

**BRAND
STORY
TELLING**

origins & changes

BRAND STORYTELLING ORIGINS AND CHANGES

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ABSTRACT

Storytelling is a popular term in many areas of business, and especially in the marketing, advertising, and branding fields. While existing literature on why brands have to tell stories and how they should do it is extensive, there is not too much attention towards the origins of brand storytelling. This research intends to shed light on this issue. Based on literature review and in-depth interviews with experts, the paper characterizes the main perspectives that approach the fact. The results confirm that while the topic is central and important in this business, there is no uniform conception of what it is exactly nor when it was originated; and they suggest that the establishment of relationship marketing forced communication professionals to re-think the model used to perform storytelling, which they had been developing almost unconsciously since the consolidation of advertising.

KEYWORDS

Storytelling, Branding, Advertising, Origins, Stories

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1. INTRODUCTION

“Storytelling” is a trendy term endlessly used by a significant amount of professionals in a large variety of fields nowadays, from anything that goes from marketing to cinema, through business and personal branding. Communicators are thriving to find and deliver the story behind brands and organizations in order to set a differentiation in an extremely cluttered business environment.

I thought this was a topic that deserved consideration and deliberate meditation. When I was wondering about what aspect of storytelling I should focus my research, I remembered the classes of History of Advertising I took during my sophomore year, taught by Professor Francisco Verdera (and whose class notes I used in a part of this paper); and classic campaigns from Reeves, Ogilvy, and Hopkins came to my mind. Then I realized how much information is out there about storytelling in the new era, but only a few people had questioned whether the old advertising pioneers were the ones that started crafting brand narratives.

Currently, there is extensive bibliography about the storytelling issue, and more specifically, about brand storytelling. However, while most texts and investigations focus on why brands should tell stories, how they should do it and so forth; just a few of them address the question of when brands started using storytelling to sell.

Hence, some of the questions this paper is intended to address are why brands use storytelling, when and where did brands start telling stories, and whether the model of use has evolved. There exists a decent amount of literature that deals with the first question, but not many authors are specific about the second and the latter. Thus, field research was carried out to find a suggestive answer to these inquiries.

Literature review and field research were the basic elements of the methodology. The latter tried to fill the blanks that could not be completed by the

literature review. It consisted on the execution of in-depth interviews with experts in the advertising and branding fields.

The content of this paper is divided into two main parts. The first one deals with a first approach to storytelling, and tries to answer briefly why human beings tend to tell stories; while the second one deals with the relation between brands and storytelling. It provides an answer to the questions mentioned before by showing the different perspectives on the issue, and also gives an overview of how brands are telling stories currently, mentioning the iconic brands and agencies, and briefly analyzing the situation in the higher education field.

I would like to express my very great appreciation to Professor Charo Sádaba, my research project supervisor, for her valuable and constructive guidance during the planning and development of this research task. She has been not only my tutor, but also my mentor; a source of practical and inspirational knowledge that always brought interesting considerations to the table. Her willingness to give her time so generously has been very much appreciated.

I would also like to thank David Sable, Julián Bravo, Arch G. Woodside, Jose Olivares, and Klaus Fog for agreeing to be interviewed. Their contributions were incredibly insightful and necessary for the attainment of the project.

My grateful thanks are also extended to Professor Verdera, for getting me in touch with one of the interviewees, and for his enriching History of Advertising classes.

I want to extend my gratitude to the School of Communication and the Library of University of Navarra for their help in offering me the resources in developing the work.

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2. METHODOLOGY

The secondary information gathered through the literature review could only provide answers to some of the questions the paper intended to address, such as why human beings tell stories, why branding uses storytelling, and how brands are telling stories nowadays; but didn't refer to issues like when and where brands started telling stories, what model of usage was applied then and now, nor how the academic world is currently approaching the topic. This is why some field research was executed to obtain a possible answer to these queries. Thus, the main objectives this research paper is pursuing are the following:

- To diagnose when brands started telling their own stories.
- To assess what agencies first started using storytelling in their advertising or branding products.
- To understand what model brands followed to do storytelling in the beginning and how they are developing it now.
- To determine the significant differences in the model usage if applicable.
- To assess how brands are currently using storytelling.
- To identify the most prominent agencies, professionals, brands, and campaigns in storytelling nowadays.
- To describe the extent to which brand storytelling is being taught in the higher education field.

The universe of this study is professionals and scholars related to the branding and advertising business in the US and in Europe.

The research technique used in this qualitative investigation is the in-depth interview. Since an insight into individual evaluations of specific issues had to be gained, this method was thought to be the most suitable due to its deeper insight and greater flexibility. It enabled to obtain very precise and specific answers as well as an exhaustive and varied knowledge about individual experiences and opinions, which other methods cannot encompass. All interviews were conducted via Skype, except for one, which was responded via e-mail.

The sampling technique that delimited the sample is expert sampling, a kind of purposive sampling, which involves the assembling of a sample of persons with known or demonstrable experience and expertise in some area. This is the best way to elicit the views of persons who have specific expertise (Trochim, 2006).

The designed sample size was 10, but only 5 were accessible to interview. Consequently, interviews were conducted to 5 individuals:

- Julián Bravo: President of Academia de la Publicidad, ex CEO at JWT. Madrid, Spain
- Klaus Fog: Founder & CEO Sigma, Author: *Storytelling: Branding in Practice*. Copenhagen, Denmark
- Jose Olivares Head of Integrated Brand Experience at FCB (former Draftfcb). Crossmedia Creative. Madrid, Spain
- David Sable: CEO at Y&R Advertising. New York, USA
- Arch G. Woodside: Professor of Marketing at Boston College, Author of numerous articles. Boston, USA

The fieldwork was conducted from February to March 2014. The average duration of the Skype interviews is 28 minutes, and one of them was replied via e-mail.

3. BRANDS AND STORIES

3.1 FIRST APPROACH TO STORYTELLING: WHY WE TELL STORIES

It may seem that “storytelling” is a trendy term recently made up by marketers and corporations in the desperate need to make their cultures and procedures work differently and avoid plain inflexible communication, but it should be seen as a form of interaction that has been operating since the beginning of humankind, even we might not always have noticed. This essay will not go back to prehistoric caves and campfires, since many authors have already gone through these cultural and historic facts. Instead, it will be explained in the first part of the paper why stories are part of how the human psychology works, and thus, why storytelling is one of the main processes of human communication.

Through the literature review, it has been possible to identify several sets of common argumentations that relate to human psychology and emphasizes the central role of storytelling in each one of them. Content about this topic was mainly about mental processes of the human mind and the behavior of social groups; and has been grouped into “Identity and Behavior”; “Understanding, Learning, and Memorizing”; and “Transmission of Values through Archetypal Myths.”

Identity And Behavior

Many scientific studies agree that stories shape our thinking and behavior, that they allow identification with the community and with the self, and that they provide meaning to human existence. Moreover, some suggest that stories make us understand who we are and where we come from, that they tie us to a specific community and make us belong to a family, to a larger community, to a cultural setting; to the extent that they make us understand the role we play in the world. Solutions (2008) advocates that human beings have communicated through telling stories since the development of speech, because they entertained, touched the emotions, passed on knowledge, and made people feel part of something.

Mankowski (1995) confirms that the principles of storytelling can be used in understanding the relationship between personal and social identity, and the way group storytelling is involved in the creation and transformation of memories about the self.

According to Weick (1995), all sense making is retrospective and based on storytelling to self and others by the storyteller. Hendry (2007) adds that existence is a narration, essentially:

“Our narratives, be they life stories, autobiographies, histories, sciences, or literature are the tales through which we constitute our identities. We are our narratives. They are not something that can be outside ourselves because they are what give shape to us, what gives meaning” (Hendry, 2007:495).

Accordingly, this means that stories might help understand one self's identity as a succession of events that happened in the past, that are being developed in the present, and that will take in the future as a result of one's aspirations and acts. Related to this, Tulving (1985) suggests that self-knowing consciousness is a necessary correlate of episodic memory, and that it allows an individual to become aware of his or her own existence in subjective time that extends from the past through the present to the future. Weick's (1995) assessment that people make sense of events, outcomes, and self by telling themselves and others stories about what they have experienced also fits this point of view.

Meaning, Understanding, Learning, And Memorizing

Narratives are also the way through which human beings decipher meaning, understand, and learn; and this influences both the thinking and values of societies. As Kadembo (2012) proposes, humanity is a phenomenon told in multitudes of stories to meet a range of purposes. Therefore, the story is at the core of understanding and shaping of human values:

“From the philosophical threshold of humanity, through the beginning of time, be it conceived in the origins of creation as per the biblical teachings and parables or

through evolution and down to the narrations about discoveries and processes, the story anchors those phenomena” Kadembo (2012:222).

Anthropologists contend that 70 percent of everything we learn is through stories (Margolis, 2009). Moreover, Weick (1995) and Wells (1989) agree that people think narratively rather than argumentatively or paradigmatically. This matches Shank’s (1999:12) affirmation “human memory is story-based.” In short, it means that all the amount of information stored in and retrieved from memory is episodic –stories that include inciting incidents, experiences, outcomes, and summaries of person-to-person relationships within specific contexts (Fournier, 1998; Schank, 1990).

Woodside (2008) explains that story repetition is often a plea for understanding and clarity. Thus, individuals tell stories to make sense of prior conversations, events, and outcomes from others and themselves. Weick (1995) partly summarizes this proposition saying that people sometimes know that they think when they hear what they say. Schank (1999) also believes that story repetition is favorable to memory:

“The more indices we have for a story that is being told, the more places the story can reside in memory. Consequently, we are more likely to remember a story [vs. a lecture] and to relate the story to experiences already in memory” (Schank, 1999:11).

Considering attention as an ability of the human mind and a requisite for posterior understanding and learning, Gottschall (2013) affirms that stories have the ability to seize and absorb our attention, and that they have a unique ability to infect minds with ideas and attitudes that spread contagiously. He also states that humans are naturally greedy for stories that make them lose themselves in the narrative and be emotionally transported.

Finally, narratives are used not only to think, but also to learn how to feel (Twitchell, 2004), since stories often carry emotions as meaning.

All in all, the story is the ultimate vehicle in driving meaning and understanding, since humans have evolved the capacity to think in symbolic and

metaphorical terms (Mithen, 1996) and to combine elements temporally to structure their mental organization.

Transmission Of Values Through Archetypal Myths

Taking into account storytelling as an intrinsic form of human communication, it is prevalent in all aspects of human interaction. It connects generations of the past with the present and future to form, pass on, or reformulate wisdom, values, and beliefs (Chung, 2007). Margolis (2009) believes that narrative is the prima material of how we each perceive reality or our culture's collective agreements, since our identities, our beliefs, and our values all live and breathe in the matrix of stories.

