

Running head: STORYTELLING AND EMOTIONAL BRANDING

The Art of Storytelling and Emotional Branding:
A Rhetorical Analysis of the Dove® Campaign for Real Beauty

Dawn Parra

Queens University of Charlotte

An inquiry project in the Master of Arts in Communication Program submitted to the faculty of the James L. Knight School of Communication in partial fulfillment of the requirements for the degree of Master of Arts at Queens University of Charlotte

Capstone Advisor: JOHN A. MCARTHUR, Ph.D.

Project Advisor: JAIME BOCHANTIN, Ph.D.

August 26, 2015

Abstract

Taking the approach of widening the definition of beauty, Dove's® Campaign for Real Beauty was created to provoke discussion and encourage debate. By engaging in a rhetorical analysis of specific elements of Dove's® campaign, the utilization of storytelling and emotional branding is explored. The ideology behind the significance of the use of storytelling and emotional branding in advertising is the reasoning to analyze and illuminate Dove's® Campaign for Real Beauty.

This study examines the Dove® Campaign for Real Beauty, as a means to explore the role that storytelling and emotional branding can play in advertising, in developing a deeper bond and building loyalty with an audience.

The appeal of the campaign works to create a deep brand loyalty. Contemporary conceptions of beauty are extremely limited, and Dove® utilized this campaign as an attempt to counter such limited ideologies. Dove's® goal was to petition for what should be considered "real" beauty in women, as opposed to society's flawed view of what beauty *is*. And despite some controversial dispute, consensus shows that the campaign was successful in doing so.

Keywords: advertising, marketing, branding, storytelling, emotional branding, narrative paradigm, rhetoric, persuasion, consumer engagement, brand loyalty, beauty, Dove®,

Dove® Campaign for Real Beauty

The Art of Storytelling and Emotional Branding:
A Rhetorical Analysis of the Dove® Campaign for Real Beauty

Marketers are continuously endeavoring to differentiate their brands in an increasingly competitive market. An inherent tension exists between the old and new views of marketing and advertising. Earlier approaches followed the orientation towards the product, and the main focus was to promote or sell that product, service or brand. However, over time there was a shift from the advertiser being in control, to what we see today, where the trend is that the consumer is now in control (Dev & Schultz, 2005).

Consumers currently have a wide variety of choices from a multitude of sources, among a broad spectrum of products and services that appear to be very similar at first glance. A transformation of the marketing process was necessary to reflect the customer's point of view, rather than defining advertising in terms of the product. It became critical to redefine the process. Great emphasis is now placed on consumer expectations, as well as providing them with solutions to problems. A changing of marketplace dynamics simply made the old concept of product focus obsolete, thus advertisers had to "rethink how we deliver information and persuasive messages to customers in the new marketplace" (Dev & Schultz, 2005, p.22).

Therefore, contemporary marketing and advertising approaches focus on the consumer, as well as benefits to society. The old method of using catchall phrases for generalized advertising has become archaic. Presently there is a distinct evolution in the approach to advertising that focuses on the individual, through personalization. As a result, there is a specific attempt to perfect the segmentation strategy used in traditional

marketing, which allows the audience to be more precisely targeted. This is a much more customized method that has shown to be quite effective (Gerth, 2004).

In line with this personalized attempt, we see a more holistic approach that looks at marketing and advertising as a complex activity, and acknowledges that all elements should be taken into consideration. This broad and integrated perspective is necessary in developing, designing and implementing marketing programs and activities, including advertising campaigns. The holistic approach focusses on relationship marketing, where the importance is placed on building a long-term relationship with the consumer. The aim of this method being to provide the best possible customer experience, which will build loyalty to the brand.

As a result, today the ultimate goal of an advertising campaign is consumer engagement. To accomplish this goal, it is critical to develop intimacy with the audience. In addition to semantics, tone and diction of the written word, pairing content with appealing imagery will aid in touching the consumer in a way that will cause them to pause and pay attention (Stutts & Barker, 1999). Consumers are met with a barrage of advertising and media, focused on a variety of products and services every day. “In a world where the number of options exceeds the time we have to consume them, offering something new and distinctive gets you at least a running start at success” (Engleman, 2013, p.3).

Advertisers are continuously searching for an improved method to engage their audience, which will allow their brands to stand apart from the competition. And, being cognizant of ongoing trends is essential. For example, according to Stutts and Barker (1999) “advertising's emphasis from product toward image campaigns reflects our

culture's emerging shift from an unquestioning belief in a reasoned, fact-based, modernist view of the world to a postmodernist perspective in which we construct our social realities and truth in the eye of each beholder," which supports the inference that touching the consumer on a personal level will make the difference (p. 2).

Creative advertising techniques are simply communication tools utilized to attract attention, engage minds, trigger emotion, change what people think, and ultimately motivate them to take action. The more multidimensional an advertising campaign becomes through the incorporation of style, design and strategy, the better it will work in any media environment – whether it be traditional, social or digital media. (McNamara, 2015).

Utilizing the advertising technique of storytelling, in conjunction with emotional themes and imagery, is an ideal method to relate to consumers, as these exceptional tools can trigger positive feelings that can be transferred to a product, company or brand (Stutts & Barker, 1999). Storytelling and emotional branding enhances relevancy and value to a campaign by inviting the audience into the story, and capturing attention. Olsen and Allen (1995) have suggested the use of stories as a means of gaining insight regarding consumer perception of brand personality. In addition, past research done by Boje (1991, 1995) focused on the ability to manipulate mass audiences through the use of story.

The old-school tactic of reaching the masses must be abandoned, rather advertising must be made personal. The key to successful advertising today is to focus on the individual, by targeting them through the brand story (Mancuso & Stuth, 2015). To further reach an audience, demographic positioning, or the act of positioning the

campaign to appeal to specific demographic characteristics can aid in targeting (Gerth, 2004). For example, Home Depot did this with its *Do it Herself* campaign, which incorporated workshops to teach women about home repair and improvement. And, the same can be said of Dove's® Campaign for Real Beauty, through the incorporation of a story that focused on women, and how they see themselves. According to Escalas (2004), "people use stories to understand the world around them, what goes on in their own lives, and who they are as individuals and members of society" (p. 3).

Stories have existed long before recorded history, and the telling of stories has changed forms drastically throughout the ages. From cave painting to novels to movies, stories have always fascinated mankind. Although the methods have changed, the desire to tell and hear stories has remained unchanged, and still greatly impacts the way we look at life.

Although it is impossible to trace its widespread evolution, storytelling has been around for thousands of years. The origins of the fable are associated with Aesop in 600 BC Greece, when fables gradually became more widespread and in some instances, Aesop was the alleged storyteller (Zipes, 2012). Rhetoricians began using the fable to teach style and rules of grammar to scholars, and discuss morals and ethics in debates; however, despite Aesop's significance he did not invent the fable, which probably originated in Sumer and Mesopotamia sometime in 800 BC (Zipes, 2012). "Stories not only contribute to the making of our narrative selves but also weave the threads of social relationships and make life social...tales enabled humans to invent and reinvent their lives" (Zipes, 2012, p. 4).

