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CAN DIGITAL STORYTELLING INFLUENCE LUXURY BRAND
PERCEPTION?: THE CASE OF CHRISTIAN DIOR

Dissertation submitted to Universidade Católica
Portuguesa to obtain a Master's Degree in Communication
Studies – Communication, Marketing and Advertising

By

Sofia Pinto Rodrigues

Faculdade de Ciências Humanas

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Abstract

The research conducted in the context of this dissertation sought to study the influence of digital storytelling as a communication tool in consumers' luxury brand perception of luxury brands. For this purpose, a case study of luxury brand Christian Dior was developed, through which digital stories produced and shared by the brand were analyzed and linked to its brand image among Portuguese consumers.

For luxury brands, building their emotional appeal and symbolic value is crucial for their financial prosperity. More importantly, maintaining their luxury image, in the eyes of both luxury and non-luxury consumers, is considered fundamental. In turn, this aspirational and prestigious perception can be built from a unique brand identity, which needs to be properly communicated to the brands' audiences. Hence, when a luxury brand makes the most out of storytelling's capacity to educate consumers about a brand, communicate their identity, and kindle emotional connections, and symbolic brand value, by turning it into a piece of digital content, it becomes fair to question if it can influence consumers' luxury perception of such brand.

With the application of a mixed-methods approach, through a document analysis, qualitative content analysis, and survey, results show that, for the enquired Portuguese luxury and non-luxury consumers, digital storytelling had a persuasive effect, proving to have a positive influence on luxury brand perceptions of Dior for both sub-samples, although different dimensions of the concept were affected. The brand uses digital storytelling content in its digital campaigns to communicate its identity, engage with consumers emotionally, and showcase its aspirational and symbolic dimension, in order to build its high-end image. Results suggest that Dior could continue to use storytelling for the same branding purpose in future campaigns.

Keywords: digital storytelling, brand storytelling, content marketing, luxury brand perception, luxury brand management.

Resumo

A investigação realizada no contexto desta dissertação procurou estudar a influência do *storytelling* como instrumento de comunicação na perceção de marca de luxo por parte dos consumidores. Para este efeito, foi desenvolvido um estudo de caso da marca de luxo Christian Dior, através do qual narrativas digitais produzidas e partilhadas pela marca foram analisadas e associadas à sua imagem de marca entre os consumidores portugueses.

Para as marcas de luxo, a construção da sua atração emocional e valor simbólico é crucial para a própria prosperidade financeira. Mais importante ainda, manter uma imagem de luxo, tanto aos olhos dos consumidores de luxo como dos não-consumidores de luxo, é considerado fundamental. Por sua vez, esta perceção aspiracional e de prestígio pode ser construída a partir de uma identidade de marca única, que precisa de ser devidamente comunicada ao público destas mesmas marcas. Assim, quando uma marca de luxo aproveita a capacidade do *storytelling* para educar os consumidores sobre si, comunicar a sua identidade, e estimular ligações emocionais, e o seu valor simbólico, transformando-o num conteúdo digital, torna-se justo questionar se este poderá influenciar a perceção de luxo dos consumidores sobre tal marca.

Com a aplicação de uma abordagem de métodos mistos, através de uma análise documental, uma análise qualitativa de conteúdo e um inquérito, os resultados mostram que, para os consumidores de luxo e não-consumidores de luxo portugueses inquiridos, o *storytelling* digital teve um efeito persuasivo, provando ter uma influência positiva na perceção da marca Dior para ambas as subamostras, embora diferentes dimensões do conceito de “perceção de marca de luxo” tenham sido afetadas. A marca utiliza conteúdo de *storytelling* digital nas suas campanhas digitais para comunicar a sua identidade, envolver-se emocionalmente com os consumidores e mostrar a sua dimensão aspiracional e simbólica, a fim de construir a sua imagem de topo de gama. Os resultados sugerem que a Dior poderá continuar a utilizar o *storytelling* para o mesmo propósito de *branding* em futuras campanhas.

Palavras-chave: *storytelling digital, brand storytelling, marketing de conteúdos, perceção de marca de luxo, gestão de marca de luxo.*

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Introduction

This dissertation suggests examining how the use of digital storytelling by luxury brands affects consumers' perception of them as being a part of the luxury segment. In particular, narratives produced and shared by luxury brand Christian Dior in its digital channels are studied and related to its brand image, to better comprehend digital storytelling's ability to influence consumer perceptions of luxury brands, specifically among Portuguese consumers.

More and more brands are choosing to communicate with existing and potential consumers through narrative-based strategies (Pulizzi, 2012). These allow brands to tell consumers about their essence, vision, and values (Aaker & Aaker, 2016; Martinus & Chaniago, 2017), as well as influence perceptions (Lerman et al., 2018; Simmons, 2006). Hence, they are often featured in content marketing strategies, in which brands integrate stories in their content to communicate relevant messages to consumers online, developing meaningful connections between themselves and customers (Kotler et al., 2017). At the same time, it is in luxury brands' best interest to successfully manage their brand equity, emotional appeal, and symbolic value, as well as to sustain their aspirational and prestigious luxury image, built on a distinctive brand identity, particularly since their financial prosperity depends on this perception of luxury for both luxury and non-luxury consumers (Kapferer & Bastien, 2009; Keller, 2009; Okonkwo, 2007).

For these reasons, and given storytelling's capacity to educate consumers about a brand (Rodriguez, 2020), in an attempt to match the identity and the external perception of the brand (Fog et al., 2010), while triggering emotional connections (Herskovitz & Crystal, 2010), and developing symbolic brand value (Gurzki et al., 2019), it becomes possible to question whether, when turned into a piece of digital content produced and shared by the luxury brand itself, it can be of influence to consumers' luxury perception of such a brand.

Some research has been developed on the relationship between storytelling and luxury brands, exploring, for instance, how these brands use social media to communicate about their products and brand (e.g Hemantha, 2020; Park, 2020), how to create a compelling story for luxury brands (e.g Ryu et al., 2019), or how it can generate co-creation opportunities for brands and consumers, strengthening the relationship between the two (e.g Hughes et al., 2016). The studies which, in particular, address the influence of storytelling and luxury brand perceptions have been performed among German and Thai luxury consumers, and have

either featured brand narratives that did not use multimedia technologies, or it is unclear whether the selected content was produced by the brand (Jirawongsy, 2016; König et al., 2018).

Hence, overcoming the lack of research on the relationship between luxury brand perception and digital storytelling could provide luxury management researchers with information about how luxury brand perception and brand images can be developed and shaped through branding and communication strategies and initiatives focused on digital storytelling. At the same time, it could present storytelling researchers with insights about the realm of influence of brand narratives, in particular, regarding their brand-building capabilities in a digital environment. Consequently, it could also guide luxury brand managers as to whether their communication strategies aimed at managing a brand's image and luxury status could benefit from digital storytelling initiatives, by examining which dimensions of luxury brand perception are influenced by such practices, as well as their degree of influence on each dimension.

In this sense, the research question which supports this dissertation is “Does the use of digital storytelling-based content influence the development of consumers’ luxury brand perception?”, and its objectives are outlined as follows:

1. Study the communication strategy and digital storytelling practices of one particular luxury brand, Christian Dior, to understand how these are received by consumers and hence how they contribute to the creation of luxury brand perceptions;
2. Understand the influence of digital storytelling as a communication tool in the development of consumers’ luxury brand perceptions;
3. Understand if digital storytelling practices by luxury brands influence luxury brand perceptions of both luxury consumers and non-luxury consumers;
4. Identify if digital storytelling is a useful tool to marketers in the creation of luxury value perceptions and brands’ luxury status.

To answer the aforementioned research question and objectives, a case study is conducted, focusing on the French luxury brand, Christian Dior. A sequential mixed-method approach is applied to collect the necessary data. To obtain primary data, the study employs firstly a qualitative method, a qualitative content analysis, in order to empirically verify the presence of storytelling in Christian Dior’s digital content, focusing on YouTube videos

produced in the context of two digital campaigns, “Autumn-Winter 2020-2021 Haute Couture Collection” and “Spring-Summer 2021 Haute Couture Collection”, from 2020 and 2021 respectively. This analysis is followed by a quantitative survey, administered through a questionnaire, to comprehend the interpretation that consumers make of Dior's use of digital storytelling and understand whether the luxury brand perceptions of both luxury and non-luxury consumers are influenced by these digital brand narratives.

Secondary data is gathered through a qualitative method, a document analysis of secondary sources, such as online newspapers, magazine articles, and organizational website pages, in order to contextualize the brand within the case study and collect information about its history and background, as well as about the characteristics of its approach to its communications.

This dissertation is then divided into five different chapters.

Chapters 1, 2, and 3 provide the theoretical framework that supports the empirical section of this dissertation. Chapter 1 explores, based on existing literature, the topics of Marketing, Strategic Communication, and Content Marketing, including their importance, definition, evolution, and practice. Chapter 2 focuses on the themes of Brands, Branding and Brand Identity, Brand Equity, Brand Image, and Brand Reputation, as well as Consumer Behavior, providing an overview of the significance of these concepts, as well as some of the necessary context that informed the analysis of the obtained results. The final chapter of the literature review, Chapter 3, addresses the matter of Storytelling, including its intrinsic link to human life, its different applications to marketing and branding, its digital facet, as well as some practical guidelines as to how brands can incorporate it into their communication and branding strategies.

In Chapter 4, the research problem, question, and objectives are presented, as well as the applied methodology and its justification are described in detail.

Finally, in Chapter 5, the empirical section of this dissertation is developed through the case study, with primary and secondary data being presented and analyzed, and the results discussed.

1. Understanding the concepts of Marketing, Strategic Communication, and Content Marketing

The concept of Communication is pivotal to the vitality of organizations. Although not strategic since their advent, organizations have always been supported by communication practices - either exercised within the institution or in the establishment of relationships with other organizations. Today, organizational communication takes on the decisive task of allowing organizations to reach their goals and establishing relationships with their internal and external audiences (Vieira & Silva Ladeira, 2017).

Simultaneously, the ubiquitous presence of Marketing as a discipline and as a practice has become difficult to deny. Over the years it has grown crucial to organizations (Moorman & Rust, 1999), whose financial health often relies on marketing efforts to manage demand from which they can profit (Kotler & Keller, 2006). The downfall of traditional marketing strategies, and offline communication channels, has justified the rise of content-based strategies to connect with audiences (Einstein, 2016).

In this sense, understanding these concepts, how they have evolved and their implications for organizations today will allow for a clearer grasp of how they can add value to both companies and consumers.

1.1. Marketing - concept and evolution

1.1.1. The evolution of Marketing

Today, marketing is an integral part of an enterprise's operations. Yet, the understanding of the discipline as a systemized and objective-oriented management field is still relatively new (Diogo, 2008).

Tracing the exact time of Marketing's advent has proven itself to be a rather difficult task. While some authors suggest that the formal study of this field began towards the beginning of the 20th century, a time before which it was ingrained in the sphere of economics (Wilkie & Moore, 2003), others believe that the current understanding of the discipline as an independent management field dates back to the United States in the 1950s (Vieira & Silva Ladeira, 2017). It is, nonetheless, argued that marketing-related activities have been registered long before the last century. Cruz (2013) points out that ancient

civilizations, such as in Greece and ancient Rome, highlighted the existence of services and events of public interest through some forms of “advertising”, also asserting that:

“a origem *“pré-histórica”* do marketing se pode enquadrar com o triunfo do Liberalismo económico e com o crescimento dos primeiros conglomerados industriais, sobretudo com o alargamento da revolução industrial no final do século XIX, feita a partir do arranque inicial da Grã-Bretanha no século XVII” (Cruz, 2013: 31)

These understandings suggest that, as Cruz (2013) proposes, the evolution of Marketing as a discipline has over time ensued a series of distinct orientations from which it can be studied, each of them encompassing different ways of thinking about business and resulting in distinctive management implications. The author identifies four distinct moments in Marketing’s evolutionary process: Orientation to Production, Orientation to Selling, Product Orientation, and Marketing Orientation. The description of this perspective of the evolution of Marketing as a concept should be prefaced by stating that it succeeds the detachment of marketing as a concept embedded in economic thought, thus referring to and starting with the early stages of marketing theory (Vargo & Lusch, 2004).

Towards the end of the 19th century, the technological innovations which sprung from the great industrial growth of the time brought about in management an Orientation to Production, which is described as a period when goods were produced in mass and showcased little differentiation. This focus on the production activity was best illustrated by the Fordist paradigm of mass production and was underpinned by cost planning and control as well as production efficiency and engineering (Cruz, 2013). At the time, the term ‘Marketing’ was already an object of research but did not carry the same meaning as today, referring instead to the field of distribution, concerning the operations around markets which were no longer localized (Wilkie & Moore, 2003).

Following the 1929 stock market recession and World War II, the emergence of an Orientation to Selling started to become noticeable. According to this perspective, the high accumulation of stock originated a need for organizations to motivate and persuade consumers to purchase goods in larger numbers, leading to the prominence of advertising and promotional activities (Cruz, 2013). From this perspective, marketing accumulated responsibilities, like Converse and Jones (1948: 4) explain: “Marketing includes buying, selling, advertising, transportation, and warehousing.”

The third era of Marketing’s evolution, the Product Orientation, witnessed a rise in relevance during the 1960s and 1970s after marketing activities started shifting their focus

toward the product itself (Cruz, 2013). Companies would concentrate on what is being produced rather than who the products were meant to serve - the market - shaping their management structure around the product (Sheth et al., 2000). As a result, the near-sighted way of looking at the market would put organizations at the mercy of changes and fluctuations in their surrounding environments, especially since consumers' tastes and preferences would not always be accounted for (Cruz, 2013).

This lack of an outward vision was, nonetheless, surpassed through the fourth and current Marketing Orientation. Beginning towards the end of the 1950s, this era is characterized by the realization that consumers will only purchase products that satisfy their needs and wishes. In other words, companies began searching in the market for answers about what to produce, i.e. performing market research, in an attempt to meet the demand's wishes and expectations (Cruz, 2013). This is thus a time when marketing witnessed a shift in thought and consequently took on a managerial role. In research and practice, a new mainstream discourse emerged "devoted to viewing the field from the perspective of marketing managers in order to help them undertake successful marketing programs." (Wilkie & Moore, 2003: 124).

Thus, this orientation introduced the notions of segmentation and positioning (Cruz, 2013). Kotler and Keller (2006) highlight the relevance of these concepts by stating that, today, marketing practitioners cannot satisfy the needs of all consumers in the market at once. There is then a need to section the market into segments and identify groups of consumers who share demographics, psychographic or behavioral similarities and might most likely benefit from the product or service to then target them with the marketing offer. Hence, the positioning act stands as the tailored delivery, through marketing programs, of associated benefits to the minds of the target market.

In the last few decades, the notion of marketing has been perceived as evolving alongside technological advancements, which have fundamentally been shaping the ways it is practiced and therefore studied. Perspectives such as Kotler et al.'s (2010, 2017, 2021) reflect this technologically-driven evolution through the concepts of Marketing 1.0 to Marketing 5.0¹.

¹ This perspective will be further analyzed in Chapter 1.1.3 of this work.

1.1.2. The concept of Marketing

As seen, the basic understanding of marketing as a discipline is that it is far from being a static territory. In truth, as a discipline, Marketing can be understood as one of management's most dynamic realms, as it finds itself under the constant influence of its historical circumstances that provide structure and shape to its evolving theories over time. This flexible nature is justified by the perpetual changing essence of markets and of society, which exerts a direct influence over marketing activities (Vieira & Silva Ladeira, 2017). Likewise, the evolution of its various perspectives has with time resulted in transformations in its definition (Baines et al., 2019). From the perspective of this latest Marketing Orientation, some complementary definitions can be examined.

The American Marketing Association (2017), one of the most well-accepted professional organizations to study the field, interpret it as: "Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large.". Kotler and Keller (2006) add to that definition by highlighting that it is also marketing's job to guarantee the financial success of a company, by recognizing and responding to consumer needs. Hence, the Chartered Institute of Marketing believes it to be "the management process responsible for identifying, anticipating and satisfying customer requirements profitably." (CIM, 2015: 2).

In this sense, the management of marketing activities, known as marketing management, can be seen as "the art and science of choosing target markets and getting, keeping, and growing customers through creating, delivering, and communicating superior customer value." (Kotler & Keller, 2006: 6). Furthermore, these scholars make a distinction between a social and a managerial view of marketing. They argue that, on the one hand, "Marketing is a societal process by which individuals and groups obtain what they need and want through creating, offering, and freely exchanging products and services of value with others." (Kotler & Keller, 2006: 6). Simultaneously, marketing is also considered "the art of selling products", a definition which is challenged by the authors, proposing that it is only the "tip of the marketing iceberg" (Kotler & Keller, 2006: 6). Cruz (2013) further elaborates that the role of marketing in organizations is not merely lucrative, but instead, it focuses on creating a link between demand and supply, based on the notions of exchange and value creation.

The notion of value creation seems to play a central role in this view of Marketing and marketing activities. Sheth and Uslay (2007) assert that a value creation marketing paradigm understands that value is produced when two entities with complementary resources are brought together, in which marketing efforts are responsible for designing the necessary mechanisms to leverage this development, involving different stakeholders, such as sellers, buyers, suppliers, and society at large. Hence, Kotler and Keller (2006: 19) believe that the role of a marketing professional should be to put together “value-enhancing activities” that incorporate a marketing program, which also can be interpreted as the notion of the marketing mix, a set of marketing operations and tools intended to generate profitability to the business (Borden, 1984). These marketing tools can be summarized into the notion of the 4 Ps of Marketing - each representing a different tool meant to convey a benefit to the target of such marketing efforts (Kotler & Keller, 2006).

In one of the earliest conceptions of the Marketing Mix concept, McCarthy (1960) suggests that this notion is capable of building a competitive advantage for companies by focusing on a marketing strategy supported by the four Ps:

Table 1 - Marketing’s 4Ps (McCarthy, 1960: 47)

Product	“the product area is concerned with developing the right “product” for the target consumer.”
Place	“Within this category, the major problems are where, when, and by whom the goods and services are to be offered for sale. Wholesaling, retailing, transportation, storage, and financing are discussed. Under “place” will be considered all the problems, functions, and institutions involved in getting the right product to the target consumer.”
Promotion	“The third “P”, Promotion, is concerned with any method which communicates to the target consumer about the right product which will be sold in the right place at the right price. In this category, all the problems of sales promotion, advertising, and the development, training and utilization of a sales force must be covered - that is, the development of the “promotional mix””.
Price	“The price area will consider all of the problems of deciding whether to use price aggressively as a part of the marketing mix and if so, which price or prices. (...) Thus, Price is concerned with determining the “right” price to move the right product to the right place with the right promotion to the target consumers.”

This conceptual framework remained significant in influencing marketing practice and theory since its introduction in 1960 (Grönroos, 1994), having witnessed the height of its relevance in earlier stages of marketing, when physical goods largely supported the economy (Goi, 2009). This reasoning justifies the central role of the 4Ps perspective in informing marketing strategies that were limited to the development of a product, and the definition of its consequent promotion, price, and distribution, in a way that was found suitable to the customer (Moorman & Rust, 1999).

First introduced by Robert Lauterborn, a new perspective proposes a customer-centered equivalent to the 4Ps, which is understood from the viewpoint of the seller. This approach is translated into the concept of the 4Cs (Kotler & Keller, 2006). As a result, the academic discourse began to suggest that the marketing mix concept supported by the 4Ps would be better explained by this 4Cs perspective (Diogo, 2008).

In other words, Lauterborn (1990: 26) states that the four Ps formula can be seen as outdated and that the marketing mix formula should instead be based on the 4Cs formulation, focusing on the study of “Consumer wants and needs, cost to satisfy, convenience to buy and communication”, as follows:

Table 2 - Marketing’s 4Cs (Lauterborn, 1990: 26)

Consumer wants and needs	“Forget product. Study <i>Consumer wants and needs</i> . You can't sell whatever you can make any more. You can only sell what someone specifically wants to buy.” (p. 26)
Consumer Costs	“Forget price. Understand the consumer's <i>cost to satisfy</i> that want or need. Price is almost irrelevant (...) Value is (...) a complex equation with as many different correct solutions as there are subsets of customers.” (p. 26)
Convenience to Buy	“Forget place. Think <i>convenience to buy</i> . People don't have to go anyplace any more, in this era of catalogs, credit cards and phones in every room. (...) Think beyond those nice, neat distribution channels you've set up over the years. Know how each subsegment of the market prefers to buy, and be ubiquitous.” (p. 26)
Communication	“Forget promotion. The word is <i>communication</i> . All good advertising creates a dialogue. Promotion is us - out, manipulative, 1960s. Communication is from the buyer - in, cooperative, 1990s.” (p. 26)

1.1.3 From Marketing 1.0 to Marketing 5.0

In the famous book *Marketing 3.0 - From Products to Customers to the Human Spirits*, Kotler et al. (2010) adopt a slightly different approach to the evolution of Marketing, proposing that the discipline has experienced three initial stages, which the authors dubbed Marketing 1.0, Marketing 2.0 and Marketing 3.0. Although not mutually exclusive, with Marketing 1.0 and Marketing 2.0 still being practiced in some organizations, these describe the shifts in marketing management focus, all of them propelled by developments in technologies, culminating in marketing's ultimate form - Marketing 3.0 (Kotler et al., 2010).

According to this reasoning, marketing's first stage - Marketing 1.0 - sprung from the production-related technological advancements, leading marketing theories and practices towards a focus on product management during the 1950s and 1960s. This was a product-centered marketing view where produced goods had a certain degree of simplicity and were meant to appeal to a mass market and generate a low level of production costs. The role of marketing was thus to create the necessary demand to sell the products (Kotler et al., 2010).

A second marketing level, Marketing 2.0, focused instead on customer management, pushed forward by developments in information technology. In the 1970s and 1980s, when the market was low on demand and buyers had less spending power, consumers started making better-informed purchasing decisions. When comparing different products, they began noticing that many did not have a clear positioning, making them difficult to differentiate. Marketers thus became strategic, segmenting the market, trying to offer better-tailored products, and making a real connection and relationships with the consumers, by getting to their minds and hearts. Companies realized that a marketing approach based on selecting product features depending on consumer needs and developing a clear positioning in the market would be a more suitable strategy. Nonetheless, this is an approach that still seems to indicate that consumers have a passive role in marketing efforts (Kotler et al., 2010, 2021).

At the time of the book's publication, Marketing 3.0 was starting to gain relevance. It is defined as a more refined expression of consumer-focused marketing, presented as being the aftermath of the birth of new wave technology, which "facilitates the widespread dissemination of information, ideas, and public opinion that enable consumers to collaborate for value creation" (p. 22). These technologies allowed consumers to connect with other consumers, information became readily available, and customers more informed. Faced with

the changes in technology and shifting consumer behavior, marketers understood that the positioning formula to penetrate consumers' minds was insufficient, evolving during the 1990s and 2000s to the notion of brand management², focusing on the exploration of human emotions (Kotler et al., 2010).

From this point of view, consumers are addressed as holistic human beings with complex emotional and spiritual needs (Kotler et al., 2010), and companies develop "products, services, and company cultures that embrace and reflect human values." (Kotler et al., 2017: xv). This is an era driven by values, which establish organizations' differentiation and seeks to answer consumers' wishes to make the world a better place (Kotler et al., 2010).

Seven years after the publication of the 2010 book, Kotler et al. (2017) suggest that the dynamic disposition of the market has resulted in a Marketing 4.0, a step further from the previous Marketing 3.0. Marketing 4.0 results from convergence in multiple modern technologies, culminating in the merge of digital and traditional marketing. Hence, marketers are expected to adjust to changing customer journeys online, by providing customers with a clear map of their path from initial awareness to a state of brand advocacy. This becomes particularly true as Kotler et al. (2021) suggest that the growth of social media, and e-commerce, driven by mobile Internet, have deeply altered customer paths, especially in times of a COVID-19 pandemic when businesses have increasingly become digitized.

Marketing 4.0 aims to offer more personalized products and services and making the most out of human-to-human connectivity to enhance customer engagement, founded on the grounds of transparency, authenticity, and community-building online. To build a deeper connection with these consumer-owned communities, these authors suggest that brands should strive to be "approachable and likeable but also vulnerable." (Kotler et al., 2017: 109), show honesty, treat customers as friends, and seamlessly integrate into their lifestyle. Brand attraction in an era of digital dominance will depend on how well companies can perform human-centric marketing, connecting emotionally with customers, while displaying their personalities to motivate positive customer action (Kotler et al., 2017).

These authors' latest proposition about marketing's evolution is underpinned by the incorporation of leading-edge technology into companies' marketing efforts to contribute to a sustainable society, allowing Kotler et al. (2021: 5) to address this latest era as "Marketing

² The concept of Brand Management will be further explored in Chapter 2 of this work.

5.0: Technology for Humanity”. Marketing 5.0 brings together the human-centric nature of Marketing 3.0 and Marketing 4.0’s technological dominance to generate and deliver value throughout the consumer journey, applying the capabilities of “next tech” - such as AI, augmented and virtual reality - to present personalized marketing solutions to each customer at the point of sale, based on data-driven mechanisms (Kotler et al., 2021).

This analysis of marketing’s ongoing evolution has recognized that this is a concept that focuses on the notion of exchange. But whereas before the dominant marketing logic was supported by a belief in the sole capacity of trading tangible goods to generate value for the company, a 21st-century approach dictates an advancement in the conceptualization of the discipline, shifting towards a view where this exchange is fundamentally of intangible nature, and oriented to and for the benefit of the consumer. This means that increasingly organizations are encouraged to focus on leveraging their labor and resources towards the creation of relationships, interactions, knowledge, and co-creation of mutually beneficial value with their consumers and business partners (Vargo & Lusch, 2004; Webster Jr, 2005).

In sum, as a discipline, marketing has experienced an ongoing evolution, where its role in organizations has increasingly been recognized, ultimately culminating in the nurturing of meaningful relationships between organizations and customers (Kotler et al., 2021). Nonetheless, Cruz (2013) believes that each company should adopt the marketing orientation that best suits its interests and strategies to develop competitive advantages. In other words, these orientations and their managerial approaches are not, in truth, restrained by a strict time frame, but should instead be understood as supporting some of the concepts, such as sales volumes and management of distribution channels proposed by an Orientation to Selling, which, although not central to the current understanding of Marketing, remain significantly valuable to companies today.

1.2. Strategic Communication

1.2.1 The concept of Strategic Communication

In a contemporary and increasingly digitized world, the importance of communication, in whichever form it may take, has become a topic of indisputable interest (Kunsch, 2018). In fact, Holtzhausen and Zerfass (2015) tell us that Strategic Communication has seen a rise in popularity as a discipline within the communication science realm since the beginning of

the 21st century. In practice, while witnessing a rising demand from the market for socially responsible policies, actions, and thus communication, reflecting the needs and expectations of consumers, the importance of strategic communication has revealed itself as companies have realized the urgency to develop strategic communication systems to build favorable identities and image in the eyes of public opinion (Kunsch, 2018).

In this sense, strategic communication plays an important part in the social role of organizations, as it helps them navigate today's contemporary world (Kunsch, 2018), by earning the "attention, admiration, affinity, alignment, and allegiance of constituents of all sorts—customers, employees, investors and donors, government officials, special interest group leaders, and the public at large." (Hallahan et al., 2007: 4). Only by doing so will organizations be capable of responding to the attentive and demanding publics of an ever-changing world (Kunsch, 2018).

Hallahan et al. (2007) describe this discipline as "the purposeful use of communication by an organization to fulfill its mission." (p. 3) through "informational, persuasive, discursive, as well as relational communication" (p. 17), highlighting its nature as a crossing of management strategy and communication (Thomas & Stephens, 2015). Holtzhausen and Zerfass (2015: 6) add to this perspective by stating that influencing knowledge, attitudes, and behaviors towards products, services, and other subjects also fall under the domain of strategic communication tasks, but its "ultimate aim is to maintain a healthy reputation for the communicative entity in the public sphere." (Holtzhausen & Zerfass, 2015).

In this sense, Strategic Communication is about the creation and sharing of meaning between an organization and its various constituents (Hallahan et al., 2007), where "the role of the practitioner is to send information that can act as the point of departure for meaning creation between a communicative entity and its stakeholders, which can actually lead to social change and social action" (Holtzhausen & Zerfass, 2015: 8). In this process, organizations are expected to share the vision and mission that define them in such a way that helps them reach their goals (Pereira, 2014), as well as address their communication difficulties, and achieve constructive results for society as a whole (Holtzhausen et al., 2021). Still, it should be understood as an interactive process where audiences are more than just receivers of messages, as they are also responsible for interpreting the messages which they receive from the organization (Holtzhausen & Zerfass, 2015).

Thus, the strategic nature of strategic communication should be highlighted here. In this context, Scheinsohn (2010) believes that this discipline seeks to align and articulate the company's tactical communications, which primarily serve technical purposes, into one integrated, consistent, and methodological communication strategy, adding that it is through its joint efforts with finance, management, sales, and other corporate matters, that a corporate image is constructed. This alignment should also aim to "achieve coherence and integration between vision, brands, identity, symbols, messages, or culture, with the goal of orchestrating all communications to appear consistent across different audiences and different media" (Volk and Zerfass, 2018: 436).

Hence, strategic communication is expected to be in line with the general strategy and goals of the organization. Argenti et al. (2005: 83) based their understanding of Strategic Communication on this rather important aspect, advocating that it is a "communication aligned with the company's overall strategy, to enhance its strategic positioning.", which should uphold a vision for the organization in the long haul that will allow for its long-lasting achievements.

1.2.2. Expanding the scope of Strategic Communication

Strategic Communication is then a strategic and integrated subject, that deals with organizational communication, incorporating theories and views from a few traditional communication subjects, to manage how organizations reveal themselves to their publics of interest (Hallahan et al., 2007).

In truth, the concept of strategic communication has over the years accumulated a variety of perspectives over its meaning, coming from a selection of different disciplines, thus suggesting that this domain should be interpreted as a unifying and interdisciplinary realm (Hallahan et al., 2007; Holtzhausen & Zerfass, 2015; Werder et al., 2018; Zerfass et al., 2018). As such, Ruão et al. (2021) see its interdisciplinary essence as a crucial condition for the consolidation of this discipline.

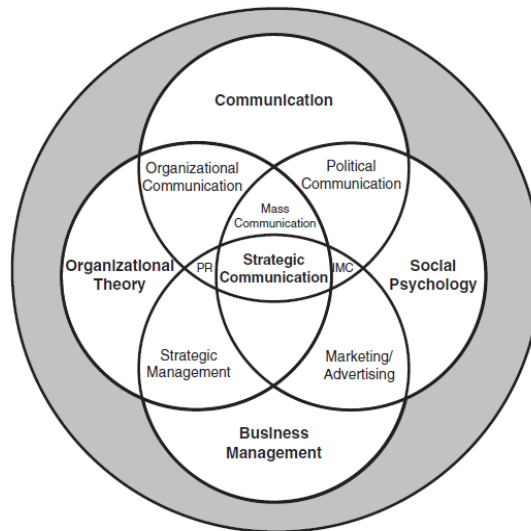
Hallahan et al. (2007) first asserted that the notion of Strategic Communication encompasses views from six disciplines: public relations, marketing, management, political communication, as well as technical communication, and information/social marketing campaigns. Following the same train of thought, Scheinsohn (2010: 19) proposes that this discipline should not be "reducida a cuestiones de relaciones públicas, relaciones con el

periodismo, comunicación interna, publicidad, promoción, sponsoring, marketing, branding, lobbying, diseño, etc.”, but it comprises the study of subjects such as communication, strategy, management, organizational behavior, and psychosociology. Holtzhausen and Zerfass (2015) add public relations, advertising, crisis, health, political and management communication, as well as diplomacy and organizational communication to this perspective.

Hence, Hallahan (2013) suggests that Strategic Communication is often understood as an umbrella term involving such goal-oriented communication activities. The author justifies this stance by stating that an increasing number of organizations are identifying a commonality in these communication disciplines’ purposes and aims when it comes to achieving organizational goals. But despite differences in focus and resulting discrepancies in tactics and techniques in each of the disciplines’ approaches, strategic communication still understands the importance of similarities in their strategies. This is why, according to Hallahan et al. (2007), organizations are leveraging the functions of each discipline through their purposeful integration, making the most out of their consequent synergies, while boosting effectiveness and diminishing overlapping efforts.

The interdisciplinary point of view is empirically verified in Werder et al.’s (2018) article, in which the authors perform a content analysis on 11 years’ worth of publications made available through the paramount *International Journal of Strategic Communication* since its first issue in 2007. As expected, the authors confirmed that the discipline collects theories from, among others, communication, social psychology, organization theory, and business management. The following diagram summarizes Werder et al.’s (2018) analysis of strategic communication as an integrated discipline:

Figure 1 - Strategic Communication as an interdisciplinary subject (Werder et al., 2018: 347)



This web of different approaches that constitute the body of knowledge surrounding the concept of strategic communication has proven useful, especially as it has increasingly been seen as a growing discipline, whose recognition fundamentally depends on its interdisciplinary essence (Werder et al., 2018). Further, Zerfass et al. (2018: 489) tell us that such an integrative outlook “provides a foundation for understanding means (e.g. paid, earned, owned, and shared media), concepts (eg. campaigns, programs), and modes (eg. messaging/listening, monologues/dialogues, arguing/persuading/educating).”.

Thus, the understanding of strategic communication and many of its subdisciplines, such as brands, reputation, image, legitimacy, and trust, benefit from a plurality of views and approaches. This means that the explanatory power of strategic communication is closely related to a continuous merge of interrelated disciplines and perspectives (Nothhaft et al., 2018), which contributes to the development of a unifying, holistic and inclusive framework of examining how communication can pursue organizational goals (Heide et al., 2018).

Hallahan et al. (2007) advocate that this unifying view is essential to strategic communication for four reasons: 1) communicators’ capacity to distinguish between traditional communications endeavors and resulting outcomes is vanishing quickly, in a time where audiences come into contact with organizations, product, and services offerings, and other value propositions through multiple touchpoints; 2) critical changes in the public communication realm are propelled by media and technology economics, which means that

drawing the line between advertising, publicity, e-commerce, and sales promotion is becoming ever more difficult; 3) organizations employ a growing range of mechanisms to influence their constituents' behavior, including what they know, how they feel, and the how they act towards the organization, meaning that, given the understanding that audiences' opinions of an organization are defined by the collective experiences with the entity, the real consequences of each communication effort are faced with a struggling attempt to be measured; 4) strategic communication acknowledges that the central goal of organizational communications is to generate purpose-driven influence, and therefore research on strategic communication would greatly benefit from the study of how communication can positively affect an entity's purpose.

In short, Strategic Communication supports a company's business strategy and its brand-building endeavors, translating them into actionable communication strategies that create behavioral and financial outcomes which add value to the organization (Argenti et al., 2005). To do such, it oversees, integrates, and coordinates the tactical communication initiatives that stem from the various aforementioned communication disciplines of the organizational sphere to leverage the differences in their approaches toward the creation of a coherent and organized plan that strives to meet organizational goals (Hallahan, 2013). For this reason, Strategic Communication has developed an interdisciplinary stance to bring together insights from various disciplines, from management to communication and psychology (Werder et al., 2018).

1.2.3 Applying Strategy to Communication

Strategic Communication consists of two primary and interdependent notions - "communication" and "strategy" -, essential to its activity (Scheinsohn, 2010). Pivotal to organizations, the concept of strategy has had many interpretations (Kunsch, 2018), and should be taken as multidimensional (Hallahan et al., 2007). From a managerial view, Porter (1996: 68) argues that "Strategy is the creation of a unique and valuable position, involving a different set of activities". In other words, Strategy involves the series of decisions made to create competitive advantages, through the combination of activities, skills, or resources in a systematic fashion and, in a way that generates a competitive value to the organization, sustainable over time (Porter, 1996).

In the communication realm, Hallahan et al. (2007) believe that the activities under strategic communication are considered and intended communications, which aim to aid organizations to reach their goals. Thus, the “strategic” in strategic communication refers to the decision-making processes that support communication proceedings as a management operation. After all, Strategic Communication is a “functional derivative of the general strategic management of the organization.” (Zerfass et al., 2018: 497), on which organizations depend to successfully augment business outcomes (Argenti, 2005).

In this context, a clear differentiation between organizational goals and communication objectives is necessary for the effective establishment of strategic communication in organizations (Hallahan, 2015). While organizational goals are seen as outcomes sought regardless of intervention by communication activities, communication objectives are “changes in behavior by people (or other entities) that are the direct outcome of strategic communication activities, and which aim (and are necessary) to achieve organizational goals.” (Hallahan, 2015: 247). The following table summarizes a comparative analysis between organization goals and communication objectives:

Figure 2 - Comparison between Organizational Goals and Communication Objectives (Hallahan, 2015: 248)

<i>Organizational goals</i>	<i>Communication objectives</i>
Higher-order outcomes that center on <i>organizational activities</i>	Lower-order outcomes that involve <i>people's behaviors</i>
Established as benchmarks to help attain an organization's mission or to fulfill its vision	Established to achieve a specified organizational goal in the context of a communication campaign, program or project
Measured in terms of regularly monitored organization activities, such as <ul style="list-style-type: none"> • units sold or donated • revenue • attendance at events • traffic to a facility • market share (of sales or as a service provider) • market position or rank in an industry or field • some specified accomplishment (such as winning an election) • reduction in the incidence of disease, or risky or antisocial behaviors 	Measured in terms of people's response specifically to communications campaign <ul style="list-style-type: none"> • knowledge (mere awareness, recognition, recall, comprehension, understanding) • attitudes (affect, predispositions, beliefs) • intermediate actions (typically interactions or communications actions) • ultimate actions that benefit the organization <i>and</i> individual—buying, investing, donating or volunteering, working, voting, adopting a particular faith, etc. • post-action behaviors
Measured using data from extant or specially created organizational systems or from public sources.	Measured using data collected as part of the campaign, program or project using quantitative or qualitative research methods
Often identified by client or management as part of the annual or other planning activities; sometimes refined or restated by communicator for inclusion in a communication plan	Usually specified by <i>campaign planners</i> and recommended to a client based on stated goals. Some objectives might be for the communicator's own use

The main takeaway of Hallahan's (2015) view is the understanding that communication objectives stand as low-order results which assist the higher-order organizational results, linking organizational goals to constituents' behavior. Hence, an effective communication objective allows an organization's various audiences to respond with favorable actions in the best interest of both parties.

In this sense, establishing the relationship between organizational goals and the equivalent communication objectives is an essential part of devising a strategic communication plan (Hallahan, 2015). Further, some authors believe that in the formulation of strategic communication programs and campaigns an integrated approach of communication perspectives should be exercised, leveraging the subject's interdisciplinary nature (Smith, 2013; Werder, 2015), and exploring the various tools, both traditional and digital, which integrate the practice of its many branches (Smith, 2013).

And although Hallahan et al. (2007) propose that the role of strategic communication's many disciplines can be hardly summarized in an individual merging framework that serves as a blueprint for strategic communication management, the author also suggests that these converging fields share some commonalities, such as 1) audience analysis; 2) goal setting 3) message strategy 4) channel choice; 5) program assessment.

In sum, strategic communication can be regarded as the communication which is of crucial importance for not only the survival but also the prosperity of an organization, making meaningful use of its resources to immerse itself in strategic conversations of relevance to the achievement of its objectives (Zerfass et al, 2018). In this sense, it is expected to firmly outline such objectives and to suggest ways through which they are to be accomplished, taking into consideration the organizational background as well as the characteristics of its audiences (Neiva, 2018). And although it might envision a variety of outcomes (Hallahan, 2015), its many definitions suggest that strategic communication focuses on the fulfillment of its foundational mission (Hallahan et al., 2007), while also managing its reputation among its constituents (Holtzhausen & Zerfass, 2015), through the strategic establishment of mutually beneficial relationships between the organization and its stakeholders (Mendes, 2013).

1.3. Content Marketing

1.3.1 Concept of Content Marketing

Marketing has, in the last years, witnessed a paradigm shift, propelled by changes in consumer behavior, with consumers now resorting to researching for products online. In this scenario, content-based marketing, Content Marketing, has surfaced as a way of connecting these consumers with “the way smart businesses like to sell - by demonstrating empathy, purpose and usefulness, not by shouting loudest.” (Jefferson & Tanton, 2015: 10).

Although not a new concept, having been present in organizations offline and online for many decades, the notion of content marketing still presents a variety of views on its meaning and significance (Bly, 2020). Originally used to build credibility and authority in a certain subject, while simultaneously informing consumers (Pulizzi, 2012), and to appeal to new businesses in maintaining current customers (Lieb, 2012), the current understanding of this phenomenon suggests a wide array of purposes, as it will be further discussed.

Dobaj et al. (2015: 7) see it as: “a narrative form of marketing that provides customers with useful information, at moments when they are interested in receiving it, in an engaging, not “sales-ey” way”, allowing for a softer approach to persuading audiences. Similarly, Pulizzi (2012: 116) defines it as “the creation of valuable, relevant and compelling content by the brand itself on a consistent basis, used to generate a positive behavior from a customer or prospect of the brand.”, a definition which the author later expanded to the dissemination of such content (Pulizzi, 2014). These definitions portray content marketing as a discipline that concerns itself, especially with the development of information and messages which is of value to consumers, who are here at the center of its activities.

Hence, as Opreana and Vinerean (2015) summarize it, content marketing curates content to change or strengthen consumer behavior. For this purpose, Pulizzi and Barrett (2009) highlight the urgency to know the consumers’ needs in depth so that content marketing can fulfill them through the creation of relevant and helpful information.

The contents which fall under the scope of content marketing can, according to Lieb (2012), be focused on the organization, product, or service. However, it should not come across as a pitching discourse, but rather informative or engaging to grab customers’ attention and elicit an emotional connection between buyer and organization (Einstein, 2016). This sort of content is meant to drive prospective customers into becoming buyers (Kee & Yazdanifard, 2015), and help guarantee their loyalty (Lou & Xie, 2021), making the

informative, engaging, and entertaining nature of content marketing relevant in encouraging profitable consumer responses (Pulizzi, 2014). Dobaj et al. (2015) too believe in content marketing's ability to generate consumer engagement and loyalty, further adding that the objectives of this marketing field include increasing brand awareness, generating leads, customer conversion and retention, driving website traffic, building an industry leader image, selling and creating differentiation. Furthermore, it also allows organizations to build trust (Jefferson & Tanton, 2015), as well as brand perceptions (Kee & Yazdanifard, 2015), and to become a trustworthy source of information (Handley & Chapman, 2011).

Often linked to the notions of publishing³, inbound marketing⁴, and storytelling⁵ (Holliman & Rowley, 2014), content marketing stresses brands' active role in the self-production and self-publishing of their content. Pulizzi (2012) understands this marketing field as a practice where organizations see themselves as media companies, from the point of view where, as Pulizzi (2014) later proposes, they own their own media channels, instead of renting them.