Jung (1916) claims that watching, retrieving, and telling stories enables the individual to experience one or more archetypal myths; and defines archetypes as "forms or images of a collective nature which occur practically all over the earth as constituents of myth and at the same time as autochthonous (biologically based unconscious thinking) individual products of unconscious origin" (1916:101). According to him, an archetype is an unconscious primary form, an original pattern or prototype in the human mind; which is not learned or acquired but is embedded in human's psychology from birth.

On the same track, Twitchell (2004) suggests that stories invariably have deep roots in mythology that has passed on through generations from the beginning of times. Consistent with Woodside, Sood & Miller (2008), retrieving, reliving, or repeating stories results in identification of behavioral patterns that have not changed for centuries. Besides, Rapaille (2004) emphasizes that learning a core cultural archetype occurs through an epiphanic experience that establishes an unconscious behavior pattern. Thus, this proposition can inform that story experiences imprint people with collective unconscious archetypes. His research describes alternative collective unconscious archetypes that drive different cultures.

To conclude should be mentioned Campbell's (1974:133) interpretation of narratives, which represent a "provincial extension of the one historic heritage and universal history of mankind."

So it has been possible to note how there is a general agreement among authors on the value and importance of stories as identity generators, as a tool for understanding, and as an instrument for value transmission. In the following pages, the topic of storytelling narrows down to the branding and advertising sphere, in order to assess the relationship between brands and stories.

3.2 CONCEPT: BRAND STORYTELLING

This epigraph goes deep in examining the topic of storytelling related to the creation of brands. The first part will study why brands use storytelling; the second one will focus on the different perspectives of the origins of storytelling in branding; and finally, the current situation of the issue will be described in the third part.

3.2.1 WHY DO BRANDS USE STORYTELLING?

At some point in history, branding became less about marking or distinguishing the property of organizations and more about defining companies' identities and delineating assets from there (Wolstenholme, 2008).

Storytelling became trendy when brands and publishers suddenly began to use stories to engage and enrapture their audiences (Munford, 2013), while it was used as a tool of marketing and branding to encapsulate the identity of goods and services in a certain brand, in order to make its meaning the result of being part of a story.

This proposition can be matched to Escalas' (2004) argumentation that narrative processing creates or enhances self-brand connections in consumer theory because people generally interpret the meaning of their experiences by fitting their interpretations of experiences into a story. Through the narrative meaning-making process, some brands become more important and valuable than others to consumers, becoming connected to consumers' lives.

Woodside (2008) affirms that brands are compelled to tell such stories because this is the way the human mind is compelled to think about them; as well as that there is a meta-narrative that replays itself continuously across our species' collective unconscious. Hirschman (2010) also highlights that brand stories and human stories are linked; and consequently, states that narratives,

as with all human created narratives, will follow the same pattern as traditional human storytelling, since they are but another genre of this essential form.

“Brand stories and human stories are both the products of a human tendency to see causality in the world, to experience time as an opportunity for change and challenge, and to project human-like traits onto external objects and those of external objects onto ourselves” (Hirschman, 2010:581).

Papadatos (2005) argues that the product characteristics need an approach that would enhance distinction. Through the use of storytelling, brands become storytelling brands, which essentially means that the phenomenon is brought to life. “It would appear that the brand is a consolidation of stories in the shaping of images which create favorable or unfavorable attitudes towards a given entity, be it goods, a service or an organization” (Kadembo, 2012:226).

Logically, stories allow brands to have personalities (Aaker, 1997), to be icons (Holt, 2004), to represent reference groups (Escalas & Bettman, 2005) or the self (Belk, 1988), and to mark ethnic boundaries (Belk, 1988). Furthermore, they enable brands to be the basis for both community (Muniz & O’Guinn 2001; Muniz & Schau, 2005) and individualization (Erdem & Swait, 2004); as well as to tell stories about the consumers (Belk, 2002; Levy, 1959), and ultimately, that consumers tell stories about them (Roehm & Brady, 2007; Zaltman, 2003). Also, the stories marketers tell have always done the work of myth in providing explanation and meaning (Sachs, 2012). So it could be said that stories shape our perception of a brand phenomenon, often complemented by marketing communications in the form of advertising, personal selling, sales promotion, direct marketing, e-marketing, public relations, and so on (Kadembo, 2012).

Consequently, we have seen the idea of creating a narrative –as opposed to simple cold facts– come to the fore at the heart of branding. A narrative conveys emotion and the impression of life. Narrative, instead of static logos and varied brand 'assets', uncovers brands’ fundamental characteristics and beliefs, and can add life to a brand and allow consumers to have a sense of interaction (Wolstenholme, 2008).

Holt (2003) proposes that some brands become icons –brands that permit consumers to experience powerful myths consciously or unconsciously. Bringing back the myth subject, the author implies that myths are simple stories with compelling characters and resonant plots that consumers make sense of the world. “Myths provide ideals to live by, and they work to resolve life’s most vexing questions. Icons are encapsulated myths. These are powerful because they deliver myths to us in a tangible form, thereby making them more accessible” (Holt, 2003:44).

Different types of stories are told across the globe each day as consumers intuitively search for brands that provide more than just products or services. Consumers pursue brands with credible stories that they can embrace and share. They are magnetically drawn to stories because they unite ideas and emotions, often articulating points they might feel in some way but have a difficult time expressing on their own (Smith & Wintrob, 2013). To build favorable consumer-brand relationships, brands craft stories whereby the brand is a supporting actor enabling the protagonist to achieve conscious and/or unconscious goals (Woodside, Sood & Miller 2008) or in which archetypal myths are reflected (Wertime, 2002). Moreover, Twitchell (2004) mentions brands not only as emotional triggers, but as social markers that make people position in specific communities. He states that what marks the modern world is that certain brand narratives have been able to generate a deep and almost instantaneous bond between consumers. Escalas’ (2004) proposition derived from the results of her investigation on narrative processing also matches this idea:

“Through the narrative meaning-making process, some brands become more important and valuable than others to consumers, becoming connected to consumers’ sense of self. Our experiment demonstrates that ads eliciting increased narrative processing are associated with enhanced self-brand connections. These meaningful brands are evaluated more favorably and have a higher likelihood of purchase than brands with few or no self-brand connections” (Escalas, 2004:25).

Nowadays, narrative is progressively perceived as central in branding. Smith & Wintrob (2013) claim that leading brands are leveraging storytelling to break through increasingly cluttered environments to build passionate brand communities and provide their fans with a language through which the brand

can be articulated to others. These stories overtake emotionless facts and figures for the simple reason that people connect with stories, build on them, and make them their own. In addition, Holt (2004) puts this in context indicating the following:

“Customers buy the product to experience the stories. The product is simply a conduit through which customers can experience the stories that the brand tells. When consumers sip a Coke, Corona or Snapple, they are drinking more than a beverage. Rather, they are imbibing identity myths anchored in these drinks. An effective cultural strategy creates a storied product, that is, a product that has distinctive branded features (mark, design, etc.) through which customers experience identity myths” (Holt 2004:36).

Margolis (2009) adds that consumers want stories that go beyond the mundane, and remind them of what’s bigger. On the same track, Twitchell (2004:487) believes that brands have symbolic significance and we worship them because we desire to “transcend the material world and experience satisfaction of life by consuming material stuff.”

All in all, brands should strive to have a strong impact on people’s feelings because emotional motivation is the most powerful influencer. By leveraging the power of storytelling, brands gain a human connection to their audience (Lampka, 2014). Brands should have a driving idea and an underlying message at their core; and to make that perceptible, they should communicate the values that they pursue put into metaphors that become stories, which carry all the brand meaning. We could sum up why brands tell stories using Smith & Wintrob’s (2013:36) statement: “We can’t force people to notice our brands, but if we make them part of a bigger story, they become more meaningful to consumers’ lives.”

The Role Of The Brand Strategist

We cannot refrain from mentioning the role that strategists play in this ground. Kostera and Obloj (2010:264) state that "strategists can be seen as storytellers, spinning their tales around central themes, ideas, and protagonists." They are in

charge of shaping the brand story, which has to emerge from the business' core values, qualities, and customer service. Mazzonleni (2013) stresses that the narrative format is not just for the consuming audience, but is vital for the designer or strategist in creating a visual language that will function on all levels of brand communication. Thus, the role of the brand manager becomes one of creating, extending, and continually reinventing the brand narrative, while making sure that the narrative actually reflects what the company is delivering (Denning, 2006). Furthermore, taking into account the effect that storytelling has on community creation, Hirschman (2010) highlights the following:

“Our task as marketing researchers becomes more clearly directed toward conceptualizing the phenomenon of branding not as an outcome of advanced economic development, but rather as part of innate human drives toward differentiating and melding social groups. Humans will and do make up stories about themselves and the groups to which they belong. Symbolic markers—of which product brands are one subset—comprise a set of important props in these stories” (Hirschman, 2010:581).

Driven by social media, audiences belong to digital communities that managers have to lead when trying to expand their brands' empires and territories, occupying novel niches and developing adaptive traits to better exploit specific competitive environments. Moreover, Hirschman (2010) states that if a given brand can serve as the basis of community cohesion, then brand communities can be understood as competing or cooperating with one another, just as do political parties, religious groups, and ethnic groups. He thinks the essential element is the use of socially “visible” markers to differentiate or unite groups of people.

Smith & Wintrob (2013) suggest that brand-builders should utilize storytelling techniques, including developing narrative arcs and story forms, as they design brand experiences that stretch beyond mere products and price points to reach into the hearts of like-minded individuals all over the world. They also claim that marketers cannot make people pay attention to brands, but they can interest, inspire, engage, and entertain them with compelling stories; and add that if great products are made up by good stories, even a small group of unconditional supporters can turn a brand into an international sensation.

Twitchell (2004) also takes into consideration the interactive nature of stories between the teller (strategist) and the listeners, since the story picks up and discards subplots and characters as it is being continually reformed for new audiences.

Thus, when it comes to understanding and developing a brand, strategists need to focus on brand persona before placing the brand in a story. Herskovitz & Crystal (2010) imply that key character traits, such as honesty, curiosity, flexibility or determination are those that come into play when important decisions are made. According to these authors, the strength of a brand will come from the strength of its persona and the commitment to its behavioral implications, and so the audience will be interested in the brand story and its actions because they understand the persona. The emotional connection that the brand persona creates with the audiences is based on its ability to address implicit needs and attitudes.

