successful way. "Inside Chanel" - a website with a book layout, divided in 29 chapters - tells the chronicles of the brand. Powerful and evocative advertising campaigns' images, along with glamorous and engaging videos reinforce the brand's legend and tradition (Romo et al., 2017; Cohen, 2019).

The paradoxical story of Coco Chanel - who had an austere childhood and became a fashion luxury icon - strengthens the brand's mythical aura, singularity and prestige. Thanks to storytelling, "Inside Chanel" is able to address the audience in a passionate and meaningful way; thus enhancing the brand's voice, values and persona; and, promoting sales in an elegant way (Romo et al., 2017; Cohen, 2019).

Although symbolized by its quintessential items - like the black gown, the perfume number 5 and the jacket suit - Chanel strengthens its power by reinforcing the legacy and inheritance of its creator, who performed a pivotal position in the identity and principles of the company (Romo et al., 2017).

Louis Vuitton has also been using digital storytelling in its marketing strategy to create emotional bonds, foster strong connections and interaction with the audience, thus reinforcing their sense of belonging. Storytelling enhances the brand's essence and values such as heritage, creativity, originality and high quality. User-friendly social media platforms - full of captivating images - allow customers to know more about the brand's history, production process, goods and collections (Nadine et al., 2012; Romo et al., 2017).

The cyberspace is a distinct medium and social interactivity impacts our perception of advertising. Digital media - including mobile devices - enable a very singular interface that alters the success of advertisement campaigns, due to additional engagement. Online, our interactions can be both individual and social. The first resembles reading printed publications; the second one - inherent to the cyberspace, with chat rooms and forums - highlights its sociable nature (Calder, Malthouse & Schaedel, 2009).

Luxury brands must balance their heritage with contemporaneous drive to continue to be eternal. To remain prominent, brands need to reinvent themselves, take advantage of new technologies, and find influential experts that can communicate with customers in a continuous and emotional way. What attracts people to luxury is the unique feeling they experience when consuming it; digital storytelling enhances these sensations and the bonds with contemporary customers (Shaoolian, 2017).

Some distinctive luxury brands, like the jeweler Tiffany & Co. - that developed a smartphone application from user-created material - are fostering customers' engagement in a very subjective and passionate way. When brands accredit their social networking and stimulate customers to produce content, and give a hand with their publicization, they get highly engaged and feel as part of the process (Shaoolian, 2017).

Digital platforms - including smartphones, apps, blogs, social media - play an essential role in the development of storytelling and in the promotion of a strong connection with consumers. Luxury brands must develop computerized and portable strategies to improve customers' engagement, as well as trading and logistics. It is also vital to display alluring videos and images that inspire consumers to share them; thus, adding vitality to the publicity. Interaction enables customers to feel an integral part of their favorite brands (Romo et al., 2017).

The digital environment enables brands to impact a huge number of users globally. So, enterprises that wish to take the lead - thus attracting actual and potential clients - need to be represented and to construct their legend on the Web (Nadine et al., 2012).

Luxury brands must be able to tell consumers a very good story and create a mythical aura around them (Dubois et al., 2001). The key to a strong and efficacious digital communication is keeping the frenzy and stimulating the interest on the brand (Shaoolian, 2017).

The best way to enhance masstige goods' and brands' symbolic values - top quality, design, glamour and premier style of living - is through storytelling. Consumers will be motivated to trade mainstream for masstige if there is an emotional gain for them. So, masstige marketing advertising should invest in compelling and genuine stories about the brands' tradition and reputation to make customers fall for them ("Brand Repositioning from Mass to Masstige, from Masstige to Luxury," 2017).

Yazıcı (2016) highlights that, in order to succeed, masstige brands need to comprehend their customers well, realize how they have evolved, what moves them and what their consumption patterns are.

Generation Y, Net Generation or Millennials (Tapscott, 2008; Yazıcı, 2016; Romo et al., 2017) are terms used to describe customers - born between the 1980s and the 1990s (some authors even include those born in the first years of 2000s) - who represent the largest consumption segment in the world, have a rising buying capacity and a giant influence on the global economy.

Statistics show that nearly 70% of millennials look for online information on luxury goods; 30% of them search special deals on luxury articles; while only 10% of senior clients of luxury do the same thing. Net Geners master technology and by 2025, they will represent 75% of the world's labor force. These numbers explain how important it is for luxury brands to perceive this generations' purchasing profile, and the evolution of new forms of luxury (Yazıcı, 2016).

Millennials are the first generation who grew up immersed in technology and this has modified how they think, behave, act, work and consume (Tapscott, 2008; Yazıcı, 2016; Romo et al., 2017). It is vital for luxury and masstige brands to interact with this generation efficiently; and, be aware of their drive and approach, when developing goods and their marketing strategies (Yazıcı, 2016).

Net Geners perform many tasks - like watching movies, calling friends, texting messages or searching things on the web - at the same time. These active consumers demand customized attention, love to interact with their favorite brands and expect them to be ethical, sustainable and to answer their questions (Tapscott, 2008; Yazıcı, 2016).

Millennials are known for: being free, creative, fast decision-makers, inquisitive; having a sense of justice; enjoying teamwork, personalized choices and being entertained (Tapscott, 2008). When purchasing goods or services, they look for friends' opinions; and also give feedback, and share their own experiences on social media (Tapscott, 2008; Romo et al., 2017). Net Geners are actually "prosumers", once they simultaneously consume and produce (Toffler & Alvin, 1980).

While surfing the Web, customers get in touch with several glamorous pictures of elegant people and celebrities portraying a luxury and exclusive way of living. These images relate to consumers' emotional needs, thus enhancing the allure of luxury and masstige goods (Kim et al., 2016; Yazıcı, 2016).

This contemporary context has challenged luxury brands to improve communication and interaction, specially through smartphones. Key digital marketing strategies include enhancing customers' experience on social media platforms and apps; and using famous people and influencers in advertising campaigns to inspire and attract their audience. Chanel, for example, has hired movie stars, like Catherine Deneuve, Nicole Kidman and Audrey Tautou. Louis Vuitton, in turn, has used Selena Gómez to communicate with the younger public (Romo et al., 2017).

It is also important that luxury brands emphasize handicraft and sustainable production practices to attract younger consumers, who are more concerned about the environment and companies' ethical standards. Storytelling enables enterprises to influence customers, connect with them meaningfully, and engage them in their universe in an emotional way (Van Laer et al., 2014).

The cyber space is a great environment for disseminating luxury brands' mythical aura, alluring new customers, and maintaining the idea of selectiveness, by providing exclusive online information and facilities. Luxury enterprises must comprehend that an effective digital marketing strategy - which includes a carefully planned participation in multiple online communication channels - is vital for assuring a brand's leading role and a significant sampling. It is also crucial to find the right balance between online and offline strategies to foster a real and meaningful luxury experience for customers (Nadine et al., 2012).

Chapter 4: Methodology

4.1. Scientific positioning

This chapter presents the methodological framework of this research, whose methodology adopted is the case study. This research aims to investigate how the storytelling of the perfume Chanel No. 5 has evolved and adapted to the digital age. This investigation is positioned in the interpretivist scientific paradigm.

Interpretivism is one of the four different research paradigms that take into consideration the essence of social science and society. It tries to understand social phenomena within the domain of human subjectivity and individuality, and within the perspective that believes the organizations and the social functions of individuals in society are a reflection of the meanings attributed to them by human beings (Goles & Hirschheim, 2000).

Interpretivism - that resembles constructivism - believes that individuals interpret the social phenomena that surround them based on their individual values and perceptions, which are impacted by the social and historical context, being thus flexible and changeable over time. The truth is not absolute, but socially constructed. We interpret the world we live in based on our personal experiences and beliefs. Knowledge is formed from the interaction between human beings and their world, within a fundamentally social perspective (Garrett, 2016).

4.2. Method and object

We chose to investigate a single case study once we are talking about the most iconic feminine fragrance, Chanel Number 5. The availability of the analysis' corpus on the Chanel website is another reason why we decided to focus on a single case study.

About to celebrate 100 years of existence, the perfume - that has been immortalized by the greatest sex symbol of all time, the American actress Marilyn Monroe - remains the most desired and best-selling perfume in the world. The numbers are impressive and speak for themselves; every 30 seconds, a bottle of Chanel No. 5 is sold worldwide (Eggenberger, 2020).

One of the strengths of the case study method is its flexibility and adaptability that allows single or multiple methods of data collection to be used to investigate a research problem (Cavaye, 1996). For creating high-quality theory, single case studies are better

than multiple cases because a single case study produces extra and better theory (Dyer & Wilkins, 1991).

Case studies are confident in their representativeness (Gerring, 2004). If the researcher only wishes to investigate one single thing (for example, a product) or a single group (for example a group of people), a single case study is the best choice (Yin, 2003).

Once we chose to make a single-case study, we found appropriate to analyze all the videos produced so far, including the video that was released in November 2020. On one hand, our research body was extended in time and space, enabling us to make a more careful, meaningful, in-depth and more reliable analysis of the storytelling of Chanel Number 5; on the other hand, we will have a shorter interval between each ad film analyzed.

4.3. Research questions

In order to be able to fulfill the research objectives of this master's thesis, we have proposed the following key research question: How did Chanel adapt the storytelling of its most iconic perfume, Chanel No 5, to the digital era?

To have a broader panorama of the use of storytelling in the advertisement of luxury and masstige brands in this new digital context, we have made these further questionings: 1) How do luxury brands solve the paradox between universal access of digital media and the exclusivity of luxury goods? 2) Has the use of digital media made luxury goods even more iconic and desired by consumers? 3) Why do luxury brands have been using storytelling throughout time in their advertising?

4.4 Research Design

The research design of my dissertation will only have one single phase, which is the content analysis of all the advertising films of the perfume Chanel Number 5, released from 1973 until 2020.

4.5. Data collection and analysis

4.5.1 Data collection and corpus

The corpus of this research encompasses all advertising films of Chanel Number 5 ever produced in the last 47 years, between 1973 and 2020. We will analyze the 17 advertising films released in the following years: 1973, 1977, 1979, 1982, 1986, 1990, 1993, 1998, 2004, 2009, 2012, 2013, 2014, 2016, 2019 and 2020.

Almost all the advertising films analyzed in this research are available on the website of Chanel: “Inside Chanel” (<https://inside.chanel.com>); except for the 2016 and 2019 videos, that are available to the public on youtube, respectively: <https://www.youtube.com/watch?v=NLL38X683Qk>; and, <https://www.youtube.com/watch?v=OGBY-CASU40>.

In the 1970s, three videos were released. In the 1980s, two videos were produced. In the 1990s, three videos were produced. In the 2000s, there were two. In the 2010s, five videos were produced; and in the decade that started this year, a video was released. Thus, during the whole period investigated, the average interval - between the launching of an advertising film and the release of the next one - was three years.

Chanel Number 5 is a masstige good case, which is part of the brand extension and masstige strategy of the classic luxury brand Chanel. Since it was released in 1921, the iconic fragrance has pioneered and innovated, in terms of its advertising campaigns, through storytelling. The use of storytelling in the form of advertising films started in 1973 and, since then, it became a trademark of Chanel Number 5.

The fragrance is the pure translation of luxury, glamour, tradition and reputation; being an excellent example of a masstige product. Although quite expensive – if compared to common brands in the market – a bottle of Chanel Number 5 is still accessible to a number of people, who could never dream of buying a Chanel handbag or blazer.

This is exactly the logic behind masstige products (mass + prestige, that is, prestige for the masses). They are goods with high quality, reputation, design, beauty and status, but despite being very close to luxury - in terms of reputation - they are much closer to mainstream goods - in terms of price.

We hope to be able to show how the luxury brand Chanel, more specifically in its masstige segment, the perfume Chanel Number 5, has evolved throughout time and how it has adapted storytelling to the digital era, by comparing pre and post digital campaigns.

The campaigns from 1973 until 1986 will be considered pre digital era; the campaigns of 1990, 1993 and 1998, will be taken as a transition period between pre and post digital era; and, finally, the last campaigns of the perfume, from 2004 to 2020, will be considered entirely digital.

In order to have a theoretical basis that enables us to analyze how the storytelling of the perfume Chanel Number 5 evolved throughout the years in the face of new digital technologies, we developed a literature review.