1.3.2. The rise of Content Marketing

Although currently still in its early steps, content marketing has seen a growth in popularity as its practice has been equally prominent. Such a rise in demand is justified by some authors by the downfall of the traditional marketing model dependent on mass media channels and strategies, in a time when the web and other digital channels are empowering organizations to create their own content (Pulizzi, 2012). This shift in trends can be explained from a few perspectives.

Opreana and Vinerean (2015) argue that technology has ultimately reduced the cost of publishing content. At the same time, consumer behavior is changing. Before deciding on a purchase, consumers now seek useful product and brand-related information online

³ As an industry, Publishing is described by the Cambridge Dictionary (n.d.) as: “the profession or business of producing and selling a book, magazine, or newspaper”.

⁴ The concept of Inbound Marketing was first introduced in the book *Inbound Marketing: Get Found Using Google, Social Media, and Blogs* by Halligan and Shah (2010), founders of inbound marketing software enterprise HubSpot. The company defines the term as: “a business methodology that attracts customers by creating valuable content and experiences tailored to them. While outbound marketing interrupts your audience with content they don't always want, inbound marketing forms connections they are looking for and solves problems they already have.” (HubSpot, n.d.)

⁵ Storytelling can be, for this purpose, understood as “the use of stories or narratives as a communication tool to value, share, and capitalize on the knowledge of individuals.” (Serrat, 2017: 839). This concept will be further explored later in this work.

(Jefferson & Tanton, 2015). This means that, in a technology-driven era, intrusive advertising that pushes unsolicited messages out has lost some of its relevance (Opreana & Vinerean, 2015).

Thus, content marketing finds its relevance in the opportunity it provides brands to meet consumers where they are and on their own terms (Pulizzi & Barrett, 2009). In this sense, content marketing moves away from a “one-way stream of product-based selling messages hoping to “interrupt” the recipient from whatever they are doing.” (Holliman & Rowley, 2014: 272), but instead tries to attract consumers by providing them with relevant and valuable content (Opreana & Vinerean, 2015).

In this respect, it becomes relevant to make a clear distinction between content marketing and traditional marketing. By arguing that traditional marketing tends to be more product-focused, Dobaj et al. (2015) believe that, on the other hand, content marketing is oriented towards the consumers, making them an essential criterion in the decision-making processes. Further, the authors identify five other differences between the two concepts:

1. Traditional channels vs. digital channels. There is a difference in terms of distribution means. While traditional marketing uses traditional channels, such as TV, newspapers, and billboards, content marketing recurs to digital channels.
2. Talking vs. giving. While traditional marketing talks about the product, providing reasons for purchase, content marketing aims at producing and releasing relevant content for the consumer, presenting them with valuable information.
3. Monologue vs. Dialogue. Traditional marketing is understood as being one-sided, while content marketing has an interactive nature, allowing the creation of dynamic relationships between the organization and current and potential customers.
4. Generalized vs Personalized. Traditional marketing speaks to a wide audience, while content marketing is aimed at narrower and more specific targets.
5. Static and Shareable. Traditional marketing is not, in its essence, shareable. On the other hand, content marketing allows for the sharing of content throughout the online world.

In this sense, unlike traditional marketing (Pulizzi, 2014), content marketing provides organizations with an opportunity to educate customers about and to nurture their relationships with the brand, in such a way that adds value to the former (Järvinen &

Taiminen, 2016). Hence, building and strengthening brand perceptions, and indirectly generating sales through the establishment of relationships with consumers is also an integral part of content marketing’s responsibilities (Hollebeek & Macky, 2019).

For these reasons, Chaffey and Ellis-Chadwick (2019) argue that content marketing has become a paramount element of organizations and a focal point in their communication strategies online. Handley and Chapman (2011) even argue that it has become an extension of the brands that put it into practice, by triggering consumers to wish to learn more about the organization.

1.3.3. Content Marketing Formats, Channels, and Strategies

In practice, content marketing can be developed in many different ways, by making the most out of different tools (Bala & Verma, 2018). Despite this wide variety of options, organizations do not, however, have to be present in all channels and publish in all available format types, but instead should decide on where and how to present themselves based on their audiences’ profiles and needs, the organization's goals, brand, and expertise, as well as accessible budget, schedule and skill (Handley & Chapman, 2011). The following table summarizes a few authors’ perspectives on the forms and platforms through which content can be published:

Table 3 - Various approaches to Content Marketing’s formats and channels

Authors	Formats and Channels
Papagiannis (2020: 210-211)	<ul style="list-style-type: none"> ● Long-form article/web pages; Infographics; Decision trees; Checklists; Webinars; Photos/images; Website video; Tools such as calculators, apps; Whitepapers; Listicles; Blogs; Quizzes; Recipes and help content; Online press releases; Event footage; Podcasts; Ebooks/emagazines; Classes; Custom content on partnered website; Dedicated video channels; Websites; Products; TV spots; Charities; Radio shows; Video, including animated, educational, documentary, scripted shows.
Bly (2020: 19-20; 92; 103; 122; 145; 154; 160; 170)	<ul style="list-style-type: none"> ● Tip sheets; How-to sheets; Booklet; Article; Enewsletter; Column; Monograph; Mini-report; Case Study; Mobile apps; White paper; Slide guide; Selection guide; DVDs; CDs; Webinar; Teleseminar;

	Flashcard; Software; Games; Ebook; Print newsletter; Use cases (applications); Streaming video files; Online audio files; Paperbound books; Social media posts; Special reports; Testimonials; Blogging; Podcasts; Videos; Seminars; Workshops; Speeches; Talks.
Pulizzi (2014: 159-202)	<ul style="list-style-type: none"> • Blogs; E-newsletter; White paper; Article; E-book; Case study; Testimonials, Video, Online news release, Custom print magazine, Print newsletter; Digital magazine; E-learning series; Mobile application; Teleseminar; Podcast, Executive roundtable; Industry ranking system; Printed book; Audiobook; Virtual trade show; Comic Book; Road show; Branded content tool / application; Online game; Infographic; Online survey research project; Discussion forum.

As seen, the choices of channels and formats for content are numerous. However, Halvorson & Rach (2012) point out that content is only effective if it strategically underpins business objectives and responds to customers’ needs. Thus, content marketing strategy can be defined as “the practice of planning for the creation, delivery, and governance of useful, usable content.” (Bloomstein, 2012: 6), bearing in mind a specific target audience, and which ought to be part of the strategic marketing planning (Rez, 2018). A content marketing strategy allows a brand to produce content that is specific to any stage of the customer journey - from research to purchase and reviewing (Ryan, 2014). Still, as supported by Wuebben (2011), each type of produced content is intended for a certain goal, and that is why considering the sort of content that is meaningful to the target audience in the context of their specific buying process is a more effective approach to planning a content marketing strategy (Odden, 2012).

The following table summarizes some of the various approaches to the structure of a content marketing strategy, according to different authors:

Table 4 - Different approaches to a Content Marketing Strategy

Authors	Strategies
Petrova (2022)	Identifies seven steps toward a Content Marketing strategy: <ol style="list-style-type: none"> 1. “Determine Your Audience and the Story You Want to Tell with Your Content” 2. “Analyze Historical Content Performance and Establish

	<p>Your Content Marketing Goals”</p> <ol style="list-style-type: none"> 3. “Audit Your Existing Content” 4. “Develop a High-Level Editorial Plan and Content Calendar” 5. “Develop Your Content” 6. “Plan Content Distribution” 7. “Continuously Analyze Your Content Performance”
Rez (2018: 118-120)	<p>Suggests ten questions that help define a content marketing strategy:</p> <ol style="list-style-type: none"> 1. “Qual é o seu objetivo?” 2. “O que vende?” 3. “O que é que os seus clientes querem de si?” 4. “Qual é a sua história?” 5. “O que tem a dizer?” 6. “Qual o tipo de conteúdo necessário para a sua marca em cada etapa do processo de venda?” 7. “Como será distribuído o seu conteúdo?” 8. “Como encontrar a sua marca através de uma pesquisa?” 9. “Como é que as coisas vão acontecer (cronograma de trabalho)?” 10. “Como vai medir os resultados?”
Papagiannis (2020: 131)	<p>Introduce eleven questions that support a content plan:</p> <ol style="list-style-type: none"> 1. What is the brand mission and image? 2. Who is our audience, and what are their personas? 3. What is the target audience's journey? 4. What problem are we solving for? 5. What are people saying about our brand (positive comments, complaints, needs)? 6. What are people saying about the category? 7. How often are we talking to them? 8. What media channels are they on? Are we on those? 9. What messages are they looking for? 10. Are there disconnects with our target audience and our brand? If so, how can content fix it? 11. What are the data points that are included to support the answers to these questions?

In this context, it is imperative to mention that, since every organization establishes different needs and goals for itself in terms of content creation, therefore, there are no replicable content marketing strategies meant to fit all companies (Wuebben, 2011). Nonetheless, despite there being different types of content, with distinct levels of complexity, and whose combined efforts could benefit the brand in collecting awareness and authority (Papagiannis, 2020), content marketing should, at its core, aim at developing useful

information for current and prospective customers across strategies and formats, so as to engage and educate them (Bly, 2020).

1.3.4. Digital Content Marketing

Content marketing is believed to thrive mainly in a digital environment (Kotler et al., 2017). It thus becomes possible to speak of a digital content marketing field, referring to “the management process responsible for identifying, anticipating, and satisfying customer requirements profitably in the context of digital content, or bit-based objects distributed through electronic channels.” (Rowley, 2008: 522). In short, digital content marketing shares the foundational purpose of content marketing of producing and sharing relevant brand-related content to customers, doing so through digital platforms (Hollebeek & Macky, 2019).

Bala and Verma (2018) and Chaffey and Ellis-Chadwick (2019) also tell us that content marketing involves the use of social media as a channel to distribute content. These channels are especially relevant as they give marketers a two-way platform to communicate directly with customers (Kotler et al., 2017). Wuebben (2011) even identifies social media marketing as a growing trend within content marketing, arguing that companies are making their presence known on these platforms, as this is where customers are, and content published on these channels help build customer-brand relationships, establish expertise, improve media exposure, and, hence, sales. This is why Järvinen and Taiminen (2016) believe that the two notions are conceptually linked, especially as the concept of storytelling, as opposed to communications of promotional character, is a focal aspect of the two.

Content marketing has become undeniably important to brands and will continue to be in the future, playing a vital part in organizations’ marketing strategies, and it is expected to have a positive impact on their business goals and image (Dobaj et al., 2015). This is because, as Holliman and Rowley (2014) point out, in whichever format content marketing presents itself, its digital nature allows for the creation of communities around the brand and of value to both the consumer and the organization. For these reasons, content marketing carries with it some particular marketing challenges, as marketers pursue strategies that engage with consumers as current and potential members of such communities (Rowley, 2008).

Pulizzi (2014) suggests that these strategies should rely on the creation and sharing of stories that are valuable to consumers and create trust for the brands. Ryan (2014: 322) too believes in the power of stories when they are shared online, stating: “Increasingly digital

technology will be used to do what humans have always enjoyed: tell and share stories.”. According to the author, part of these stories will be told by marketers and increasingly so in digital content form (Ryan, 2014).

But whichever strategy is opted by brands, Pulizzi’s (2012) outlook into the future of marketing tells us that it will face a “half marketing and half publishing” (p.122) approach, where “Brands will accomplish their marketing goals, not mainly through interruptive media, but by creating and distributing the most valuable information on the planet for that particular niche.” (p. 123).

2. Brand, Brand Equity, and Brand Image

We live in a world where everything is branded, and as such brands have become an integral part of our daily lives (Brown, 2016). From a business outlook, brands can be examined from many perspectives. While some see them as a series of equities or a tool toward differentiation, others believe them to be a promise (Calkins, 2019). A trustworthy position in the market is only sustained, however, through a strong brand whose audience understands the worth of its proposition. The concept and measurement of brand equity are thus decisive to determine a brand's value, where brand image plays a part as a relevant indicator of consumer perception of the brand (Baines et al., 2019).

2.1. The concept of “brand”

The technological developments that shaped 20th-century consumption patterns have, to a certain degree, made the market's supply appear identical to consumers (Ruão & Farhangmer, 2000). In this sense, brands have long crystallized their relevance within organizations, as a marker of differentiation, recognition, and relationship building (Pich & Spry, 2020).

For this reason, organizations spend considerable resources on planning and executing branding initiatives. Similarly, research on brand management has equally witnessed, especially since the mid-1980s, unrelenting efforts toward developing theories and frameworks that best describe the notion, breadth, and potential of brands (Heding et al., 2020). Consequently, many theories have been developed on this topic, and although brands play an important role in the lives of organizations, there is still much to unravel about their workings (Ruão, 2017).

2.1.1. What is a brand?

Today, and particularly since the 1990s, brands have progressively built pertinence within economies and organizations (Sáiz & Castro, 2022) and are currently one of the more prominent cultural drivers and vehicles of globalization (Lury, 2004). Simultaneously, it has become increasingly difficult to deny their pervasive presence in everyday life, as logos and brands continuously surround us, from our clothing choices to the items we welcome into

our homes (Moor, 2007). The truth is that amid a global economy that experiences permanent changes and fierce competition, brands take on a fundamental role in companies' response to dealing with uncertainties (Brymer, 2003), and when properly managed can be of great value to companies (Belmonte, 2009). This is why, to companies, brands represent one of the few assets which are able to support a long-term competitive advantage (Lindemann, 2003).

Aaker (1991: 21) explains the concept of "brand" as "a distinguishing name and/or symbol (such as a logo, trademark, or package design) intended to identify the goods or services of either one seller or a group of sellers, and to differentiate those goods or services from those of competitors.". From a similar perspective, Oliveira (2019) sees brands as a legal instrument that serves as a symbol and name to its producer and property, as well as a token of financial value, capable of representing exclusive and meaningful goods to consumers. The American Marketing Association (n.d.) defines a brand as "a name, term, design, symbol, or any other feature that identifies one seller's goods or service as distinct from those of other sellers.". It is worth noting that these aforementioned definitions focus on the importance of a brand in creating a differentiating stance for a particular product or service against the remaining competition in the market. This is justified by the understanding that in the market landscape in which brands are situated differentiation plays a crucial role (Wood, 2000).

From a different perspective, the notion of brand is rooted in the creation of value. Sachs (2002: 197) explains it as a "cultural, sensory image that surrounds your company or product and creates an indelible symbol in the minds of your customers". They are also seen as "multidimensional concepts capable of capturing content, images, feelings, lifestyles, personalities, culture, and other characteristics that help a consumer deeply and uniquely associate, or disassociate, with a brand." (Baalbaki & Guzmán, 2016: 32). It is, in this sense, the result of all the value built through a company's brand-based campaigns, through which a brand becomes a representation to customers of the collective of their experiences related to it (Kotler et al., 2010). The efforts that surround and construct a brand are also recognized as attributing increasing value to a product, one which transcends its functional purpose (Farquhar, 1989). In truth, a brand is also an intricate mechanism of signs that empowers products with symbolic value, which, despite differing from consumer to consumer, plays a certain degree of influence on their minds (Pich & Spry, 2020).

This last perspective suggests that some degree of divergence is established between the notions of “product” and of “brand”. Keller (2013: 31) confirms this disparity, defining a product as “anything we can offer to a market for attention, acquisition, use, or consumption that might satisfy a need or want.”. From the perspective of this author, a brand surpasses the notion of product, adding to the latter an understanding that brands hold distinctive qualities that set themselves apart from the competition. These differences can be categorized as rational and tangible when directly linked to the product and its performance, or intangible, emotional, and symbolic when referring to what the brand stands for (Keller, 2013).

Nonetheless, Ruão (2017) indicates that not all authors agree with this point of view of an equal co-existence of these aforementioned attributes, suggesting instead the existence of two distinct research streams with opposing views on the concept of brands and their degree of separation from the notion of products. The author states that a realist point of view is mainly supported by an understanding that brands are intrinsically linked to the product they represent in the market, and its material and tangible characteristics, targeting the wishes that consumers hope to fulfill, although simultaneously recognizing, the symbolic and intangible elements that surround it. Contrarily, an idealist perspective chooses to highlight the importance of unique values, ideas, names, symbols, and intangible attributes that constitute the brand offering in the eyes and consciousness of the consumer and strengthen its differentiating stance in the market. This view thus separates the notions of “product”, what the company produces, and “brand”, what the company sells.

A more holistic perspective on the notion of brands suggests that they should be taken as a conjugation of the organization’s messages and inputs and their resulting interpretation by consumers (Dall’Olmo Riley, 2016). In this sense, brands can currently also be understood as “complex multidimensional constructs with varying degrees of meaning, independence, co-creation and scope” (p. 287), according to which they are semiotic entities whose meaning is co-created through ongoing collaborative dynamics between organization and consumers (Conejo & Wooliscroft, 2015). Ultimately, this point of view proposes that this concept goes beyond the construction of a set of signals to distinguish between products, but instead presents itself as a process of relationship building where consumers play an active role (Brito, 2010).

From this point of view, Berry (2000) highlights the importance of the emotional dimension surrounding brands, to which values⁶ are crucial. The author explains:

“Great brands always make an emotional connection with the intended audience. They reach beyond the purely rational and purely economic level to spark feelings of closeness, affection, and trust. Consumers live in an emotional world; their emotions influence their decisions.” (p. 134)

In the creation of this emotional environment that defines brands, the understanding of customer values is thus indispensable. In other words, the emotional link established between brand and consumer relies on the capturing and communication of values that are already held by consumers. By echoing them into the brand, and making these central to what the brand represents, consumers, through their experiences with the brand, authenticate and nurture their relationship with brands, one that is supported by meaningful emotions (Berry, 2000).

This intangible nature of brands is particularly stressed by a plurality of authors. Stewart and Morgan (2021) state that brands are fundamentally a concept of intangible foundation, which, according to Kotler and Pfoertsch (2006) then materializes itself into such tangible marketing communications as logos, jingles, and taglines. At the same time, Yuen (2021) points out that it is this intangible essence that justifies the importance of brands to companies, as they provide consumers a sense of reassurance that allows them to make a purchase. Simultaneously, they also represent market entry barriers, since they provide differentiation, and legal protection to their products (Stewart & Morgan, 2021).

In this sense, their intangible character is now the main driver of customer purchase (da Silva, 2012). Hence, while certain brands establish their competitive advantage based on the emphasis paid to the performance of their products, others do so by creating intangible “relevant and appealing images surrounding their products.” (Keller, 2013: 32).

This viewpoint suggests that brands are not just a representation of product-centered benefits, features, and values, and, but that they are also a set of perceptions built in the minds of consumers (Lerman et al., 2018). Kapferer (2008) tells us that these perceptions are a construct that is continuously built - either positive or negative - as consumers interact with the brand’s product, communications, distribution, and staff. Humphreys (2021) adds

⁶ The concept of brand values can be defined as: “the most basic and fundamental significances a truly strong brand comes to represent—values such as honesty, affection, security, freedom, fun, dominance, and trust.” (Berry, 1988: 19)

that they can also, in the realm of digital communication, be constructed through the synergies taking place within consumer groups and online communities. Thus these efforts should then act systematically and put the entirety of the marketing mix components into practice (de Chernatony et al., 2011), to successfully build and preserve the recognition of a brand's differential value (Dall'Olmo Riley, 2016).

2.1.2. The value of brands to organizations and consumers

As stated previously, the notion of brand is intrinsically linked to the creation of value.

From the perspective of companies, Keller (2013) proposes that brands generate value in six distinct ways:

1. They serve an administrative role, by acting as a mechanism to identify products, help manage their tracing, and consequent inventory and bookkeeping.
2. They also protect a company's distinctive features, as product qualities that are singular in the market can assure legal safeguarding for themselves through brands, granting intellectual property rights to the companies, and confirming ownership over such features.
3. Brands are also a proof of guarantee of product quality. They can present themselves as tokens of a certain degree of product quality, which satisfied customers trust when considering the possibility of a repurchase. This resulting brand loyalty not only builds obstacles for market entrance to competitors (Keller, 2013) but also allows companies to ensure and enjoy a certain level of security regarding future business transactions (Kapferer, 2008).
4. They link a company's portfolio with distinctive associations. To create a differentiating stance in the market for a company's products, a brand bestows them with exclusive associations and manages the creation of unique meanings around them.
5. Brands provide competitive advantages to companies. The essence of brands as mental representations which are unique and different from the other brands is a characteristic that is built over time through continuous marketing efforts and product-centered experiences, making them hardly duplicated or emulated.
6. They generate income. From various fronts, brands provide different ways for companies to collect earnings - from their legally-obtaining rights to their

relationship with purchasing behavior or their market value and the possibility of trade, and even their capacity to sustain income (Keller, 2013).

Apart from this proposal, Diogo (2008) suggests that brands provide companies with the opportunity to concentrate their endeavors and pay special attention to marketing and branding efforts. Fundamentally, this shift in the operational organization of an enterprise - one that goes from a focus on production to one that highlights the aforementioned operations that generate greater value - allows brands to strive towards the improvement of the product and brand elements that surround it. In this sense, a brand enables the company to practice at a premium price in the market, augmenting the company's profitability. Additionally, de Chernatony et al. (2011) argue that brands stand as a foundational ground on which companies can build variance of their current products, such as “improvements, variants, added services, new countries and so on.” (p.19).

At the same time, brands add value to consumers' lives. Kapferer (2008) summarizes their benefits from eight perspectives. Thus, brands:

1. Serve an identification purpose, by helping consumers rapidly spot products from a company;
2. Allow the consumer to save time, as they help identify products that the consumer has previously purchased, facilitating the repurchase and consequent consumer loyalty;
3. Provide consumers with a guarantee that product quality is to remain invariable regardless of the circumstances of the purchase;
4. Ensure consumers that the product showcases the best performance and its product category and for its intended purpose;
5. Grant consumers an opportunity to externalize their self-image and self-esteem;
6. Foster the creation of consumer-brand relationships which are durable and allow for consumer satisfaction;
7. Help fulfill hedonic needs, by creating a sense of fascination felt by the consumer about the brand and its environment - be it brand-related experiences, communication efforts, or its visual elements;
8. Play an ethical role, by providing consumers with a sense of fulfillment related to a brand's conscious efforts towards positively impacting society.

In short, brands help consumers reduce the perceived risk that is associated with a purchase. Between choosing an unbranded and a branded product, opting for the latter weakens the chances of not making the best purchase (Keller, 2013). This happens because brands portray to consumers an image of a product or service and the company behind it, creating a feeling of trust over time, but only if the brand is able to successfully, consistently and meaningfully convey its brand promise, which must be clearly outlined and relevant to consumers (Kotler & Pfoertsch, 2006).

In particular, brands are crucial to consumers when levels of involvement in the process of purchase are high, when product performance is challenging to deduce (Lindon et al, 2004), when the consequences of a wrong purchase are stern and when the price of the product is higher (Kapferer, 2008).

This is why external signs of the product features and overall characteristics, such as price, packaging, and placement, should reflect its inner qualities, which are not immediately visible or noticeable (Kapferer, 2008). After all, brands are the “front-liner of a product” (Wijaya, 2013: 55) that encourage “the consumer to shop with confidence, and they provide a route map through a bewildering variety of choices” (Blackett, 2003: 18). In this sense, brands fundamentally serve a reputational⁷ role (Beverland, 2018), as the set of beliefs consumers hold about them can potentially benefit not only the consumer, when seen as a source of reliability during the purchasing process but also the company, by standing as an identification mechanism within the market (Bronnenberg et al., 2019).

2.2 Branding and Brand Identity

2.2.1. The notion of Branding

Similarly to brands, branding efforts have too become unavoidable. They have witnessed a paramount interest, understood as a cornerstone of the polished workings of a global capitalist economy, helping consumers shape their sense of identity, self, and place (Moor, 2007). These practices, included in strategic marketing efforts, have evolved “from initially marking property and ownership, and identifying the origin and content of goods, to connoting different types of values, meanings and reputations.”, to strive towards “consumer identification and aspiration” (Moor, 2007: 15).

⁷ The concept of brand reputation will be further developed in subchapter 2.3 of this work.

The relevance of branding as managerial practice extends beyond society and consumers. To brands, branding is crucial as it aids their fulfillment of long-term goals toward business growth (Kotler & Pfoertsch, 2006), and the value creation that this activity supports makes branding one of the key processes of a business' strategy (Holt, 2003).

To simply put it, branding entails the creation and management of brands (da Silva, 2012). Kotler and Keller (2006: 275) provide a more detailed definition: "Branding is endowing products and services with the power of a brand". Hence, branding is concerned with the development of strategically differentiated brands and with moving "beyond commodities to branded products—to reduce the primacy of price upon the purchase decision" (Aaker, 1991: 22). This description implies that branding is concerned with the creation, in the minds of consumers, of meaningful differences between brands (Beverland, 2018). Thus, branding informs consumers about product benefits and features by providing them with labels, while simultaneously supplying meaning for a brand by working on its intangible image judgments (Keller, 2013).

Additionally, Bastos and Levy (2012) stress the importance of branding in creating symbolic meanings around a brand:

"At the root of all branding activity is the human desire to be someone of consequence, to create a personal and social identity, to present oneself as both like other people (e.g. to belong) and unlike other people (e.g. to stand out), and to have a good reputation. Sign and symbol are essential ingredients of this branding phenomenon" (p. 349)

Branding hence attributes a sign to an object, which is interpreted as a symbol, not only of ownership but also as a sign of distinction (Baston & Levy, 2012).

As previously mentioned, branding is also understood as a notion of calculated nature (Lalaounis, 2021), to create differentiation (da Silva, 2012). Kapferer (2008) thus explains that it demands from the organization a high degree of involvement, skills, and resources. This is because branding addresses all elements of the marketing mix in an organized and deliberate net of activities intended at driving consumers to identify a product's added values, which are singular and sustainable in comparison to the competition (de Chernatony et al., 2011).

Strategic branding encompasses the choice of the brand's vision and the design of the most effective approach to arrive at the greatest investment returns - including phases of analysis, formulation, and implementation (de Chernatony et al., 2011). Hence, a brand should integrate its vision as a framework into all its practices, so that, from the definition

of its offering to the communication initiatives that support it, they are coordinated to coherently express to the market how the brand wishes to be perceived (Oliveira, 2019).

Lalaounis (2021) seems to agree with such propositions, by suggesting that the strategic brand management process entails a first step of developing brand plans, which include the definition of its brand personality, values, positioning, as well as identity, in order to cultivate brand equity⁸. The second step includes putting together brand marketing programs, taking into account the possibilities of the various brand communications. This is followed by the interpretation of the brand's effectiveness and ability to create value in terms of brand equity, including its origins and outcomes. The final stage of this process involves considering the creation of future potential value for the brand, through brand extensions, and the inclusion of technology and innovation in such strategies.

Although the brand management processes discussed by Lalaounis (2021) share a generic nature, as this model applies to most brands, branding also relies on the construction of a brand's elements, which are trademarkable tools meant to identify a brand's products (Kotler & Keller, 2006). These become important given that a trusted and recognizable identity "can be elevated above price and feature competition." (Kotler & Pfoertsch, 2006: 52).

2.2.2 Brand Identity

Therefore, it can be asserted that part of the actions that fall under the scope of strategic branding is inherently tied to the development of the brand's identity and the possibilities of making the brand and its strengths visible (Wheeler, 2017). Mogaji (2019) points out that today companies spend considerable amounts of resources on building and strategically communicating a coherent brand identity.

Aaker and Joachimsthaler (2000) tell us that every brand is expected to have a brand identity that reflects how it wished to be perceived by its consumers and which serves as a map for all branding activities. According to these authors, the identity of a brand is therefore aspirational and it can be defined as "a set of associations the brand strategist seeks to create or maintain." (p. 40). In this sense, to be of value to the brand, it should portray the essence of what the brand is, which seals a promise to its customers (Aaker, 1996).

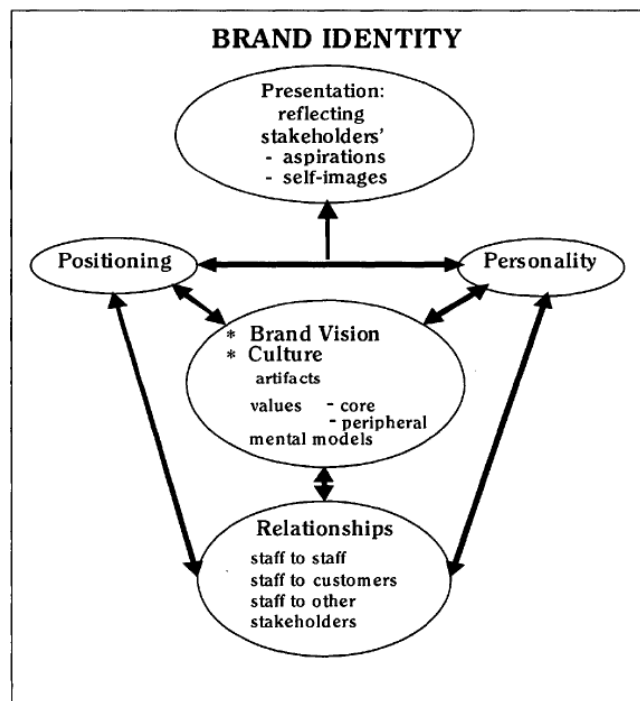
This identity details the brand's self-image, meaning that this is an emitting concept

⁸ This notion will be further explained in the next sub-chapter of this work.

that serves as a precursor of and provides the arguments for the creation of its image in the market. Thus, brand identity addresses not only brands' tangible features but also their tangible characteristics (Oliveira, 2019), encompassing elements so broad as "logo, colors, sounds, smells, packaging, location, corporate identities, slogan, and others." (Wijaya, 2013: 62). The marketing mix - from the product to its price, promotion, and place - consequently have a central role in authenticating a brand identity, as all these serve different purposes in conveying the brand's characteristics to consumers (Nandan, 2005).

As for the structure of brand identity and how it can be organized for managerial purposes, de Chernatony (1999) suggests that it can be explained through the brand's: 1) vision; 2) culture; 3) positioning; 4) personality; 5) relationships with staff, customers and other stakeholders; 6) presentations that mirror the aspirations and self-images of its stakeholders.

Figure 3 - Brand Identity Components by de Chernatony (1999: 166)



The author explains that having an explicit vision provides the brand with a sense of direction for its future developments. Alongside its culture, i.e the underlying values which sustain and help achieve this vision, it guides the brand's intended positioning, personality, and relationships. Hence, a brand's positioning encompasses its functionally unique

capabilities in comparison to the competition (de Chernatony, 1999). The brand's personality, however, metaphorically expresses the brand's values through its embodiment of human-like characteristics (Aaker, 1997). Although different, a brand's position and personality are expected to have a coherent relationship, to create sound relationships between the brand and stakeholders, which allow both parties to interact and actively understand each other more deeply. This model further suggests that these brand identity elements work together to define its presentation style, which ensures that at all touchpoints the brand is presented in a manner that echoes and resonates with the real and aspirational self-images of its stakeholders (de Chernatony, 1999).

This perspective notes the importance of brand positioning, understood by Aaker and Joachimsthaler (2000: 41), as the “part of the brand identity and value proposition that is to be communicated to the target audience”. These authors claim that brand position presents itself as a framework for the definition of communication objectives to externalize the brand identity, define its message and drive the brand towards the choice of the most suitable communication tools, taking into consideration its target segments (Aaker & Joachimsthaler, 2000).

But probably the strongest argument towards the creation of a brand position is that it is a “compelling promise that marketers convey to win the customers' minds and hearts.” (Kotler et al., 2017: 48-49). This perspective sees consumers as human beings and implies that communicating a brand positioning is about nurturing consumers' trust and authentic as well as horizontal relationships with the brand through the delivery of a differentiating promise which reflects the brand's identity and that requires the coordination of marketing mix elements to be successfully conveyed (Kotler et al., 2017).

In sum, brands and branding activities can be of great value to both the organization and consumers (Lalaounis, 2021). At its core, branding highlights the characteristics of a product, from its physical features to its benefits, but also curates its surrounding atmosphere, by constructing a brand's elements, identity, aesthetic and fantasy-like reality (Bastos & Levy, 2012). Nonetheless, these efforts can only be taken as fruitful if these intangible notions are strategically and consistently communicated, and recognized by consumers, under which condition the value of the brand is strengthened (Darley, 2016).

2.3 Brand Equity, Brand Image, and Brand Reputation

2.3.1 The concept of Brand Equity

Essentially, branding plays a crucial role in empowering products with the notion of brand equity (Blackett, 2003). In truth, the significance of a brand is supported by the value it embodies. This value can be distinguished between its quantitative form, i.e a greater business margin for the company or more savings for the consumers, and its qualitative expression, in the shape of brand notoriety or consumer trust and perceived quality (Diogo, 2008). And although there are several approaches to this notion of brand equity, most of them consider it a matter of strategic importance (Wood, 2000). Defining this concept, the methodology around its measurement, and its causes and consequences, has proven itself to be a task of paramount significance to the management of valuable and competitive brands, one which has grown to be central to marketing (Cobb-Walgren et al., 1995; Faircloth et al., 2001).

Different authors and views on brand equity find their common ground in the belief that it translates into “marketing effects uniquely attributable to a brand.” (p. 57), as Keller (2013) explains, further clarifying: “brand equity explains why different outcomes result from the marketing of a branded product or service than if it were not branded.” (p. 57).

Brand Equity can be seen as the added value given by a brand to a product or service in the minds of consumers (Leone et al. 2006; Oliveira, 2019). Aaker (1991: 30) proposes that brand equity can be further defined as “a set of brand assets and liabilities linked to a brand, its name, and symbol, that add to or subtract from the value provided by a product or service to a company and/or to that company’s customers.”. For consumers, this latter definition implies that the assets which support brand equity can help them during their purchase decisions, as these facilitate the interpretation and processing of product and service information and influence customers’ confidence during the purchase, due to previous brand experience or familiarity (Aaker, 1991). Thus, “brand equity is a perception or belief that extends beyond mere familiarity to an extent of superiority” (Brady et al., 2008: 152) but is not unquestionably followed by purchasing behavior (Nam et al., 2011).

Although not always positive, as brands can at times have negative equity (Beverland, 2018), the nuances of the conceptualization of this notion can vary depending on the entity it benefits. This is because brand equity can admit a twofold interpretation - brand equity from the point of view of the company, and brand equity from the perspective of the

consumer (Nandan, 2005).

To companies, brand equity “has the potential to add value for the firm by generating marginal cash flow” (Aaker, 1991: 31). It does so by 1) reinforcing marketing initiatives to appeal to new and existing customers; 2) boosting brand loyalty; 3) granting higher margins by allowing for premium pricing and lower dependence on promotion strategies; 4) allowing growth through brand extensions; 5) leveraging distribution channels; 6) presenting competitive advantages to bar competition (Aaker, 1991).

On the other hand, the relationship between brand equity and consumers is equally as important to discern, especially how it is understood in their minds and how it translates into preferences and consequent behavioral outcomes (Cobb-Walgren et al., 1995), given that value generated to the consumer also supports the value that is created to the company (Aaker, 1992). Farquhar (1989) argues that, from a consumer perspective, brand equity “is reflected by the increase in attitude⁹ strength for a product using the brand.” (p. 27) To this author, attitudes towards the brand are relevant to brand equity since “the stronger the association between a brand and its evaluation stored in a consumer's memory, the more likely it is that attitudes will guide product perceptions and influence purchase behavior.” (p. 28).

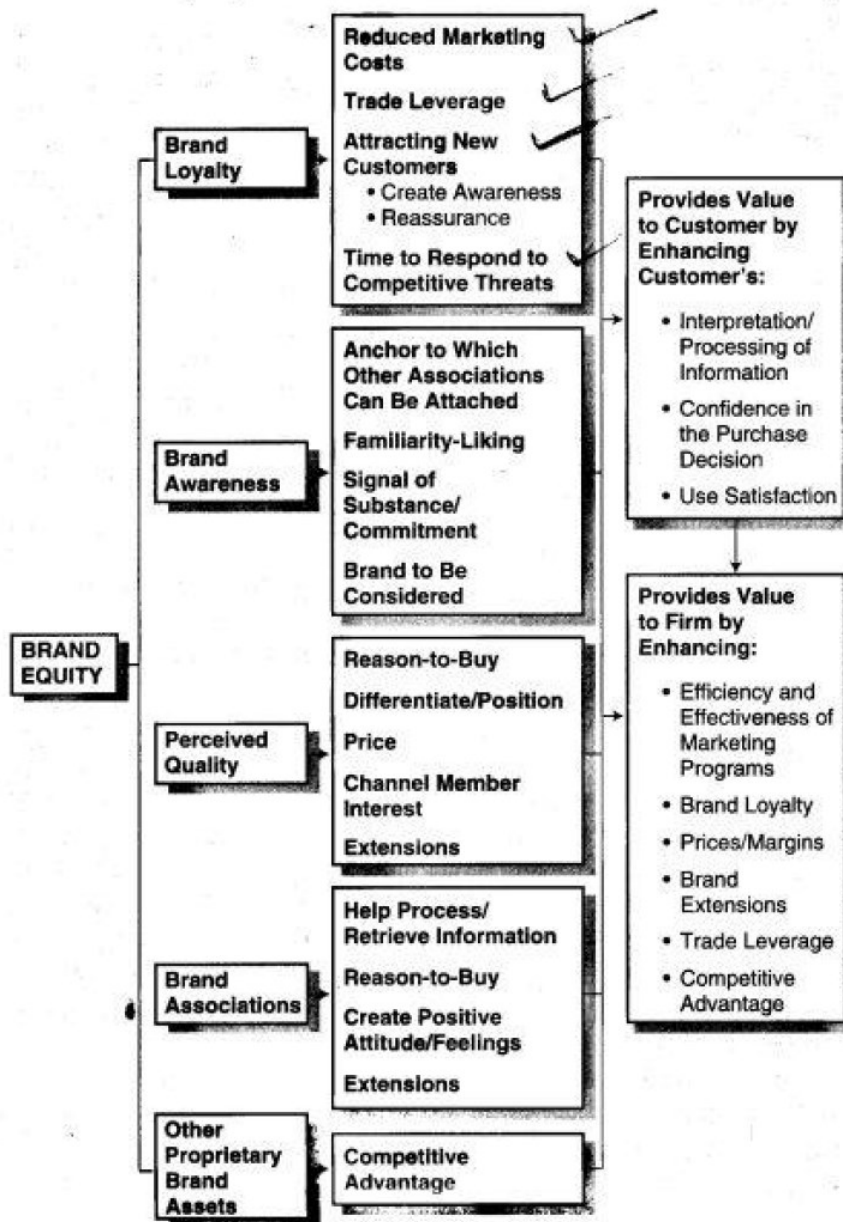
A recognition of the influence of brand equity on consumer behavior such as this one stresses the understanding, as Faircloth et al. (2001) recognize, that from a managerial prospect, the marketing activities that construct brand equity in the minds of consumers and which lead to behavioral outcomes could benefit from a deeper understanding. In this sense, management of brand equity requires a strong grasp of the independent elements that together design brand equity, to strategically manage them towards the creation of brand value.

Diogo (2008) indicates that there are a few different propositions for what processes of managing brand equity look like. Thus, two different perspectives - Aaker's (1991, 1996) and Keller's (2013) models - will be introduced here.

⁹ In this context, Farquhar (1989) borrows Fazio's (1986) understanding of attitude as a guide towards behavior to define it as “the association between an "object" (e.g., the branded product) and the "evaluation" of that object stored in an individual's memory” (Farquhar, 1989: 27)

2.3.2 Aaker's Brand Equity model

Figure 4 - Model of Brand Equity by Aaker (1996: 9)



Aaker (1991, 1996) proposes a model for brand equity, “Brand Equity Ten”, composed of different assets and measures, as shown in Figure 4. This model serves as both a managerial model and a tool for the assessment of the brand’s equity (Diogo, 2008). These are:

**Table 5 - Summary of the Brand Equity Assets and its ten measures by Aaker's
(1991, 1996)**

Asset	Description	Measurements (adapted from Diogo, 2008: 189)
Brand Loyalty	It indicates the likelihood of a customer to choose and actively switch to a different brand, particularly if any changes in the brand, such as in price or product features, take place. It is, however, not experienced without previous purchase and use experience.	1. Price Premium 2. Satisfaction/ Loyalty
Brand Awareness	Reflects the “strength of a brand’s presence in the consumer’s mind” (Aaker, 1991: 10). It is built continuously over time, where the ability to recognize the brand and confidence of the brand’s dominating presence in a certain product class stand on opposite sides of its spectrum.	3. Brand Awareness
Perceived Quality	The perception a consumer holds about the quality of a product or service against expectations or other possible choices in the market.	4. Perceived Quality 5. Leadership/ Popularity
Brand Associations	Memories related to a brand, with various levels of intensity, which will increase as the consumer is progressively exposed to brand communications or a web of other brand-related experiences. Associations help brands create differentiation, a reason for purchase, and a foundation for brand extensions (Aaker, 1991), as well as help consumers manage their information processing practices and generate positive feelings in consumers (Aaker, 1992).	6. Perceived Value 7. Brand Personality 8. Organizational Associations
Other proprietary brand assets	Patents, trademarks, channel relationships, etc., which can present many formats, but will provide the most value when they guarantee the sustainability of the brand.	9. Market Share 10. Market Price and Distribution Coverage

2.3.3. Keller's Brand Equity model

Keller's (2013) model for brand equity - the Customer-Based Brand Equity (CBBE) - instead focuses on the consumer's perspective to suggest that "the power of a brand lies in what customers have learned, felt, seen, and heard about the brand as a result of their experiences over time." (p. 69), so that they result in the intended images, feelings, and perceptions about the brand. The author highlights the relevance of brand knowledge in CBBE to the brand's marketing efforts, proposing that it is capable of generating a favorable effect on consumer responses, such as preferences, perceptions, and behaviors. Brand knowledge then encompasses the two sources of brand equity (Keller, 2013):

1. Brand Awareness - A consumer's ability to recognize or recall a brand, which reflects the intensity of a brand node in their memory. Although not necessarily enough to build brand equity, it plays an imperative role, alongside brand image.
2. Brand Image - Defined as the perceptions which consumers hold about a certain brand and which are based on the brand associations present in their memories. Matching the product features and related to the brand's portfolio, brand associations reflect the meaning which is attributed to the brand by consumers.

In this sense, as supported by Keller (2013), brand equity, from a customer-focused viewpoint, is leveraged whenever brand awareness and familiarity are high, at the same time as positive and singular brand associations are stored in customers' memories. This means that these two elements of brand equity work together to create meaningful differences between brands as well as to enhance the value of a brand.

Figure 5 - Keller's (2013) CBBE model



In this context, the CBBE model is made up of 6 “brand building blocks”, which can be built into a pyramid, “with significant brand equity only resulting if brands reach the top of the pyramid” (Keller, 2013: 107):

Table 6 - A summary of the elements from Keller's (2013) CBBE model

Building Blocks	Description
Salience	Assesses brand awareness in various forms, as well as how frequently and readily the brand is remembered in different settings.
Performance	Reflects the ability of the product or service to satisfy consumers' functional needs.
Imagery	Describes how consumers perceive the brand in an abstract sense, instead of what they believe it does.
Judgments	Defines consumers' opinions and thoughts of the brand, based on its performance and imagery.
Feelings	Represents consumers' emotional response to a brand.
Resonance	Expresses consumer's level of identification with a brand, and their awareness of this same identification.