Mark Morris, founder of The Brand Consultancy¹, says that it is the responsibility of all members of a company to convey its story:

“If you’re a company that understands the role of brand narrative, that has adopted that paradigm, and is thinking that way, then what you’ve really become is a storytelling organization. The stories reside in your employees, in your customers, in your vendors (...) It’s the stories they tell that will in the end drive the value for the company. It’s the stories that determine the outcome: are they willing to endorse you, your product, and your services? This in turn determines whether people will buy your products and services and how much they’ll pay for them” (Mark Morris, in Denning, 2005:107).

¹ The Brand Consultancy is 27-year old company based in the US whose mission is to “engage organizations in fact-based decision-making methodologies that unleash the power of their brands to jumpstart growth and drive competitive advantage.”

3.2.2 WHEN DID BRANDS START USING STORYTELLING?

There are three main perspectives that address this issue. The first one suggests that it was Romanticism that ignited brands to get attached to stories, while the second one states it was due to the consolidation of Modern Advertising, and the third one supposes it was due to the emergence of the digital media.

Romanticism

The most insightful article that somehow addresses the issue of the origins of the use of brand storytelling is *An English Teacher Looks at Branding* by James B. Twitchell (2004). It should be mentioned that it has a rather poetic nature, though.

In this paper, Twitchell (2004) affirms that a brand is a story attached to a manufactured object. He also advocates that the reason why we have been so slow to appreciate a culture based on commercial storytelling is because it happened so quickly. “Stories have jumped loose of individual storytellers and became part of a global cacophony used to distinguish machine-made products” (Twitchell, 2004:485). He continues to assert that storytelling appeared as a consequence of a series of changes in culture and society. Particularly, to understand how stories got attached to manufactured things (what we call branding), Twitchell (2004) claims that we need to appreciate two seemingly unrelated cultural transformations that occurred during the 19th century; which are:

1. The common acceptance of pathetic fallacy (attribution of human emotions or characteristics to inanimate objects or to nature)
2. The rise of impressionism as a narrative and pictorial device

Both innovations transformed not just how stories got told but how the audience could actively participate in the consumption of fictions and material goods. The cultural trend happening in the 19th century was Romanticism, which professed that the universe is sentient, among other statements. This new

point of view that inanimate things and nonhuman life share feeling sparked a process that led to the modern advertising that is known today. According to the author, the process entails three factors:

1. The storytelling necessity of separating fungible products
2. The humanizing of the material world in the same way the Impressionists humanized the natural world
3. The willingness to move back and forth between one's self and a work of artistic or commercial creation, in hopes of building some kind of relationship

Twitchell also mentions Campbell's (1989) argumentation that what in the early 19th century, societies essentially stopped rationalizing and started dreaming. Hence, this made the application of stories to inanimate objects plausible. Due to the Industrial Revolution, the objects of people's dreams became material, so they started to spiritualize the things that were being produced, to give them a transcendental affect.

Ultimately, that period was about not just making things but making meaning for things, and it made people want more things and the stories that went along with them. Thus, the Industrial Revolution was the result of our materialism, not the cause of it (Twitchell, 2004). This goes along with the conception that non-vital needs appear after something is created, and it makes people want this something they did not know they needed before its existence. Twitchell (2004) goes on and states that brand stories infect us because we desperately want meaning, things cannot supply it, and so we install it –and here is where branding plays an important role.

So this consideration about how brands got to be narrative is inspiring and indicative even though it does not specify concrete place, time, and business; but it gives a broad explanation to how brands went from being simple recognition or identification marks to real product identities and personalities, loaded with meaning and history.

However, this poetic origin of brand storytelling could be complemented with an overview to the history of advertising.

Consolidation Of Modern Advertising

This approach defends that brands started moving towards a narrative style during the consolidation of modern advertising.

From the late 1800s, the marketing industry might have known about the power of telling stories in their advertisements since by the turn of the twentieth century, story-based campaigns had rocketed brands out of commodity status into highly coveted products (Sachs, 2012).

Modern advertising was born between 1815 and 1870 due to the Industrial and Liberal Revolutions. During this period of time, advertising became a renowned practice by itself and independent from journalism. Also, the first business initiatives of buying and selling advertising space in media, and thus the first advertising agencies were born. It should be mentioned that it was due to these social events that the artistic, literary and intellectual movement of Romanticism, about which we talked before, was originated.

Nevertheless, advertising consolidated between 1870 and 1914, in the context of the Second Industrial Revolution, which resulted in a rise in mass production and mass selling; in the coalescence of creativity in the agencies; and in the development of commercial brands during the second half of the 19th century. More specifically, after the I World War, marketers were asked to encourage consumption in order to fill the demand gap left after the exhaustive production of goods during the war period. Thus, society, and specially America, shifted into hyperconsumption mode to keep economy going. Sachs (2012) claims that the puritan modes of thrift and modesty were smashed, abandoned for consumer credit, conspicuous consumption, and deep personal relationships with brands. That is why a new way of doing advertising and telling stories was needed.

It was right after the consolidation of modern advertising when advertisements might have started going in a different direction when it comes to stories, according to this point of view. Towards the first half of the 20th century, the creative professionals of that time first came up with terms that may reminisce to storytelling. Actually, Lidstone et al. (2012) recall the 1930 speech of the American President Herbert Hoover to the Association of National Advertisers, through which he celebrated a gold standard for the advertising industry:

“At one time, advertising was perhaps looked upon as an intrusion, a clamor to the credulous. But your subtlety and beguiling methods have long since overcome this resentment. From all of which the public has ceased to deny the usefulness of advertising and has come to include you in the things we bear in life” (Herbert Hoover, 1930).

This consolidation was marked by the origination of the strongest and most important agencies in the advertising industry; the emergence of numerous scientific literature specialized in advertising; the creation of professional associations like the *Associated Advertising Clubs of America* (AACA) in 1904; the ethic auto-regulation of the profession through *Truth in Advertising* (1911); and the initiation of academic courses on advertising in American universities.

Advertising in this period was boosting creativity in ads, both in writing and image; used short slogans and jingles; and took into account the conception of the person as a rational being when addressing persuasive messages to an audience.

Therefore, the foundations of the marketing as it is known nowadays were established in the beginning of the 20th century. It was then when the first professionals that became icons in advertising started taking into account theories and philosophies that involved stories in some way.

Some of the individuals that were interviewed agree with this approach. Julián Bravo² supports this point of view by stating that narrative existed since the consolidation of modern advertising; but that it just was not entitled this way. He believes that storytelling was latent in the profession, and nowadays it has become a trend and everybody talks about stories. He adds that early advertisements from brands like Volkswagen and Schweppes told magnificent stories and didn't intend to do what we now call storytelling.

David Sable³ believes that while it's true that advertising differentiated products on functionality (what we used to call the Unique Selling Proposition), there was always a story about a brand.

“Branding has always been about stories, it's the story that makes a brand powerful. For example, if you look in the UK a lot of brands would get the stamp of approval from the Royal Family, and that's how you would begin the story. In the United States, a lot of the stories began when the railroads came in. Because all of a sudden, we could ship products from one part of the country to another, and once you got them to the other place, you would tell the story of where the product came from. So you wanted to people to know the origins of the product, what it was made of, etc.” (David Sable).

Sachs (2012) accentuates that since the 1950s, marketers have claimed the powerful role of mythmakers in a world out of touch with its traditional meaning stories. He considers Stanley Resor, Edward Bernays, and Ernest Dichter to be the giants of marketing's early dates and the most successful storytellers of their time –and the founders of what he calls “inadequacy marketing”, which consisted on creating feelings of inadequacy, stimulating immature drives, and then assuaging these negative feelings with consumer goods. The author believes inadequacy marketing to be the foundations of today's marketing.

Ernest Dichter was an eminent psychologist and founder of the motivational research. His contributions included turning attention to the consumer, adapting

² Julián Bravo is the President of Academia de la Publicidad, an independent and nonprofit association of advertising professionals in Spain. He was the president of agency JWT Spain from 1984 to 1992, and the President of AIMC, the Spanish media research association, from 1995 to 2006. (See Interview in Appendix 6.1)

³ David Sable is the CEO of Young & Rubicam since 2011. He has been an executive at Wunderman, Genesis Direct, and Burson-Marsteller. (See Interview in Appendix 6.4)

psychoanalytic concepts to research, and using therapy techniques to analyze marketplace behavior (Stern, 2004). He was instrumental in synthesizing two postwar research trends: a shift from the marketer's viewpoint to the consumer's as the basis of marketing activities (Bartels, 1965), and a move toward qualitative investigation of the underlying reasons for making purchases, away from quantitative studies of consumer behavior. Stern (2004) states that advertising agencies tap into his insights to gain a deeper understanding of why consumers behave the way they do, and practitioners find value in probing the thoughts of individuals to elicit ideas for new products and promotional campaigns, and so he enriched the practice of advertising by adding the vision of the “deeper meaning and mysterious origins of objects.”

Stanley Resor was the head of the J. Walter Thompson agency in the 1920s. He was one of the first to bring the field of psychology to the industry. He evangelized that it was a mistake to think that human beings were individuals full of potential and purpose. Instead, he believed, people were undifferentiated parts of a writhing mass, driven by vanity, hunger, fear, and lust (Sachs, 2012).

Edward Bernays was convinced of the validity of the theories of his uncle Freud. His ideas could be summarized saying that he used his role as a mythmaker to make persuade that the duty of the citizen would be to consume (Sachs, 2012).

It's easy to perceive the influence of these three professionals in the advertising at that time, which encouraged society to consume; as well as in the bases of advertising procedures that are still in use nowadays: psychology and research.

Going deeper into the advertising field, the icons of the profession at that time should be mapped out. David Ogilvy, in his book *Ogilvy on Advertising* (1983), selects 6 advertising professionals who he considers to have conceived modern advertising: Albert Lasker (Lord & Thomas), Stanley Resor (J. Walter Thompson), Raymond Rubicam (Young & Rubicam), Leo Burnett (Leo Burnett), Claude C. Hopkins (Lord & Thomas), and Bill Bernbach (DDB). Ogilvy himself

should be considered one of the influential pioneers as well, since he was a contemporary and his legacy evidences it.

Julián Bravo believes that Leo Burnett, Ogilvy, and J. Walter Thompson were the historic agencies that told great stories from the beginning in campaigns like *The Marlboro Man*, *Hathaway Shirts*, and *They laughed when I sat down at the piano. But when I started to play...* respectively.