The history of storytelling reveals that the stories came in many forms, myths, legends, fairy tales, fables, epic adventures, and these stories were told and retold. Passed down through generations, these stories reflect the wisdom and knowledge of early people. In fact, it is believed by most historians and psychologists that storytelling is one of the many things that define and bind our humanity, as humans are perhaps the only animals that create and tell stories (Lockett, 2007).

Stories are an intrinsic part of our societies and cultures. Movies, books, music, news media, religions, architecture, painting, other art forms, and the list goes on – the influence of storytelling can be seen in all aspects of our lives. Narratives define our values, desires, dreams, as well as our prejudices and hatreds. Many of the morals, sayings and proverbs featured in Aesop's fables are well known to this day, hence they have proven the test of time.

Stories animate, and they can affect what people are able to see as real, as possible, and as worth doing or best avoided. Human life depends on the stories we tell, and the sense of self that is imparted through the stories told, in addition to the relationships constructed around shared stories (Frank, 2010). A good story has the power to evoke emotions, as well as simplify complex messages. This supports the fact that storytelling is an integral part of communication.

The human need for story is elemental because it helps people to make sense of the world, by impassioning and emphasizing values. Storytelling is one of the few human traits that is truly universal across cultures, as witnessed throughout history (Fog, Budtz, Munch & Blanchette, 2009). And from a marketing perspective, storytelling can contribute as an advertising tool to engage consumers.

Marc Gobé (2010), who has been referred to as the *father of emotional branding*, expressed that the hypercompetitive marketplace does not allow for goods or services alone to attract new, or even maintain existing clients, but rather the emotional aspects of products are the key difference (Ives, 2010). Gobé defined emotional branding as “how a brand engages consumers on the level of the senses and emotions; how a brand comes to life for people and forges a deeper, lasting connection” (Gobé, 2010, Kindle Location 290). This reference implies that understanding the consumers’ emotional needs and desires is the key to success. According to Sanders (2012), “when people form an emotional attachment to a brand the strength of that bond is not dissimilar to an attachment to another person. It becomes hard for that person to separate themselves from one brand and begin a new relationship with another” (p. 2).

Emotional branding provides the means and mode for connecting products to consumers in an influential way. It focuses on the most compelling aspect of the human character: the desire to transcend material satisfaction and experience emotional fulfillment. As a progressive marketing strategy, emotional branding pushes storytelling to the next level, increasing the potential to drive both revenue and customer retention. According to Gobé (2010), “sensory experiences are immediate, powerful and capable of changing our lives profoundly, but they are not used to their full extent in branding” (Gobé, 2010, p. 11).

The significance of relating storytelling with emotional branding is that stories can be considered frameworks in which brands can be embedded (Kozinets, Valck De, Wojnicki, & Wilner, 2010). Storytelling can be utilized as a conduit, to impress the magnitude of any given objective upon the audience. And, today we frequently refer to

emotional branding, as it pertains to marketing and communications. Although the two concepts of storytelling and emotional branding are often used independently of one another in different circumstances, it is when they are partnered together that the true value can be perceived.

Based on a rhetorical analysis of specific elements of Dove's® Campaign for Real Beauty, this study establishes theoretically founded propositions that have an influence on consumer involvement within the context of storytelling and emotional branding. A theoretical framework of the narrative paradigm is used as a lens to emphasize the interdependency of storytelling and emotional branding to effectively influence audiences. This analysis of the Dove® campaign reveals how advertisers are using storytelling in partnership with emotional branding, as a formula to develop a successful campaign.

Literature Review

This review provides background on previous literature that discusses elements of storytelling as a communicative action, as well as the essence of emotional branding, and is framed through the narrative paradigm theory. The literature is explored to uncover how narratives appeal to consumers on a meaningful level, by allowing stories to express values associated with the brand, and how this often results in the emotional impact of storytelling. A specific focus is placed on how the two individual themes of storytelling and emotional branding can and should be integrated into advertising concomitantly to build synchronicity.

Storytelling as a Communicative Action

There are many elements to storytelling. Over time, values and ideals rooted in stories have educated, encouraged and moved listeners, and metaphor has played a key role in this matrix. For example, Martin Luther King conveyed his *dream* in metaphor, as part of the bigger story, and the result had a great impact on society, changing history forever. Thus, the emotional content of language and metaphor can be transforming and even revolutionary.

Metaphor is often an intrinsic paradigm for story. Therefore, some stories can be considered a multifaceted design of metaphor. As a symbolic representation of an idea or physical thing, a metaphor can be considered a style of figurative speech. Newman (2002) shared Aristotle's definition of metaphor as: "...giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on the grounds of analogy" (p. 5).

While Aristotle recognized the important role that metaphor played in the quality of a speech, it was Lakoff and Johnson (2003) who took this understanding of metaphor a step further to see the conceptual framing and impact of metaphor on everyday life. Lakoff and Johnson (2003) expressed that,

we start to comprehend our experience in terms of metaphor, and it becomes a deeper reality when we begin to act in terms of it....metaphors are among our principal vehicles....because we reason in terms of metaphor....this is an extremely impactful concept, and one that wields a great deal of power. (pp.145-244)

Metaphors are more than just descriptive literary devices. Language has the ability to shape a given situation, and through the use of metaphor vibrant language is created, allowing for a comprehensive understanding.

A more elaborate definition of metaphor comes from assertions made by philosopher Paul Ricoeur (1977) who, drawing from Aristotle's rhetoric, suggested that everything is metaphoric in nature, and metaphor generally assumes the following ideas:

(1) That metaphor is a borrowing; (2) that the borrowed meaning is opposed to the proper meaning; that is, the meaning that really belongs to a work by virtue of being its original meaning; (3) that one resorts to metaphor to fill a semantic void; and (4) that the borrowed word takes the place of the absent proper word where such exists. (p. 18)

As we communicate on a daily basis, we use metaphors to define the world around us. Effectively used, a metaphor can persuade, alter or even construct a different view. It stands to reason then, that metaphors are a rhetorical tool that may be employed to capitalize, and even manipulate.

As an illustration of the ancient power of storytelling, I refer to an example of a piece written in the 18th century by Rabbi Jacob Kranz of Dubno, the "Dubner Maggid" (d. 1804), author of *Ohel Ya'aob*, who adopted a method of explaining by parables and the incidents of daily life. Kranz drew moral lessons from many secular stories in order to illustrate explanations of Biblical text. As a result, Kranz was dubbed the "Jewish Aesop" (Deutsch, 1899). In his poem *Naked Truth and Parable*, Kranz described, in a very expressive manner, that by its plain, unexpressive nature, the naked truth is less

accepted and desired; however, when dressed up in parable and metaphor, truth was welcomed with celebration (Kranz, d. 1804). This ancient story paints the picture that humans prefer the expressive over the simplistic, as it is memorable and engaging.