According to Keller (2013), these 6 blocks can be used by brands to, on the one hand, guide their branding initiatives by providing them with information about which elements to tackle to build brand equity, but also, as Diogo (2008) points out, measure and monitor the brand's performance against this consumer-based brand equity construction.

2.3.4. The concepts of Brand Image and Brand Associations

Common to both interpretations of what brand equity is and represents for brands - seen from the perspective of both Aaker (1991, 1996) and Keller (2013) - is the intrinsic relationship between brand image and brand associations. Aaker (1992) later adds that these two notions are the most widely agreed-upon elements of brand equity.

Adding to the definition proposed by Keller (2013), Aaker (1991: 127) explains brand image as a “set of associations, usually organized in some meaningful way”. Faircloth (2005) explains it as a comprehensive image of a brand in the minds of consumers that sets it apart from and allows a comparison with other brands, while Lindon et al. (2004: 180) describe it as a “conjunto simplificado e relativamente estável de percepções e de associações mentais ligadas a um produto, uma empresa, um indivíduo, etc.”.

These authors further suggest that this is a receptive concept that has four characteristics:

1. It is a group of mental representations, whose origins are numerous, including product features, customer benefits, recognizable inconveniences, or brand identity, translated into its psychological and physical personality.
2. It is personal and subjective, meaning that its legitimacy depends on the consumers. In other words, two consumers may hold distinctive brand images of the same brand.
3. It is somewhat stable. As a manifestation of consumers' knowledge and attitudes surrounding the brand, and given that attitudes present a rather stable essence, the brand image thus reflects a certain level of resistance. Nonetheless, brand image can be shaken by customer satisfaction, or lack thereof, when experienced continuously or when felt very strongly.
4. It is selective as well as simplifying. Brand images stand as mental structures where consumers summarize what they know and how they feel about a brand, to clarify their perception of various products, which oftentimes may showcase very similar characteristics (Lindon et al., 2004).

Crafting a brand image for a brand is crucial, as this notion can generate associations that create positive attitudes and feelings about a brand. A favorable, recognized, welcomed brand image thus allows a brand to affect choice decisions and purchasing behavior (Porter & Claycomb, 1997). This is because “A successful brand image enables consumers to identify the needs that the brand satisfies and to differentiate the brand from its competitors” (Hsieh et al., 2004: 252), while also influencing perceived value and customer satisfaction, which together predict consumer behavioral intention (Ryu et al., 2008).

Accordingly, the relevance of brand image relies on the assumption that consumer perceptions precede behavioral expressions of brand equity (Cobb-Walgren et al., 1995). Besides, having a favorable brand image is believed to positively influence consumers’ willingness to pay premium prices (Persson, 2010) and regulate consumer attitudes and beliefs that shape preference toward a brand (Wijaya, 2013).

Simultaneously, Wijaya (2013: 58) describes brand image as:

“the framing of memory about a brand, which contains the results of interpretation (decoding) by consumer to the messages through the attributes, benefits and advantages of the product, the use, the atmosphere created or used in the communication, the users of the product, and through the attitude and character of marketers or sales person and/or brand owner.”

Thus, brand image is a consumer-developed brand meaning, resulting from marketing efforts (Roth, 1994), communication activities, and brand-based experiences. As such, the coordination of marketing mix elements, communication, and sales-oriented initiatives is crucial (Park et al., 1986). Through branding efforts, brands can be positioned to create functional, symbolic, or experiential brand images. While functional brand images are “designed to solve externally generated consumption needs” (p. 36), symbolic brands intend to link the consumer with a favored group, status, or self-image. Brands that reflect experiential needs respond to internal needs of sensory pleasure, and stimulation (Park et al., 1986). Then, building a positive brand image is not solely about driving purchase behavior, but it also about tailoring brand messages attending to how these are decoded and assimilated into consumers’ lives and self-concepts (Wijaya, 2013).

Brand images find their foundation in subjective brand associations held by consumers (Nandan, 2005), and these represent memories related to the brand stored in the consumers’ minds (Aaker, 1991). These are relevant to a brand’s value as having durable associations encourages the creation of meaning around the brand, helping deliver this exact value (Diogo, 2008). Moreover, they are the basis of personal and emotional links with the brand,

which partially explain consumers' readiness to make a purchase. Hence, brand image is intrinsically related to profitability (Kapferer, 2008).

Brand associations are assimilated through an array of channels, such as from marketing programs to first-hand interactions with the brand, and word of mouth. Thus, managing brand associations requires a clear insight into how these touchpoints shape consumers' perceptions and how to best incorporate them into communication strategies to push towards brand associations that are positive, strong, unique, and distinguishable against the competition (Keller, 2013)¹⁰. In an illustration of this view, Watkins and Lee (2016) explained how an American university uses social media to create brand associations for its university athletic programs through its football team. In the study, the researchers explain how product and non-product-based traits were communicated via social media content, linking them to associations such as "team success" and "team performance", successfully resulting in an external perception of the team's identity as a brand.

From a different perspective, Aaker (1991) instead suggests that there are eleven distinct types of brand associations, as follows:

Table 7 - A summary of Aaker's (1991) Types of Brand Associations

Type of Brand Association	Description
Product Attribute	Consists of linking a certain object to a product characteristic.
Intangibles	When compared to specific attributes, intangible attributes are in general more effective, as these are usually more general, less concrete, and more challenging to retaliate, such as perceived quality, healthy food, or technological leadership.
Customer Benefits	Usually reliant on product attributes, customer benefits can be differentiated between rational - linked to product attributes - and psychological benefits - related to the feelings connected to the purchase and/or use of the brand.
Relative price	Entails creating associations in terms of price.

¹⁰ When it comes to the essence of these brand associations and their contributions to brand images, different authors propose distinct views. Keller (2013) indicates that incorporating brand associations into marketing initiatives to build favorable brand images includes recognizing that there are two types of associations: brand attributes and brand benefits. While brand attributes relate to a product or service's factual qualities, brand benefits describe the meaning and value which is perceived by each consumer about said product or service.

Use/Application	Implies associating the brand with a certain behavioral context, like use or application.
User/Customer	Consists of linking the brand with a specific kind of customer, matching the brand with the characteristics of its target audience.
Celebrity/Person	Understood as leveraging the existing associations to a celebrity and applying it to the brand by subsequently creating a mental connection between the celebrity in the brand.
Lifestyle/Personality	Similarly to people, brands can be attributed lifestyles, usually of identical characteristics as the personalities and lifestyles of the target segment.
Product Class	Includes establishing an association between the product and the overall broader product class.
Competitors	Competitors are the frame of reference for these associations, where the brand positions itself in comparison to its competition.
Country/Geographic area	It means drawing a connection between a brand and a region that has symbolic associations with products, equipment, or competencies.

As the aforementioned table shows, brand associations allow brands to position themselves and create meaning for themselves in a variety of ways. Faircloth et al. (2001) have empirically tested how when associations and signals are sent to consumers, they provide marketers with a chance to build the desired brand image, enhance brand equity, and increase the probability of purchase intentions and readiness to pay premium prices.

As a result, these are expected to be in line with the brand's original intended positioning (Diogo, 2008). This matter becomes crucial if we take into account how Kotler et al. (2010) stress the relevance of a coherent positioning in brand communications in the continuous construction of brand equity. As Aaker (1996) reminds us that brand positioning, which is meant to echo the perception intended for the brand, has the brand's identity and value proposition as its cornerstones on which communication efforts toward the target segment stand, it becomes apparent that the choice of brand associations and desired brand image is fundamentally justified by the disposition of the brand's identity.

Nandan (2005) confirms this statement, by asserting that, although distinctive concepts, the notions of brand image and brand identity are related, and that the congruence between the two benefits the brand through the generation of greater brand loyalty. To avoid

dissonance between brand identity and brand image, the brand message should hence be clearly communicated in such a way that the reality of the brand and the perception of the consumer about the brand are a match. Aaker (1996) adds that the outcomes of such communication initiatives in terms of perception are then to be examined in the light of the original brand identity so that it can either be amplified, strengthened, or dissolved, if not exactly in line with the intended identity.

2.3.3. The concept of Brand Reputation

Despite the significant attention paid by these authors to the matters of brand associations and brand image, Kapferer (2008) argues, however, that increasing concern has been expressed by organizations towards brand reputation over brand image. de Chernatony (1999) reinforces this argument by stating that reputation is a more suitable measurement to evaluate a brand when compared to brand image. But while Kapferer (2008) asserts that even though brand image - i.e. perceptions - are the foundation for global evaluations of the brand - i.e. reputation -, reputation is a concept that holds a deeper meaning and is more encompassing, defining it as “judgment from the market which needs to be preserved” (p. 27), de Chernatony (1999) believes that reputation can, more than brand image, foment trust among stakeholders about the brand’s capacity to convey value.

In its essence, Ismadi and Susan (2019: 940) see reputation as “the way to which outside stakeholders externalize their expectations by giving a signal of satisfaction or dissatisfaction with organizational actions.”. It is then an evaluation performed over time by stakeholders, based on their perceptions, of the quality of the brand, as well as of their trust, which then dictates their future expectations about the quality of the products and services offered by the brand (Ismadi & Susan, 2019).

These perceptions, therefore, represent an important role in the creation of the reputation of a brand. Junior (2020) argues that reputation results from a continuum of brand-related experiences. Thus, “comportamentos projetados repetidamente ao longo do tempo têm a capacidade de produzir a percepção dos diversos públicos ao traduzirem uma conduta única e regular. Assim, esta percepção forma a reputação - favorável ou desfavorável - de uma organização” (Junior, 2020: 193). Hence, a favorable reputation can stand after a positive brand image, which suggests that the communication efforts actively participate in the act of strategically structuring a brand's identity, shaping its image in the stakeholders’

minds, and thus the continuous development of its reputation (Junior, 2020). The management of this threefold articulation is particularly significant because, when managed successfully, reputation can represent a “arma estratégica de elevado valor na relação das organizações com a sociedade, considerada um diferencial competitivo num universo concorrencial.” (Simão & Gorjão, 2014: 5).

Although it is suggested that brand associations and brand image share an integral part of brand equity, contributing to the creation of value to the brand (Aaker, 1991; Keller, 2013), Hallahan (2015) also points out that concepts such as identity, image, and reputation cannot in themselves be directly quantified in the same way as revenue can. Instead, these notions can be understood as bridging measurements to assess behavioral parameters of consumers towards the brand, such as knowledge, attitude, and behavioral intentions.

2.4. Consumer Behavior

2.4.1 Consumption and Consumer Behavior

Understanding consumer behavior and how to best deliver marketing strategies that appeal to their satisfaction has earned increasing attention from organizations. The underlying motives of this interest lie in the possibility to strengthen a company's position in the market and enhance its profitability, through the development of marketing programs that best suit their target audience (Prasath & Yoganathen, 2018). Simultaneously, the constant connection which characterizes society today drives organizations to assemble strategies to encourage more positive consumer behavior (Dias & Miranda, 2017). From this perspective, deeply understanding the target consumer, as well as their behavior, from needs to wishes and preferences, to which brand and product perceptions which they hold has remained essential (Correia et al., 2017).

It is therefore in this context relevant that the concept of consumer behavior is further explained. A consumer is understood as an entity who seeks to satisfy their needs through consumption (Hawkins & David, 2010), and who will interact with external stimuli such as brands and campaigns, as well as with societal pressures, making their consequent behavior somewhat predictable (de Cássia Rossi et al, 2013).

In this sense, the study of consumer behavior is all about “study of how individuals, groups and organizations select, buy, use and dispose of goods, services, ideals, or

experiences to satisfy their needs and wants.” (Kotler & Keller, 2006: 173). Solomon et al. (2006: 6) agree with this definition, describing consumer behavior in similar terms: “It is the study of the processes involved when individuals or groups select, purchase, use or dispose of products, services, ideas or experiences to satisfy needs and desires.”.

Consumer behavior is therefore seen as a continuous process, which extends itself beyond the purchase action, going into detail about what precedes and succeeds it, and whose meaningful insights can serve marketers in the creation and management of an organization’s marketing mix (Correia et al., 2017; Kotler & Keller, 2006). In other words, to companies, studying and thoroughly understanding consumer behavior is an opportunity to better grasp consumer needs and wishes, purchase patterns, and product use idiosyncrasies, which in turn inform the development of marketing strategies - from the definition of objectives to the development of the product offering and its promotion, price and placement strategies - to more appropriately serve consumers, augment the value of products in their eyes, choose which marketing stimuli are most suitable given the set consumer characteristics, and consequently make a profit (Peter & Olson, 2010).

Solomon et al. (2006) argue that one of the most central propositions of consumer behavior relies on the assumption that consumers make purchases whose reasoning lies with the meaning behind a product, which goes beyond its functional purpose. This argument proposes that consumers may establish different types of relationships with products.

Consumption can thus be understood as a versatile concept, but the need for social integration and the satisfaction of socially-driven needs is seen by Correia et al. (2017) as the emergence of, in the context of a capitalist society, a type of consumption that goes beyond the essential, allied by a globalized growth of industrialization and an overproduction of goods and services.

In this sense, the consumption process can be analyzed as an experience, where it is an end in itself and the consumer feels an emotional reaction from it. It can also be seen as integration, in which self-identity needs are met through the consumption of the product. Further, it can be taken as a metaphor for classification, when personal and cultural meanings are attributed to products by their consumers. Finally, consumption can also be understood as play, when it shapes the dynamics of a group of consumers, encouraging their sense of community (Holt, 1995).

In this context, to fully grasp the underlying justifications that mold consumption and

consumers purchasing choices, it is adequate that the drivers that influence their behavior are understood.

2.4.2 Influence Factors behind Consumer Behavior

According to Kotler and Keller (2006), consumer behavior finds itself majorly under the influence of three main drivers: cultural, social, and personal determinants.

2.4.2.1 Cultural Factors

Consumers' culture and subculture are highly influential to their wishes and behavior. These represent the first source of values, and preferences and provide consumers with a sense of belonging (Kotler & Keller, 2006). The notion of social classes is also significant, which suggests that people belonging to the same social class share very similar patterns of behavior, values, and product or brand preferences (Khan, 2006). They are also identical in terms of social status, level of income, occupation, and education (Hawkins & David, 2010).

The differences between cultures, subcultures and social classes, and the similarities that represent these clusters, allow marketing and communication strategies to target them specifically and tailor messages according to their particular characteristics, as opposed to mass-marketing approaches (Kotler & Keller, 2006).

2.4.2.2 Social Factors

As for social factors, these can be as diverse as reference groups, social roles, and social status, as well as family-related reasons (Kotler & Keller, 2006). According to Schiffman and Wisenblit (2015), by providing them with the foundational skills that teach consumers how to behave in the market, the family is understood as one of the most influential reference groups. A consumer's reference group refers to "groups that serve as sources of comparison, influence, and norms for peoples' opinions, values, and behaviors." (p. 234) These influence the consumer by serving as normative or comparative frames of reference. In the case of normative influence, reference groups are the source of values and behaviors which are assimilated by consumers in contact with the crowds to which they naturally belong. As for comparative influence, it takes place when the consumer compares themselves to the groups they look up to, choosing to emulate some of their values and behaviors (Schiffman & Wisenblit, 2015).

However, the influence exerted by reference groups does not apply evenly to all products and brands. Bearden and Etzel (1982) distinguish between privately and publicly consumed products as well as between luxury and necessity products to state that reference groups have a more powerful influence on luxury and noticeable purchases, as these easily fall under the scrutiny of the opinion of thirds. According to Kotler et al. (2017), this wish for social conformity is heightened today with a prominent presence of connectivity, and a time when the opinions of other consumers are not only increasingly shared but also readily available. This trend results in a bigger concern for consumers to match their purchase decisions to those of their online peers.

Additionally, Solomon et al. (2006) suggest that each consumer navigates society as a holder of various roles, which they use to assess the different products in the market. The underlying understanding here is that, as consumers, we have multiple simultaneous selves that form our identity through an array of consumption processes that hence communicate our roles and status as individuals. The various selves of a consumer are developed and activated through a symbolic system of meanings, where each object or activity is interpreted and the light of its attached symbolism and whose meanings are shared within a society. The authors explain:

“In symbolic interactionist terms, we negotiate these meanings over time. Essentially the consumer poses the question: ‘Who am I in this situation?’ The answer to this question is greatly influenced by those around us: ‘Who do other people think I am?’ We tend to pattern our behaviour on the perceived expectations of others in a form of self-fulfilling prophecy. By acting the way we assume others expect us to act, we may confirm these perceptions.” (Solomon et al., 2006: 211)

2.4.2.3 Personal Factors

Purchasing choices are also influenced by personal factors, including consumers' life cycle stage, economic circumstances, self-concept, as well as supported values and lifestyle (Kotler & Keller, 2006).

Aaker (1999) highlights the importance of a consumer's personality, believing that the more similar a consumer's and a brand's personality are, the more likely it is that the consumer will choose the brand, while Solomon et al. (2006) point out that some products are oftentimes purchased as they are in line with a buyer's actual self, as is the case of functional products, and other, such as “highly expressive social products” (p. 213), are acquired to help the consumer reach their desired, ideal sense of self. This is because some consumers have a heightened sense of self-consciousness, and so they pay special attention

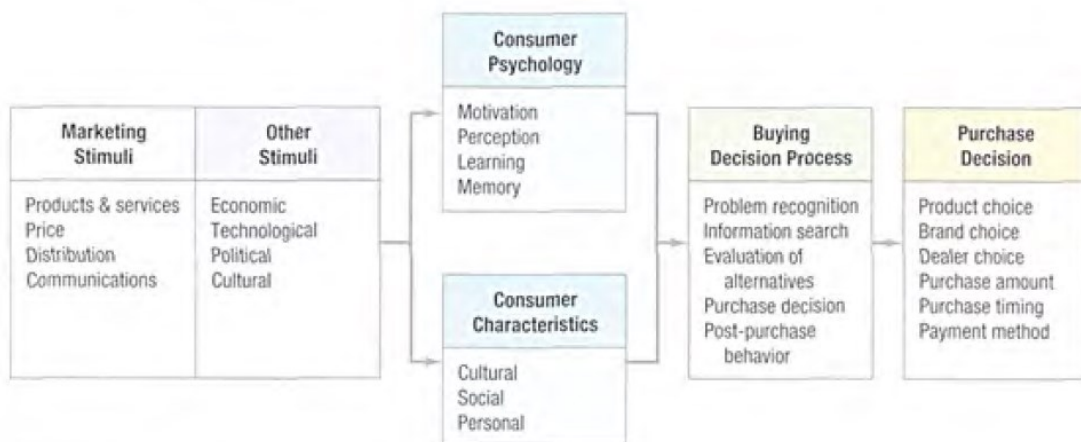
to the image that they convey to others, and, as a result, manifest greater consideration about the social suitability of their purchased products (Solomon et al., 2006).

A consumer’s lifestyle and values also play a role in the decision-making processes. Their way of living is a topic of interest to marketers, as they try to analyze how a consumer lives - from the interests, feelings, attitudes, and expectations they share to the past experiences, characteristics, and current situation as well as values that dictate their lifestyle (Hawkins & David, 2010). Solomon et al. (2006: 113) believe that “A person’s set of values plays a very important role in his or her consumption activities, since many products and services are purchased because (it is believed) they will help us to attain a value-related goal.”, including efficiency, excellence, status, self-esteem, play, aesthetic, ethics, and spirituality. This is because, as Kotler and Keller (2006: 184) put it: “Marketers who target consumers on the basis of their values believe that by appealing to people's inner-selves, it is possible to influence their outer selves—their purchase behavior.”.

2.4.3 Model of Consumer Behavior

Kotler and Keller (2006) suggest that during a consumer decision-making process, a series of psychological processes, alongside specific consumer traits develop into purchase decisions and behavior, also proposing that these nuances of consumer behavior are explained by the following model:

Figure 6 - Model of Consumer Behavior by Kotler and Keller (2006: 184)



As showcased by the model, consumer psychological processes, which at their core

determine a consumer's reaction to external stimuli provided by marketing efforts, include motivation, perception, learning, and memory.

Pincus (2004) and Schiffman and Wisenblit (2015) tell us that motivation is intrinsically related to needs, taking place when the consumer experiences a psychological tension when these are unmet, while Solomon et al. (2006) recognize that needs can be classified as utilitarian - when it is satisfied through a product's tangible features - or hedonic - when it's for fulfillment is related to the subjective nature of products that meet “their needs for excitement, self-confidence, fantasy, and so on.” (p. 94).

Zwanka and Buff (2021) stress that understanding the motivations behind utilitarian and hedonic driven purchases helps communications between brands and customers, especially in a COVID-19 era, when hedonistic motivated behavior is expected to witness a rise in occurrence, given consumers increased levels of stress which are attenuated through pleasure-seeking activities. Similarly, Kotler et al. (2021) tell us that “the consumerist lifestyle is also on the rise. Some people desire to show off lavish lifestyles and indulgent buys.” (p. 39-40). This trend is explained as being motivated by aspiring ambitions of climbing up the social ladder, through the replication of behaviors that they see of other consumers on social media (Kotler et al., 2021).

A consumer's perception is also highly important in the psychological processes that determine consumer behavior, as consumers mostly behave based on their perceptions rather than their knowledge about reality, making the study of perceptions highly relevant to marketing (Schiffman & Wisenblit, 2015).

As for the learning processes, these involve the processing of information and result from life experiences that influence the lifestyles and products consumers seek (Hawkins & David, 2010). These are important to the formation of perceived relationships between product and need and of a unique brand image, through the strategic establishment of associations, of symbolic significance, with the brand in the minds of consumers (Solomon et al., 2016).

The interpretation of these connections is hence based on their symbolism. A symbol is linked to a product by way of conventional associations and presents a compelling way to communicate product features, whose consumption allows the transfer of their meaning to consumers themselves (Solomon et al., 2016).

In this sense, the underlying memory processes are crucial to understanding consumer

behavior. It is in marketing's best interest that consumers experience multiple brand and product-related information, such as word of mouth, advertising, and other product stimuli, resulting in cognitive structures and consequent brand knowledge to be stored in a consumer's memory (Bettman, 1979).

In short, this model proposed by Kotler and Keller (2006) highlights the importance of the psychological processes experienced by consumers during purchase decisions. Kimmel (2018) explains that these mental, primarily unobservable processes can indicate possible behavior and their study within the context of marketing can be advantageous to assess their link to changes in concrete purchasing behavior. Consequently, these psychological constructs are oftentimes monitored and objectively measured by marketers to not only clarify how and why consumers think and act but also to get insightful data on how to formulate marketing and communication plans that best suit the psychological contexts of their targets.

2.4.4. The Buying Decision Process

Kotler and Keller (2006) argue that during the buying decision process, the consumer goes through five stages: 1) the recognition of the problem; 2) the search for information; 3) the evolution of the alternatives; 4) the purchase intention; 5) the post-purchase behavior. It is worth noting that not the entirety of consumers goes through the five stages and that some of the steps might be skipped or have their order shifted.

**Figure 7 - Five-Stage Model of the Consumer Buying Process by Kotler and Keller
(2006: 191)**



In a paper that reviews some of the various approaches to the decision-making process, Stankevich (2017) explains that its first step - the problem recognition - begins whenever the consumer acknowledges the existence of a need, that is prompted by either an internal or external stimulus, which will be resolved through the purchase of a product or service. From this perspective, it is in marketing's best interest that the drivers behind the triggering of need are known to build marketing strategies that activate the interest of consumers.

A consumer who identifies a need to be satisfied is expected to start looking for information in the market on how to do it, to make the most suitable decision. A consumer searches for information from various sources, including internal, such as memory, and external sources, such as friends and family, blogs, reviews, and sources organized by marketing, such as advertising (Stankevich, 2017).

After they have collected enough information, consumers will take into consideration the product attributes and compare them to their ability to satisfy their needs and to other alternatives in the market. Therefore, during this step, emotional bonds, previous experiences with products, as well as marketing campaigns are crucial, as marketers would benefit from ensuring that consumers are aware of the brand and its offering (Stankevich, 2017).

This consideration could eventually result in the choice of a brand from which to

purchase, but still, the decision to proceed may remain incomplete. If the purchase is made, and in a post-purchase period, the consumer evaluates the product and creates feelings or attitudes that surround it, based on the promises made by the brand and the expectations held by the consumers (Stankevich, 2017). In this situation, dissonance might occur, when the consumer comes across unfavorable product attributes and favorable reports about competing brands. Thus, marketing communications assumes the role of providing consumers with “beliefs and evaluations that reinforce the consumer's choice and help him or her feel good about the brand.” (Kotler & Keller, 2006: 198).

In the study of consumer behavior, the understanding of the fundamental processes that lead to purchase is crucial. However, an acknowledgment that the advent of new technologies has shifted the active role of the consumer in these processes, putting them at the center of all the action is undeniable. The most notable change in today's consumption practices is the amount of online information at the consumers' disposal (de Cássia Rossi et al., 2013). The abundance of sources from which consumers can get product and brand information has turned the competitive landscape more prominent, pushing marketing efforts towards more efficient solutions (de Oliveira Rosa et al, 2017).

Faced with this scenario, Kotler et al. (2017) urge brands to “stand out from the crowd and meaningfully connect with customers” (p. 57) so that they remain close to the brand and develop into advocates for what the brand stands for¹¹.

In sum, the study of consumer behavior concerns itself with analyzing the entirety of a consumer journey from searching to purchasing and evaluating a product or service in order to satisfy a need. Marketing's job in this scenario is to spot unaddressed needs and present consumers with the products and services which fulfill them, by understanding how consumers make purchase-related decisions, including what products and brands are chosen, and under which circumstances the buying process takes place (Schiffman & Wisenblit, 2015). This means that the study and identification of consumers' shopping behavior should be at the center of each marketing strategy, adapting to the needs and wants by them expressed, but also striving towards creating change regarding how consumers perceive themselves, brands' marketing offerings, and the contexts that justify product or service

¹¹ From this perspective, de Oliveira Rosa et al. (2017) thus support that digital marketing messages allow for closer relationships between brands and consumers, for unique ways of engaging consumers and retaining their loyalty. They are important to the perceptions that stand behind consumers' decision-making processes, by not only generating feelings and wishes but also recognizing a problem and creating post-purchase loyalty.

purchase and use (Peter & Olson, 2010).

In particular, seeing as marketing and brand-building efforts increasingly concentrate on constructing comprehensive brand experiences, there is a pressing need for marketers and brand managers to establish meaning behind their brands, products, and communications to guide the desired reactions from consumers. To do so, brands will progressively require emotional, motivational, and behavioral consumer data to make the most effective decisions on how to operate in the market (Pincus, 2004).

This is especially true in a digital environment where brand-customer relationships presume the existence of a stable, lasting bond between the two entities, and where brands continuously assure a proactive role in influencing consumer behavior and consumer attitudes towards the foundational grounds on which brand identity stands. These efforts are interpreted as being of significance to the interactions between consumer and brand, allowing the latter to be fundamental to the construction and development of the personal and social personality of the former (Monteiro, 2016).

3. Storytelling

Almost from birth, we find ourselves surrounded by stories, and they will most likely continue to be a constant presence throughout the rest of our lives (Thier, 2018). Storytelling has been engaging recipients for millennia (Herskovitz & Crystal, 2010), and from a communication perspective, the practice of telling stories is used as a purposeful means to achieve a variety of communication objectives (Barker & Gower, 2010), and is believed to be one of the tools that best inspires people and motivates them to take action (Serrat, 2017).

However, despite its long-standing presence in human life as a communication method, storytelling currently represents a cornerstone of brand communication, whose role in branding efforts continues to evolve under influence of digital transformations (Moin, 2020).

3.1. Definition of Storytelling and its universality to human experience

3.1.1 The human need for stories and storytelling

Stories have long been understood as having a significant role in human life. The human world is, fundamentally, made of and shaped by stories, which infiltrate all aspects of life, from entertainment and education to business settings and politics, and serve as a basis for our understanding of what is around us (Storr, 2020).

For this reason, Fisher (1984) proposes a narrative paradigm, which recognizes stories - both real and fictive - as being at the center of human communication. In essence, it implies that humans are fundamentally storytellers, whose decision-making processes and communication are founded on “good reasons”, which are a product of “history, biography, culture, and character” (p. 7), and on symbols, which provide sense and meaning to human life. Both these elements can be found within stories. Additionally, the author sees people’s consciousness of the possible coherence between stories that they have experienced and those stories “they know to be true in their lives” (p. 8) as the foundation of rationality. In this sense, as a communication tool, stories have been providing human experiences with a certain degree of structure, continuity, and meaning.

Besides being the foundation of human communication, storytelling is also part of how humans comprehend of the world (Vincent, 2002). McKee (2003) proposes that stories respond to a human need of understanding the various living patterns which we experience

from not just an intellectual perspective, but from a holistic approach. They are, as Simmons (2006) proposes, a simplification of the world made into digestible interpretations. For instance, Gains (2014) suggests that all stories follow a cause-effect structure, and as such, narratives about fictional or past experiences allow us to predict and prepare for future events without having to actually experience them. Hence, they can also be a vehicle for the transmission of this information across societies and cultures, as Damásio (2010: 220-221) explains:

“The problem of how to make all this wisdom understandable, transmissible, persuasive, enforceable—in a word, of how to make it stick—was faced and a solution found. Storytelling was the solution—storytelling is something brains do, naturally and implicitly. Implicit storytelling has created our selves, and it should be no surprise that it pervades the entire fabric of human societies and cultures.”

This last proposition agrees with Sole and Wilson’s (2002) view that storytelling is an ancient medium of relaying knowledge and cultural meanings, from which, according to Vincent (2002), individuals learn the behaviors and customs of a certain belief system. In fact, since oral cultures, stories have helped people communicate about and teach others how to deal with communal and interpersonal experiences, from death and war, to marriage and childbirth, proving a framework for the understanding of these events within a certain cultural context (Koki, 1998).

In this sense, since the advent of myths, stories have also taken part in guiding the organization of community life (Yılmaz & Ciğerci, 2019). Harari (2014) explains that fictional narratives, such as myths, legends, and gods, entered human communication to help retain new information and to serve as a mechanism for cooperation and social order, through the transmission of a system of shared beliefs.

Also, stories are one of the cornerstones of our learning processes. In other words, narratives act as devices that are capable of not only helping interpret and retain information and sensorial stimuli, playing, therefore, a substantial role in how we learn but they also aid in the processing and recall of our experiences, having, as a result, a positive effect on our memory (Gains, 2014; Vincent, 2002). Hence, compared to a straightforward mode of communication and teaching, people retain lessons in a more efficient way if these are presented in a narrative form (Ganassali & Matysiewicz, 2021), especially if these stories are framed with a beginning that features a personal desire, followed by a life goal and its pursuit. Consequently, this systematized processing strengthens our memories of what happened and allows for a clearer recollection of the events (McKee, 2003).

Additionally, sharing experiences through storytelling also builds trust between teller and listener, through the cultivation of emotional connections embedded into the narratives (Sole & Wilson, 2002). Rodriguez (2020) finds an explanation for this phenomenon in biology. The love hormone oxytocin, also associated with feelings of trust, is activated by our bodies whenever we develop relationships with others, but equally whenever we listen to a story, by letting the viewers be immersed in and connected to the narrative. Accordingly, stories are powerful vehicles to generate faith (Simmons, 2006). Sharing a relevant and meaningful story translates into a possibility of inspiring whoever is willing to listen and influencing them to “reach the same conclusions you have reached and decide for themselves to believe what you say and do what you want them to do.” (Simmons, 2006: 18).

In sum, since ancient times, human beings have adopted storytelling as an effective communication tool, aiming at achieving a multitude of purposes. Central to human existence, storytelling provides a simple way of relaying information, building relationships, and engaging with our community (Bayer & Hettinger, 2019), as well as inspiring others, and creating a shared purpose (Serrat, 2017). Above all, stories are the matter that consolidates human lives, making the world that surrounds us processable in our brains and our day-to-day experiences more understandable in our hearts (Storr, 2020).

3.1.2. Definition of Storytelling

In its most simple sense, storytelling can be understood as the act of telling a story, which is performed by a storyteller and towards a listener (Martinus & Chaniago, 2017). It should, however, not only be taken as assuming a verbal format but instead seen as a versatile means that is capable of changing its form according to the medium through which it is transmitted (Lee & Shin, 2015).

Underlying the notion of storytelling stands the fundamental understanding of what a story is and what it represents. According to Bennett and Royle (2004), stories are proposed as narratives of a chain of events that are interconnected by a stream of causal or temporal links. For this reason, in some of the literature focusing on storytelling, the notions of story and narrative are regularly used interchangeably (Delgadillo & Escalas, 2004; Singh & Sonnenburg, 2012; Vincent, 2002), which allows Aaker (2018: 9) to define the former as:

“a narrative that portrays actual or fictitious events or experiences with a beginning, a middle and an end (not always portrayed in that order). In doing so, the story provides an organizing framework for its components and implications. The story often has explicit or implied emotional content and detailed sensory information.”

To this definition, some additional views can be annexed. Firstly, to the distinction made between real and fictional events, Gitner (2016) highlights that stories can be characterized as being either fiction or nonfiction. Faced with this binary distinction, the author explains that while fictional stories do not claim to be true or real, limiting themselves to stand within the lines of scripted reality, nonfictional stories reflect historical and legitimate events with real characters. Further, Simmons (2006) views stories as “a narrative account of an event or events—true or fictional.” (p. 44). Still, the line between “giving an example and telling a story” (p. 44) is drawn by the emotional substance and sensory elements in its communication. After all, “Descriptions of things that happen in real life can be stories, too, as long as they are narrated in a dramatic manner and contain characters.” (Miller, 2020: 6).

Further, Aaker’s (2018) aforementioned definition suggests that stories are built under the assumptions of a structured and organized sequence of events. Alexander (2011) nods to this perspective by suggesting that narratives fundamentally follow an orderly sequence of content, while Vincent (2002) argues that the disposition of a story, which the author refers to as “an ordering—a cohesive and logical sequence of events” (p. 58) is meant to showcase a shift in the state of a character.

In short, storytelling can be understood as a phenomenon of social nature which involves a narrator and a listener (Pera & Viglia, 2016), and which serves a variety of purposes in the different domains of human life (Sole & Wilson, 2002), to the point that it is inherent to human beings (Dias, 2017). In this sense, stories establish a common language for how we discuss and act upon the world and generate concrete courses of action (Ardley, 2006).

Hence, storytelling transports our collective cultural beliefs (Sole & Wilson, 2002), from which we learn how to behave in society (Vincent, 2002). Therefore, their ability to turn individual and collective experiences into narratives shapes the anatomy of our social relationships (Vicente, 2019), while they also have a positive contribution to our memory through the engagement of our emotions (Gitner, 2016; Herskovitz & Crystal, 2010). Thus, stories have continuously enjoyed undeniable importance in the context of our evolution as human beings (Fog et al., 2010).

3.2. Storytelling in Marketing

3.2.1 Storytelling and its links to Marketing and Branding

Despite its undeniable significance to human lives, the realm of action which characterizes storytelling does not limit itself to the organization of life in society. From an early form of art and communication, storytelling practices have, in a contemporary framework, evolved into part of marketing efforts (Moin, 2020). In fact, in management and organization studies, storytelling has found growing popularity, both for its interdisciplinary nature, which collects insights from various social sciences, and for showcasing a level of flexibility that allows its application across a wide range of ways (Vaara et al., 2016).

Similarly, in practice, storytelling has witnessed growing recognition given the pertinence of its employment in organizations, with managers progressively subscribing to “the role and value of narrative and anecdotal information conveyed in the form of stories” (Sole & Wilson, 2002: 1). This understanding stems from an awareness that knowledge plays an imperative role in organizations and that it cannot at all times be translated and articulated into analytical terms. This is where storytelling's capacity to synthesize information reveals itself as being relevant (Sole & Wilson, 2002).

In a context of marketing, storytelling can be explained as the “transformação das realidades em narrativas com capacidade de atrair a atenção e o interesse dos alvos de uma marca.” (Oliveira, 2019: 345). This communication tool is put into practice to convey a message that establishes a dialogue between the brand and consumers, which invites audiences to empathize with the brand values (Oliveira, 2019).

When narratives are applied to brands¹², storytelling is a collective process that materializes itself in the interplay between consumers and brands, as both entities become part of the development of the meaning of the story (Aimé, 2021). Nonetheless, Bloomstein (2012) highlights that the voice of the brand is to be present in all its narratives and throughout the brands' channels, activating and perpetuating a necessary cohesion in communication efforts - from articles and marketing emails to product descriptions and packaging.

¹² In this context, a brand is understood as “not merely a company name, product, service, or person” but as a “communication device, which represents its nature, values, and personality” (Pich and Spry, 2020: 11). Hence, brand storytelling can be described as “the use of literary storytelling techniques and narrative discourse applied specifically to marketing communications to promote brands to consumers in an engaging and meaningful way.” (Mills & Robson, 2020: 163)

In this sense, storytelling is to be interpreted as having strategic purposes in organizations (Ardley, 2006), designed to steadily share the uniqueness of a brand in the market (Martinus & Chaniago, 2017). Brands can do this by sharing stories that provide clarification about the brand, by communicating its vision¹³, and values¹⁴, and that improve customer relationships and the overall business strategy (Aaker and Aaker, 2016). In this sense, it has been identified as a branding tool with strategic significance, capable of being employed against the backdrop of a long-term strategy for the brand and the development of its message (Fog et al., 2010), the creation of awareness, persuasion, and changes in audience behavior (Aaker & Aaker, 2016).

To this, Aaker (2018: 7) adds that stories are useful in “gaining exposure, activating social media, communicating information, being remembered, creating involvement, persuading, inspiring and more.” This is, in part, explained by Woodside’s (2010) view that stories are responsible for the organization, archival, and retrieval of information, as a story “comes with many indices (i.e., touch points to the lives of listeners/viewers or to others that cause implicit and/or explicit awareness and emotional connection/understanding in the minds of listeners/ viewers).” (p. 532). Such indices, including places, attitudes, decisions, and behaviors, may implicitly, result in the development of awareness, empathy, and understanding between those on the receiving end of the narrative.

Similarly, Herskovitz and Crystal (2010) see storytelling as a powerful tool in making a brand instantly and consistently recognizable. From the perspective of these authors, stories enhance a brand’s chances of being identified and remembered, as they create and sustain durable emotional bonds with target audiences, and promote familiarity between brands and consumers. For instance, while Smith and Wintrob (2013) support that powerful brand narratives require a description of the brand qualities, characteristics, and history, Dhote and Kumar (2019) see this enactment of a narrative-fed brand persona as an enduring emotional link between the brand and consumers, which acts as a reference point for its relatability and recognition. In short, the brand persona here serves as a token for the teaching of the brand’s values and behavior, which are meant to resonate and be remembered by its target audience.

¹³ In branding, brand vision refers to the notion which considers how a brand can provide benefits to its multiple stakeholders over a large period of time. It is constituted by three elements - a desired future environment, the brand purpose and its values (de Chernatony, 2006).

¹⁴ Brand values can be explained as “human values consumers associate with brands” (Gaus et al, 2010: 697), which are held by the brand itself and influence the brand personality (Lalaounis, 2021).

Following similar reasoning, Aaker and Aaker (2016) believe that facts have a higher chance of being remembered when they are presented in a story format. This is because stories are not only capable of attracting their audiences' attention, causing them to be more involved, but narratives are also believed to be able to help in organizing information and in establishing connections between new and past knowledge, making them easier to recall than a list of facts.

Hence, as suggested by Moin (2020), brands benefit from great wielding power through the use of storytelling. The author explains: "Storytelling has a profound role in attaching meaning to brands. People are often fascinated by brands rather than products as brands give them meaning in the form of the stories that they tell to themselves and others." (p. 28). As a result, the capabilities of storytelling that culminate in the provision of meaning to a brand have been recognized, alongside its subsequent potential to reinforce brand-consumer connections (Rodriguez, 2020).

In this sense, compelling storytelling can deepen a brand's bonds with its audiences by not only letting consumers share co-ownership of the paths the narratives take, but also by reflecting in such narratives universal human values, such as humor, sacrifice, and nostalgia, which are common to all, and thus easy to relate to and engage with (Nicoli et al., 2021). Hence, Cavalheiro (2019) also explains that brands can use storytelling as a tool to create identification with and love for the brand, consequently developing strong emotional connections with their consumers.

The persuasive nature of storytelling can be explained by this ability to appeal to people's emotions, which are also responsible for shaping perceptions (Simmons, 2006), and guiding purchase decisions (Tsai, 2020). Against this backdrop, Aaker and Aaker (2016) lists their capacity to captivate people into the story and to create emotional connections as part of storytelling's power in changing not only beliefs and attitudes but also consequent intentions and behaviors. These authors believe that stories hold such a persuasive influence for four reasons:

1. They allow the recipients of a story to make deductions by themselves. This is relevant because "we know from research and common sense that self-discovery is much more powerful than having people talk at you." (p. 54);
2. they discourage counter-arguing, by diverting and toning down feelings of suspicion;
3. they are more credible and genuine than the communication of mere facts;

4. they encourage feelings of affinity with characters that can extend themselves to feelings towards the brands, establishing consistency and transferring of feelings between the two.

To this last point, Ganassali and Matysiewicz (2021) add that: “Narrative theory suggests that persuasion can be achieved not only by rational arguments that an audience can process analytically, but also through empathetic characters and fantasy that can transport an audience into a narrative world.” (p. 442). The authors further explain that when consumers practice this narrative processing, they make an effort toward establishing a link between the portrayed action-outcome stories and those present in their memories to “make inferences and draw conclusions about the brand and its potential link to their self concepts.” (p. 443).

To this Herskovitz and Crystal (2010) add that the emotional connections that are consequent from the practice of storytelling influence attitudes because they address often unmet needs which are fulfilled by the brand, resulting in feelings of trust, loyalty, and, to an extreme, devotion towards it. Hence, storytelling can only be fruitful if brands take into consideration that on the receiving end of the narrative stand, in holistic terms, human beings, whose essence goes beyond that of a consumer, and whose emotional and cognitive complexity should be understood and considered (Oliveira, 2019).

From a different perspective, the benefits of storytelling extend themselves to serving the purpose of entertainment, by helping people deal with and process their emotions. While Simmons (2006) believes that narratives play a vital role in how we understand and perceive frustration and suffering, by providing these feelings with a clearer sense of purpose, Rodriguez (2020) states that stories can be taken as a source of joy and happiness, as our brains also respond to stories by producing endorphins and dopamine, linked to feelings of reward, pleasure, stress release and overall well-being, and, according to Vincent (2002), bestows them with a goal of amusement and entertainment.

