

UNIVERSIDADE CATÓLICA PORTUGUESA

# The Role of Storytelling in empowering Digital Marketing Campaigns

## A Case Study of Parfois

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por

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# Abstract

In the digital era, brands must use increasingly persuasive techniques to capture the attention of customers. This research aims to examine how storytelling could be a highly effective method in stimulating customers' cognition, emotions, and behavior in digital marketing campaigns, and why it elicits such outcomes. With that purpose, a case study approach was adopted, examining how the Portuguese fashion brand Parfois integrated storytelling into its communication strategy. Data collection was based on the analysis of communication materials and a set of interviews with the manager of Mojobrands, the communication company that developed the Parfois storytelling, the marketing director of Parfois between 2013 and 2019, as well as a blogger who participated in the storytelling process. The main objective was to study how Parfois was able to leverage its digital marketing campaigns in response to an increasingly competitive digital environment. The findings show that storytelling – combined with influencer marketing within digital communication channels -, contributed to the international success of the brand.

Keywords: Storytelling; Digital Marketing; Influencer Marketing; Brand awareness; Brand Perceptions; Customer-brand Engagement; WOM; Case study; Parfois

# Resumo

Na era digital, as marcas têm de usar técnicas cada vez mais persuasivas para captar a atenção dos clientes. Esta investigação tem como objetivo analisar como é que o *storytelling* pode ser um método altamente eficaz para estimular a cognição, as emoções e o comportamento dos clientes em campanhas de marketing digital. Para isso, adotou-se a abordagem de estudo de caso, tendo-se examinado como a marca portuguesa de moda Parfois integrou o storytelling na sua estratégia de comunicação. A recolha de dados assentou na análise dos materiais de comunicação desenvolvidos e num conjunto de entrevistas ao gerente da Mojobrands, empresa de comunicação que desenvolveu o *storytelling* da Parfois, à diretora de marketing da Parfois entre 2013 e 2019, assim como a uma *blogger* que participou no processo de *storytelling*. O principal objetivo foi o de estudar como é que a Parfois foi capaz de alavancar as suas campanhas de marketing digital, em resposta a um ambiente digital cada vez mais competitivo. Os resultados sugerem que o storytelling – combinado com *influencer marketing* em canais digitais de comunicação – contribuíram para o sucesso internacional da marca.

Palavras-chave: Storytelling; Marketing digital; Marketing de influência; Saliência da marca; Perceções da marca; Engajamento entre cliente-marca; WOM; Caso de estudo; Parfois

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# Introduction

With the rise of online platforms and the increased online competitive landscape comes a new set of challenges for marketers: gaining customers' attention and leaving an impression on them. To be successful, firms must find ways to cut through the noise, engaging with customers and build long-term relationships. Unless firms communicate effectively, they run the risk of being ignored.

Businesses must harness the power of storytelling if they want to diligently appear in customers' radar. Literature indicates that storytelling is an effective marketing tool in eliciting multiple outcomes in consumers, such as triggering emotions, easing information processing, improving brand perceptions or even stimulate action, especially online (Coker, Flight & Baima, 2021; Kemp et. al, 2021; Knaflic, 2017; Lundqvist et. al, 2013; McInnis & Folkes, 2017; Pera & Viglia, 2016; Robin & Mcneil, 2019; Schank, 1990; Woodside, 2010).

However, limited empirical research has explored how businesses actually use storytelling to establish relationships, or increase brand reputation (Kemp et. al, 2021). Moreover, understanding which messages should be used and how should they be designed remain yet to be explored (Kang, Hong & Hubbard, 2019). With the understanding of these issues, it was decided to study the case study of Parfois, a Portuguese fashion and accessory brand, that has long employed storytelling as an integral part of its collections' communication strategy.

As such, this study aims to evaluate how and why the brand's storytelling contributed to the success of its digital marketing campaigns, particularly on social media. Specifically, this study explores which digital channels were used by the brand and what message strategies contributed to Parfois success.

As a methodology, the study uses an exploratory case study. Data that support this research include both primary and secondary data: on one hand, interviews with three relevant people involved in Parfois communication; on the other hand, documents that were provided by Mojobrands – the marketing agency that is behind Parfois communication strategy development -, as well as Parfois campaign videos sourced on YouTube.

Overall, this study is expected to provide extended insights on the power of telling stories, why should brands be telling stories online, and how it influences customers' attitudes, beliefs, and behaviors.

This research is divided as follows: in chapter 1, a literature review is presented regarding brand storytelling and digital marketing; in chapter 2, a brief contextualization of the methodology is undertaken; in chapter 3, an extended contextualization of Parfois and its storytelling strategy is conducted, followed by an interpretation of results and further discussion; then, a conclusion is drawn, along with some limitations and agenda for future research.

# Chapter 1
# Literature Review

## 1.1 Brand Storytelling

Brand storytelling has been receiving more and more attention in the last years, appearing to be an important topic in the marketing literature (Pulizzi, 2012). The discussion that follows provide a theoretical analysis of how storytelling can leverage businesses' performance online, and why.

### 1.1.1 The Essence of Storytelling

> *Story is the one thing that can hold the human attention for hours. Nobody can look away from a good story* (Miller, 2017: 15).

Stories are one of the oldest forms of communication. Not only do they exist since the beginning of the written world (Herskovitz & Crystal, 2010), but individuals are natural born storytellers (Fisher, 1987), meaning that we often use narrative formats to communicate (Escalas, 2004; Lambert & Hessler, 2018; Laurence & Valentina, 2019).

Stories are powerful because they go beyond telling facts (Hong et. al, 2021; Kaufman, 2003; Knaflic, 2017; Lundqvist et. al, 2013; Zatwarnicka-Madura & Nowacki, 2018; Rodriguez, 2020). In fact, researchers have found that telling a story is more convincing than sharing rational arguments (Coker, Flight & Baima, 2021; Miller, 2017; Rodriguez, 2020), being it statistics or facts (Kaufman, 2003).

Stories fascinate people (Lundqvist et. al, 2013). They enable us to dream and imagine new worlds (Hong et. al, 2021). Storytelling does more than conveying information in a compelling way. It arouses costumers' emotions (Kang, Hong & Hubbard, 2020; McKee, 2003), enticing them to act (Jager et. al, 2017; Miller, 2012; Lundqvist et. al, 2013; Robin & Mcneil, 2019; Woodside, 2010). Because of that, stories powerfully impact customers (Hong et. al, 2021; Kaufman, 2003; Lundqvist et. al, 2013; Mckee, 2003; Miller, 2017; Woodside, 2010), which make stories a key tool to attract and engage others (Pulizzi, 2012).

Stories are a sense-making mechanism (Miller, 2017). They are intuitive, simple to understand and organize information in such a way that people don't have to 'burn too many calories' to understand it (Herskovitz & Crystal, 2010; Hong et. al, 2021; Miller, 2017). Consequently, they are more easily remembered than any other form of communication (Lundqvist et. al, 2013).

Stories carry the power of imprinting a brand in consumers' minds, being an effective tool to generate positive brand associations (Hong et. al, 2021; Rodriguez, 2020). In fact, it is well documented that creating such brand associations is key to improving brand perceptions and brand attachment, as well as influencing consumer behavior (Kapferer, 2012).

Stories also carry another power: attention-keeping (Zak, 2014). That power is derived from the fact that stories usually develop tension, and that tension has proven to induce the production of oxytocin – a hormone that is directly linked with feeling empathy (Rodriguez, 2020; Zak, 2014). This sense of empathy

explains why we feel sad when other people are crying, or we feel happy when the hero of a story succeed after defeating a bad character.

Stories have a structure that is compelling (Lundqvist et. al, 2013), and it rarely changes (Solja et. al, 2018). Storytellers dominated the perfect structure of a story: a character who wants something, encounters a problem that prevent he/she from doing so; then a guide step into their lives, give them a plan, and call them to action; that action will help them either avoid failure or end in success (Miller, 2017). This structure, which is represented in Fig. 1, has proven to engage people and make them hooked to the story plot.




**Figure 1:** The typical story structure (Miller, 2017)

Another reason why stories are a powerful hook, is because they illustrate brand values in a unique and meaningful way (Hong et. al, 2021; Kaufman, 2003; Lundqvist et. al, 2013; Rodriguez, 2020). When these values are values consumers care about, stories powerfully touch consumers (Solja et. al, 2018). This effect is even more significant when the story expresses the customer's identity and lifestyle (Hong et. al, 2021), or the brand's mission in a natural way (Rodriguez, 2020).

But one thing is certain: a story will not stick in customers' minds unless it is repeated many times (Kaufman, 2003; Rodriguez, 2020), nor it will succeed if it

is not shared in the right channels online (Adolpho, 2012). This means that, if stories are not being told and re-told – both internally and externally of the brand -, the story runs the risk of becoming outdated or irrelevant.

Various are the definitions of storytelling arising in recent years. Table 1 provides examples of some of these.

| **Author(s)** | **Storytelling Definition** | **Digital Storytelling Definition** |
|---|---|---|
| Herskovitz & Crystal, 2010: 21 | *means of making sense of the world*<br>*a well-known and ancient art form* | |
| Hong, Yang & Wooldridge, 2021: 1 | *the art of creating a compelling story about a brand that creates emotional connections between the brand and consumers* | |
| Miller, 2017: 14 | *sense-making mechanism* | |
| Serrat, 2008: 1 | *a vivid description of ideas, beliefs, personal experiences, and life-lessons through stories or narratives that evoke powerful emotions and insights* | |
| Rodriguez, 2020: 38 | *an art as much of a science* | |
| (Robin & Mcneil, 2019: 1) told by Daniel Meadows | | *short, personal multimedia tales told from the hearth* |

**Table 1**: Storytelling Conceptualizations (created by the author based on literature).

### 1.1.2 How to Craft a Powerful Story that Sell

According to the literature, there are a variety of factors that will dictate whether a story sells or not: it must be credible and well executed (Lundqvist et. al, 2013); it must create an emotional bond with the audience (Anderson, 2005; Rodriguez, 2020); it must be authentic, without even appearing to be a story (Miller, 2017); it must be relevant (Quek, 2013), and express a relevant universal truth (Rodriguez, 2020); and, most importantly, it must be simple to understand (Miller, 2017).

Extant literature suggests that successful brand storytelling should follow some recommendations, namely:

**Create an emotional bond**

*Strong brands have an intensive emotional component* (Kapferer, 2012: 8). These brands are usually rewarded with positive marketing outcomes. This premise is rooted by the fact that having a deep emotional level encourages a particular action (Robin & Mcneil, 2019) – whether it is loyal brand repurchasing (Grisaffe & Nguyen, 2011), increased likelihood in video sharing (Quesenberry & Coolsen, 2019), or other.

**Make it empathic**

*Empathy is the main driver of storytelling* (Rodriguez, 2020: 59). Being empathic means putting the customer first in every step of the way. Craft a story that directly reflects who the customer is: what do they like, or don't like; what do they fear, or dream about; what gets them frustrated, or motivated. Once customers are well understood, can firms craft a powerful story that persuade, and engage.

**Make it authentic**

*The best advertising is the no advertising* (Adolpho, 2012: 80). Stories are already powerful, but when stories merge into customers' lifestyles in a way that seem authentic, they create even deeper bonds with customers (Karampournioti & Wiedmann, 2022). This is the type of stories that are deemed authentic.

**Make it clear**

Thanks to its structure, stories have proven to be easy to understand and easy to recall. More than facts. The clearer a story gets, the more persuasive a story will become, since customers don't want to spend too much energy understanding it (Miller, 2017).

**Make it a representation of a persona**

When stories create characters that somehow appear to be like the customers, they inevitably capture their hearts. These stories are the most powerful ones, as customers can envision themselves in the stories that are being told (Herskovitz & Crystal, 2010; Mckee, 2010).

**Include characters, plot and conclusion**

Characters, plot and conclusion are essential to any story. Research has found that when businesses introduce these elements into their brand narratives, stories immediately activate parts of the brain that information alone could never active (Rodriguez, 2020). When it comes to information that is hard to process – such as facts and data -, introducing one of these elements will make that information much more digestible (Knaflic, 2017).

For example, Kodak introduced their first characters - *Brownie boy* and the *Kodak girl* - by the end of the 20th century. Thanks to these young characters, the brand managed to create key brand associations: on the one hand, how easy it

was to use a Kodak camara; on the other hand, how family and children was a big component of the brand message (Aaker, 2010).

SingTel was also pursuing the same strategy, but instead of creating fabricated characters – as kodak did -, they partnered with a famous comedian which end up being the face of the brand story (Quek, 2013). Thanks to that, many customers started to interact with the brand on Twitter.

**Include a universal truth**

*Many people think a product is a tangible offering, but it can be more than that* (Kotler & Keller, 2012: 317). Successful stories do more than presenting product attributes. They express something bigger - a universal truth (Rodriguez, 2020). Universal truths are concepts and ideas that we all understand and feel a connection with (Rodriguez, 2020). Happiness, empowerment, love – we all know what they mean; thus, we all understand these stories, being connected to them.

**Make it an extension of a brand promise**

Stories that start with a 'why' are the ones that best captures the hearths and the minds of customers. Brands that follow this communication strategy – putting their purpose as the center of all their stories -, are the ones customers care about more (Quek, 2013). Good examples of this could be Nike's *Just Do It*, Apple's *Think Different*, or Volvo's *For Life.*

**Turn customers into heroes of a story**

*We're not the hero in our customer's stories. […] It's how the customer succeeded, not how we saved them* (Kotler & Armstrong, 2020: 1886, 1887). When we put ourselves at the center of the story, customers lose interest, because the story is not about them; but when the story is about the customers, and how they succeeded by

using our products or services, customers get connected to the story (Miller, 2017).

**Do not stop updating the story**

Unless the story is updated continuously, it runs the risk of becoming irrelevant and outdated in today's ever-evolving digital landscape (Rodriguez, 2020). Just as customers change their behavior, new technologies appear at a fast pace too (Kotler, Kartajaya & Setiawan, 2021) – making it crucial to update stories, and adapt to new channels where customers emigrate to. This is the only way to achieve relevance.

**Tell a story many times and in many channels**

The digital ecosystem has dispersed the attention of customers, making it difficult to capture their attention (Adolpho, 2012). Firms must communicate their stories many times to be remembered, meaning that brands must be in the right channels where they customers are.

**Craft it in a way to motivate customers to tell that story**

Customers tend to be less engaged with brand storytelling that is told by firms. But when stories are shared by other peers, these stories become more believable, making them more attractive to others (Hong, Yang & Wooldridge, 2021). Thus, one of the strategies to make storytelling persuasive is enticing customers to tell it instead of brands.

### 1.1.3 Marketing Outcomes of Storytelling

Storytelling has proven to be an effective marketing tool. Much of this power is explained by the multiple cognitive, affective, attitudinal, and behavioral outcomes that stories impel in customers, as evidenced by a large body of research, which is further explored in table 2.

| Cognitive | Affective | Attitudinal | Behavioral | Others |
|---|---|---|---|---|
| Help making sense of the world **(Laer, Feiereisen & Visconti, 2019; Lambert & Hessler, 2018)** | Stir up emotions **(Andersen, 2005; Herskovitz & Crystal, 2010; Karampournioti & Wiedmann, 2022, Laurence & Valentina, 2019; Lundqvist et. al, 2013; Rodriguez, 2020)** | Increase likelihood of customers becoming ambassadors of a brand **(Lundqvist et. al, 2013)** | Move people to act **(Hong, Yang & Wooldridge, 2021; Jager et. al, 2017; Miller, 2012; Lundqvist et. al, 2013; Pera & Viglia, 2016; Robin & Mcneil, 2019; Woodside, 2010)** | Increase online reputation **(Kemp et. al, 2021)** |
| Facilitate information processing **(Brechman & Purvis, 2015; Kemp et. al, 2021; Knaflic, 2017; Zatwarnicka-Madura & Nowacki, 2018; Miller, 2017; Rodriguez, 2020)** | Strengthen positive brand associations **(Coker, Flight & Baima, 2021; Lundqvist et. al, 2013)** | Increase loyalty towards a brand mission **(Kaufman, 2003)**<br><br>Increase brand loyalty **(Gross, Cook & Anderson, 2019; Hong, Yang & Wooldridge, 2021; Lundqvist et. Al, 2013; Woodside, 2010;** | Foster consumer-brand engagement **(Escalas, 2004; Herskovitz & Crystal, 2010; Hong, Yang & Wooldridge, 2021; Júnior & Kumar et. al, 2022; Karampournioti & Wiedmann, 2022; Kemp et. al, 2021; Laer, Feiereisen & Visconti, 2019; Laurence & Valentina, 2019; Schank, 1990; Woodside, 2010)** | Foster brand awareness **(Zatwarnicka-Madura & Nowacki, 2018; Woodside, Sood & Miller, 2008)** |
| Improve information memorization **(Brenchman & Purvis, 2015; Hong, Yang &** | Influence brand perceptions **(Andersen, 2005; Gunelius, 2013; Kemp et. al, 2021; MacInnis & Folkes, 2017; Schank, 1990)** | Increase willingness to pay for the brand **(Coker, Flight & Baima, 2021; Lundqvist et. al, 2013)** | Generate positive word of mouth **(Coker, Flight & Baima, 2021)** | Increase target's length **(Andersen, 2005)** |

| | | | | |
|---|---|---|---|---|
| **Wooldridge, 2021; Kaufman, 2003; Laer, Feiereisen & Visconti, 2019; Lambert & Hessler, 2018; Lundqvist et. al, 2013; Zak, 2014)** | | | | |
| Produces fewer negative thoughts than advertising **(Lundqvist et. al, 2013)** | Facilitate the perception of the brands' benefits **(Kaufman, 2003; Lundqvist et. al, 2013)** | Increase WOM intentions **(Kang, Hong & Hubbard, 2020)** | Generate higher number of shares and views for videos **(Berger & Milkman, 2012; Coker, Flight & Baima, 2021; Quesenberry & Coolsen, 2019)** | Create value online **(Laer et. Al, 2019)** |
| Facilitate brand recognition **(Rodriguez, 2020)** | Increase perceived brand authenticity **(Huang & Guo, 2021; Rodriguez, 2020)** | | Generate more prolonged consumer viewing for blogs **(Coker, Flight & Baima, 2021)** | |
| | Foster brand trust **(Hollebeek & Macky, 2019; Huang & Guo, 2021)** | | Drive revenue **(Kemp et. al, 2021)** | |
| | Increase emotional value **(Júnior & Kumar et. al, 2022)** | | | |

**Table 2**: Storytelling: Cognitive, affective, attitudinal, behavioral, and other outcomes (created by the author based on literature).

It is commonly known how difficult it is to foster brand awareness, brand trust or brand loyalty – as these brand outcomes can only be achieved over time (Kapferer, 2012). The fact that storytelling generates such outcomes, makes it clear why this is such an effective tool in fostering key components of brand management (Dias & Dias, 2018).