Individuals experience life via storytelling, which also bonds people together, because subconsciously they seek to relate their life experiences to the story. Escalas (2004) reveals that narratives transcend the human experience, so an individual's history, their persona, their very identity is the sum of the stories they tell about themselves and others tell about them.

Neuroscience and cognitive psychology studies have verified that it is not a coincidence, because the human brain is designed to understand the world in terms of stories, which is rooted in our existence as social animals. According to Cooper and Pawle (2011), results from studies involving neuro-psychological measures using brain scans and PETS to identify the influence of emotional stimuli on the brain provided valuable insight to show that the actual contribution of emotional factors to brand decision-making is significantly greater than functional factors, and ranges from 63-85% higher.

Researchers have long known that the "classical" language regions of the brain, like Broca's area and Wernicke's area, are involved in how the brain interprets written words (Paul, 2012). What scientists have also come to realize in the last few years is that narratives activate many other parts of our brains as well. Brain scans are revealing what happens in our heads when we read a detailed description, an evocative metaphor or an emotional exchange between characters. This research is showing that stories stimulate the brain and even change how we act (Paul, 2012).

Indications from these studies support a better understanding of the ways in which emotional and rational factors work and interact together in creating brand relationships. Moreover, investigation shows that narratives have a fundamental and unique power to stimulate and influence the emotions, thoughts, and memories that at the same time appeal to our capacity for empathy. For example, Gummerus (2013) reports on a study where consumers were exposed to a story, versus a control group that was not subjected to storytelling. This study found that exposed participants described the brand in much more positive terms, and were willing to pay more for the product. These findings contribute to brand management research and practice by demonstrating the power of storytelling on consumer experiences. The results demonstrate how brand stories can be used to create and reinforce positive brand associations (Gummerus, 2013).

Storytelling has the ability to touch consumers in ways that traditional advertising campaigns cannot, as it goes beyond facts and information to resonate on a deeply visceral level. The way consumers interact with each other and with brands have changed the conditions under which companies can successfully involve consumers. Contemporary consumers have gone from isolated to connected, from unaware to informed, and from passive audience to active participants. As a result, consumers desire to engage in co-created experiences through active dialogue and interaction with brands.

Proposed storytelling objectives, according to Denning (2006) are, “sparking action (springboard stories), communicating who you are, transmitting values, communicating who the brand is, fostering collaboration, taming the grapevine, sharing

knowledge and leading people into the future” (p. 43). Denning (2006) suggests that there is truly no correct or incorrect way to share a narrative, but rather storytelling encompasses an array of tools, each suitable to a different business purpose.

Vincent (2002) asserts that brand stories “allow consumers to order themselves in social, cultural, and personal space” (p. 7). A brand can be defined through a narrative, including its values, beliefs, and where it is situated socially and contextually in the greater marketplace. Narrative permits a brand to relate to “desirable social cultures,” that attract consumers (Vincent, 2002, p. 29). Brand narratives arouse emotion, and invite consumers to become a part of that narrative.

As a result of this emotional connection, consumers may be willing to decline other rational arguments about a brand or its competitors. Narratives can confuse reason, provoking emotion instead, which prevails over other factors. According to Vincent, “when presented with more than one logical conclusion to a cognitive problem, our minds tend to choose the option charged with the greatest emotion weight” (2002, p. 30). Successful brand narratives don’t convey the message “buy, buy, buy,” but rather “makes the consumer want to buy because they identify with narrative components” (Vincent, 2002, p. 35).

Essentially how is the value of storytelling in advertising mastered? To touch consumers on a personal level, an advertiser will convey an emotionally charged theme or context that shapes the meaning of a narrative message. This narrative is then utilized in the promotion of the brand. As a result, relating to the shared meaning of this context, the audience establishes an affinity to the brand.

Narrative communication enables the advertiser to influence the consumer

through the portrayal of similar beliefs, empathy and emotion. As such, storytelling is an incredibly effective form of rhetoric, allowing the advertiser to create meaning in order to connect the consumer with their brand. Therefore, a good story is a powerful means of communication, which supports the relevance of this study.

The Essence of Emotional Branding

Besides making a purchasing decision based on significant distinctions in quality, how do consumers make choices between products? Consumer purchases are often determined for reasons beyond what a product can do, rather what that product means to them, and how it makes them feel (Tan & Ming, 2003).

In today's crowded marketplace, where choice is no longer solely based on quality, a brand serves as a distinguisher amongst its competition. Differentiating one product from another is no longer based on functional attributes, and as a result a brand carries more value as a decisive factor (Tan & Ming, 2003). Ultimately, brands serve to recognize product choices from one another.

What exactly is emotional branding? Emotional branding is typically accomplished by molding brand identities with emotional values that will substantiate the brand, as well as connect with consumers, with a focus on developing an emotional relationship or bond, thereby creating loyalty for the brand (Yohn, 2013).

Humans are emotional creatures, who make purchase decisions based on the feeling that a product elicits, which is why "great brands succeed by seeking intimate emotional connections with customers" (Yohn, 2013, Kindle Location 973).

How a person feels about a brand typically determines whether they buy the product (Gobé, 2010). A brand is a matter of perception, and when weaving the element of emotional storytelling into an advertising campaign it allows for a lasting impact. Telling a story that embodies human challenges will create an experience that will resonate with the audience, developing an emotional connection. Hence, storytelling and emotional branding are intimately intertwined. For example, a study done by Lundquist, Liljander, Gummerus and Van Riel (2013), showed that consumers who were exposed to the brand story, versus those who were not, described the brand in much more positive terms and were willing to pay more for the product. This particular study has contributed to brand management research and practice by demonstrating the power of storytelling on consumer experiences. The results are also notable, as they demonstrate how brand stories can be used to create and reinforce positive brand associations; thereby influencing consumers (Lundquist, et. al., 2013).

Thus, the increasing value of stories and particularly how they interconnect with emotional branding is being realized by more and more companies. Mossberg and Nissen Johansen (2006) offer several examples of how marketers have used stories to construct an environment and intensify the individuality of brands. Story-based communication is considered to be especially congruent for advertising, due to its ability to convey both symbolic and pragmatic elements (Padgett & Allen, 1997).

Through storytelling, companies can formulate emotional branding, which will clearly differentiate them from their competitors, and help create authentic relationships between brands and consumers. And, relationships with an emotional dimension are

more likely to resist the temptation to defect for reason of comparatively lower pricing or convenience (Sanders, 2012).

Nike's *Just Do It* advertising campaign is a great example of emotional branding at work. As soon the campaign launched, consumers starting calling and writing into Nike to share how the tagline encouraged them to "just do it." They shared their personal stories of how they started exercising, changed employment, ended bad relationships, as well as many other ways in which they were enthused to change their lives by that "three-word emotional appeal" (Yohn, 2013, Kindle Locations 963-968).