For this reason, besides being a way for brands to better express themselves to their audiences, letting them have more insight and educating them about the brand (Rodriguez, 2020), brand narratives also satisfy consumers’ rising demand for entertainment (Vincent, 2002). Faced with the threat of falling into oblivion, brands turn to stories to remain relevant (Thier, 2018). Consumers seek to have their lives merged into narratives that become scripts from which they can form and mold their lives and identities. So, by creating their own

stories, brands strive to participate in such narratives, in a way that blends entertainment and consumption (Vincent, 2002).

From this viewpoint, it becomes possible to assert that the role of storytelling extends itself to the creation of symbolic value for brands. Stories do this by, on the one hand, activating and making known a brand's identity and values, but at the same time they create and communicate an intricate system of symbolic codes for the brand, made up of signals and associations that convey and are linked to concepts such as, for instance, social status and affiliation. The communication of this intended brand meaning to audiences reflects the managerial view that brand identity has a resonating effect on and are relevant to consumers and their identity, and, thus, helps create the brand's sought-after image (Gurzki et al., 2019).

For these reasons, stories allow brands to share their own point of view of themselves and their products to their audience, making storytelling a useful way to create differentiation between brands in the market (Vincent, 2002), while alienating the need to rationally present the benefits and features of a specific product through the communication of a system of meaning for the products and the brand (Salzer-Mörling & Strannegård, 2004).

3.2.2 Storytelling and Brand Image

Within the context of storytelling as a brand-building tool of strategic nature, storytelling has also been recognized as a fundamental means for generating perceptions (Lerman et al., 2018), as well as enhancing consumer brand value (Ganassali & Matysiewicz, 2021).

Martinus and Chaniago (2017) explain that the practice of storytelling, especially when its abilities are paired with the possibilities of social media, potentiates brand equity and its many elements, more noticeably brand image. This realm of opportunities is made feasible through its capacity to create engaging content, and emotional ties, as well as to enhance recognition and recall.

Sevin and White (2011) suggested that today brand identities are expected to be communicated to guarantee both relevancy to and engagement with a brand, in a way that guides consumers on the right path towards the development of brand images. In this scenario, storytelling presents itself as a solution to pursue such a goal, through its infotainment - i.e. its aptitude to mix information and entertainment - capabilities.

Additionally, stories can guide the strategic position of a brand towards the alignment of its elements and communications towards the same narrative (Rodriguez, 2020). They can, from this point of view, also be taken as a propelling mechanism that drives an internal and external perception of the brand, by making visible its DNA and values (Fog et al., 2010), with which consumers may identify themselves (Tsai, 2020). The end goal is then to establish a common and consistent mental image for the brand. In short, storytelling is expected to align the identity of the brand with its outward perception (Fog et al., 2010).

From an empirical perspective, Tsai (2020) has shown how story-based content can influence brand image, and consequently purchase intentions. The author states that, when narratives are built around a product or a brand, story-based content has a more powerful influence on the understanding of the functional, symbolic, and emotional dimensions of a product than other advertising content that merely focuses on product features. Consequently, providing an opportunity for the creation of an image and meaning for products intensifies brand likeability and thus consumer-brand relations (Laub et al., 2018). Woodside et al. (2008) therefore suggest that the connection between the two - the brand and the product - is established through narratives, allowing consumers to identify themselves with both.

To this Ganassali and Matysiewicz (2021) add that storytelling is seen differently depending on whether it addresses a functional or a symbolic product. Given the dimensions of each type of product, the authors propose that it may lead to disparate consumer responses. Yet, the literature that looks into these differences is still somewhat scarce (Lundqvist et al., 2013).

In sum, storytelling is a crucial pillar in the communication of a brand and its value. It represents a useful tool to share the brand's identity to its audiences (Gurzki et al., 2019), allowing for the creation of one-of-a-kind relationships between brands and consumers, as well as facilitating consumers' cognitive and behavioral processes (Pera & Viglia, 2016). As a result, it provides the foundations for the development of brand images and differentiation in the market (Martinus & Chaniago, 2017), as well as for the strengthening of the brand's equity (Dias, 2017).

Thus, it is today an important tool to fulfill the goals of brand building, and it is at the core of the brand strategy. Consequently, when marketing and communication strategies are

built and storytelling becomes a part of the plan, managers should take into account its ability to construct brand images (Tsai, 2020).

3.3. Digital Storytelling

3.3.1 Transmedia Storytelling and Digital Storytelling

The stories told by brands share a certain level of flexibility, in the sense that they can be expressed in many formats, and, most importantly, through many media and channels, each of them presenting different characteristics (Vincent, 2002). This versatility can be translated into the concept of transmedia storytelling, which is explained by Jenkins (2006) as a way of telling stories, which, resulting from the possibilities of media convergence, allows the construction of stories across various media platforms. Thus, in their own way, each channel contributes and adds value to the development of the narratives in the best way it can. The author later clarifies: “Transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience.” (Jenkins, 2010: 944).

And despite being mainly applied to story-based initiatives and gaming, transmedia storytelling has also been applied in information-based projects and promotional communication (Miller, 2020), given its ability to create engagement (Lambert, 2013), to drive more consumption (Jenkins, 2006) and to construct immersive experiences (Alexander, 2011). Phillips (2012) believes it to be significantly lucrative when applied to marketing initiatives and links its main benefit to the ability to profoundly pin and engage audiences’ attention, stimulating emotions that could not be reproduced through a single narrative text.

For brands, the distribution of a story across various sites might have significant consequences in practice, including reconsidering what the brand’s media strategy looks like (Alexander, 2011). In fact, Ganassali and Matysiewicz (2021) propose that, from a strategic point of view, brand stories ought to be communicated through as many media channels as possible, from TV to comics and games, to secure new customers and provide current ones with ways to voice their affinity with the brand. Such participatory manifestations may include videos, films, testimonials, or fanfiction, which replicate and expand the brand

narratives to new levels and directions. After all, each medium possesses its own audience and features capable of contributing to the story (Jenkins, 2006). At the same time, the choice of multiple platforms also allows the creation of highly customized content, both in terms of its form and size as well as of its delivery time and place, which help design a greater more cohesive overall narrative experience (Pratten, 2015).

Ganassali & Matysiewicz's (2021) main argument, however, is that, in the transmedia storytelling domain, interest in technological media and channels, and the consequent rise of digital storytelling has been increasing.

3.3.2 Definition of Digital Storytelling

On the topic of digital storytelling, much is yet to be properly defined. An exact and closed definition of what digital storytelling constitutes, as well as what its purposes are, is yet to become consensual. Still, it is mostly agreed upon that this practice brings together meaningful stories and media (Snelson & Sheffield, 2009). Hence, "Digital storytelling, in the most general sense, is the process of creating a story with digital media such as images, text, music, and audio narration." (Snelson & Sheffield, 2009: 159).

Thus, this is a term that has often been used, according to Burgess (2006), to explain the application of new media to the creation of new forms of narratives. Nonetheless:

"digital storytelling can be understood not only as a media form but also as a field of cultural practice: a dynamic site of relations between textual arrangements and symbolic conventions, technologies for production and conventions for their use; and collaborative social interaction (...) that takes place in local and specific contexts." (p. 207)

In Vicente's (2019) view, digital storytelling has been used as an umbrella term to generically describe the development of both fictional and nonfictional stories, supported by the communicational and expressive properties of digital media. Hence, on the one hand, it serves a story's purpose of organizing facts and experiences to create meaning, and, on the other hand, the term digital storytelling highlights the relationship between digital media's multimodal essence and the narrating act.

Also referred to as a digital narrative, or even multimedia literature, digital storytelling is also understood as an evolution in the way humans tell stories (Zambrano, 2018), which adds a layer of multimedia capabilities to narrative (Nicoli et al., 2021), able to appeal to different senses, such as sight, touch, and hearing, through distinct semiotic channels, such as video, image, text, and audio (Page & Thomas, 2011).

Digital stories are built through a myriad of digital devices by both professionals and amateurs and seen by a large audience. They can take many forms: nonfiction or fiction, short or extensive, experienced through only one medium or extending across multiple (Alexander, 2011). Expressions of these stories include web videos, blogs, mobile apps, and computer games (Alexander, 2011), as well as social media content, virtual reality, interactive cinema, and augmented reality (Miller, 2020).

These digital media and the definition of the possibilities they provide to storytelling pose a comparison to traditional kinds of narratives. The main distinction between the two lies in the understanding that the content of the latter presents itself analogically, while the content of the former is shown in digital forms. This implies that digital storytelling opens doors to interactivity and communication between audiences and the narrative text, in which the audience is invited to be an active part of the course of the narrative (Miller, 2020).

3.3.3 The advent of Digital Storytelling

The truth is that, increasingly, marketing has turned to digital platforms to create and communicate narratives (Hughes et al., 2016). This means that the stories which once were conveyed through traditional channels to trigger consumers' affection to fulfill a marketing objective (Pan & Chen, 2019), have, since the advent of the modern computer, experienced a shift toward a digital format (Miller, 2020).

Page and Thomas (2011) explain that the technological developments which stemmed from the 1980s have played an essential role in supplying alternatives to print media narratives. Since the latter years of the 1990s, and more intensively, since the beginning of the 21st century, Web 2.0 technologies have reshaped the ways to create, share, and analyze narratives. The technical skills necessary to manipulate text have been majorly reduced, and the increased use of the Internet has made the proliferation of such text skyrocket, resulting in the generation of multiple storytelling online communities. Similarly, as Alexander (2011) points out, the ubiquitous presence of mobile phones has accelerated and made even more apparent the ever-increasing volume of content we produce and consume.

Hence, digital storytelling is the result of a shift in models of media communication characterized by a movement from “large-scale and society-wide communication” (p. 4) to “the production and consumption of media content of all kinds.” (p. 4) and in increasingly

varied contexts, especially marked by consumer-generated digital media (Hartley & McWilliam, 2009).

In this sense, “The last ten years have meant a revolution in the systems of entertainment and information, causing us to rethink the use of these new means to find new forms of communication and how to transmit stories.” (Zambrano, 2018: 33). In practice, this means that today storytellers who embrace digital media have to be able to do more than writing, but also know how to maneuver the interactive capabilities of new digital media (Zambrano, 2018). This is especially true today as the quality of consumers' attention has witnessed a clear downturn as of the last years, and as such organizations are pressed towards finding effective solutions to convey their messages (Teixeira, 2014). Storytelling in a digital era, mined with overbearing messages and noise, presents itself as meaningful in the creation of brand messages, experiences, engagement, and consumption (Moin, 2020), seen increasingly by a considerable amount of consumers (Gitner, 2016).

And although these digital brand narratives can already be shared with consumers through an array of channels, including social media such as Facebook, Instagram, Pinterest, and YouTube (Baptista & Costa, 2021), ever-growing technological developments are expected to continue to add possibilities to that list, contributing to the accessibility of digital storytelling (McLellan, 2006). For instance, the recently booming social media platform TikTok has been used by brands such as e.l.f. Cosmetics to create storytelling-based content for its campaigns, making the most out of the built-in features of the platform to add to the richness of its videos, such as through the use of the green screen video effect (Lehner, 2022).

3.3.4 The benefits of Digital Storytelling

Regardless of the chosen channels, storytelling has maintained its role in engaging audiences. And as user engagement online becomes crucial to potentiate brand loyalty and reputation, an orientation towards fundamentally understanding the capabilities of digital storytelling in terms of how it can engage consumers starts to be evident (Nicoli et al., 2021)¹⁵.

¹⁵ An example of the use of digital storytelling for these purposes is National Geographic, a brand that has employed virtual reality and 360-degree video stories to engage readers in immersive brand narratives. These travel stories, that promote the brand's adventurous and explorative identity, place the reader at its center, allowing them to develop their own individual experiences that emulate real-life adventures in wild nature, such as being physically close to a lion. From these narratives, where the reader is turned into the hero, results that the brand attempts to enter the identity realm of its readers, to encourage brand loyalty (Gross et al., 2019).

Besides allowing brand-consumer engagement, Berelowitz et al. (2012) suggest that digital storytelling displays some additional advantages, including:

1. proving brands with their own identity mark, through the creation of unique and differentiating stories and experiences in comparison to the competition;
2. it serves as an opportunity to get consumers to connect with the brand, by getting them to remember and interact with the message of the story.
3. it builds the brand's image, by presenting brand-related content that allows consumers to build their perspective of the brand.

Further, it is often discussed in literature how digital storytelling is a conversation starter. In other words, “digital storytelling is interpreted as an encounter communication practice where consumers adopt the role of storytellers and story receivers.” (Pera & Viglia, 2016: 1142). Therefore, the current digital landscape bestows brand stories with the social function of promoting dialogue between people, one which is increasingly led by consumers, and which requires brands to adapt their role and position within them. This implies that brands are required to constantly monitor what is being said about their stories and respond accordingly (Fog et al., 2010), thus highlighting the nature of brand stories, in this context, as a two-way communication stream (Adamson, 2008). Even if the brand builds its story independently, its audience remains powerful in the success of its message, since they are the ones providing feedback and deciding whether or not it is worth sharing through their own social media channels (Gitner, 2016). Although at first glance, digital stories might be mistakenly taken as projects under the ownership of the brand, they are, at their core, interwoven nets of collaborative processes, where consumers are empowered to be an active part of their creation, to strengthen and deepen the authentic relationship between them and the brand (Lundby, 2008; Moin, 2020).

In short, digital storytelling is marked by its flexibility and ability to be applied to a wide array of possibilities, aided by the constant development of digital media. It is, therefore, expected to continue to grow as a genre (Lambert, 2013). Combining various storytelling aspects, such as text, images, and other audio-visual content (Nicoli et al., 2021), and making the most out of digital technologies and social media, it constitutes not only a way to share, but also to create, capture, and archive stories with greater ease and impact than before while reaching a wide audience (Barbosa et al., 2022; McLellan, 2006).

For brands, digital storytelling is an opportunity to tell stories and convey their brand messages in a way that engages consumers' emotions and creates an immersive and involving experience (Nicoli et al., 2021). At the same time, interactivity is embedded in digital stories, placing consumers in control of such brand messages. In other words, "The winning brands are the ones who provide seamless brand experience and create story worlds where multiple co-creators develop stories in the digital space that shows brand consumer-brand bonding and engagement." (Moin, 2020: 12). Hence, it seems fair to state that the old art of storytelling still remains pertinent today, but it finds itself fueled by the impact of digital technologies and social media, which have been leveraging its already existing competencies (Moin, 2020).

3.4 Storytelling in Practice

3.4.1 Storytelling Narratives and Storytelling Elements

Storytelling narratives have a certain level of flexibility in terms of which genre and forms they can be created (Bloomstein, 2012; Storysoft, 2017). Storysoft (2017) suggests 9 genres of brand stories, based on: 1) the brand; 2) a product or service; 3) a customer; 4) a season; 5) its community; 6) a competitor; 7) a lesson; 8) the industry; 9) the company.

Simmons (2006) lists six story types, each of them fulfilling a different purpose:

1. "Who I Am" Stories - Let consumers know more about the brand, by communicating a part of themselves which would have been, under other conditions, hidden. This type of story is therefore aimed at providing transparency about the spirit of the entity to generate trust.
2. "Why I Am Here" Stories - Make the goals of the brand clear to its audiences, allowing them to make their judgement about the organization, and discouraging feelings of suspicion and doubt.
3. "The Vision" Stories - Allow brands to authentically share their vision and outlook into the future to consumers, and how they too can benefit from this scenario, so that they are influenced to join the brand in its endeavors.
4. Teaching Stories - Grant brands with an opportunity to share some of their industry knowledge with their audiences, teaching them about their area of expertise, by highlighting an experienced problem and its resolution.

5. “Values-in-Action” Stories - Reflect the brand's values, not by telling audiences directly what its values are but by showing them in action and with the brand leading by example, in a display of authenticity from the part of the organization.
6. “I Know What You Are Thinking” Stories - Show that brands know their consumers, by identifying their main objections first with regards to the organization or message and providing explanations which refute them, in a way that disarms their possible counter-arguing.

Finding an adequate structure for brand stories may be a compelling approach to sharing brand messages as well as building brand-consumer connections, since, when properly narrated, brand messages can serve as a mechanism to facilitate the understanding and retaining of information provided by the brand. Still, given the complexity and versatility of stories and storytelling, there seems to be no consensual way of telling a story (Ryu et al., 2019).

Nonetheless, several authors propose reviews on which continent elements should be featured in a story:

Table 8 - Different theories on Storytelling’s elements

Authors	Storytelling elements
Fog et al. (2010: 33-44)	Suggests that storytelling has four elements: <ol style="list-style-type: none"> 1) a message: storytelling needs to have a message, an affirmation which is the main topic across every moment of the story; 2) a conflict: a narrative requires a conflict as its driving force that pushes the story forward by upsetting its harmony in need of being recovered; 3) characters: stories need characters that live through the conflict and that, through their interaction, seek to act towards the resolution of the conflict; 4) a plot: describes the course of action in the story within a certain time, hoping to retain the interest of the audience and enhancing their experience.
Holt (2004: 20) Kotler et al. (2010: 60-63)	Believe stories share three components: <ol style="list-style-type: none"> 1) plot: explains how characters will make their way through the story; 2) characters: central to the story and representative of

	<p>the brand;</p> <p>3) metaphor: discussed as “the unconscious process happening in the human spirit” (Kotler et al., 2010: 63)</p>
Simmons (2006: 46)	<p>States that the narrative includes events with:</p> <ol style="list-style-type: none"> 1) character(s); 2) actions; 3) consequences.
Aaker and Aaker (2016: 60)	<p>Believe that stories are made up of a:</p> <ol style="list-style-type: none"> 1) beginning, capable of capturing the attention of the audience; 2) middle, which generates interest; 3) resolution.
Pera and Viglia (2016: 1143)	<p>Believe that stories should contain:</p> <ol style="list-style-type: none"> 1) a plot: which provides some context in terms of the temporal development of the portrayed events; 2) characters: who play out the plot; 3) a climax: which “results from the modulation of the dramatic intensity along the plot and is generally associated with an inciting incident, or turning point, which generates tension.” (p. 1143); 4) an outcome: the final result of the plot which results from the interpretation that the characters provide to the story.

Although different in their content, all these perspectives suggest that a story follows a somewhat structured framework. Most of the aforementioned views highlight the presence of characters as a necessary element in narratives, as well as a plot, in which some kind of conflict or challenge takes place in the course of action of one of the characters, driving the plot forward towards a resolution of meaningful consequences. In this sense, Fog et al.’s (2010) four elements of a story - message, conflict, characters, and plot - seem to be the perspective that best summarizes all other theories on this topic.

In a digital environment, however, narratives might be told differently from analogical stories. For instance, Miller (2020) believes that digital narratives may lack some of the traditional storytelling elements, such as characters or a plot. Even so, some authors describe the guidelines that, from their perspective, a digital story should follow.

Alexander (2011), who proposes The Seven Principles of digital stories, lists:

1. point of view: a mixture between the meaning behind the narrative and the perspective of the narrator;
2. dramatic question: a driving force that works towards raising concern;
3. emotional content: building an emotional bond with the audience;
4. gift of voice: which adds emotional depth and information to a narrative by sharing someone's story;
5. soundtrack: including music and sound effects;
6. economy: related to the balance between visual and audio media and the audience's processing times;
7. pacing: which highlights the importance of the right speed of the narrative to keep it interesting.

Additionally, Lambert (2013) provides The Seven Steps framework for putting together a digital story, which includes the following steps:

1. Owning your insights, which answers the questions “What's the story you want to tell?” and “What do you think your story means?”, to build singular and powerful stories;
2. Owning your emotions, which helps clarify the meaning and emotions behind the story;
3. Finding the moment, where the moment and the context to be portrayed in the story are chosen;
4. Seeing your story, in which visuals come into play and are imagined to bring the story to life;
5. Hearing your story, which includes the choice of the sound elements to be included;
6. Assembling your story, consisting of the assembling and composing of the story;
7. Sharing your story, in which the circumstances of the sharing of the narrative are decided and executed.

As seen, the perspectives which describe the framework according to which narratives should be built are numerous. It is worth highlighting, however, that, despite the brand's original intentions behind the construction of a story, as it gets shared, rewritten, and forms

collective knowledge about a brand, the final form which it may take becomes unpredictable (Kotler et al., 2010). Still, a brand story should always strive towards being engaging, memorable and relatable, in order to catch the attention and trust of its current and potential audiences (Wertz, 2021).

In this context, time and time again, Dove has been distinguished as a brand that puts together stories that reflect these qualities. For instance, their “Real Beauty” campaign, which told the stories of women and explored their relationship with body image, focused on a diverse group of real women with different body types who share their journeys towards self-confidence and thus has been able to resonate with its target audience and influence perceptions of the brand, as well as drive purchasing behavior (Wertz, 2021).

3.4.2 Storytelling and Content Marketing

As previously discussed in this work, content marketing as a marketing discipline finds its relevance in a digital age through the creation and distribution of helpful content for a properly outlined target audience, to start a dialogue and strengthen the relationships between brands and consumers. In truth, much of this brand-made content is supported by the production of stories about the brand, making content marketing a vehicle for storytelling (Kotler et al., 2017). Back in 2002, Vincent (2002) suggested that in a few years content and marketing would become inseparable, in such a way that brand narrative and the content aimed at entertainment would be difficult to distinguish in the eyes of consumers. This prediction has been confirmed by Aaker (2018), who places stories at the center of content marketing. He states:

“content is king in the digital age, and stories are the key to content. The social-media audience isn't passive; it is in control. It involves itself in messaging only when it is intrigued by content. Thus, content drives success in this new era-and content, in turn, is all about stories.” (p. 7)

The reason why content marketing makes use of storytelling’s capabilities lies, once again, with its notable ability to capture emotions through the message it conveys, leading consumers to act upon the brand content (Kee & Yazdanifard, 2015). But, despite the recognition of the success of this combination, Wuebben (2011) believes that the use of storytelling in content marketing is still underexplored, and the possibilities to share story-based content on a brand's products, services, and the company behind it can be leveraged

to a greater extent to generate better identification, recalling, engagement and loyalty. When a brand employs storytelling in this context, consumers feel as if they are a key part in the narrative and “because you took the time to connect with them in a unique and sincere way, the way that they remember from stories of long ago, they will find ways to connect with you in meaningful, long-lasting ways.” (Wuebben, 2011: 32).

For this reason, doing content marketing through storytelling is becoming common practice among small and large brands (Pulizzi, 2012), which, in the early stages of these joint efforts between stories and online content, made significant efforts toward understanding how to best explore their synergies. Bloomstein (2012: 6) clarifies:

“In May 2011, Confab brought together over 400 content strategists to learn from each other. Prateek Sarkar, Director of Creative Services at The Walt Disney Company, led a talk with this statement: “Content is story. And content strategy is storytelling.” That definition refers to how content strategy plays a role in determining a brand's perspective and guiding its target audience through content assets and the organization of a site, app, or web presence so that they can glean specific knowledge or a prescribed experience. In this model, the content strategist figures out how to best tell the story: what assets are present, what do they need to prescribe, how should they be arranged, and how should they be updated or maintained?”

To the question about how storytelling should be used to generate content, Pulizzi (2012: 116) answers “in all its forms”. Whether the goal is to get found through search engine optimization strategies, generate conversions through the capture of leads, or explore the possibilities of social media, storytelling remains relevant across all objectives, placing it at the center of marketing initiatives (Pulizzi, 2012). Even from a more recent perspective, Zambrano (2018) continues to acknowledge the role of stories in digital content, highlighting its flexibility and versatility of formats which makes it still useful to marketing. According to the author, storytelling can be applied to different channels and formats of content, including newsletters, landing pages, social media, and banners, among others. Pulizzi (2013), for instance, believes LEGO to be a good example of the application of storytelling to content marketing for its creative use of narratives throughout many of its channels. The brand spreads its story-based brand content through microsites that explain the characters and plot of some of its themed releases, micro-series focused on each model, available through the brand’s official website, multiple mobile apps, online games, and magazines, among other digital platforms.

Given the variety of ways it can be employed, and the goals it is capable of fulfilling, the incorporation of storytelling into content marketing plans needs to be done strategically.

In this sense, Pulizzi (2014) proposes a Content Marketing Maturity Model, which helps brands analyze, according to the nature of their business and their content needs, and identify when and how they should be putting storytelling into practice.

Figure 8 - Content Marketing Maturity Model (Pulizzi, 2014: 71)



According to this model, a brand might find itself in one of three steps in the content marketing journey:

1. Content Aware - the brand uses content to “cut through the noise of interruption-based advertising and drive trusted awareness to your product or service” (p. 71);
2. Thought Leader - the brand develops content that deepens feelings of trust for the brand, and helps develop a more effective buying funnel, by showcasing expertise in their market;
3. Storyteller - “the brand integrates content into a larger brand narrative and aligns its content strategy completely around a customer engagement strategy.” (p. 73). In this step, the brand aims to inform audiences with content that provides context to the brand. Hence, this strategy not only results in consumer demand for the portrayed products and services but also triggers interest among potential and existing customers, in a way that allows for the practice of a premium price.

3.4.3 Storytelling and Social Media

Building valuable stories is, according to Aaker and Aaker (2016), but a small part of the effort a brand is expected to make when partaking in storytelling practices. In this scenario, the authors believe that the remaining challenge lies in creating visibility for such narratives. Social media thus becomes useful, for its ability to generate exposure to content. In fact, Gitner (2016) recovers the idea that a considerable part of strategic communication is concerned with the choices regarding the distribution of content and how it can best be placed within reach of the desired audiences.

As seen, technological developments have granted the merge between storytelling and digital platforms. This is particularly true with social media, given its flexibility in hosting various formats, from text to pictures and videos, having become a vehicle of substantial narrative data (Vaara et al., 2016).

For this reason, social media platforms have been recognized for their positive contribution to business performance (Martinus & Chaniago, 2017), and have been a constant presence in communication campaigns, taking into account their prominent degree of usage and consumer engagement with brands' profiles (Waters & Jones, 2011). Just like it happens with digital storytelling, in the social media realm, the line between the audience and the narrator is blurry as both parties can play a part in building the story and in listening to my messages and feedback, making storytelling in social media “a continuous on-going and collaborative process.” (Singh & Sonnenburg, 2012: 192).

This mutual engagement takes place through, on the one hand, the sharing of story-based content on social media, and on the other, through “linking, commenting, editing, sharing, and other audience co-creative activities.” (Alexander, 2011: 41-42). For example, in December, Starbucks turned to social media to release its “red cup contest”, requesting avid consumers of the brand to share their user-generated photos of their own version of its iconic red cup. Fans of the brand took the story behind the festive cup and created their personal narratives around the product, sharing their interpretations through their social media profiles with the hashtag #redcupcontest, and were credited on Starbucks' page after. This campaign resulted in thousands of shared photos, and a considerable amount of consumer engagement around an opportunity for the co-creation of storytelling content by both consumers and the brand, bringing both parties closer together (Muthoni, 2021).

Today, different social media platforms focus on different content types (Moin, 2020). Wong (2021) explains the currently available social media platforms, their different content types, and their multiple uses, which can help brands achieve their communication and branding goals¹⁶.

Given the wide array of social media platforms, with different characteristics and purposes, through which to share content, some brands choose to adapt their messages according to the format that fits each platform best. For instance, the NBA shares humorous and meme-filled content that features players through short and engaging videos on TikTok, and Instagram instead to share videos of each game's highlights, as well as on Twitter to provide basketball news and updates (Muthoni, 2021).

3.4.4. Storytelling and Multimedia

As seen, digital stories can incorporate various multimedia elements, such as video, images, audio, and text. Images and videos, in particular, allow the creation of deeper connections between narrative and audience, as they propel engagement and emotional reactions (Baptista, 2017; Nicoli et al., 2021; Pera & Viglia, 2016). Stories can be told in any format, but each means triggers a different response. As such, the narrative is expected to be adapted according to the characteristics of each platform (Baptista, 2017).

It is, however, believed that visual storytelling is, in the context of content marketing, experiencing increasing demand (Zambrano, 2018), as sharing images on social media is quickly becoming embedded in us as individuals. For brands, the merge of social media and imagery results in longer shelf life for their stories, allowing viewers to examine the visuals for longer and build their interpretation of the message (Gitner, 2016).

Hence, video storytelling, in particular, holds significant power against written storytelling, given that it promotes the manifestation of an emotional dimension characteristic of consumer relationship experiences, to a much higher degree than text-based storytelling (Pera & Viglia, 2016). As such, digital storytelling and video-sharing are very much compatible, given that users have the opportunity to upload videos on social media sites, such as YouTube, and share them with other people, receiving, in exchange comments, video responses, and ratings, adding a layer of interactivity which is fundamental to digital storytelling (Snelson & Sheffield, 2009).

¹⁶ This author's perspective is summarized in Annex A.

Organizations are increasingly resorting to YouTube videos to educate, inform and entertain their audiences (Waters & Jones, 2011). For example, LEGO has shared in its YouTube channel a 17-minute animation video that tells the story behind the company's origin, its heritage, and mission (Hughes, 2018). Brown et al. (2005) believe that organizational videos are a powerful tool to build solid mental representations in the audience's minds of the organization. The video format holds such importance given that verbal, vocal, and visual elements, the three Vs of communication, are present, leading the audience to face multiple communication fronts (Waters & Jones, 2011).

To create videos capable of enhancing or reinforcing an audience's beliefs around an organization, Waters and Jones (2011) propose that only one situation is addressed in each video so as to guarantee that the audience remains focused, and that, besides avoiding multiple storylines, the content of the video, be it a situation, an individual or a group, should be interesting and relevant to the audience, so as to guide viewers towards the expected results. Only by following these guidelines can storytelling videos contribute to the bringing of the brand storytelling to life, in a way that often other types of printed marketing communications cannot do. For instance, Airbnb released in 2015 a short 1-minute video dubbed "A Different Paris" portraying the story of a woman visiting Paris, who discovers the city with the help of her Airbnb Parisian host. This is a video that uses a simple and single plot to address the value that the brand brings to travelers, having amassed a considerable amount of views on the brand's YouTube channel (Bell, 2021).

In sum, a consensually right formula for creating a story does not seem to exist yet (Ryu et al., 2019). Still, some guidelines for traditional and digital stories can be found (Alexander, 2011; Fog et al., 2010), which inform brand managers on how to best develop and share narratives in the context of their content marketing strategies (Kotler et al., 2017), and especially of their social media efforts (Aaker & Aaker, 2016). The plurality of possibilities that digital stories offer to brands (Barbosa et al., 2022), allied with the ubiquitous presence and multidimensional features of digital technologies (Alexander, 2011), allow storytelling-based content to bring consumers and brands closer together, thickening the relationships between the two parties, where both witness the co-creation of mutually beneficial value (Singh & Sonnenburg, 2012).

4. Methodology

4.1 Research Object

In recent years, marketing professionals have played close attention to storytelling for its positive contributions to marketing and brand management initiatives (Pan and Chen, 2019). As previously seen, storytelling has been proven helpful in creating brand awareness (Aaker & Aaker, 2016), developing brand trust and loyalty (Herskovitz and Crystal, 2010), and providing information about the essence, vision, and values of the brand (Aaker & Aaker, 2016; Martinus & Chaniago, 2017), as well as shaping perceptions (Lerman et al., 2018; Simmons, 2006). As a result, it is frequently associated with the practice of content marketing (Holliman & Rowley, 2014), in which brands use narratives to convey purposeful messages and self-produce valuable content for consumers online (Kotler et al., 2017).

For luxury brands, retaining their luxury image is viewed as critical, especially as their success heavily relies on this perception (Keller, 2009), and since it helps preserve the singularity and exclusivity of luxury products in a period of growing global demand for luxury brands (Hennigs et al., 2013). Although approaches such as premium pricing and high quality might increase changes in brands being perceived as luxurious by consumers, these initiatives cannot build a luxury brand unless consumers see it as such (Ko et al., 2019). In this sense, forming strong luxury brand perceptions supports the development of a sound brand image (Vigneron and Johnson, 2004), and strengthens a brand's equity (Keller, 2013), while being driven by a unique brand identity (Okonkwo, 2007).

The intersection between storytelling and luxury brands relies on an understanding that, on the one hand, storytelling helps align a brand's identity and perception among external audiences (Fog et al., 2010), while creating emotional consumer-brand connections (Herskovitz and Crystal, 2010), and building symbolic meanings around a brand (Gurzki et al., 2019). On the other, the management of these brands involves the development of a singular identity, emotional appeal (Okonkwo, 2007), and the development of their symbolic value, through an aspirational prestigious image (Keller, 2009), which allow these brands to practice a premium price and deliver great value to their customers (Keller, 2009; Okonkwo, 2007). Although some relevant research can be found on the relationship between storytelling and luxury brands (Hemantha, 2020; König et al., 2018; Park, 2020), the literature that suggests how these brands can use self-produced storytelling content, in

particular in their digital channels, as a communication tool to shape their luxury value and brand perceptions is somewhat limited (König et al., 2018).

Hence, and intending to look into the role of digital storytelling in the development of luxury brand perceptions, this dissertation proposes exploring how the use of storytelling as a communication tool by luxury brands influences consumers' perception of them as belonging to the luxury segment. In other words, the use of narratives in a luxury brand's digital channels was analyzed and related to its consequent brand image, to understand storytelling's capacity to influence and shape consumer value perceptions of luxury brands, in particular among Portuguese consumers.

4.2. Research Question and Research Objectives

Therefore, this dissertation aims at answering the following research question: "Does the use of digital storytelling-based content influence the development of consumers' luxury brand perception?"

To further detail the intentions behind this study, its objectives can be framed as follows:

1. Study the communication strategy and digital storytelling practices of one particular luxury brand, Christian Dior, to understand how these are received by consumers and hence how they contribute to the creation of luxury brand perceptions;
2. Understand the influence of digital storytelling as a communication tool in the development of consumers' luxury brand perceptions;
3. Understand if digital storytelling practices by luxury brands influence luxury brand perceptions of both luxury consumers and non-luxury consumers;
4. Identify if digital storytelling is a useful tool to marketers in the creation of luxury value perceptions and brands' luxury status.

4.3 Research Design

4.3.1 Scientific Paradigm

This dissertation aims to understand the influence of storytelling on consumers' luxury brand perception. For this purpose, an interpretive paradigm was considered when analyzing

such an influence. The interpretative paradigm is one of the four social theory paradigms that considers the essence of social science and society. It attempts to comprehend the nature of social life through a perspective of human subjectivity and consciousness, rooted in the subjective experiences of individuals. Following this perspective, individuals subjectively conceive the social world through their interpretations, “assumptions and intersubjectively shared meanings” (p. 28-31). Therefore, interpretivism seeks to understand and detail the status quo of the social world and organizations, while keeping in mind that these are inherently continuous processes (Burnell & Morgan, 2005).

As a result, the individual experiences of people who make up this study’s sample were examined as subjective accounts, with a focus on the unique meanings ascribed by them to the link between storytelling and their perceptions of a specific luxury brand.

4.3.2 Case Study

A case study was conducted to investigate the influence of storytelling on the development of luxury brand perception, focusing on one particular luxury brand, Christian Dior. Case studies are understood as a method of research through which the researcher comprehensively examines a process, activity, program, event, or individual, as well as groups, organizations, and other complex social phenomena (Creswell, 2009; Gil, 2008; Yin, 2003).

Case studies are known to be useful in the study of complex real-life issues, allowing an in-depth and holistic investigation of the research problem within a particular context (Zainal, 2007). For this purpose, case studies often utilize multiple data sources, which support the triangulation of the results (Rowley, 2002; Yin, 2003). Further, through the development of a case study, researchers can collect data through both quantitative and qualitative methods, which allows them into a comprehensive perspective of the problem, studied through a diversity of lenses (Baxter & Jack, 2008).

In particular, this research adopted a single case study. According to Yin (2003), a single case study can be chosen, among other criteria, when the object under analysis is representative or typical of its kind, and the resulting conclusions can thus be inferred and assumed applicable to the remainder of the institutions of the same type.

Following this reasoning, the case study focused on the French luxury brand Dior¹⁷,

¹⁷ The characterization of the brand will be further detailed in Chapter 5 of this work.

which has continuously relied on its multiple digital channels to address consumers and share self-produced content about the brand and its products in a storytelling format. Currently, Dior is in line with other luxury brands which employ digital marketing and storytelling strategies, and it is even believed to be leading on Facebook, Instagram, YouTube, and Google in terms of performance (Maguire, 2021a). For this reason, this dissertation explored how the brand develops its strategy for digital storytelling initiatives and its consequent influence on its luxury status, as a way to inform about the influence of storytelling to the benefit of other luxury brands.

4.3.3 Mixed Methods

To answer the proposed research question, this study applied a mixed-method approach, understood as “research in which the investigator collects and analyzes data, integrates the findings and draws inferences using both qualitative and quantitative approaches or methods in a single study or a program of inquiry.” (Tashakkori & Creswell, 2007: 4), as their combined use allows for a deeper and broader understanding of the research problem (Creswell, 2009).

In this sense, a sequential mixed method procedure was applied to “collaborate on or expand on the findings of one method with another method” (p. 14), meaning that these take place one after the other, rather than simultaneously (Creswell, 2009).

To collect primary data, the study featured a qualitative method, followed by a quantitative method. For the collection of secondary data, a qualitative method was applied. The details of these data collection methods will be further explored in the next subchapter of this work.

4.4. Data Collection Methods

4.4.1 Document Analysis of secondary sources

To collect information about Dior and the characteristics of the approach to its communication strategies, the brand was contacted in an attempt to conduct a semi-structured in-depth exploratory interview with one of its brand managers. Through an inside perspective of the brand, the main contributions of this method to this study would be:

- an in-depth understanding of the way through which Dior’s digital

communication strategy is conceptualized;

- a detailed description of digital storytelling's role in such strategy;
- an indication of how the brand wishes to be perceived in the market.

However, and in spite of the several attempts made to contact the brand for the interview, the brand was unavailable¹⁸.

Instead, and to provide some insight into the background and history of the brand Dior, as well as its communication approach, a document analysis was conducted. Of qualitative nature (Creswell, 2009), a document analysis is a data collection method that proposes a review of text or image-based documents, either printed or electronic (Bowen, 2009). Often involved in the development of case studies (Creswell, 2009), this method supplies data about the context in which the research participants find themselves. Further, this process and its results can play a part in the triangulation of data from other different methods, reducing the influence of potential biases (Bowen, 2009).

Types of documents that fall into the scope of document analysis include films, photographs, official documents, newspaper reports, research, and company reports (Gil, 2008), as well as advertisements, books, newspaper articles, press releases, and survey data (Bowen, 2009). Hence, the document analysis conducted for this study collected data from secondary sources, such as online newspaper articles, blog posts by industry specialists, official brand website pages, brand social media profiles and posts, and academic publications, which informed the primary data collection methods that followed.

4.4.2 Qualitative content analysis of Dior's content

The second step of the primary data collection process entails a qualitative content analysis of Dior's digital content.

As a qualitative methodology, a qualitative content analysis grants the researcher the chance to methodically interpret the meaning behind qualitative texts (Schreier, 2012). Hence, their understanding, underlying patterns, and omissions are determined by the researcher in this process (Fürsich, 2009). In this context, "text" is defined as any cultural matter which can be interpreted, including media content (Fürsich, 2009), both verbal and visual, such as images, sound clips, videos, websites, social media posts, advertisements, and magazines (Creswell, 2009; Schreier, 2012).

¹⁸ Still, the interview script can be found in Appendix A.

The objective behind this analysis is to empirically examine some of the self-produced content by the brand, which has been shared through its digital channels, to verify and detail the presence of storytelling in these communication initiatives. To objectively examine the selected brand content against the backdrop of storytelling, the elements which comprise a narrative, as previously identified in the literature review were used as a tool for analysis. Therefore, this study considers Fog et al.'s (2010) four storytelling elements - message, conflict, characters, and plot - as well as Alexander's (2011) Seven Principles of digital stories: 1) a point of view; 2) a dramatic question; 3) emotional content; 4) gift of voice; 5) soundtrack; 6) economy; 7) pacing.

In this context, two Dior campaigns were analyzed - the "Autumn-Winter 2020-2021 Haute Couture Collection" campaign, released on July 4th, 2020, and the "Spring-Summer 2021 Haute Couture Collection" campaign, released on January 25th, 2021. Both of these campaigns focused on the presentation of the brand's haute couture collections for the respective seasons, with a focus on an exclusive digital film each, which replaced the habitual physical runway show unveiling the collection, impossible due to COVID-19 restrictions (LVMH, 2020; Dior, 2021).

From the available digital content produced by the brand in the context of these two campaigns, which included additional video content around their themes, a total of 13 videos were selected from the brand's YouTube account to be analyzed - 4 of these videos were featured in the 2020 campaign, and the remaining 9 were part of the 2021 campaign. Although other social media platforms were used to share brand content in both campaigns, Dior has been predominantly taking advantage of YouTube to share educational videos about its universe (Maguire, 2021b), and, therefore, the analysis was narrowed down to this platform. The selected videos were chosen based on whether or not they were presented in a storytelling format, according to the aforementioned criteria. The following table provides an overview of the selected content:

Table 9 - Overview of the content selected for analysis

Campaign	Video	Publication Date	Duration
Autumn-Winter 2020-2021	Dior Autumn-Winter 2020-2021 Haute Couture	06/07/2020	14m42s

Haute Couture Collection	The cinematic backstory to Dior Autumn-Winter 2020-2021 Haute Couture	06/07/2020	2m44s
	Matteo Garrone on capturing the magic of Dior Autumn-Winter 2020-2021 Haute Couture	06/07/2020	2m05s
	Savoir-faire of the Dior Autumn-Winter 2020-2021 Haute Couture	09/07/2020	3m39s
Spring-Summer 2021 Haute Couture Collection	Dior Haute Couture Spring-Summer 2021 Collection	25/01/2021	15m13s
	Discover the Making Of 'Le Château du Tarot'	25/01/2021	3m36s
	Pietro Ruffo's tarot reinventions	26/01/2021	1m46s
	'La Mort' Dress Savoir-Faire	27/01/2021	1m
	'La Protagonista' Gown Savoir-Faire	28/01/2021	1m01s
	New 'Miss Dior' Dress Savoir-Faire	29/01/2021	1m24s
	A couture tradition of superstition	30/01/2021	2m37s
	Tracing the origins of the tarot	31/01/2021	2m58s
	How A Dior Haute Couture Collection Comes To Life	22/04/2021	11m13s

4.4.3. Quantitative survey

4.4.3.1 Goal

A quantitative online survey method was also conducted. A survey can be understood as an approach to data collection through which questions are addressed to respondents to obtain information about their expectations, beliefs, behavior, interests, knowledge, etc. Through this method, the research objectives are turned into questions, whose answers provide the research with a characterization of the study's population or test the hypotheses proposed throughout the study (Gil, 2008).

Surveys aim to generate quantitative or numerical depictions of a certain aspect of a population (Fowler, 2003). Typically, this is done through collecting data about a sample, i.e. a representative but smaller section of the population, whose results can be generalized to the rest of the population (Creswell, 2009; Fowler, 2013).

In this sense, the goal behind this survey is, as suggested by the research question, to understand how consumers interpret Dior's use of digital storytelling. More specifically, the questionnaire looked into whether these digital brand narratives have an impact on the luxury brand perception of both luxury and non-luxury consumers, following a quantitative approach to data collection, so that the study results from each sample have greater chances of being generalized to the respective populations, compared to qualitative approaches such as interviews.