Besides that, our analysis of the film also considered some aspects such as color, role of women, plot, among others. All these categories - in a total of 19 - are presented on subchapter 5.4, in the “Film Analysis Grid”, that was developed as a starting point, to help us systematize and organize the analysis of the ad films.

They are: color or black-and-white; length; filmtime (past-present-future); pacing (fast-normal-slow); campaign; film director; actress/actor; shot type (close-up, medium, long or full); setting, characters, the role of women; plot (action); soundtrack; mood; lifestyle; presence of the perfume bottle in the video; motto; and, film aesthetics (low and high level features).

Within film aesthetics, the low features are: dark – bright, colorful – colorless, quiet – loud, smooth – fitful, fast – slow; whereas the high level features are: beautiful – ugly, simple – complex, familiar – unfamiliar, interesting – tiresome, pleasant – unpleasant, predictable – unpredictable, understandable – unclear.

4.5.2 Data analysis

The qualitative content analysis consists of a systematic analysis of any and all types of written, verbal and visual content; what includes texts, picturesque images, graphic elements, videos, non-verbal behaviors, music and sounds. The content analysis - that is interpretive, naturalistic, situational, reflexive, with emergent flexibility, inductive and case-oriented - is indicated for the interpretation of the symbolic construction of socio-cultural meanings. The method comprises the identification of thematic patterns in the analyzed material; once the themes are identified, the researcher seeks to identify these same thematic patterns throughout the analyzed material (Neuendorf & Kumar, 2015).

The specificity of each study, the sensitivity of the researchers, the quality of the corpus and the socio-historical context are relevant aspects in the application of semiotic discourse analysis. Semiotic analysis, at its deepest and most abstract level, contributes to a dynamic and fluid approach to the analyzed content, due to the revelation of its relations between opposites, contradictory and complementary. The use of semiotics in the qualitative content analysis allows the researcher to relate all the elements of the discourse, the value system and the subjects of the discourse (Cardoso, Hanashiro, & Barros, 2016).

The use of semiotics in this qualitative content analysis led us to the categorization of the content of the advertising films analyzed. Through this categorization and - in the light of the authors examined in the literature review, like some names mentioned in this table - it was possible to expand the investigation, with new questions, which will be deepened at the end of chapter 5: “Findings and Discussion”.

The decoding of the elements present in the advertising films, grouped into categories, enabled a more adequate and accurate description of the essential characteristics of the analyzed content. All the existing categories of the “Film Analysis Grid” (presented in item 5.2.1) were grouped into three major categories, namely: “The feminine in the advertising campaigns of Chanel Number 5”, “Technique” and “Aesthetics”.

Research questions	Theoretical foundation	Content analysis
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		categories
How has the female role evolved in the advertising campaigns of Chanel Number 5?	Freling, Traci & Forbes, 2005; Domingos, 2015; Chrisman-Campbell, 2015; Kapferer & Valette-Florence, 2016; Morhart et al., 2020; Amatulli & Guido, 2012; Carty, 2003; Kim et al., 2016; Stokburger-Sauer & Teichmann, 2013; Romo et al., 2017.	The feminine in the advertising campaigns of Chanel Number 5
What are the main aesthetic changes perceived in the advertising films over time?	Stokes, 2013; McKee, 2003; Dias & Dias, 2018; McSill, 2014; Herskovitz & Crystal, 2010; Pulizzi, 2012; Cohen, 2019;	Aesthetics
How did technological innovations gradually impact the advertising films of Chanel Number 5?	Kim & Ko, 2012; Beauloye, 2020; Godey et al., 2016; Kozinets et al., 2010; Burgess, 2006; Shaoolian, 2017.	Technique

Chapter 5: Findings and Discussion

5.1 – The Case Study of Chanel Number 5

In 1883, Gabrielle Bonheur Chanel was born in Saumur, France. The French stylist - who has always been a synonym of exuberance, classic and audacity - founded Maison Chanel, in 1910, at Rue Cambon, in Paris.

Chanel is the only stylist present in the Time Magazine list of the 100 most important people of the 20th century. Since the beginning of her career, the stylist was recognized for her singular style and for the masterpieces she created.

More than a hundred years ago, in a man dominated world of tailors, she became the first woman to run a luxurious business in haute couture. Her life was a paradox and it is hard to imagine that a country girl, orphan at an early age, who had an austere childhood at the Aubazine Orphanage, in France, would one day become a symbol of luxury and Parisian chic (Gortner, 2015).

Madame Chanel began her designer career by creating fancy hats. Shortly after, Chanel started designing and producing clothes. Her groundbreaking style introduced for the first-time garments of man's wardrobe to make women look even more feminine. Due to her singular vision, innovative ideas, marked by black and white, embroidering and military patterns, Gabrielle Chanel promoted an eternal change in women's fashion.

Nowadays, Maison Chanel continues to be one of the greatest luxury brands in the world. According to a report by Fox Business, in 2019, Chanel was among the top 10 global brands with the greatest digital presence; it is the leading luxury brand on Instagram, with 38.9 million followers. And, in relation to its global sales, the brand reached US\$ 11.1 billion, in 2018, appearing in the 2nd position, with a 12.5 % increase, in relation to the previous year.

The history of Chanel Number 5 - Chanel's most iconic fragrance - is one of innovation, creativity, femininity, luxury and glamour. In 1921, Gabrielle Chanel hired the best perfume maker at the time, Ernest Beaux - who used to work for the czars in Russia - and asked him to create a "woman's perfume with a woman's scent". Chanel Number 5,

a floral fragrance composed of 80 scents, was named after the 5th sample Beaux presented to Madame Chanel.

The iconic American star Marilyn Monroe immortalized the perfume when - in 1952, at the height of her fame - revealed on an interview, she only wore to bed a few drops of Chanel Number 5. After that, all the glamorous women in the world wanted a bottle of it. Since then, Number 5 became the world's favourite and best-selling fragrance ever. Every 30 seconds, a bottle of the perfume is sold worldwide.

Chanel Number 5 - considered an icon of the 20th century - is all about luxury, glamour, beauty, design and exclusivity. Its exquisite fragrance is highlighted by the minimal lines of its bottle; that distinguished Chanel Number 5 from the other perfume's bottles available in the market in the 20s of last century. Its stopper, cut like a diamond, was inspired by the geometry of Place Vendôme, in Paris.

It introduced a new form of advertising in the world of fragrance. In 1959, Chanel Number 5 was painted by Andy Warhol and exhibited at the MoMA - Museum of Modern Art - in New York. It was also advertised at one of the biggest sports events in the world: The Super Bowl Final, in the United States of America.

The advertising of Chanel Number 5 has always been a key element of its success. Since its creation, the perfume has been advertised in the form of cartoons, pictures and videos, on the most celebrated fashion magazines, TV commercials, websites and social media.

Storytelling is present in every advertising film of Chanel Number 5. Audiovisual messages with a rich symbolic language - intrinsically linked to the values, ideals and features of Chanel Number 5 - are easily absorbed by the audience. The qualities and attributes of this unique and classic fragrance - that has been fascinating women all over the world for nearly a century - are enhanced.

Enthralling stories of beautiful and elegant women, in magnificent sceneries, convey an idea of seduction, passion, glamour, allure and luxury. Since its creation, the storytelling of Chanel Number 5 has been successfully communicating with the public, provoking

positive feelings, fostering emotional bonds, promoting identification and a sense of belonging to the perfume and its universe.

Acclaimed actresses and models have had their names associated with this signature scent: Catherine Deneuve, Marilyn Monroe, Nicole Kidman, Gisele Bündchen and Audrey Tautou are some examples of enchanting women who personified the singularity and the magic of this eternal classic fragrance. Chanel Number 5 innovated by introducing - for the first time in the history of advertisement - a man, American actor Brad Pitt, to represent the most feminine fragrance of all time.

In 1921, when the perfume was released, it was advertised for the very first time in the form of a cartoon by a prominent French cartoonist named Sem. In 1937, it was the first time Gabrielle Chanel herself promoted the perfume with a classic photography - on her apartment at the Ritz hotel in Paris - published in the fashion magazine Harper's Bazaar.

In 1957, 1966, 1971 and 1972, acclaimed fashion photographers - such as Jérôme Ducrot, Richard Avedon and Helmut Newton - were in charge of portraying beautiful, elegant and alluring women in the advertising of Chanel Number 5.

In 1973, an advertising film with glamorous French actress Catherine Deneuve was released. From that moment on, film advertising became a trademark of Chanel Number 5; totalizing 17 videos altogether, including the brand new video released on November, 1st, 2020.

We are going to analyze these 17 advertising films - released in the following years: 1973, 1977, 1979, 1982, 1986, 1990, 1993, 1998, 2004, 2009, 2012, 2013, 2014, 2016, 2019 and 2020 - to investigate how the perfume Chanel Number 5 (a typical masstige good, in this case an example of brand extension of classic luxury brand Chanel) has been developing its storytelling throughout the years, highlighting the differences in the pre and post digital advertising campaigns.

Advertising is a very important component of masstige marketing and plays a vital role in establishing a strong emotional connection with customers, what is crucial for building brand value, guaranteeing its success, longevity and consequently its profits.

Some of these advertising films truly resemble Hollywood movies, conveying in every scene a story of magic, luxury and glamour.

The acknowledgement of Chanel Number 5's uniqueness and singularity is responsible for its enduring success. This is crucial for any good or brand, specially when it comes to masstige goods - defined as accessible luxury - that are closer in reputation to luxury goods; but, in terms of pricing, are much closer to mainstream goods. Strong brand value, reputation, tradition, legacy and allure are special attributes that kindle the desire and the willingness to pay more for these articles.

5.2 – Findings

5.2.1 – Film Analysis Grid

As a starting point, in order to systematize and organize the analysis of the 17 advertising films of Chanel Number 5, we developed this “Film Analysis Grid” presented below. To analyze each film, 19 categories were used in the chart.

They are: color or black-and-white; length; filmtime (past-present-future); pacing (fast-normal-slow); campaign; film director; actress/actor; shot type (close-up, medium, long or full); setting, characters, the role of women; plot (action); soundtrack; mood; lifestyle; presence of the perfume bottle in the video; motto; and, film aesthetics (low and high level features).

Within film aesthetics, the low features are: dark – bright, colorful – colorless, quiet – loud, smooth – fitful, fast – slow; whereas the high level features are: beautiful – ugly, simple – complex, familiar – unfamiliar, interesting – tiresome, pleasant – unpleasant, predictable – unpredictable, understandable – nuclear.