Emotional branding is an effective way to stimulate a response, solicit feelings and attitudes – ultimately creating an experience, connection and loyalty with a brand, on what might seem to be an irrational level (Gobé, 2010). It was through the perception that, "people's deepest emotions, aspirations, and dreams always need a new language that crystallizes their mind-set and sends their message to the world," in which emotional branding was born (Gobé, 2010, Kindle Locations 2829-2830). The basis of emotional branding, from a business perspective, is that creating an emotional bond with customers makes a direct contribution to building profitability. But emotional branding is truly a great deal more than that. The premise is centered on what your brand stands for. Emotional branding focuses on what your audience cares about, as well as what customers tell themselves and others about your brand (Jiwa, 2014).

Gobé's visionary thinking established him as a leader in this context, particularly as he created and championed the concept of *emotional branding*, which today is an industry standard. He communicated the need for brands to empathize, elaborating on the notion to visualize through the eyes of the consumer, which would allow them to

achieve the depths of a “head, heart and gut” emotional connection (Gobé, 2010, Kindle Location 5026).

Within the last century the economic structure of the market has undergone a remarkable transformation. An earlier economic focus on production has shifted over to a concentration on consumption, which has changed the pattern for purchasing dramatically. In the past, consumers placed a great deal of value on the rational reasons to make a purchase; however, now their buying habits are more in tune with their desires (Gobé, 2001).

As a result, the market has been affected in other ways, “speed has replaced stability; intangible assets have become more valuable than tangible assets. The traditional supply-demand economic models are being completely reevaluated” (Gobé, 2009, Kindle Locations 276-278). Innovation has become the new key to success, as it is quintessential to either discover or invent unique opportunities to stay ahead of the curve. Corporations are now pursuing distinctive tactics to resonate with consumers on an evocative and perhaps even subconscious level. Hence, tapping into consumers’ desires will develop long-term partnerships, and perhaps newfound brand advocates as a result.

Gobé (2009) expressed that in exploring the five senses, emotional branding demonstrates how some brands have built up their businesses by engaging in a sensory interaction with consumers, adding that effective branding is about cultural relevance and emotional connection, not hype. Interpreting and even forecasting consumers’ emotional needs and desires is, now more than ever, resonant. Emotional branding provides the means and methodology for connecting products to the consumer

in an emotionally profound way. It focuses on the most compelling aspect of the human character: the desire to transcend material satisfaction and experience emotional fulfillment. Most importantly, the biggest misconception in branding strategies is the belief that branding is about market share, rather it is infinitely about “mind and emotions share” (Gobé, 2009, Kindle Locations 452-453). A brand is uniquely situated to achieve success when it can tap into the aspirational drives that underlie human motivation; herein lies the connection between marketing and psychology.

In his 2010 interview with Ives, Gobé explains that emotional branding is about this amazing relationship and connection people have with some brands (Ives, 2010). Gobé provided the example of Apple, as a company that understood the power of a sensory experience, which was apparent through their product design, and the architecture of their stores, which have built an emotional connection with people (Ives, 2010). He further shared how Apple has been able to engage and motivate people to continue to experience with the brand, as a new platform that offers people the opportunity to dream and participate in the making of new emotional experiences (Ives, 2010).

According to Fog et al. (2009), a story attached to a brand helps us communicate to our surroundings, as the brand becomes the symbol that we use to show who we are and what we stand for. In other words, the meaning that consumers assign to a brand is partly based on the narratives that the individual has created involving the brand in making sense of their experiences through stories. Thus, the more closely the brand is linked to the self, the more meaningful it becomes.

Aaker (1997) concurs with Fog et al. (2009), in that symbolic use of brands play a factor in consumer behavior. As a result of research, Aaker developed a theoretical framework of the brand personality construct, by determining the number and nature of dimensions of brand personality which refer to the set of human characteristics associated with a brand (Aaker, 1997). Aaker's (1997) brand personality framework examines the human-like traits that consumers associate with brands. These traits are symbolic, rather than functional, and serve as distinguishing markers. Her research concluded that there are five dimensions of brand personality: sincerity, excitement, competence, sophistication, and ruggedness (Aaker, 1997). These dimensions are applicable and generalizable across product categories.

Other academic researchers have also studied the symbolic function of brands, and the influence they have on consumer behavior. For example, Cooper, Schembri, and Miller (2010) explore the narratives constructed within the James Bond movies, looking at the specific brands of Bollinger, Aston Martin, and Jaguar. According to Cooper, et al. (2010), the movies serve a role in embedding certain brand narratives into our popular culture, helping to portray certain symbolic references for each of these brands, presenting to consumers embedded brand symbols within their entertainment (Cooper et al., 2010). Consumers then use the symbolic meaning given to a brand as one of the many tools employed to construct self-identity. Cooper, et al. (2010) argues the challenge for brand management and marketing is to construct meaningful brand narratives relevant to the contemporary consumer. For without this key factor, consumers will not be able to relate to these brand narratives.

Emotional branding is essentially accomplished by relating to the consumer through the stimulation of their emotions, which results in a remarkable customer experience. Eliciting an emotional response from the consumer will lead to them personally identifying with the brand. Harnessing the power of emotions and associating them with the brand has the potential to not only push sales and increase profits, but ultimately turn the brand into something that transcends product boundaries. The product becomes more than just a product, it becomes a mainstay in the consumer's life. This is how passionate brand advocates are born, which is why the study of emotional branding is so significant.

Narrative Paradigm Theory and Storytelling: The Perfect Fit

Developed by Walter Fisher (1984), the narrative paradigm theory provides the theoretical framework for this study. Fisher (1984) described his theory as, "a dialectical synthesis of two traditional strands in the history of rhetoric: the argumentative, persuasive theme and the literary, aesthetic theme," which refers to the fact that a story successfully told in a rhetorical message, can be examined based on its narrative and artistic elements (p. 2). According to Fisher's (1984) theory, for narratives to be perceived as rational by their audience, two things must ring true: *narrative fidelity*, where the audience agrees with the morals, values and overall message of the story, and *narrative coherence*, when there is consistent behavior of individual characters, the characters act as expected, and events take place as expected. Audiences should therefore first evaluate if the story makes sense, and then

determine whether the values communicated in the story hold true to their own experiences.

Five basic assumptions are proposed in the narrative paradigm theory: humans are basically storytellers, human communication is achieved primarily through stories, through discourse humans use good reasons for believing or acting, humans have an intrinsic narrative logic that guides their evaluations of communication, and the world as we know it is a set of stories that allows each of us to create and adapt our realities (Fisher, 1984). In essence, this theory is based on the belief that all humans are storytellers, and this is fundamentally the basis of the life experience. These stories, or narratives, are expressed through characters faced with conflicts, and there is a beginning, a middle and an end. Fisher posited that forms of communication that best fascinate human beings are viewed as stories and are shaped by history, culture and character (Fisher, 1984).