4.4.3.2 Sample

The data was collected among Portuguese luxury and non-luxury consumers. Kapferer and Bastien (2009) indicate that the concept of luxury possesses two value facets: "value for oneself", suggesting that luxury consumption is highly hedonistic and personal, and "luxury for others", which implies that it also serves a social role as a badge of social stratification and as a symbol of "desire to belong to a superior class" (p. 19). The authors thus suggest that this latter facet of luxury is fundamentally supported by an understanding that luxury brands should also communicate to those who are not part of their consumer group, nurturing these non-luxury consumers' familiarity with a brand in a way that guarantees its recognition and the value of its duties as a social signifier.

For this reason, this study sample was divided into luxury and non-luxury consumers, as a way to examine if, as a communication tool, storytelling has an impact on the perceptions of both of these consumer groups.

As for the sampling procedure, a non-probability snowball sampling was employed, starting with a collection of data from acquaintances, which were, in turn, asked to recruit further respondents from their networks to increase the volume of obtained data (Sharma, 2017).

4.4.3.3 Variables and Measures

In the questionnaire, luxury brand perception is measured as a dependent variable.

Luxury brand perceptions were measured twice, first during the pre-test and again after respondents had been shown the storytelling content.

To do so, Ko et al.'s (2019) measurement was used. This measurement derives from the authors' definition of "luxury brand", which is understood to be a result of consumer perceptions of luxury brands. Hence, their definition of 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).

Hence, as proposed by the authors, this definition was measured through a 16-item scale, divided into 5 dimensions - quality, authenticity, prestigious image, commands a premium price, and resonance and all items were measured through a 7-point Likert scale and adapted to fit the context of the brand¹⁹.

4.4.3.4 Survey procedure

The survey in question was conducted through an online self-administered questionnaire, built on Google Forms, and provided to respondents via social media channels (Instagram, Facebook, and WhatsApp)²⁰. Answers were collected between August 1st and September 1st, 2022.

Before the beginning of the questionnaire, an informed consent form was presented on the first page of the questionnaire which informed participants of the characteristics of the questionnaire and the conditions of participation, and agreement to such conditions was asked to proceed with the questionnaire (Question 1). Further details of this informed consent can be found in section 4.5 of this work.

The body of the questionnaire is sectioned into four distinct parts. Firstly, a screening section was dedicated to measuring the validity of the sample as Portuguese consumers (Question 2). Thus, respondents were asked whether they have Portuguese nationality, and if they did not, they were led out of the questionnaire.

A second section is dedicated to profiling this sample, first classifying them as luxury or non-luxury consumers. For this purpose, Dubois and Duquesne's (1993) luxury

¹⁹ The original measurement scale by Ko et al. (2019) can be found in Annex B.

²⁰ The script for the questionnaire can be found in Appendix B.

consumption scale was applied, which divides luxury goods into Accessible Luxury Products and Exceptional Luxury Products, indicating that a luxury consumer is someone who purchased or received at least three Accessible Luxury Products in the last two years and two Exceptional Luxury Products in the last three years. The product categories and price levels of the original scale were updated according to more recent market circumstances by Heine (2010). This more recent version was used instead²¹. Question 3 refers to the respondent's purchase of Accessible Luxury Products, while Question 4 refers to the purchase of Exceptional Luxury Products.

Demographic information - gender (Question 5), age (Question 6), and individual net monthly income (Question 7) - was collected, followed by the measurement of baseline luxury brand perception regarding Dior (Questions 8-22), through Ko et al.'s (2019) scale.

In the third section of the questionnaire, respondents were shown one of Dior's brand content pieces featuring a storytelling format, as analyzed and proven as such in the previous content analysis. The selected material was the video "New 'Miss Dior' Dress Savoir-Faire", from the "Spring-Summer 2021 Haute Couture Collection" campaign, published on the brand's YouTube channel on January 29th, 2021.

Finally, in the fourth section, and after being exposed to the storytelling content, respondents' post-test luxury brand perceptions were measured (Questions 23-37). Once the questionnaire has been answered, respondents were debriefed and thanked.

A total of 212 answers were collected, with 200 of these being from Portuguese consumers, making 200 the number of valid answers. From these, 176 respondents were classified as non-luxury consumers, and the remaining 24 as luxury consumers. As of 2021, the Portuguese population is estimated to be around 10 352 042 (Instituto Nacional de Estatística, 2022). According to Taherdoost (2017), populations which surpass 250.000 in number, require a sample size of, at least, 384, with a confidence level of 95% and a 5% margin of error. Hence, a valid size for this study's sample would have been 384 consumers.

4.5 Ethical Considerations

Questions may be raised regarding the safeguarding of respondents' privacy as well as

²¹ It can be found in Annex C.

of the data and answers collected.

Accordingly, before the start of the questionnaire, an informed consent form was included in the initial questionnaire, describing:

- the purpose and expected duration of the questionnaire;
- the significance of participation;
- the voluntary nature of participation;
- the possibility for the participant to leave at any stage of the questionnaire;
- the use of the questionnaire solely for academic purposes;
- a commitment to the protection of participants and their answers' privacy;
- the anonymity of the information shared;
- the steps included in the questionnaire.

A similar informed consent form was developed and intended to be delivered to Dior's brand manager in the context of the exploratory interview, which ended up not taking place²².

²² It can be found in Appendix C.

5. Case Study

5.1 Brand description

5.1.1 Dior today

Christian Dior, otherwise known as Dior, is a French luxury brand, known for designing, manufacturing, and selling luxury fashion goods, such as handbags and shoes, and beauty products, such as fragrances and cosmetics (Forbes, n.d.; Highsnobiety, n.d.).

Figure 9 - Dior's logo



DIOR

Founded by Christian Dior (Highsnobiety, n.d.), Dior is currently one of the most valuable luxury fashion brands (Donzé & Wubs, 2019), considered by consulting firm Interbrand, the sixth most valued luxury brand in 2021, after Louis Vuitton, Chanel, Hermès, Gucci, and Cartier (Interbrand, n.d.). Stifel, an American investment bank, believes Dior's couture division, Christian Dior Couture, to have doubled sales to €6.2bn in 2021 from 2018, adding to the €3.2bn generated by the brand's fragrance and cosmetics division, Parfums Christian Dior, in 2021 (Abboud, 2022).

The brand's increasing profitability and progress in all its product categories has therefore prompted LVMH to state that, looking forward, Dior's goals would "aim to maintain its remarkable pace of growth." (LVMH, 2022: 12).

Figure 10 - Dior's sales growth in the last 5 years (Abboud, 2022)



Currently under luxury goods conglomerate LVMH Moët Hennessy Louis Vuitton (LVMH), which houses other luxury brands such as Louis Vuitton, Marc Jacobs, and Givenchy, Dior has Bernard Arnault as chairman (The Business of Fashion, n.d.), Pietro Beccari as CEO of Christian Dior Couture (LVMH, n.d.-a), Laurent Kleitman as CEO of Parfums Christian Dior (LVMH, n.d.-b), Maria Grazia Chiuri as the women's artistic director, and Kim Jones as the men's artistic director (Highsnobiety, n.d.).

Although the brand's fragrance and cosmetic division and its fashion branch are run independently of one another, Pietro Beccari has disclosed that the two businesses have been developing joint efforts to synchronize the brand's overall messaging, specifically on e-commerce platforms and social media (Williams, 2020).

With roughly 200 physical boutiques (LVMH, n.d.-a), Dior has e-commerce websites for several countries and has been expanding its e-commerce presence in countries such as Ireland, Portugal, China, Sweden, and Japan (Fraser, 2019).

5.1.2 The history behind Dior

In 1946, 41-year-old Christian Dior inaugurated his couture house at 30 Avenue Montaigne, Paris, after having trained as a dress designer (LVMH, n.d.-a). However, it is only on February 12th of the following year, with the couturier releasing his first collection that the brand crystalized its existence (Sowray, 2012).

Featured in this first collection were lines “Corolle” and “Huit” which were later dubbed “New Look” by the press. The full-length skirt, tight waist, and full bust look which characterized the collection were made using 20 yards of fabric and diverged greatly from Europe's post-war environment, earning Dior recognition in the fashion world (Sowray, 2012). Out of this collection, the “Bar Suit” became the most emblematic piece, and a clear representation of Dior’s inspiration in 19th-century body-shapers (The Metropolitan Museum of Art, n.d.).

Figure 11 - The “Bar Suit” by Christian Dior (The Metropolitan Museum of Art, n.d.)



The following years were marked by great global growth for the brand. In 1948, Dior opened a ready-to-wear boutique on 5th Avenue and 57th Street in New York and released Dior Parfums with the Miss Dior fragrance. A year later, Dior licensed his name to be able to produce other luxury products which complemented his other designs, such as ties, shoes, hats, and gloves. This decision allowed the brand to be produced and recognized globally (Sowray, 2012).

In 1955, Yves Saint-Laurent was appointed as Christian Dior's design assistant and in 1957 became the brand's artistic director after Dior's death on October 24th. After being drafted into the military, Saint-Laurent was replaced by designer Marc Bohan, who received considerable acclaim, and introduced the brand to a new era and silhouette, dubbed the Slim Look, a more contemporary and slender take on Christian Dior's signature design.

A few years later, in 1978, Dior was sold to the Willot Group, later acquired in 1984 by Bernard Arnault, who became CEO and managing director of the brand. Although it was partially placed under LVMH's domain, Christian Dior still prevails as a standalone megabrand (Sowray, 2012).

Since Bernard Arnault, Dior has cemented its status as a luxury brand on a global scale, while still making efforts toward the continuity of its tradition and heritage (Donzé & Wubs, 2019). Since her debut show with the brand in 2016, the first female designer with Dior and current artistic director, Maria Grazia Chiuri, has been reimagining classic Dior designs and silhouettes and turning them into modernized ready-to-wear collections, perpetuating the heritage of the brand, while adapting it to the preferences of modern women (Guilbault, 2019). At the same time, her continuation of Dior's association with femininity, through her collections, has been heavily inspired by the feminist movement, drawing a closer link between the brand and feminism (Cartner-Morley, 2017).

Simultaneously, men's artistic director Kim Jones has accumulated a collection of luxury collaborations, mixing Dior's brand essence and streetwear trends. Since 2018, Jones has established partnerships with street artist KAWS, designer Raymond Pettibon, streetwear line 1017 ALYX 9SM, luxury jewelry designer Yoon Ahn, artist Hajime Sorayama, sculptor Daniel Arsham, and streetwear brand Stussy, to either co-design collections or to design some of the Dior's show sets (Rakestraw, 2020). More recently, in 2020, Dior launched its limited edition "Air Dior" sneakers, a highly anticipated collaboration with Nike's Air Jordan (Sajonas, 2020), and its Dior x Birkenstock sandals, as a part of its Fall-Winter 2022 "CD 1947" capsule collection, inspired by Christian Dior's fascination with gardening (Silbert, 2022).

The brand's successful Christian Dior Couture and Parfums Christian Dior Houses have allowed the brand to branch out into other ventures. Last year, the brand opened its first-ever spa in the Le Cheval Blanc luxury hotel in Paris. The first of its kind, it offers consumers the opportunity to indulge in sensorial experiences centered on skin and body

care and as well as access to exclusive Dior fragrances and skin-care products (Isaac-Goizé, 2021). This year, the brand's Avenue Montaigne flagship store in Paris reopened its doors after being renovated. In this new building, Dior incorporated a gallery room with an exhibition dedicated to the brand, a restaurant Monsieur Dior and a pastry shop, a hotel suite, and three gardens, creating a space where consumers experience a holistic fashion and beauty shopping experience while getting to know in history behind the Maison (Guilbault, 2022a).

5.2 Dior's communication

As a brand, Dior defines itself as a “symbol of elegance, excellence and luxury”, which in the 21st century continues to value the legacy left behind by founder Christian Dior, whose focus was to show women his vision of joy and beauty (Dior, n.d.-a). For this reason, the brand has been, since its advent, catering to women and has earned a close association with femininity over the years (Cartner-Morley, 2017).

The brand also describes dreams, passion, and creativity as central elements of its identity, which are carefully translated into its portfolio of products, from haute couture, to ready-to-wear, and cosmetics. These also reflect the brand's commitment to its craftsmanship and know-how as an art form, characterizing the foundation of Dior's heritage (Dior, 2022).

Damien Bertrand, Managing Director at Dior, shares that this heritage is “rooted in the French tradition of couture, elegance, romance and refinement”, which the brand strives to uphold at the same time as it tries to continuously create a balance between innovation and tradition. For this reason, Bertrand sees Dior's mission as an effort “to protect and develop the legacy of the Maison while continuing to draw upon it as a source of inspiration and pride”.

To complete this mission, the brand's vision is described as “Dream in Dior”, materialized into a wish of preserving the brand by increasing visibility, desirability, and relevance in the market, by making it “more vibrant, more appealing for a younger audience” and “colourful and chic, spontaneous, rather than formal; welcoming, rather than intimidating; modern rather than traditional and surprising rather than uniform” (Bertrand, 2021).

For this reason, Dior indicates that it is currently prioritizing its haute couture collections (Williams, 2020). Although the brand enjoys a solid image in ready-to-wear womenswear and menswear (Guilbault, 2022b), it is its haute couture category that the brand believes best represents its values and therefore creates a high-end perception that generates desirability for the rest of the brand's portfolio (Williams, 2020). Hence, according to CEO Pietro Beccari, a focus on haute couture translates into a goal toward communicating the desired image around the brand's expert savoir-faire and long-standing heritage and tradition of couture, while simultaneously introducing modernity to the brand in a way that makes the brand highly visible and desirable, and, ultimately, profitable (Deeny, 2021; Williams, 2020). Sarah Curtis Henry, the chief commercial officer of Parfums Christian Dior, summarizes the brand's strategy as follows:

“We're strengthening our brand across every touchpoint, from the brand side to retail, from our direct site to our wholesalers. We're focused on strengthening our brand equity, and the desirability and relevance of our brand, and we're doing this through a multiplatform digital strategy. At the core of that is storytelling, driving awareness and conversion through that omnichannel growth, all of that driving an even deeper connection to our strong couture heritage.” (Manso, 2022).

With LVMH's repeated investment in marketing campaigns and its sizable budgets (Guilbault, 2021), Dior approaches its communications through 360° programs with multiple touchpoints to address consumers in a multitude of ways. For instance, Dior's 2020 “Oui” campaign for the launch of a new jewelry line included six elements that worked together to assemble a coherent action plan - network, digital media, customer relationship management, press (magazines), visual merchandising, and sales teams (Martins, 2020).

Figure 12 - One of Dior's Instagram post for its "Oui" campaign (Dior, 2020a)

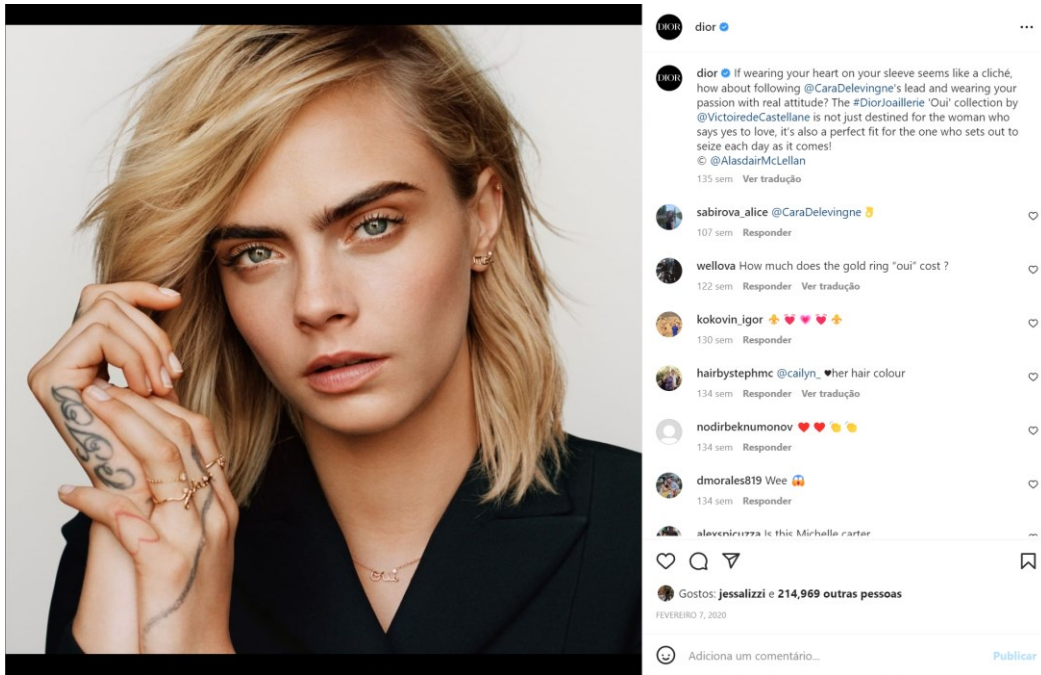


Figure 13 - Visual merchandising for Dior's "Oui" campaign in Hong Kong (TDF Asia, 2021)



Offline, much like other luxury fashion brands, Dior is known to publicly showcase its collections through physical fashion shows, and participation in mega catwalk events such

as the Paris Fashion Week, which imply the support of public relations and media teams to generate appeal and anticipation (Chitrakorn, 2020; Martins, 2020). Additionally, since January of this year, the brand is believed to have spent around \$3.4 million in television spots in the United States alone. Dior often produces TV ads for its fragrances, such as in the case of its Sauvage perfume campaign with Johnny Depp, which also included out-of-home ads in major cities around the world and installations in department stores to convey the aspirational nature of the brand (Mondalek, 2022).

Figure 14 - One of Dior’s installations in a department store for the “Sauvage” campaign (Mondalek, 2022)



Figure 15 - A billboard for the “Savage” campaign in Milan (Mondalek, 2022)



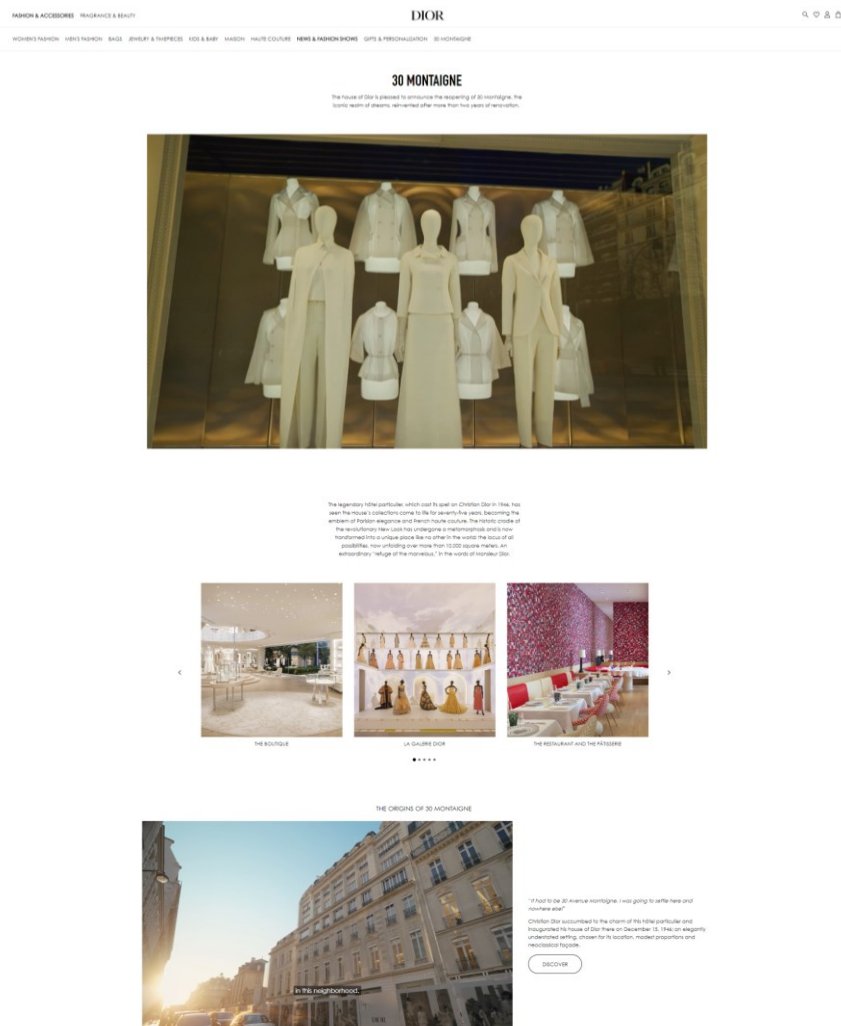
The new brand vision that Bertrand described is currently being translated into product innovation and also unique experiences for clients, including a digital transformation for the Maison (Bertrand, 2021). Although the brand still allocates some of its communication budget toward advertising in magazines (Deeny, 2021), the truth is that it has also been massively investing in digital platforms and social media for the creation of an omnichannel brand experience (Guilbault, 2022b).

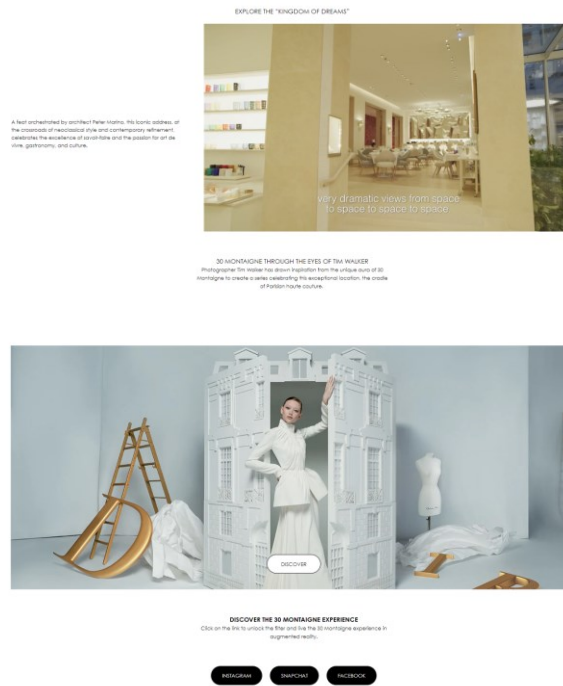
Dior launched its inaugural e-boutiques back in 2005 to meet consumers in the UK, France, Germany, Spain, and Italy. Thirteen years later, the brand’s e-commerce platform was introduced in Portugal (Wetherille, 2019). In the context of the launch of the US version of the website in 2018, Jens Riewenherm, Dior’s Chief Digital Office, shared that the website's focal point would be e-commerce, catering to younger generations. But it was also disclosed that in the future editorial content would be added, featuring the history and savoir-faire of the brand, adding a storytelling layer to e-commerce (Diderich, 2019).

Currently, the Portuguese version of Dior’s e-commerce website is only available in English and is divided into two main product categories: Fashion & Accessories and

Fragrance & Beauty. Both sections of the website include product and category pages, in line with the brand’s e-commerce focus, but they also feature content pages, which combine texts, images and videos to provide additional information about the latest fashion shows and collections, news about the brand’s most recent events and releases, as well as about the history of the brand and skincare expertise advice (Dior, n.d.-b). The page “30 MONTAIGNE” in the Fashion & Accessories section, for instance, announces the reopening of the emblematic building behind the origin of the brand with video tours, a selection of photos, and text descriptions of the Parisian address’ post-renovation style, while another video reflects the history behind what is Dior’s birthplace as a brand, allowing consumers to get some insights into the significance of the building to its heritage, and into the inspirations behind its modernization (Dior, n.d.-c).

Figure 16 - The “30 MONTAIGNE” page on Dior’s Portuguese website (Dior, n.d.-c)





On social media, Dior showcases an active presence across all of its platforms, which has been successful in earning the brand the most visibility among other luxury fashion brands, according to data research company Launchmetrics (Williams, 2021). Recently, Dior’s owned media channels ranked first in terms of impact media value for their performance in this year’s Paris Fashion Week (Socha, 2022), while last year the brand came out first in the ranking of highest social media visibility of the Spring/Summer 2022 fashion show season (Maguire, 2021c).

The following table illustrates the different social media platforms where Dior is currently present:

Table 10 - Dior’s social media accounts and the number of followers as of September 13th, 2022

Channel	No. Followers	Channel	No. Followers
YouTube (Christian Dior)	1.55M	LinkedIn (Parfums Christian Dior)	530k
Facebook (@Dior)	18M	Instagram (@dior)	41.4M

Tiktok (@dior)	2.3M	Instagram (@diorbeauty)	10.3M
Snapchat (@dior)	NA	Instagram (@diormaison)	278k
Twitter (@Dior)	8.9M	Instagram (@diorbeautylovers)	890k
LinkedIn (Christian Dior Couture)	1M	Instagram (@babydior)	293k

The brand's initiatives across social media platforms range from live-streamed runways, the launch of new products and collections, brand-related stories, and interviews and conversations with celebrities (Luxus Plus, 2018; Maguire, 2021a)

In particular on YouTube, Dior has been focusing on long-form documentary-like videos of educational and entertaining nature. These videos feature information about products, backstage and interview-based content, making-of compilations, as well as insights about designers' inspirations in the history of the brand. This sort of content is seen by the brand as a link between consumers and the brand and as an important component in the funnel for luxury purchases (Maguire, 2021b). This is a practice that the brand has been pursuing since 2016, opting for a similar video-based strategy on Facebook (Milnes, 2016).

This video storytelling approach, a preference of the brand, is also being poured into Instagram, where this type of content is welcomed with close to twice the views of its static posts (Launchmetrics, 2019). Despite luxury trends of decreasing postage on Instagram, Dior has been increasing the frequency of its posts on the platform, including a variety of formats, such as Instagram Stories, Reels, and Ads (McDowell & Faramarzi, 2021).

As seen in Table 10, the brand has opted to create different accounts on Instagram to target different audiences with varying demographics (Luxus Plus, 2018). Across accounts, the brand makes the most out of Instagram's features to engage with its audiences (Doyle, 2017), and promote products in creative ways, such as when it created an Instagram Stories filter using augmented reality to allow users to virtually try on their DiorSoLight sunglasses (Wynne & Burlet, 2019). Similar initiatives have been carried out on Snapchat, more recently to launch the brand's World Tour capsule collection, through which men were able to wear the accessories via an AR lens (Diderich, 2021).

To cater to a Gen Z crowd, Dior embraced TikTok early to share “more casual, informal content, packaging Dior as an accessible, open-minded luxury brand”, as described by Beccari (Maguire, 2021a). Since 2020, the brand has inaugurated its account on this video platform, to, alongside its presence on Instagram and Twitter, create anticipation for digital fashion shows, share short films, and live stream brand events (House of Marketers, 2022; Maguire, 2021c; Maguire & Biondi, 2020).

On LinkedIn, it has developed paid campaigns to cultivate brand awareness, strengthening relationships with current and future clients, as well as establishing itself as a thought leader in terms of craftsmanship, while experimenting with different content forms, both seasonal and evergreen, to encourage audiences to engage with the brand’s story. In this context, Dior focuses on storytelling-based videos to provide audiences with “create immersive experiences that not only grow brand awareness but boost engagement around campaigns”, as well as savoir-faire videos that display the brand’s expertise in its craftsmanship, presenting customers with “a complete 360-view of its collections, enabling them to feel part of the process.” (LinkedIn Marketing Solutions, n.d.).

Much of Dior’s content features the presence of brand ambassadors and other influencers (Williams, 2022). A notable example is photos and videos that resulted from the 2018 wedding of Italian rapper Fedez with influencer Chiara Ferragni, who wore a Dior dress for the ceremony. For the brand, the coverage of the event translated into roughly 3 million likes, 2 million page views, and an overall reach of 39 million people (Muret, 2018). More recently, Dior has shifted its attention away from fashion influencers and began producing content with mega-celebrities with a considerable online following, such as K-pop star Jisoo, with initiatives like YouTube videos and Instagram posts of the Global Ambassador getting ready for the brand's first fashion show in Seoul (Bailey, 2022; Maguire, 2021c). Other Global brand ambassadors, such as actresses Yara Shahidi and Anya Taylor-Joy, as well as Paris Saint Germain football player Mbappé, have also joined Dior in online campaigns for the brand’s fragrance beauty and men’s collections (Lamba, 2022; LVMH, 2021; Weil, 2022).

Besides video content, Dior has also been exploring audio. Since 2020, the brand has created eight podcasts - Dior Talks, Christian Dior, Dior Untold, Dior Common Thread, Dior Joaillerie, Dior Lady Art, Dior Stories, and Dior Tales - which have given listeners insights into the brand's history, its creator’s life, and current designers’ inspirations behind their

collections (Dior, n.d.-d; Maguire, 2021d; Portee, 2022). Currently available on the brand's website, some of these episodes have been turned into video stories, with complimentary imagery, and shared on the brand's social media platforms (Dior, n.d.-e).

As a whole, Dior's active presence on social media has earned the brand recognition as the leading luxury brand in terms of performance on YouTube, Instagram, and Facebook. Yet, CEO Beccari considers that the brand's presence, perception, and storytelling still have some room for growth in the digital space, focusing mostly on the brand's identity and heritage (Maguire, 2021a).

5.3 Qualitative content analysis

As mentioned, in this qualitative content analysis, YouTube video content from two different digital Dior campaigns is under examination, to explore the brand's use of storytelling in its online communications²³. Although the brand also made use of its other digital channels to share photo, video, and text-based content for both campaigns, an examination of the published materials suggested that the pieces of content were, at its core, very similar across platforms, having been repurposed and slightly adjusted to fit the characteristics of each media. However, it was considered that the brand's video content would provide a richer object of analysis, given its multimedia nature, which would provide more diverse insights into the brand's messages. On YouTube, the brand's videos were overall lengthier, and additional videos which did not feature on other platforms were uploaded to this outlet. This decision was, therefore, equally complemented by Maguire's (2021b) Vogue Business article, which highlights Dior's focus on YouTube to share its educational digital content about the brand. The videos were selected based on whether or not they were presented in a storytelling format, according to Fog et al. (2010) and Alexander's (2011) criteria.

The first campaign, "Autumn-Winter 2020-2021 Haute Couture Collection", was released between July 4th and July 9th, 2020 (with one additional piece of content later released on May 20th, 2021). The contents of this campaign can be found on the brand's social media accounts, including YouTube, Instagram, Facebook, Twitter, and on its

²³ A list with the analyzed brand videos from its YouTube channel can be found in Appendix D.

website²⁴. This campaign intends to present Dior’s haute couture collection for the Autumn-Winter 2020-2021 season, the first being introduced by the brand during the COVID-19 pandemic (Williams, 2020). The campaign follows the same theme as the collection, in which Maria Grazia Chiuri designed 37 miniature dresses, inspired by the Théâtre de la mode event that began in 1945 to highlight French couture, “at a time when the textile industry, the organization of transport and the presentation of collections were completely disrupted” (Dior, 2020b).

The second campaign, “Spring-Summer 2021 Haute Couture Collection”, was published between January 25th and January 31st, 2021 (with one more piece of content released on April 22nd, 2021) on the brand’s website and aforementioned social media, this time also including TikTok²⁵. This campaign aimed to present the haute couture collection for the Spring-Summer 2021 season and it reflects the inspirations behind the collection, which focuses on “the mysterious and pluralistic beauty of the tarot in a series of dresses featuring virtuoso constructions” (Dior, 2021).

5.3.1 Autumn-Winter 2020-2021 Haute Couture Collection

Table 11 - Analysis of Dior’s use of storytelling elements in its “Autumn-Winter 2020-2021 Haute Couture Collection” campaign

	Dior Autumn-Winter 2020-2021 Haute Couture	The cinematic backstory to Dior Autumn-Winter 2020-2021 Haute Couture	Matteo Garrone on capturing the magic of Dior Autumn-Winter 2020-2021 Haute Couture	Savoir-faire of the Dior Autumn-Winter 2020-2021 Haute Couture
Message	<ul style="list-style-type: none"> > The artisans at the Dior’s atelier apply extreme meticulousness and expertise to the making of the haute couture collection; > This haute couture collection is inspired by an 	<ul style="list-style-type: none"> > The movie “Le Mythe Dior” emerged as an alternative to the real fashion show, and it drew inspiration from the collection’s relationship with the fantasy world. > The collection is linked to the history of French couture and 	<p>The movie “Le Mythe Dior” has a strong fairy-tale-like feel, in particular, reminiscent of Greek mythology, which is a staple of the work of director Matteo Garrone.</p>	<ul style="list-style-type: none"> > The development of a miniature haute couture collection came as a solution suggested by Maria Grazia Chiuri to overcome the impossibility of a physical fashion show; > The brand’s attention to detail in

²⁴ An overview of the contents shared for this campaign can be found in Appendix E.

²⁵ An overview of this campaign’s content can be found in Appendix F.

	imaginary world of mythical creators and old fables.	with the history of the brand.		the techniques used to make the dresses are a testament to the brand's seamstresses' savoir-faire.
Conflict	The revealing for the first time of the season's haute collection by Maria Grazia Chiuri.	COVID-19 restrictions propelled the brand to rethink the physical presentation of the season's haute couture collection.	Matteo Garrone was asked to create a movie for the collection that highlighted Maria Grazia Chiuri's dresses and created a magical environment around each of them.	COVID-19 restrictions propelled the brand to rethink the physical presentation of the season's haute couture collection.
Characters	<ul style="list-style-type: none"> > A group of female Dior seamstresses working on the dresses; > A set of twins who carry the Dior truck with the dresses; > A group of nymphs, a mermaid, Narcissus, a Statue of Venus, a seashell woman, a nymph and a faun, and a tree woman and tree man. 	<ul style="list-style-type: none"> > Collection designer Maria Grazia Chiuri; > Director Matteo Garrone. 	<ul style="list-style-type: none"> > Matteo Garrone; > Maria Grazia Chiuri; > Actors featured in the collection's movie. 	<ul style="list-style-type: none"> > Maria Grazia Chiuri; > 8 seamstresses from the Dior team.
Plot	In the movie "Le Mythe Dior", at the Dior atelier, artisans work on the haute couture dresses worn by small mannequins. These are placed inside a trunk in the shape of Dior's 30 Avenue Montaigne building and carried by twins through a mythical forest, where the truck is open to reveal the dresses to each character they meet. The mythical creatures	The plot follows the thought process behind the creation of this collection. Maria Grazia Chiuri explains that because of COVID-19 restrictions, the usual physical presentation of the collection would be impossible, and so she decided to collaborate with director Matteo Garrone to create a movie focused on a fantastical world with historical references. The designer then describes the concept of the "Théâtre de la Mode", where dolls	The plot is focused on the process of making the movie for the collection, in which the viewer is invited to follow, in chronological order, the shooting of its various scenes and the indications which are given by Matteo Garrone to the actors and filming crew. At the same time, the director explains how the movie was created, his love for fairy tales, and how his previous work as a painter helped him with this project.	The plot explores the behind-the-scenes process of making the dresses from this collection. Maria Grazia Chiuri first introduces the theme for the collection and then, one by one, some examples of the miniature dresses are shown. Dior artisans explain the techniques and fabrics behind each piece and then the finished product is shown, worn by a small-sized mannequin.

	<p>choose a silhouette and their measurements are taken. Back in the atelier, the real-life versions of the dresses are prepared and the video ends with the creatures wearing the creations in the forest.</p>	<p>were dressed up with creations by French couturiers in sets designed by other artists to promote the importance of French haute couture after World War II, drawing a parallel between herself and Matteo Garrone. Maria Grazia Chiuri moves on to express that this collection is also connected to the history of the brand, as it draws inspiration from surrealist artists, which Christian Dior was also a fan of, to make mannequins whose dresses required the brand's usual attention to detail.</p>		
Point of View	<p>The story is not seen through the point of view of one of the characters but through the perspective of an external narrator who is not present in the action.</p>	<p>Maria Grazia Chiuri shares her perspective on the inspirations behind the collection and its collaboration with cinema.</p>	<p>Matteo Garrone presents his point of view regarding the making of the collection's movie and the inspiration behind his work.</p>	<p>Maria Grazia Chiuri shares her reasons for choosing to make a miniature collection and the Dior seamstresses demonstrate some of the techniques, processes, and fabrics used in the creations.</p>
Dramatic Question	<p>Where is the large truck that carries the collection's dresses headed?</p>	<p>How did the Dior team overcome COVID-19 restrictions to present the season's haute couture collection?</p>	<p>How to make Maria Grazia Chiuri's collection the main protagonist of the movie?</p>	<p>How were the dresses from this collection made?</p>
Emotional Content	<p>The fantastical nature of the video inspires feelings of enchantment and whimsicality.</p>	<p>The content engages the viewer emotionally by sharing Maria Grazia Chiuri's concerns about experimenting with making a film with inanimate objects, such as the journey with the truck.</p>	<p>The video emotionally immerses its audience, by showing director Matteo Garrone's dedication and attention to detail while making the campaign's movie.</p>	<p>The emotional trigger in this video can be found in the perseverance of the Dior team of seamstresses and designers in completing the task of making highly detailed dresses in miniature form.</p>

Gift of Voice	No voice-over or speaking narrator.	Narrated by Maria Grazia Chiuri.	Narrated by Matteo Garrone.	Narrated by Maria Grazia Chiuri and other eight artisans from Dior's team of couturiers.
Soundtrack	Background music that adds to the dream-like energy of the video.	The same background music as in the “Dior Autumn-Winter 2020-2021 Haute Couture” video.	The same background music as in the “Dior Autumn-Winter 2020-2021 Haute Couture” video.	The same background music as in the “Dior Autumn-Winter 2020-2021 Haute Couture” video.
Economy	The lack of voice-overs allows the viewer to take in the visual aspect of the video, which is rich in color, textures, and details.	The content used video clips, such as the Dior team of artisans working on the creations and behind-the-scenes footage of the shooting of the film, to illustrate the ideas shared by Maria Grazia Chiuri, which helped the processing of the audio information.	Video clips from behind the scenes of the shooting of the movie were used to reflect the messages that Matteo Garrone was trying to convey, which made his speech easier to process.	Video clips from the Dior Atelier show the seamstresses making the collection and the techniques which were used, accompanying the audio descriptions of such processes given by the Dior team. These made the volume of information more understandable.
Pacing	Due to the amount of detail put into the scenes, from the characters' makeup to the scenery, the pacing of the video is in tune with the amount of time the viewer needs to grasp all the presented visual information.	The tempo of the video helped keep the short video entertaining, yet insightful.	The pacing of the video was successful at showing the various moments of the movie without being overwhelming to the viewer.	The variety of video clips and savoir-faire techniques allowed for dynamic video content.

Almost all of the four video contents from this campaign include the total number of storytelling and digital storytelling elements proposed by Fog et al. (2010) and Alexander (2011), except for the first video “Dior Autumn-Winter 2020-2021 Haute Couture”, which does not feature the “Gift of Voice” element, as shown in Table 11.

From this analysis, it becomes possible to state that, in this campaign, the brand produced one fictional story and three real stories based on actual events. The fictional story, the video “Dior Autumn-Winter 2020-2021 Haute Couture”, was produced as an official

digital presentation of the season's haute couture collection by Maria Grazia Chiuri, as a movie dubbed "Le Mythe Dior" (Williams, 2020).

As a whole, the movie follows both the "product" and "brand" brand story genres, suggested by Storysoft (2017), as it, on the one hand, focuses the narrative around the introduction of the collection's various creations, but, it also implicitly shows parts of the identity of Dior as a brand. These include the movie's inspiration in and link to the history of French couture and Christian Dior's legacy. The introduction in the plot of a team of Dior seamstresses working on the dresses also reflects an attempt to convey the brand's dedication to its *savoir-faire* and craftsmanship.

This is a movie that harks back to the imagery of mythical creatures. Adding a fabled layer to the collection, by dressing Greek mythology-inspired characters in the dresses from the collection, the brand further enunciates the inspiration behind the collection in this imaginary world, transporting the viewer, together with its dream-like soundtrack, into a fantastical atmosphere which hopes to trigger emotions of enchantment. This style also engulfs the products in this whimsical universe, establishing an association between the dresses and the characteristics of their surrounding mythical environment.

On the topic of characters, it is worth highlighting that, although the video also features male characters, such as the twins carrying the Dior trunk, Narcissus, the faun, and the tree man, there is a strong presence of female characters, such as the female seamstresses at the Dior Atelier and the female mythical creatures who wear the dresses, which is a choice that is in line with the brand's close and historical connection with femininity (Cartner-Morley, 2017).

The story is shown from the perspective of a narrator who does not participate in the action. However, unlike what happens in the rest of the videos from this campaign, no voice-over is included, as otherwise suggested by Alexander (2011). This absence, nevertheless, together with the slow pace of the video, allows the viewer to fully process the visual and audio details of the video.

As for the real stories, all comply with Fog et al. (2010) and Alexander's (2011) criteria for storytelling. The three videos focus on the behind-the-scenes of making different parts of the collection in a documentary-like style, as pointed out by Maguire (2021b). In particular, in "The cinematic backstory to Dior Autumn-Winter 2020-2021 Haute Couture", artistic director Maria Grazia Chiuri shares her inspirations and the creative process of

designing the dresses, while, in “Matteo Garrone on capturing the magic of Dior Autumn-Winter 2020-2021 Haute Couture”, the director of the movie shares his influences and the making-of process behind “Le Mythe Dior”, as proposed by Maguire (2021b). In “Savoir-faire of the Dior Autumn-Winter 2020-2021 Haute Couture”, Maria Grazia Chiuri and the team of Dior couturiers discuss how some of the creations were made in the Dior Atelier, a narrative of expertise that in agreement with Simmons' (2006) "Teaching Stories" story type.

In this sense, these three pieces of content portray real characters, who are part of the Dior team of creatives for this collection, and who seek to overcome COVID-19 restrictions to manufacture and present the collection to the public and engage the viewers emotionally through their worry and dedication in making it a reality in unprecedented times.

They are stories that highlight, on the one hand, the characteristics of the dresses as a product (Storysoft, 2017), primarily “Savoir-faire of the Dior Autumn-Winter 2020-2021 Haute Couture”, which goes into detail about the fabrics and techniques found in them, but also serve a branding role, by reporting about the brand Dior (Storysoft, 2017). These stories educate viewers and share brand knowledge about the craftsmanship of its artisans, Christian Dior’s history, and the links of the brand’s identity with the French tradition of couture, as well as about how these influenced the creation of this haute couture collection. Hence, these videos seem to showcase how the brand is following its mission to “protect and develop the legacy of the Maison while continuing to draw upon it as a source of inspiration and pride” (Bertrand, 2021) while staying true to its commitment to craftsmanship as an art form (Dior, 2022).