David Sable advocates for this opinion as well:

“The first ones in performing storytelling where the big guys: Young & Rubicam, Leo Burnett, and David Ogilvy... they were always about stories. Look at Ogilvy’s Rolls Royce old ad; listening to the clock. You can argue that it’s appealing to functionality, but instead, he is telling you a story about that car, he’s trying to make you imagine what is like to be in that car and not be able to hear anything but the clock” (David Sable).

Arch G. Woodside⁴ claims that there is no specific tipping point when branding took on storytelling, but adds that decade-old book *Ogilvy on Advertising* gave credence to storytelling advertising.

And indeed, two advertising professionals that clearly advocated for stories in campaigns in the 20th century advertising are going to be analyzed in the following lines –David Ogilvy, who advocated for the presence of the “story appeal” in every piece of advertising, and Leo Burnett, who strived to find the “inherent drama” in each brand.

⁴ Arch G. Woodside is a Marketing Professor at Boston College. He is a member and Fellow of the Royal Society of Canada, American Psychological Association, Association for Psychological Science, Society for Marketing Advances, the International Academy for the Study of Tourism, and the Global Academy of Innovation and Knowledge. He is the author of *Case Study Research: Theory, Methods and Practice* (Emerald Publishing, 2010) and the author and editor of 41 additional monographs and textbooks relating to psychology, business and industrial marketing, and tourism. His 200+ research journal articles appear in 35 different psychology, management, marketing, and tourism journals. He is the Editor in Chief of the Journal of Business Research. (See Interview in Appendix 6.5)

- David Ogilvy

In his book *Ogilvy on Advertising* (1983), David Ogilvy talks about how advertising should be. He states “write your copy in the form of a story, don’t write essays” (1983:81). In *Confessions of an Advertising Man* (1963) he considers himself as part of the third school of thought in advertising, which holds that a good advertisement is one that sells the product without drawing attention to itself. This statement could be initial impulse towards focusing on other brand assets, such as its story or its characters.

According to Ogilvy, it was important to build a right brand image that was different from other brands and that would appeal consumers. His philosophy on advertising could be summarized saying that it’s always the global personality of a brand more than any trivial difference in the product that decides its final position in the market. He believed that the kind of photographs which work hardest are those which arouse the reader’s curiosity, the ones that made people ask themselves ‘What goes on here?’ and made them read the copy to find out. He called this element “Story Appeal”; and he demonstrated that the more of it was injected into the photographs, the more people looked at the advertisements.

Among his campaigns, we could highlight and show examples of Hathaway and Zippo (See Appendix 6.6 A, 6.6 B).

In 1951, a small Maine clothing maker, C.F. Hathaway, asked for Ogilvy’s help in promoting its moderately priced dress shirts. The success of the campaign was based on adding a black eye patch on the eye of the Baron Wrangell, who was presented in different environments and situations. The key was that the eye patch would give the man “story appeal” by making consumers wonder how he had lost his eye.

For some reason, the eye patch created a sensation –it gave the shirt a higher quality and a higher level of sophistication. The campaign was a success and Hathaway’s shirt sales doubled in less than five years (Oliver, 2013). Eventually Hathaway didn’t even need its name on advertisements for people to recognize its shirts because of the *Hathaway Man* and his eye patch, and the

company could hardly keep up with consumer demand of its shirts. In an advertisement for Zippo, Ogilvy introduced the story factor to sell a product.

- **Leo Burnett**

Leo Burnett set up his own agency in Chicago in 1935. His attitude to the creative process can be based in finding and capitalizing on the inherent drama in every product.

Burnett defended the idea that in order to find the inherent drama in a product, it had to be presented in a credible way as if it was a new story and should be highlighted with excellent art direction. He thought it was fundamental to be clear and simple, human and candid, and not to fear humor. He also recommended drawing on symbols taken from American history and folklore, since they penetrated in people's minds and carried wishes and beliefs.

His most famous creation was the *Marlboro Man* (See Appendix 6.6 C). Back in the 1950s, Burnett created the macho icon as a way to reposition Marlboro from a "mild as May" ladies cigarette to a product with broader appeal. The character had a tattoo that suggested his wild and romantic past and also differentiated him from different masculine images that proliferated at the moment.

An AdAge article (1999) about the Marlboro Man, in the special report "The Advertising Century", states that the original newspaper ad from Burnett carried the slogan "delivers the goods on flavor" and that it immediately sent sales skyrocketing. Despite his appeal, the cowboy wasn't the only image used to sell the brand. Over the next decade, Burnett experimented successfully with other manly types –ball players, racecar drivers, and rugged guys with tattoos.

Ogilvy and Burnett's contribution to storytelling is clear and might be seen as the first evidence of the efforts of the professionals to unleash the narratives of brands.

The Emergence Of Digital

Nevertheless, there is another common perspective on the origins of brand storytelling. This other point of view advocates that due to the emergence of the digital technologies in the mid-90s, the resultant whole new media spectrum forced communication professionals to re-think the model they were applying in advertising, in order to approach the consumer that was saturated in the clustered communication environment and that started to behave differently. Transactional marketing was not the way to go anymore. Instead, relationship marketing started leading the business.

Salmon (2008) states that the birth of the new communication media and the huge possibilities of viral broadcasting offered by the Internet discontinued the uncontested power of advertising and television. In the new century, the leaders of the great North American companies therefore undertook ambitious reconstruction plans for the narrative of their brands. The proliferation of media, the requirement for corporations to communicate with all of their audiences, and the need of differentiation altered the balance of power and made the brand central (Olins, 2008). The branding gurus advised brands to convert to storytelling. This does not mean that products and brands were not important anymore. Instead, it means that they were not treated plain objects but as identities that had to talk to consumers and captivate them by telling them stories that had something to do with their expectations and the way they saw the world.

Jose Olivares⁵, another expert that was interviewed, supposes that storytelling emerged when the need to articulate a coherent message across a variety of media and platforms arose. Thus, brands would need to reach their audiences through infinite number of devices and having a presence in all the touch points available.

“I think that storytelling and branded content emerged towards the end of the 1990s, thanks to the first digital hatching. Of course, it was called different names, and I

⁵ Jose Olivares is a Crossmedia Creative and Head of Integrated Brand Experience at FCB Madrid. He has worked as a strategist and creative in DDB, Ogilvy, and Gap's among others; and is a board member of “Club de Creativos de España.” (See Interview in Appendix 6.3)

cannot tell when the exact time was. But it basically consisted of building coherent brand communication with audiences by launching a message through a large number of media that were available from that moment on” (Jose Olivares).

He states that formerly, content agencies were the ones in charge of producing branded content. Nevertheless, they were not connected to the advertising business, but to television and cinema. He adds that as a result of the digital revolution, scriptwriters and content generators were reconverted in order to meet the demand of companies that needed to produce content for commercial purpose.

“Actually, the origins of storytelling are in the companies engaged in content generation. They were masters of generating great amount of content, but they lacked a strategic vision and on demand strategy to establish a commercial communication. Agencies nowadays have been turned around and have absorbed this content generation talent, and have adapted it to create branded content with commercial purposes” (Jose Olivares).

On the same track, another branding professional, Klaus Fog⁶, agrees that the start of the Internet in the mid-90 led to the emergence of the digital storytelling. He asserts that differentiation was indispensable as soon as content was available online. Therefore, the only way to grab people’s attention was to use not only stories but a narrative approach.

“We were given a lot of similar products among which to choose. Thus, creating stories on the Internet allowed brands to tell their own stories, share their identity, and set apart from the competitors. People were overloaded by commercials, and consequently, the trustworthiness of commercials declined dramatically over the years” (Klaus Fog).

He doesn’t agree with advertisers that claim that they have always used storytelling. Instead, he deems that all that has been created by now has nothing to do with storytelling –but with brilliant creative thinking. He believes that some of the best creative fellows have always intuitively had a great understanding and sense for the culture that surrounds the product; and that

⁶ Klaus Fog is the author of *Storytelling: Branding in Practice* and CEO and Founder of Sigma, a culture and brand company in Copenhagen. (See Interview in Appendix 6.2)

they have been looking for stories, environments, and metaphors that could support that, still being slightly afar from the process culmination. And finally, he adds a negative approach to advertising agencies, which he considers to be far away from storytelling.

“Advertising has not started doing good storytelling yet. The pioneers of storytelling are not advertising people, with a few exceptions. They are great concept makers, but not storytellers. I would say that the advertising industry still has to pick up many possibilities that storytelling offers” (Klaus Fog).

So these perspectives show that it is not simple to answer the question of the beginnings of brand storytelling with a straightforward idea. Neither the authors of the literature review nor the experts interviewed agree on their vision of brands and stories. While the perspective of Romanticism could be linked to the Consolidation of Modern Advertising one, by the latter being a consequence derived from the artistic and social movement among other factors; the point of view that suggests that the origin is directly related to the emergence of digital clearly has its own weight.

3.2.3 HOW ARE BRANDS USING STORYTELLING NOW?

As stated in the introduction of this section, brand storytelling has become a tendency in the marketing lexicon. Dawson (2011) says that marketers everywhere are thinking about brand storytelling like it is an entirely new discipline. But as it has been analyzed in the chapters before, storytelling is nothing new for humans and subsequently, it might remain at the very core of marketing and communications. The difference is the innovative perception of this phenomenon given the shift that the digital age has wrought on cultural inclinations. Research from KPMG (2010) shows that approximately 60 percent of a company's value is now based on "intangibles", like customer relationships, brands, goodwill, technologies, and so forth. Consequently, brand narratives would be part of these intangibles that are now vital for the survival of a brand.

Munford (2013) writes that the rise of social media reinforced the rebirth of storytelling. Donaton (2013) states that intrusive, interruptive, and self-centered marketing no longer works the way it once did, and its effectiveness will only continue to diminish in the social age. He claims that stories will replace the legacy model. Sachs (2012) defends that story strategy had its day, but with the death of the broadcast era, audiences are seizing power back and ushering in a new, digitally empowered oral tradition. He adds that audiences now share messages, make them their own and are loudly demanding stories of uplift and empowerment.

Similarly, Dawson (2011) alleges that in the broadcast era, mythic brand stories were created and controlled by the marketer in tightly controlled media channels. The emphasis was on the brand as the central hero in the story and the audience had to "buy into" the story; persuasion was the rule of the day. Now in the digital and relationship marketing age, meta-fragmented audiences control the narrative in several online channels. Story-based brands in the digital age realize that it is the audience who is on the hero's journey and put it at the center of the story. These brands inspire their audience to embrace and undertake the hero's journey within their own lives.