ADVERTISING FILM ANALYSIS GRID																
VIDEOS	COLOR/BLACK-AND-WHITE	LENGTH	FILM TIME (PAST - PRESENT - FUTURE)	PACING (FAST - NORMAL - SLOW)	CAMPAIGN	CHARACTERS	THE ROLE OF WOMEN	PLOT (ACTION)	SOUNDTRACK	MOOD	LIFESTYLE	MOTTO	FILM AESTHETICS (Low-level features)	FILM AESTHETICS (High-level features)	BOTTLE OF CHANEL #5	MEDIA
1) "WHISPERED" https://inside.chanel.com/en/no5/campaigns/1973_no5_whispered	COLOR	30s	PRESENT	NORMAL	1973	A YOUNG SEDUCTIVE WOMAN	A seductive, mysterious, vulnerable and powerful woman at the same time	A seductive woman describes how she feels about herself and emphasizes the magical aura of Chanel #5.	No music/ Narration	ROMANCE	GLAMOROUS	"You don't have to ask for it. He knows what you want: Chanel!"	DARK - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - SIMPLE - FAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNDERSTANDABLE	Present in the video	Chanel's website
2) "MYSTERY" https://inside.chanel.com/en/no5/campaigns/1977_no5_mystery	COLOR	30s	PRESENT	NORMAL	1977	AN ELEGANT, YOUNG, MYSTERIOUS WOMAN	A very self-confident woman, who is very provocative and seductive	A seductive woman who knows what she wants, and talks openly about intimacy and pleasure. She emphasizes the allure of Chanel #5.	No music/ Narration	ROMANCE	GLAMOROUS	"Chanel is one of the pleasures of being a woman."	DARK - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - SIMPLE - FAMILIAR - INTERESTING - PLEASANT - PREDICTABLE - UNDERSTANDABLE	Present in the video	Chanel's website
3) "LA PISCINE" (The Swimming Pool) https://inside.chanel.com/en/no5/campaigns/1979_no5_la_piscine	COLOR	30s	PRESENT	NORMAL	1979	A YOUNG ATTRACTIVE COUPLE	An attractive, mysterious woman	A seductive woman who fantasizes about the man she loves.	Instrumental Music	ROMANCE/ FANTASY	LUXURY	"Share the fantasy: Chanel #5"	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - FAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNCLEAR	Present in the video	TV/ Chanel's website
4) "L'INVITATION AU RÊVE - LE JARDIN" (An invitation to dream The Garden) https://inside.chanel.com/en/no5/campaigns/1982_no5_invitation_au_reve_le_jardin	COLOR	30s	PRESENT	NORMAL	1982	A YOUNG ATTRACTIVE COUPLE	A powerful, glamorous woman who knows what she wants	A seductive, powerful woman who misses the man she loves and dreams about him.	Music: "I don't want to set the world on fire", Ink Spot	ROMANCE/ FANTASY	VERY LUXURIOUS AND GLAMOROUS	"Beyond time and fashion, today and tomorrow, share the fantasy: Chanel #5"	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTY - COMPLEX - UNFAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNCLEAR	Present in the video	Chanel's website
5) "MONUMENTS" https://inside.chanel.com/en/no5/campaigns/1986_no5_monuments	COLOR	32s	PRESENT	NORMAL	1986	A YOUNG WOMAN, HER FATHER, GAS STATION BOY AND A MAN	The woman is adventurous, self-confident and powerful. She's got attitude, knows what she wants and goes after it.	A very classy woman, probably an heiress, says good bye to her dad, gets in her fancy sports car and goes in an adventure through the desert to meet the man she loves.	Music: "My baby just cares for me", Nina Simone	ADVENTURE/ ROMANCE	EXOTIC, LUXURY AND GLAMOROUS	"I am Chanel Number 5"	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - UNFAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNDERSTANDABLE	Present in the video	Chanel's website
6) "LA STAR" (The Star) https://inside.chanel.com/en/no5/campaigns/1990_no5_la_star	COLOR	31s	PRESENT	NORMAL	1990	A FAMOUS ACTRESS, HER DOUBLE, TWO GENTLEMEN	The woman is glamorous, powerful, highly seductive and independent.	A movie star relaxes by the sea at a fancy hotel, her double serves her drinks, while she waits for her lover.	Music: "Sea of Love"	ROMANCE	VERY GLAMOROUS AND LUXURIOUS	"Number 5, Chanel!"	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - UNFAMILIAR - INTERESTING - PLEASANT - PREDICTABLE - UNCLEAR	Present in the video in an abstraction in the shape of a swimming pool	Chanel's website
7) "SENTIMENT TROUBLANT" (Disturbing Feeling) https://inside.chanel.com/en/no5/campaigns/1993_no5_sentiment_troublant	COLOR	30s	PRESENT	NORMAL	1993	A VERY GLAMOROUS WOMAN AND HER LOVER	The woman is provocative, seductive and powerful, who likes to play love games.	A couple meets in a hotel suite.	Original Soundtrack, Jean Philippe Goude	ROMANCE	GLAMOROUS AND LUXURY	"Chanel Number 5"	DARK - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - FAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - CLEAR	Present in the video	Chanel's website
8) "LE LOUP" (The Wolf) https://inside.chanel.com/en/no5/campaigns/1998_no5_le_loup	COLOR	47s	PRESENT	NORMAL	1998	MODERN VERSION OF LITTLE RED RIDING HOOD AND THE WOLF	The young woman is mysterious, powerful and determined.	The young woman enters Chanel #5 Vault looking for a bottle of the perfume. She puts it on and then puts it in the basket and leaves. When the Wolf approaches, she demands it to be quiet.	Edward Scissorhands Soundtrack	FANTASY	LUXURY AND FANTASY	"Chanel Number 5"	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - UNFAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - CLEAR	Present in the video	Chanel's website
9) "LE FILM" (The movie) https://inside.chanel.com/en/no5/campaigns/2004_no5_le_film	B&W/ COLOR	2m28s	PRESENT	SLOW/ NORMAL	2004	A FAMOUS MOVIE STAR AND TWO MEN	She is very glamorous, highly seductive, powerful and mysterious.	A famous movie star has a nervous breakdown and runs away from photographers. When she enters a cab, she accidentally meets a man. They fall in love. After some time together, she goes back to her real life. A man and a woman run into each other in a train. When he smells her perfume, he gets attracted to her. They fell in love but lost track of each other. On the return home, they meet again and finally stay together.	Music: "Clair de Lune", Sydney Symphony Orchestra	ROMANCE	VERY GLAMOROUS	"Her kiss, her smile, her perfume"	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - UNFAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNDERSTANDABLE	Present in the video in an abstraction, on a billboard	Chanel's website
10) "TRAIN DE NUIT" (Night Train) https://inside.chanel.com/en/no5/campaigns/2009_no5_train_de_nuit	COLOR	2m21s	PRESENT	NORMAL	2009	A YOUNG WOMAN AND A YOUNG MAN	She is sexy, charming, independent and adventurous.	The young woman enters Chanel #5 Vault looking for a bottle of the perfume. She puts it on and then puts it in the basket and leaves. When the Wolf approaches, she demands it to be quiet.	Music: "I am a fool to want you", Billie Holiday	FANTASY/ ROMANCE	GLAMOROUS/ LUXURY/ FUN	"Chanel Number 5"	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - FAMILIAR - INTERESTING - PLEASANT - PREDICTABLE - CLEAR	Present in the video	Chanel's website
11) "WHEREVER I GO" https://inside.chanel.com/en/no5/campaigns/2012_no5_wherever_i_go	B&W/ COLOR	30s	PRESENT	NORMAL	2012	A YOUNG WOMAN AND A MAN	The woman is mysterious, independent, alluring and elegant, in a constant metamorphosis.	The man talks about this woman he is fascinated about. It gives the impression they've had ups and downs, but he never forgets or avoids her.	No music/ Narration	ROMANCE	GLAMOUR/ LUXURY	"Chanel Number 5: inevitable"	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - UNFAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNCLEAR	Present in the video	Chanel's website
12) "FOR THE FIRST TIME" https://inside.chanel.com/en/no5/video	B&W/ COLOR	4m18s	PAST	FAST/ NORMAL	2012	MADAME CHANEL, THE PERFUMER, MODELS AND FAMOUS PEOPLE	Women are modern, audacious, independent, self-confident, elegant, seductive, alluring, glamorous, empowered and sophisticated.	It's a retrospective of almost a 100 years of the Perfume Chanel Number 5. Since its creation by Ernest Beaus, until the moment it became globally famous and the best selling perfume in the world.	No music/ Narration	DOCUMENTARY / FANTASY	GLAMOROUS	"No 5 resists the whims of fashion and the passage of time as if Mademoiselle Chanel had found the formula for the feminine eternal."	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - FAMILIAR - INTERESTING - PLEASANT - PREDICTABLE - UNDERSTANDABLE	Present in the video	Chanel's website
13) "MARILYN AND No 5" - COLLAGE FILM https://inside.chanel.com/en/no5/campaigns/2013_no5_marilyn_and_n5	PREDOMINANTLY B&W/ COLOR	SHORT 30s/ LONG VERSION 2m32s	PAST	NORMAL	2013	MARILYN MONROE AND UNKNOWN PEOPLE	Marilyn Monroe, the greatest sex symbol of all times, is the personification of sexy, audacious, provocative, empowered, alluring and seductive woman.	The story shows the moment Marilyn Monroe, during an interview, eternalizes the perfume Chanel Number 5 and made it become a legend since then, by saying the perfume was the only thing she wore to bed.	No music/ A recording of Marilyn Monroe's Voice	FANTASY	GLAMOROUS/ LUXURY	In an interview, when asked: "What do you wear to bed?", Marilyn Monroe replied: "Chanel Number 5"	BRIGHT - COLORFUL - LOUD - SMOOTH	BEAUTIFUL - COMPLEX - UNFAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNDERSTANDABLE	Present in the video	Chanel's website/ Youtube
14) "THE ONE THAT I WANT" https://inside.chanel.com/en/no5/campaigns/2014_no5_the_one_that_i_want	COLOR	3m16s	PRESENT	NORMAL	2014	A GLAMOROUS TOP MODEL, HER CHARMING HUSBAND, A SINGER, A NANNY AND A LITTLE GIRL	The woman is beautiful, glamorous, powerful, adventurous, athletic, modern, free, fragile, vulnerable and humane.	The story shows a couple struggling through the challenges of a happy marriage. She fears for the end of the relationship, but love wins in the end.	Music: "You're the one that I want", Lo-Fang (Beggars)	ROMANCE/ DRAMA	GLAMOROUS/ LUXURY	Not said, but written in the end of the commercial: #becomethatwant	BRIGHT - COLORFUL - LOUD - SMOOTH	BEAUTIFUL - COMPLEX - FAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNDERSTANDABLE	Present in the video	Chanel's website
15) "CHANEL No. 5 L'EAU: YOU KNOW ME AND YOU DON'T" https://www.youtube.com/watch?v=NLL38X683Qk	B&W/ COLOR	1m	PRESENT	NORMAL/ FAST	2016	A FAMOUS YOUNG WOMAN	This very young woman is multifaceted. She is modern, sweet, naive, sexy, powerful, creative, independent, fragile, vulnerable, glamorous and intense.	The story of a young model/ singer, whose life is busy, glamorous and full of contrasts.	Original Sound by Krister Linder	FANTASY	GLAMOROUS/ LUXURY	#youknowmeandyoudont "L'EAU: the new Number 5! Chanel!"	BRIGHT - COLORFUL - LOUD - SMOOTH	BEAUTIFUL - COMPLEX - UNFAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNDERSTANDABLE	Present in the video	Youtube
16) "L'EAU" - HOLIDAY CAMPAIGN https://www.youtube.com/watch?v=OGBY-CASU40	COLOR	30s	PRESENT	NORMAL	2019	A TEENAGER	This teenager is happy, full of life, cheerful, curious, excited and romantic.	This teenager is amazed by the beauty and magic of the snow globe she got. She gets really excited when she finds out there is a bottle of Chanel #5, her favorite perfume, inside it.	Music: Funk	FANTASY	GLAMOROUS/ MAGIC/ LUXURY	"It's my favorite perfume. This is amazing! Chanel!"	BRIGHT - COLORFUL - LOUD - SMOOTH	BEAUTIFUL - COMPLEX - FAMILIAR - INTERESTING - PLEASANT - PREDICTABLE - UNDERSTANDABLE	Present in the video	Youtube
17) "NUMBER 5" https://www.chanel.com/pt/perfumes/n5-marion-cottillat/	COLOR	1m	PRESENT/ FUTURE	NORMAL	2020	A GLAMOROUS YOUNG COUPLE	The couple is beautiful, glamorous, charming and elegant.	The storyline is about a glamorous couple who is deeply in love with each other. They look at each other in the eyes, dance, play a seduction game, have fun together and run around the moon. Complicity and admiration show their bond is strong.	Music: "Team", Lorde and Joel Little	ROMANCE/ FANTASY	GLAMOROUS/ MAGIC/ LUXURY	"Number 5: Chanel!"	BRIGHT - COLORFUL - QUIET - SMOOTH	BEAUTIFUL - COMPLEX - UNFAMILIAR - INTERESTING - PLEASANT - UNPREDICTABLE - UNDERSTANDABLE	Present in the video	Youtube/ Chanel's website

5.2.2 - Advertising Film “Whispered”



https://inside.chanel.com/en/no5/campaigns/1973_no5_whispered

In 1973, this 30-second color advertising film entitled "Whispered" was released. It was directed by Helmut Newton and starred by French actress Catherine Deneuve, an icon of beauty, glamour and seduction. The camera shot used in the filmmaking was close-up, that framed only her face and focused the viewer's attention on it. This technique - used to enhance the character's features - fosters a strong instant connection and provokes an emotional reaction on us; giving the impression she is looking straight into our eyes, denoting familiarity as if she was actually talking to us.