The narrative paradigm theory incorporates both a “rational and interpretive approach to assess the strength of a communication interaction...and has proven to be a valuable critical tool” (Stutts & Barker, 1999, p. 3). The theory predominantly implies that people make decisions based on stories set in values and beliefs that are continually re-created throughout time. Relating to the story is essential, and using good reason to make these decisions is the basis of the influence of this theory.

As support for the utilization of this theory, I refer to Stutts and Barker (1999), who provide an analysis of an image advertisement using techniques developed from narrative paradigm theory. The analysis suggests that, used in advance of traditional audience testing, narrative paradigm theory can identify potential sources of audience

conflict by illuminating sources of disbelief arising from both values and life experiences that contradict the corporate message (Stutts & Barker, 1999).

This suggests that the nature of postmodern culture makes image advertising an appropriate external communication strategy for generating stakeholder loyalty.

Businesses rely heavily on their stories, or images that suggest a story, to engender loyalty. Loyalty may motivate and encourage productivity and compliance internally, sell product, build equity, maintain public relations, and affect policy externally.

Because of the value of loyalty, businesses invest heavily in generating a good story through advertising and public relations.

Research has shown that advertising campaigns that incorporate storytelling, enhance positive emotions, such as feeling optimistic or enthusiastic (Escalas, 2004). One of the key explanations for this is that stories are collected in memory via various methods; visually, empirically and certainly emotionally (Mossberg, Nissen & Johansen, 2006).

Fisher (1984) proposed that the strongest moral arguments are those that conform to people's preexisting beliefs about life. However, in an ever-changing environment, how long can we expect people to have consistent preexisting beliefs about life? To respond to these issues, the method that has been employed for analysis is narrative paradigm, a communication theory that incorporates both a rational and interpretive approach to assess the strength of a communication interaction.

What is the essence of human nature? To that philosophical question, Fisher (1984) would assert that storytelling is at the heart of human existence. Through his

narrative paradigm, Fisher (1984) offers a way to understand all communication and to direct rhetorical inquiry. The narrative paradigm provides an ideal conceptual framework, one that views narrative as the basis of all human communication, enabling the study of storytelling and emotional branding to be better understood through a common interpreted lens.

The Synchronicity of Storytelling and Emotional Branding

A story that delves into someone's personal life and challenges, chronicling a shared journey and experience with your brand, will illustrate the positive outcome that was achieved, which will resonate with consumers long after they move on from your marketing materials. Emotion, authenticity and personal connections will drive the audience into action, which is the desired result of storytelling. And thus, herein ensues the relationship, and ultimate synchronicity between storytelling and emotional branding.

According to Herskovitz and Chrystal (2010), storytelling is essential to successful branding, "since your brand is the sum of all your corporate behaviors and communications that inform your customers' experiences with your product or company" (Herskovitz & Chrystal, 2010, p. 21). The strength of the brand persona is also emphasized, as it creates a long-lasting emotional bond with the audience, making it instantly recognizable and memorable. Herskovitz and Chrystal (2010), share the case studies of Nike, Disney, FedEx, and McDonald's, which are all leading examples of brands with personas that fit these criteria. "These companies understand that it is their clear articulation of their brand persona and their discipline in placing that persona into stories that work with and help strengthen that brand persona is what makes the

difference between strong and weak brand associations,” (Herskovitz & Chrystal, 2010, p. 20).

Mathews and Wacker (2008) were fervent advocates of storytelling, proposing that it has “the power to change the destiny of a company, an industry, a nation, and – ultimately – the world” (Mathew & Wacker, 2008). A compelling statement, but perhaps one that is sound. However, it is clearly founded on their passion for the importance of the utilization of storytelling in emotional branding. They posit that storytelling is the ultimate underutilized weapon in most companies’ strategic arsenals, which sadly might be true. Sanders (2012) supports this assumption and adds that companies need to master the skill of storytelling, which will allow them to establish a relationship with customers on a much deeper level (Sanders, 2012). Through storytelling, companies can formulate emotional branding, which will clearly differentiate them from their competitors, and help create deep intrinsic relationships between brands and consumers. Relationships with an emotional dimension are more likely to resist the temptation to defect for reason of comparatively lower pricing or convenience.

Woodside (2010), reviews core principles of storytelling theory, and expresses basic propositions of good storytelling. In a story, “you do not only weave a lot of information into the telling but you also arouse your listener’s emotions and energy” (Woodside, 2010, p.534). This implies that persuasion through storytelling is difficult, unless the story is rooted in emotion, thereby connecting to the audience, and further supporting the correlation of storytelling to emotional branding.

In designing an emotional brand story, marketers are desiring to engender believers, followers and advocates, in contrast to mere product buyers, as “believers are

the ones that choose to evangelize brands on T-shirts, bumper stickers, or something as permanent as a tattoo,” consider Harley Davidson as a perfect example of this (Signorelli, 2014, p. 24). In order for the consumer to become a brand disciple or enthusiast, they must have been able to intimately connect with the brand story on a personal level.

Solis (2013) delves even further into the value of the brand experience for the consumer, asserting that it is all about creating an experience that will “evoke splendor and rekindle meaningful and sincere interaction and growth” (Kindle Locations 225-228). The implication is that, what the consumer is actually buying is the experience and not the product. This is a ground breaking proposition, and one that has redefined consumer behavior. This proposes that consumers are embracing the intangible, being driven by emotion, as opposed to a rational thought process.

Hence, the value of branded experiences is critical, forcing brands to become ever more engaging and connected to the human experience. According to Solis (2013), “this is where social science and, in particular, psychology come into play. You must design an experience that captivates the mind or feeds likely emotions to affect desirable behavior in a given context” (Solis, 2013, Kindle Locations 1649-1650).

Developing the most effective content is critical; however the imagery accompanying the content is just as significant. Visual storytelling, has the potential to enhance loyalty, strengthen customer relationships, increase awareness, and more. The internet has redefined how we connect with one another, search for information, and build relationships online. The challenge and opportunity for marketers is to

embrace the new rules of engagement and think creatively about how the use of visuals can support their goals.

Today marketers are turning to visuals to amplify social media engagement, and for good reason. Posts that include an album or pictures “receive 120-180% more engagement than text-based posts” (Walter & Gioglio, 2014, p. 9). Walter and Gioglio (2014) suggest that humans are wired to process visuals differently than text and to respond differently to pictures than to words, as they share that “although our wonderful brains translate marks and squiggles into words, it doesn't come as naturally to the mind as processing images” (p. 15). Creating images that make the viewer think and feel a certain way is big business to advertising, and getting the right visuals is at the very heart of business branding. For example, in 2001, Pepsi budgeted over \$1 billion on its image. Not to be outdone, Coca-Cola budgeted \$1.4 billion for its image in the same year (Walter & Gioglio, 2014, p. 17).