## 1.2 When Digital Marketing and Storytelling Merge Together

### 1.2.1 Introducing today's digital landscape

*Now is an exciting time to be in digital marketing* (Kingsnorth, 2022: 7).

Digital marketing has always been characterized as the use of marketing strategies through different digital means (Jager et. al, 2017), and its purpose has always been to *attract, engage, and convert customers online* (Dogra & Kaushal, 2022: 2).

Digital marketing has become a priority for most businesses (Adolpho, 2012; Key, 2017; Quesenberry & Coolsen, 2019; Piepponen et. al, 2022; Tiago & Veríssimo, 2014). The proof is that businesses allocate 57% of their budgets to digital marketing activities and this number is expected to increase by 16% in 2023 (Moorman, Soli & Cardoso, 2022).

By contrast, customers are becoming increasingly more apathic and skeptical (Adolpho, 2012), making it difficult to attract them and convince them to take action. In recent years, customers went through a series of changes in their behavior:

> they spend an increasingly amount of time online (Dias & Dias, 2018; Quesenberry & Coolsen, 2019);
>
> they moved from being passive to active consumers (Adolpho, 2012);
>
> and they began seeking to establish relationships with firms (Adolpho, 2012), since they also started to look at brands as real humans with individual personality traits (MacInnis & Folkes, 2017).

In other words, individuals gained other priorities: not only do they purchase products, but they also share with other peers their own opinions and recommendations; and they now participate in co-creation processes (Adolpho, 2012). Furthermore, customers started to refuse advertising, particularly when it was made intrusive (Essex, 2017).

These transformations make it crucial to communicate effectively and use effective digital marketing techniques while interacting with individuals. And although customers are increasingly more demanding, digitalization has opened innumerous opportunities for businesses to communicate online:

> businesses were empowered with digital platforms, where they could daily communicate and interact with customers at a highly affordable price (Adolpho, 2012);
>
> firms were empowered with increasingly more accurate tactics, making it more effective to measure customer behavior online, since they have also access to more accurate data (Kannan & Li, 2017);
>
> lastly, firms were empowered with new opportunities to create value using digital techniques (Piepponen & Maijanen et. al, 2022).

As such, brands' success will remain on how well they are able to communicate the right messages, on the right channels, using the right marketing tactics. With these new digital opportunities growing in number, some marketing techniques became more effective than others. For researchers such as Olson et. al (2021) or practitioners such as Rez (2016), content marketing seems to be one of the most effective marketing tactics to be used on digital marketing, for most firms' strategies online.

### 1.2.2 Relevance, Transparency and Relationship: A New Form of Selling Online

*Selling […] is building relationships, is creating bonds* (Adolpho, 2012: 137)

With traditional marketing tactics becoming outdated and not effective enough to spark consumers' interests as they were in the 70's, brands understood the urgency to take action. This reality led to a few changes in digital marketing strategies, for example: marketing of attraction became more effective than marketing of interruption, highlighting the importance of brands attracting customers with enticing content instead of interrupting them; firms began to actively invest in building stronger relationships with customers online; and content turned out to be even more important that form (Adolpho, 2012), making it clear how crucial has become to tell a compelling story.

These shifts made clear that if brands wanted to sell their products and services online, they needed to create strategies to be relevant, transparent, and developing new, effective strategies to establish links with customers online (Tiago & Veríssimo, 2014).

### 1.2.3 Storytelling on digital environments

*Whether the brand goals are rooted in search engine optimization (getting found), lead generation (conversation) or leveraging social media tools, none of them will be effective without compelling storytelling.* (Pulizzi, 2012: 119)

Today there are multiple opportunities of where and how a firm tells a story online. Zatwarnicka-Madura & Nowacki (2018) points out a few examples:

a) Through blog or video.
b) On social media or search engines.
c) Through email or ads.
d) Through data driven storytelling.
e) With customer storytelling.
f) Or even with immersive storytelling.

Social media platforms have enabled new, engaging ways to communicate online. It creates an environment where customers share content on a voluntary basis (Kimmel & Kitchen, 2014) and where stories can be unfold in real time (Gross, Cook & Anderson, 2019). Researchers suggest that sharing stories on such platforms enhances the power of stories, particularly when stories are told on video format (Pera & Viglia, 2016).

In order to find success, firms should explore different story formats and communication channels, and craft their narratives according to results.

# Chapter 2
# Methodology

## 2.1 Methodology

As our goal was to explore how storytelling contributes to the brands' success in a digital context, we adopted an exploratory research approach. A qualitative research strategy allowed us to gain deeper understanding of the process of storytelling, including characteristics, strategies used, and outcomes generated.

Given the need to understand storytelling in extensive detail, we applied a single-case study (Yin, 2009). This methodology is particularly suitable when it comes to understanding a complex social phenomenon in a real-life context (Patton, 1990).

*Case selection and description*

Parfois was selected as the single case of this research with the advisory of Tiago Barquinha[1]. Not only was storytelling continuously used by Parfois in their digital marketing campaigns, but it was also one of the biggest cases of success for Mojobrands[2], the creative agency where the author of this thesis has completed her curricular internship. As such, Parfois was considered to provide powerful insights for a single case research.

*Data collection*

[1] Tiago Barquinha is the CEO of Mojobrands.
[2] Mojobrands is a Portuguese marketing and branding agency located in Porto, which has been working with Parfois from 2015 until 2022.

Primary data was collected through qualitative interviews. All the informants were selected because each one played a different role in the process of storytelling. Tiago Barquinha helped in the process of storytelling creation (see appendix 10); Susana Coerver[3] belonged to Parfois and evaluated the impact of storytelling (see appendix 11); lastly, Erea Louro[4] participated in that storytelling (see appendix 12). Combined, these interviews helped corroborate various perspectives presented in the literature and contributed to expand previous insights.

Aligned with the case study strategy, the interview data was complemented by secondary data. These sources included document collection supplied by Mojobrands (appendices 1 to 9), as well as Parfois Campaign videos sourced in YouTube.

*Data analysis*

Once data was collected, a subsequent analysis was conducted. This analysis was conducted based on the literature, interviews and documents collected, which enabled us to constantly establish comparisons between theory and practice. All techniques combined, endowed the research with different viewpoints, helping to draft a solid evolution of the brand storytelling from 2015 to 2022.

[3] Susana Coerver was the Parfois's Global Marketing and Communications Director between 2013 and 2019.
[4] Erea Louro is a Spanish fashion influencer who attended several Parfois events, including *Herself*, *Backstage* and *NOTAG*.

# Chapter 3
# Case Study

## 3.1 The Case Study of Parfois

In the following sections, a proper analysis will be conducted regarding Parfois storytelling, including Parfois goals, evolution of storytelling and results generated.

### 3.1.1 The brand

Parfois is a portuguese fashion brand created in 1994 by Manuela Medeiros, whose dream has always been to *make exceptional and irresistible fashion accessories affordable to everyone* (Marcas Portuguesas, s.d.). In the words of the interviewee Susana Coerver, Parfois is a "brand from a woman to all women".

Parfois always wanted to strengthen relationships with the public and the fashion world. Telling stories has been crucial in obtaining such objectives. While storytelling was always a concern for the brand from the beginning – this can be seen, for example, with the development of thematic collections -, Parfois was not able to reach the major fashion markets until 2015.

Before 2015, reaching the major fashion industries has been an ambition hard to reach, at least for an affordable investment. In order to help overcoming the challenge, Parfois has been working actively with the marketing agency Mojobrands to generate compelling, meaningful stories. Having combined storytelling with influencer marketing, enabled the brand to create thematic events, and work with influencers from different origins, which enabled the brand to reach its exponential growth, according to Tiago Barquinha. First,

reaching less relevant countries – such as Belgium, Croacia, Hungary; afterwards, reaching the most major fashion industries, such as France, Italy, China, Brazil or Colombia.

### 3.1.2 Introducing Parfois Storytelling

Overall, Parfois wants to be distinctive and unique. According to the interviewee Tiago Barquinha, "it's a brand that doesn't want to be like the others, it wants to be different, it wants to show different things, it wants to give different experiences" [trans.][5]. As explored next, storytelling seems to have been crucial to achieving such intentions. The Parfois story is all about women: their empowerment, entrepreneurship, strength, and resilience. All of the Parfois narratives live along these values, which are inspired by the founder Manuela Medeiros.

#### 3.1.2.1 Goals: why telling stories?

Parfois collections had always had storytelling behind it, since 2015 when Mojobrands started to design Parfois' events. According to the documents under analysis, Parfois storytelling was grounded on four main objectives:

**Showcase Parfois collections**

(1) stories enabled Parfois to showcase each collection in a unique and powerful way, and each collection had always a story behind it.

**Generate buzz around the new collections**

[5] [trans.] means an original quote from an interview has been translated by the author of the thesis.

(2) stories enabled Parfois to make customers talk about its collections with others, helping to generate positive word of mouth (Coker, Flight & Baima, 2021).

**Create an emotional, authentic bond between the brand and its audience**

(3) stories enabled Parfois to build an authentic relationship with its customers. This subject is further explored in section 4.1.2.

**Inspire the audience to act**

(4) stories have also proved to motivate others to act, making them more prone to buy, talk positively about the brand, or engage with it.

While telling stories, the main goal of Parfois had always been to communicate the essence of each collection in an engaging and unique way. Stories is one of the key ingredients that enabled the brand to accomplish it, with the help of digital media channels and influencers.

#### 3.1.2.2 Digital Marketing Campaigns using Storytelling

Between the period of 2015 and 2022, Mojobrands has worked hand in hand with Parfois, trying to develop powerful brand concepts and form meaningful brand associations in consumers' minds. The goal was to provide meaning through storytelling and endowed Parfois with a clear and distinct lifestyle, as a way to increase brand relevance and increase sales.

To do that, Mojobrands created digital marketing campaigns using social media and events, bringing the storytelling to life in each of them through different concepts. These concepts are further explored in Table 3.

| Year | Concept | Storytelling | Strategies used |
|---|---|---|---|
| 2022 | *Re-connect*[i] *(Appendix 1)* | *Switch from a chaotic world to embrace the calm and piece of beautiful memories and friendships* | *Lunch in the middle of nature; walk in the vineyards; place personalized Parfois products around the vineyard, destinated for each influencer; create a moment called cocoa by the fire, where influencers will be surprised with a relaxing setting, composed with puffs and Parfois scarfs, hot chocolate, sunset and nature; surprise bloggers with creative experiences, such as wine painting and decoration of Christmas wreaths, to spark their creativity; at each influencer bedroom, create an aromatic environment with small scented candles, where the new Parfois collection is exposed; lastly, include Parfois products in the dinner, which is marked by the elegance and charm of the decoration.*<br>*For the second day, offer vinotherapy: another relaxing activity, where guests could enjoy a beauty treatment with one of the most typical products in the region.* |
| 2019 | *Parfois Here & Now*[ii] *(Appendix 2)* | *Create a sense of 'fear of missing out'* | *Incorporate various forms of art, such as fashion, music, and cinema, in just one place at just one time* |
| 2018 | *Parfois NOTAG*[iii] *(Appendix 3)* | *Every woman can express herself creatively; every woman embraces a different form of being* | *Embrace that diversity in the event: chose a different location; provide guests with different artistic activities* |
| 2018 | *Parfois Backstage*[iv] *(Appendix 4)* | *The Parfois Woman is iconic* | *Create a backstage experience, giving the guests an opportunity to* |

| | | | |
|---|---|---|---|
| | | | *see how Parfois products are usually created, developed, produced, or exposed.*<br>*Create activities that enabled women to express themselves creatively. Firstly, a showcooking with Chef Caco; then, a tie-dye workshop where the bloggers had the opportunity to create iconic pieces out of the new Parfois products, almost including them in the process of creation.*<br>*Deliver an iconic dinner, in one of the best restaurants in Madrid. Besides the bloggers, invite 20 people from the community, chosen through an online challenge.* |
| 2017 | *Parfois Herself*[v] *(Appendix 5)* | *Underlighting the individuality of each Parfois Woman* | *Create an original song and distinct videoclip* |
| 2016 | *Parfois Home Is*[vi] *(Appendix 6)* | *Making the audience feel like they were at home, even though they were not* | *Present the guests with a highly personalized environment: objects with their own names, a music box personalized with their favorite music, a bath kit personalized to each one tastes and preferences, personal photos, magazines, the quote of their lives, etc – everything that would remind home.*<br>*Create an intimate and emotional atmosphere where guests could share personal stories of themselves, at the same time that they were intertwining bracelets together. Later, these bloggers would remember these past moments shared with the Parfois family.* |
| 2016 | *Parfois 5th Essence*[vii] *(Appendix 7)* | *5 different essences materialized by 5 different experiences*<br>*There are 5 cardinal points: north, south, west, east, with Parfois becoming the center.* | *Inspired by this number, invite 5 different groups of international bloggers during a week.*<br>*Take the guests on an english bus to the different points of an expedition through Porto.*<br>*Create unique experiences: thematic lunch, the Porto experience, as well as a walking tour taken by a native.*<br>*Turn the collection presentation into the climax of the event, the 5th essence, the center of everything. To* |

| | | | |
|---|---|---|---|
| | | | *showcase Parfois products, use the concept of Urban Safari as inspiration. Transform this space into an urban jungle; have humanized animals and thoroughly decorated spaces.*<br>*In each dinner, create different environments for each cardinal point. Different colors, tastes, smells, and textures. Also, incorporate different animals at each dinner.*<br>*As the 'center dinner', create a mixture of each cardinal point. Create no color, no smell, no taste. But a mixture of everything in the right amount, with the right equilibrium.* |
| 2015 | *Parfois Matinée & Soirée*[viii]<br>*(Appendix 8)* | *A play within a play*<br>*The bloggers are not just guests of the Parfois event; they are actors in the Parfois story* | *Create two moments: the matinée and the soirée.*<br>*For the matinée, invite journalists to get to know the collection using polaroid cameras and exposing these photos in a photo exhibition afterwards.*<br>*For the soirée, invite bloggers to play a unique role as if they were part of a theater play; the guests were also surprised with an exclusive make-up and hair stylists for each one, which would help storytelling become alive. At the end, each blogger represented each theme of the Parfois collection - shades of black, playful minimalism, female warriors, new romantic, retro future, oriental express. Each theme was a different facet of the Parfois Woman.* |
| 2015 | *Parfois Boho*[ix]<br>*(Appendix 9)* | *The Boho Journey* | *Take guests on a 'loaf of brad car' experience.*<br>*Surprise the guests with a clipboard, where they would choose the accessories and clothes they were about to wear at the photoshoot.*<br>*Personalize everything to the guest's tastes.* |

| | |
|---|---|
| | *Turn the lounge into the center of attention: invite a band to play, and a psychic to entertain.*<br>*Before the photoshoot, make the guests hair and makeup done. At the photoshoot, decorate the photoshoot according to each guest preferences. At the end, present each guest with a jewelry box with some of the most iconic pieces of the collection.* |

**Table 3**: Parfois Digital Campaigns created by Mojobrands: Concepts & Storytelling (information retrieved and adapted from Mojobrands website and documents).

### 3.1.2.3 The Concept of Parfois Woman

Inspired by its founder, Parfois storytelling is highly rooted in the concept of Parfois Woman. Parfois storytelling is all about "an entrepreneur, autonomous, secure, independent woman, who loves traveling and discovering things, who goes shopping alone precisely because of this autonomy, security, and independence" [trans.], according to Susana Coerver.

As such, each marketing effort – brand' campaigns, events, choice of influencers – are a direct reflection of who the Parfois Woman is, and what she represents. Everything is linked to the Parfois Woman, even "the clothes with a more relaxed attitude and even almost one size fits all" [trans.], as Susana Coerver mentions. This has also a relation with Parfois' positioning - Parfois is "a woman's brand for every woman" [trans.]. In the end, what matters most is not to be perfect, but feeling good.

Many are the narratives which live around this woman (table 3). *Boho* event is about a woman travelling alone, and how good it is to travel alone. *NOTAG* event lies on the importance of not creating labels and judging others. Other events -

for example, *Belong Here* or *Undefined is my definition* - undercover a more fragile woman, who sometimes doubt where she belongs or who she really is. Through these different narratives, Parfois is also showing a different glimpse of the Parfois Woman – on some occasions, more fragile, reflecting the woman's insecurities; on others, more self-confident, highlighting her sense of adventure.

As emphasized before, Parfois storytelling is strongly linked to the Parfois Woman. It is the foundation of the Parfois' stories. According to Tiago Barquinha, *Herself*, *Home Is*, *Matinée & Soirée* or *Boho* are all examples of this storytelling. Although uncovering a different facet of the Parfois Woman, there is always a connection between these events.

However, this has not been the single strategy used by the brand. Parfois also created other events that did not have any connection to this narrative. This happened with the *5th Essence event*, where the city of Porto was the protagonist, not the Parfois Woman; the goal was to "show a different Porto, one that has never seen before", according to Tiago Barquinha. "We did everything alternative in Porto. We always searched for the original" [trans.]. So, instead of doing a traditional boat trip through the Douro, influencers explored the city on a double-decker bus; instead of moving by car, these influencers were surprised by a tram. "And that is also brand storytelling. Because it may not be aligned with the storytelling, but it has to do with the way the brand positions itself, with the way the brand wants and desires to be" [trans.]. A brand that wants to be different, disruptive, and unique, due to its security, independence, and self-confidence.

It is through this combination – the Parfois Woman and the desire to be unique – that Parfois crafts its narratives and build its storytelling.

### 3.1.2.4 The evolution of storytelling

As with every fashion brand, Parfois evolved through time. Collections changed, customers changed their tastes, or moved to different channels online (Adolpho, 2012), and stories needed to adapt to this evolution. According to Tiago Barquinha, "storytelling is like a narrative, is like a romance" [trans.]. The characters in every romance evolve from chapter to chapter, so does the Parfois Woman as a persona. Most importantly, Parfois "storytelling has always been very much in line with the evolution of women" [trans.].

This goes in line with what the literature suggested: unless narratives are updated to follow current trends, and new customer interests/needs, the brand runs the risk of becoming outdated or irrelevant (Adolpho, 2012; Rodriguez, 2020). An analysis to several documents supplied by Mojobrands and the visualization of each video resulting from each Parfois campaign, have enabled to draft what the evolution of the Parfois Woman seemed like. Several stages were identified:

a) First stage of storytelling: *each woman is different, thus notable*

*Boho 2015* | *Matinée & Soirée 2015* | *5th Essence 2016* | *Home Is 2016*

Parfois storytelling was born to express the uniqueness and individuality of each woman. In this storytelling stage, Parfois sees potential in every woman, admires them, and motivates them to look at themselves as notable, with a clear goal. The goal was to motivate women to become who they aspire to be.