5.3.2 Spring-Summer 2021 Haute Couture Collection

Table 12 - Analysis of Dior’s use of storytelling elements in its “Spring-Summer 2021 Haute Couture Collection” campaign (Pt.1)

	Dior Haute Couture Spring-Summer 2021 Collection	Discover the Making Of 'Le Château du Tarot'	Pietro Ruffo's tarot reinventions	'La Mort' Dress Savoir-Faire	'La Protagonista' Gown Savoir-Faire
Message	> This haute couture collection is inspired by the magical and	The movie “Le Château du Tarot” was inspired by an	> Pietro Ruffo’s sketches are highly detailed and required	The 'La Mort' Dress is handmade and carefully made	> The 'La Protagonista' Gown is made using many

	<p>symbolic realm of tarot cards.</p> <p>> The female and male side of the character, and therefore, of people are complementary and only this synthesis can allow someone to be self-aware.</p>	<p>intention to portray the mystical realm of tarot by joining fashion and film, through a storyline similar to Alice in Wonderland.</p>	<p>intensive planning and expertise, highlighting Dior's attention to detail and its dedication to making fashion into an art form.</p> <p>> The tarot-inspired designs which are included in the dresses are a product of Pietro Ruffo's sketches.</p>	<p>by seamstresses who meticulously embroidered its various parts, which is a reflection of Dior's dedication to its savoir-faire.</p>	<p>techniques, including screen printing reimagined from 18th-century découpage technique known as 'lacca povera', handmade tinting and coloring, as well as embroidery.</p> <p>> Dior's couture techniques are varied and complementary to each other, which is a testament to the brand's savoir-faire.</p>
Conflict	<p>The main character, a girl, wonders who she really is and this conflict prompts her to visit a fortune-teller and follow a path of self-discovery.</p>	<p>Collection designer Maria Grazia Chiuri asked director Matteo Garrone to produce a movie based on the imaginary of the tarot cards.</p>	<p>Artist Pietro Ruffo was asked by designer Maria Grazia Chiuri to create 78 sketches by reinterpreting the tarot elements without using human figures.</p>	<p>Maria Grazia Chiuri asked the embroiderers at Maison Vermont to help make the 'La Mort' Dress in a way that does not negatively reflect the Death character of the tarot deck.</p>	<p>Textile designer Jean-Pierre Ollier wanted to use a technique called 'lacca povera', usually applied to furniture using engraving, to create the 'La Protagonista' Gown.</p>
Characters	<p>> A girl; > A fortune-teller; > "The Fool"; > "The High Priestess"; > "The Devil"; > "The Hanged Man"; > "The Star"; > "Death"; > "Temperance"; > "Justice"; > "The Moon".</p>	<p>Director Matteo Garrone.</p>	<p>Artist Pietro Ruffo.</p>	<p>> 'La Mort' Dress; > A Maison Vermont embroiderer.</p>	<p>> 'La Protagonista' Gown; > Textile designer Jean-Pierre Ollier.</p>
Plot	<p>In the movie "Le Château du Tarot", a girl visits a fortune-teller to ask about</p>	<p>The storyline is centered on the production of the collection</p>	<p>The plot follows the creative process behind the creation of the 78 tarot</p>	<p>The video focuses on the behind-the-scenes on how the 'La Mort'</p>	<p>The video follows the behind the scenes on how the 'La Protagonista' Gown, is made</p>

	<p>her identity and is told to draw a card from a tarot deck. After being shown the card she picked, featuring the High Priestess, this character gives the girl the key to a castle. In this castle, the girl splits into her feminine and masculine self, who wander through a labyrinth of rooms, reflective of her self-awareness trip. Throughout this journey, she meets some of the tarot's characters (wearing the dresses from this collection) which bring out different parts of her personality. In the end, both sides of the girl meet once again and blend through a kiss in a bath.</p>	<p>movie, in which the audience is encouraged to follow the shooting of its many scenes in chronological order. The filmmaker also discusses the process of making the movie, the meaning behind its plot and the importance of his collaboration with Maria Grazia Chiuri.</p>	<p>sketches, whose flora, fauna, and cosmos motifs are featured in this collection's dresses. The artist narrates his thought processes while he draws the "High Priestess", "The Lovers" and "The Death" cards, and, in the end, the viewer is presented with the final version of the dresses.</p>	<p>Dress is made at the Maison Vermont atelier. In the beginning, the embroiderer introduces Maria Grazia Chiuri's request and then shows the embroidery technique which is used to make the dress. In the end, the final version of the dress is shown.</p>	<p>using screen-printed motifs with the help of textile designer Jean-Pierre Ollier. In the beginning, Ollier introduces the screen-printing technique and its application is shown. Then, the tinting and coloring of the motifs are demonstrated, followed by the embroidery process. The finished gown is revealed at the end.</p>
Point of View	<p>The story is experienced through the point of view of the girl, who is the main character.</p>	<p>Matteo Garrone discusses his perspective on how the collection's movie was made and how he represented the world of tarot through a blend between fashion and film.</p>	<p>Pietro Ruffo presents his point of view of his creative process, his inspirations and the materials used to draw the sketches.</p>	<p>An embroiderer from Maison Vermont shares his point of view about how the dress is made and which technique is used in its making.</p>	<p>Jean-Pierre Ollier demonstrates how he replicated the 'l'acca povera', an 18th-century découpage technique, through screen-printed patterns to make the 'La Protagonista' Gown.</p>
Dramatic Question	<p>> Who is the girl? > Does the girl find who she is? > What does the</p>	<p>How did Matteo Garrone transform Maria Grazia Chiuri's</p>	<p>How did Pietro Ruffo reinterpret the tarot elements without using human figures?</p>	<p>How is the 'La Mort' Dress made?</p>	<p>How is the 'La Protagonista' Gown made?</p>

	girl find in the castle?	inspiration in the world of tarot into a movie for the collection?			
Emotional Content	<p>> The video's surreal style helps build sentiments of enchantment.</p> <p>> The girl's path towards self-discovery and the uncovering of her identity carry a degree of emotional weight.</p>	By sharing his appreciation for the opportunity to collaborate with Maria Grazia Chiuri, Matteo Garrone can emotionally engage with viewers.	The video emotionally immerses its audience, by showing how much thought and enthusiasm artist Pietro Ruffo puts into his creations.	This content piece's emotional trigger is reflected in the artisan's wish to fulfill Chiuri's request and in the dedication with which they work on the details of the 'La Mort' dress.	The content engages the viewer emotionally by showcasing the difficulty of making the gown, including, for instance, its sleeves, and how the seamstresses work with dedication to put it together.
Gift of Voice	Small dialogue in the first seconds of the video between the girl and the fortune-teller.	Narrated by Matteo Garrone.	Narrated by Pietro Ruffo.	Narrated by an embroiderer from Maison Vermont.	Narrated by Jean-Pierre Ollier.
Soundtrack	Background music that adds to the tension and tale-like nature of the plot.	The same background music as in the "Le Château du Tarot" movie.	Classical music.	Classical music.	The same background music as in the "La Mort' Dress Savoir-Faire" video.
Economy	The absence of voice-overs, and the presence of dialogue only in the first seconds of the movie, enable the audience to focus on the video's vibrant visuals and intricate details.	The content used behind-the-scenes footage of the actors, filming crew and Dior seamstresses working at the shooting site, which visually demonstrates Garrone's ideas.	Footage from the artist's atelier followed the narration of the different ideas shared by the artist, which helps the viewer comprehend the thought process behind the making of the sketches.	The embroiderer's narration of the embroidery technique used in the dress is accompanied by footage from the Maison Vermont atelier, which helps the spectator understand the design process behind the creation.	Video from Jean-Pierre Ollier's workshop is shown as he describes the screen-printing technique used to create the gown, assisting the viewer in comprehending how it was done.
Pacing	The speed of the video is in line	The video's pacing helped	The pace of the video allows the	The video's speed	The pace of the video reflects how

	with how much time the spectator needs to absorb all its visual information.	to keep it both interesting and educational.	viewer to observe all the details of the drawings.	corresponds to how much time the viewer needs to comprehend the logic behind the embroidery technique.	much time the spectator needs to understand the screen-printing process and take in its detailed creations.
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Table 13 - Analysis of Dior’s use of storytelling elements in its “Spring-Summer 2021 Haute Couture Collection” campaign (Pt.2)

	New 'Miss Dior' Dress Savoir-Faire	A couture tradition of superstition	Tracing the origins of the tarot	How A Dior Haute Couture Collection Comes To Life
Message	<ul style="list-style-type: none"> > The creation of the 'Miss Dior' Dress is a long handmade process that requires great attention to detail and high level of expertise, reflecting Dior's commitment to its savoir-faire. > The brand is capable of reinventing itself through the modernization of one of Christian Dior’s most famous designs, the “Miss Dior” dress. 	<ul style="list-style-type: none"> > One of the brand’s sources of inspiration has been, from the very beginning, divine faith and its symbolism in visual form has accompanied Christian Dior throughout his life, given his tenacious belief in fortune-telling. > This collection by Maria Grazia Chiuri is therefore a collection that is intrinsic to the DNA of the brand. 	<ul style="list-style-type: none"> > This Dior Haute Couture Spring-Summer 2021 collection by Maria Grazia Chiuri was inspired by the Visconti-Sforza tarot deck and both share similarities. > The Visconti-Sforza tarot deck was commissioned by one of Milan’s most noble families in the 15th century as a luxury and a symbol of status and prestige. > This tarot card was the first to feature women in the same number as male figures. 	<ul style="list-style-type: none"> > The creation of a Dior Haute Couture collection is a long process, which requires many steps, extensive planning, and follows high-quality standards. > Dior uses a variety of skills and a dedicated team of professionals who are capable of turning an idea into an haute couture collection.
Conflict	Maria Grazia Chiuri asked Atelier Paloma Paris to recreate the iconic 'Miss Dior' dress in gold.	Christian Dior visited a fortune-teller when he was 14, in 1919, who told him: “You will suffer poverty, but women are lucky for you. Through them you will achieve success.”, which marked the beginning of his	Maria Grazia Chiuri used the Visconti-Sforza tarot card deck as a source of inspiration for the collection, which may not be known to many.	For this collection, Maria Grazia Chiuri wanted to express the world of tarot, drawing from Christian Dior’s inspirations in this magical world during his life, and turning the artistic elements in

		superstitious beliefs and prompted him to introduce elements of divine faith into his creations.		the Visconti-Sforza tarot deck into haute couture creations.
Characters	<ul style="list-style-type: none"> > 'Miss Dior' Dress; > Two Atelier Paloma seamstresses. 	<ul style="list-style-type: none"> > Dior's chief archivist Soizic Pfaff; > Christian Dior; > Madame Delahaye, Christian Dior's fortune teller; > Former Dior designers Marc Bohan and Gianfranco Ferré; > Maria Grazia Chiuri. 	<ul style="list-style-type: none"> > Maria Grazia Chiuri; > Roger S. Wieck, Department Head of Medieval and Renaissance Manuscripts and curator at The Morgan Library in New York; > The Visconti family, including Francesco Sforza, Maria Bianca Visconti. 	<ul style="list-style-type: none"> > Maria Grazia Chiuri; > Artist Pietro Ruffo; > Six Dior couturiers and seamstresses; > Head seamstress at Dior, Hong Bo; > Head of embroidery, Étienne; > An artisan from The Flou workshop; > Director Matteo Garrone; > The collection's photographer.
Plot	<p>The story of the video is about the process of creating the "Miss Dior" dress at the Atelier Paloma. One of the designers starts by explaining Maria Grazia Chiuri's request before going into depth on the design of the different parts of the dress. Then another artisan demonstrates the many methods used to create it, including the smocking of the fabric and the embroidering of the flowers. In the end, the final version of the dress is shown.</p>	<p>The plot focuses on the narration by Dior's chief archivist Soizic Pfaff of Christian Dior and his brand's relationship with superstition. The viewer is told that at age of 14, Christian Dior visited a clairvoyant, Madame Delahaye, for the first time and became an avid believer of fortune-telling. Dior then started to name some of his pieces after card games, starts, and other superstitions. Pfaff moves to another room to show examples of how other Dior designers carried on the tradition of including superstition into the design of their creations, such as Marc Bohan and Gianfranco Ferré. The chief archivist shares that, more recently, Maria Grazia Chiuri has become one of Dior's designers who has more strongly</p>	<p>The video tells the story of the Visconti-Sforza tarot deck which was an inspiration for Dior Haute Couture Spring-Summer 2021 by Maria Grazia Chiuri. In the beginning, Maria Grazia Chiuri introduces the tarot deck, highlighting the artistic nature of its composition. Roger S. Wieck then tells the story of the noble Visconti family from the 15th century who commissioned a deck of cards to serve as a symbolic token of prestige. The viewer is told that, originally, the deck was not intended to be used for fortune-telling, but it acquired that purpose later in the 18th century. The characteristics of some of the cards are presented, such as the existence of an equal number of female and</p>	<p>The story trails, in chronological order, the process of making the Spring-Summer 2021 haute couture collection by Maria Grazia Chiuri. First, Chiuri introduces the tarot theme, and then artist Pietro Ruffo is shown talking about the creative method behind his sketches, which were requested by Chiuri. At the Dior Atelier, a designer is shown painting some motifs and brainstorming ideas for the collection as per Chiuri's indication. The designer explains that after that, the results will have to go through Chiuri and a meeting with the fabrics team is going to be scheduled. Moving to the Dior workshop, a member of the fabrics team explains that Chiuri's original design is then described to the head</p>

		embraced the inspiration of the divine world, including with this new collection.	male characters, and the details in their costumes which allows historians to date the origins of the deck. The video ends with Maria Grazia Chiuri presenting her favorite card, “The Death”, as it reminds her that “after an end, there is always a new beginning.”	seamstress, Hong Bo, who turns the design into the first versions of the creations. Then the rest of the Dior seamstress team works on the details of the dresses, before arriving at the hands of Étienne, who applies the embroidery to the creations. Other contributions to the collection are also explained, like The Flou workshop’s seamstresses, who helped sew the pieces. After completion, they go through a fitting with Chiuri, and the movie directed by Matteo Garrone, and the official photographs of the collection are shot.
Point of View	Two Atelier Paloma seamstresses discuss their perspective on how the 'Miss Dior' Dress is made and which materials, techniques and machines are used in the process.	Chief archivist Soizic Pfaff discusses the brand’s perspective on the influence which superstitious beliefs had on Christian Dior’s life and how the visual elements of such a world shaped his work and the creations of other designers at the Maison.	There are two points of view in this video: > Maria Grazia Chiuri states the influence which the deck had on her collection; > Roger S. Wieck shares the story behind the Visconti-Sforza tarot deck and its characteristics.	Maria Grazia Chiuri shares her point of view on the inspiration behind the collection while the other members of the Dior team discuss how they received Chiuri’s requests and, through their expertise and skill, turned the collection into reality.
Dramatic Question	How is the 'Miss Dior' Dress made?	> How is Dior linked to the world of superstition?	> What are the origins of the tarot? > Why did the Visconti family want to commission a tarot deck?	> How did the Spring-Summer 2021 haute couture collection by Maria Grazia Chiuri come to life?
Emotional Content	There is an emphasis on how long the process of making the dress is, generating a feeling of admiration for the process and the artisans behind it.	This content piece’s emotional trigger is found in the narration of Christian Dior’s admiration for fortune-telling, and how consequent Dior designers respected the creator’s esteem for this world by using	The content engages the viewer emotionally by highlighting not only the detailed artistic dimension of the tarot card deck, but also its symbolic meaning of prestige.	The emotional layer of this piece of content can be found in the representation of the effort and dedication of the Dior team in creating a collection of high quality in terms of materials, techniques, and

		some of its visual elements in their own creations.		visuals.
Gift of Voice	Narrated by two artisans from Atelier Paloma.	Narrated by Soizic Pfaff.	Narrated by Maria Grazia Chiuri and Roger S. Wieck.	Narrated by Maria Grazia Chiuri, Pietro Ruffo, six Dior couturiers and seamstresses, Hong Bo, Étienne, an artisan from The Flou workshop, Matteo Garrone, and the collection's photographer.
Soundtrack	The same background music as in the "La Mort' Dress Savoir-Faire" video.	The same background music as in the "La Mort' Dress Savoir-Faire" video.	Classical music.	Classical music.
Economy	The explanations given by the seamstresses are illustrated through the corresponding visual representations with footage of the techniques in action at the Atelier Paloma.	The narration of the various ways through which superstition influenced the brand Dior is visually represented through clips of Soizic Pfaff showing examples of pictures, drawings and creations of Christian Dior and other designers, which simplifies the comprehension of the ideas being shared.	Video clips of the Visconti-Sforza tarot deck accompany the narration by Roger S. Wieck, which makes the curator's voice-over easier to understand.	Footage from the different steps in the making of the collection, such as the sewing, the application of the embroidery and the shooting of the movie helped the viewer comprehend the narration of the various perspectives involved.
Pacing	The pace of the video corresponds to the time that the viewer needs to absorb the details of the dress and to understand the explanations given by the artisans.	The pace of the video made it both entertaining and insightful, allowing the viewer to keep up with the narration.	The slow speed of the video allows the viewer to assimilate the details in the card figures.	The considerable amount of information provided by the different perspectives in the video was managed through the agreeable pacing of the video, which made them understandable.

As suggested by the analysis, all videos from the "Spring-Summer 2021 Haute Couture Collection" feature the storytelling elements proposed by Fog et al. (2010) and Alexander (2011).

As happened with the previous campaign, Dior has produced both fictional and real stories. The only fictional story, published on YouTube under the name “Dior Haute Couture Spring-Summer 2021 Collection”, is presented as a movie, dubbed “Le Château du Tarot”. As COVID-19 restrictions continued to make a physical presentation of collections possible, this movie was intended to present the season’s haute couture collection, as it happened with the last collection (Dior, 2021).

Once again, the collection was presented through the introduction of the creations in a divine world-based narrative. In the course of its action, the movie shows some of the collection’s dresses one by one by having the characters wear them throughout the plot, making it, ultimately, a product-centered brand story (Storysoft, 2017). However, the clear presence of tarot-inspired elements and characters carries on and reinforces the brand’s longstanding tradition of incorporating and associating superstition with its creations, making it also a brand-focused story (Storysoft, 2017). Besides providing the dresses with a celestial semblance, the tarot imagery is equally responsible for driving the plot forward, by allowing the girl to find her identity, which frees her from her conflict and, together with the tension-building soundtrack, engages the viewer in an emotional way.

Just like in “Le Mythe Dior”, “Le Château du Tarot” includes both female and male characters. Also in this campaign, the video “Tracing the origins of the tarot”, it is explained how the Visconti-Sforza tarot card deck, which was a great influence on this collection, featured for the first time female and male figures in equal numbers. This reflection of equality is hence likewise reflected in the plot and message of the movie, where in the final scene, the female and male versions of the girl meet and become one, suggesting that the road to self-discovery is in the connection between femininity and masculinity. Once again, this story seems to be symbolize and in line with Maria Grazia Chiuri’s vision of feminism, which characterizes her work, and with the brand’s association, from its origin, to women and feminine charm (Cartner-Morley, 2017).

As for the eight real stories that are part of this campaign, they address different topics which provide context to the season’s collection, despite approaching it from different perspectives. Stories such as “Pietro Ruffo's tarot reinventions”, in which artist Pietro Ruffo narrates the making of his tarot sketches that were featured in the dresses, and “How A Dior Haute Couture Collection Comes To Life”, in which the Dior team explains the inspiration and processes behind this collection, as well as “Tracing the origins of the tarot”, where the

history and symbolism of the Visconti-Sforza tarot card deck are described, reflect, as suggested by Maguire (2021b), the designers' influences in elements of the brand's history. On the other hand, savoir-faire videos, such as "La Mort' Dress Savoir-Faire", "La Protagonista' Gown Savoir-Faire" and "New 'Miss Dior' Dress Savoir-Faire", narrated from the point of view of the artisans and seamstresses who manufactured the creations, provides an insight into the brand's dedication to its craftsmanship (Dior, 2022), and its "making of" nature suggests that they are in line with Maguire's (2021b) observations. From this perspective, these narratives correspond to Simmons' (2006) "Teaching Stories" narrative type.

Also following a "making of" theme, the previously mentioned "How A Dior Haute Couture Collection Comes To Life" and the "Discover the Making Of 'Le Château du Tarot'" video provide the viewer with privileged behind-the-scenes footage of the manufacturing of the collection and the shooting of the campaign's movie. As for "A couture tradition of superstition", it follows Simmons' (2006) "Who I Am Stories" and "Values-in-Action Stories" narrative types, by providing the brand's chief archivist Soizic Pfaff's narration of the brand's background, through Christian Dior and Dior's early relationship with fortune-telling.

Similar to the previous campaign, the characters from these narratives are real people who have contributed to the creations, in this context, facing the conflict of answering their respective requests made by Maria Grazia Chiuri. In addition, people from the brand's past, such as Christian Dior and his fortune-teller, have been included in the narratives to help tell part of the history of the brand, which is significant to the contextualization of the collection. Interestingly, some products themselves, such as the "La Mort" Dress, "La Protagonista" Gown, and the "Miss Dior" Dress, were turned into characters which are assembled by seamstresses to represent Dior's attention and dedication to its craftsmanship. All these characters also help build the content's emotional dimension, which is reflected in their wish to complete their respective tasks with commitment, proficiency, and meticulousness, although these are portrayed as being difficult and time-consuming.

Even though most of these stories focus on the product itself (Storysoft, 2017), especially those narratives directed at savoir-faire, some share a message, which revolves around the brand itself (Storysoft, 2017). Videos such as "How A Dior Haute Couture Collection Comes To Life" and "A couture tradition of superstition" reinforce the brand's

tradition of high-quality couture, following in the footsteps of its creator in terms of sources of inspiration, commitment to the creation of couture as an art form, while at the same time approaching it with a modern twist (Bertrand, 2021; Dior, 2022), through, for instance, Pietro Ruffo's reimagined tarot sketches and the remake of Dior's iconic "New Dior" dress, shown in "Pietro Ruffo's tarot reinventions" and "New 'Miss Dior' Dress Savoir-Faire" respectively.

The production of the video "Tracing the origins of the tarot", however, demonstrates that Dior has begun introducing content that does not solely focus on its products or brand. With the intent of providing some background knowledge on the topic of tarot, this video presents the viewer with the thematic context in which the collection is situated, which did not happen so prominently in the previous campaign with regards to Greek mythology, surrealist painters and their relationship to Christian Dior, or the Théâtre de la Mode. Thus, the development of an entire piece of content dedicated to giving viewers context, and educating them about a subject that goes beyond the brand or product brings Dior closer to the "Storyteller" step in Pulizzi's (2014) Content Marketing Maturity Model.

In sum, as general rule, the selected digital narratives shared by Dior in the 2020 and 2021 campaigns comply with Fog et al. (2010) and Alexander's (2011) criteria for storytelling, and digital storytelling, respectively.

In both instances, Dior has produced two fictional stories with mythical themes to present the collection's creations, introducing them through fictional characters with divine-like characteristics, not only creating an association between the products and their dream-like environment, but also engaging viewers emotionally. Still, these fictional narratives also reflect parts of Dior's identity, such as with an emphasis of female figures, reflecting the brand's deep-rooted link to women, feminine beauty, and feminism, and with their messages which implicitly communicate the influence of the campaign movies in the history of French couture and in the continuation of Christian Dior's own heritage, with regards to his thematic inspiration in previous designs.

At the same time, the brand has complemented such stories with eleven non-fictional narratives focused on providing viewers with an exclusive inside perspective of the inner workings of the brand, regarding the production of each collection. In these stories, the brand grants viewers with descriptions of the behind-the-scenes of the manufacturing and production of the pieces, complimented by some insights into the history of the brand, which justify a few of Maria Grazia Chiuri's stylistic choices, as well as into the inspiration behind

hers and other designer's work. Although the fictional stories also implicitly reflect the brand's essence, it is these stories narrated by real characters who are part of Dior's universe that best illustrate the brand's values, mission, and heritage, especially when it comes to the brand's pillars of femininity, quality craftsmanship and savoir-faire, excellence in French couture, and its own founder Christian Dior's historic legacy. They do, however, also, to a lesser degree, focus on presenting the physical features of the brand's products, showcasing in detail the fabrics, techniques and machines used to produce the couture creations.

Hence, the storytelling videos shared by the brand in the context of the release of its haute couture collections, are, fundamentally, a blend of a presentation of brand's products, delving deep into the showcase of its physical qualities, and, at the same time, a depiction of what it stands for, and of how its identity and heritage bleeds into the products it sells. It does so by providing concrete examples through each of the stories, which provide the brand's message with visual and audio support, facilitating the processing of information and generating involvement, symbolic interpretations, and emotional reactions from their audience.

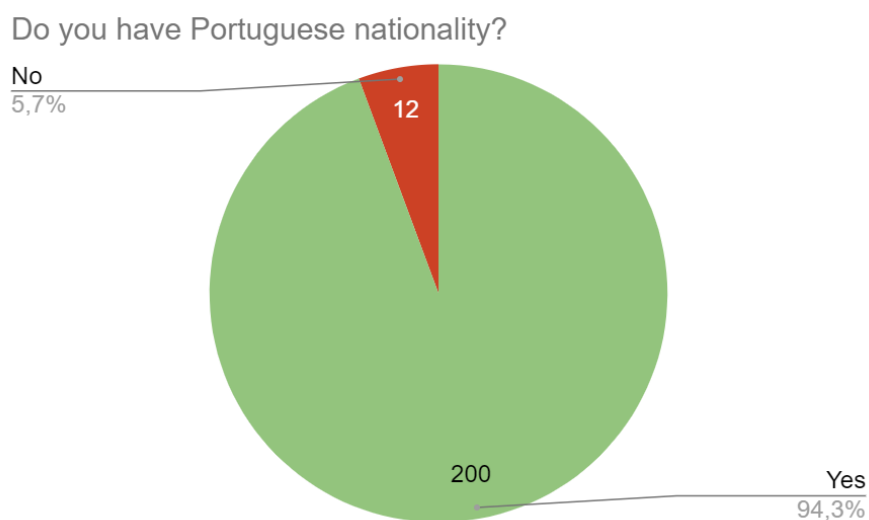
5.4 Analysis of the quantitative survey

As previously discussed, a quantitative survey administered through a questionnaire was conducted to understand how consumers interpret Dior's use of digital storytelling and whether these digital brand narratives influence the luxury brand perceptions of both luxury and non-luxury consumers about the brand. The results of this survey are presented here.

- **Validity of the respondents**

The total number of collected answers was 212. However, 12 respondents (5.7%) stated not having Portuguese nationality, making the remaining 200 respondents (94.3%) the total number of valid answers (Figure 17).

Figure 17 - Question 2: Do you have Portuguese nationality?



- **Profiling the sample: Non-luxury consumers vs Luxury consumers**

Using Heine’s (2010) updated version of Dubois and Duquesne’s (1993) luxury consumption scale, respondents were categorized as either non-luxury consumers or luxury consumers, according to their answers to Question 3 - “Indicate which of the following products from a luxury brand you brought or received over the course of the last two years” and Question 4 “Indicate which of the following products from a luxury brand you brought or received over the course of the last three years”. Following this analysis, the number of non-luxury consumers in the sample totaled 176 (88%), with the remaining 24 being classified as luxury consumers (12%), as shown in Table 14.

Table 14 - Number of Non-luxury consumers vs Luxury consumers

Consumer category	N° of consumers	% of total consumers
Non-luxury consumers	176	88%
Luxury consumers	24	12%
Total	200	100%

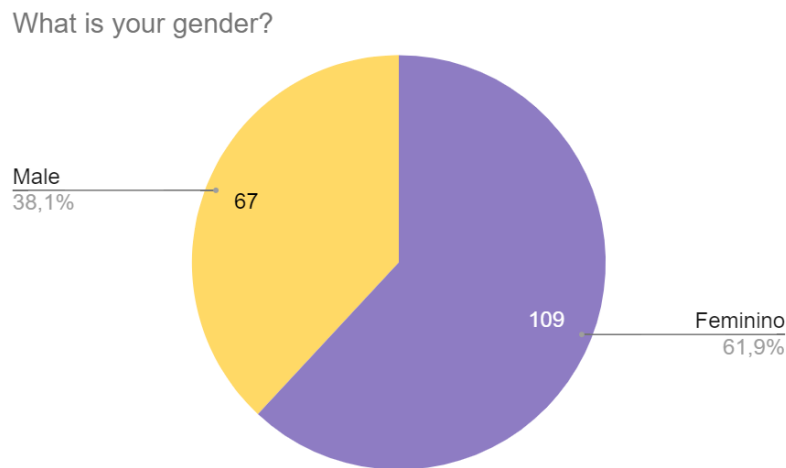
- **Non-luxury consumers**

The following section focuses on the answers provided by the 176 non-luxury consumers of the sample, looking into their demographic information, as well as their baseline and post-storytelling luxury brand perceptions.

- **Demographic information**

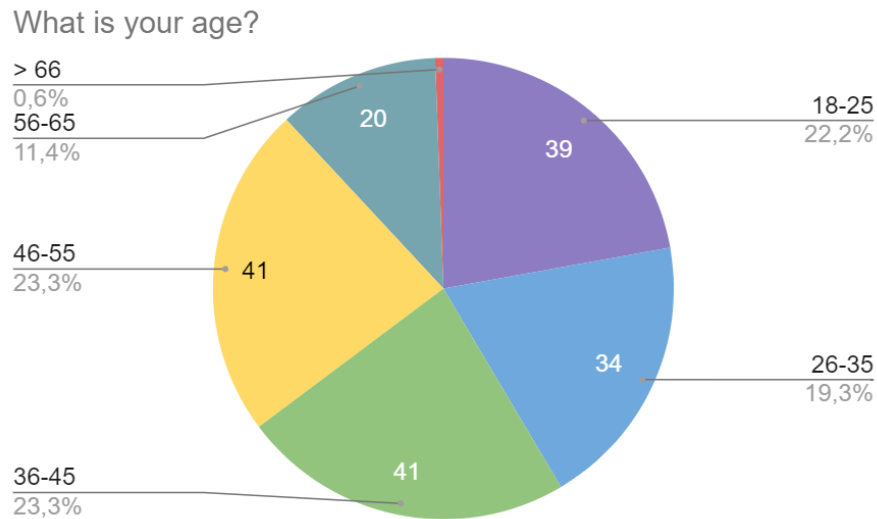
In terms of gender (Figure 18), 109 of the respondents are Female (61.9%), making up the majority of answers, while the remaining 67 are Male (38.1%). No respondents selected “Other” as their gender.

Figure 18 - Question 5: What is your gender? (Non-luxury consumers)



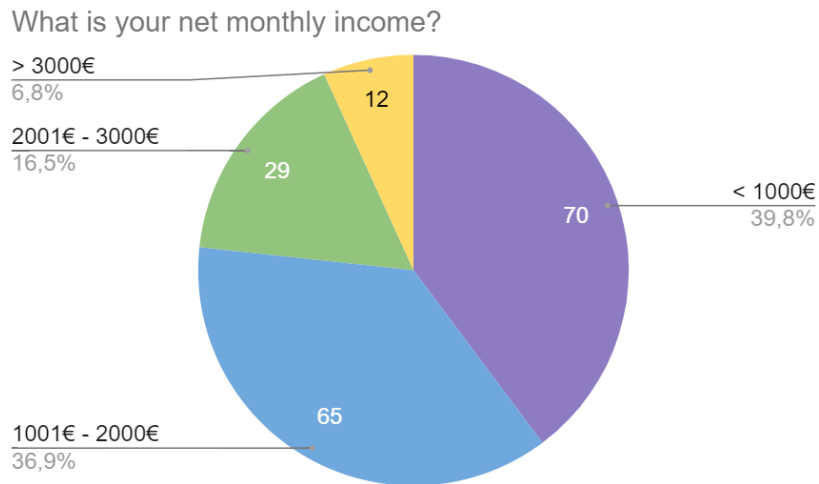
As for their age (Figure 19), the 36-45 and the 46-55 cohorts have the most significant representation in the sample, with 23.3% of the answers each, corresponding to 41 respondents. They are followed by the 22.2% who are between the ages of 18 and 25, with 39 respondents, and by the 34 respondents who are between 26 and 35, making up 19.3% of the non-luxury consumers sub-sample. Finally, with 11.4%, only 20 answers were provided by people belonging to the 56-65 cohort and a single answer resulted from a consumer over the age of 66 (0.6%).

Figure 19 - Question 6: What is your age? (Non-luxury consumers)



When asked about their net monthly income (Figure 20), 70 respondents stated it was below 1000€ (39.8%), closely followed by the 65 who affirmed it was between 1001€ and 2000€ (36.9%). With a 16.5% representation, the non-luxury consumers whose net monthly income is between 2001€ and 3000€ totaled 29, and, lastly, with only 12 answers, 6.8% of respondents have a net monthly income that surpasses 3000€.

Figure 20 - Question 7: What is your net monthly income? (Non-luxury consumers)



○ **Baseline luxury brand perceptions of Non-luxury consumers**

Questions 8 to 22 aimed at measuring the non-luxury consumers' baseline luxury brand perception regarding Dior, using Ko et al.'s (2019) scale, with 5 dimensions (quality, authenticity, prestigious image, commands premium price, and resonance) through a 7-point Likert scale, from 1 (totally disagree) & 7 (totally agree).

As the sub-sample under analysis is composed of non-luxury consumers, the items from the "Commands a premium price" dimension were removed from the analysis, as well as the item "I consider myself loyal to this brand." from the "Resonance" category.

The following Table 15 shows the classifications given by this sub-sample to the items that feature this measurement scale in a pre-storytelling moment:

Table 15 - Questions 8-22: According on your perception of the Dior brand, please rate the brand 1 (totally disagree) to 7 (totally agree), according to the following criteria (Non-luxury consumers)

Items	Scale							Total
	1	2	3	4	5	6	7	
Quality								
This brand is of a high quality.	4	21	32	20	24	33	42	176
	2%	12%	18%	11%	14%	19%	24%	100%
This is a superior brand.	4	21	35	22	32	27	35	176
	2%	12%	20%	13%	18%	15%	20%	100%
This brand is highly sophisticated.	7	21	34	18	28	29	39	176
	4%	12%	19%	10%	16%	16%	22%	100%
Authenticity								

The brand remains true to its espoused values	5	25	31	34	25	34	22	176
	3%	14%	18%	19%	14%	19%	13%	100%
The brand reflects a timeless design	6	24	31	27	27	39	22	176
	3%	14%	18%	15%	15%	22%	13%	100%
Quality is central to the brand.	3	21	32	28	21	33	38	176
	2%	12%	18%	16%	12%	19%	22%	100%
Prestigious image								
This brand is a symbol of prestige.	6	14	34	10	23	29	60	176
	3%	8%	19%	6%	13%	16%	34%	100%
This is a premium brand.	7	10	34	13	18	28	66	176
	4%	6%	19%	7%	10%	16%	38%	100%
This is a high-end brand.	4	15	34	12	20	30	61	176
	2%	9%	19%	7%	11%	17%	35%	100%
Resonance								
I really love this brand.	48	26	38	29	13	11	11	176
	27%	15%	22%	16%	7%	6%	6%	100%
This is a brand used by people like me.	73	37	31	11	11	7	6	176
	41%	21%	18%	6%	6%	4%	3%	100%

In terms of “Quality”, the inquired non-luxury consumers overall perceived Dior fairly

positively, with 24% stating they totally agreed (7) with the item “This brand is of a high quality.”, and 22% with “This brand is highly sophisticated.”, although another 19% also rated this last statement with a “2”. Opinions were divided regarding the item “This is a superior brand.” with 20% of this sub-sampling classifying this statement with a “3”, while another 20% said they totally agree (7) with it.

Perceptions were also split in terms of the “Authenticity” dimension. The item “The brand remains true to its espoused values” witnessed mixed results, with 19% rating it with a “4” and other 19% with a “6”, while the statement “Quality is central to the brand.” was met with a 22% and 19% agreement on a classification of “7” an “6”, respectively, and a 18% consensus on a classification of “3”. As for the statement “The brand reflects a timeless design”, it received a score of “6” by the biggest chunk of respondents, corresponding to 22% of answers for this question.

In terms of “Prestigious image”, the results were more consistent, with all items receiving a score of “7” by the largest part of the sub-sample: “This brand is a symbol of prestige.” by 34%, “This is a premium brand.” by 38%, and “This is a high-end brand.” by 35%.

Finally, scores for “Resonance” were quite low. 27% of the inquired non-luxury consumers say they totally disagree (1) with the statement “I really love this brand.”, while another 22% rate this item with a “3”. The item “This is a brand used by people like me.” was also received with a “totally disagree” affirmation (1) from the largest part of the sub-sample, making up 41% of the total answers for this question.

○ **Post-storytelling brand perceptions of Non-luxury consumers**

Questions 23 to 37 aimed at measuring the non-luxury consumers’ post-storytelling luxury brand perception regarding Dior, using the same Ko et al.’s (2019) scale, through a 7-point Likert scale, from 1 (totally disagree) & 7 (totally agree).

The following Table 16 shows the classifications given by this sub-sample to the items that feature this measurement scale in a post-storytelling moment:

Table 16 - Questions 23-37: After viewing the brand content presented above, please rate the brand again from 1 (totally disagree) to 7 (totally agree) according to the following criteria (Non-luxury consumers)

Items	Scale							Total
	1	2	3	4	5	6	7	
Quality								
This brand is of a high quality.	5	10	36	14	20	36	55	176
	3%	6%	20%	8%	11%	20%	31%	100%
This is a superior brand.	3	17	34	15	23	39	45	176
	2%	10%	19%	9%	13%	22%	26%	100%
This brand is highly sophisticated.	3	14	34	15	20	39	51	176
	2%	8%	19%	9%	11%	22%	29%	100%
Authenticity								
The brand remains true to its espoused values.	6	16	38	19	22	38	37	176
	3%	9%	22%	11%	13%	22%	21%	100%
The brand reflects a timeless design.	6	18	37	15	24	37	39	176
	3%	10%	21%	9%	14%	21%	22%	100%
Quality is central to the brand.	4	17	34	14	18	31	58	176
	2%	10%	19%	8%	10%	18%	33%	100%
Prestigious image								

This brand is a symbol of prestige.	4	12	37	16	16	24	67	176
	2%	7%	21%	9%	9%	14%	38%	100%
This is a premium brand.	4	10	38	16	13	28	67	176
	2%	6%	22%	9%	7%	16%	38%	100%
This is a high-end brand.	3	13	35	17	15	25	68	176
	2%	7%	20%	10%	9%	14%	39%	100%
Resonance								
I really love this brand.	46	33	31	18	15	17	16	176
	26%	19%	18%	10%	9%	10%	9%	100%
This is a brand used by people like me.	64	39	31	13	13	7	9	176
	36%	22%	18%	7%	7%	4%	5%	1

After being presented with the storytelling video produced by Dior, non-luxury consumers increased their positive perception of the brand in terms of “Quality”. The percentage of respondents who totally agree (7) with the statement “This brand is of a high quality.” increased to 31%, from the previous 24%, still representing the biggest chunk of the answers collected. A similar trend can be seen with items “This is a superior brand.” and “This brand is highly sophisticated.”, whose frequency of answers is highest among respondents stating that they totally agree (7) with these statements, rising to 26% from 20% and 29% from 22%, respectively.

When it comes to “Authenticity”, opinions are now divided between a score of “3” and “6” (both 22%) for the item “The brand remains true to its espoused values.”, and a score of “3” and “7” (21% and 22%), respectively for the item “The brand reflects a timeless design.”. As for the statement “Quality is central to the brand.”, the largest portion of the respondents now say they totally agree with it (7), making up 33% of the answers, increasing the gap

from the previous prominent “3” and “6” classifications.

When asked about their perception of Dior’s prestigious image, the greater part of non-luxury consumers says that they totally agree (7) with all three statements, increasingly more so than before watching the video. 38% give “This brand is a symbol of prestige.” a rating of 7, an increase from the previous 34%, and 39% gave the same score to “This is a high-end brand.” from the previous 35%, while the 38% of “7” answers remained the same for “This is a premium brand.”.

Concerning the “Resonance” dimension, the largest part of respondents still totally disagrees (1) with “I really love this brand.”, but slightly less than previously (26% now compared to 27% before). A similar pattern is verified with the “This is a brand used by people like me.” item, where 36% state that they totally disagree (1) with this statement, whereas before this number sat at 41%.

- **Average scores of Baseline and Post-storytelling brand perceptions of Non-luxury consumers**

To get a clearer idea of the overall scores of each dimension and its respective items, their average values were calculated and are shown in Table 17.

Table 17 - Average scores of Baseline and Post-storytelling brand perceptions by Non-luxury Consumers

Items	Average values		
	Baseline	Post-storytelling	Trend
Quality	4.6	5.0	+0.4
This brand is of a high quality.	4.7	5.1	+0.4
This is a superior brand.	4.6	4.9	+0.3
This brand is highly sophisticated.	4.6	5.0	+0.4
Authenticity	4.5	4.8	+0.3

The brand remains true to its espoused values.	4.4	4.7	+0.3
The brand reflects a timeless design.	4.4	4.7	+0.3
Quality is central to the brand.	4.7	5.0	+0.3
Prestigious image	5.1	5.1	-
This brand is a symbol of prestige.	5.0	5.1	+0.1
This is a premium brand.	5.1	5.1	-
This is a high-end brand.	5.1	5.1	-
Resonance	2.7	2.9	+0.2
I really love this brand.	3.1	3.2	+0.1
This is a brand used by people like me.	2.4	2.6	+0.2
Total	4.4	4.6	+0.2

As the table above shows, results indicate that among the 176 Portuguese non-luxury customers, a 0.2 overall rise in luxury brand perceptions from the pre- to the post-storytelling moment was registered, from the original 4.4 to 4.6.

In terms of “Quality”, non-luxury consumers gave Dior a baseline score of 4.6, with the item “This brand is of a high quality.” scoring the highest out of the three items with a 4.7 rating. After watching the storytelling-based content, the same group of consumers increased their score in the category to 5.0, registering the biggest growth in terms of average score out of all categories (0.4). In this scenario, all items scored higher in comparison to the baseline values, with “This brand is of a high quality.” and “This brand is highly sophisticated.” witnessing the biggest growth, 0.4, to 5.1 and 5.0 respectively, the most significant out of all items of the scale.

As for “Authenticity”, this dimension has initially been classified as a 4.5, with “Quality is central to the brand.” rating the highest out of all its items at 4.7. In a post-storytelling moment, the overall average score of this category increased to 4.8, with all items going up by 0.3. “Quality is central to the brand.” remained the item with the highest score, now at 5.0.

The same consumers classified Dior as a 5.1 in terms of “Prestigious image”, giving it

the highest score out of all dimensions, with “This is a premium brand.” and “This is a high-end brand.” receiving the highest baseline ratings out of all items in this category, with a 5.1. After the video, this dimension maintained its 5.1 average score, remaining the highest out of all dimensions. Only “This brand is a symbol of prestige.” saw an increase in average values, from 5.0 to 5.1, while “This is a premium brand.” and “This is a high-end brand.” stayed at 5.1.