Likewise, Wolstenholme (2008) boasts that the power of the narrative, and particularly the visual is where branding begins. He provides the example of Honda's “the power of dreams” brand concept, as an illustration of a rich narrative that engages an audience with images and a story that relates to the idea (Wolstenholme, 2008, p.2). Wolstenholme (2008) proposes that branding has become less about marking or distinguishing the property, and more about defining companies' identities.

From an advertising perspective – what is a story – if not a conduit to unite the consumer with the brand via the conveyance of emotion, inspiring an alliance between the two? Telling a story that embodies human challenges creates an experience that

resonates with the audience, developing an emotional connection. Hence, storytelling and emotional branding are intimately intertwined.

Narratives are intrinsic ways of comprehending and organizing human experience, which depicts them as being distinctively persuasive. Therefore, storytelling is a communicative way for humans to categorize, compartmentalize and classify their existence. Portraying the brand within the appropriate story, one that appeals to emotion, inspires the consumer to identify with the brand on a profound level. A good story is a powerful means of persuasion, and contemporaneously incorporating emotional branding into the formula creates a perfect storm. Therein lies the reasoning behind the impact of this study of storytelling and emotional branding, from a communication viewpoint, and particularly as a rhetorical tool.

This study argues that the stylistic choices made by Dove® in the Campaign for Real Beauty, offer a distinctly different approach than the rhetorical options utilized in conventional advertising campaigns. I posit that these choices, specifically the use of storytelling and emotional branding, aid to engage the audience by highlighting a relevant topic of interest for the target demographic.

By utilizing the narrative paradigm as a lens to view the Dove® Campaign for Real Beauty content, and examining through a rhetorical analysis, it is explored how the narrative or story can be used as an effective strategy for communicating a consistent and compelling brand identity. Since the basis of the narrative paradigm is that humans are storytellers by nature, and that human communication is greatly accomplished through storytelling, this study examines discourse that has influenced the decision-making process.

The reasoning behind the use of the methodology of rhetorical analysis for this study, is that it provides a means for an in-depth evaluation of the campaign's texts and content, particularly the "Real Beauty Sketches" video, which was developed to make a statement to its intended audience. Rhetorical analysis allows for a determination of the "how and why" of whether this campaign was successful, uncovering how the argument of the campaign was stated to seek emotional appeal (pathos), through a variety of elements such as content, imagery, tone and diction. I also speculate why the strategies of the campaign were utilized for its target audience, as well as analyze how well the campaign appealed in presenting its argument.

The lesson that is imparted through this analysis, is that by connecting with customers emotionally through storytelling, marketers build lasting relationships for their brands. Therefore, storytelling and emotional branding should be utilized to the fullest extent.

This study will attempt to address and answer the following research questions:

RQ1: What themes related to the narrative paradigm theory arise in the Dove's® "Real Beauty Sketches" video?

RQ2: What rhetorical appeals are being used by the author?

RQ3: What rhetorical devices have been articulated in the video and surrounding context?

RQ4: In what way do the rhetorical strategies employed in the video, relate to the concepts of storytelling and emotional branding?

RQ5: How might the encoded ideologies within the Dove's® "Real Beauty Sketches" video be interpreted by the audience(s), and what implications might this have?

Methodology

The goal of this study is to assess the effectiveness of utilizing emotional brand stories in advertising. I examine the "Real Beauty Sketches" viral video employed in Dove's® Campaign for Real Beauty. Additionally, I uncover common themes related to Walter Fisher's (1984) narrative paradigm theory.

Selection Criterion – Why study the Dove® campaign?

Dove's® campaign provides an ideal case study to support the aforementioned implication that storytelling and emotional branding are exemplar advertising tools. I specifically analyze the "Real Beauty Sketches" video that went viral, as part of Dove's® Campaign for Real Beauty.

The approach of rhetorical analysis is applied to examine the messaging and delivery of the video, as well as the historical context into which the video was introduced, utilizing the narrative paradigm theory as a lens. The discernible exigence of the rhetorical situation in which this campaign was developed is uncovered through this analysis.

The objective of this study is not to determine whether the campaign defines what "real" beauty is or is not. Rather, the purpose is to analyze and illuminate the storytelling and emotional branding methods being engaged by Dove® in the "Real

Beauty Sketches” video and surrounding context. Particularly, how the advertiser employed specific ideologies to appeal to their targeted female demographic.

This research is significant in helping understand how advertisers can develop an authentic voice while staying true to the brand, and at the same time remaining genuine within the culture(s) in which the brand inhabits. Current literature on the topic has covered the power of storytelling and emotional branding individually; however, there is a lack of literature that seeks to marry them. Therefore, this study fills a gap that is found in existing work.

I posit that a more comprehensive understanding of storytelling and emotional branding is established through the analysis of the elements of Dove’s® video “Real Beauty Sketches.” The artifact is rhetorically evaluated for how it fits in the broader context of storytelling and emotional branding, and I uncover ways in which it might be interpreted by the audience of women consumers. This determines how well the campaign designers (authors), were able to utilize these strategies.

From the advertiser’s standpoint, this study reveals the effectiveness of incorporating storytelling and emotional branding into advertising campaigns; however, from the consumer audience’s perspective, it also proves to establish the importance of viewing advertising from an analytical perspective, and not accepting the premise at face value.

The evaluation of not only what is being said within the text, but also understanding how it is being delivered is critical; with the goal of demonstrating for advertisers and consumers alike, how—and how well—the text achieves its effects. For

this illuminates the true value of the artifact, in achieving the author's ultimate objective of stimulating consumer response.

Rhetorical Analysis

Although the theory acts as a map to the text, the method, in this case rhetorical analysis, is used as a vehicle to navigate the text (Brummett, 2010). Understanding the processes of rhetorical criticism, or the systematic investigation and explanation of symbolic acts and artifacts, creates opportunities for more effective communication. When we are aware of the various options available in the construction of messages and how they function to produce effects, we have the tools needed to question the messages in artifacts rather than responding uncritically (TAMU, n.d.).

Rhetoric is the act of adapting discourse to serve a purpose, and it refers to the use of symbols to influence thoughts and action. (Foss, 2004). According to Foss (2004), rhetoric is communication at its simplest level, and is not limited to written or spoken discourse or message, regardless of the form it takes.

Rhetoric is defined as the strategic use of communication, oral, written or even visual, to achieve specific goals by way of being informative and/or persuasive (Kupers, 2009). The act of rhetorical criticism, also considered an art form, is how a rhetorical analysis is conducted.

This rhetorical analysis explores the techniques and strategies engaged in Dove's® Campaign for Real Beauty, specifically the "Real Sketches" video. The discussion revolves around how the author makes their argument and whether or not the approach used is successful (TAMU, n.d.).

How does this artifact work? Visual texts, and video in particular, are made up of several components – words or a script, images, framing, angles, lighting, color, music, and even timing. All of these elements can be employed in various ways. I analyze these components to uncover patterns in the way they have been used in this video artifact, and indicate what those patterns reveal about the text, and how they affect the message.