During this stage, Parfois did not prioritize working with niche influencers, as it did in later stages. According to Tiago Barquinha, the choice of influencers would depend on the evolution of the Parfois Woman as a concept, as well on the type of audience from the brand's social media. At this stage, Parfois was still

in the process of refining the concept of the Parfois Woman, and its audience was not primarily composed by Generation Z or Millennials, leading the brand to choose bloggers with a more generic profile.

b) Second stage of storytelling: *La Nouvelle Woman*

*Herself 2017 | Backstage 2018 | NOTAG 2019*

Inspired in the movement *Avant-garde*, the second stage of storytelling is characterized by an *avant-femme*. A more influent, sophisticated, informed, independent, ambitious, and creative woman, which is firstly introduced in the *Herself* event.

More than highlighting all the different facets of these women, their richness, and their complexity, now Parfois wants to make their attitudes come to light even more, by telling stories. To make the *avant-femme* gain life, *Herself* served as stage to different artistical activities, which not only challenged the different facets of each influencer, but also forced them to have a voice. These kinds of activities happened in more events afterwards.

During this stage, Parfois began collaborating with niche influencers. Not only was the Parfois Woman more specific, showing more distinctive traits, but the brand's audience had also become more clearly defined, leading the brand to partner with bloggers who possessed similar characteristics to the brand's specific traits.

c) Third stage of storytelling: *closeness towards the community*

*Here & Now 2019 | Re-connect 2022*

While the Parfois Woman was the center of storytelling before, now it is the brand's community. According to Susana Coerver, "today the narrative is not so

strongly based around this woman" [trans.]. Creating moments of closeness with the community became the core of Parfois narratives, even though the Parfois Woman continues to be the foundation of everything that the brand is and does. But with the covid-19 pandemic, Parfois prioritized moments spent with the community, acknowledging their increased importance.

The events were a clear reflection of this evolution. While *Re-connect* invited the audience to reconnect, whether to the self, to others or to nature, *Here & Now* served as a call of attention to seize the moment and live to the fullest. In the end, what Parfois wanted was to provide immersive and exclusive experiences that served as an opportunity to value people and the environment.

During this stage, Parfois was choosing increasingly younger influencers. This has to do with the evolution of the brand's desired image, with the Generation Z and Millennials becoming more and more the public of Parfois social media according to Tiago Barquinha.

#### 3.1.2.5 Who are the characters of the story?

Parfois Women are the characters of the Parfois story. But since 2015, influencers and media were the main representatives of these characters. The main representatives, however, have always been influencers. These influencers were always carefully chosen and were entirely chosen by Parfois. "It had to do with the Parfois commercial strategy" [trans.], as stated by Tiago Barquinha. Hence, the choice would depend on the kind of image the brand wanted to impel into their new collections.

Influencers are usually endowed with big communities of followers on social media channels (Lou & Yuan, 2019). Literature also suggests that influencers tend to be perceived more authentically, compared to when brands communicate online (Hong, Yang & Wooldridge, 2021). Both factors make it clear why influencers have such a high power of influence, and why they are increasingly more attractive to brands.

Inserting influencers into the story plot of a brand, has helped Parfois in many ways:

**Reach new markets internationally**. Influencers have a high power of reach, mainly because the thousands (or millions) of followers that characterize their online communities. By inviting international influencers, Parfois was able to reach people from all around the world, reaching key countries in the fashion industry such as China. In fact, if it wasn't for influencers, these people wouldn't be reached by Parfois, specially for such a low price. According to Tiago Barquinha, "an event like these, costs 50 000€, while an advertising campaign in 17 countries doesn't cost 50 000€; it costs around 500 000€" [trans.].

(1) This power of reach becomes clear with the *NOTAG* event, when the brand was able to reach thousands of Chinese consumers using Chinese influencers. This was crucial to enter one of the most influential markets in the fashion industry.

**Create a unique representation of each collection**. Each collection was unique. Each collection had a unique set of influencers. Having different influencers enabled Parfois to build a different image for each collection.

(2) For example, whereas *Herself* event counted with niche influencers to turn the Parfois collection into an *event-femme* collection, Parfois

*Re-connect* made use of influencers to build an association between the collection and the environment.

**Make a continuous flow of storytelling**. Thanks to influencers, Parfois was able to create live content and delayed content. While the live content was shared live, during the events, by influencers, delayed content was used afterward by the brand, at the time collections were launched.

(3) For example, although Parfois *Home Is* happened in September 2016, Parfois only shared photos of influencers using their products when the collection was launched publicly in December. According to Tiago Barquinha, this strategy coming from the brand was key to having a continuous flow of storytelling.

The purpose of making influencers representatives of the Parfois Woman has always been to entice others to talk positively about Parfois. "They [influencers] talk about their experiences with the brand, and about Parfois collections" [trans.] – says Tiago Barquinha. It's their emotions, it's the way they talk about the experiences with the brand, it's their thoughts, shared with large communities on digital channels, that brought the highest ROI[6] for Parfois.

Parfois may communicate their own stories at each collection, but it's the stories told by influencers – or even the media -, that impel greater impact on the audiences. And if the representatives of the story are so effective in telling the Parfois story, it is also because Parfois knew which influencers were a better fit for the brand – enabling influencers to talk genuinely, without Parfois having to force anything, as they were truly enjoying the events. At the end, this created goodwill with the target.

[6] Return On Investment

### 3.1.2.6 Process of Storytelling Creation: from Concept to Reality

***Concept***

As with every story, a story normally is born with a concept. Researchers have already emphasized how crucial these concepts were to enrich the brands' storytelling (Kotler & Keller, 2012; Rodriguez, 2020), as they are easily understood by people (Rodriguez, 2020), which help stories to be easy to understand.

Concepts were always presented by Parfois. "The concept is the concept of each collection; it's the concept of the product" [trans.], according to Tiago Barquinha. The challenge of Mojobrands remained looking at these concepts, adjusting them, and putting them in line with the stories Parfois was already telling customers. To help this process, Parfois usually provided moodboards or scripts, which were then adapted by Mojobrands (appendix 13). Both documents were crucial to helping the marketing agency visualize the idea and start planning the events.

***Reality***

Next, the challenge Parfois went through, was turning each concept into tangible storytelling. In the words of Tiago Barquinha, "transforming storytelling in storydoing" [trans.]. In other words, making the brand tangible.

To make this happen, every detail had to be thought individually: experiences, decorated spaces, characters of the story, cars used, personalized items, event venues, food menus, etc... Everything was thought in detail to represent a certain story and to generate a certain feeling, which had to be in line with each collection.

Each story, however, had to make sense in the long-term storytelling that Parfois was trying to tell. These meant that Parfois storytelling required two

points of focus: the short-run - the collections/products; and the long-run - the concept of Parfois Women, which was always evolving through time.

Mojobrands used a strategy well known at Contagious[7] known as *Agile Long-Termins.* On the one hand, having a long-term vision for the Parfois women which was evolving over time; on the other hand, having a short-term vision of storytelling, thinking of the best way to communicate the essence of each collection, and analyzing the tendencies of the moment. Everything needed to be considered simultaneously.

### 3.1.2.7 Results of Parfois Storytelling

Literature suggested storytelling is an effective marketing tool, as it elicits multiple outcomes in customers, namely cognitive, affective, attitudinal, and behavioral. Table 4 provides further information about what marketing outcomes Parfois was able to generate. This table is also proof of how Parfois storytelling is.

| **Digital Campaign** | **Marketing Outcomes** |
|---|---|
| *Parfois Re-connect* | *27 Instagram posts on Instagram*<br>*101 863 likes on Instagram* |
| *Parfois Here & Now* | *424 Instagram stories and 42 posts posted by influencers*<br>*10 articles of national and international media published in the first day of the event*<br>*More than 400 visits and more than 30 stories shared in the second day* |

[7] Contagious is an advertising magazine which helps other agencies get the best marketing results with the most creative and effective campaigns ever seen.

| | |
|---|---|
| *Parfois NOTAG* | *More than 680 000 likes generated on Instagram*<br>*6749 likes generated in Facebook*<br>*6524 likes generated in Weibo*<br>*194 shared images on Instagram*<br>*164 views in YouTube* |
| *Parfois Backstage* | *More than 300 stories and 60 photos shared on Instagram, which lead to a total of 212 487 interactions*<br>*More than 1100 interactions on Facebook*<br>*2 blog articles published*<br>*232 views in YouTube* |
| *Parfois Herself* | *259 stories and 73 posts shared on Instagram*<br>*3694 new followers gained on Instagram*<br>*1950 new fans gained on Facebook*<br>*More than 60 000 people reached* |
| *Parfois Home Is* | *More than 200 000 likes on Instagram*<br>*More than 370 000 interactions*<br>*More than 15 000 views of the campaign video* |
| *Parfois 5th Essence* | *Positive word of mouth, with one of the most influential bloggers saying: "the best event I have ever been in my life, where we can feel the refinement of simplicity"*<br>*More than 1 million likes in Instagram, Facebook, and LinkedIn*<br>*More than 500 photos posted organically on social media with the hashtag #parfoisandfriends*<br>*8000 new fans in Parfois group on Facebook*<br>*More than 25 000 unique users visiting the created microsite*<br>*More than 24 000 users reached on Facebook*<br>*29 posts by fashion bloggers* |
| *Parfois Matinée & Soirée* | *More than 8 thousand views of the video in Parfois page*<br>*More than 400 000 likes using the hashtag #parfoisandfriends*<br>*Almost 3 000 comments generated on Facebook and Instagram* |
| *Parfois Boho* | *'Parfois Boho journey' hashtag used in 139 posts*<br>*107 910 likes in total*<br>*1945 comments* |

**Table 4**: Parfois Digital Campaigns created by Mojobrands: Marketing Outcomes (information retrieved from Mojobrands website and documents).

# Chapter 4
# Discussion

## 4.1 Discussion

Findings from this study suggest that storytelling positively impacts digital marketing campaigns. Findings also support that telling stories has contributed to Parfois success, since these stories made customers more attached, interested, and aware of Parfois collections. These findings advance storytelling and brand management research in practical ways, emphasizing the importance of investing in stories to engage with customers in digital environments.

### 4.1.1 Is Parfois storytelling really storytelling?

There are a number of factors that will dictate whether we are in front of a story, or dispersed information. According to the literature, as opposed to mere information, stories carry the following characteristics:

characters, plot, and conclusion (Rodriguez, 2020);

problem, guide, plan, and outcome (Miller, 2017).

The analysis of Parfois storytelling evidenced the inclusion of all these elements in their narratives:

a) Characters – Parfois gives life to their stories with its characters: the Parfois Women. Then, Parfois uses influencers and press to give life to these characters, making them representatives of the Parfois Woman. On some occasions, the brand uses the fans too.

b) Plot – Parfois has crafted its own plot, alternating between narratives of the Parfois Woman, or narratives about need to care for the community. As characterized by the fashion industry, this plot does not remain steady – there is a continuous evolution.
c) Conclusion – although it remains unconclusive – as Parfois storytelling is endowed with "narratives that do not exhaust" [trans.] according to Susana Coerver -, each narrative ends up pointing out to a conclusive sentence. Firstly, that 'each woman is different, thus notable'; secondly, that 'the *avant-femme* must have a voice – because she gathers characteristics that are favorable to have one'; lastly, that 'we should protect and care about our community – whether people or the environment'. All these conclusions highlight who the Parfois Woman is, and what lifestyle the brand is trying to convey in the market.
d) Problem – how to feel good, through fashion, since fashion is not always accessible to every woman.
e) Guide – Parfois is a guide that will help women achieving the lifestyle they deserve, making fashion available at an affordable price and with great variety. Being a guide, instead of a hero, is something brands must do in order to succeed (Kotler & Armstrong, 2020; Miller, 2017; Rodriguez, 2020).
f) Plan – the plan is using the clothes and accessories of Parfois.
g) Outcome – by using Parfois products, women should feel beautiful, empowered, creative, and aware of the need to protect the environment.

Besides incorporating all the elements that are key identifiers of storytelling, Parfois stories also evoke positive emotions and help make sense of the world, as will be further explored next.

### 4.1.2 Is Parfois storytelling powerful?

Literature suggested that there are a variety of factors explaining why stories are such a powerful tool in marketing campaigns (Herskovits & Crystal, 2010; Kapferer, 2012; Keller, 2019; Kotler & Keller, 2012; Laurence & Valentina, 2019; Lundqvist et. al, 2013). This section explores the factors that make Parfois storytelling powerful, which are also mentioned by researchers.

Firstly, good stories evoke positive emotions – this endows the story with emotionality (Andersen, 2005; Herskovitz & Crystal, 2010; Karampournioti & Wiedmann, 2022). Fostering emotions is the first step to successful storytelling (Laurence & Valentina, 2019; Lundqvist et. al, 2013), as stated in the literature. This explains why strong brands are usually endowed with a high emotional burden (Kapferer, 2012), and have the power to exert emotions in others.

Just like these brands, Parfois created many experiences which received enormous attention. "We have had events with over a million likes" – refers Tiago Barquinha. Not only did Parfois spark emotions on influencers, who participated in the brand's events, but also to the customers, who were assisting at these influencers' content on social media.

In the case of influencers, Parfois was able to spark emotions in them thanks to a high degree of personalization. For example, at the *Home Is* event, many influencers felt surprised, or even cried of happiness, after seeing their photos and favorite music exposed in their own bedrooms. Parfois had collected the influencers' preferences in advance through a survey, and then surprised them with things that were meaningful to them, for example, quotes, books, magazines, or music (appendix 6).

In the case of customers, Parfois was able to spark emotions thanks to influencers. The fact that these influencers were posting authentic content about the brand, made customers more engaged with them. And since influencers are

usually admired, or have similarities with customers (Hong, Yang & Wooldridge, 2021), they also built a connection with the brand. These types of reactions are positive and show storytelling effectively triggered emotions in others.

Secondly, good stories have a persona as foundation – this endows the story with relevance and empathy. Herskovits & Crystal (2010) indicated the most powerful stories are the ones that have personas as their foundation. This is particularly important because this type of persona usually has high similarity with the brand's customers, which make the customers more attached to storytelling.

Hence, if Parfois storytelling is so relevant, is because Parfois created a well-defined persona – the Parfois Woman -, before any narrative was ever created. In every narrative, a glimpse of this persona is shown, which helps Parfois storytelling to never lose relevance.

Thirdly, good stories include a universal truth – this endows the story with intangible value. It is well documented that a brand is not only about products and services (Kapferer, 2012); it's also about intangible assets, which are increasingly important to differentiate a brand (Keller, 2019; Kotler & Keller, 2012). This intangibility can be achieved with a universal truth (Rodriguez, 2012). Being familiar with universal truths, - which are concepts we all understand -, make stories more vivid in our minds, if we express them.

Parfois adopted many universal truths into their narratives: independence, inclusivity, autonomy, entrepreneurship, or creativity. Because of that, Parfois turned out to be more than fashion or accessories. It had a story, it had a mission, it had a purpose – which was highly engaging.

Fourthly, good stories build a relationship with the audience – this endows the story with authenticity. It is worth noting that much of Parfois success was due to the power of authenticity. According to Susana Coerver, "in building this

narrative the main concern was to create a relationship of truth and authenticity with stakeholders". To ensure authenticity and credibility, in each story the brand would choose influencers who genuinely liked the brand, or shared common values, so that this authenticity would pass through the fans of Parfois as well. That authenticity can be felt by the blogger Erea Louro, who participated in Parfois events: "I loved it because during the years we made like a Parfois family. We used to go the same girls to the events and have a very good relationship between us and with the people behind the brand".

This strategy enabled Parfois to spark authenticity, as these influencers were genuinely telling positive stories about Parfois. Most importantly, that authenticity would pass to customers afterwards, when influencers shared with the thousands of followers in their communities, posts, stories, and videos about Parfois. According to Susana Coerver, this relationship of truth and authenticity had a very positive impact in WOM. In fact, Kannan & Li (2017) reveals that WOM is generated in much greater volume in digital environments, being shared not only with friends but also with strangers. Thanks to WOM, Parfois stories become even more powerful, as more people contacted with them.

Fifthly, good stories are created in a way to motivate others to share them. Results show that stories told by Parfois enticed influencers, press and customers to talk about the brand on social media. The fact that stories told by Parfois motivated others to talk about the brand on digital channels, reveals as an important indicator of storytelling effectiveness (Adolpho, 2012).

Sixthly, good stories are repeated many times, in many channels. Literature also suggested that repeating the same story many times and in different channels increase the likelihood that these stories spark brand awareness (Adolpho, 2012).

Parfois has repeated its story on a constant basis, which may suggest the brand increased brand awareness, and consequently, brand affection (Rodriguez,

2020). Between 2015 and 2022, Parfois have created more than nine events. Although each of them had a unique narrative, all narratives were related to the Parfois Women, making individuals more and more familiar with the brand and its products.

### 4.1.3 Parfois Success: final considerations

At the end, why was Parfois storytelling successful?

The combination of literature and data collected in the research, enabled the identification of multiple reasons for the success of Parfois' digital marketing campaigns. The results suggest that the success of the brand was mostly due to:

a) Doing more than just telling stories; Parfois transformed almost every narrative into real life experiences - Tiago Barquinha refers to this as "storydoing".
b) Choosing influencers that would authentically talk about Parfois;
c) Using social media, a means where customers become brand marketers on a voluntary basis.
d) Using video format, a format proven to enhance the power of stories.
e) "Finding a DNA" – according to Susana Coerver -, which built the foundation to every story about the Parfois Woman, ensuring every story was relevant and built empathy.
f) Positioning women as the hero of the Parfois story. The story has never been about Parfois, but its customers. This is highly engaging.
g) Consistency and adaptability. Parfois has crafted narratives in a way that was consistent and flexible, always adapting to customers interests and emerging societal issues, such as sustainability.

h) Lastly, timing. Most Parfois stories were told before products reached the market. This created a hype even before products were launched.

When asked the same question, both Tiago Barquinha and Susana Coerver identified storytelling as an important element of Parfois success. According to Tiago Barquinha:

"It wasn't just the events. It's never just one factor that makes a mark. It's all the touchpoints. But it has to do with a storytelling mentality. And storytelling is the Parfois Woman, and we would turn the Parfois Woman into doing, into experience" [trans.].

Parfois success was not due singularly to storytelling. It was how the brand created experiences around its stories on digital marketing campaigns, combined with the choice of influencers that were a great fit for the brand. In the words of Tiago Barquinha, it was "turning the Parfois Woman into doing", through social media. This impacted not only influencers, but also customers and press.

At the end, in the words of Susana Coerver, Parfois success is due to "finding a DNA, telling a story around this woman, creating several narratives that are not exhausted" [trans.].

# Conclusion

The current study explores how and why storytelling improves digital marketing campaigns of brands, making it a powerful digital marketing tool. This study particularly enhances our understanding of how storytelling greatly benefited the brand Parfois on digital environments and how influencer marketing was used to made it possible to tell that story.