Furthermore, Deuze (2005) explains that studies signal a move away from many-to-one communication to one-to-one marketing, which can be characterized as a move towards "the empowered consumer." Consumers and brands are interacting like never before, and what is more, brands are letting consumers participate in their story-building task, typified by what media have called the rise of the creative consumer (The Economist, 2005).

In addition, Snel (2013) states that the creative industry and its clients need to embrace storytelling from the perspective of consumers who connect with their world across multiple media platforms –online and off, traditional and digital. Consumer-centered storytelling reverses the current organizational model for agencies (from “touch-point first” to “story first”) to deliver stories that activate and engage these consumers across multiple touch points and media. Deuze (2005) states that professional storytellers in journalism and advertising cannot claim control or dominance anymore, since storytelling through the media is becoming an increasingly participatory and co-creative experience. He argues that a future professional identity of media work can only be maintained if it includes a participatory component –such as a notion of storytelling as a collaborative experience.

Jose Olivares claims that professionals should perform real integration by using all the media available and by designing experiences through any touch point in order to build close ties with the public. He believes that the change in the media ecosystem and the communication paradigm has induced a circular communication, which substitutes the former linear one. He adds that although the rationale of transmedia storytelling is to allow consumers to have power over the brand (being consumer-centric and fan-centric) in order to achieve tighter relationship with them, many professionals still think in lineal terms, and that some are launching a message in an intrusive way that does not make sense anymore.

“We have to integrate brands in people’s lives to establish a relationship with them. It is hard for advertising professionals to think in those terms if they do not understand that or they don’t want to assume that. The truth is that many people

are talking a lot about storytelling; being digital; being social; innovating; etc., but they aren't actually executing these ideas" (Jose Olivares).

Dawson (2011) argues that brand stories are no longer about consumerism, but rather about community and empowerment. Those brands that help us make these deeply personal connections through compelling storytelling are the brands that will lead markets. Lidstone et al. (2012) claim that since the best advertising has always been entertaining, the transmedia age offers brands a golden opportunity to create captivating content with a brand narrative.

"With the race on for brands to forge ever deepening engagement with consumers, we will argue that, in order to continue our industry's success, we simply need to reaffirm our innate storytelling credentials, while staying true to our role as brand guardians; much in the same way as our predecessors of old. And it is our belief that, if we properly harness the opportunities of the digital age, our industry could reach yet another gold standard era. And, as ever, branded entertainment will be at its heart" (Lidstone et al. 2012:2).

Finally, in his new book, Montague (2012) differentiates storytelling companies from "storydoing" companies. He calls these new companies storydoing companies because they advance their narrative through action, not communication. These companies, like Red Bull, TOMS shoes, Warby Parker, and Tory Burch, for example, emphasize the creation of compelling and useful experiences such as new products, new services, and new tools that advance their narrative by making people participate and using them as a medium –that is why storydoing companies create fierce loyalty and evangelism in their customers.

Anyway, the relevant issue here is that the story remains an essential part of professionals' strategies. Companies who really understand the concept, realize there is an important component of the brand narrative that should be created by the customers –what is currently known as user-generated content.

For future research, it is important to look at how brands are going to integrate more into the content and how they are going to develop entertainment-based narratives. A study conducted by Latitude (2013) reveals

that audiences are ready and waiting for marketers to come up with something truly fresh and inventive, since 92% agree that there's a real opportunity for brands to borrow from entertainment-based narratives, making ads feel more like a story or a game. It also acknowledges that 73% of people are interested in discovering real-world products or services at relevant points in a story, and suggests that with real-time technologies, brands are already beginning to synch up the "Buy now" button with our favorite content –giving an entirely new meaning to contextual relevance (Latitude, 2013).

Evolution of the Brand Narrative Model

It might seem obvious to many that brands have changed the way they communicate through stories over the years. However, other experts believe the model is still quite similar.

Arch G. Woodside thinks that professionals are using psychoanalytic model including Jung's archetype model today; and mentions the influence of Dichter's findings in the development of nowadays advertising.

The archetype model introduced by Carl Jung in the beginning of the 20th century described and interpreted the "innate tendencies that mold and transform the individual consciousness and human behavior" which are called archetypes. He also developed theories of the collective unconscious and symbols. According to him, the archetype concept derives from the repeated observation that myths and universal literature stories contain defined themes, which appear often and in recurrent places.

Besides, David Sable affirms that the pattern is still kind of the same: to find a good story and to tell it.

"I am a big believer that what young creative should learn is how to tell great stories by reading the Bible, the Quran, the Iliad, the Odyssey, or Don Quijote, instead of coding, data, and software, which is what some colleagues think – I think all these skills should come after. It's more important to find out what makes these stories still interesting, what is powerful about these stories, why people still read and tell them thousands of years after" (David Sable).

Julián Bravo thinks that the advertising professionals nowadays intend to tell a story rather than to do a good campaign, since there has been a switch in the approach to advertising. “Before, professionals were trying to find this big idea that would be translated into a great campaign. We have changed good campaigns for good stories.” He recalls that many old campaigns also told really good stories, like the BMW campaign *¿Te gusta conducir?* He claims it was created as a big idea, but that it also transmitted a beautiful story, even though it was not the purpose.

Contrary, Jose Olivares believes that brand storytelling is at an embryonic stage. He talks about how 10 years ago Adidas insisted on having that big idea, which was a seed of what we now call storytelling. In the same way, he recalls that branded content was called “advertainment” in the 90s, which is a similar concept. “What has changed are the possibilities that developing that big idea or that storytelling offers, not only technology-wise, but in integration in people’s lives.” This means that the big ideas that existed a decade ago and the storytelling we think about today are the same. He says that nevertheless, the possibilities of integration that social and digital media allow, make the building and development of storytelling much more natural and smooth. He adds that nowadays, there are no barriers anymore –there is no on and off in media, now it’s all digital and analogic. Possibilities have changed since the digital media are increasingly domestic and accessible to people.

Moreover, Klaus Fog suggests that advertising professionals have to become very curious about the culture and the personality of the product, about the problem behind it, and find the incidents, the fights, and challenges that the people that are part of the brand have to come through. He adds that if they found a way to share those experiences, those authentic stories on people’s lives, it would be a great success.

“If you asked customers why they choose one product among others, and got them to choose yours because of its story is linked to theirs, you would see that this pattern is crystal clear. Advertising people should find the DNA of the product and highlight it through a story, which should be very entertaining but should also respect the authentic elements of the product. But instead of just inventing or trying to copycat

one idea to another one, if they used their own roots and identity, they would fuel creativity and would be motivated not only to sell product, but also to support what people want and need” (Klaus Fog).

He also recalls a fragment of his book, *Storytelling: Branding in Practice*, in which he explains the importance of doing an “obituary test” with all brands. “It is only when we’ve lost what we really cared about that we realize how special it was. What would be missed if your company died? How would people react? What would they miss?” He affirms that this test helps find the core story, the DNA of the brand.

Finally, he puts forward the idea that it is important to find an entertaining and creative way to support the culture of a brand and to bring together its micronarratives around the same core, in order to create the brand’s cohesive and long-term macronarrative.

In short, we could say that the basic differences in the usage of storytelling in branding and advertising are that before, professionals were more focused on developing campaigns, and harnessing concepts like “story appeal” and “inherent drama” in basic stages; whereas now they are focused on developing transmedia stories and taking into account consumer psychology and behavior.

Iconic Brand Storytelling

It is important for the results of this investigation to have a notion of which brands are carrying out the best narratives, even though the sorting might enclose a particularly subjective component.

Bacon (2013) discusses the findings of a study by research firm OnePoll commissioned by brand storytelling agency Aesop, which attempts to define brand storytelling according to 10 criteria, including whether brands “have a clear sense of purpose”, whether consumers are “intrigued to see what they’ll do next” and whether those brands “create their own world.” In this study, about 1,500 British adults were asked to rate 100 major brands against these criteria before OnePoll used the responses to compile a list of the best storytelling brands

according to public perception (See Graph 1). Bacon's (2013) article explores the challenges that brands face in attracting and engaging consumers with their brand stories.

Graph 1: Top 10 Storytelling Brands

1. Apple
2. Cadbury
3. Walkers
4. Coca-Cola
5. McDonald's
6. Marks & Spencer
7. Kellogg's
8. Heinz
9. Fairy
10. IKEA

Source: OnePoll, commissioned by Aesop

“Given the central role that storytelling plays in developing a brand’s identity, it is perhaps not surprising that the ranking is dominated by some of the world’s biggest brands, with Apple topping the list and other brands such as Coca-Cola, McDonald’s and Heinz featuring in the top 10. But the study also offers an interesting insight into perceptions towards different industries. For example, while retail, food and drink and FMCG brands fare particularly well in the rankings, brands in the utilities, financial services and automotive sectors are considered less adept at storytelling” (Bacon, 2013:para.3).

Experts were asked to give their opinion on what are the most prominent storytelling brands during the research interview.

David Sable thinks that Coca Cola and Volkswagen continue to do a good job, even though he could name many different ones from different countries, made by both big and small agencies. He also admires how BuzzFeed is telling stories and relating them to the products; and brings to the table the campaign *I Bet You Can't Eat Just One* of Lays Potato Chips created by Y&R in the 80's. “It was an iconic campaign because it related to the consumers, who understood it in a second because it was just so simple and relatable.”

Jose Olivares believes Old Spice has impressively been rebooted and revitalized by Wieden + Kennedy. “They created a total brand experience

integrated through numerous media.” He also considers that Nike is going beyond storytelling, since it harnesses brand experience by creating content and coherently declining the campaign across a variety of platforms. He thinks the same about RedBull, Volkswagen and Mercedes, considered pioneer brands in the transmedia use of platforms because they let the audience participate in the story crafting, and they know how to take advantage of both online and offline media.

Klaus Fog also mentions Red Bull as in iconic storytelling brand that was built using barely any agencies and whose strong story has run thanks to users. He also implies that major brands like Apple, Coke, Google, Youtube, Skype, and Levi’s are not crafted by agencies anymore. “They have grown because they have been living the culture of the brand and sharing it with the users every day.”

The Ideal Agency

According to David Sable, Wieden + Kennedy; Krispin, Porter & Bogusky; and BBH are the most prominent agencies in the advertising landscape currently.

Instead, Jose Olivares and Klaus Fog believe that no agency is currently doing authentic storytelling. Olivares states that there are niche agencies oriented to generating entertainment content, or oriented towards innovation, but he doesn’t think there is any agency specialized in storytelling. He infers that all agencies should be behaving in multi-connection terms and executing real storytelling.