Additionally, specific assertions being proposed by the text are recognized and examined, to provide support for consideration of how convincingly the author persuades their audience. A thorough interpretation of the text and all the elements that it is comprised of is also made.

Rhetorical Strategies at Work

Essentially through this rhetorical analysis, the artifact is deconstructed or broken down into parts, to better understand and evaluate how the parts work together. This allows for insights as to the overall persuasive strategies that have been employed, as well as to demonstrate an understanding of how the artifact communicates its messages and meanings.

A rhetorical analysis examines the appeals being used by the author. An appeal is an attempt to earn audience approval or agreement by playing to natural human tendencies or common experience. There are three kinds of appeals: logos (logic), ethos (ethics) and pathos (emotion). Evaluating which of these appeals the author uses, as well as how they are employed within the bigger picture, allows for a sharper analysis of the artifact's persuasive potential.

Rhetorical technique is a use of language that is intended to have an impact on an audience. Within this technique, rhetorical devices are employed to create effects that are creative and imaginative, adding literary quality to writing. Examples of rhetorical devices that have been utilized in this artifact, and are evaluated in detail are (but not limited to): theme, mood, diction, tone, juxtaposition, syntax, narrative structure, point of view, paradox, realism, alliteration, hyperbole, repetition, irony, motif, imagery and figurative language.

By evaluating and addressing the above elements found in the artifact, including the context in which the video is situated, this analysis is able to address the entirety of its structure. Additionally, the larger conversation is established concerning what in our society and/or culture might have prompted the author to take this approach in the video.

Through this analytical process, the manifest and latent meaning of the rhetorical artifact is discussed, offering further insight to illuminate the motivation and perspectives of the author.

Observations

Designers take great detail to ensure that advertising is visually appealing and rhetorically effective. It is noted how the components of the Dove® campaign demonstrate and communicate its messages and meanings through an interplay of words and images. Examining the text and visual imagery from a rhetorical design perspective allow it to be viewed in a unique light. Therefore, the rhetorical strategies at work are explained, with a focus on how the text communicates visually. Observations

revolve around the rhetorical situation of the campaign elements being examined, and consistently link to these elements as they pertain to the artifact being studied. And, all parts of the rhetorical situation are linked; the author, the purpose, the audience, as well as how these are intertwined are described.

Limitations

In listing the limitations of this study, I propose that as the investigator of this rhetorical analysis, that my own ideologies may have emerged during the interpretation of the artifacts being explored in this campaign. Objectivity in presenting all of the facts and findings is certainly the goal; however, undoubtedly it is possible that my own viewpoints could potentially skew the analysis.

However, I analyze this study through two very unique vantage points, which balance each other out: as a female consumer, who views body image through those biases, as well as a marketer who handles the development of advertising campaigns, which allows me to deconstruct the process. These two sets of biases counter balance one another, allowing for a better frame of objectivity.

Analysis

The Pursuit of Beauty

Where does the aesthetic ideal of beauty reside? Is it in the commodity consumed, or in the eye of the consumer? Where does the ideology of what beauty *is* come from? What are the origins, sources or even influences that shape modern perception of what real beauty *is*? What possible consequences or impact can different

interpretations of beauty have on a culture or on society? Perhaps there are no straight forward answers to these questions. The oblique responses to these, and many more questions on the subject of beauty, often circle back to the subjectivity of the topic.

Over the ages, artists, philosophers, rhetoricians and the like, have pondered and disputed exactly what defines beauty. The topic has been a considerable source of debate throughout time. Beauty has been the inspiration for great works of art, as well as the motivation for many a sonnet and other forms of classic literature. And sometimes there really is no right or wrong answer – it may truly only reside in the interpretation.

For instance, each individual can provide a multitude of examples of what beauty means to them; however, there genuinely is no way to determine what quintessential beauty really *is*. And the reason for this, is that although there may be common threads of perception within society, beauty may mean something moderately, or perhaps even significantly distinctive to each individual. There is no true epitome or embodiment of what real beauty *is*, as it unequivocally does reside in the eye of the beholder, as the age-old saying states.

However, we are perpetually surrounded by narratives on a daily basis that have been designed to portray or depict what beauty is. There are many reasons for this, and in particular, this study has focused on motives within advertising for doing so, as well as some of the tools that allow marketers to accomplish their goals of persuasion, such as storytelling and emotional branding. Beauty has widely been exploited within the context of advertising, in order for brands to build awareness and sell their products and services. By analyzing the Dove® Campaign for Real Beauty, and in particular, specific

elements of the campaign, a case study for exactly how this might be accomplished has been evaluated.

Does Dove® Define Beauty in Their Campaign?

The main goal of any corporation, regardless of the industry, is to promote the products that they manufacture, and/or the services that they provide. Dove's® strategy to accomplish this goal, through their Campaign for Real Beauty, took an extremely unique approach.

The Dove® Campaign for Real Beauty is a global advertising campaign that launched in 2004, and included print ads, outdoor advertisements, videos, workshops, events as well as the publication of a book – all targeting a female demographic audience. This is the context in which the “Real Beauty Sketches” video has been included. The aim of the campaign is to celebrate the natural physical variation embodied by all women and inspire them to have the confidence to be comfortable with themselves.

The campaign consists of several separate, yet interrelated phases of marketing. The first phase launched in 2004, utilizing print and outdoor advertising mediums. In these advertising elements, Dove® featured women of all shapes, sizes, ethnicities, and introduced the campaign's tagline “Real Women Have Real Curves” (Dove® website, 2015).

In the ads, the women have their arms around one another and are wearing only their smiles as accessory to their simple white bra and panties. The pose and facial expressions portray a sense of acceptance among one another, while the smiling faces

depict confidence in their bodies, despite the fact that they may not meet western society's standard of "beauty." In addition, the campaign included an extensive web presence, and several online videos as some of the tactics to build awareness for the campaign.

Mirror, Mirror on the Wall: How Do I See Myself?

In 2013, as part of the campaign, Dove® debuted a video entitled, "Real Beauty Sketches." For this particular video, Dove® conducted what they called a social experiment. They focused on several participants who evidently did not know exactly what they had signed up for. The video portrayed average women, each being individually sketched by a forensic artist, who was not able to see the face of the woman he was sketching. Rather, the composite sketch was created based on descriptions that each woman provided of her own features. The sketch artist never saw the woman, and the woman did not know what the man was doing behind a curtain. He simply asked questions about her facial appearance and sketched accordingly.

Following that round of sketches, another set of composite sketches was created, based on the description that someone else provided of another woman's features, having just met her. Later in the video the two sketches of the same woman were compared, and what was revealed was eye-opening. A side-by-side comparison uncovered that in the sketches of the women as described by the stranger, the women look significantly more attractive, happy and beautiful, as compared to the sketches done based on the description the women provided of themselves.