We verify that telling stories generate various marketing outcomes, whether they are cognitive, psychological, attitudinal, behavioral, or other. Specifically, telling stories has proven to inject emotional value (Júnior & Kumar et. Al, 2022), making customers more attached to the brand (Rodriguez, 2020) and prone to create positive brand associations (Gunelius, 2013; Kemp et. Al, 2021; MacInnis & Folkes, 2017; Schank, 1990). As a consequence, telling stories also increase the likelihood of customers becoming ambassadors of a brand (Lundqvist et. Al, 2013), acting on behalf of a brand (Jager et. Al, 2017; Pera & Viglia, 2016; Robin & Mcneil, 2019), or becoming brand loyal customers (Gross, Cook & Anderson, 2019; Hong, Yang & Wooldridge, 2021; Lundqvist et. Al, 2013; Woodside, 2010). In digital environments, telling stories generate positive WOM (Coker, Flight & Baima, 2021).

At the same time, we studied the case of Parfois as having used storytelling to amplify the brand's international exposure and its digital performance. We found that interviewees see storytelling as a crucial element of success for the brand, whether because it enabled the brand to enter key fashion

markets for an affordable price, or because it increased the brand's engagement in digital environments, offering more likes, views, and comments to Parfois. Using influencers to tell that story on digital environments only maximized the potential of the brand's storytelling. It was the influencers, merged with the brand's storytelling in Parfois events, that made it possible to turn storytelling into storydoing, something Tiago Barquinha points out as the main factor for the brand's success.

At the end, storytelling was a crucial factor that explains Parfois success. However, it was not the only factor. It also the way the brand knew how to communicate its DNA, the careful choice of influencers telling that story, and the consistency these messages were being disseminated in digital environments.

## a) Managerial implications

For managers, this study offers three important insights. First, it shows that storytelling is an effective marketing tool to engage customers online, given its multiple benefits, such as emotional arousal, information processing or stimulation to act. Second, it underscores that storytelling will not be effective without a proper digital marketing strategy in place. Firms should know what customers care about, where they are online, what type of content do they prefer, and how their tastes are evolving over time. Third, it highlights that storytelling will not be as effective, unless it is relevant, transparent, and consistent. This seems to be the new form of selling online, where building relationships comes as a priority. And as opposed to information alone, stories have the power to build relationships.

## b) Limitations and future research

Notwithstanding its contributions, this research also has inevitable limitations. Firstly, we only studied the case of one brand belonging to a single industry: in this case, the fashion industry. Future research should explore perspectives from other brands belonging to other industries where storytelling might also play a relevant role, for example: medical, jewelry, automotive or travel. Or even luxury brands.

Secondly, while this research offers practical and theoretical knowledge about the influence of storytelling, additional research, based in survey research or field experiments might be relevant to offer further understanding regarding the dynamics of storytelling beyond social media, for example, on a brand's website. Digital metrics as how many purchases would occur within the website; how many people would share, comment or like a blog post; or how many people would click on a button to convert would be an interesting data source for future studies, comparing marketing communication with or without elements of storytelling as well as different approaches to storytelling.

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# Appendix

## Appendix 1: Parfois *Re-connect*

### Visual Storytelling





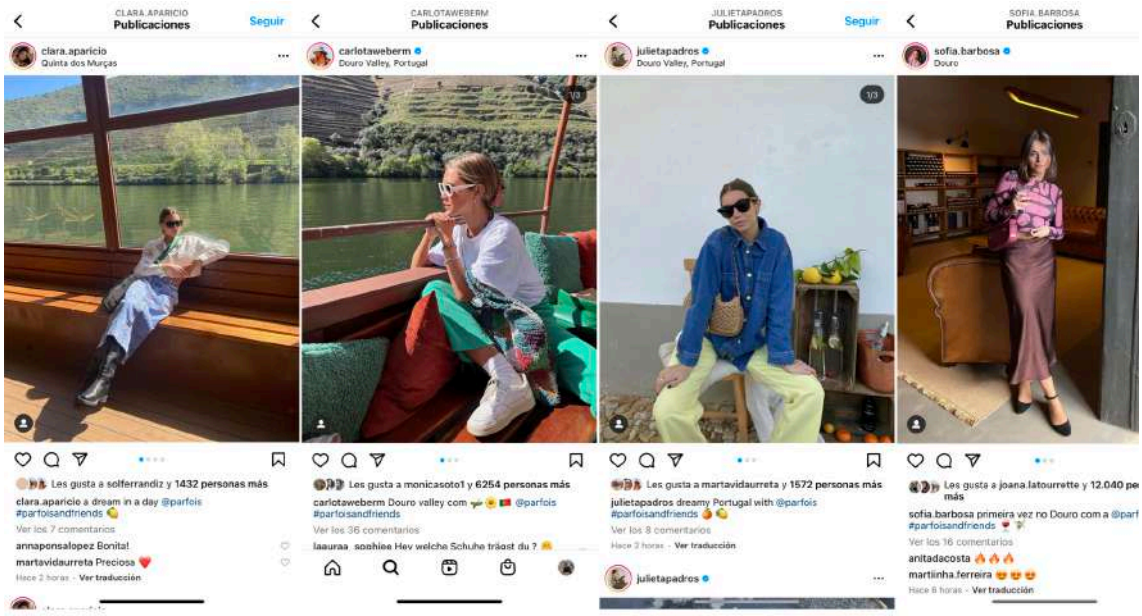

## Experiential Storytelling

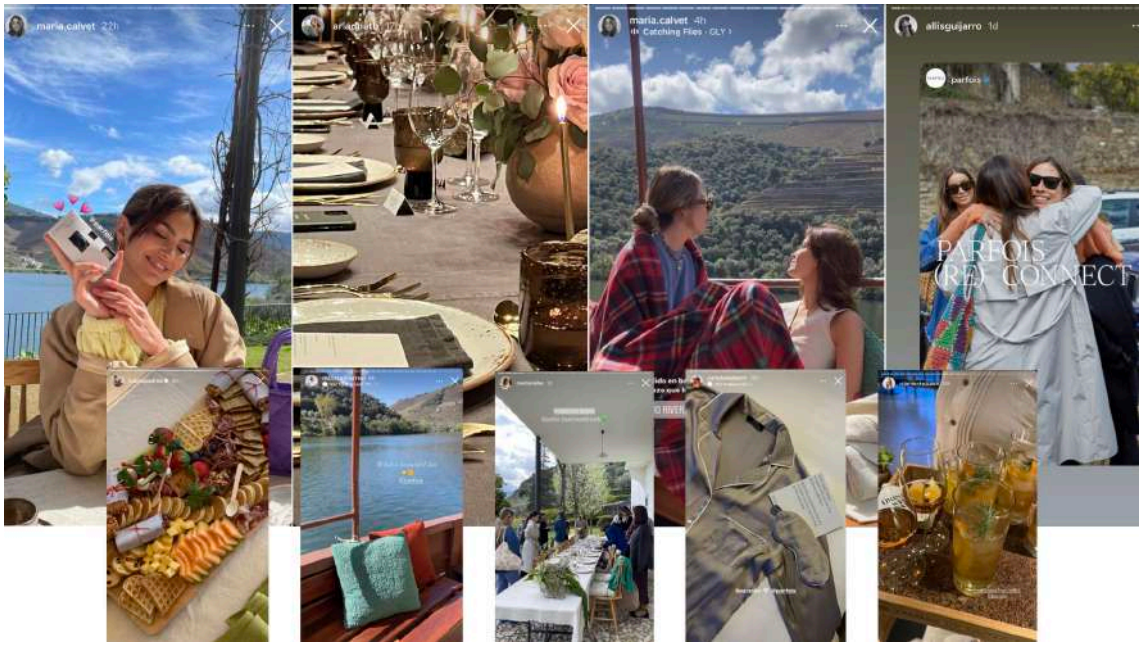


**Storytelling merged with collection**



## Results


CLARA.APARICIO
Publicaciones
Seguir
clara.aparicio
Quinta dos Murças
Les gusta a solferrandiz y 1432 personas más
clara.aparicio a dream in a day @parfois
#parfoisandfriends
Ver los 7 comentarios
annaponsalopez Bonita!
martavidaurreta Preciosa
Hace 2 horas · Ver traducción
CARLOTAWEBERM
Publicaciones
carlotaweberm
Douro Valley, Portugal
Les gusta a monicasoto1 y 6254 personas más
carlotaweberm Douro valley com @parfois
#parfoisandfriends
Ver los 36 comentarios
JULIETAPADROS
Publicaciones
Seguir
julietapadros
Douro Valley, Portugal
1/3
Les gusta a martavidaurreta y 1572 personas más
julietapadros dreamy Portugal with @parfois
#parfoisandfriends
Ver los 8 comentarios
Hace 2 horas · Ver traducción
julietapadros
SOFIA.BARBOSA
Publicaciones
sofia.barbosa
Douro
Les gusta a joana.latourrette y 12.040 pe
más
sofia.barbosa primeira vez no Douro com a @parf
#parfoisandfriends
Ver los 16 comentarios
anitadacosta
martiinha.ferreira
Hace 6 horas · Ver traducción


maria.calvet 27h
maria.calvet 4h
Catching Flies · GLY
aliisguijarro 1d
parfois
PARFOIS
(RE) CONNECT

## Appendix 2: Parfois *Here & Now*

### Visual Storytelling




### Experiential Storytelling





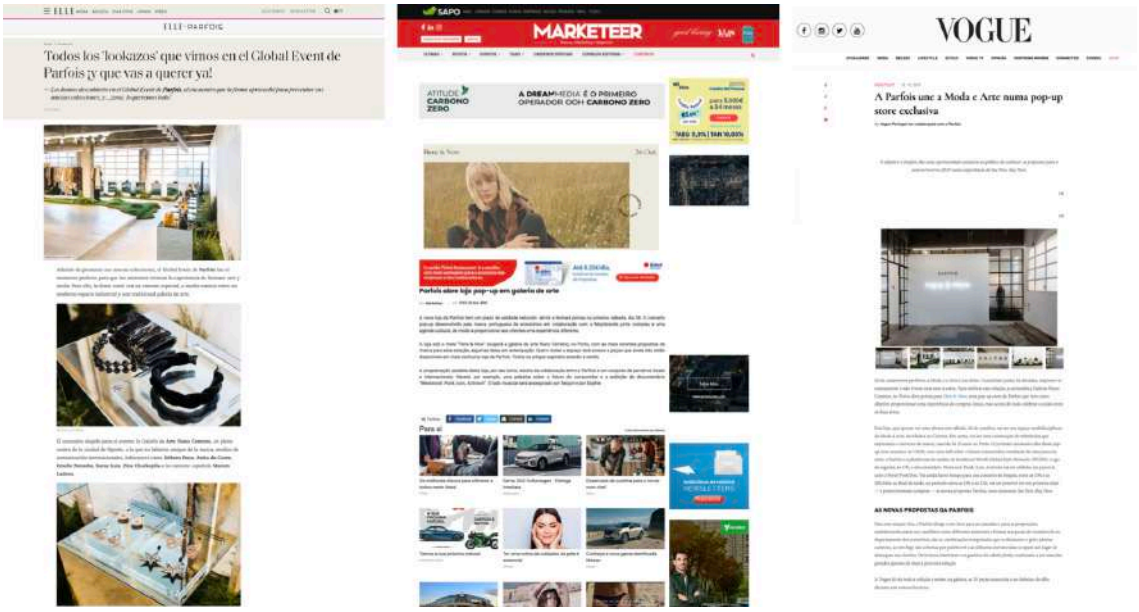
**Storytelling merged with collection**





## Results


@ANITACOSTA (218K)
@CRISTINAMUSACCHIO (1M)
@parfois
#AD
@EMITAZ (1M)
event & dinner
with @parfois
#parfoisandfriends
#ad
@JOANAVAZ_ (185K)
@parfois
FULL LOOK
@JODIELAPETITEFRENCHIE (331K)


ELLE PARFOIS
Todos los 'lookazos' que vimos en el Global Event de Parfois ¡y que vas a querer ya!
SAPO
MARKETEER
VOGUE
A Parfois une a Moda e Arte numa pop-up store exclusiva

## Appendix 3: Parfois *NOTAG*

### Visual Storytelling




### Experiential Storytelling






BIG
TRUCK
ADVENTURES
EXPERIENCES
EMOTIONS
PARTOUT



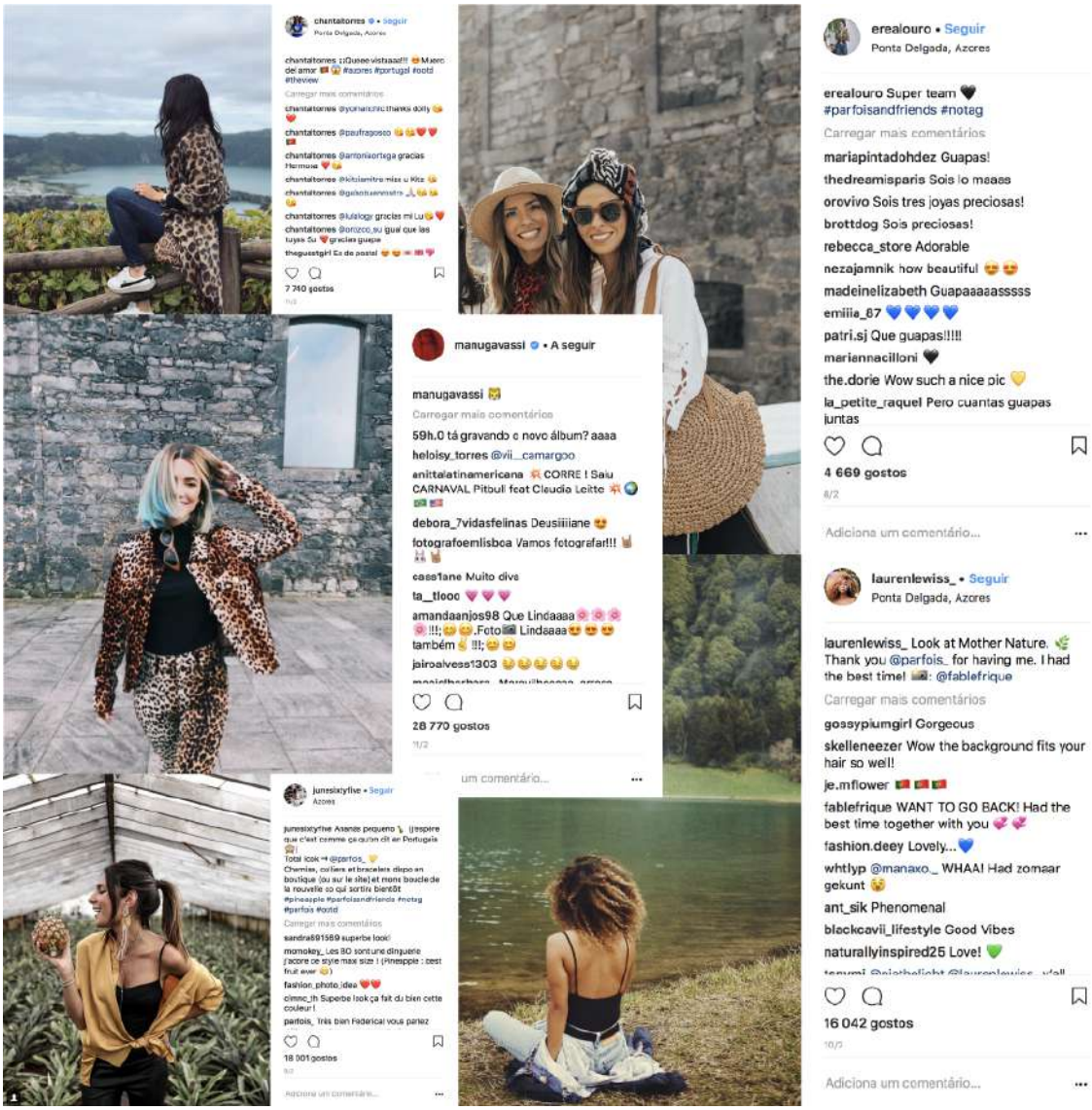


**Storytelling merged with collection**





## Results


chantaltorres • Seguir
Ponta Delgada, Açores
7 740 gostos
manugavassi • A seguir
manugavassi
Carregar mais comentários
59h.0 tá gravando o novo álbum? aaaa
heloisy_torres @vii__camargoo
anittalatinamericana CORRE ! Saiu CARNAVAL Pitbull feat Claudia Leitte
debora_7vidasfelinas Deusiiiiiane
fotografoemlisboa Vamos fotografar!!!
cass1ane Muito dive
ta__tlooo
amandaanjos98 Que Lindaaaa !!!;Foto Lindaaaa
jairoalvess1303
28 770 gostos
Adiciona um comentário...
junesixtyfive • Seguir
Azores
18 001 gostos
erealouro • Seguir
Ponta Delgada, Azores
erealouro Super team
#parfoisandfriends #notag
Carregar mais comentários
mariapintadohdez Guapas!
thedreamisparis Sois lo meaas
orovivo Sois tres joyas preciosas!
brottdog Sois preciosas!
rebecca_store Adorable
nezajamnik how beautiful
madeinelizabeth Guapaaaaasssss
emiiia_67
patri.sj Que guapas!!!!
mariannacilloni
the.dorie Wow such a nice pic
la_petite_raquel Pero cuantas guapas juntas
4 669 gostos
Adiciona um comentário...
laurenlewiss_ • Seguir
Ponta Delgada, Azores
laurenlewiss_ Look at Mother Nature. Thank you @parfois_ for having me. I had the best time!
Carregar mais comentários
gossypiumgirl Gorgeous
skelleneezer Wow the background fits your hair so well!
je.mflower
fablefrique WANT TO GO BACK! Had the best time together with you
fashion.deey Lovely...
whtlyp @manaxo_ WHAA! Had zomaar gekunt
ant_sik Phenomenal
blackcavii_lifestyle Good Vibes
naturallyinspired25 Love!
16 042 gostos
Adiciona um comentário...