The film - recorded on a black background - has a touch of three-dimensionality, surrealism, mystery, style and surprise. This technique, commonly used in narrative and art films, causes a dramatic impact by isolating the framed subject, avoiding distractions, grabbing our attention and even giving us the impression the character is floating.

The film's visual impact is powerful once it seduces, involves and emphasizes the perfume's preciousness, uniqueness and mystical aura. Catherine Deneuve's delicate beauty and extreme femininity is intentionally enhanced to reinforce the aesthetic dimension and sensuality of luxury goods. The advertising also stresses the excellence,

singularity and distinctiveness of Chanel Number 5; inherent characteristics of luxury goods that make them highly desirable.

The storyline is about a seductive woman, who describes how she feels about herself and emphasizes the magical aura of the perfume Chanel Number 5. There is a hint of unpredictability when we see the contrast between the image of such a powerful, mysterious, provocative and glamorous young woman; who is also vulnerable, insecure and fragile.

Catherine Deneuve's classic figure - with her hair pulled back, in a black long sleeved shirt, diamond earrings and a discrete make-up on - is very pleasant. The film is a portrait of elegance, luxury and Parisian chic. Besides this, there is a contrast between the black background - in the beginning of the film - and a colorful one in the end, that highlights not only the character's beauty, but also the perfume's allure, that appears in a big shiny bottle, with nearly the same dimensions of her face.

There is no music in the film, only Deneuve's smooth and involving voice, what enhances the romantic atmosphere, reinforcing intimacy and sensuality. There is a personification of the fragrance when the character says: "you don't have to ask for it, he knows what you want: Chanel!". By doing so, Chanel Number 5 also strengthens the identification with the brand.

5.2.3 - Advertising Film "Mystery"



https://inside.chanel.com/en/no5/campaigns/1977_no5_mystery

This 30-second color advertising film named “Mystery” was released in 1977. Director Helmut Newton still uses a black background. This time the camera shots used in the filmmaking were both close-up and medium shot to emphasize not only the singular beauty of Catherine Deneuve’s face, but also parts of her body, her fancy silk shirt and the perfume’s bottle.

Throughout the video, Catherine appears leaning her body in a very sensual and comfortable pose. She is very close to the bottle of Chanel Number 5 and slides her finger on it, what evidences a personification of the perfume and enhances the aura of seduction. It also shows a strong connection and emotional bond with the fragrance.

The film begins with Deneuve’s profile, whose contours resemble a fine sculpture; in a clear reference to art, which is intimately connected to luxury, due to their eternal feature. It tells the story of an elegant mysterious young woman, who is very self-confident, powerful, glamorous, chic and provocative. She knows what she wants and talks openly about intimacy and pleasure.

There is no music on, just Deneuve’s sexy and smooth voice, enhancing the magnetism and allure of Chanel Number 5. The motto "Chanel is one of the pleasures of being a woman" reinforces the empowerment of women, that has always been present in the storytelling of Chanel. It is worth mentioning that in 1972, movie star and icon of French beauty Catherine Deneuve was one of the notable women who signed the “Manifesto of the 343” - written by feminist writer and activist Simone de Beauvoir - to defend women’s right to abortion and free access to contraception.

5.2.4 - Advertising Film “La Piscine”



https://inside.chanel.com/pt/no5/campaigns/1979_no5_la_piscine

"La Piscine" is the name of this 30-second color advertising film, released in 1979, directed by Ridley Scott and starred by John Huston. In the filmmaking, the camera shots used were close-up, medium, full and long shot; creating different frames, enhancing our visual experience, emphasizing at times parts of the characters' bodies and faces - what accentuates the magic, intensity and sensuality - and other times, giving us an overall view of the characters and the setting, reinforcing their glamorous, exotic and luxury lifestyle.

It tells the story of a very attractive, mysterious and seductive woman who anxiously waits for her athletic lover. The film's mood - a mix of romance and fantasy - is enhanced by an instrumental music, with an Asian touch, that involves our senses. Everything happens at a mansion, surrounded by a majestic garden with an outdoor swimming pool.

An effervescent woman runs after a plane that flies over her mansion; then, she is by the pool and undresses herself, letting her classy dress fall on the floor. We see her contemplating the water on a bare back; then, she leans her head back in a very sexy

pose. Next, the plane flies over the swimming pool and its shadow resembles a phallic figure; evidencing the erotic dimension of the film.

Suddenly, the lover appears on the other side of the pool. He dives into the water and she appears with her leg slightly open and bent knee. The image of that sexy man emerging from the water right in the middle of her legs is very sensual and symbolizes sexual intercourse. He disappears mysteriously, showing it was actually just her imagination. She then relaxes by the pool as if that fantasy had really pleased her. The ad ends with a bottle of Chanel Number 5 and the motto "Share the fantasy: Chanel Number 5!", what stresses its powerful, magical, alluring, exquisite and luxury aura.

5.2.5 - Advertising Film "L'invitation Au Rêve - Le Jardin"



https://inside.chanel.com/pt/no5/campaigns/1982_no5_1_invitation_au_reve

This 30-second color advertising film, produced in 1982, was directed by Ridley Scott. The film is pleasant and involving, its title in English "An invitation to dream - The Garden" gives us a hint of its mood: romance and fantasy. During the filmmaking, close-up, medium, full and long camera shots were used to evidence the characters, their expressions and the magnificent setting where the film develops.

A monumental garden turns into giant piano keys, highlighting the soundtrack "I don't want to set the world on fire", a romantic song - played by the American jazz group The

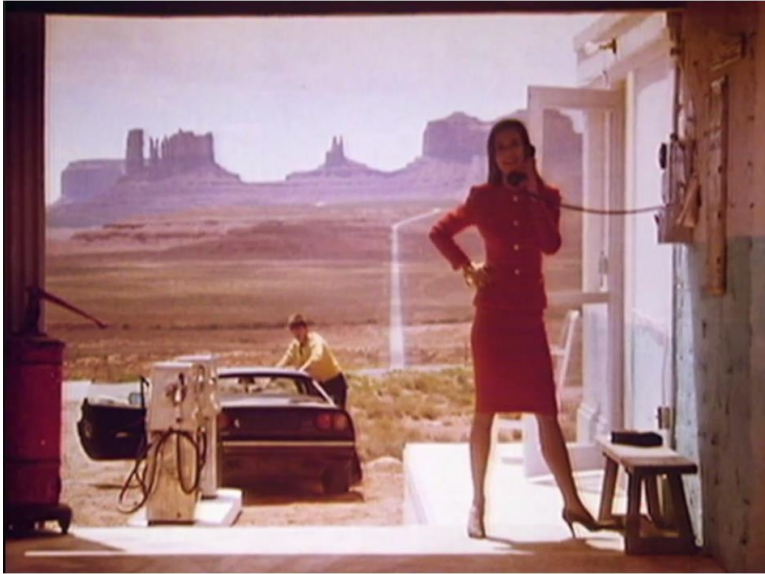
Ink Spots - that enhances the aura of magic, love, passion and desire. The symbolic notion of refinement, classic, pleasure and elegance, is also reinforced throughout the film.

A night train quickly passes by and a starry night and the moon accentuate the romantic atmosphere. A plane is reflected on a skyscraper that reminds us of power, wealth, luxury, exclusivity and executive lifestyle. Then, a gorgeous man - in an elegant suit - with captivating blue eyes looks at this powerful and very seductive young woman - in a Chanel red suit, with a classic Chanel bag, high heels and pearl earrings - who enters this magnificent apartment, finely decorated with antique furniture and big vases of exotic flowers.

She walks towards him, who is by the window and fades away as she gets closer. We then understand she was just fantasizing about this attractive man. The narrator says "beyond time and fashion, today and tomorrow, share the fantasy: Chanel #5!" stressing the perfume's eternal, timeless, magic and classic features.

The glamorous woman looks at this beautiful landscape and sees the shadow of a plane going up, reflected on Transamerica Pyramid - one of the world's highest buildings at that time. She closes her eyes to these phallic images and dreams of him. Finally, there is a juxtaposition of images - her face and the bottle of Chanel Number 5 - that gives us the vivid impression she is actually kissing it, emphasizing its allure.

5.2.6 - Advertising Film "Monuments"



https://inside.chanel.com/pt/no5/campaigns/1986_no5_monuments

This 32-second color advertising film is the third one of Chanel Number 5 directed by Ridley Scott. It starred French actress Carole Bouquet and was released in 1986. In the filmmaking, close-up, medium, full and long camera shots were used to offer different framing; emphasizing, at times, the characters and their emotions, and other times, the beautiful and exquisite landscape of Monument Valley, a desert region in the USA.

The storyline is about a young charming woman who is self-confident, full of life and very aware of her seductive power. She is determined, knows what she wants and goes after it. The film starts with this beautiful woman - elegantly dressed in a Chanel red suit, with high heels and a classic Chanel bag - at a fancy apartment.

She kisses an elegant, powerful and mature man on his forehead. He does not seem happy and shows some disapproval, which gives us the idea that he might be her sugar daddy. Adventurous, she enters her black sports car and drives dazzlingly along a road in the middle of the desert to see the man she loves.

The film's mood is fantasy and romance. A strong symbolism is present in every scene reinforcing the idea of luxury, exotic, glamour, sensuality and power. The background music, Nina Simone's "My baby just cares for me" - whose lyrics talk about a nonmaterialistic woman - gives an ironical touch to the film. As she kisses her lover in the end of the film, we see a big bottle of Chanel Number 5, on a black background to

promote a contrast and emphasize its golden colour, allure and seductive power. The motto "I am Chanel Number 5!" expresses the personification of the perfume, enhancing the identification and emotional connection to it.

5.2.7 - Advertising Film “La Star”



https://inside.chanel.com/pt/no5/campaigns/1990_no5_la_star

"La star" is the name of this 31-second color advertising film released in 1990, that was directed by Ridley Scott. The French muse Carole Bouquet plays the role of a famous movie star. During the filmmaking, close-up, medium, full and long camera shots were used to make sure all the details, the characters, their features, the seduction game and the scenic view are properly portrayed.

The plot is about a splendid actress who is vacationing in the French Riviera at this very glamorous hotel, by the sea. There is an aura of beauty, elegance, seduction and extravagance present in every scene. The star is charming, attractive, powerful and highly seductive. She is a woman who does what she pleases, enjoys her luxury lifestyle, drinks and relaxes, while she waits for her mysterious lover, who comes in a yacht just to see her.

The soundtrack "Sea of Love" enhances the film's mood of pure fantasy and romance. It also shows the dominant role of women, who is independent and just wants to have pleasure with men; this is evidenced by the song's lyrics "... that's the day I knew you were my pet", what suits her lover well. The film is bright, colorful and pleasant watching. There is a flamboyant aura from the beginning until the end that resembles Chanel; also present in small details, like in the star's high heels' insole and in her earrings.

The swimming pool - around which the film evolves - carries a strong symbolic value: freshness, relaxation, vulnerability, fun and social interaction; it also suggests wealthy and glamour, that belong to the world of celebrities. Pine trees in the first scene resemble phallic figures, enhancing the film's aura of sensuality and seduction. In the last scene, in an abstraction, this magic pool turns into a huge bottle of Chanel Number 5, reinforcing its allure, mystical power and magnetism.

5.2.8 - Advertising Film "Sentiment Troublant"



https://inside.chanel.com/pt/no5/campaigns/1993_no5_sentiment_troublant

This color advertising film is 30-second short and was released in 1993. The film, whose title in English is “Disturbing Feeling”, was directed by Bettina Rheims and starred French actress Carole Bouquet. The camera shots used in the filmmaking are various, from close-up to medium and full shot; at times, highlighting the protagonist’s beauty, emotions, lean body and jewelry, and, other times, the fancy setting and the bottle of Chanel Number 5. The original soundtrack, by Jean Philippe Goude, accentuates the film’s mood of romance, mystery and pleasure.

The plot tells the story of a very beautiful young woman - with a glamorous and luxury lifestyle - who meets her lover at this fancy, elegant hotel suite. Independent, provocative, seductive and empowered; she is the one who takes the initiative and invites her lover to play kinky games.

The first glimpse of her is through transparent curtains, enhancing the aura of mystery, romance and seduction. She has the bottle of Chanel Number 5 in her hands at all times, what enhances intimacy and a strong emotional connection to the perfume. When the man enters the room, she is putting on her perfume as if to assure her magnetic power and allure, to involve and seduce him.