“I cannot imagine an agency in 2014 (even though the harsh reality is exactly the opposite) that does not have the clear vision and the strategic and creative methodology based on generating multimedia content. The thing is to have the background, the mindset, and the skills needed to learn to think in social terms.” (Jose Olivares).

As stated before, the idyllic brand strategist within an agency or within a company should strive for placing the consumer in the center and connect with

him through a multitude of channels to provide unique, significant, and meaningful content that relates to him.

Teaching Brand Storytelling In Higher Education

It is also worth mentioning the presence of brand storytelling in the higher education teaching scope.

Basic research on Internet search engines identifies a vast amount of professional and academic research papers and essays about the topic at hand. Nevertheless, the amount of courses related to the issue decreases considerably. Most courses are based on storytelling as a tool to better connect with an audience rather than on its use in advertising, marketing, or business. Some of the few universities that have relevant courses related to the issue are Full Sail University, Georgetown University, and Stanford Graduate School of Business (See Appendix 6.7).

All the experts that have been interviewed in the research concur that generally, the issue is shallowly being researched and taught in the academic field.

According to Klaus Fog, storytelling in general is indeed being taught, but not related to the advertising industry. However, he states that the research on this topic is moving towards consumer behavior and cognitive psychiatry.

David Sable recalls that most schools don't get storytelling quite: "I think many are still talking today more about digital and new media, which is fine, but that's not the issue. It's not about being digital or not being digital, it's about telling stories."

Jose Olivares believes that commercial communication in general is not being researched. "There are few cases of some universities that may very promptly try to explore one way rather than another, but there is no global vision." He claims that it's complicated to teach on this topic, since the media

landscape is constantly changing and thus, there is not enough time to analyze it thoroughly.

Furthermore, Julián Bravo asserts that there are only a few subjects that can be taught really well in advertising. He says the problem is that they are not teaching how to work in advertising, how ideas are produced –they are not teaching genuine advertising.

“In many schools, professors have a lot of academic formation but have not worked in advertising for a long time. Thus, universities have created some sort of “administration” of the advertising business, in which professors and people in charge of passing on the knowledge have not worked thoroughly or long enough in the business in order to know well how things work. Instead, they should have a long record of experience and should teach how to think and produce good stories” (Julián Bravo).

Bravo shares Olivares’ same opinion that the advertising business has changed so much lately that what is currently being taught is not valid anymore. They believe that universities have still not assumed the changes in advertising; and that it is hard to teach something that is constantly evolving and that is not perceived in an even way by the majority of professionals and scholars.

4. CONCLUSION

While there's a uniform perception on storytelling as a process in the human mind and on the role that stories play in the development of humanity, there is a disparity of opinions on the origins of storytelling in branding –and many authors and professionals claim that only a few agencies truly understand the concept.

After analyzing the interviews with experts, it is clear that Sable, Bravo and Woodside are fond of the perspective that branding and advertising have always been telling stories; while Olivares and Fog stress that excellent storytelling has been done exceptionally in this field just a few times, always after the emergence of digital.

Some brands have been telling stories since the consolidation of the modern advertising, and some even have remained over time. Nowadays, professionals have realized how effective telling stories though entertainment is for brands, and that's the reason why it has become a highly recurrent technique to approach the consumer. The popularity of brand storytelling is at its peak in a moment when the conversion of transactional to relationship marketing is taking place, due in part to the emergence of digital media. From this moment, it makes more sense to establish long-term relationships with consumers through more consistent and human brands; so storytelling fits well in the framework of relationship marketing.

Although the way stories have to be told now is very different from the original one, brand professionals have always been aware of the value of stories, and have strived to find them and tell them, especially after the change of paradigm. As a matter of fact, we are dealing with an evolution in the instrumentalization of the message, which from the beginning of the 20th century was susceptible to be delivered in many other new ways due to the emergence of the Internet. This means that we know we have always been telling stories in advertising messages, but the establishment of relationship marketing forced communication professionals to re-think the model used to perform storytelling

in order to subsist in a fast-paced and changing ecosystem steered by participating consumers that have become the epicenter.

Moreover, as we have seen, major brands are not created only by agencies anymore, so it will be interesting to watch how successfully agencies are going to adapt to this situation and what their role is going to be. Finally, and related to this last statement, one of the challenges that brands and agencies might encounter in the future is the empowerment of the consumer and its leadership in the creation of brands.

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6. APPENDIX

6.1 INTERVIEW WITH JULIÁN BRAVO

Julián Bravo
President Academia de la Publicidad
Madrid, Spain
March 13, 2014
25 minutes (translated from Spanish)

1. When did brands start using storytelling?

I believe that narrative existed since the consolidation of modern advertising; it just was not called like this. Storytelling was latent in the profession, and nowadays it has become a trend and everybody talks about stories. Early advertisements from brands like Volkswagen and Schweppes told magnificent stories and didn't intend to do what now we call storytelling. We are living the boom of something that has existed for a long time. During the last few years, brands have gone through difficulties that have made them change the way they approach the consumer, which turns out to be through entertainment.

2. What would you say were the agencies that first started using storytelling in their advertising or branding products?

I believe Leo Burnett, Ogilvy, and J. Walter Thompson are the historic agencies that told great stories from the beginning in campaigns like The Marlboro Man, Hathaway Shirts, and the "They laughed when I sat down at the piano. But when I started to play..." respectively.

3. What model/pattern did brands follow to do storytelling then and how are they developing it now? Are there any significant differences in the model usage?

I think that the advertising professional nowadays intends to tell a story rather than doing a good campaign. There has been a switch in the approach to advertising, because years before, professionals were trying to find this big idea that would be translated into a great campaign. So in my opinion, we have changed good campaigns for good stories. The thing is that many good campaigns before also told really good stories. For instance, Toni Segarra crafted the BMW campaign "¿Te gusta conducir?" as a big idea, and it was a great campaign indeed. But it also transmitted a beautiful story, even though it was not the purpose. What we should do now is do great campaigns that intentionally include great stories in them.

4. What would you say the most prominent agencies or professionals are when it comes to storytelling nowadays?

I think I am not qualified to answer this question since I am behind in being

aware of what each agency is doing currently.

5. According to you, what are the iconic storytelling brands and campaigns?

I think I am not qualified to answer this question since I am behind in being aware of what each agency is doing currently – but I mentioned some of the old ones in the question above.

6. In your opinion, is brand storytelling being researched and taught enough in the academic field?

I think that there are only a few subjects that can be taught really well in advertising. However, the problem is that we are not teaching how to work in advertising, how ideas are produced –we are not teaching genuine advertising.

In many schools, professors have a lot of academic formation but have not worked in advertising for a long time. Thus, universities have created some sort of “administration” of the advertising business, in which professors and people in charge of passing on the knowledge have not worked thoroughly or long enough in the business in order to know well how things work. Instead, they should have a long record of experience and should teach how to think and produce good stories.

However, the advertising business has changed so much lately that what is currently being taught is not valid anymore. Universities have still not assumed the advertising revolution; and it will still be hard to teach something that is constantly evolving.

Also, I must mention that the whole system, the business and the academics, should be thinking about the consumer. It is the citizen that rules now, the one who pays ultimately. It is a false statement to say “it is the client (advertiser) who pays” –he is just an administrator. It is the consumer that has the power and the money. The advertising professional nowadays should be more open-minded and see the big picture, know the consumer, and solve problems that brands have.

6.2 INTERVIEW WITH KLAUS FOG

Klaus Fog
Founder & CEO Sigma
Author: “Storytelling: Branding in
Practice”
Copenhagen, Denmark
March 14, 2014
39 minutes

1. When did brands start using storytelling?

Some advertisers will claim that they have always used it. I don't agree. It had nothing to do with storytelling, it had a lot to do with brilliant creative thinking, with inventing great ideas and putting an environment from another world or a story to a product to create tension. Some of the best creative guys, with whom I had the chance to work in the 80s-90s when they become the world's biggest, had intuitively a great understanding and sense for the culture that created the product; and they were looking for stories, environments, and metaphors that could support that. Bear in mind that at that time there was not a great variety of brands for each product, all of them were unique and created a lot of emotions, so the competition was not that tough. You needed a good idea, creative attention, and the best creative guys understood intuitively some of the elements of storytelling, because that was the way their brain worked, their own habits were organized in a narrative way, and it was so much more efficient.

Conflicts are very important parts of stories since they help us remember them. However, what advertisers didn't like is the basic rule of using conflict. But all brands need to have a conflict or challenge that is authentic. You can easily entertain and place lots of other elements but people will intuitively feel if this is based on something that really happened or not.

So when did we start using storytelling? Well, the start of the Internet in the mid-90, led to the emergence of the digital storytelling. A lot of content was online very quickly, so we had to differentiate somehow, and the only way to grab people's attention was to use not only stories but to use a narrative approach. And what was amazing is that Internet took over the traditional media to share emotion and sound, and it allowed to participate and to share content and emotion. We were given a lot of similar products among which to choose. Thus, creating stories on the Internet allowed brands to tell their own stories, share their identity, and set apart from the competitors. People were overloaded by commercials, and consequently, the trustworthiness of commercials declined dramatically over the years. Very few brands contained stories that made up successful campaigns that helped sales.

Why is it so popular now? There was a very interesting storytelling festival in NYC in September last year where they attacked storytelling from very different angles, from the film angle, the theater angle, from the advertising

angle... and they were trying to re-think it. Sometimes people don't dig deep enough and they lose a lot of possibilities because they don't understand the principles of the narrative approach. Storytelling's basic principles are very old, there's nothing new in that. What we did in our book was to set some kinds of rule to follow to establish a narrative for a brand. The pioneers of storytelling are not advertising people, with a few exceptions. They are great concept makers, but not storytellers. I would say that the advertising industry still has to pick up many possibilities that storytelling offers. Look at big brands like Google, Youtube, Skype, and so on –they have not used any agencies at all to create their brands and have created the strongest brands in the world –they have used their own stories. What they deliver is what they live, which is their story, always based on a conflict. Here is where the advertising industry has a challenge, and I am very curious to see whether it will survive.

Advertising hasn't started doing good storytelling yet. But some have seen the lights in the last 5-6 years and have placed themselves on the right track, forced by the digital environment, which allowed measuring the impact and effect of the communications. But to my mind, the industry hasn't understood the basic principles of storytelling yet. Agencies have been created for other purposes; they are very specialized production factories to produce ads, commercials, and brochures, and that is what they're changing right now, that's their main challenge.