## Appendix 4: Parfois *Backstage*

### Visual Storytelling




### Experiential Storytelling

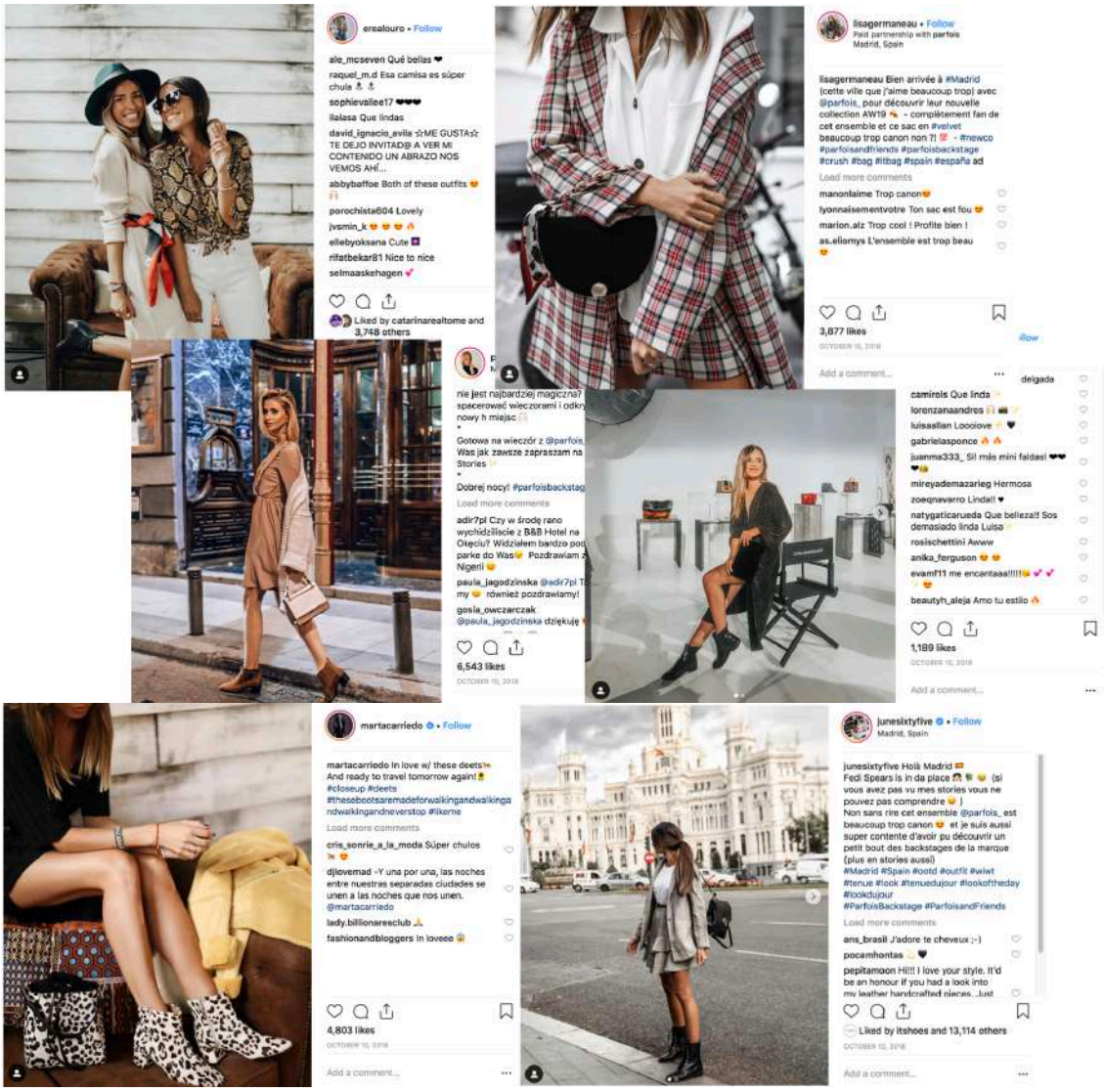


**Storytelling merged with collection**





## Results


erealouro • Follow
ale_mcseven Qué bellas ❤
raquel_m.d Esa camisa es súper chula
sophievallee17
lialasa Que lindas
david_ignacio_avila ☆ME GUSTA☆ TE DEJO INVITAD@ A VER MI CONTENIDO UN ABRAZO NOS VEMOS AHÍ...
abbybaffoe Both of these outfits
porochista604 Lovely
jvsmin_k
ellebyoksana Cute
rifatbekar81 Nice to nice
selmaaskehagen
Liked by catarinarealtome and 3,748 others
lisagermaneau • Follow
Paid partnership with parfois
Madrid, Spain
lisagermaneau Bien arrivée à #Madrid (cette ville que j'aime beaucoup trop) avec @parfois_ pour découvrir leur nouvelle collection AW19 - complètement fan de cet ensemble et ce sac en #velvet beaucoup trop canon non ?! - #newco #parfoisandfriends #parfoisbackstage #crush #bag #ltbag #spain #españa ad
manonlaime Trop canon
lyonnaisementvotre Ton sac est fou
marion.alz Trop cool ! Profite bien !
as_eliomys L'ensemble est trop beau
3,877 likes
OCTOBER 10, 2018
Add a comment...
delgada
camirols Que linda
lorenzanaandres
luisasilan Looolove
gabrielasponce
juanma333_ Sii más mini faldas!
mireyademazarieg Hermosa
zoeqnavarro Linda!!
natygaticarueda Que belleza!! Sos demasiado linda Luisa
rosischettini Awww
anika_ferguson
evamf11 me encantaaa!!!!!
beautyh_aleja Amo tu estilo
1,189 likes
OCTOBER 10, 2018
Add a comment...
martacarriedo • Follow
martacarriedo In love w/ these deets
And ready to travel tomorrow again!
#closeup #deets #thesebootsaremadeforwalkingandwalkingandwalkingandneverstop #likeme
Load more comments
cris_sonrie_a_la_moda Súper chulos
djlovemad -Y una por una, las noches entre nuestras separadas ciudades se unen a las noches que nos unen. @martacarriedo
lady.billionaresclub
fashionandbloggers In loveee
4,803 likes
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Madrid, Spain
junesixtyfive Holà Madrid
Fedi Spears is in da place (si vous avez pas vu mes stories vous ne pouvez pas comprendre )
Non sans rire cet ensemble @parfois_ est beaucoup trop canon et je suis aussi super contente d'avoir pu découvrir un petit bout des backstages de la marque (plus en stories aussi)
#Madrid #Spain #ootd #outfit #wiwt #tenue #look #tenuedujour #lookoftheday #lookdujour #ParfoisBackstage #ParfoisandFriends
Load more comments
ans_brasil J'adore te cheveux ;-)
pocamhontas
pepitamoon Hi!!! I love your style. It'd be an honour if you had a look into my leather handcrafted pieces. Just
Liked by itshoes and 13,114 others
OCTOBER 10, 2018
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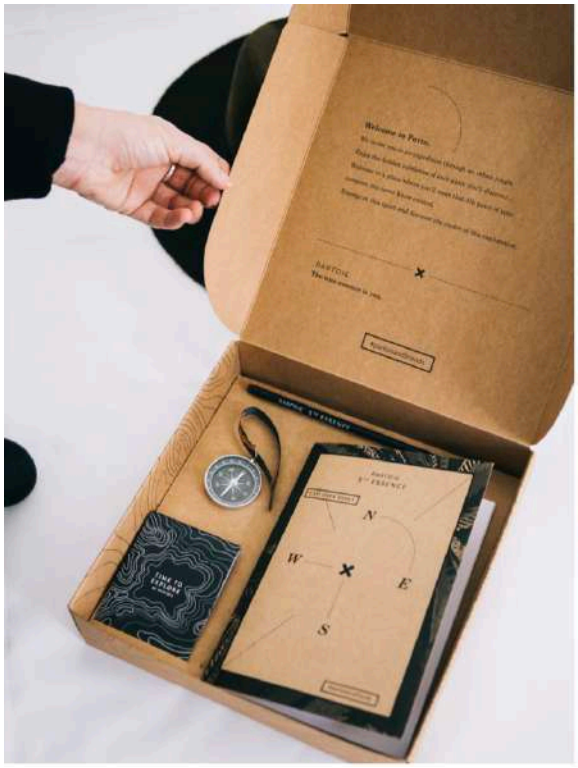
## Appendix 5: Parfois *Herself*

### Visual Storytelling




### Experiential Storytelling




Welcome to Porto.
PARFOIS.
The true essence is you.
#parfoisofficial
N
W
E
S

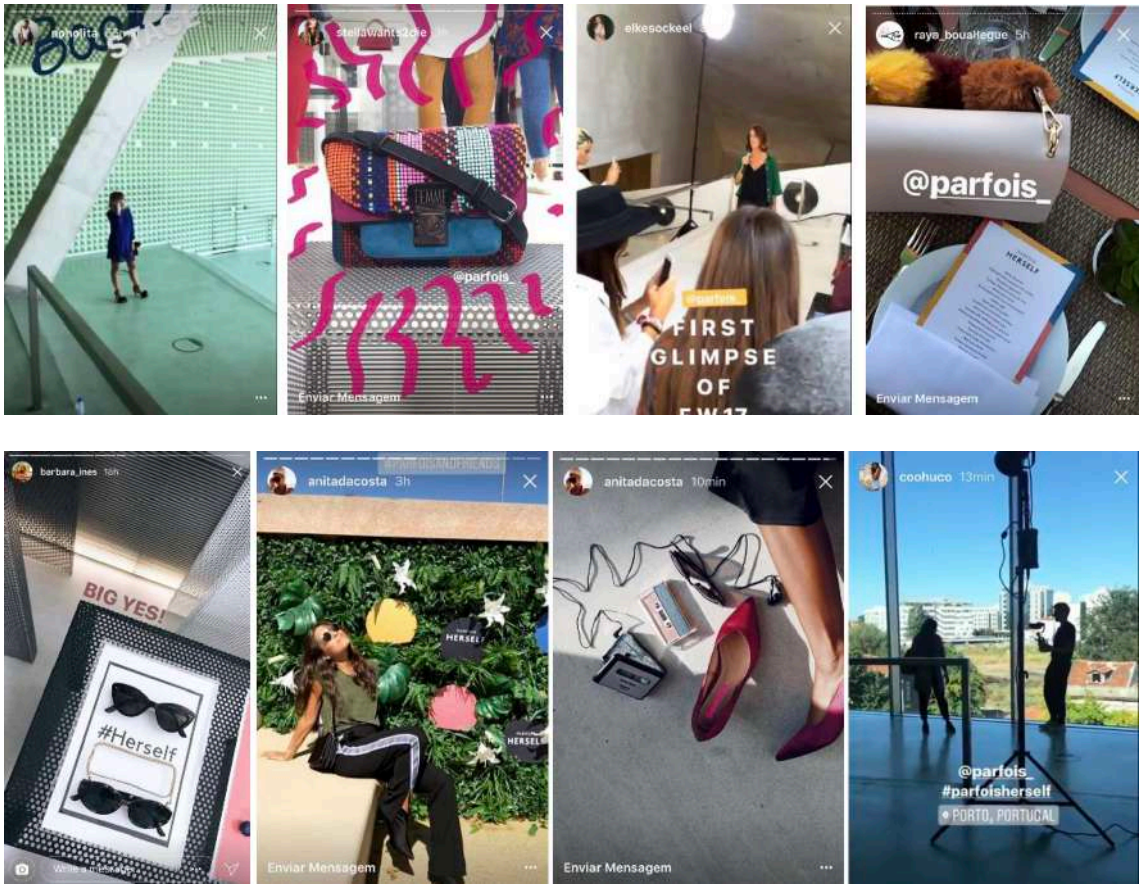

PARFOIS
5TH ESSENCE
CAMILLE CALLEN
The true essence is you.
PARFOIS



**Storytelling merged with collection**



## Results


@parfois_
FIRST
GLIMPSE
OF
@parfois_
#parfoisherself
PORTO, PORTUGAL
BIG YES!
#Herself
Enviar Mensagem