5.2.9 - Advertising Film “Le Loup”



https://inside.chanel.com/pt/no5/campaigns/1998_no5_le_loup

This color advertising film - whose title in English is "The Wolf" - is 47-seconds long. Released in 1998, it was directed by Luc Besson and starred by Estella Warren. The film's mood is fantasy, in a clear reference to the fairy tale "Little Red Riding Hood". Close-up, medium, full and long camera shots throughout the film allow the spectator to focus in the details of every scene, the heroine's expressions and body language, and also have an overall view of this magnificent and spacious safe deposit vault, facing the Eiffel Tower.

The storyline of this Little Red Riding Hood's modern version shows a very young woman - in a well-designed silk red dress - charmingly walking on a path to the entrance of Chanel Number 5's vault in search of her treasure: a bottle of the perfume. She's thrilled and gets delighted when she finally finds it. She puts some perfume on, hides it in the basket and manages to get away from there. Before the bad wolf tries to stop her, she stops him, opens the door to this beautiful snowy night, sees the magic of Eiffel Tower all lit up, and gracefully goes away.

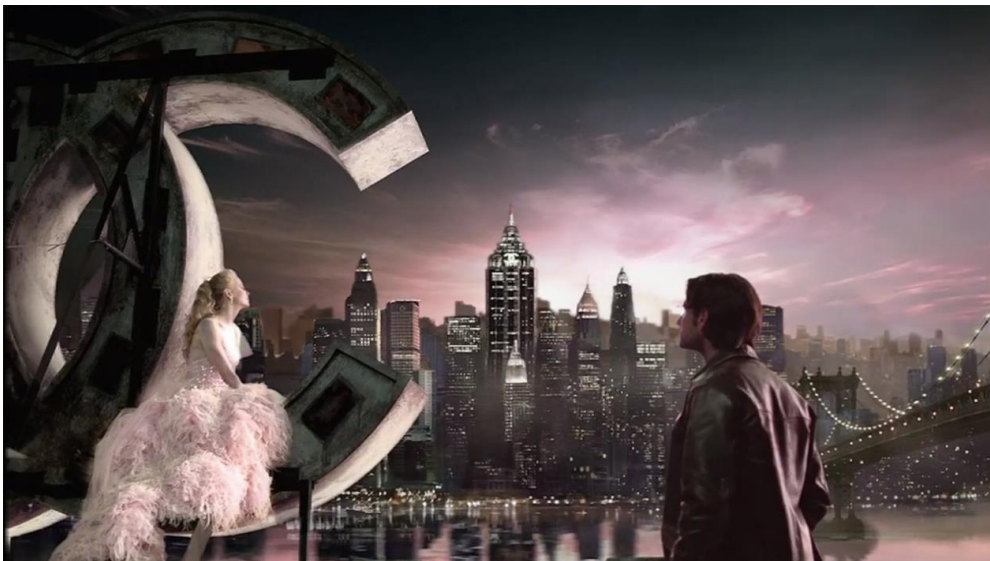
The film is very colorful, full of action, mystery and luxury. The predominant colours are red and gold; that suggest respectively lipstick, femininity and passion; and, gold, precious gem and the bottle of the perfume. It uses many analogies, contrasts and strong symbolic language. The Edward Scissorhands' soundtrack enhances the fantasy, the magic and highlights the climax of the film, when our heroine finds her "pot of gold": a bottle of Chanel Number 5.

There is a contrast between the cold silver path to the vault and its interior, which is golden, shiny and warm. The young woman - who seems naive and childish in the beginning of the film - as if by magic, turns into a self-confident, determined, glamorous and brave woman, when she puts on the magic perfume. The wolf with its tongue out - walking quietly in the dark - connotes lust and sensuality, that revolve around mythical creatures, in a mix of fear and desire.

We can draw an analogy between the inside of the vault - a magic world that resembles a huge box of gold - to the alluring world of Chanel Number 5, synonymous with singularity, wealth, magnificence, luxury and power. The golden tunnel she crosses to reach the perfume parallels a labyrinth, to which Chanel Number 5 is the answer. Also,

the fact the perfume is kept in a vault enhances not only its monetary value, but specially its almost sacred nature.

5.2.10 - Advertising Film “Le Film”



https://inside.chanel.com/en/no5/campaigns/2004_no5_le_film

This is a color advertising film, with some scenes in black and white, that lasts 2 minutes and 2 seconds. “The Film” - directed by Baz Luhrmann and starred by Nicole Kidman, with Brazilian actor Rodrigo Santoro - was released in 2004. It was recorded in normal and slow motion, what gives the commercial a more cinematographic and artistic result, increasing suspense, and allowing viewers to focus on the essence of the narrative. The various camera shots - close-up, medium, full and long - enable us to

carefully observe the characters' features and expressions, the action and also the panoramic view of this very glamorous scenery.

The storyline shows the struggles of a very famous movie star, who has a really hard time trying to manage the pressures of Hollywood. She suddenly collapses, runs from the harassment of paparazzi, and enters the first yellow cab she sees in the streets of NY.

Inside the cab, a very attractive ordinary young man looks at her in awe for he could not believe this diva - the most desired woman of all time - had entered his life by chance. They go to his house, a tiny apartment on a rooftop, outside Manhattan. They fall madly in love and have great moments together; until the day she has to go back to her glamorous, red carpet life.

The film makes a clear reference to the magical and fascinating world of movies and celebrities. There is an aura of fantasy and romance in the air. The motto "her kiss, her smile, her perfume!" enhances the seductive power, beauty, allure, magnetism and glamour, of both the movie star and the perfume Chanel # 5. The music "clair de lune" - played by the Sydney Symphony Orchestra - emphasizes the dream, romance, luxury and grandeur of the story.

The black and white scenes are an evident reference to the greatest sex symbol ever: Marilyn Monroe, who was responsible for eternizing Chanel Number 5 and making it worldwide famous. A strong symbolism is present in the film; the soundtrack, characters, star's gala dresses, gray and magenta sky, special effects and city lights, were all carefully chosen to grab our attention, involve us and strengthen the emotional bonds with the fragrance - that is advertised in every billboard of the city of NY.

5.2.11 - Advertising Film "Train de Nuit"



https://inside.chanel.com/en/no5/campaigns/2009_no5_train_de_nuit

This color advertising film - whose title in English is "Night Train" - is 2 minutes and 21 seconds long. Released in 2009, it was directed by Jean-Pierre Jeunet and starred by French actress Audrey Tautou, with model Travis Davenport. This beautiful and pleasant film uses different camera shots - close-up, medium, full and long - to highlight the characters' beauty and youth, the aura of romance and seduction, the magnificent scenery and the luxury of the glorious and legendary train "The Orient Express".

The storyline is about a beautiful elegant young woman who goes on a luxurious train journey, from Paris to Istanbul. As the trip starts and she is admiring the marvelous landscape, a good looking young man passes by her and gets completely magnetized by her scent.

They look at each other, exchange glances and a strong desire takes over; they fall in love. She goes back to her suite and cannot sleep at night, just thinking about him, who also wants her madly. She gets off in Istanbul, they lose track of each other and then, when she returns to the station to catch the train back home, they meet again and finally stay together.

The film's mood is fantasy and romance, enhanced by the song "I am a fool to want you", on Billie Holiday's voice. A strong symbolic language is present from the beginning until the end. Luxury, glamour, seduction, passion, lust and love evidence the allure of Chanel Number 5.

At night, in her wooden and golden cabin, the enchanting woman puts on some perfume - whose bottle and golden color are highlighted in many scenes - hoping to be surprised by the man of her dreams. Instead, the train officer is the one who knocks on her door to check the passport. On her bed, she sweats and burns in desire, while the perfume trembles inside the bottle, in reference to what is happening to her body. A shadow of Chanel Number 5's bottle is projected on the cabin walls.

It is important to stress that "The Orient Express" belongs to a time when traveling was rough, sometimes dangerous, and only the exotic, adventurous and wealthy were able to afford it. The idea of singularity, exquisiteness, luxury, timeless and eternal are intimately linked to the storytelling of the perfume Chanel Number 5.

5.2.12 - Advertising Film "Wherever I go"



https://inside.chanel.com/en/no5/campaigns/2012_no5_wherever_i_go

This 30-second advertising film is in color and in black-and-white. It was released in 2012, directed by Joe Wright and starred by Brad Pitt. It is the first time in the history of Chanel Number 5 that “a man agrees to represent the most feminine of fragrances”. Close-up, medium, full and long camera shots are used to grab our attention, promote an immersion in the mysterious aura of the film, focus in the characters and the scenery, and feel the emotion of the leading character - who is also the narrator and tells the story from his point of view, in this first-person narrative.

The storyline is about a man who describes his relationship with his beloved woman. He is fascinated about her; they have had their ups and downs, but he never forgets or avoids her. They have such a strong bond and their love is solid. He talks about the impermanence of life and says that although things change, plans disappear and new dreams take over, the only certainty he has is their love. She is always there for him and he knows her love is a valuable treasure; he says “my luck, my fate, my fortune”.

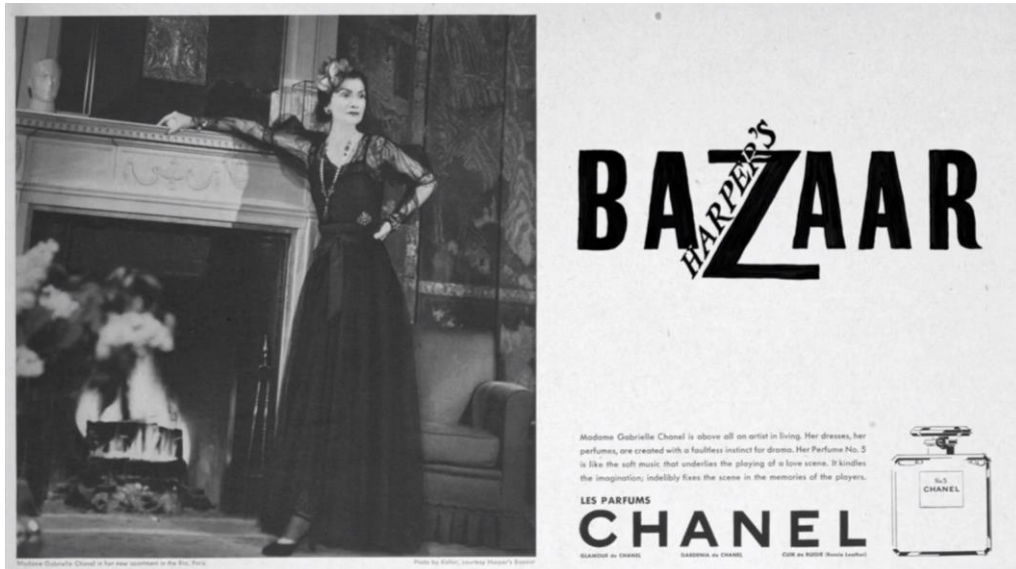
Color and black-and-white scenes promote a contrast between the woman and the bottle of Chanel Number 5, on one side, and the narrator/protagonist, on the other, respectively. While color images catch our eyes and enhance the characters’ features, the scenery, the fancy clothes, the glamour of the place and the golden color of the perfume; black-and-white imagery has a strong emotional appeal forcing us to stop, leave distractions behind, look closer and concentrate on the character’s emotions.

The film’s mood is romance. It is enhanced by the narrator’s sensuous, pleasant, smooth and slightly hoarse voice. The setting changes throughout the film; it starts in a fancy apartment with a beautiful night view, then an astonishing landscape with snowy mountains by a lake, next a sophisticated enterprise, a gray background, and finishes with an aerial night view of the world.

The mysterious elegant woman is independent, alluring and in a constant metamorphosis. A glamorous and luxury lifestyle is portrayed in every scene. There is a personification of Chanel Number 5, emphasizing the emotional bonds and connection with it. Both the woman and the perfume are depicted as being powerful, classic, elegant, magic and alluring. The motto "Chanel Number 5: inevitable!" accentuates how

irresistible, singular, everlasting, timeless and perpetual, the fragrance and the women who wear it are.