2. What would you say were the agencies that first started using storytelling in their advertising or branding products?

I don't think so there's any agency that has really started using storytelling. You can find some small hot shops here and there. The ideal situation would be an agency that worked with a brand, and that people knew and passed on the story of the brand before it started doing commercials and advertising.

I am very curious to see what will happen to the industry in the next 10 years.

3. What model/pattern did brands follow to do storytelling then and how are they developing it now? Are there any significant differences in the model usage?

If advertising professionals became very curious about the culture and the personality of the product, about the problem behind it, and found the incidents, the fights, and challenges that the people that are part of the brand have to come through and they compromise; if they found a way to share those experiences, those authentic stories on people's lives, that would be a great success. If you asked customers why they choose one product among others, and got them to choose yours because of its story is linked to theirs, you would see that this pattern is crystal clear. Advertising people should find the DNA of the product and highlight it through a story, which should be very entertaining but should also respect the authentic elements of the product. But instead of just inventing or trying to copycat one idea to another one, if they used their own roots and identity, they would fuel creativity and would be motivated not only to sell product, but also to support what people want and need.

I think advertising people have to be very curious and find the ultimate

reason behind brands and products. They have to lose fear to conflicts, they have to stop making advertising for the competitors or the clients, and start doing it for the consumers instead.

In my book, I explain the importance of doing an “obituary test” with all brands. It is only when we’ve lost what we really cared about that we realize how special it was. What would be missed if your company died? How would people react? What would they miss? This test helps find the core story, the DNA of the brand. And if we found an entertaining and creative way that supported the culture, and if we brought together all the micronarratives of the brand around the same core, we would create a macronarrative.

4. What would you say the most prominent agencies or professionals are when it comes to storytelling nowadays?

I could answer the same as in the second question. Agencies now should be communities of consultants trying to find the difference in each brand. They still have to be great communicators, but they have to see how a brand makes a difference, and attach it to the way the brand is organized, its processes, its culture, the way it communicates, etc.

5. According to you, what are the iconic storytelling brands and campaigns?

Red Bull was built without using any agencies at all, and there is a strong story behind it that has run thanks to users.

Also Apple, Coke, and Levi’s. Major iconic brands are not made by agencies anymore. Major iconic brands are not created by agencies anymore. Look at the strongest brands in the last 10 years like Google, Youtube, Skype... They are not created by agencies. They have grown because they have been living the culture of the brand and sharing it with the users every day.

So what are we going to need agencies for in the future then? What is going to be their role? But the same is happening to all industries. They all have to reinvent themselves and adapt to the conditions we have today.

6. In your opinion, is brand storytelling being researched and taught enough in the academic field?

Yes, but not in the advertising industry. It is moving towards to consumer behavior and cognitive psychiatry.

6.3 INTERVIEW WITH JOSE OLIVARES

Jose Olivares Santamarina
Head of Integrated Brand Experience at FCB
Crossmedia Creative
Madrid, Spain
March 4, 2014
36 minutes

1. When did brands start using storytelling?

People mix the term “storytelling” with the fact of telling a story. There are many old school professionals that say that they have been doing storytelling forever. But I think these are two different things –one thing is to tell a story, and a different one is to do “transmedia storytelling.”

Storytelling emerged when the need to articulate a coherent message across a variety of media and platforms arose. Thus, brands would need to reach their audiences through infinite number of devices and having a presence in all the touch points available.

I think that storytelling and branded content emerged towards the end of the 1990s, thanks to the first digital hatching. Of course, it was called different names, and I cannot tell when the exact time was. But it basically consisted of building coherent brand communication with audiences by launching a message through a large number of media that were available from that moment on.

As I stated before, I believe it is different to tell a story in a 20 second commercial, or in a book; and to perform transmedia storytelling.

2. What would you say were the agencies that first started using storytelling in their advertising or branding products?

I think it is hard to mention specific ones. There have been specific cases but I do not think there is a world champion of transmedia storytelling.

Formerly, there were content agencies and people focused on branded content, but they were not that connected to the advertising business, but to television and cinema. It was more about groups of writers and pure content generators, which were reconverted in order to meet the demand of companies that needed to produce content for commercial purpose.

Actually, the origins of storytelling are in the companies engaged in content generation. They were masters of generating great amount of content, but they lacked a strategic vision and on demand strategy to establish a commercial communication.

Agencies have been turned around and have absorbed this content generation talent, and have adapted it to create branded content with commercial

purposes.

3. What model/pattern did brands follow to do storytelling then and how are they developing it now? Are there any significant differences in the model usage?

Actually, we are now crafting the way; we are at an embryonic stage.

10 years ago, Adidas talked about having that big idea, which was a seed of what we now call storytelling. In the same way branded content was called “advertainment” in the 90s. Conceptually, it is the same –it’s the name that has changed.

What has changed are the possibilities that developing that big idea or that storytelling offers, not only technology-wise, but in integration in people’s lives.

The big ideas that existed a decade ago and the storytelling we think about today are the same, really. However, the possibilities of integration that social and digital media allow, make the building and development of storytelling much more natural and smooth. Nowadays, there are no barriers anymore – there is no on and off in media, now it’s all digital and analogic. Possibilities have changed since the digital media are increasingly domestic and accessible to people.

4. What would you say the most prominent agencies or professionals are when it comes to storytelling nowadays?

I cannot tell any names of agencies that are currently doing authentic storytelling. There are niche agencies oriented to generating more entertainment content, or oriented towards innovation, but I don’t think there is any agency specialized in storytelling out there. Storytelling is something that any agency should be doing right now; all of them should be thinking in multi-connection terms.

We are closing the circle of real integration. Our goal is to build as much as possible close ties with our public. And you get to that point by using all the media available and by building experiences, through any touch point.

I cannot imagine an agency (even though the harsh reality is exactly the opposite) in 2014 that does not have the clear vision and the strategic and creative methodology based on generating multimedia content. The thing is to have the background, the mindset, and the skills needed to learn to think in social terms.

The change in the media ecosystem and the communication paradigm has precipitated a circular communication, which substitutes the former linear one. The rationale of transmedia storytelling is to allow consumers to have power over the brand (being consumer-centric and fan-centric) in order to achieve tighter relationship with them.

However, many professionals still think in lineal terms, and are launching a message in an intrusive way that does not make sense anymore. We have to integrate brands in people’s lives to establish a relationship with them. It is hard for advertising professionals to think in those terms if they do not understand that or they don’t want to assume that. The truth is that many

people are talking a lot about storytelling; being digital; being social; innovating; etc., but they aren't actually executing these ideas.

5. According to you, what are the iconic storytelling brands and campaigns?

I would say Wieden+Kennedy is doing a great job with Old Spice. It rebooted and revitalized the brand by creating a total brand experience through numerous media. This is an agency that really understands media integration.

Also, Nike is really building brand experiences. This company goes beyond storytelling –it harnesses brand experience by creating content generating and coherently declining the campaign across a variety of platforms. And exactly the same is happening to RedBull.

Another good example would be Mercedes A-Class and the #youdrive campaign. It was a pioneer brand in the transmedia use of platforms. It took advantage of online and offline media in an excellent way, letting the audience participate in the story crafting.

In Spain, DDB is doing good work with Volkswagen Polo. This brand takes the TV experience to digital, which allows its enrichment at multiple levels.

6. In your opinion, is brand storytelling being researched and taught enough in the academic field?

No. I do not think that commercial communication in general is being researched either. There are few cases of some universities that may very promptly try to explore one way more than another, but there is no global vision. It's complicated, because the media landscape is constantly changing and there is not enough time to stop and analyze it thoroughly.

6.4 INTERVIEW WITH DAVID SABLE

David Sable
CEO at Y&R Advertising
New York, USA
March 14, 2014
12 minutes

1. When did brands start using storytelling?

I believe that while it's true that advertising differentiated products on functionality (what we used to call the USP-Unique Selling Proposition), there was always a story about a brand. Branding has always been about stories, it's the story that makes a brand powerful. For example, if you look in the UK a lot of brands would get the stamp of approval from the Royal Family, and that's how you would begin the story.

In the United States, a lot of the stories began when the railroads came in. Because all of a sudden, we could ship products from one part of the country to another, and once you got them to the other place, you would tell the story of where the product came from. So you wanted to people to know the origins of the product, what it was made of, etc.

2. What would you say were the agencies that first started using storytelling in their advertising or branding products?

The first ones where the big guys: Young & Rubicam, Leo Burnett, and David Ogilvy... they were always about stories. Look at Ogilvy's Rolls Royce old ad; listening to the clock. So you can argue that it's appealing to functionality, but instead, he is telling you a story about that car, he's trying to make you imagine what's like to be in that car and not be able to hear anything but the clock.

3. What model/pattern did brands follow to do storytelling then and how are they developing it now? Are there any significant differences in the model usage?

I think that the pattern is still kind of the same: find a good story and tell it. I am a big believer that what young creative should learn is how to tell great stories by reading the Bible, the Quran, the Iliad, the Odyssey, or Don Quijote, instead of coding, data, and software, which is what some colleagues think. But I think all these skills should come after. It's more important to find out what makes these stories still interesting, what is powerful about these stories, why people still read and tell them thousands of years after. In our human DNA there's a need for stories –we are social people.

So, I think that the pattern is still the same: we have to create a good story. However, I think what happened is that we went through a period of years in the beginning of this whole digital thing, when we stopped telling stories. Because somehow everybody thought it weren't the stories, that it was the

technology. So if you look at the advertising for that period of time it was pretty bad and totally irrelevant. But people thought it has valued because it was being shared, and just because it was online it was good enough. But this has nothing to do with the story.

4. What would you say the most prominent agencies or professionals are when it comes to storytelling nowadays?

Outside of us (laughs), I would say Wieden & Kennedy; Krispin, Porter & Bogusky; BBH... I think these are great agencies that do really well and tell beautiful stories. I'm sure there are more but I think these guys are good.

5. According to you, what are the iconic storytelling brands and campaigns?

I think Coca Cola continues to do a beautiful job. Volkswagen has done really well, too. I don't think there's any lack. I see different good ones in different countries. I don't think it's limited to big companies or small companies. The key to me is to think about how it was like to tell stories and connect with people around the campfire in the beginning of times.

Also, look at how BuzzFeed is telling stories and relating them to the products. I believe that the stories inherit the products, that you can tell; and that's the key to great advertising. We've got this great campaign that goes back many years, "I Bet You Can't Eat Just One" of Lays Potato Chips. It was an iconic campaign because it related to the consumers, who understood it in a second, because it was just so simple and relatable.