## Appendix 6: Parfois *Home Is*

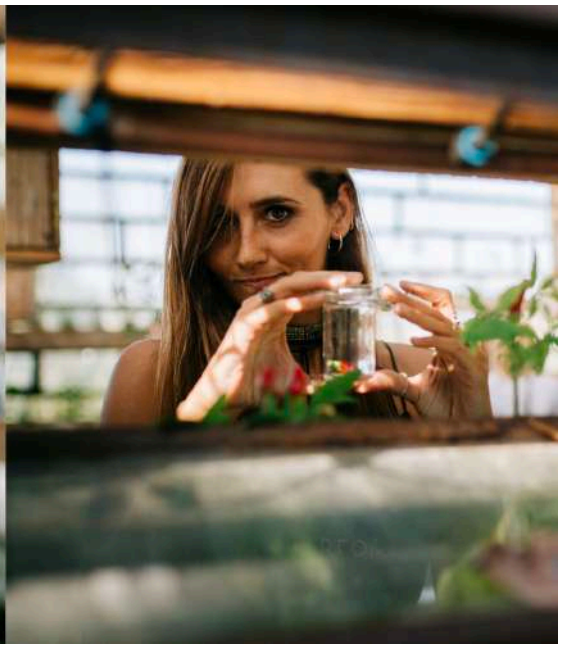
### Visual Storytelling




### Experiential Storytelling






Nina

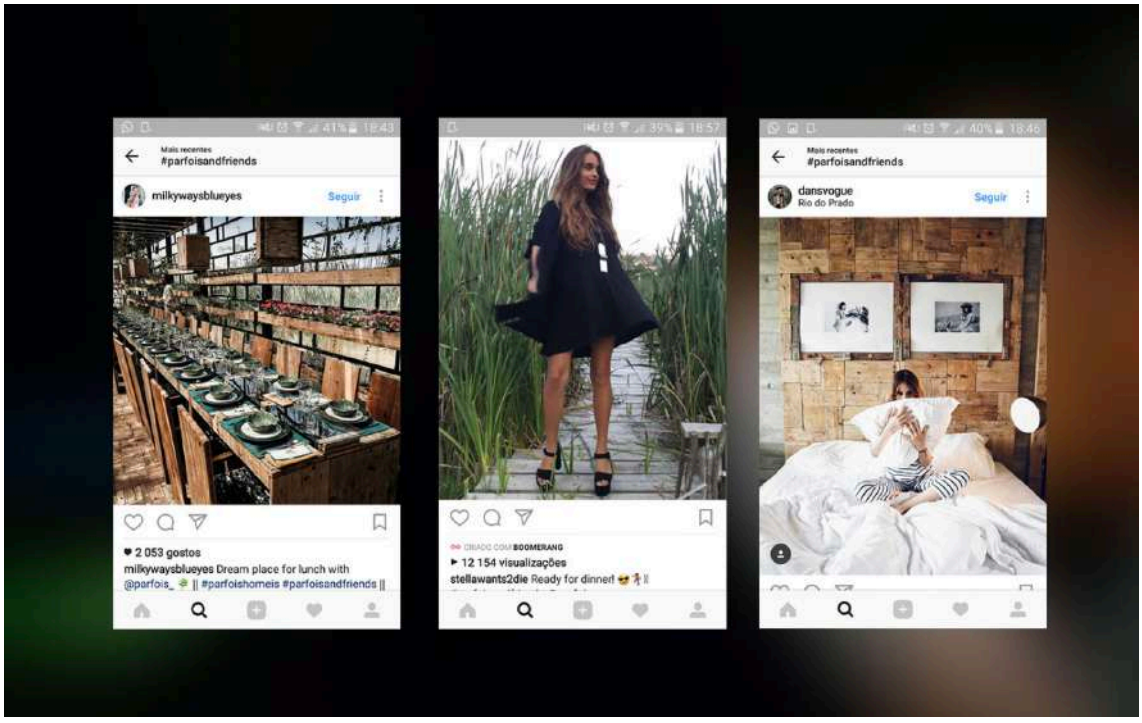

Nina
YASMINA
SARAY



## Storytelling merged with collection



## Results



## Appendix 7: Parfois *5th Essence*

### Visual Storytelling

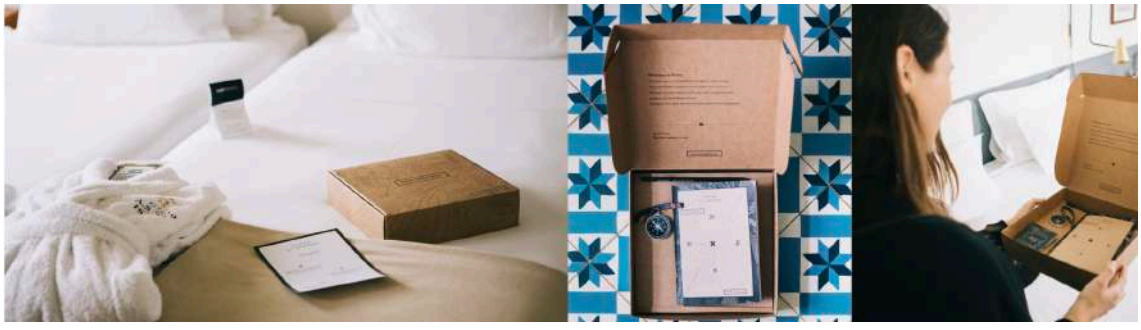




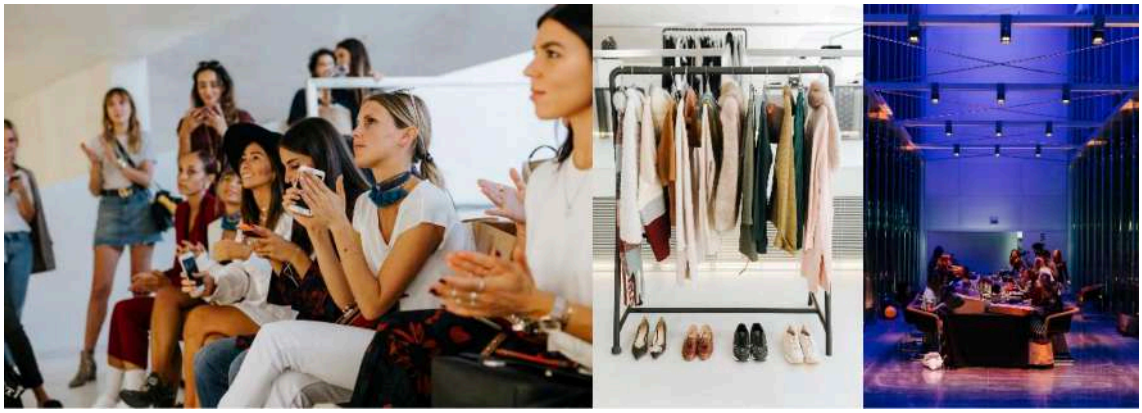

## Experiental Storytelling





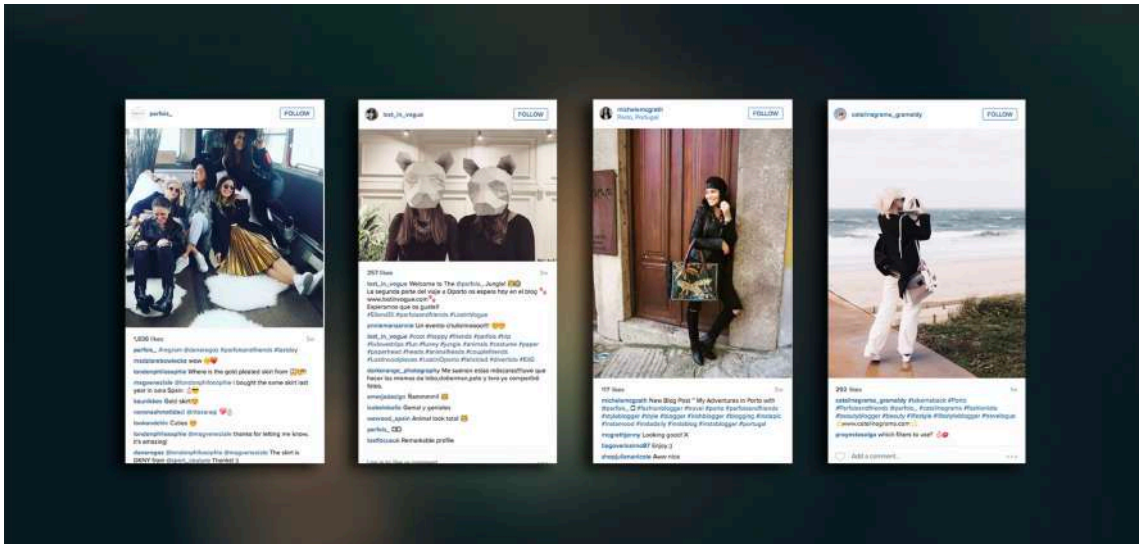


**Storytelling merged with collection**



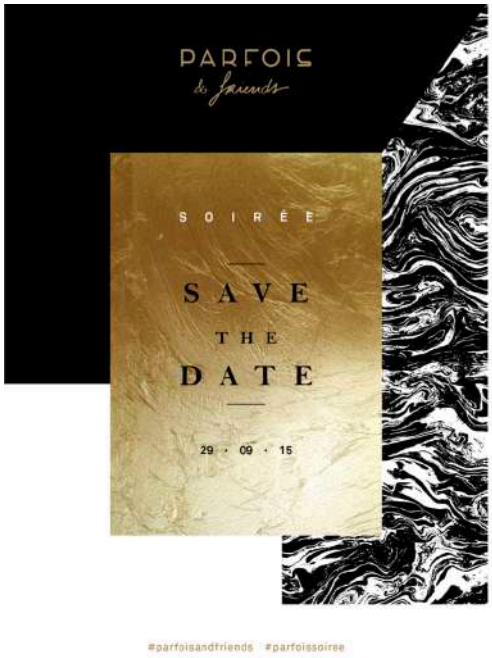


## Results



## Appendix 8: Parfois *Matinée & Soirée*

### Visual Storytelling







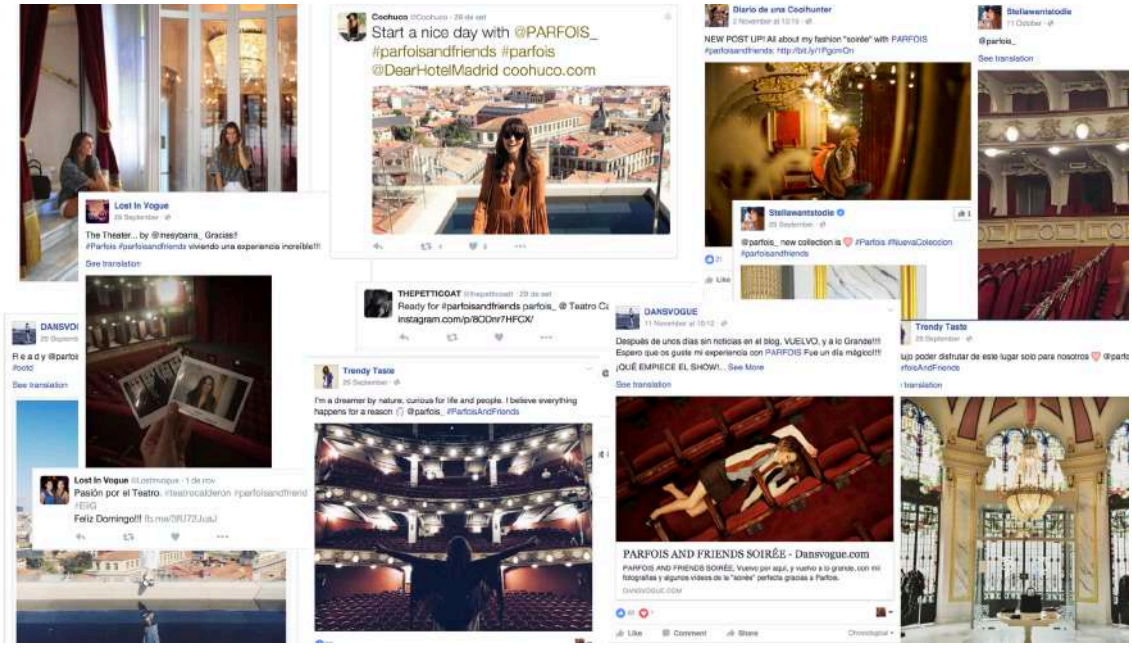
### Experiential Storytelling



## Storyteling merged with collection



## Results



## Appendix 9: Parfois *Boho*

### Visual Storytelling




### Experiential Storytelling



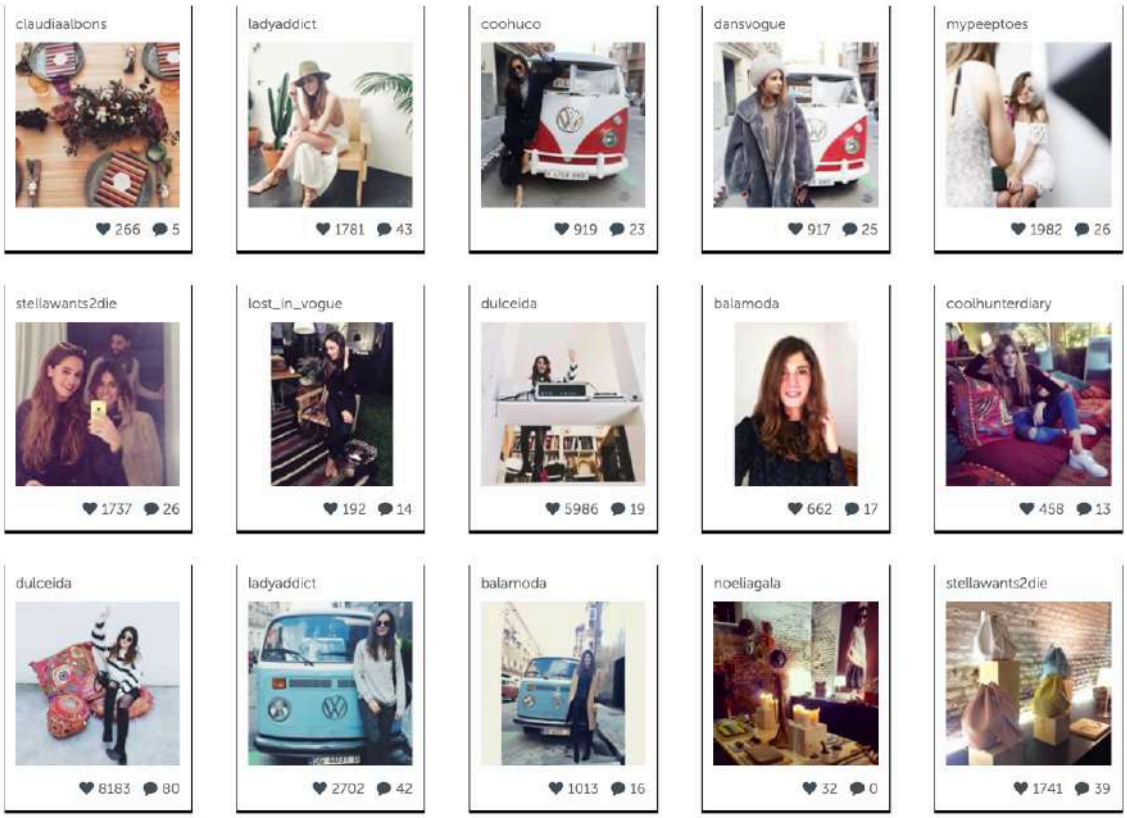
**Storyteling merged with collection**








**Results**



## Appendix 10: Interview of Tiago Barquinha

### Part I - Parceria entre Mojobrands e Parfois

**1 – Para começar, fale-me um pouco da Parfois. Como é que esta parceria começou?**

A parceria começou com a oportunidade da Parfois ter uma nova pessoa responsável pela área de marketing, e que estava a tentar ter uma abordagem diferente para a marca. Hum... Uma abordagem talvez um bocadinho mais estratégica; secalhar sentia que havia muitos desafios que era preciso ser respondidos. Era uma marca que estava com cada vez maior expansão internacional. Estava com um crescimento internacional quase exponencial. E a uma determinada altura um dos grandes desafios que eles tinham era o de conseguir chegar a muitos países sem ter um investimento extraordinariamente grande. E estávamos no nascimento daquilo que hoje se chama influencer marketing, estávamos ainda na época das bloggers, e começou-se a ponderar fazer ações para bloggers. Hum... E a determinada altura, pronto, nós fomos sempre conversando, tentando fazer projetos com a Parfois e... hum... nós propusemos trazer as bloggers cá ao Porto. Elas já estavam a pensar também nesse projeto, mas elas acabaram por fazer no primeiro ano com elas. Depois surgiu oportunidade de fazermos em Madrid, nós fomos a concurso, nós ganhámos e pronto. Depois foi uma questão de todos os anos íamos propondo formas novas de interagir com estas influencers e com estas bloggers.

Aqui também há que ressaltar que com a nova direção de marketing, eles começaram a construir uma mulher Parfois, ou seja, começaram a construir uma

persona, mas uma persona que não só existia dentro, mas uma persona que passava para fora. E eles começaram a criar um tema para cada coleção, a fazer um vídeo de coleção, e depois começaram a fazer um evento da coleção para influencers. E foi nesse *storytelling* que nos fomos enquadrando, e foi nessa forma de ver a mulher e de projetar a mulher Parfois que foi evoluindo ao longo dos tempos.

Porque é que nós começámos a trabalhar com a Parfois? Eles sempre foram 15, 20... Portanto eles sempre tiveram uma grande equipa e eles sempre tiveram capacidade para fazer coisas sozinhos. Eles fizeram muitos eventos sozinhos. Não fizeram sempre tudo connosco. Agora eles acabaram por nos contratarem para a apresentação destas coleções porque eram coisas mais complexas que lhes roubava muito tempo, e porque nós, pronto, acabávamos por acertar na forma do modelo. No fundo foi isso. No fundo nós criámos um modelo de relação. Era um modelo relacional com influencers.

2 – No período de 2015 até 2021, a parceria entre a *Mojobrands* e a *Parfois* contou com pelo menos 9 eventos realizados:

Parfois Boho em 2015

Parfois Soirée em 2015

Parfois Home Is em 2016

Parfois 5th Essence em 2016

Parfois Herself em 2017

Parfois Backstage em 2018

Parfois NOTAG em 2018

Parfois Here & Now em 2019

**2.1 – Qual foi o evento Parfois que mais sucesso teve?**

Hum... é muito difícil porque... Por exemplo, o primeiro foi muito impactante porque foi o primeiro. O Soirée foi muito impactante porque foi a primeira vez que fizemos imprensa mais *influencers.* Por exemplo, no 5th Essences foi a primeira vez que fizemos 5 eventos: 5 apresentações com 5 grupos diferentes, para conseguirmos chegar a mais nacionalidades diferentes. Por exemplo, o Parfois Backstage é a primeira vez que temos público.

Mas o Backstage para mim até foi um dos que menos resultou. Aliás o Backstage foi uma ideia que elas já tinham feito cá em Portugal, mas com as espanholas eu acho que elas não sentiram tanto a experiência do Backstage.

É assim, em termos do *storytelling* para a marca... O Home Is, o Herself… Porque aqui estamos muito alinhados com o *storytelling* da marca. No Matinée & Soirée também estávamos.

É assim, o evento que mais recebeu prémios da Parfois foi o Home Is. Mas foi também porque nós conseguimos captar mais a emoção, conseguimos captar as *influencers* a chorar e por isso... quer queiramos ou não isso dá prémios. O Herself por exemplo, foi o evento que mais problemas tivemos. Porque vieram umas francesas que eram umas chatas do caraças. E começaram a gerar um ruído um pouco menos positivo à volta do evento. Mas em termos de resultados... A nossa ideia era transformar as *influencers* em estrelas. E conseguimos. O vídeo ficou espetacular.

**2.2 – Como descreveria o *storytelling* da Parfois?**

O storytelling foi sempre muito alinhado com a evolução da mulher, não é. No fundo, o storytelling vinha da mulher Parfois. E foi a forma como transformámos storytelling em storydoing. Doing para um target muito específico, que eram as influencers.

**Part II – Storytelling**

**Gostava de falar sobre os eventos da Parfois agora em mais detalhe. Vamos começar pelo evento Parfois Home Is, que ocorreu em 2016.**

Esta experiência começa no aeroporto. Sempre. Todas as experiências começavam no aeroporto. No aeroporto elas receberam uma taça de café, ou chocolate, ou chá. E o *hollypop*.

Depois elas chegavam ao espaço. Elas vinham todas em minis. Todos os eventos tinham carros diferentes. No espaço foram recebidas numa sala. Porque o evento era home. Mas nós criámos uma sala do zero. Era um espaço que era tipo um lobby, mas nós transformámos um lobby numa sala. Depois tiveram os cocktails detox. Depois do cocktail detox tiveram um almoço, almoço tradicional ok? E depois é que vieram para a aromatização do azeite. Depois da aromatização do azeite é que passaram para o pão. Depois, elas tiveram uma degustação de vinho de 3 regiões de vinho: Dão, Douro, Alentejo. Depois, é que foram para os quartos. Só que nos quartos, isto apareceu tudo personalizado porque nós fizemos um inquérito. Pusemos as fotos de cada uma, pusemos a música de cada uma. O principal foi a caixa de música. Era o 'ex libris'. Algumas... Isso é que foi

a nossa surpresa. Passaram-se com as frases personalizadas. Era o *quote* da vida delas. E algumas... A coohuco começou a chorar no quote. Houve outras que... esta passou-se com as fotografias. Houve outras que se passaram com a caixa de música. Tínhamos o kit de banho personalizado... as revistas, ok? As fotos... e depois disto tudo, no quarto, ainda houve mais coisas. Depois dos quartos, ainda tinham o mega closet. Tínhamos um espaço, era uma minibiblioteca / sala de conferência. Nós transformámos num mega *closet*, pusemos lá armários, e depois a coleção. Pusemos uns sofás e umas cenas... e depois cá fora tínhamos uma zona com os acrílicos, em que elas faziam o shooting com as três favs, com as três peças favoritas. E depois disso é que foram para o jantar. E no jantar, tínhamos o pão, o azeite, e tínhamos o Tiago Nacarato a cantar. E depois é que tivemos a cena do Fire Pit, com as histórias e com as pulseiras. Isto por exemplo foi o que correu pior. Porque ela disse que dominava o inglês e gaguejava... Não correu nada bem.

1 – O evento Parfois Home Is contou com várias experiências especialmente preparadas para receber as *influencers*. Temos o exemplo da experiência gastronómica, de uma experiência natural, de uma experiência de decoração, e ainda o exemplo de outras como foi a experiência de produção de vinho ou o encontro final à luz da fogueira onde as *influencers* foram convidadas a mostrar o seu lado mais emocional, e a partilhar histórias sobre si.

**De que forma é que este tipo de experiências está interligado com o *storytelling* da Parfois?**

Estão interligadas porquê? Porque isto é feito para *influencers* não é? Antigamente quando elas eram bloggers, elas escreviam mesmo nos blogues.

Ainda houve algumas a escreverem. Elas falam da experiência e falam da coleção. E isto tem a ver com criares um *Goodwill* neste target, que depois... Isto no fundo é tipo por contágio, não é. As pessoas vão contagiar depois a sua rede, porque vão dizer o que incrível que foi...

Aqui, os objetivos que nós tínhamos era: (1) converter o storytelling em story doing; (2) tínhamos o objetivo de gerar mais conteúdo do que o contratado, ok? (3) tínhamos o objetivo de criar 'reets' para a marca, não é? Criar alcance. (4) E depois ainda tínhamos outro objetivo que era criar conteúdo para a marca... para apresentar as coleções.

Porque elas aqui trabalhavam com muitas peças. No mega closet, grande parte das peças que têm são protótipos. O que é que acontece? Imagina, ela tirou fotografia com este sapato, e ela secalhar até postou nas redes dela. Mas esta bota... isto foi em setembro. Mas esta bota ia sair em dezembro. O que é que a Parfois fazia? Ficava com as fotos, em dezembro publicava a foto do produto, e depois em carrossel punha 'olha, a *influencer* tal usou assim, a *influencer* tal usou assim'... e 'tagava' as *influencers*, percebes?

Em cada evento, tu tinhas o conteúdo em direto, e depois tinhas o conteúdo em diferido. E isto é que é o conteúdo diferido. Porque ninguém pensa que tu estás a fazer, mas pelo mesmo preço consegues fazer uma gestão de conteúdo, e consegues lá está... manter o *storytelling*.

**2 – O *storytelling* sempre foi uma preocupação para a Parfois?**

Claro. Nós é que nos fomos adaptar ao *storytelling* que a Parfois já estava a contar. Não fomos nós que o criámos. Nós fomos criando episódios, houve episódios que foram mais nossos do que deles, percebes?

Era como eu te dizia há bocado... Há episódios que são mais ligados com a coleção, como era o Home Is, como era o Herself. Como secalhar foi o Backstage... Foram mais ligados com o que elas estavam a contar, mas houve outros... O Soirée, o Boho também. Eles tinham sempre todos uma ligação. Mas por exemplo o 5th Essences não tinha uma grande ligação, porque o 5th Essences tinha mais a ver com o evento em si. Tinha a ver que eram 5 grupos, era a primeira vez que elas vinham ao Porto... Por isso queríamos mostrar um Porto diferente, um Porto como ninguém tinha visto. Ou que ninguém conhecia. Por isso é que as pusemos a andar de autocarro de dois andares, lá em cima. Não as pusemos a andar nos tradicionais barcos do rio Douro. Pusemo-las a andar de elétrico, e não de barco. Tudo o que era alternativo no Porto, nós fizemos. Fomos sempre procurar o original. E isso também é *storytelling* da marca. Porque pode não estar alinhado com o *storytelling*, mas tem a ver com a forma como a marca se posiciona, com a forma como a marca quer e deseja ser, não é. É uma marca que não quer ser igual às outras, quer ser diferente, quer mostrar coisas diferentes, quer dar experiências diferentes. Todas estas experiências eram isso. Todas eram diferentes. Aliás, a obrigatoriedade que nós nos impúnhamos... nós tentávamos sempre que os carros fossem diferentes de evento para evento. E isso tinha custos elevados para a Parfois.

3 – Agora gostava de tocar num ponto, que é a personalização dos vossos eventos. Todos os vossos eventos para a Parfois são caracterizados por um grande grau de personalização.

No exemplo da Parfois Home Is, as convidadas foram surpreendidas com um ambiente altamente personalizado: objetos com os seus próprios nomes / uma caixa de música personalizada com a sua música favorita / um kit de banho

personalizado ao gosto de cada uma / Fotos pessoais de cada uma / entre outros detalhes como revistas ou frases personalizadas

**A minha questão é: o que é que a Parfois tem a ganhar com esta personalização? Ajuda no processo de *storytelling*?**

Ajuda. Neste caso era objetivo de o evento ser personalizado, porque é para elas se sentirem em casa. Tu não consegues fazer uma pessoa se sentir em casa se vais tratá-la como mais uma. Por isso, aqui era importante a personalização. Claro que houve outros eventos que não foram tão personalizados como esse.