5.2.13 - Advertising Film “For the First Time”



<https://inside.chanel.com/en/no5/video>

This advertising film is the longest of Chanel Number 5, with 4 minutes and 18 seconds. Both in black-and-white and in color, this computer graphics animation collage film is actually a documentary that pays homage to the history of the perfume Chanel Number 5, that turned 91 years old in 2012, when the film was released. Normal and fast motion are used in a stylistic effect, that enabled a big assemblage of historical information and curiosities on the fragrance, from its creation and production, until the present moment.

The film tells the story of Chanel Number 5, essentially linked to the history of Chanel and its legendary founder, Coco Chanel. Mademoiselle Chanel, the perfumer, the celebrities - who used and advertised the perfume - are present in this documentary; a masterpiece in terms of advertising film. It seems we are watching a classic movie and reading an old fashion magazine at the same time.

The film's mood is pure fantasy, with a strong symbolism in every scene. The filmmaking succeeded in strengthening the magic and emotional connections with the fragrance. It allow us to dig deep in the history of Chanel Number 5, what creates a

feeling of belonging, enhancing our admiration and desire to purchase such a special perfume. It is a journey through time, highlighting some important historical facts - the Liberation of Paris, the role of women in society, the power of the movie and fashion industry - that are related to Chanel Number 5's universe.

This collage - made with beautiful and astonishing images and videos - reinforces the aura of glamour, luxury, legacy, heritage and tradition that make Chanel Number 5 so unique and special. During the narration, the phrase "for the first time" is repeated continually, strengthening the perfume's singularity, exclusiveness, exoticity and eternity. The reason why the fragrance is worldwide famous and the best selling in the world is stressed by the motto: "No 5 resists the whims of fashion and the passage of time as if Mademoiselle Chanel had found the formula for the feminine eternal".

It is evident the leading role of women, who is portrayed as modern, audacious, independent, elegant, provocative, self-confident, empowered, glamorous and sophisticated, just like Chanel Number 5. Gabrielle Chanel was a feminist and a woman ahead of her time; she ordered "a woman's perfume with a woman's scent" to the perfumer Ernest Beaux, who created it. Chanel used to say that "a woman should wear perfume wherever she would like to be kissed", enhancing its allure and seductive power.

5.2.14 - Advertising Film "Marilyn and No 5"



https://inside.chanel.com/en/no5/campaigns/2013_no5_marilyn_and_n5

This collage advertising film - predominantly in black-and-white - has a 30-second short version and a longer one, with 2 minutes and 32 seconds. Released in 2013, it was created from archive footage and Marilyn Monroe's pre-recorded interview from April, 1960. Unpublished pictures of the world's greatest sex symbol enhance the film's magic and fantasy, and Marilyn Monroe's strict connection to the perfume Chanel Number 5.

In the filmmaking, close-up and medium camera shots were used to highlight the beauty, glamour, sensuality and sex appeal of America's most iconic movie star ever. There are images of Marilyn walking into a premiere; vacationing; giving an interview; and, posing nude on her bed, with a bottle of Chanel Number 5 on her bedside cabinet in every scene. The setting accentuates her glamorous and luxury lifestyle.

The film revolves around Monroe's legendary statement "just a few drops of Chanel Number 5"; in reply to a question made by a reporter on what she wore to bed. This very declaration was responsible for creating the legend of Chanel Number 5. From that moment on, the perfume's allure and fame spread all over the world, turning it into the most desired and best selling fragrance of all time.

Marilyn Monroe is the personification of a sexy, audacious, provocative, empowered, alluring and seductive woman; what perfectly matches the women portrayed in Chanel Number 5 advertising. The sex symbol's statement eternalized the perfume, strengthening its symbolic values of eternal, timeless, enduring, exclusive and unique. The audio with Marilyn's signature breathless voice enhance the glamour, the magic and fantasy of the film.

5.2.15 - Advertising Film "The One That I Want"



https://inside.chanel.com/pt/no5/campaigns/2014_no5_the_one_that_i_want

This color advertising film is 3 minutes and 16 seconds long. Released in 2014, it was directed by Baz Luhrmann and starred by Brazilian top model Gisele Bündchen, and actor Michiel Huisman. Close-up, medium, full and long camera shots enhance the magic and glamour of this pleasant film, emphasizing the leading character's astonishing beauty, the characters' emotions and the beautiful scenery. The gorgeous filming locations include a sandy beach with an infinite blue ocean, a fancy mansion, a movie set, NY's Queensboro bridge, and a sumptuous theater.

The storyline shows the glamorous and luxury lifestyle of this young couple - a glorious top model married to a successful charming man, with whom they have a pretty little girl - who struggle through the challenges of a happy marriage. The mood of the film is romance and drama; once the woman fears for the end of the relationship, but love wins in the end.

The suspense - around the direction their relationship is heading - is accentuated by a note her husband left on the table "to my heart I must be true", which is an excerpt from the lyrics of the music "You're The One That I Want", soundtrack of the timeless classic movie Grease.

The music - that appears in a slower version by Lo-Fang, who role-plays a singer in the film - talks about a simply irresistible, sexy and "electrifying" female figure. This multifaceted woman is glamorous, powerful, adventurous, athletic, modern and free, and yet fragile, vulnerable and humane.

There is a strong symbolic value in the film. Everything was carefully designed to enhance the magic, mystery, glamour and eternal allure of Chanel Number 5, reinforcing the emotional connection to it.

5.2.16 - Advertising Film “Chanel No. 5 L'Eau: You Know Me and You Don't”



<https://www.youtube.com/watch?v=NLL38X683Qk>

This 1-minute advertising film is in color and in black-and-white. Released in 2016, it was directed by Johan Renck and starred by actress Lily-Rose Depp - who was just 17 years old - the youngest face of Chanel Number 5 ever. Close-up, medium, full and long camera shots are used to emphasize the character's beauty, youth and enigmatic look, her body language, and the setting. Normal and fast motion create a stylistic effect and enhance the action. The soundtrack by Krister Linder intensifies the fantasy and the magic of the film.

The storyline revolves around the glamorous, luxury and busy lifestyle of a young model and singer, who is multifaceted. This modern and intense woman is sweet, naive, sexy, creative, independent, powerful and fragile at the same time. The idea behind is portraying a woman who breaks taboos, refuses to be labeled and who is free to do whatever she wants.

The film locations are a studio, a mansion, a party, a stage and a protest on the streets of Paris. There is a strong symbolism with references to the French Revolution and its ideals of liberty, equality and fraternity.

Text captions are elegantly used on the film to describe this woman who is so full of contrasts: “I am night and day, question and answer, composed and excessive, instant and infinite, artist and muse, vulnerable and invincible, breaking and making. You know me and you don’t”! This technique also engages the audience, communicates the perfume’s essence and accentuates its singularity, mystery and enduring allure.

5.2.17 - Advertising Film “L'eau”



<https://www.youtube.com/watch?v=OGBY-CASU40>

This 30-second color advertising film was released in 2019 as Chanel Number 5’s Christmas campaign. It was directed by Jean-Paul Goude and starred Lily-Rose Depp. Close-up, medium, full and long camera shots are used to enhance the star’s beauty, youth and freshness, emphasize her emotions, body language and the magical setting. The film is jolly and its mood is pure fantasy.

The setting is a black background on a white floor, a giant symbol of Chanel on the back and a big bottle of Chanel No. 5 in front. The storyline is about a teenager, who is happy, full of life, cheerful, curious, excited and romantic. She is amazed by the beauty

and magic of the snow globe she got. She gets really excited and amazed when she finds out there is a bottle of Chanel Number 5, her favorite perfume, inside it.

There is a strong symbolism in this glamorous, magical, luxury, bright and colorful film. Christmas is all about celebration, exchanging presents and showing affection. The video arouses feelings of contentment, strengthening the emotional bonds and the identification with the perfume Chanel Number 5. A special sound effect - that makes the teenager's voice sounds a little robotic - and a funk music enhance the joy of Christmas; and, also communicate better with a younger public.

5.2.18 - Advertising Film “No. 5 – The Film”



<https://www.chanel.com/pt/perfumes/n5-marion-cotillard/>

This color advertising film - released on November, 1st, 2020 - is 1 minute long and celebrates the 99th anniversary of the perfume Chanel Number 5. Directed by Johan Renck and starred by French Oscar-winning actress Marion Cotillard, with dancer Jérémie Bélingard. Close-up, medium, full and long camera shots emphasize the characters' features and emotions, their clothing, the actions, and the magic of this unusual and captivating scenery. Romance and fantasy dictate the mood of the film; that is a tribute to Mademoiselle Chanel, to the history of Chanel Number 5, and the history of the French people.

The storyline is about a glamorous couple who is deeply in love with each other. At first, we see this enchanting woman walking in awe in 'The City of Light'. She crosses a bridge and stares at the moon, then - as if she had been teleported - there she appears and meets her lover. They look at each other, dance, play a seduction game, have fun together and run around the moon. They reach the peak of a mount, stare at each other, exchange caresses and levitate under the light of the Earth. They reappear in this bridge of Paris, staring mutually in complicity and admiration, holding hands and smiling at each other.

This bright, colorful and enchanting film enhances the magic, the fantasy, the timeless power and eternal allure of Chanel Number 5. It uses innumerable symbols that are intrinsically linked to the history of France; the Parisian chic and glamorous lifestyle; and, the universe of Gabrielle Chanel.

The film locations are: a setting that resembles the moon and its craters; and, Pont Louis-Philippe, in Paris. This bridge - originally built in 1834 by King Louis Philippe, "the King of the French" - is a symbol of resistance to the French people due to the fact that since its inauguration, it got burnt, was restored, later demolished, and finally rebuilt, after the French Revolution of 1848.

Symbolic language is present in every scene of the film: the moon - frequently related to lovers - enhances love and romance; the music "Team" accentuates the action, glamour, fantasy and luxury. The film also shows how the shift in gender roles, in contemporary societies, has been transforming relationships, that are getting healthier and more balanced. The lyrics "we are on each other's team", highlight the intimacy, bond, commitment, complicity and companionship of the couple; that are now focused on the love they have for each other.

French Actress Marion Cotillard is a perfect portrayal of the French beauty and Parisian chic. Sophisticated and elegant, she wears an iconic golden dress - all hand embroidered in gold - and classic Chanel black cap toe slingback high heel shoes. The dress is a replica of a model designed and worn by Gabrielle Chanel, that symbolizes not only femininity, sensuality, beauty, glamour and luxury, but it is a clear reference to Chanel Number 5's color.

In the last scene, when they gaze at each other, the details of their clothing reveal some contrasts and symbolic values. The man wears a tuxedo, whereas the woman wears a male's outfit - black cape over a white silk shirt with high collar and ruffles - in a typical style of Louis XIV, considered the King of High Fashion. At that time, women would only wear dresses. This dualism emphasizes the allure and power of this modern woman, who can be incredibly beautiful, sensual, glamorous and still feminine, with whichever clothes she chooses to wear.

5.3 - Discussion

The analysis of these 17 advertising films of Chanel Number 5 - from 1973 to 2020 - allows us to identify the basic elements present in the perfume's storytelling, its patterns and how it evolved throughout the 47-year period analyzed.

With the help of the 19 categories of the Film Analysis Grid - previously presented on Subchapter 5.2.1 - and also based on the theories and key concepts, presented in the literature review, we were able to draw some conclusions.

It is important to highlight that among the 17 advertising films analyzed, five of them were produced and released before the so-called digital era; the other 12 were released from the 1990s on, when the Information and Communication Technologies (ICT) started to be accessible to a massive group of people worldwide.

Storytelling has always been present in the advertising of Chanel Number 5, that has attestedly been successful in telling gripping stories that talk about femininity, beauty, seduction, glamour, luxury, singularity and elegance, enhancing the perfume's allure.

The perfume Chanel Number 5 has always pioneered in terms of advertisement; that has been essential to its success, reputation and tradition. Number 5 has been advertised through cartoons, pictures and videos, on celebrated fashion magazines, TV commercials, on its website and social media platforms.

By using enchanting women - famous actresses and models - in its storytelling, Chanel Number 5 has been extremely successful, throughout its 99 years of existence, in telling good stories that are appealing and alluring. Through them, the fragrance has been able to reinforce the idea of magic, eternity, singularity and luxury.