6. In your opinion, is brand storytelling being researched and taught enough in the academic field?

No, I don't think so. I think some of the schools are, some of the specific ones. But I don't think that they get it quite. I think many are still talking today more about digital and whatever, which is fine, but that's not the issue. It's not about being digital or not being digital, it's about telling stories.

6.5 INTERVIEW WITH ARCH G. WOODSIDE

Arch G. Woodside
Professor of Marketing at Boston College
February 25, 2014
Online reply

1. When did brands start using storytelling?

No specific tipping point but decade-old book, Ogilvy on Advertising gave credence to storytelling advertising.

2. What would you say were the agencies that first started using storytelling in their advertising or branding products?

Ogilvy.

3. What model/pattern did brands follow to do storytelling then and how are they developing it now? Are there any significant differences in the model usage?

Using psychoanalytic model including Jung's archetype model whether they realize it or not.

6.6. LEGENDARY ADS

A) “The Man In The Hathaway Shirt”

Ogilvy, Benson & Mather, Inc., 1951

Client: Hathaway Shirts



The man in the Hathaway shirt

AMERICAN MEN are beginning to realize that it is ridiculous to buy good suits and then spoil the effect by wearing an ordinary, mass-produced shirt. Hence the growing popularity of HATHAWAY shirts, which are in a class by themselves.

HATHAWAY shirts wear infinitely longer—a matter of years. They make you look younger and more distinguished, because of the subtle way HATHAWAY cut collars. The whole shirt is tailored more generously, and is therefore more comfortable. The tails are longer, and stay in your

trousers. The buttons are mother-of-pearl. Even the stitching has an ante-bellum elegance about it.

Above all, HATHAWAY make their shirts of remarkable fabrics, collected from the four corners of the earth—Viyella, and Aertex, from England, woollen taffeta from Scotland, Sea Island cotton from the West Indies, hand-woven madras from India, broadcloth from Manchester, linen hatiste from Paris, hand-blocked silks from England, exclusive cottons from the best weavers in America. You will get a

great deal of quiet satisfaction out of wearing shirts which are in such impeccable taste.

HATHAWAY shirts are made by a small company of dedicated craftsmen in the little town of Waterville, Maine. They have been at it, man and boy, for one hundred and twenty years.

At better stores everywhere, or write C. F. HATHAWAY, Waterville, Maine, for the name of your nearest store. In New York, telephone OX 7-5566. Prices from \$5.95 to \$20.00.

B) "The Amazing Story Of A Zippo"

Ogilvy, Benson & Mather, Inc., 1961

Client: Zippo Manufacturing Co.



ZIPPO... THE LIGHTER THAT WORKS

THE FISH THAT SWALLOWED THE ZIPPO LIGHTER WAS A GREAT NORTHERN PIKE, ONE OF AMERICA'S MOST PRIZED GAME FISH.

**The amazing story of a Zippo that worked
after being taken from the belly of a fish**

Mr. Harry Best, recently retired fish and game protector for the New York State Conservation Department, told this remarkable but true story to the Zippo man:

"A party, just west of Cleveland on Onondaga Lake, was fishing for Great Northern Pike in Three Mile Bay. They caught a Pike that weighed about 12 pounds. When they showed the Pike to the stomach was one of your lighters.

The Pike must have picked it off the bottom or could have grabbed it before it got to the bottom. The lighter was in fine shape which showed that it had not been lost long. The best part of it was that the Zippo lit the first time."

Even for a fisherman, it's quite a yarn. But then there are thousands of other Zippo lighters which have lived through adventures that would have made even Ulysses' hair stand on end.

The Zippo man is not surprised that the lighter worked. He makes every one of his lighters to work. Not just for weeks, months or years, but forever!

Whether you buy your Zippo lighter in a store or find it in a hole, the Zippo man offers you his same irresistible guarantee: No matter how old it is or what its condition, if a Zippo ever fails to work, he'll fix it free!



Large Zippo Lighter with handle. \$1.99

Two Zippo Five Lighter. \$1.25

Regular Zippo Lighter. \$1.25

Gold-Plated Zippo. \$2.99

Enamel-Plated Zippo. \$1.25

New Zippo Man Lighter. \$1.99

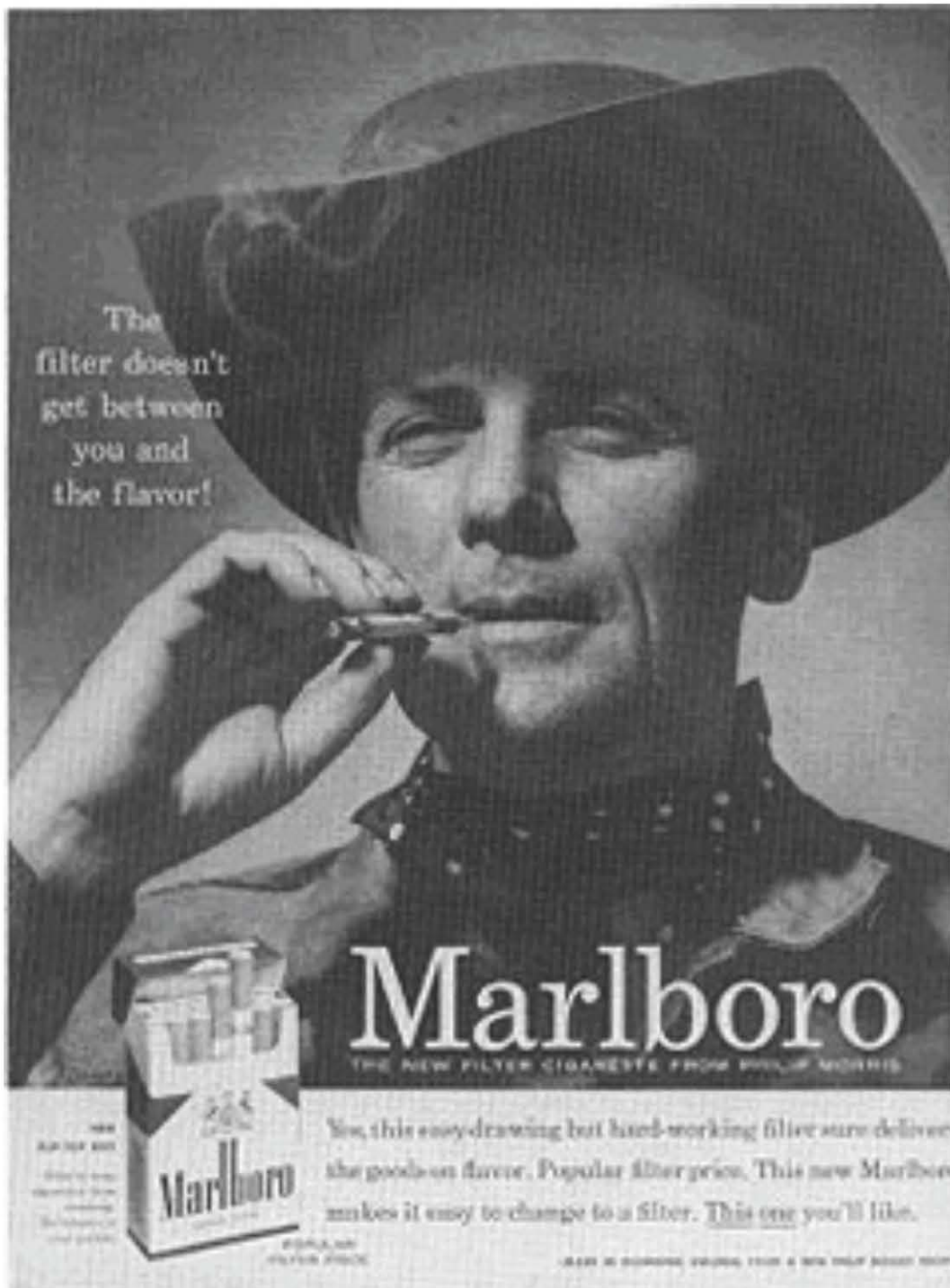
If you don't see Zippo on the bottom of the lighter, it's not a genuine Zippo.

*Zippo is a registered trademark of Zippo Manufacturing Company, Bradford, Pa. © 1961 Zippo Manufacturing Company, Bradford, Pa. © 1961 Zippo Manufacturing Company, Bradford, Pa.

C) "Marlboro Man"

Leo Burnett, Inc., 1955

Client: Philip Morris



The
filter doesn't
get between
you and
the flavor!

Marlboro

THE NEW FILTER CIGARETTE FROM PHILIP MORRIS

NEW
KING SIZE
Marlboro
POPULAR
FILTER PRICE

Now, this easy-drawing but hard-working filter sure delivers the goods on flavor. Popular filter price. This new Marlboro makes it easy to change to a filter. This one you'll like.

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6.7 COURSES ON BRAND STORYTELLING

- Full Sail University
 - Business Storytelling and Brand Development
 - This course covers the two main aspects to building a strong presence in the business and consumer market: storytelling and brand development. In this course, students learn how to implement brand development strategies that help companies become icons within their industry. Students also learn how to use storytelling principles to strengthen a business and deliver a superior customer experience. Finally, students develop their own personal brand identity and create tools for real-world business use.

- Georgetown University – School of Continuing Studies
 - Business Storytelling and Brand Development for Marketing
 - To connect in a meaningful way, marketers must be proficient at developing brands that resonate with their target audience and crafting stories that drive brand engagement and build loyalty. This course provides students an introduction to branding and brand development through storytelling. Students will identify brand development principles and practices, understand the foundations of storytelling and use story telling techniques and creative writing skills to connect with customers.

- Stanford Graduate School of Business
 - How to Tell a Story
 - This seminar breaks down the basic elements of storytelling, and discusses how storytelling helps build brands and organizations.

 - The Power of Stories in Business
 - This seminar illuminates the power of story in business by revealing the key elements of storytelling, elucidates the power of the verbal as well as the visual, and discusses how storytelling helps build brands and organizations. The goal of the class is to understand what are the four more important stories to tell in business, and learn how to create a story bank. By creating powerful stories and then communicating them in your own way, you'll see how brands, careers and businesses can gain momentum.

 - Rethinking Marketing
 - This class focuses on the four critical components of creating a marketing campaign that thrives in this participatory environment. First, focus on one clear goal that is actionable and measurable. Second, grab attention to your campaign by doing the unexpected, triggering a visceral response, or providing a visual hook (e.g., Apple's white iconic feel, Coke's ownership of red). Third, tell an engaging authentic story that makes an emotional connection and which can be shared across media channels. Fourth, explore how you can begin to understand whether your story or campaign had impact and how you can determine the ROI.