Mas os nossos objetivos eram quase sempre estes. É isto. É conteúdo, alcance e *doing*. E converter o *telling* em *doing*... Ou sermos mais um elemento do *storytelling*. Ou sermos a tangibilização muitas vezes do *storytelling*. No fundo é isso. É passarmos da narrativa para a experiência.

4 - Tudo isto que está a ser criado pela Mojobrands - as experiências imersivas, o alto grau de personalização -, parece ter um objetivo para a marca Parfois.

**Estas estratégias ajudam na apresentação das coleções da marca? Se sim, porquê?**

Nós sempre tentámos personalizar tudo para a Parfois. Havia sempre muitos elementos personalizados. Todos os eventos tinham coisas de personalização, quanto mais não seja neste último que nós fizemos elas recebiam coisas no quarto que eram personalizadas para cada uma. Umas recebiam roupas, outras... Houve

um evento... No 5th Essences elas receberam todas umas cruzetas com os nomes delas... Muitas vezes... As *influencers* têm sempre imensos problemas com alimentação, quanto mais não seja tínhamos de personalizar até os menus. Menus para celíacas, menus para lacteosensíveis, menus para não sei quantas... Era sempre tudo bastante personalizado sim. Era uma preocupação a questão da personalização, porque é uma preocupação a questão das pessoas se sentirem bem não é. A nossa preocupação é que a experiência supere as expectativas e nós pusemos a barra sempre muito alta junto das *influencers*.

5 – Gostava de falar sobre o conceito da mulher Parfois em mais detalhe.

No evento Parfois Herself, falam de um novo conceito de mulher.

**Que conceito é esse?**

Nós conseguíamos passar estes conceitos porque os eventos tinham estes conceitos não é. O primeiro filme delas é feito no Porto e, eu se descrevesse era a mulher viajante. É um filme que é tipo ela está no apartamento e está à procura da mala e depois esquece-se da mala... Já nem me lembro muito bem... Mas é assim uma coisa está a fazer a mala e está a pensar o que é que está a fazer na mala hum...

Nós quando pensávamos em cada um dos eventos tínhamos o conceito. O conceito era dado por elas, porque o conceito é o conceito da coleção, percebes? É o conceito do produto. Houve anos que nós nos adaptámos melhor ou recriámos conceitos para ir de acordo com o conceito... e normalmente para esse conceito de coleção elas faziam um vídeo. E muitas vezes e nós até víamos os moodboards. Às vezes elas até tinham coleções cápsulas, e nós pegávamos na

cápsula em vez de pegar no conceito da coleção. Por exemplo, no 5th Essences existe um sub conceito que era o Hurban Jungle, que era uma sub coleção que elas tinham... e pusemos pessoal com máscaras a servir, por isso é que tínhamos os animais e aqueles ambientes tipo selva, por isso é que recriámos a selva dentro da casa. Mas isso tinha a ver com o storytelling da coleção, percebes? Tu no fundo estás a tangibilizar toda uma marca, percebes? Tu tens de tentar o máximo de recursos que a marca está a trabalhar nessa coleção. O bom de tu trabalhares com uma marca de moda é que ela quase se renova a cada coleção não é. E nós tínhamos sempre uma visão de longo prazo... aliás nós trabalhamos com um conceito que se fala muito na Contagious que se chama o Agile Long-Termins, ou seja, tendo sempre uma visão de longo prazo na mulher, por isso o longo era a mulher, e a construção desta mulher. Mas no curto, é a coleção, cápsulas, tendências, é tudo.

**6 – Todos os eventos Parfois têm o mesmo conceito de mulher? Ou vai-se alterando?**

É sempre o mesmo, só que o conceito ao longo dos anos vai evoluindo não é. A mulher vai evoluindo. Nós todos vamos evoluindo. A marca não pode ficar parada, por isso é que a marca foi evoluindo. Tu começas um storytelling, é como uma narrativa, é como um romance. O romance pode durar 1 ano ou uma semana... mas as personagens vão evoluindo não é, vão se transformando não é. Tu estás a trabalhar para uma persona, mas essa persona foi evoluindo.

7 – Vamos mudar para o evento Parfois NOTAG.

**Fale-me um pouco do processo de criação do storytelling. Qual é o processo que a Mojobrands adota, desde o momento em que o conceito é apresentado, até ao momento em que o evento é realizado?**

Elas davam-nos o conceito, davam-nos a coleção, davam-nos os moodboards. Nós normalmente nesta fase não tínhamos nenhum vídeo. Tínhamos ou screept, ou uma ideia do vídeo... tínhamos muito poucas coisas.

8 - Não podia passar esta entrevista sem antes falar sobre uma questão importante: a escolha das influencers.

**Porquê usar *influencers* para fazer o *storytelling* da Parfois?**

Não éramos nós que escolhíamos. Porque isso sim tem muito a ver com a mulher que elas querem projetar percebes? E elas todos os anos estavam a tentar descobrir novas e estavam a tentar ir para novos países e tem a ver muito com estratégias comerciais delas percebes? Na Parfois nunca escolhemos e nem sugerimos nenhuma influencer. Fizemos para outras marcas. Para elas não.

**9 – Acha que o uso de influencers poderá ter impacto na forma como os consumidores recebem as novas coleções da Parfois?**

Claro, mas isso tem a ver com o influencer marketing. E isso para uma marca como a Parfois que é muito sales oriented. A Parfois nunca tinha tido marketing. A grande batalha que eu sempre fui discutindo com a Susana, é que a Susana conseguiu passar de uma marca que era só sales oriented para uma marketing oriented. E conseguiu perceber investimentos em marca não tem ROI imediato. O que é que aconteceu? É que as bloggers faziam com que as pessoas fossem às lojas e havia algum retorno das ações. E por isso ela conseguiu convencer a Manuela a investir nisto. Elas se tentassem chegar ao mesmo número de pessoas com campanhas de publicidade iam gastar secalhar 10 vezes mais. Um evento destes, custa 50 000. E fazer uma campanha em 17 países não custa 50 000. Custa por aí 500 000. Elas começam a fazer experiências com bloggers e começam a ver uma coisa que é... a blogger usa a peça A e passado 2 dias a peça A esgota em lojas.

O storytelling tem a ver com isto. Com o que elas dizem sobre o evento percebes? Com as histórias que elas contam, com as experiências que elas contam... Por exemplo, uma blogger destas diz vai fazer 5 posts mais 5 stories... Isto também tem a ver que nós aumentávamos a rentabilidade do evento. O ROI disto era gigante.

Ao princípio elas não iam tanto para influencers de nicho, depois começaram a entrar numas influencers mais... assim umas miúdas mais engraçadas. Tem a ver cada vez mais com o público das redes sociais - são cada vez mais os Millennials, mas tendencialmente cada vez mais a Geração Z. Tu vês, têm aqui influencers que tinham 24 000 gostos, 16 000... Nós chegámos a ter eventos com mais de um milhão de gostos.

10 – Chegámos à parte final da entrevista: os resultados gerados.

**De entre as seguintes opções, enumere os resultados de marca que o storytelling da Parfois impacta positivamente:**

- Brand awareness
- Consumer-brand engagement
- Brand authenticity
- Positive brand associations
- Brand perceptions
- Brand loyalty
- Brand trust
- Brand reputation
- Word Of Mouth
- Drive revenue
- Better understanding of what the brand is
- Better memorization of Parfois
- More chances of having brand embassadors

Outro? _____

Eu acho que impacta em todos. Brand awareness, of course. Consumer-brand engagement sim porque tens os likes, os comentários. O brand authenticity... pah tu projetas uma imagem da marca não é. Sim. Eu secalhar... mais do que authenticity seria mais positioning. Positive brand associations, sem dúvida. Brand perceptions, sim. Brand loyalty, sem dúvida. Brand trust, sem dúvida. Reputation, está muito ligado ao trust. Word Of Mouth, sem dúvida. Drive revenue, como eu já te expliquei, of course. Better understanding of what the

brand is, of course, porque tens os produtos.Better memorization of Parfois, claro. More chances of having brand embassadors, sim sem dúvida.

No Backstage nós até fizemos uma coisa com brand embassadors. Convidámos alguns embassadors, abrimos o evento, uma parte da tarde, a quem quisesse candidatar-se. Já não me lembro como é que era a dinâmica. Tinham e fazer uma fotografia, ou tinham de mostrar que tinham andado a seguir a marca. E fizeram uma visita ao evento. Não tiveram uma full experience, mas puderam ir ver o espaço, e tiveram uma visita guiada. Foi o prémio. E viram o shooting. E viram o backstage da marca.

**11 – De entre as seguintes opções, escolhe o(s) fator(s) que, de acordo com a sua opinião, mais contribuem para o sucesso do storytelling da Parfois:**

- O storytelling desperta emoções
- O storytelling cria ligações com os consumidores
- O storytelling é autêntico
- O storytelling inclui um valor, ou um conceito que é universalmente entendido por todos
- O storytelling reflete o tipo de consumidores da marca
- O storytelling é partilhado em redes sociais/website Parfois
- O storytelling inclui *influencers* como personagens da história Parfois
- O storytelling reflete a missão da marca
- O storytelling é relevante
- O storytelling é dito não pela marca, mas por *influencers*
- O storytelling é repetido muitas vezes, e em canais de comunicação diferentes

Outro? _____

Eu acho que são todos em geral. Mas estes são os principais. Eu destacaria estes, mas de uma forma geral sim, todos.

**12 – Pergunta final, para concluir a entrevista. Acredita que esse *storytelling* contribuiu para o sucesso da marca?**

SIM. Se não acreditasse nisto, meu deus. Claramente que sim. E isto é tão verdade. E a grande prova disto é que a Parfois foi para muitos países novos e teve muito sucesso. Nós quando começámos com a Parfois, a Parfois estava a tentar vender-se para muitos países, ainda era uma miragem quase. O Bohoo é o primeiro grande evento em Espanha, foi em Madrid, com 60 a 70% de espanholas e 30 a 40% de portuguesas. Só depois é que vêm os outros países todos. E começam a vir países mais pequeninos: a Bélgica, a Croácia, a Hungria, sei lá, os países de Leste. A Irlanda sempre foi um país muito importante para eles, sempre correu muito bem. Mas depois começaram a vir os bigs, os países da moda, França, Itália, China, Brasil, Colômbia. Ninguém conhecia a Parfois... Mas não foi só os eventos. Nunca é só um fator que faz a marca. São todos os touchpoints. Mas tem a ver com uma mentalidade de storytelling. E o storytelling é a mulher Parfois, e nós transformávamos a mulher Parfois em doing, em experiência.

## Appendix 11: Interview of Susana Coerver

Eu só consigo responder pelo posicionamento da Parfois entre 2013 e 2019. Para mim a coisa mais importante na marca é encontrarmos o discurso desse storytelling. Durante um ano tive a fazer uma pesquisa aprofundada com os vários stakeholders da empresa até encontrar aquilo que descrevo como o propósito e o posicionamento da Parfois, que foi inspirado na sua fundadora que criou a marca quando tinha 42 anos, criando uma marca de uma mulher para todas as mulheres. Por isso mesmo, o storytelling foi inspirado na mulher com estes valores de empreendedorismo, força, garra, resiliência. E, portanto, foi criada uma narrativa para a Parfois com base neste tema.

**Part I**

**1 – Como descreveria o storytelling da Parfois?**

O storytelling da Parfois fala de uma mulher para todas as mulheres. Fala de empreendedorismo, de uma mulher que criou uma marca aos 42 anos e que hoje continua a ser a única dona da empresa. Em termos de storytelling da marca, falamos de uma mulher autónoma, segura, independente, que adora viajar e descobrir coisas, que quando vai às compras vai sozinha precisamente por esta autonomia, segurança e independência. E estamos a falar de uma mulher entre os 25 e os 35 anos. Aspiracional para as mais novas, mas também aspiracional para as mais velhas. A todas as campanhas e eventos era construída uma narrativa que gira em torno desta mulher. E, portanto, o momento poderia ser sobre viajar sozinha, e o bom que pode ser viajar sozinha. O outro sobre a

importância de não criar rótulos e não julgar os outros. Tudo – eventos e temas à volta da personalidade desta mulher.

**2 – O storytelling foi sempre uma preocupação para a Parfois? Porquê?**

Na construção desta narrativa a principal preocupação foi criar uma relação de verdade e autenticidade com stakeholders. Stakeholders estes que em primeiro lugar foram identificados como influencers e imprensa, sendo que a escolha dos influencers foi feita com muito critério, escolhendo pessoas que pudessem ter esta relação de autenticidade e verdade com a marca, ou seja, pessoas que pudessem efetivamente gostar da marca e, por isso, terem esta relação autêntica, que fazem com que os fãs destas influencers consigam sentir esta verdade e autenticidade em todos os posts e relação com a marca, que amplificava o word of mouth também da marca.

**3 – Esse conceito evoluiu ao longos dos anos? Em que sentido?**

Acredito que hoje a narrativa não esteja tão vincada à volta desta mulher, mas a criação de tudo o que foi pensado foi com base nisso, inclusive a roupa pensando numa atitude mais descontraída e até quase o *one size fits all* porque o que importa não é ser perfeito, mas sentir-se bem.

**4 – Porque é que acredita que esta relação de verdade seja tão importante para a Parfois?**

Relação de verdade é duradoura... perdura, e, portanto, é mais relevante também com os seguidores com estas pessoas, reforçando o engagement da marca, word of mouth e amplificação da mensagem. É basicamente uma estratégia muito focada nos alfas que formam a opinião e que disseminam e tornam a comunicação da marca mais *mainstream*.

**Part II**

**1 – Chegámos à parte final da entrevista: os resultados gerados.**

**Quais foram os indicadores que a Parfois utilizou para perceber se o storytelling estava a resultar ou não?**

Primeiro podemos ver um engagement muito grande da marca para depois aumentarmos a cobertura e o alcance que a marca tinha, verificando-se desta forma um aumento do awareness da marca. Estes eram os principais indicadores analisados.

**2 – O quão importantes são os influenciadores para comunicar as histórias da marca?**

Algo que diferenciava a Parfois e que diferenciou durante muito tempo foi a escolha de histórias e narrativas a cada campanha e evento. O I am, ou o NOTAG, ou falar de uma mulher que adora viajar sozinha e o que é que ganha com essa

viagem fazia com que a cada campanha nós conseguíssemos entregar às influencers uma narrativa que as inspirava, mas que também as dotava de conteúdo mais relevante e engaging para falar sobre a marca. E por isso a narrativa de verdade autêntica ressonava nas suas influencers, que passavam a comunicação de uma forma também ela mais relevante e engaging, não tão vazia como muitas vezes os influencers são acusados, contribuindo para um resultado mais relevante e engaging para a marca. Apesar disso, esse alcance e reputação não era alcançado apenas através das influencers, mas também através das campanhas que eram geradas... hum... e a cobertura que elas geravam, bem como com a imprensa.

**2 – De acordo com a sua opinião, o que é que contribuiu em maior peso para o sucesso da Parfois?**

Mais importante do que o storytelling é encontrar esta essência de uma marca que fala de uma mulher para todas as mulheres, de uma mulher autónoma, segura, independente que criou uma marca aos 42 anos. Portanto é à volta desta segurança, desta autoconfiança, desta resiliência que nós construímos toda a narrativa da Parfois, falando desta mulher e de toda uma série de histórias que giram à volta dela, seja mostrando por vezes também fragilidade e as inseguranças desta mulher, ao mesmo tempo que mostramos a sua confiança e aventura. Fragilidade, por exemplo, quando falamos de uma campanha do *Belong Here* em que a mulher às vezes tem dúvidas sobre onde pertence porque a mulher é muitas mulheres ao mesmo tempo. Ou a autoconfiança de uma mulher que viaja sozinha. E por isso, este sim é o sucesso da marca. Encontrar

um ADN, contar uma história à volta desta mulher, criando várias narrativas que não se esgotam.

**3 – Acredita que as histórias contadas sobre a Parfois contribuíram de alguma forma para o sucesso da marca?**

Sem dúvida, a Parfois é o que é hoje por todas estas narrativas que foram criadas, por um posicionamento de marca mais definido, consistente e coerente ao longo do tempo.

**4 – Na sua opinião, qual foi o evento que mais teve sucesso até ao momento?**

Não posso dizer que tenha havido um com mais sucesso do que outro, mas, por exemplo, gosto bastante do *Undefined is my definition* mas o *Belong Here*... enfim, todos eles cumprem um papel diferente e complementam-se no sucesso da marca.

**Appendix 12: Interview of Erea Louro**

I would like to talk about your opinion regarding Parfois event(s).

**1 – If you had to describe Parfois events, what words would you choose?**

The Parfois events used to be so special, full of details that was made according to the theme of the campaign they launched on that moment.

**2 – Did you like to participate in Parfois events? Why? Why not?**

I loved it because during the years we made like a parfois family. We used to go the same girls to the events and have a very good relationship between us and with the people behind the brand.

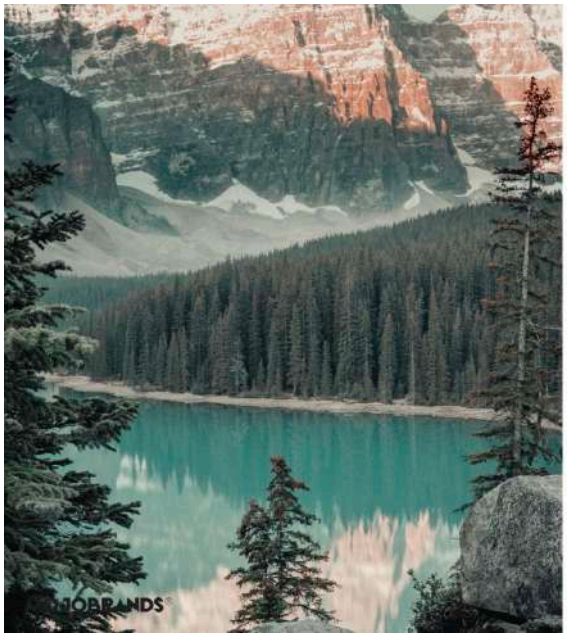
**3 - From the following affirmations, choose those which you think best summarizes what you felt with Parfois:**

- "Parfois event(s) made me feel positive emotions" Yes
- "I didn't know Parfois very well. After the event, what Parfois was became clearer to me" Yes
- "I associated Parfois to certain ideas, or values, after the event" Yes
- "I felt that Parfois reflected who I am" Yes

- "I felt closer to Parfois" Yes
- "I chose to share content of the event without being asked" Yes
- "I received a lot of positive impressions from my posts/stories on social media (likes, comments, re-shares, saves, views)" Yes
- "I felt more enticed to purchase from Parfois" Yes
- "I felt more prone to become brand ambassador of Parfois if I could" Yes
- "I purchased several Parfois products after (or during) the event" Yes
- "I perceived Parfois more positively" Yes
- "Parfois became more real to me" Yes
- "I trusted more on Parfois products after the event(s)" Yes
- "I remembered Parfois more times than before" Yes

## Appendix 13: Moodboards and Scripts

Parfois *Re-connect*



# OBJETIVOS

Criar uma experiência que leve as influencers a partilhar conteúdo da marca.