VIDEOS	SHOT TYPE	SETTING	CHARACTERS	THE ROLE OF WOMEN	PLOT (ACTION)
1) "WHISPERED" https://inside.chanel.com/en/no5/campaigns/1973_no5_whispered	Close-up	Black background	A young seductive woman	A seductive, mysterious, vulnerable and powerful woman at the same time	A seductive woman describes how she feels about herself and emphasizes the magical aura of Chanel #5.
2) "MYSTERY" https://inside.chanel.com/en/no5/campaigns/1977_no5_mystery	Close-up/ medium-shot	Black background	An elegant, young, mysterious woman	A very self-confident woman, who is very provocative and seductive	A seductive woman who knows what she wants, and talks openly about intimacy and pleasure. She emphasizes the allure of Chanel #5.
3) "LA PISCINE" (the swimming pool) https://inside.chanel.com/en/no5/campaigns/1979_no5_la_piscine	Long-shot/ close-up/ medium shot/ full shot	Swimming pool	A young attractive couple	An attractive, mysterious woman	A seductive woman who fantasizes about the man she loves.

On the chart above, we see parts of the “Film Analysis Grid” of the films "Whispered”, “Mystery” and “La Piscine”, respectively from 1973, 1977 and 1979. The categories “setting” and “shot type” - divided in close-up, medium, full and long camera shots - helped us realize what the storytelling was trying to emphasize and what message the stories were trying to convey. It is noticeable the difference in the way women are portrayed in the 1st and 2nd videos - respectively 1973 and 1977 - in comparison with the third one released in 1979.

The other categories “characters”, “the role of women” and “plot” enabled us to understand the portrayal of women, and all the symbolism behind it. In the first two videos, we only have Catherine Deneuve, no scenery, just her beautiful face. She is provocative, mysterious and seductive in a very elegant way.

In the first one, she seems more serious; whereas in the second, she looks younger, fresher and more relaxed. Also, in the first one, we only have a close-up on her face, while in the second we see parts of her bare arm and shoulder, in a much more sensual pose.

In the third one, we perceive a clear change in the role of women, when compared to the first two videos. The woman continues to be provocative and seductive, feminine and sexy, but now in a much more obvious way; her body language is really suggestive. Other differences are the appearance of an athletic male figure, although an imaginary one; and, also the “setting”, a mansion with a beautiful swimming pool, surrounded by a garden add to the story.

ADVERTISING FILM	SETTING	CHARACTERS	THE ROLE OF WOMEN	PLOT (ACTION)	SOUND TRACK	MOOD	LIFESTYLE
4) "L'INVITATION AU RÊVE - LE JARDIN" (An invitation to dream - The Garden)	magnificent garden/ night train/ fancy apartment	a young attractive couple	A powerful, glamorous woman who knows what she wants	A seductive, powerful woman who misses the man she loves and dreams about him.	Music: "I don't want to set the world on fire", Ink Spot	romance/ fantasy	very luxurious and glamorous

On the chart above, we see parts of the “Film Analysis Grid” of the film "L'invitation au rêve - Le jardin", released in 1982. In this illustration, we have 7 out of the 19 categories - that helped us analyze the rich symbolism present in the storytelling of the perfume.

Under the category “the role of women”, we continue to see an evolution on the way women are portrayed in the storytelling of Chanel Number 5. The stories reinforce the contrasts and the position of women in society throughout time. The woman in the advertising is beautiful, empowered, feminine, seductive and determined. She is self-confident, modern, ahead of her time, and free to do whatever she wants.

The categories “mood” and “lifestyle”, for example, guided us through the values and attributes of this video, in which we have an attractive couple that appear in a magnificent setting that is also part of the story. The different locations, in which the story takes place, reinforce their glamorous and luxury way of living.

We can also highlight two other categories in this grid: “plot” and “soundtrack”. The stories of Chanel Number 5 are gripping; each element - such as jewelry, fancy places,

beautiful clothes and accessories - along with the characters' body language enable us to feel the action, and form a mental image of the perfume's universe, that is intrinsically linked to luxury, glamour and allure.

In the "soundtrack", we are able to analyze the role music plays in the perfume's stories. The music "I don't want to set the world on fire" certainly has a leading role in the story, once it involves our senses with the lyrics that talk about romance and seduction, thus reinforcing the action of the narrative.

In every advertising film of Chanel Number 5, it is clear the sound effect has great relevance, since it helps to reinforce the message, the action, the values and attributes of the perfume. Even in those videos, in which there is no music, the voice of the narrator ends up enhancing the magnetism of the perfume and the environment of seduction, sensuality and glamour.

ADVERTISING FILM	SETTING	CAMPAIGN
4) "L'INVITATION AU RÊVE - LE JARDIN" (An invitation to dream - The Garden)	Magnificent garden/ night train/ fancy apartment	1982
10) "TRAIN DE NUIT" (Night Train)	Train station/ the orient express train	2009

The use of a strong symbolism in its storytelling is a trademark of Chanel Number 5. For instance, the image of a night train in movement appears in two videos: in the one, released in 1982, and also in the other one that was released, in 2009, 27 years later.

The train is a clear reference to the golden age of train travel, that epitomizes the glamour, luxury and power of a time in which traveling was very expensive and few people were able to afford it. Luxury has always been about exclusivity and limited access.

It has to be clear that no element of the stories - presented in these advertising films - is there by chance. There is always a reason, a message that wants to be conveyed. This is entirely true for the storytelling of Chanel Number 5 and this is why the categories of the Film Analysis Grid were handy, for they allowed us to focus our attention on each detail; analyzing these elements separately and also trying to realize what their interaction meant.

ADVERTISING FILM	SETTING	CHARACTERS	THE ROLE OF WOMEN	PLOT (ACTION)
5)"MONUMENTS"	Fancy office/ road in the middle of a desert	A young woman, her father, gas station boy and a man	The woman is adventurous, self-confident and powerful. She's got attitude, knows what she wants and goes after it.	A very classy woman, probably an heiress, says good bye to her dad, gets in her fancy sports car and goes in an adventure through the desert to meet the man she loves.

In the fifth video, from 1986, the woman is portrayed as very audacious and adventurous. She plays with men and it is possible to deduce she has a sugar daddy and a lover. The “setting” shows the film locations: a very fancy building, Transamerica Pyramid in San Francisco; and the streets of LA.

The presence of American symbols and locations in various advertising films (1986, 2004, 2013 and 2014) are a reference to the strong emotional connection Mademoiselle Chanel had with the US.

As an orphan child, Gabrielle found comfort in a story she made up about her father, who supposedly had gone to the US on a ship and never returned to visit her. Besides that, after World War II, Chanel was ostracized in Paris, but acclaimed in the US. Famous women, like Jackie Kennedy and Marilyn Monroe, helped her get international projection; and, the last one was responsible for immortalizing Chanel Number 5.

Strengthening the emotional connection to the perfume is a strategy often used by luxury and masstige brands in order to generate identification with customers, reinforce the allure of the brand, foster the desire to purchase these goods and reinforce a sense of belonging to this glamorous and magic universe.

Another characteristic of Chanel Number 5’s advertising films is a clear personification of the perfume, what reinforces our emotional bonds to it. As consumers, we perceive brand and human identity similarly, as an assembly of many personal features. Luxury brands, like Chanel, know exactly how crucial it is to reinforce such perception, once these qualities are enduring.

In all advertising films of Chanel Number 5, it is clear the leading role of women, who are always portrayed as empowered, independent, free and dominant. Men are frequently depicted in a secondary role.

In the 1979, 1982, 1986 and 1990 films, director Ridley Scott enhanced the seduction atmosphere of his movies with phallic figures - planes, spiked trees and pointed buildings - that are always present in a very sexy and erotic connotation.

In 1990, 2004, 2009, 2013, 2014 and 2020, there are clear references to the glamorous and magic universe of movies and celebrities. In 2004, 2009, 2014 and 2020, we are definitely talking about huge Hollywood productions with acclaimed directors and Oscar-winning actresses - like Nicole Kidman, Audrey Tautou, Marion Cotillard - and über model Gisele Bündchen.

In the advertising films of 1990 - considered the beginning of the digital era - and 1993, the role of a very seductive woman, who gives the cards, takes the initiative in the seduction game and who wants man just for pleasure is evidenced.

In 1998, we have for the first time a very young woman, Estella Warren, starring as the face of Chanel Number 5. The same strategy was adopted with Lily-Rose Depp in 2016 and 2019. Portraying a much younger woman in a Chanel Number 5 film is a clear reflex of the digital era and a strategy to communicate better and attract younger generations. Millennials - who are the first digital natives, born from 1981 until 2000 - are becoming the biggest consuming group in the world. They are demanding, successful and really appreciate the reputation and the status offered by masstige goods.

The categories highlighted in the chart below - “color”, “shot type”, “setting”, “character” and “plot” - illustrate some changes we see in the perfume’s storytelling from 1998 on. At that time - nearly a decade after the ICT had been popularized - the storytelling of Chanel Number 5 evolved in many ways. First, there is the use of computer graphics, that enhance film dynamics. Besides that, the role of modern women - that has always been prominent in the storytelling of the perfume - also develops. Now, she is noticeably more physically active as well.

ADVERTISING FILM	COLOR	SHOT TYPE	SETTING	CHARACTER	PLOT
8) "Le loup" (the wolf)	Color	Close-up/ medium shot/ full shot/ long shot	Safe deposit vault viewing the Eiffel Tower	Modern version of little red riding hood and the wolf	The young woman enters chanel #5 vault looking for a bottle of the perfume. She puts it on and then puts it in the basket and leaves. When the wolf approaches, she demands it to be quiet.

Another interesting aspect of 1998 ad film is a clear relation to gaming, that is present in the bright colors (mainly gold, red and purple), the action, the movement and angles of the filmmaking. It is relevant to highlight that this was an important year to the game industry, specially for console gaming.

The way the character walks on a path in the beginning of the commercial, reminds us of games' characters' movement; also, finding Chanel Number 5 inside a golden tunnel resembles a labyrinth, commonly found in treasure hunt games. The whole setting and the intensity of the film resemble the world of gaming and the emotion of 2D games.

In 2004, with Nicole Kidman in the role of a movie star, we also see how digital technologies have impacted the filmmaking, if compared to pre-digital ad films of Chanel Number 5. Special effects in the filming and soundtrack create a magical result, for example, a majestic magenta, gray and purple sky; astonishing views and city lights; enhancing the magic, romance and emotional impact of the film.

In 2004 and 2009, there is a clear shift on the portrayal of romantic relationships. Although Chanel Number 5 women have always been shown as feminine, sexy, powerful, independent and glamorous; in previous film campaigns, we see female leading roles just concerned about pleasure and seduction, no emotional involvement. In 1990, in the film La Star, for instance, the woman uses the men as a toy or "pet" for pleasure only. In 1993, in Sentiment Troublent, we see the woman taking the initiative in the kinky game.

From 2014 on, the storytelling brings a more balanced relationship, in which both man and woman are interested, involved and ready to play the seduction game and fall in

love. It is not just physical, it is clearly more emotional and affectionate. This reflects the changes in the role of both men and women in modern society.

ADVERTISING FILM	COLOR/ BLACK- AND- WHITE	LENGTH	FILM TIME (PAST - PRESENT - FUTURE)	PACING (FAST - NORMAL - SLOW)	CAMPAIGN	FILM DIRECTOR	ACTRESS/ ACTOR
14) "THE ONE THAT I WANT" https://inside.chanel.com/en/no5/campaigns/2014_no5_the_one_that_i_want	Color	3m16s	Present	Normal	2014	Baz Luhrmann	Gisele Bündchen/ Michiel Huisman

As time passed by, we noticed a tendency of having longer films, this is specially true for most films from 2000 on. In 1998, the advertising film lasts 47 seconds, 50% longer than previous ad films (up to that moment) that were, in average, 30 seconds long. In 2014, as we can see in the chart above, the film was 3 minutes and 16 seconds long, the second longest ad film made. The longest was the one released, in 2012, with 4 minutes and 18 seconds.

From 2000 on, relationships tend to become more evenly balanced, with both having a leading role at work, at home, sharing dreams, money and household duties. It is evident that Chanel Number 5's storytelling has evolved with society, but without ever losing its identity and aura of mystery, glamour, luxury and romance. The stories continue to enhance how unique, singular, exclusive, timeless and eternal, the fragrance is.