When asked about “Resonance”, non-luxury consumers gave Dior a baseline score of 2.7, the lowest out of all dimensions, with “I really love this brand.” classifying higher (3.1) than “This is a brand used by people like me.” (2.4, the lowest out of all items). Post-storytelling, this category’s classification went up to 2.9, with a 0.2 increase, but still remains the lowest out of all dimensions. “This is a brand used by people like me.” kept its position as the lowest scored item out of all in this scale, with 2.6, but went up more than “I really love this brand.”, which reached 3.2.

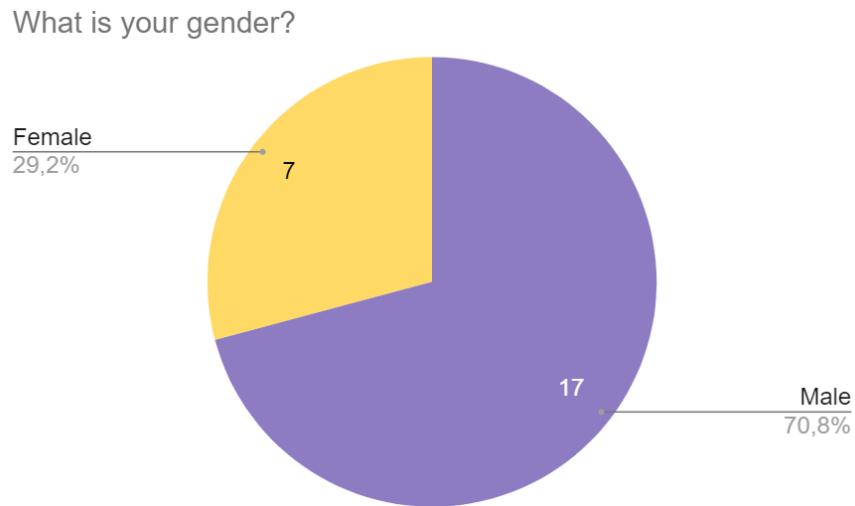
- **Luxury consumers**

This section addresses the answers given by the 24 luxury consumers of the sample, from their demographic information to their baseline and post-storytelling luxury brand perceptions.

- **Demographic information**

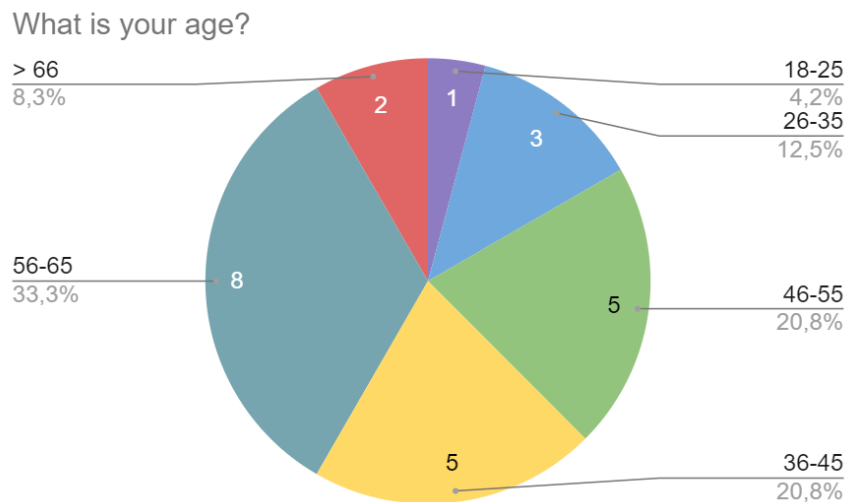
In terms of gender (Figure 21), unlike what happens with the non-luxury consumers sub-sample, men have the most significant representation, making up 70.8% of the answers, with 17 respondents. Women represent the remaining 29.2% of answers, with 7 entries. No respondents selected “Other” as their gender.

Figure 21 - Question 5: What is your gender? (Luxury consumers)



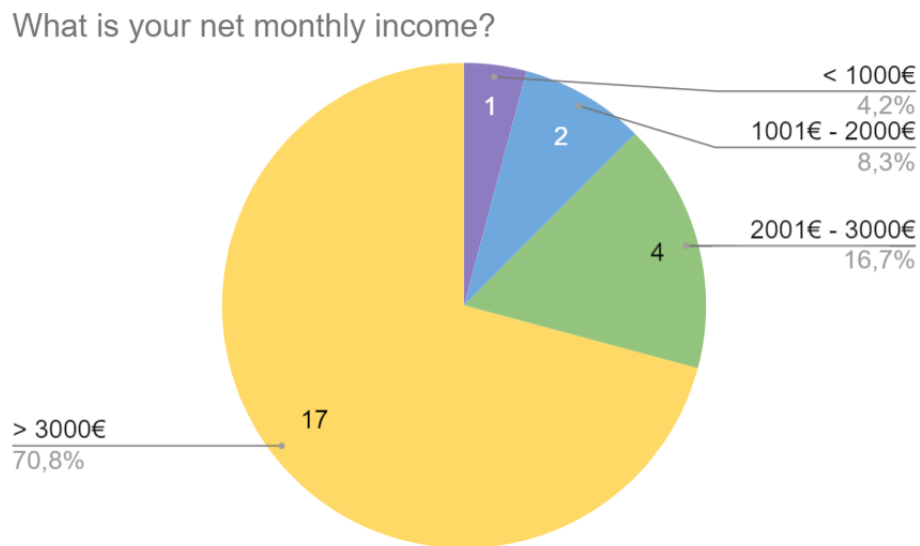
Regarding their age (Figure 22), the 56-65 cohort shows the biggest representation out of all age cohorts, corresponding to 33.3% of entries with 8 answers. In the second place, with 20.8% of answers each, are the 36-45 and 46-55 age groups, with 5 respondents each. They are followed by the 3 luxury consumers between the ages of 26 and 35 (12.5%) and the 2 who are over the age of 66 (8.3%). Lastly, only one respondent stated being between 18 and 25, making up 4.2% of this sub-sample.

Figure 22 - Question 6: What is your age? (Luxury consumers)



In terms of net monthly income (Figure 23), contrary to what is verified with the non-luxury consumers sub-sample, the group with the biggest representation, 70.8%, has a net monthly income of >3000€ (17 answers). It is followed by the 2001€-3000€ group with 16.7% (4 answers), the 1001€-2000€ group with 8.3% (2 answers), and, finally, the <1000€ with 4.2% (1 answer).

Figure 23 - Question 7: What is your net monthly income? (Luxury consumers)



○ **Baseline luxury brand perceptions of Luxury consumers**

Questions 8 to 22 aimed at measuring the luxury consumers' baseline luxury brand perception regarding Dior, using Ko et al.'s (2019) scale, with 5 dimensions (quality, authenticity, prestigious image, commands premium price, and resonance) through a 7-point Likert scale, from 1 (totally disagree) & 7 (totally agree).

The following Table 18 shows the classifications given by this sub-sample to the items that feature this measurement scale in a pre-storytelling moment:

Table 18 - Questions 8-22: According on your perception of the Dior brand, please rate the brand 1 (totally disagree) to 7 (totally agree), according to the following criteria (Luxury consumers)

Items	Scale							Total
	1	2	3	4	5	6	7	
Quality								
This brand is of a high quality.	0	1	2	0	1	7	13	24
	0%	4%	8%	0%	4%	29%	54%	100%
This is a superior brand.	0	1	2	1	1	9	10	24
	0%	4%	8%	4%	4%	38%	42%	100%
This brand is highly sophisticated.	0	1	2	1	2	6	12	24
	0%	4%	8%	4%	8%	25%	50%	100%
Authenticity								
The brand remains true to its espoused values.	0	3	1	2	2	9	7	24
	0%	13%	4%	8%	8%	38%	29%	100%
The brand reflects a timeless design.	0	2	1	1	5	8	7	24
	0%	8%	4%	4%	21%	33%	29%	100%
Quality is central to the brand.	0	0	4	0	2	5	13	24
	0%	0%	17%	0%	8%	21%	54%	100%

Prestigious image								
This brand is a symbol of prestige.	0	1	2	0	3	7	11	24
	0%	4%	8%	0%	13%	29%	46%	100%
This is a premium brand.	0	0	3	1	2	6	12	24
	0%	0%	13%	4%	8%	25%	50%	100%
This is a high-end brand.	0	1	2	1	3	5	12	24
	0%	4%	8%	4%	13%	21%	50%	100%
Commands premium price								
Even if the other brands are priced lower, I will still buy Dior.	1	1	3	2	3	9	5	24
	4%	4%	13%	8%	13%	38%	21%	100%
Even though Dior seems comparable to other brands I am willing to pay more.	1	1	3	2	3	9	5	24
	4%	4%	13%	8%	13%	38%	21%	100%
I am willing to pay a higher price for Dior than for other brands for product X.	2	1	2	1	4	9	5	24
	8%	4%	8%	4%	17%	38%	21%	100%
Resonance								
I consider myself loyal to this brand.	3	4	0	3	2	8	4	24
	13%	17%	0%	13%	8%	33%	17%	100%
I really love this brand.	0	5	0	4	2	8	5	24
	0%	21%	0%	17%	8%	33%	21%	100%

This is a brand used by people like me.	2	1	2	3	2	5	9	24
	8%	4%	8%	13%	8%	21%	38%	100%

As seen, all three items from the category “Quality” were received very positively, with 54% of luxury consumers saying they totally agree (7) with the statement “This brand is of a high quality.”, 42% with “This is a superior brand.” and 50% with “This brand is highly sophisticated.”.

In terms of “Authenticity”, opinions were slightly less favorable and more dispersed. While with “Quality”, the majority or close to it, gave Dior a classification of “7” to all items, only 29% gave the same rating to “Authenticity” items “The brand remains true to its espoused values.” and “The brand reflects a timeless design.”. The biggest portion of this sub-sample gave these same items a classification of 6 (38% and 33%, respectively). However, 54% totally agree (7) that quality is central to Dior.

A similar pattern to “Quality” can be found in “Prestigious image” items where the majority or close majority have a very positive perception of Dior. All three items, “This brand is a symbol of prestige.” (46%), “This is a premium brand.” (50%), and “This is a high-end brand.” (50%) were given a “7” score by the largest chunk of this sub-sample, meaning that they totally agree with these statements.

As for “Commands premium price”, classifications stood slightly lower, with all items, “Even if the other brands are priced lower, I will still buy Dior.”, “Even though Dior seems comparable to other brands I am willing to pay more.”, and “I am willing to pay a higher price for Dior than for other brands for product X.” receiving a “6” score by the largest portion of the inquired luxury consumers (38% in all three instances).

Finally, in the dimension “Resonance”, items “I consider myself loyal to this brand.” and “I really love this brand.” received a score of “6” from the largest part of the sub-sample (33% in both). However, it is also worth noting that the first statement also registered a considerable percentage of low scores (13% of “1” answers and 17% of “2” answers), as happened with the second statement with 21% of consumers rating it as with a “2”. Nonetheless, the last statement “This is a brand used by people like me.” was met positively, with 38% of answers saying they totally agree (7) with it.

○ **Post-storytelling brand perceptions of Luxury consumers**

Questions 23 to 37 aimed at measuring the luxury consumers' post-storytelling luxury brand perception regarding Dior, using the same Ko et al.'s (2019) scale, through a 7-point Likert scale, from 1 (totally disagree) & 7 (totally agree).

The following Table 19 shows the classifications given by this sub-sample to the items that feature this measurement scale in a post-storytelling moment:

Table 19 - Questions 23-37: After viewing the brand content presented above, please rate the brand again from 1 (totally disagree) to 7 (totally agree) according to the following criteria (Luxury consumers)

	1	2	3	4	5	6	7	Total
Quality								
This brand is of a high quality.	0	1	1	0	5	4	13	24
	0%	4%	4%	0%	21%	17%	54%	100%
This is a superior brand.	0	0	2	0	4	6	12	24
	0%	0%	8%	0%	17%	25%	50%	100%
This brand is highly sophisticated.	0	1	1	0	2	5	15	24
	0%	4%	4%	0%	8%	21%	63%	100%
Authenticity								
The brand remains true to its espoused values.	0	0	4	1	4	5	10	24
	0%	0%	17%	4%	17%	21%	42%	100%
The brand reflects a timeless design	0	1	1	1	1	9	11	24
	0%	4%	4%	4%	4%	38%	46%	100%

Quality is central to the brand.	0	1	1	1	2	6	13	24
	0%	4%	4%	4%	8%	25%	54%	100%
Prestigious image								
This brand is a symbol of prestige.	1	0	1	0	3	9	10	24
	4%	0%	4%	0%	13%	38%	42%	100%
This is a premium brand.	0	1	1	0	5	4	13	24
	0%	4%	4%	0%	21%	17%	54%	100%
This is a high-end brand.	0	1	1	0	3	6	13	24
	0%	4%	4%	0%	13%	25%	54%	100%
Commands premium price								
Even if the other brands are priced lower, I will still buy Dior.	1	3	2	1	2	8	7	24
	4%	13%	8%	4%	8%	33%	29%	100%
Even though Dior seems comparable to other brands I am willing to pay more.	1	3	1	1	3	6	9	24
	4%	13%	4%	4%	13%	25%	38%	100%
I am willing to pay a higher price for Dior than for other brands for product X.	1	2	3	2	0	10	6	24
	4%	8%	13%	8%	0%	42%	25%	100%
Resonance								
I consider myself loyal to this brand.	2	3	1	3	3	5	7	24
	8%	13%	4%	13%	13%	21%	29%	100%

I really love this brand.	0	2	3	2	1	10	6	24
	0%	8%	13%	8%	4%	42%	25%	100%
This is a brand used by people like me.	2	1	1	3	1	9	7	24
	8%	4%	4%	13%	4%	38%	29%	100%

After watching the storytelling content presented in the questionnaire, luxury consumers remained with a positive perspective of Dior in terms of “Quality”. The same number of “totally agree” answers were given to the statement “This brand is of a high quality.”, representing the same majority of 54% as before. As for items “This is a superior brand.” and “This brand is highly sophisticated.”, the majority also classified them with a score of “7”, 50% and 63% respectively, an increase from the pre-storytelling moment.

In terms of “Authenticity”, and contrary to this sub-sample’s baseline assessment of Dior, the biggest chunk of respondents now rate all three items as a “7”, meaning that they “totally agree” with their statements. In percentage, 42% totally agree (7) that “The brand remains true to its espoused values.” (whereas only 29% did before the storytelling video), and 46% totally agree (7) that “The brand reflects a timeless design.” (compared to the 29% before), while the same 54% maintain that they also totally agree (7) that “Quality is central to the brand.”.

As for “Prestigious image”, the largest portion of the inquired luxury consumers continues to classify the three items as a “7”. Although the percentage of “7” answers grew for items “This is a premium brand.” (from 50% before to 54% now) and for “This is a high-end brand.” (also from 50% before to 54% now), for item “This brand is a symbol of prestige.” there was a decrease from 46% to 42%.

Some changes were also registered in items from the “Commands premium price” dimension. The statement “Even if the other brands are priced lower, I will still buy Dior.” still saw the largest portion of the sub-sample rated it as a “6”, but the percentage of these answers went down from 38% to 33%, while the answers for “7” went up from 21% to 29%, and, on the contrary, those for “2” went up from 4% to 13%. As for “Even though Dior seems comparable to other brands I am willing to pay more.”, the same thing happened with “2” answers, although now the biggest chunk rated the affirmation as a “7” (38%). Finally,

“I am willing to pay a higher price for Dior than for other brands for product X.” still saw the largest portion rated it as a “6”, with the percentage of these answers going up from 38% to 42%, and the answers for “7” from 21% to 25%.

Lastly, in the “Resonance” category, the largest part of respondents (29%) now totally agree (7) with the statement “I consider myself loyal to this brand.”, while the item “I really love this brand.” remains mostly rated with a “6” by a now 42% biggest fraction of luxury consumers (compared to the 33% before), and with a “7” by 25% (compared to 21% before). However, this growing trend in classification is challenged by the last item “This is a brand used by people like me.”, which now registers a higher frequency of “6” answers, 38%, whereas before they totaled only 21%, while “7” answers went down from 38% before to 29% now.

- **Average scores of Baseline and Post-storytelling brand perceptions of Luxury consumers**

To get a clearer idea of the overall scores of each dimension and its respective items, their average values were calculated and are shown in Table 20.

Table 20 - Average scores of Baseline and Post-storytelling brand perceptions by Luxury Consumers

Items	Average values		
	Baseline	Post-storytelling	Trend
Quality	6.0	6.1	+0.1
This brand is of a high quality.	6.1	6.0	-0.1
This is a superior brand.	5.9	6.1	+0.2
This brand is highly sophisticated.	5.9	6.3	+0.4
Authenticity	5.6	5.9	+0.3
The brand remains true to its espoused values.	5.4	5.7	+0.3
The brand reflects a timeless design.	5.5	6.0	+0.5

Quality is central to the brand.	6.0	6.1	+0.1
Prestigious image	5.9	6.0	+0.1
This brand is a symbol of prestige.	5.9	6.0	+0.1
This is a premium brand.	6.0	6.0	-
This is a high-end brand.	5.9	6.1	+0.2
Commands premium price	5.2	5.2	-
Even if the other brands are priced lower, I will still buy Dior.	5.2	5.2	-
Even though Dior seems comparable to other brands I am willing to pay more.	5.2	5.3	+0.1
I am willing to pay a higher price for Dior than for other brands for product X.	5.1	5.2	+0.1
Resonance	4.9	5.2	+0.3
I consider myself loyal to this brand.	4.5	4.9	+0.4
I really love this brand.	5.0	5.3	+0.3
This is a brand used by people like me.	5.2	5.3	+0.1
Total	5.5	5.7	+0.2

Results show that the 24 Portuguese luxury consumers surveyed registered a 0.2 overall rise in luxury brand perceptions regarding Dior from a pre-storytelling to a post-storytelling scenario, rising from 5.5 to 5.7.

In a pre-storytelling moment, luxury consumers already had a favorable perception of this brand in terms of “Quality”, classifying this category with a rate of 6.0, with the item “This brand is of a high quality.” scoring higher than the other two (6.1 vs 5.9). After respondents were exposed to the storytelling content, the overall average score of this category improved slightly to 6.1. The average classification for the item “This brand is of a high quality.” actually decreased to 6.0, being the only item on the scale where a decreasing trend was registered, while the other two increased, with “This brand is highly sophisticated.” having the most significant increase out of the group, with 0.4.

As for “Authenticity”, it had initially registered a 5.6 average score, with “Quality is

central to the brand.” scoring higher than the other two items (6.0 vs 5.4 and 5.5). In a post-storytelling moment, this dimension registered the biggest rise in terms of average score (0.3) alongside “Resonance”, going up to 5.9 from 5.6. All its items witnessed an improvement in their classification, with “The brand reflects a timeless design.” registering the most significant development out of all the items in the measurement scale, from 5.5 to 6.0.

In terms of “Prestigious image”, this category was, at first, given a 5.9 rating, the second highest out of all dimensions, with “This is a premium brand.” being the item with the highest score in this dimension (6.0). After, the dimension witnessed a slight improvement, going from 5.9 to 6.0, with all its items going up in average values, except “This is a premium brand.”, which remained at 6.0.

Luxury consumers also rated Dior with a 5.2 rating in terms of “Commands premium price”, with all its items having somewhat similar average scores. After watching the storytelling video, this dimension kept the same 5.2 average score, being the category with the lowest classification in a post-storytelling moment, alongside “Resonance”.

The category “Resonance” had the lowest score in terms of perception out of all five categories, registering an average rating of 4.9, with the item “I consider myself loyal to this brand.” having the lowest values out of all items from the entire scale, with 4.5. In a post-storytelling scenario, the dimension registered the biggest improvement of all dimensions (0.3), alongside “Authenticity”, but remains the category with the lowest classification, alongside “Commands premium price”, with a 5.2 rating. The item “I consider myself loyal to this brand.” saw the second biggest increase of all items (0.4), but remained the item with the lowest score out of this category (4.9).

5.5 Discussion of results

Based on the data collected in the context of this case study, which reflects the communication practices of the brand Christian Dior as well as consumers’ interpretations of its use of digital storytelling, it becomes important to relate the obtained results with the initially proposed research question and objectives. As previously mentioned, the research question which supports this dissertation is “Does the use of digital storytelling-based content influence the development of consumers’ luxury brand perception?”, while its objectives are the following:

1. Study the communication strategy and digital storytelling practices of one particular luxury brand, Christian Dior, to understand how these are received by consumers and hence how they contribute to the creation of luxury brand perceptions;
2. Understand the influence of digital storytelling as a communication tool in the development of consumers' luxury brand perceptions;
3. Understand if digital storytelling practices by luxury brands influence luxury brand perceptions of both luxury consumers and non-luxury consumers;
4. Identify if digital storytelling is a useful tool to marketers in the creation of luxury value perceptions and brands' luxury status.

This discussion firstly delves into *Objective #1*, characterizing the communication strategy and digital storytelling practices of Dior, which will provide a foundation for the discussion of the other three objectives.

Through the document analysis of secondary sources, it was hinted by senior managers of the brand, such as Christian Dior Couture CEO Pietro Beccari, and Parfums Christian Dior Chief Commercial Officer Sarah Curtis Henry, that some of its communication objectives include:

1. Strengthening its brand equity through an omnichannel and multiplatform digital strategy (Manso, 2022; Williams, 2020)
2. Communicating a high-end brand image through haute couture that reflects the brand's expert savoir-faire and tradition of couture, while also introducing modernity to the brand (Deeny, 2021; Williams, 2020)
3. Increasing the brand's visibility, relevance, and desirability in a way that is profitable (Deeny, 2021, Manso, 2022)

- **Dior's communication strategy and the role of storytelling**

Looking at the two haute couture campaigns analyzed, "Autumn-Winter 2020-2021 Haute Couture Collection" and "Spring-Summer 2021 Haute Couture Collection", it becomes possible to see how Dior tries to fulfill these objectives. Although limited by COVID-19 restrictions, which restrained the offline initiatives of both campaigns, a review of the online content produced in the context of these campaigns shows that the brand still fulfilled its omnichannel strategy, by sharing digital content for the release of the collections

through its social media channels, such as Facebook, Twitter, YouTube, Instagram, TikTok, and its website, meeting consumers at multiple touchpoints. This seems to be in line with Guilbault's (2022b) observation regarding Dior's integration of digital platforms and social media to develop omnichannel brand experiences.

To accomplish its second communication objective, on both instances, the brand leveraged the release of a new haute couture collection to create digital content which focused not only on its high fashion products, but also on Dior's facet as a high-end fashion brand. For the occasions, it is possible to see that the brand released text, image, and video-based pieces of content which addressed several aspects of the collection, from its presentation to the public through exclusive digital films and official picture portraits of various dresses, to campaign teasers, behind-the-scenes footage of the making of the creations, and privileged views into the designers' creative processes and inspirations.

In particular, these last two themes clearly showcase Dior's intention to demonstrate, across various digital media outlets and content types, its long-standing relationship with and dedication to its haute couture craftsmanship, which has been a staple of the brand throughout its 75-year history. In particular, the pieces of content that reflect such tradition often highlight the difficulty in techniques used the manufacture of the creations, the careful selection of the fabrics, and the skillfulness of their team of designers, seamstresses and embroiderers in making the dresses, while also showcasing that the brand reinvents a legacy left by Christian Dior, by reinterpreting some of the creators' most iconic designs and bringing them to meet the preferences of modern women.

Further, and as seen from the qualitative content analysis performed on the two campaigns, this tradition of *savoir-faire* which marks the identity of the brand is shared with its audience, alongside some of its other characteristics, through the use of digital storytelling narratives, as will be discussed in more detail later in this subchapter. In short, the messages behind these pieces of content, reflected in the choices of the stories' characters, narrations, and conflicts, are geared towards externalizing its intrinsic identification with haute couture and intentionally associating the brand with its tradition of *savoir-faire*.

In fact, the intentional role of storytelling has been confirmed by the brand when Sarah Curtis Henry states, about Dior's digital strategy, that "At the core of that is storytelling, driving awareness and conversion through that omnichannel growth" (Manso, 2022). In this sense, storytelling plays a strategic role in the organization and in the pursuit of these

communication and branding objectives (Ardley, 2006; Fog et al., 2010), by being purposefully used towards the communication of its identity and the development of its desired high-end brand image through its digital strategy.

An overview of the published materials from both campaigns indicates that, although being repurposed and modified to meet the nature of each platform, the content was somewhat similar across media outlets. However, and in particular, Maguire (2021b) has pointed out that Dior has been exploring the creation of video content for YouTube to educate audiences about the brand. In fact, the brand's videos on YouTube were often longer than in other platforms, and more videos that weren't present on other outlets were added to this channel. Thus, and looking specifically at the content shared on this video-focused platform, the performed qualitative content analysis on the campaigns confirmed that 13 of these videos were structured as digital narratives. In this sense, the presence of digital stories can be found in both campaigns, with 4 YouTube videos with a narrative structure belonging to the 2020 campaign, and another 9 feature the 2021 haute couture campaign.

Although other photo and text-based digital content were published for these campaigns, Dior's choice to explore the possibilities of video-based storytelling could be linked to not only its bigger emotional dimension over text-focused storytelling (Pera & Viglia, 2016), but also the capacity that organizational videos have to create mental representations of the organization in the viewer's minds (Brown et al., 2005).

As part of the campaigns' portfolio of content, some of these narratives were, thus, shared on multiple digital platforms, from its website and social media platforms, which Aaker and Aaker (2016) believe to have the capacity to create great visibility and exposure to the stories. It is, therefore, worth highlighting here that visibility for the brand is also part of the brand's third communication objective, which indicates that storytelling is currently being used by Dior to fulfill all three of its communication objectives.

- **Description of Dior's digital narratives**

The qualitative content analysis of these storytelling videos has also provided this analysis with a description of Dior's digital narratives. Almost all videos feature the storytelling elements identified by Fog et al (2010) and the digital storytelling elements proposed by Alexander (2011), with just one exception: except for the first video "Dior

Autumn-Winter 2020-2021 Haute Couture”, which does not feature the “Gift of Voice” element.

Overall, these 13 stories follow either the “product” or “brand” brand story genres suggested by Storysoft (2017). In other words, videos such as “Dior Autumn-Winter 2020-2021 Haute Couture”, which features the 2020 collection’s movie “Le Mythe Dior”, and “Dior Haute Couture Spring-Summer 2021 Collection”, which features the 2021 collection’s movie “Le Château du Tarot”, mostly focused on the brand’s haute couture creations, with the purpose of introducing them to the consumers for the first time. These were also fictional stories with fictional characters (Gitner, 2016), who serve to create fantastical environments where the brand’s products are placed and introduced. In this way, associations and symbolic meanings are created between these mythical realities, such as a magical forest with Greek mythology-inspired characters in the first movie and a Tarot castle in the second, and the products. However, these narratives also, although more implicitly, reflect parts of the identity of Dior as a brand, such as with their interpretation of Christian Dior’s legacy, through the use of the same sources of inspiration for the collection as its creator.

However, the brand has also created narratives that have leaned more clearly into exploring the inner workings of the brand and the behind-the-scenes processes that take place as a collection is created and manufactured. In this context, these “brand” brand stories are unveiled by Dior as real stories with real characters Gitner (2016), which are part of the Dior universe, from its designers to seamstresses and other artisans. They work as a complement to the main fictional stories in the presentation of the creations and were presented in a documentary style focusing on the making of the collection, as had already been suggested by Maguire (2021b), and the development of the collection’s movie, where much of what its values and heritage are, such as its traditional dedication to craftsmanship and couture, are out on display. Still, in these stories the brand’s products also play a central role, blurring the lines that divide what could be seen as the brand from the product itself. *Savoir-faire* videos, in particular, such as “*Savoir-faire* of the Dior Autumn-Winter 2020-2021 Haute Couture” from the 2020 campaign, reveal the brand’s attention to detail in the techniques behind the production of the dresses as a demonstration of its seamstresses’ *savoir-faire*. At the same time, however, they also showcase the characteristics of the haute couture pieces and how they are manufactured, while demonstrating how this process is influenced, in turn, by the brand’s dedication to couture.

In this sense, by sharing these stories with its audience, Dior shows that it approaches its brand from a holistic perspective, where there seems to not be a clear separation between what the brand stands for and what its product is, as they are deeply rooted in each other. Dior recognizes that it has a history of haute couture which it wishes to symbolize and sustain in the market, while also acknowledging that its products are heavily influenced by that same history and heritage, with this influence being visible in how they are thought of and produced.

Bearing in mind Ruão's (2017) identification of opposing views on the concept of brands, Dior seems to approach its brand through a realist perspective, which sees the brand and its products as undetachable and interdependent concepts, where the products' tangible facet is not only linked and translated to the brand's intangible elements and overall message, but it is equally an important part of the brand's offer in the market. In other words, these stories both reflect the intangible nature of the brand, echoing its foundational values and outlining the brand's essence as a luxury brand, but, in particular the series of videos dedicated to savoir-faire, also share Dior's intention of curating and manufacturing haute couture collections whose physical characteristics that not only talk to modern women, but are also designed with quality and aesthetic value in mind.

It is also worth highlighting that, in one instance, with the story "Tracing the origins of the tarot", Dior expands its narratives beyond the scope of just the brand and its products, and focuses this piece of content on a theme that provides thematic context to the 2021 Spring-Summer collection. This story addresses the history of the Visconti-Sforza tarot card deck, informing viewers about the inspirations behind the collection, and gives context to the brand and to the message it was trying to convey with this campaign. From this perspective, Dior thus sits closer to the "Storyteller" step in Pulizzi's (2014) Content Marketing Maturity Model.

- **Purposes of Dior's digital narratives**

Despite the impossibility of contacting the brand to find out about the intentions behind the brand's use of storytelling in its communication, the content which was placed under analysis provides some clues.

Firstly, and much like Hallahan et al. (2007) suggest, Dior seems to utilize storytelling as a strategic communication tool to fulfill its mission of protecting and cultivating the heritage of the brand (Bertrand, 2021), doing so by sharing informative content about its

products and brand in a narrative format. As seen from the qualitative content analysis, these narratives created by Dior seek to inform viewers and share product and brand knowledge about the heritage of the brand, addressing themes such as the artistry of the brand's artisans, how their haute couture creations are made, Christian Dior's history, and the long-standing connection between the brand and French tradition of couture.

If Dior's organizational goals are also considered, which sprout from the brand's continuous prosperity in terms of profitability, to be roughly defined as an "aim to maintain its remarkable pace of growth." (LVMH, 2022: 12), it is possible to see that these are translated into the aforementioned communication objectives, especially when it comes to its wish to improve brand equity and high-end brand image. This is because, as previously addressed, strong brand equity is linked to the possibility of practicing premium prices (Aaker, 1991), and is intrinsically supported by a strong image for the brand (Keller, 2013), even more so in the case of luxury brands (Keller, 2009).

Keller (2013) reminds us that for the development of brand image and perceptions, fostering brand and product-related experiences and knowledge about them is of paramount importance. By strategically communicating information to consumers about its products and brands, Dior may be attempting to influence their knowledge, and even attitudes, and behaviors towards its products and brand (Holtzhausen & Zerfass, 2015). This thus suggests that the use of storytelling in these campaigns as a way of conveying knowledge about the brand may be of importance to its communication strategy in terms of building its positioning in a way that is in agreement with the global strategy of the organization (Argenti et al., 2005).

In this sense, and possibly the most important driver for Dior's use of storytelling in its digital communications, is that these narratives make the identity of the brand visible to consumers. As previously discussed in this work, having a distinctive brand identity is crucial to luxury brands (Okonkwo, 2007). It is, however, equally important that this identity is communicated to consumers in order to create their desired brand image (Sevin & White, 2011). Only then can luxury brands sustain their aspirational and prestigious luxury image (Keller, 2009).

Dior has provided consumers with insights into its identity as a brand in both of the campaigns. This endeavor is, therefore, in line with the brand's wish to communicate a high-end brand image (Williams, 2020).

In particular, Dior has had femininity as one of its values since its inception (Cartner-Morley, 2017), given founder Christian Dior's intention to present women with his vision of joy and beauty (Dior, n.d.-a). In the brand's narratives, this deep-seated connection to women can be found through a strong emphasis on female characters in both of the collections' movies, "Le Mythe Dior" and "Le Château du Tarot", who are in charge of not only moving the plot forward, but also of embodying and wearing the collections' creations, presenting them to audiences for the first time.

The two movies created for the presentation of the collections also echo Dior's values on dreams, passion, and creativity (Dior, 2022). They do so by not placing the brand's products, the dresses and gowns from the collections, in real-life scenarios with real characters, but by creatively exploring the worlds of tarot and Greek mythology, and creating their own make-believe, dream-like, and divine environments to associate the brand's fashion creation to these mythical characters and settings.

Further, Dior also values the heritage left behind by its founder Christian Dior (Dior, n.d.-a), making its brand's mission "to protect and develop the legacy of the Maison while continuing to draw upon it as a source of inspiration and pride" (Bertrand, 2021). The idea that Dior strives toward perpetuating its founder's heritage is reflected in the narrations of how the two collections borrowed their inspiration from themes that had originally been explored by Christian Dior in previous haute couture collections. Such is demonstrated in the story "A couture tradition of superstition" from the "Spring-Summer 2021 Haute Couture Collection" campaign, in which it is explained how Christian Dior's beliefs in divine faith had influenced his and other Dior designers' works, including Maria Grazia Chiuri, or in "The cinematic backstory to Dior Autumn-Winter 2020-2021 Haute Couture" from the 2020 campaign, where Chiuri explains that the collection takes inspiration from surrealist artists, which Christian Dior was also a fan of.

Dior's legacy is equally displayed in the brand's commitment to its craftsmanship and know-how, which creates the brand's self-image as a "symbol of elegance, excellence and luxury" (Dior, 2022; Dior, n.d.-a). The brand shows the dedication to these values by creating four stories focused on its savoir-faire: "Savoir-faire of the Dior Autumn-Winter 2020-2021 Haute Couture" from the 2020 campaign, "La Mort' Dress Savoir-Faire", "La Protagonista' Gown Savoir-Faire", and "New 'Miss Dior' Dress Savoir-Faire" from the 2021 campaign. In these narratives Dior highlights the dedication of its team of designers,

seamstresses and embroiderers to their craftsmanship and savoir-faire as their central messages, where these characters are responsible for showing how carefully and meticulously the brand's creations are put together, including descriptions of choices of the fabrics used, the techniques employed, and the machines utilized for such processes.

The brand is also stems from the French tradition of couture (Bertrand, 2021), and this idea can also be found in the messages around which some of the stories are built, as well as through Maria Grazia Chiuri and Dior seamstresses' narrations, which directly link the collections to the history of French couture. This happens, for instance, in "The cinematic backstory to Dior Autumn-Winter 2020-2021 Haute Couture", from the 2020 campaign, where Maria Grazia Chiuri reveals that the collection has been partially inspired by the concept of the "Théâtre de la Mode", a theater show where miniature dolls wore creations by French couturiers to promote the importance of French haute couture after World War II.

At the same time, Dior's vision lies in trying to create a balance between innovation and tradition (Bertrand, 2021). By building narratives around this outlook, the brand stories convey this message through the characters, and their conflicts, and narrations, where the idea that the brand attempts to continue to preserve the legacy left by Christian Dior, but brings such inspirations and designs to the 21st century, at the request of Maria Grazia Chiuri, is transmitted. Such is mirrored in, for instance, "New 'Miss Dior' Dress Savoir-Faire" from the 2021 campaign, where the manufacture of a classic design by Christian Dior is reinvented according to the theme of the collection and from a 21st century perspective, presented as a conflict to the group of Dior and Atelier Paloma seamstresses.

In this sense, and as recognized in literature, these narratives allow Dior to educate consumers about the brand (Rodriguez, 2020), share its DNA and values (Fog et al., 2010), its heritage and qualities (Smith & Wintrob, 2013). They, therefore, stand as a platform for Dior to share its perspective on itself and its products, in a way that creates differentiation in the market (Vincent, 2002), by merging information and entertainment (Sevin & White, 2011). In this same way, and by sharing what Dior stands for, its narratives can also be capable of generating symbolic value and associations for the brand, with which consumers may identify themselves (Gurzki et al., 2019).

A concrete example that best reflects this is the story "Tracing the origins of the tarot" from the "Spring-Summer 2021 Haute Couture Collection" campaign. In this video, it is revealed that the Haute Couture Spring-Summer 2021 collection by Maria Grazia Chiuri has

been inspired by the Visconti-Sforza tarot deck. This narrative fulfills mainly an entertaining role by educating viewers on the history and relevance of tarot, focusing on the Visconti-Sforza tarot deck, explaining that this was the first tarot card to ever feature women figures in the same number as their male counterparts and that it has been commissioned by one of Milan's most noble families in the 15th century as a luxury and a symbol of status and prestige. However, this story also provides context to the collection and brand, by giving viewers an inner perspective of the inspiration behind the creations and provides consumers with a justification as to why and how this theme was addressed in the brand's new haute couture pieces. In this process, the video's message reinforces the link between the brand with themes of divine faith, previously explored by Christian Dior, and with the importance given by the brand to a centrality of the female figure, which has also been carried on from Christian Dior's legacy. At the same, it stresses Dior's symbolic value, as it draws an implicit comparison and a link between the Visconti-Sforza tarot deck and the brand, by carrying the idea of prestige, exclusivity, and sacredness from this tarot deck over to the dresses from the haute couture collection, supporting the brand's claim of standing as a "symbol of elegance, excellence and luxury" (Dior, n.d.-a).

The symbolic layer of brand is equally demonstrated in all stories where the brand emphasizes its rich history and long legacy, such as the case of the series of *savoir-faire* videos or even the "A couture tradition of superstition" narrative from the 2021 campaign, entirely dedicated to remembering Christian Dior's legacy and relationship with the divine world. These stories accentuate the intangible meaning and associations of the brand as a long-lasting brand with respectable status and expertise in its craft of turning couture into an art form, thus, highlighting Dior's aspirational quality.

As also demonstrated, the brand's narratives carry a level of emotional weight. This emotional layer is expressed through a combination of elements present within the narratives of both campaigns. These include the conflicts faced by the characters that move the plots forward, such as what happens in the story "The cinematic backstory to Dior Autumn-Winter 2020-2021 Haute Couture" from the "Autumn-Winter 2020-2021 Haute Couture Collection" campaign, where it is described that COVID-19 restrictions forced the brand to rethink how to it should present the season's haute couture collection, engaging the audience through the narration of Maria Grazia Chiuri's concerns about experimenting with making a film with inanimate objects. These narratives also strive to generate an emotional reaction from

viewers through the choices in the narratives' soundtracks, as, for instance, happens in "Dior Haute Couture Spring-Summer 2021 Collection" from the 2021 campaign, whose soundtrack adds to the tension and tale-like nature of the plot, as the main character wanders through the tarot-inspired castle.

These choices could, therefore, be linked to theoretical approaches to the role of feeling in storytelling. Storytelling's capacity to engage and bond with people's emotions has been identified as the source of persuasive nature (Aaker and Aaker, 2016), and a positive contribution to our memory (Gitner, 2016; Herskovitz & Crystal, 2010), making the brand recognizable and generating feelings of trust, loyalty, and devotion (Herskovitz and Crystal, 2010). At the same time, it allows consumers to empathize with the brand values (Oliveira, 2019), and, in particular, the digital storytelling experience stimulates feelings in a way that is immersive and involving (Nicoli et al., 2021), which, in turn, opens doors to the creation of unique emotional relationships between brands and consumers (Pera & Viglia, 2016).

It is also worth noting that this communication of product and brand knowledge with emotional and symbolic weight is done consistently within the same campaign and across campaigns. For instance, in the second campaign, "Spring-Summer 2021 Haute Couture Collection", it is evident that stories such as "La Mort' Dress Savoir-Faire", "La Protagonista' Gown Savoir-Faire", and "New 'Miss Dior' Dress Savoir-Faire" all highlight the idea of Dior's dedication to its excellence in savoir-faire, through the overcoming of a challenge. A similar message had already been conveyed the year before in "Autumn-Winter 2020-2021 Haute Couture Collection", with the story "Savoir-faire of the Dior Autumn-Winter 2020-2021 Haute Couture". Hence, even though they were developed a year apart from each other, both campaigns highlight, although in their own way, the brand's link to femininity, the excellence of French couture, its craftsmanship, and the continuation of the legacy left behind by Christian Dior.

It is not, however, clear, due to the lack of direct confirmation from the brand, whether these campaigns are meant to address solely luxury brand consumers or if they were also directed at non-luxury consumers.

- **Digital storytelling and the influence of Dior's luxury brand perception**

Looking at *Objective #2: Understand the influence of digital storytelling as a communication tool in the development of consumers' luxury brand perceptions*, the results from the quantitative questionnaire can be analyzed.

As previously identified in the Literature Review, storytelling has been acknowledged for its ability to generate perceptions (Lerman et al., 2018), and strengthen consumer brand value (Ganassali & Matysiewicz, 2021), especially as it is expected to create consistency between a brand's identity and its external perception (Fog et al., 2010). This capacity could be particularly advantageous for luxury brands, as having a luxury image is crucial to their success (Keller, 2009).

From their definition of "luxury brand", Ko et al.'s (2019) identified 5 dimensions to luxury brand perceptions: Quality, Authenticity, Prestigious image, Commands premium price, and Resonance, which were used to measure the luxury brand perceptions of both Portuguese luxury and non-luxury consumers, in relation to brand Christian Dior. As it is important that luxury brands communicate to both luxury and non-luxury consumers (Kapferer and Bastien, 2009), both consumer groups were considered and their results from the questionnaire were analyzed separately, as a way to examine if storytelling has an impact on the perceptions of both of these groups, as proposed in *Objective #3*.

For the 176 Portuguese non-luxury consumers who were inquired, results show that this sub-sample registered a 0.2 overall increase in luxury brand perceptions from a pre-storytelling to a post-storytelling moment, from the initial 4.4 to 4.6. With the exception of the dimension "Prestigious image", whose average score values remained the same (5.1), all other indicators of luxury brand perception witnessed a positive influence of storytelling, with average scores increasing between 0.2 and 0.4. "Quality" was the indicator that had the most significant growth for this sub-sample with an 0.4 increase from a pre-storytelling moment to a post-storytelling scenario, going from 4.6 to 5.0.

As for the 24 Portuguese luxury consumers inquired, results show that these also recorded a 0.2 overall increase in luxury brand perceptions from a pre-storytelling to a post-storytelling moment, increasing from 5.5 to 5.7. All dimensions witnessed a positive influence as a result of the storytelling content, with average scores increasing between 0.1 and 0.3, except "Commands premium price", whose average score remained the same at 5.2.

From these values, a few conclusions can be drawn. Firstly, in the case of the inquired luxury and non-luxury consumers, and in the context of having watched a digital narrative produced by luxury brand Dior, we can say that both of these sub-samples already had some sort of perception about the brand Dior, in terms of its luxury status, with baseline luxury brand perceptions being overall higher in luxury consumers (5.5), compared to non-luxury consumers (4.4) and in all the measurements' dimensions.