Criar momentos em que usem os artigos das coleções Parfois.

Criar um evento único no universo Parfois, proporcionando momentos inesquecíveis de desconexão.

Inserir o conceito no espaço como uma ode ao Inverno e à conexão interior com os elementos naturais.

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Parfois *Here & Now*



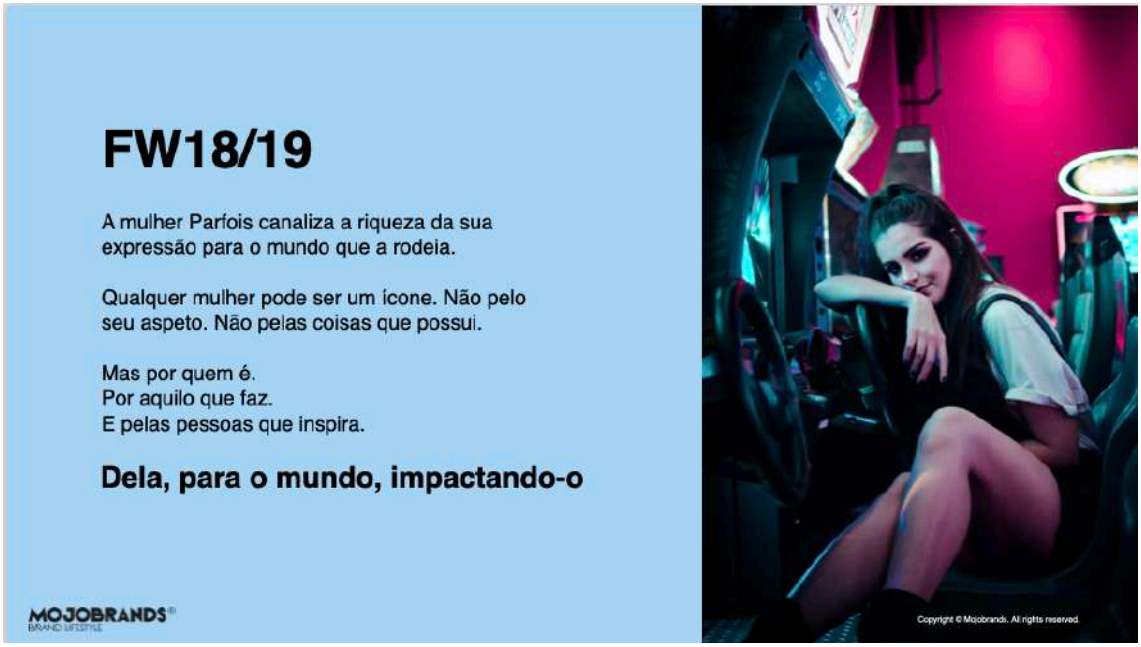
Parfois *NOTAG*



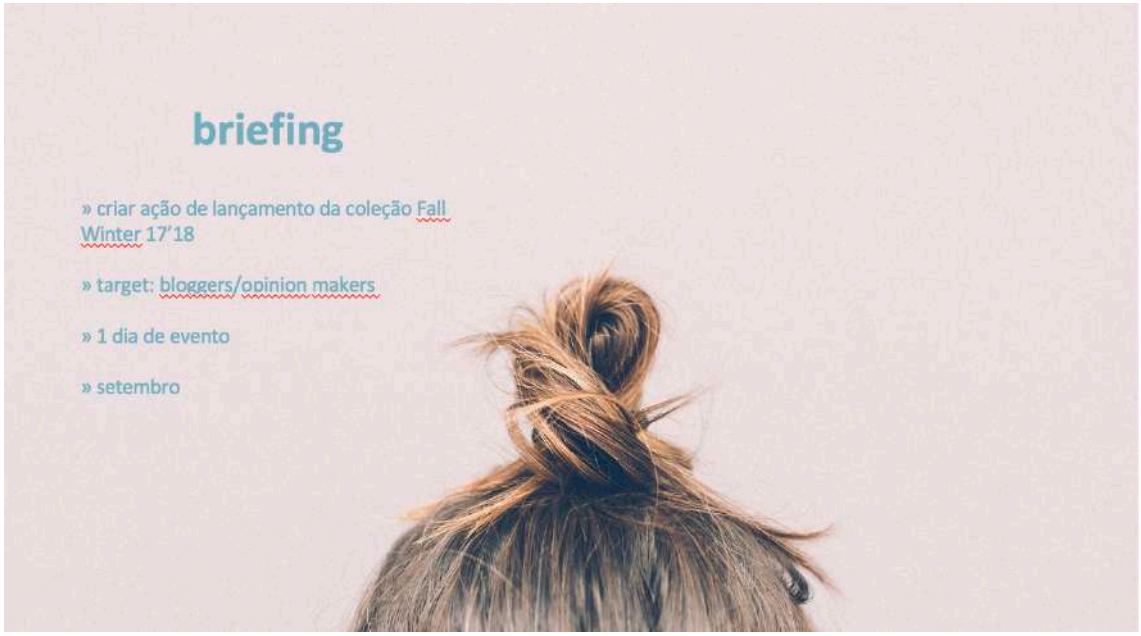


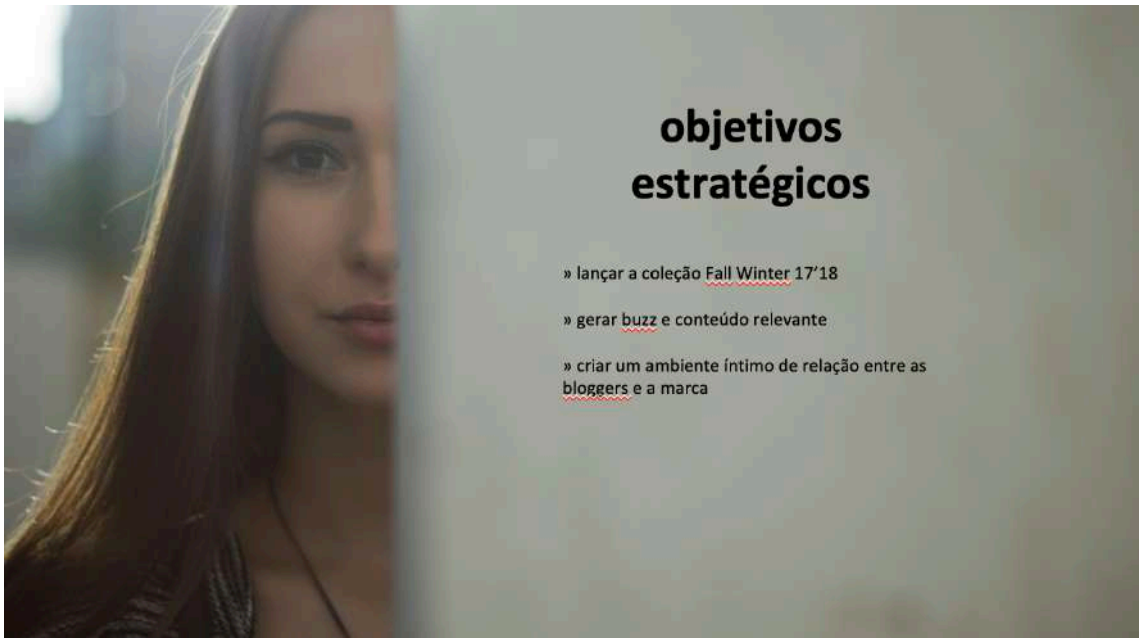

Parfois *Backstage*



Parfois *Herself*



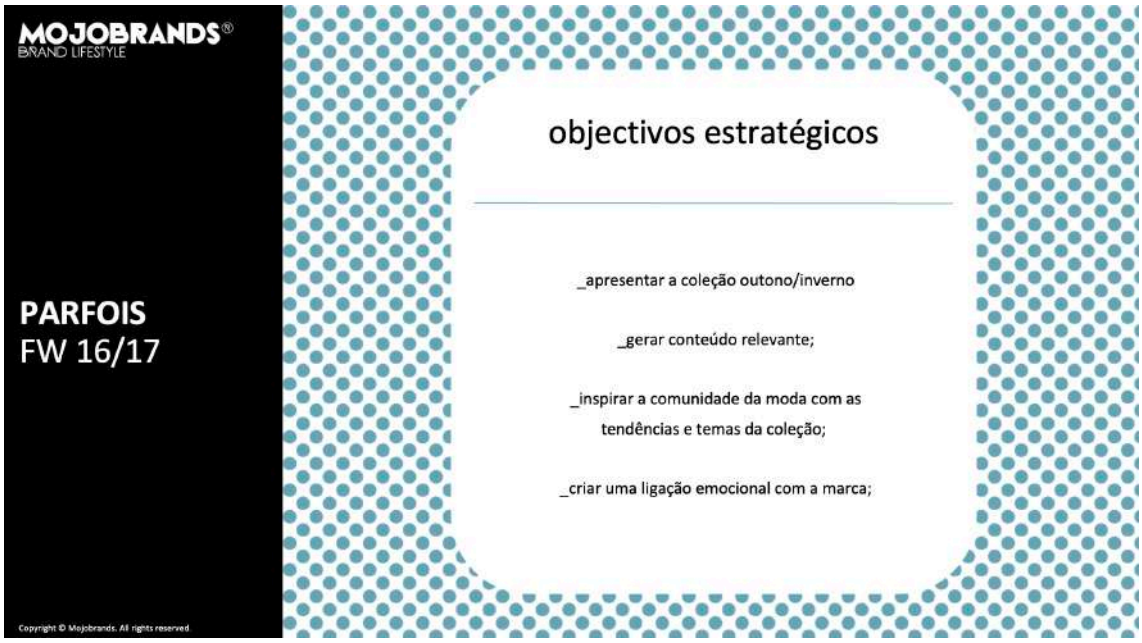




RESISTER
GIRLS JUST WANNA HAVE FUNDAMENTAL HUMAN RIGHTS
XXX
LET EQUALITY BLOOM


SS 17/18
Herself
A mulher é multifacetada e descobre que se pode expressar de formas diferentes, dependendo da situação, sem nunca deixar de ser ela própria
Dela, para ela, mostrando-se consoante o que o mundo lhe exige.
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Parfois *Home Is*







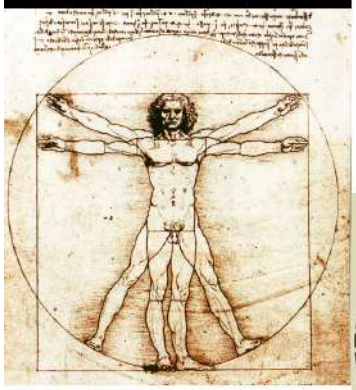
Parfois *5th Essence*





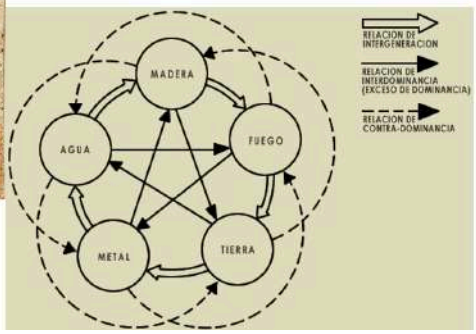

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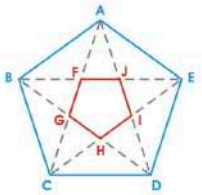
SIMBOLOGIA DO CINCO





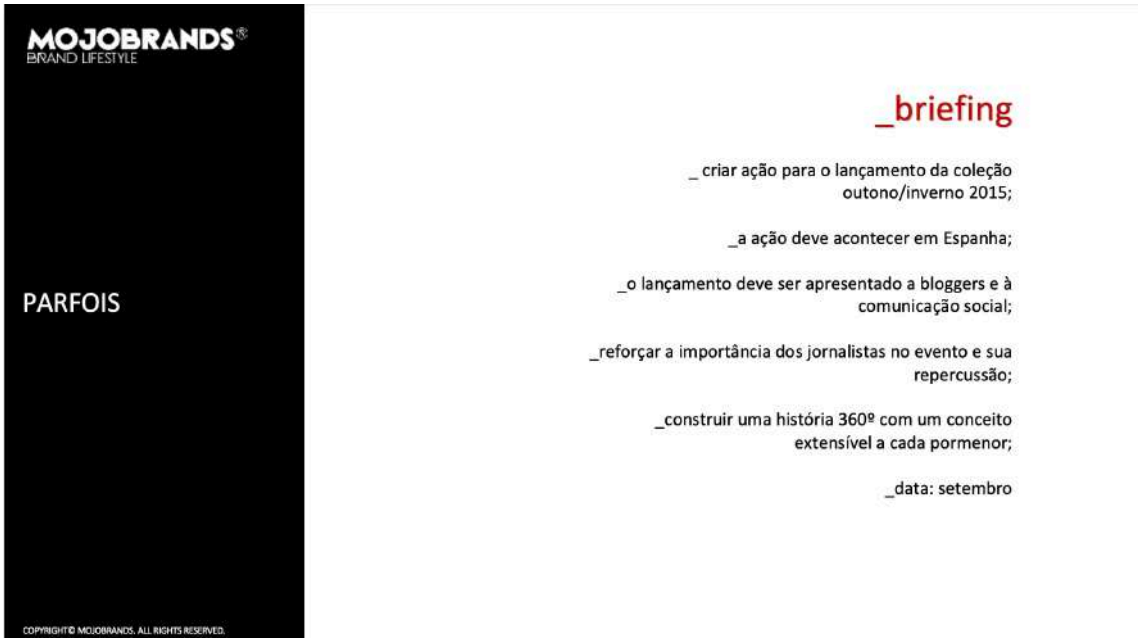


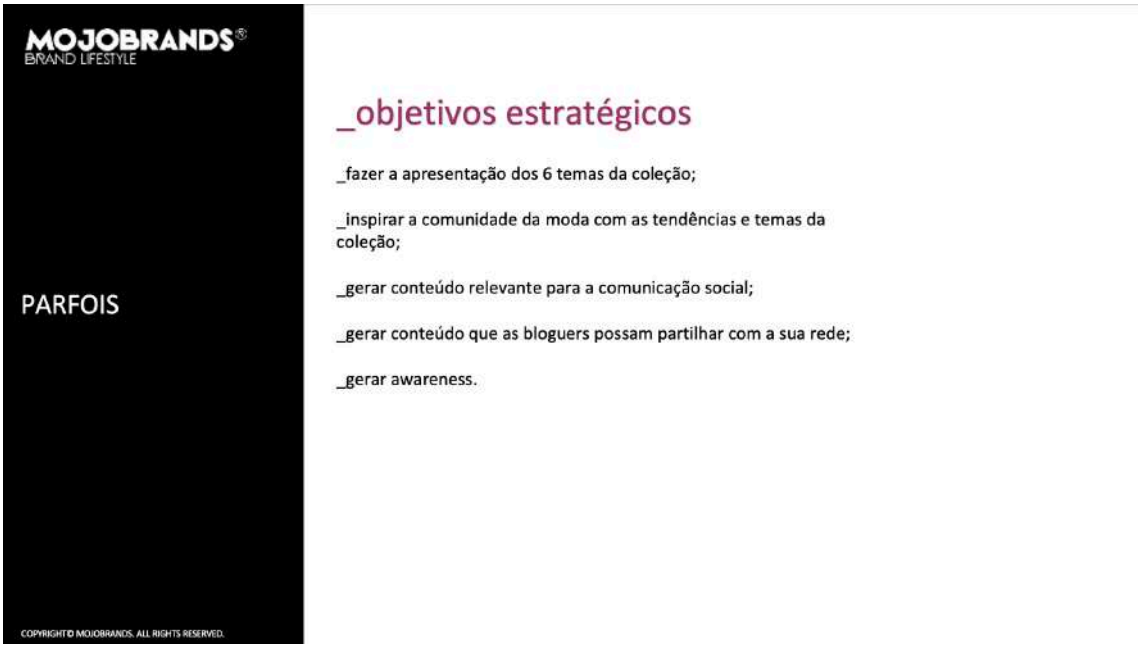




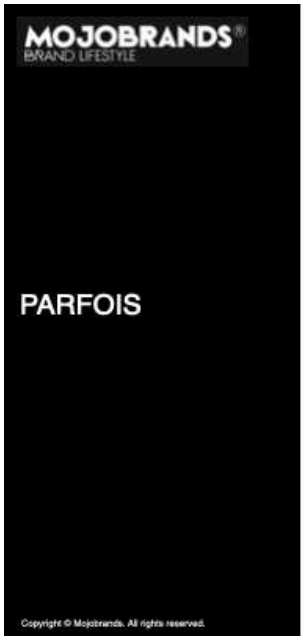

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_briefing
_ criar ação para o lançamento da coleção outono/inverno 2015;
_a ação deve acontecer em Espanha;
_o lançamento deve ser apresentado a bloggers e à comunicação social;
_reforçar a importância dos jornalistas no evento e sua repercussão;
_construir uma história 360º com um conceito extensível a cada pormenor;
_data: setembro


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_objetivos estratégicos
_fazer a apresentação dos 6 temas da coleção;
_inspirar a comunidade da moda com as tendências e temas da coleção;
_gerar conteúdo relevante para a comunicação social;
_gerar conteúdo que as bloguers possam partilhar com a sua rede;
_gerar awareness.


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Parfois *Boho*



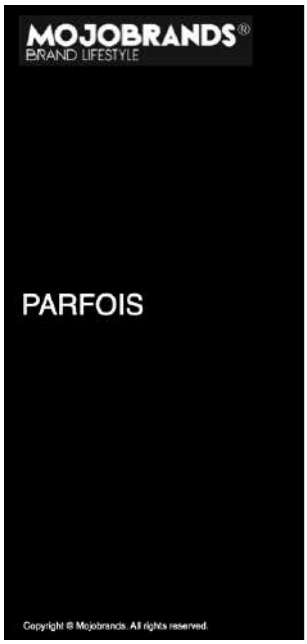

## _briefing

_ criar ação para o lançamento da coleção primavera/verão 2014

_a ação deve acontecer na cidade de Madrid

_o lançamento deve ser apresentado a bloggers e à comunicação social;

_data: 15 de janeiro




## _objetivos

_fazer a apresentação da nova coleção da Parfois, com especial enfoque na coleção Boho

_beber da inspiração da marca para a criação da nova coleção

_gerar conteúdo relevante para a comunicação social

_gerar conteúdo que as bloguers e a comunidade de moda possam partilhar com a sua rede

_gerar awareness


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