Since 2004, another interesting aspect is the fact that women's vulnerability is portrayed in Chanel Number 5's advertising campaigns. There is an idea of a woman who although glamorous, alluring and empowered is also real and reachable. She is full of contrasts, breaks limits, understands and accepts her strengths and weaknesses. Multifaceted, we see a woman who is more conscious of her role in society.

In the advertising films of 2004 and 2012, the role of man clearly evolves. The male characters, played by Rodrigo Santoro and Brad Pitt, respectively, really demonstrate their affection and enchantment about these glorious women they love.

Santoro says “Her kiss, her smile, her perfume”, while Pitt declares “my luck, my fate, my fortune” enhancing the magnetism, the allure, the seductive power of these astonishing women who wear Chanel Number 5. They are simply unique, irresistible and unforgettable.

In 2012, besides the film with Brad Pitt, another computer graphics one was released. It emphasized the legend of Chanel Number 5, enhancing its story, origins, evolution and how it has been present in women’s life throughout decades. The story of the fragrance, that had just turned 91 years old, reinforces the notions of eternity and timeless, trademarks of luxury.

In 2012 and 2013, we have advertising films in black-and-white. In opposition to what happens with color movies, that give indications of a specific period; black-and-white films offer a more timeless effect. It also enhances the light, the shadows and adds dramaticity to the scenes. Because we see the world in color, black-and-white images offer us a possibility of surrendering, forcing us to stop, leave distractions behind and look at the images more closely, concentrating on the character’s emotions.

The use of this resource in the three ad films of 2012 and 2013 was very wise and effective, for all of them carried a very strong symbolic value. Respectively, we have a Hollywood star talking about the most feminine fragrance of all time; then, we have a tribute to the legacy and history of Mademoiselle Chanel, who is the soul and the embodiment of Chanel Number 5; and last, but not least, we have a film with iconic Marilyn Monroe that - in the 1960s, during an interview - made a very sexy declaration involving the perfume that was responsible for spreading the fame of Chanel Number 5 all over the globe, turning it in the best selling fragrance ever.

In the 2016 and 2019 ad campaigns with actress and model Lily-Rose Depp - the youngest face of Chanel Number 5 ever, who was just 17 in her first ad film - it is clear the brand’s strategy towards portraying a much younger women. At this age, we have a tendency to feel we have conquered the world. Invincibility and excitement upon life is a typical feeling of teenagers; and these elements are present in the storytelling.

In the advertising films of 2016 and 2020, there is a strong symbolic language with references to the French Revolution - its ideals of liberty, equality and fraternity - and Parisian Chic. The history of Chanel and its iconic perfume - created in 1921, in between two World Wars - is deeply connected to many important historical facts of France, such as the Liberation of Paris.

In 2016, the advertising film makes use of various film locations, many special effects, like black-and-white and color, fast and normal speed, and all these contrasts enhance the action in the storytelling, conveying an idea of a very young modern woman, whose life is dynamic, intense and full of contrasts.

In the brand new 2020 ad film, we have a great production. A beautiful romance, role played by Oscar-winning actress Marion Cotillard and a French dancer, tells the story of this enchanting couple, who is deeply in love with each other. Their relationship is solid and their intimacy, bond, commitment, complicity and companionship, are enhanced in the storytelling. The film is also a tribute to Mademoiselle Chanel, to the history of Chanel Number 5, and the history of the French people.

The storytelling of Chanel Number 5 has evolved throughout time, but without ever losing its essential values of legacy, tradition, heritage, allure, exclusivity, singularity, luxury, glamour, classic, timeless, eternal and enduring.

During its 99 years of existence, we see the difference in the portrayal of women. She continues to be depicted as beautiful, elegant, charming, seductive and self-confident, but her role in society has clearly changed with time.

She is not just shown as chic, glamorous and permanently on vacation, she is also active, free, modern and has a career. Although more independent and self-assured, this woman is also aware of her weaknesses and strengths; she is humane and fragile. There is a clear evolution in the portrayal of relationships that are more well-balanced, and the role of man and woman are equally important.

The impact of digital technologies have made the storytelling of Chanel Number 5 more modern and contemporaneous. The advertising films got more fluid, involving, interesting, complex, effective, dynamic and modern, enhancing the perfume's allure

and glamour. Their reach has been magnified and also its production and release has been facilitated by ICT.

The quality of the productions have clearly raised. We vividly have the impression we are watching a Hollywood production and not an advertising film, what clearly impacts its perception. Emotional connections and bonds are enhanced, increasing the identification to the perfume and the desire to pursue it.

The reach of films have clearly increased in an exponential way. In the past, the advertising of the perfume was limited to fashion magazines worldwide and TVs. With digital innovations, whoever has access to a computer is able to watch Chanel Number 5's ads, fall in love with it and feel as a part of its rich universe.

Even when a person is not an actual consumer, being aware of the fragrance and its essential attributes help elevate the emotional value of Chanel Number 5, its brand value and the status of those who actually own a bottle of the perfume.

The analysis of the film allowed us to see that the results found coincide with all the theoretical basis on the Academic Literature Review of our research. It is evident that the storytelling of the perfume Chanel Number 5 has been able to evolve and adapt to the appearance of the Information and Communication Technologies. The filmmaking, the special effects, the action, the role of women, the length of films and also the channels in which the ad films are made available are a proof of this.

With the appearance of new technologies, the limitation and access to luxury is done in a different way. Limited editions on sites are an example on how to restrict the access. We have to remember that despite the fact that Chanel is a classic luxury brand, the perfume Chanel Number 5 is part of its masstige segment.

We clearly see the masstige strategy is really well employed and evidente in the storytelling of the perfume Chanel Number 5. The storytelling strengthens the magic, glamour, allure and luxury, typical attributes of luxury brands. It is important to stress that in terms of perceived reputation and social status, masstige brands and goods are

closer to luxury brands and goods, but in terms of pricing, they are closer to mainstream goods.

By accessing the website of Chanel, we see that the prices of the complete line of Chanel Number 5 – for instance, eau de toilette, eau de parfum, soap – is available, but if we go to its original classic luxury segment, which is the case of the handbags and its, there is no price whatsoever. We only see a message “price on request”.

Although with a strong digital presence, the perfume never lost the aura of glamour and luxury, on the contrary the social media platforms made the fragrance even more magical, alluring and desired.

The emotional bonds to the perfume; its legacy, tradition and heritage - grounded in the history of Gabrielle Chanel -; its perceived allure, quality and singularity, have definitely passed the test of time.

The perfume has traversed almost a hundred years of history without losing its essential features that made it become the best selling perfume in the world up to the present moment. The storytelling of Chanel Number 5 has definitely been a key element of its success.

Conclusion

The advent of new Information and Communication Technologies - that were popularized and became available for the great public from the 1990s on - promoted a paradigmatic shift from analog to digital technologies (Lévy, 2010). Our horizons have been broadened, once there are no geographical boundaries in this digital world. Thanks to connectivity, the barriers of time and space have been removed; thus, facilitating the dissemination of information and interpersonal interaction.

This multidimensional structural transformation process impacted our contemporary society in such a way that our thinking, living, working, leisure, learning and shopping have changed completely. This universal and unlimited interactivity between people from different parts of the world has altered our sense of belonging physically to a place. Networks are very dynamic and have fostered a participatory culture, in which consumers participate actively in the construction of this collective space (Meyrowitz, 2015; Negroponte, 1996).

In this environment, corporations have been challenged to review its practices and marketing strategies. To survive, companies must be able to involve and attract consumers, in order to call the attention to their brands and respective values (Romo et al., 2017). Due to the massive amount of information received daily, to stand out in the crowd and seduce users, enterprises need to be able to offer good quality and compelling content. And, nothing better than storytelling to captivate and get consumers engaged.

Storytelling is an essential function of human beings; we are all natural born storytellers, and we have been telling stories since ancient times. Through stories, memories, traditions, beliefs, values and customs have been passed on from one generation to another. Stories have the power of engaging and involving our senses in an unconscious and magic way (Davison, 2016; Fisher, 1984; Harari, 2015; Herskovitz & Crystal, 2010).

Telling stories is in the core of the consuming performance; once it is a very powerful instrument in the effective promotion of brands. Meaningful and compelling stories have the power of fostering emotional connections and identity with brands; strengthening the sense of belonging and the interest on them; and, consequently,

reinforcing the desire of purchasing their goods. Through the potential symbolic universe of stories, luxury brands have been successfully translating their core business values and their main attributes (Dias & Dias, 2018; Herskovitz & Crystal, 2010; McKee, 2003).

Luxury has been present in human society since the early days. Social status has always defined the access to luxury; whose idea was built on ethical and moral values. The desire for immortality is in the core of luxury; which is also related to art and religion. Throughout history, fashion and power have always walked side by side with luxury. Its concept has evolved with time and has gained a different dimension in our contemporary society (Kapferer & Bastien, 2012).

Luxury is essentially a collective and aesthetic concept; that is influenced by ethnical, cultural and social backgrounds. The storytelling advertising of luxury brands makes use of fascinating images, full of symbolic values, that help narrates relevant and interesting facts of brands and their founders to reinforce heritage, legacy, tradition, and their singular nature. By doing so, a stronger brand identity is built, the core principles are emphasized and the emotional bonds with clients are strengthened (Kim et al., 2016).

At first, luxury was reserved for a very few selected people, but with the evolution of the information and communication technologies, it began to be disseminated and desired by all. Through social networks, the lives of the rich and famous, their habits and hobbies are exposed. Luxury is all about pleasure, self-care, self-fulfillment and self-affirmation (Kratz, 2007; Carty, 2003; Freling, Traci & Forbes, 2005).

In this context, the masstige market appeared in order to democratize luxury; once, everyone wants to have a piece of it. Consumers want to project themselves socially, to feel wanted and loved, to belong to this niche of privileged people. The masstige strategy is about selling high-quality - exclusive, beautiful, well-reputed and glamorous - goods, for a relatively affordable price. This is the reason why this relatively new segment has been able to seduce so many customers (Atwal & Williams, 2009; Heine, 2012; Truong, McColl & Kitchen, 2009).

In terms of reputation, masstige articles resemble luxury ones; but, when it comes to pricing, they are much closer to mainstream goods. While the advertising of these fast consuming products emphasize their functionality and utility, luxury and masstige brands explore the allure, glamour and sophistication of their goods (Truong, McColl & Kitchen, 2009).

The perfume Chanel Number 5 - positioned in the masstige segment of the luxury brand Chanel - has been extremely successful in terms of its storytelling advertising throughout its 99 years of existence. In the last 47 years (from 1973 to 2020), Chanel Number 5 has pioneered the use of film advertising in its storytelling strategy.

The storytelling present in the advertising films of the perfume Chanel Number 5 has evolved over time and has been modified by the new information and communication technologies. The way the woman was portrayed in each of the advertising films shows the evolution of the role of women in society.

The impact of the new technologies is noticeable in the way the films were produced, in their length, in the special effects used, in the soundtrack and in their color. A lot more action and more dynamism were also perceived. The advertising films evolved from simple, intimate films, to great productions in the best Hollywood style.

The influence of gaming is also noticeable. In addition, scenes recorded in accelerated mode, use of subtitles, contrasts in color and black and white. All of these changes contributed to make advertising films prettier, more interesting and dynamic, more emotional and engaging.

The storytelling of the perfume Chanel Number 5 evolved over time and accompanied the technological changes that transformed the contemporary society. However, the perfume Number 5 was very successful in maintaining all its essential attributes - like excellent quality, aesthetics, sensuality, the ability to inspire deep connection with customers, prestigious image, glamour, heritage and personal history of its founder – that make it unique and singular.

The marketing of luxury brands aimed at the middle class, with the objective of generating prestige to the masses, is a recent phenomenon - referred to in literature for the first time less than 20 years ago - that offers a potential research context, once most studies available on luxury marketing storytelling advertising so far have not been directed at understanding this specific and growing niche of middle-class customers worldwide with an avid and enormous consuming potential.

In this sense, this dissertation intends to offer a contribution to the communication and marketing professionals, as well as to the academia, by fulfilling this research gap; once most research available focuses only in the luxury segment. Future studies may include the specificities of masstige brands and masstige segment of luxury brands, in relation to their digital storytelling strategies.

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