Further, when exposed to the storytelling content, both groups of consumers had an overall increase in luxury brand perception average ratings, with both registering an 0.2 increase in perception score. Hence, considering firstly at *Objective #3: Understand if digital storytelling practices by luxury brands influence luxury brand perceptions of both luxury consumers and non-luxury consumers*, it becomes possible to state that both sub-samples were influenced by the storytelling content, as their baseline and post-storytelling scores have different overall average values, and were positively impacted in the same degree (0.2 increase). Also, as has already happened with the baseline luxury brand perceptions, luxury consumers' luxury brand perceptions of Dior remained superior to the perceptions held by non-luxury consumers, in general, and in all measured dimensions.

At last, looking at *Objective #2: Understand the influence of digital storytelling as a communication tool in the development of consumers' luxury brand perceptions*, it is viable to affirm that for these samples of Portuguese luxury and non-luxury consumers, the influence of digital storytelling as a communication tool in the development of consumers' luxury brand perceptions is positive. These results can be seen in accordance with literature which sees storytelling to be a means of creating perceptions (Lerman et al., 2018), strengthening consumer brand value (Ganassali & Matysiewicz, 2021), and potentiating brand image (Martinus and Chaniago, 2017).

Given that perceptions play an important part in the psychological processes which influence consumer behavior (Schiffman & Wisenblit, 2015), storytelling was also successful in persuading and creating changes in audience behavior, as had already been suggested by Aaker & Aaker (2016). Hence, taking into consideration the obtained results and particularly Dior's description of its brand as "symbol of elegance, excellence and luxury" (Dior, n.d.-a), its storytelling may have been fruitful in driving a degree of consistency between a brand's identity and its external luxury perception (Fog et al., 2010). As such, Dior's narratives prove themselves to be influential in the communication of the

value of a brand, by providing clarification about the brand (Aaker and Aaker, 2016), and inviting consumers to empathize with the brand values (Oliveira, 2019), in a way that engages consumers' cognitive processes and emotional connections (Pera & Viglia, 2016). Hence, a shift in brand perceptions as the one registered also suggests that some sort of meaning was associated and interpreted from the brand's message and, consequently, linked to the brand. From this perspective, Moin (2020) and Rodriguez (2020) had already pointed out that storytelling could have the power to attach meaning to brands, in such a way that it could strengthen brand-consumer connections.

These positive results are also a testament to Aaker and Aaker's (2016) view that stories play a constructive role in the cognitive processes and memory of consumers, by being able to actively involve their attention, and engage their emotional side. As seen, Dior's narratives feature emotional dimension, through a combination of the character's overcoming of their conflicts, choices in the soundtrack, and the nature of the stories' narrations. Hence, the registered changes in perception indicate that the brand's message reflected in the presented narrative piece of content was remembered and, consequently, had a persuasive effect on the perceptions of both luxury and non-luxury consumers. Drawing from the same authors' view of storytelling as a mechanism of persuasion towards changes in beliefs, attitudes, intentions, and behaviors, it becomes plausible to infer that Dior's narratives might have been successful by: 1) enabling responders to make their own deductions; 2) preventing counter-arguments, by dissolving feeling of suspicion; 3) coming across as credible and genuine; 4) promoting feelings of affinity with characters that extend to the brand (Aaker and Aaker, 2016).

However, and although storytelling had a positive impact on the dimension "Resonance" among both sub-samples, this influence was more significant with luxury consumers (+0.3) than with non-luxury consumers (+0.2). This could mean that, when faced, through the presented brand narrative, with Dior's identity as a luxury brand, luxury consumers identified themselves more with it than non-luxury consumers (Tsai, 2020). Hence, there could have been then a greater dissonance between the non-luxury consumers' identity and the identity of the brand, compared to what happened with luxury consumers, in which case both may have been more aligned. Given that, according to Aaker (1999), the likelihood that a customer will pick a brand increases with how similar their personalities are to that of the brand, it becomes possible to infer that a luxury consumer would be more

likely to purchase Dior. Hence, it is possible to state that the presented brand narrative created greater symbolic value for luxury consumers than for non-luxury consumers, as the identity of the former was more resonant with the identity of the brand than it happened with the latter (Gurzki et al., 2019). At the same time, the matter of identification is of particular importance, since as Cavalheiro (2019) pointed out, storytelling is capable of creating identification with and love for the brand, which result in strong emotional connections between brand and consumers. In this case, then, given the results for the “Resonance” dimension, these connections were established, as had been previously mentioned, and more strongly among luxury consumers than among non-luxury consumers.

As for *Objective #4: Identify if digital storytelling is a useful tool to marketers in the creation of luxury value perceptions and brands’ luxury status*, results from the aforementioned survey suggest that, overall, digital storytelling was useful to Dior in developing luxury brand perceptions for the inquired luxury and non-luxury consumers. Hence, it could continue to be successfully employed with a strategic purpose to the brand, as a branding concept, towards the alignment of the brand’s self-identity and its external perception (Ardley, 2006; Fog et al., 2010).

Looking in particular into how digital storytelling shaped non-luxury consumers, the digital narrative presented in the questionnaire was not, however, exceptionally useful in the creation of a “Prestigious image”, as no significant changes in scores were registered in baseline and post-storytelling moments. Still, it proved itself especially effective as a tool to improve perceptions of “Quality”, as this dimension saw the most significant increase out of all other indicators (0.4, going from 4.6 to 5.0).

As for the case of luxury consumers, the digital story was not a particularly suitable device to change perceptions in terms of the category “Commands premium price”, as in both moments average scores were 5.2. Still, it was found the most successful at developing perceptions of “Authenticity” and “Resonance”, as these registered the biggest increase out of all dimensions (0.3).

Bearing in mind these results, future Dior campaigns, whose goal lies in influencing the brand’s luxury perception, and which feature digital storytelling a content marketing initiative, would benefit from having in consideration whether their target are luxury or non-luxury consumers, given that results in perception, although positive in both cases, would potentially differ in terms of which dimensions of the concept are affected by such narratives.

Conclusion

This dissertation intended to investigate how consumers' luxury brand perceptions are influenced by the brands' use of digital storytelling as a communication tool. In order to do so, particularly among Portuguese customers, digital stories created and shared by luxury brand Christian Dior were examined and related to its brand image.

For the financial success of luxury brands, they must manage their brand equity favorably, by protecting their aspirational and prestigious luxury image, in the eyes of both luxury and non-luxury consumers, built on a unique brand identity, as well as maintain their emotional appeal, and symbolic value (Kapferer & Bastien, 2009; Keller, 2009; Okonkwo, 2007). By educating consumers about a brand (Rodriguez, 2020), and communicating their identity in the process (Sevin & White, 2011), while sparking emotional connections (Herskovitz & Crystal, 2010), and generating symbolic brand value (Gurzki et al., 2019), it is reasonable to question whether digital storytelling, when made into a piece of content created and shared by a luxury brand, can affect consumers' luxury perception of that brand.

The research question of this dissertation was “Does the use of digital storytelling-based content influence the development of consumers' luxury brand perception?”. Through a single case study on the luxury brand Christian Dior, and the analysis of primary and secondary sources of qualitative and quantitative data, it becomes possible to assert that, for the enquired Portuguese consumers, digital storytelling was capable of affecting luxury brand perceptions, and that this influence was positive. This positive influence is detailed in the increase of average score in terms of luxury brand perceptions about Dior given by these consumers after being exposed to storytelling-based content produced by the brand, in comparison to a pre-storytelling moment.

This dissertation was also guided by four objectives. Regarding *Objective #1 - Study the communication strategy and digital storytelling practices of one particular luxury brand, Christian Dior, to understand how these are received by consumers and hence how they contribute to the creation of luxury brand perceptions*, it was concluded that Dior purposefully integrates digital storytelling into its communication campaigns, as the foundation of its digital and omnichannel strategy toward the fulfillment of its mission and communication objectives, which include the communication of a high-end brand image through its haute couture collection. The brand does so by sharing informative and entertaining videos in a story format focused on presenting its haute couture creations

through dream-like fictional environments, but also by providing real behind-the-scenes perspectives of the inner workings of the brand on how the collections are prepared. This narrative content thus introduces consumers to product and brand knowledge, and reflects the identity of Dior, portraying the brand as a synonym of luxury, femininity, French couture excellence, savoir-faire, with a touch of modernity, but still preserving the legacy left by Christian Dior, while demonstrating its aspirational and symbolic dimension. Through a mix of elements found in the stories, such as the characters, their conflicts, and choices in the soundtracks, they simultaneously engage views emotionally.

Considering *Objective #2 - Understand the influence of digital storytelling as a communication tool in the development of consumers' luxury brand perceptions*, for the samples of Portuguese luxury and non-luxury consumers, the influence of digital storytelling on consumers' luxury brand perceptions was positive, with post-storytelling average scores registering a 0.2 increase from baseline luxury brand perception values. These results suggest that the brand's digital narratives had a persuading effect on consumers, by creating changes in, on the one hand, their perceptions of the brand, but also in the brand's image and its perceived consumer brand value. Hence, they were also successful at creating a degree of consistency between a brand's identity and its external luxury perception, and making consumers identify with the brand values, in a way that involved consumers' cognitive processes, as well as connecting the them with the brand emotionally, while also building the brand's symbolic dimension.

As for *Objective #3 - Understand if digital storytelling practices by luxury brands influence luxury brand perceptions of both luxury consumers and non-luxury consumers*, it can be said that given that both sub-samples' baseline and post-storytelling scores of luxury brand perception have disparate overall average values, the storytelling content had an positive 0.2 impact on both sub-samples. However, the dimensions of luxury brand perception that digital storytelling affected were different between the two.

Finally, about *Objective #4 - Identify if digital storytelling is a useful tool to marketers in the creation of luxury value perceptions and brands' luxury status*, it can be stated that Dior benefited from using digital storytelling-based content, as it improved its luxury brand perceptions among both sub-samples. Hence, Dior could continue to use this type of content for the same branding purpose in future campaigns, but it would be useful to take into consideration which dimension of the concept of luxury brand perception it hopes to

improve, and which target audience it hopes to reach, since, their perceptions, although both positive, could be different in terms of which dimensions of the concept are influenced by the brand's narratives.

Although this dissertation may provide some insights into the role of digital storytelling in the development of luxury brand perceptions, it is worth noting that the conducted research has its limitations. Firstly, due to the impossibility of conducting an exploratory interview with the brand, no internal perspective was acquired about Dior's content marketing, and digital storytelling strategies, as well as about its intended brand image. It would have been useful for this research to obtain an inside view on, for instance, whether these strategies are aimed at both luxury and non-luxury consumers. Further, the survey sample of 200 respondents did not reach the necessary 384 consumers for it to be representative of the Portuguese population, which prevents the possibility of generalization of the obtained results to the entirety of this population.

Future research on this topic could benefit from further conducting a focus group methodology, to provide the survey results with some qualitative insights and a more detailed description of the ways through which digital storytelling may influence consumer perceptions of a brand's luxury status.

Moreover, this research only considered Portuguese consumers. Hence, to enhance the possibility of generalization of the results, future studies could broaden their scope by including samples from other countries. From the same perspective, only one luxury brand was put under analysis in this study. Thus, further research on this topic could employ a multiple case study with different luxury brands, drawing a comparison between their different digital storytelling strategies and their consequent influence on luxury brand perception.

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Appendixes

> Appendix A - Dior interview script

Sobre como a Dior planeia a estratégia/campanhas de comunicação digital

1. Pode descrever como é conceptualizada a estratégia de comunicação digital da Dior?
2. Estas estratégias/ campanhas destinam-se aos consumidores de luxo ou são também concebidas para apelar aos restantes consumidores?
3. Como é que a marca aborda a produção do seu próprio conteúdo online?
 - O que levou a marca a produzir o seu próprio conteúdo?
 - Desde quando é que a Dior integra o marketing de conteúdos nas suas estratégias de comunicação digital?
 - Quais os objetivos que a marca pretende alcançar com o marketing de conteúdos?
 - No que se centram os conteúdos da marca (produtos, marca, história, *craftsmanship*, etc)?
 - Estes conteúdos são destinados a impactar o consumidor nalguma etapa da *customer journey* em específico?
4. Em que canais digitais é que a Dior se concentra principalmente?
5. A que formatos de conteúdo dá a marca prioridade (vídeos, fotos, podcasts, etc.)?
6. Acredita que os consumidores reagem de forma diferente ao conteúdo online da marca comparativamente às estratégias tradicionais de marketing? Em que sentido?

Sobre a relação da Dior com o *storytelling*

1. Como descreveria o uso que a Dior faz do *storytelling* enquanto ferramenta de comunicação? Qual é o papel do *storytelling* digital na estratégia de comunicação da marca?
2. Quais são os objetivos por detrás das narrativas digitais da marca?
3. Como descreveria o *storytelling* da Dior nos canais digitais?
 - No que se centram as narrativas de marca?
 - Estas narrativas são de natureza fictícia ou são sobretudo histórias reais?
4. Como é que a Dior transmite a sua identidade através do *storytelling*?

Sobre a imagem de marca pretendida pela Dior e a sua relação com o *storytelling*

1. Quais são as características da imagem de marca que a Dior espera gerar na mente dos consumidores?
2. Até que ponto acredita que estas práticas de *storytelling* digital influenciam a sua imagem de marca?

- Especificamente, a Dior acredita que as suas práticas de *digital storytelling* têm um efeito na perceção de marca de luxo por parte dos consumidores? Este é um objetivo por detrás destas iniciativas?

> Appendix B - Questionnaire Script



CATOLICA
FACULDADE DE CIÊNCIAS HUMANAS
LISBOA

A influência do storytelling digital na perceção de marca de luxo.

O meu nome é Sofia Rodrigues e sou aluna do Mestrado em Ciências da Comunicação, da Universidade Católica Portuguesa. Este questionário está a ser elaborado no contexto da minha dissertação de mestrado, que tem como objetivo compreender a influência do storytelling digital no desenvolvimento da perceção de marca de luxo, focando-se em particular no estudo do caso da marca Dior.

Neste sentido, a sua participação neste questionário tem como finalidade a obtenção de uma perspetiva do consumidor relativamente ao storytelling digital da marca.

O questionário está dividido em quatro partes:

1. Perguntas de rastreio e recolha de informação demográfica;
2. Pré-teste: Medição de perceção de marca de luxo base;
3. Visualização de conteúdos de storytelling;
4. Pós-teste: Nova medição de perceção de marca de luxo.

Espera-se que o questionário tenha a duração de cerca de 7 minutos.

A este questionário estão associadas algumas condições de participação, sendo estas:

1. A participação é voluntária;
2. Tem o direito, a qualquer momento, a sair do questionário;
3. As respostas serão anónimas, confidenciais e somente utilizadas para fins académicos.

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***Obrigatório**

Concorda em participar neste estudo, tendo lido e consentido com as condições ***** supracitadas?

Sim

Não

[Seguinte](#) Página 1 de 7 [Limpar formulário](#)



A influência do storytelling digital na percepção de marca de luxo.

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*Obrigatório

Tem nacionalidade portuguesa? *

Sim

Não

Anterior

Seguinte

Página 2 de 7

Limpar
formulário



A influência do storytelling digital na percepção de marca de luxo.

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Indique qual dos seguintes produtos de uma marca de luxo **comprou** ou **recebeu** ao longo dos últimos **dois** anos.

- um lenço ou gravata no valor de mais de 50€
- outra peça de roupa de uma marca de luxo por 100€-500€
- pelo menos mais uma peça de roupa de uma marca de luxo por 100€-500€
- um artigo de couro no valor de mais de 200€
- cosméticos ou perfumes no valor de mais de 40€
- um artigo de joalharia por 150€-500€
- um relógio por 400€-5000€
- uma caneta ou isqueiro no valor de mais de 100€
- uma garrafa de champanhe ou vinho no valor de mais de 30€

Indique qual dos seguintes produtos de uma marca de luxo **comprou** ou **recebeu** ao longo dos últimos **três** anos.

- uma peça de roupa no valor de mais de 500€
- pelo menos mais uma peça de roupa de uma marca de luxo no valor de mais de 500€
- um artigo de joalharia no valor de mais de 500€
- um relógio no valor de mais de 5000€
- um telemóvel no valor de mais de 2000€
- equipamento estéreo ou vídeo de alta fidelidade no valor de mais de 2500€
- uma peça de mobiliário no valor de mais de 5000€
- prataria no valor de mais de 500€
- porcelana no valor de mais de 1500€
- um automóvel no valor de mais de 60.000€
- um iate à vela ou a motor no valor de mais de 300.000€

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*Obrigatório

Qual o seu género? *

- Masculino
- Feminino
- Outro

Qual a sua idade? *

- 18-25
- 26-35
- 36-45
- 46-55
- 56-65
- > 66

Qual o seu rendimento mensal líquido? *

- < 1000€
- 1001€ - 2000€
- 2001€ - 3000€
- > 3000€

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*Obrigatório

Dior

Christian Dior, também conhecida simplesmente como Dior, é uma marca de artigos de moda, tais como malas e sapatos, e produtos de beleza, tais como fragrâncias e cosméticos.

DIOR

Consoante a sua perceção da marca Dior, avalie a marca de 1 (*Discordo Totalmente*) a 7 (*Concordo Totalmente*) segundo os seguintes critérios:

Qualidade *

	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
Esta marca é de alta qualidade.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta é uma marca superior.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta marca é altamente sofisticada.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Autenticidade *

	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
A marca mantém-se fiel aos valores que defende.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A marca reflete um design intemporal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A qualidade é fulcral para a marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Imagem de prestígio *

	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
Esta marca é um símbolo de prestígio.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta é uma marca premium.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta é uma marca topo de gama.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Merecer um preço premium *

	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
Mesmo que os preços das outras marcas sejam mais baixos, ainda assim comprarei Dior.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Apesar de a Dior parecer comparável a outras marcas, estou disposto a pagar mais.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estou disposto a pagar um preço mais alto pela Dior do que por outras marcas de um produto X.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Ressonância *

	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
Considero-me leal a esta marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eu adoro esta marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta é uma marca utilizada por pessoas como eu.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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Por favor assista ao seguinte vídeo produzido pela marca Dior:

(Caso necessário, ative as legendas do YouTube e selecione o seu idioma de preferência.)



The legendary 'Miss Dior' dress is reborn for Dior Haute Couture Spring-Summer 2021 by Maria Grazia Chiuri in a new form embellished in a matte antiqued gold lamé lattice of Dior Savoir-Faire rouleaux adorned with appliqués of embroidered and smocked flowers by Atelier Paloma all realized in a matte gold lamé printed to give it an antiqued effect.

© Atelier Paloma Paris

[#DIOR](#) [#DiorCouture](#) [#MariaGraziaChiuri](#) [#DiorSavoirFaire](#)

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*Obrigatório

Após ter visualizado o conteúdo da marca apresentado anteriormente, avalie novamente a marca de 1 (*Discordo Totalmente*) a 7 (*Concordo Totalmente*) segundo os seguintes critérios:

Qualidade *

	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
Esta marca é de alta qualidade.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta é uma marca superior.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta marca é altamente sofisticada.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Autenticidade *

	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
A marca mantém-se fiel aos valores que defende.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A marca reflete um design intemporal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
A qualidade é fulcral para a marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Imagem de prestígio *

	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
Esta marca é um símbolo de prestígio.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta é uma marca premium.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta é uma marca topo de gama.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Merecer um preço premium *

	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
Mesmo que os preços das outras marcas sejam mais baixos, ainda assim comprei Dior.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Apesar de a Dior parecer comparável a outras marcas, estou disposto a pagar mais.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estou disposto a pagar um preço mais alto pela Dior do que por outras marcas de um produto X.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Ressonância *

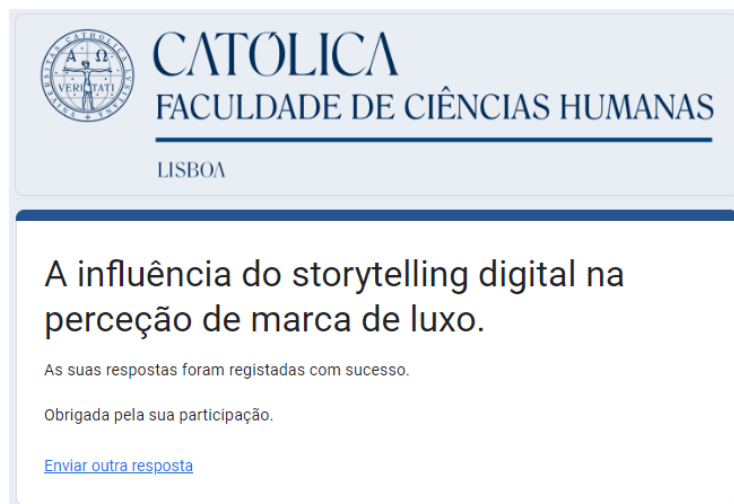
	1 (Discordo Totalmente)	2	3	4	5	6	7 (Concordo Totalmente)
Considero-me leal a esta marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eu adoro esta marca.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esta é uma marca utilizada por pessoas como eu.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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Enviar

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> Appendix C - Informed Consent Form for an interview with Dior

Formulário de Consentimento para realização de Entrevista

Dissertação: *The influence of digital storytelling-based content on luxury brand perception*

Aluna: Sofia Rodrigues, Mestrado Ciências da Comunicação, Universidade Católica Portuguesa

Obrigada por concordar em ser entrevistado no contexto desta dissertação. Este formulário de consentimento visa garantir que se encontra devidamente informado acerca do objetivo deste estudo, tal como acerca do propósito e das condições da sua participação. É-lhe então pedido que leia o seguinte formulário e que o assine, caso concorde com as suas condições.

Este trabalho tem como objetivo compreender a influência do *storytelling* digital enquanto ferramenta de comunicação no desenvolvimento da perceção de marca de luxo dos consumidores, focando-se em particular no estudo do caso da marca Dior.

Neste sentido, a sua participação tem como finalidade a obtenção de uma perspetiva interna da marca em relação às suas estratégias de comunicação digital e de marketing de conteúdos, focada principalmente no papel do *storytelling* digital.

Espera-se que a entrevista tenha a duração, no máximo, de 1h30.

A esta entrevista estão associadas algumas condições de participação, sendo estas:

- A participação na entrevista é voluntária;
- Tem o direito de parar a entrevista a qualquer momento, ou de saltar alguma questão;
- A entrevista será gravada, da qual resultará uma transcrição para fins de análise de dados que permitirá a concretização da dissertação;
- A transcrição da entrevista será analisada pela aluna;
- Partes da entrevista poderão ser citadas diretamente;
- As respostas serão somente utilizadas para fins académicos.

Ao assinar este formulário, concorda em participar neste estudo, tendo lido e consentido com as condições supracitadas.

(Assinatura do entrevistado)

(Data)

(Assinatura da investigadora)

Caso tenha mais alguma questão acerca deste estudo, por favor contacte:

Aluna: Sofia Rodrigues









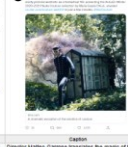




















E-mail: sofia.pinto.rod@gmail.com

> **Appendix D - List of the videos analyzed in the quantitative content analysis and their respective links**

Campaign	Video	YouTube link
Autumn-Winter 2020-2021 Haute Couture Collection	Dior Autumn-Winter 2020-2021 Haute Couture	https://www.youtube.com/watch?v=yxBFwqRbI8c
	The cinematic backstory to Dior Autumn-Winter 2020-2021 Haute Couture	https://www.youtube.com/watch?v=ZK1hGDkSGJY
	Matteo Garrone on capturing the magic of Dior Autumn-Winter 2020-2021 Haute Couture	https://www.youtube.com/watch?v=BT0kxUMwXS8
	Savoir-faire of the Dior Autumn-Winter 2020-2021 Haute Couture	https://www.youtube.com/watch?v=0J8YW9K8qGU
Spring-Summer 2021 Haute Couture Collection	Dior Haute Couture Spring-Summer 2021 Collection	https://www.youtube.com/watch?v=jYOrGvVh7mk
	Discover the Making Of 'Le Château du Tarot'	https://www.youtube.com/watch?v=cpC38Kc-WN8
	Pietro Ruffo's tarot reinventions	https://www.youtube.com/watch?v=WcadBL0BhYU
	'La Mort' Dress Savoir-Faire	https://www.youtube.com/watch?v=xa2WfhRGZqU
	'La Protagonista' Gown Savoir-Faire	https://www.youtube.com/watch?v=VZ6Dljn4Yjw
	New 'Miss Dior' Dress Savoir-Faire	https://www.youtube.com/watch?v=2Rs4DiSL6Sc
	A couture tradition of superstition	https://www.youtube.com/watch?v=kpoRmBhx9WQ
	Tracing the origins of the tarot	https://www.youtube.com/watch?v=tf-vjFG6ihw
	How A Dior Haute Couture Collection Comes To Life	https://www.youtube.com/watch?v=aZTFcW9Rcf0

> Appendix E - Digital content for Dior's “Autumn-Winter 2020-2021 Haute Couture Collection” campaign

Dior Autumn-Winter 2020-2021 Haute Couture Collection									
YOUTUBE (Christian Dior)									
Video	Video	Video	Video	Video	Video	Video	Video	Video	Video
06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	20/05/2021
Caption Dear Autumn-Winter 2020-2021 Haute Couture Get ready to experience the majesty of the Autumn-Winter 2020-2021 Haute Couture collection by Maria Grazia Chiuri, showcased in an exclusive film directed by Matteo Garrone. #DiorAutumnWinter202021 #DiorAutumnWinter202021HauteCouture	Caption The cinematic backstory to Dior Autumn-Winter 2020-2021 Haute Couture. Discover an exclusive film directed by Matteo Garrone, which explores the creative process behind the collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Matteo Garrone explores the magic of Dior Autumn-Winter 2020-2021 Haute Couture. Through a cinematic lens, the film captures the creative process behind the collection, from the initial sketches to the final runway show. #DiorAutumnWinter202021HauteCouture	Caption Savoir-faire of the Dior Autumn-Winter 2020-2021 Haute Couture See how the savoir-faire of the atelier is at the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Dior Autumn-Winter 2020-2021 Haute Couture Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Dior Autumn-Winter 2020-2021 Haute Couture Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Dior Autumn-Winter 2020-2021 Haute Couture Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Dior Autumn-Winter 2020-2021 Haute Couture Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Dior Autumn-Winter 2020-2021 Haute Couture Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Dior Autumn-Winter 2020-2021 Haute Couture Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture
https://www.youtube.com/watch?v=...	https://www.youtube.com/watch?v=...	https://www.youtube.com/watch?v=...	https://www.youtube.com/watch?v=...	https://www.youtube.com/watch?v=...	https://www.youtube.com/watch?v=...	https://www.youtube.com/watch?v=...	https://www.youtube.com/watch?v=...	https://www.youtube.com/watch?v=...	https://www.youtube.com/watch?v=...
INSTAGRAM (@dior)									
Video	Video	Video	Video	Video	Photos	Video	Photos	Photo	Photo
06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020	06/07/2020
Caption Evoking the magic of the Theatre on a more intimate scale, we've designed a new collection of Dior Autumn-Winter 2020-2021 Haute Couture. Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption L'été au ciel, les robes blanches se font plus légères, plus aériennes. Découvrez la collection Dior Autumn-Winter 2020-2021 Haute Couture. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Diving deep into the world of embroidery, the image of a needle and thread is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Maria Grazia Chiuri on being fashion and film. Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Behind the scenes of 30 Avenue Montaigne, the beating heart of the House of Dior is the atelier. In this exclusive film, discover the savoir-faire of the atelier and the passion of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Matteo Garrone speaks about his specialty commission film for Dior. Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Flut, languis, possessing a timeless sense of femininity, the savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The embroidery 'Soleil', from Christian Dior's revolutionary 1955 collection of 'Soleil', inspires an Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture
https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...
Caption The elegant elegance of a ball gown from the Autumn-Winter 2020-2021 Haute Couture collection by Maria Grazia Chiuri. Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Feminine, elegant, and a source of inspiration for the Autumn-Winter 2020-2021 Haute Couture collection by Maria Grazia Chiuri. Discover the savoir-faire of the atelier in this exclusive film. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Captured in a subtle, understated way, the image of a needle and thread is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption With the Autumn-Winter 2020-2021 Haute Couture collection, Christian Dior explores a new world of embroidery. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Looking like a watercolor on the end, the image of a needle and thread is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Even in miniature, the savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Inspired by the Sumatran and Dordcha Tanning, the image of a needle and thread is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption Making full use of the possibilities offered by both sides of its fabric, the image of a needle and thread is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture
https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...
Caption Exhibiting the delicate 'Tilly Tilly' associated with Dior's savoir-faire, the image of a needle and thread is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The perpetual evolution of the atelier, that our savoir-faire is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The precise shimmer of crystals and silk creates the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption A symphony in black and white, creating the complex architecture of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption While the complex beauty of its shimmering bodice might be the first thing to draw the eye in this Dior Autumn-Winter 2020-2021 Haute Couture collection, it's the savoir-faire of the atelier that truly makes the difference. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture	Caption The savoir-faire of the atelier is the heart of the Dior Autumn-Winter 2020-2021 Haute Couture collection. From the initial sketches to the final runway show, the film captures the passion and dedication of the Dior team. #DiorAutumnWinter202021HauteCouture
https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...	https://www.instagram.com/p/...

FACEBOOK (@Dior)							
 <p>Video 06/07/2020</p> <p>Caption: Dior perfumes marks an Autumn-Winter 2020-2021 Haute Couture Collection</p> <p>Link: https://www.facebook.com/dior/videos/25111111111111111111</p>	 <p>Video 06/07/2020</p> <p>Caption: A cinematic love letter to the enchantment of couture</p> <p>Link: https://www.facebook.com/dior/videos/25111111111111111111</p>	 <p>Video 06/07/2020</p> <p>Caption: Dior Autumn-Winter 2020-2021 Haute Couture</p> <p>Link: https://www.facebook.com/dior/videos/25111111111111111111</p>	 <p>Video 06/07/2020</p> <p>Caption: The singularity of couture savoir-faire</p> <p>Link: https://www.facebook.com/dior/videos/25111111111111111111</p>	 <p>Video 06/07/2020</p> <p>Caption: Maria Grazia Chiuri discusses collection spirit</p> <p>Link: https://www.facebook.com/dior/videos/25111111111111111111</p>	 <p>Video 06/07/2020</p> <p>Caption: The couture trunk of treasures</p> <p>Link: https://www.facebook.com/dior/videos/25111111111111111111</p>		
<h3>TWITTER (@Dior)</h3>							
 <p>Video 06/07/2020</p> <p>Caption: The perfect moment: Dior's Autumn-Winter 2020-2021 Haute Couture Collection</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Photos 06/07/2020</p> <p>Caption: A collection of dreams: the Traveling Trunk collection</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Video 06/07/2020</p> <p>Caption: Director Maria Grazia Chiuri translates the magic of the dress</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Text 06/07/2020</p> <p>Caption: Take your seat to discover the exclusive investment of the Autumn-Winter 2020-2021 Haute Couture collection</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Video 06/07/2020</p> <p>Caption: In giving the magic of haute couture a new meaning</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Video 06/07/2020</p> <p>Caption: A majestic robe coat of pressed tulle offers a glimpse</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Video 06/07/2020</p> <p>Caption: For the Autumn-Winter 2020-2021 Haute Couture by Maria Grazia Chiuri</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Photos 06/07/2020</p> <p>Caption: Discover the sensory beauty of the just-arrived Autumn-Winter 2020-2021 Haute Couture collection</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>
 <p>Video 06/07/2020</p> <p>Caption: In its intimate form, the goddess gown from the Autumn-Winter 2020-2021 Haute Couture collection</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Photos 06/07/2020</p> <p>Caption: From the imagination of evening gowns to the minuscule pieces of a dress</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Video 06/07/2020</p> <p>Caption: This Haute Couture Autumn-Winter 2020-2021 dress by Maria Grazia Chiuri</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Video 06/07/2020</p> <p>Caption: The iconic 'sur-jarret' received a fresh reinterpretation in the Haute Couture Autumn-Winter 2020-2021 collection</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Photo 06/07/2020</p> <p>Caption: A debut in the magic of the dress, discover more of the Haute Couture Autumn-Winter 2020-2021 collection</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Photos 06/07/2020</p> <p>Caption: Two expressions of Haute Couture are united in the collection of evening gowns</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Photos 06/07/2020</p> <p>Caption: This travel trunk, hand-picked to depict the decade of Dior</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>	 <p>Videos 06/07/2020</p> <p>Caption: Masterful displays of craftsmanship, handwork and a perfect harmony</p> <p>Link: https://twitter.com/dior/status/1268888888888888888</p>
<h3>WEBSITE (www.dior.com)</h3>							
 <p>Video / Photos / Text 2020</p> <p>Link: https://www.dior.com/en/haute-couture-collection</p>	 <p>Photos / Text 2020</p> <p>Link: https://www.dior.com/en/haute-couture-collection</p>	 <p>Photos / Text 2020</p> <p>Link: https://www.dior.com/en/haute-couture-collection</p>	 <p>Video / Photos / Text 2020</p> <p>Link: https://www.dior.com/en/haute-couture-collection</p>	 <p>Photos / Text 2020</p> <p>Link: https://www.dior.com/en/haute-couture-collection</p>	 <p>Photos / Text 2020</p> <p>Link: https://www.dior.com/en/haute-couture-collection</p>	 <p>Photos / Text 2020</p> <p>Link: https://www.dior.com/en/haute-couture-collection</p>	

> Appendix F - Digital contents for Dior's “Spring-Summer 2021 Haute Couture Collection” campaign

Dior Spring-Summer 2021 Haute Couture Collection										
YOUTUBE (Christian Dior)										
Video	Video	Video	Video	Video	Video	Video	Video	Video	Video	Video
<p>Maria Grazia Chiuri's love for hand</p> <p>Handmade couture is the backbone of the Dior Spring-Summer 2021 Haute Couture Collection. The collection also features a special nod to the Dior Archives with the Dior 'Le Chateau de Versailles' dress, which is a tribute to the Dior 'Le Chateau de Versailles' dress from the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>Couture sophistication and adaptation</p> <p>The Haute Couture atelier and atelier are located in the heart of Paris, France. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>An artistic introduction to Spring-Summer 2021 Haute Couture</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>Dior Haute Couture Spring-Summer 2021 Collection</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>Discover the Making Of Le Chateau de Versailles</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>Patrice Proust's latest innovations</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>LA MONT Dress Savoir-Faire</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>LA MONT Dress Savoir-Faire</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>LA MONT Dress Savoir-Faire</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>LA MONT Dress Savoir-Faire</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>LA MONT Dress Savoir-Faire</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>
<p>New 'Dior' Dress Savoir-Faire</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>A couture tradition of sophistication</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>Tracing the origins of the hand</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>	<p>How A Dior Haute Couture Collection Comes To Life</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.youtube.com/watch?v=...</p>							

INSTAGRAM (@dior)										
Video	Video	Video	Video	Video	Video	Photos	Video / Photos	Video / Photos	Video / Photos	Video / Photos
<p>On the set of the Dior Haute Couture Spring-Summer 2021 collection. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Vintage images in the atelier.</p> <p>The Dior 'Le Chateau de Versailles' dress is a tribute to the Dior 'Le Chateau de Versailles' collection. The dress is a tribute to the Dior 'Le Chateau de Versailles' collection.</p> <p>https://www.instagram.com/p/...</p>	<p>In an atmosphere of creativity and passion, the atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Step inside the Haute Couture atelier. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Spring couture is in the air. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Discover the enchanting Dior Haute Couture Spring-Summer 2021 collection. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Discover some of the pieces from the just unveiled Dior Haute Couture Spring-Summer 2021 collection. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Set design and costume sketches emerge from the atelier. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Set design and costume sketches emerge from the atelier. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Set design and costume sketches emerge from the atelier. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Set design and costume sketches emerge from the atelier. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>
<p>From a series of sketches, a pair of corsetiers and seamstresses in the atelier bring to life a pair of Dior Haute Couture Spring-Summer 2021 dresses. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>Take the inspiration for Dior Haute Couture Spring-Summer 2021 to the atelier. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>The dark distinction of a classic corset jacket appears in the atelier. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>For Dior Haute Couture Spring-Summer 2021, the atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>A series of sketches and a pair of corsetiers and seamstresses in the atelier bring to life a pair of Dior Haute Couture Spring-Summer 2021 dresses. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>	<p>The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made. The atelier is a place where the Dior 'Le Chateau de Versailles' dress is made.</p> <p>https://www.instagram.com/p/...</p>

WEBSITE (www.dior.com)							
Video / Photos / Text	Photos / Text	Video / Photos / Text					
2021	2021	2021					
							
Title	Title	Title					
DRIVING SUMMER 2021 HAUTE COUTURE COLLECTION	RENAISSANCE	THE FABRIC OF DREAMS					
LINK	LINK	LINK					
https://www.dior.com/fr/fr/haute-couture/renai...	https://www.dior.com/fr/fr/haute-couture/renai...	https://www.dior.com/fr/fr/haute-couture/renai...					

Annexes

> Annex A - Types of social media platforms and content formats (Wong, 2021)

Format	Social Media Platform Examples	Used for	How brands can use them
“Social audio platforms and formats”	“Clubhouse, Twitter Spaces, Spotify”	“Listening to live conversations on specific topics.”	“New social audio platforms (like Clubhouse) and formats (like Twitter Spaces) have thrived during COVID-19 lockdowns while people have been at home with more time to join live conversations.”
“Video social media platforms and format”	“YouTube, TikTok, Instagram Stories and Reels, Facebook Watch”	“Watching videos in short and long formats.”	“Video social media platforms are great for capturing attention, driving brand awareness, and bringing products to life in a way that still photos can’t.”
“Disappearing content formats”	“Snapchat, Instagram Stories, Facebook Stories, LinkedIn Stories”	“Sending ephemeral messages privately and publishing timely, in-the-moment content for all of your followers to view for up to 24 hours.”	“Ephemeral formats like Stories are well-suited for posting timely content, such as announcements, limited edition items, or live events.”
“Discussion forums”	“Reddit, Quora”	“Asking and answering questions, networking, forming communities around niche- and interest-based topics.”	“Be genuinely helpful to your customers by lending your business’ subject matter expertise and answering questions related to your industry. Bonus points if you can share information about your brand and products in your answers, but that shouldn’t be your primary goal of participating in discussion forums”

<p>“Shoppable social media platforms and features”</p>	<p>“Pinterest Product Pins, Facebook Shops, Instagram Shops, TikTok, Shopify, Douyin, Taobao”</p>	<p>“Researching and purchasing products from brands directly through social media platforms.”</p>	<p>“Take advantage of built-in mobile-friendly features to allow your audience to purchase from you without having to leave a social media app.”</p>
<p>“Social media live streams”</p>	<p>“Twitch, YouTube, Instagram Live Rooms, Facebook Live, TikTok”</p>	<p>“Broadcasting live video to many viewers. Live video streams can range from one person showing themselves and what they’re doing on their screen to professionally organized panels with multiple speakers.”</p>	<p>“Livestreaming’s popularity exploded during the pandemic when people were stuck at home during lockdowns with nothing to do.”</p>
<p>“Business social media platforms”</p>	<p>“LinkedIn, Twitter”</p>	<p>“Connecting with professionals in your industry or potential clients.”</p>	<p>“Business social media platforms offer many potential uses: recruiting and hiring talent, building B2B relationships, and connecting with professionals in your niche”</p>
<p>“Closed/private community social media platforms”</p>	<p>“Discourse, Slack, Facebook Groups”</p>	<p>“Creating communities, with the possibility of requiring registration or other screening measures for new members.”</p>	<p>“Businesses can use private groups to bring members of their community together to bond over shared challenges, help answer each other’s questions, and feel a sense of professional belonging.”</p>
<p>“Inspirational social media platforms”</p>	<p>“Pinterest, YouTube, Instagram, blogs”</p>	<p>“Searching for information and finding inspiration for anything from cooking to travel to decorating to shopping and more.”</p>	<p>“Curate visuals and inspire your target audience with content tailored to their preferences, and weave in your own products where</p>

			relevant. Use collections, playlists, tags, and guides to group your content and create themes that match your audience’s interests.”
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> **Annex B - Ko et al.’s (2019) measurement scale for the concept of “luxury brand”**

Definition Measurements.

Criteria	Items
Quality	<ol style="list-style-type: none"> 1) This brand is of a high quality 2) This is a superior brand 3) This brand is highly sophisticated
Authenticity	<ol style="list-style-type: none"> 1) The brand remains true to its espoused values 2) The brand reflects a timeless design. 3) Quality is central to the brand.
Prestigious image	<ol style="list-style-type: none"> 1) This brand is a symbol of prestige 2) This is a premium brand 3) This is a high-end brand
Commands premium price	<ol style="list-style-type: none"> 1) Even if the other brands are priced lower, I will still buy brand X 2) Even though brand X seems comparable to other brands I am willing to pay more 3) I am willing to pay a higher price for brand X than for other brands of product Y
Resonance	<ol style="list-style-type: none"> 1) I consider myself loyal to this brand. 2) I really love this brand 3) This is a brand used by people like me 4) I am proud to have others know I use this brand

> Annex C - The luxury consumption scale by Heine (2010: 137)

Accessible Luxury Products	Exceptional Luxury Products
<p>(1) Please indicate which of the following products from a luxury brand you bought or received over the course of the last two years.</p>	<p>(2) Please indicate which of the following products from a luxury brand you bought or received over the course of the last three years.</p>
<p><input type="checkbox"/> A scarf or tie worth more than 50€</p> <p><input type="checkbox"/> Another piece of clothing of a luxury brand for 100€-500€</p> <p><input type="checkbox"/> At least one more piece of clothing of a luxury brand for 100€-500€</p> <p><input type="checkbox"/> A leather good worth more than 200€</p> <p><input type="checkbox"/> Cosmetics or perfume worth more than 40€</p> <p><input type="checkbox"/> An article of jewellery for 150€-500€</p> <p><input type="checkbox"/> A watch for 400€-5000€</p> <p><input type="checkbox"/> A pen or lighter worth more than 100€</p> <p><input type="checkbox"/> A bottle of champagne or wine worth more than 30€</p> <p><input type="checkbox"/> None of the above products</p>	<p><input type="checkbox"/> A piece of clothing worth more than 500€</p> <p><input type="checkbox"/> At least one more piece of clothing of a luxury brand worth more than 500€</p> <p><input type="checkbox"/> An article of jewellery worth more than 500€</p> <p><input type="checkbox"/> A watch worth more than 5,000€</p> <p><input type="checkbox"/> A mobile phone worth more than 2,000€</p> <p><input type="checkbox"/> Hi-fi stereo or video equipment worth more than 2,500€</p> <p><input type="checkbox"/> A piece of furniture worth more than 5,000€</p> <p><input type="checkbox"/> Silverware worth more than 500€</p> <p><input type="checkbox"/> Porcelain worth more than 1,500€</p> <p><input type="checkbox"/> An Automobile worth more than 60,000€</p> <p><input type="checkbox"/> A sailing or motor yacht worth more than 300,000€</p> <p><input type="checkbox"/> None of the above products</p>