At that point, the women were invited to see what the man had been doing behind the curtain. The video then focuses on the women's reaction to the striking differences between the two sketches. Some women cry, while others smile and laugh; however, it is obvious that all of these women are deeply affected by the difference in the way they describe themselves, as compared to the way other people see and ultimately describe them. When one woman is asked to communicate what she sees, she says the sketch she described of herself looks "more closed off, fatter," while the other sketch looks "friendly and happy." Another woman said she should "be more grateful of her natural beauty," (Dove® website, 2015).

In interviewing each woman once they have seen the compared sketches, the artist asks, "Do you think you are more beautiful than you say?" and the women each respond in a variety of versions for the answer "yes." The video closes with the women reflecting on why it is important to recognize true beauty, followed by a white background with the phrase, "*You are more beautiful than you think.*" The final screen provides the URL to watch the whole experience. The complete video can still be viewed on Dove's® website, at: www.realbeautysketches.dove.us.

There is no doubt that the media appallingly stereotypes women, which might account for the fact that the promotional launch of this video went viral. It was clear that Dove® had hit a nerve, making a huge impact on women's perceptions of themselves.

Dove's® "Real Beauty Sketches" video was developed around a narrative that the authors (campaign designers), had designed to touch its targeted female audience in an emotional way. And it did so successfully. As of April 2014, the video was considered the most-watched single campaign, with a total of 138 million views (Chung, 2014). This

is a prime example of storytelling and emotional branding at its best.

The Pervasive Narrative Paradigm Theme

The narrative paradigm indicates “a theory of symbolic actions – words and/or deeds – that have sequence and meaning for those who live, create, or interpret them” (Griffen, 2012, p. 310). From this signification, we can comprehend that the narrative paradigm can be applied to real-world situations, such as in this rhetorical analysis of the Dove® campaign.

Narrative theory informs the development of propositions of storytelling behavior by providing understanding and description of story enactments and content. In relating Fisher’s (1984) narrative paradigm to the analysis of Dove’s® campaign, it can be inferred that since humans are considered storytelling animals, we relate very well to these types of campaigns.

In fact, narrative theory is present in everyday life because as Fisher (1984) implies, humans will always be in search of a narrative quest to make sense of their lives and the world around them. Humans “weave discrete events and experiences together into coherent wholes that have all the features of stories: a plot; characters; action; a sequence of beginning, middle, an end; and a climax” (Wood, 2004).

One standard for narrative rationality is fidelity, which Fisher (1984) referred to as how a story resonates with a listener’s personal experiences and beliefs. Humans typically test narrative fidelity by comparing the stories they experience, with the stories they know to be true in their own lives, and based on this they judge what rings true to them.

Advertisers construct narratives infused with emotion as a means to connect a target audience to their brand. In return, after relating to the narrative, consumers become reliant on brands to facilitate their own personal stories, allowing them to define who they are. In fact, consumers may become so compelled by the brand narratives that they will disregard features such as quality and price by selecting brands which they feel more connected to.

Stories have the potential to bond with consumers in an emotional way that can often overshadow rationale. As a result, storytelling can be used to create a connection to a social narrative in order to generate authenticity. Advertisers also use different types of stories and narrative themes to foster legitimacy while linking consumers to their brand.

Narratives are a selective reality. We choose what we want to believe, which is influenced by external factors. Moreover, if what we read in the media reinforces our preexisting notions, we will have our own select viewpoints and we will choose what parts of the story we want to believe, because they correlate with what we already know to be true. And researchers have shown that storytelling strengthens the connections consumers have to brands, so that to a great extent, “what a brand means to a consumer is based...on the narratives he or she has constructed that incorporate the brand” (Herskovitz & Crystal, 2010, p. 25).

According to Ricoeur (1983), the relation between narrative and experience is dialectic one. On the one hand, as humans we rely on the temporal frame of narrative and plot that embrace one another and integrate into one whole, complete story. This is comprised of multiple events; thereby schematizing the intelligible signification attached

to the narrative taken as a whole.

For this reason, female audiences viewing the “Real Beauty Sketches” video were inclined to relate to the theme of misrepresented body image, as this was one they had experienced in their own lives. As a result, they became intimately connected to the narrative, associating with the feelings and emotions that the video aroused. As Fisher (1984) would convey, as humans, these audiences were searching for familiar narratives to help them define (and in this case, redefine) their own lives.

The Rhetorical Appeals of Dove’s® Campaign

The premise or underlying claim of this campaign is that all women are beautiful in their own unique way, and Dove® used this approach to widen the lens of what the perception of real beauty is. However, make no mistake, the goal of the campaign was to encourage women to buy more Dove® products. To that end, the campaign authors used rhetorical appeals such as logos, ethos and particularly pathos, in order to persuade their audience.

Logos: Appeal to Logic

In the analysis of Dove’s® campaign, the detection of logos is immediate, as it is quite apparent that there are real women and not models being featured. These are not touched up photographs, paintings or drawing, but rather the logic in using real women makes the audience stop and pay attention. The women are primarily above average size/weight, and do not fit society’s standard of the type of women that are typically included in advertising campaigns.

Generally when we see beauty campaigns, we think of women who look like supermodels, are young, underweight, and seemingly possess no physical flaws. Rarely are they real women with curves, who are far from a size 2. Dove® was going for something entirely different to persuade their audience of the reasoning behind why they chose women who look “real” and possess all the right physical details to convince us that what the audience is witnessing is factual. The campaign’s developers were also careful in choosing to use women who were out of the norm, in order to persuade its audience to use a broader lens for seeing beauty.

Ethos: Appeal to Ethics

Within this campaign, Dove® does not portray its brand as one that provides beauty products. Rather, it positions the brand as providing self-care products, promoting the ideology of embracing the uniqueness of natural beauty. The ethos utilized in the campaign is subtle, however, extremely impactful. The significance of garnering the audience’s trust was paramount, in order for the campaign to be perceived realistically.

Pathos: Appeal to Emotion

Without a doubt, pathos was the strongest appeal to have been utilized in the campaign. It was apparent that emotions were high with all of the individuals who participated in the “Real Beauty Sketches” video. And as a result, audience members who related to the emotions being exhibited by these participants connected very deeply to the campaign’s premise.

Additionally, the campaign held a high shock value, by including real women and not models in other elements of the campaign, which caused audiences to stop and take notice. The logos appeal, which made the campaign realistic, was also a contributing factor of the emotional reaction. If Dove® sees these women as beautiful, shouldn't I, and moreover, shouldn't society? Do we feel encouraged by the campaign or offended? Do we want to look further or turn our heads? Dove® gets an emotional reaction from its audience and provokes individuals to stop and consider what they see as beautiful, and particularly evaluate how they have come to believe in that ideology.

The campaign utilized several taglines throughout the different phases, such as: "You are more beautiful than you think," "Too old to be an anti-aging ad?" "Fit or Fat?" etcetera, in order to elicit a response. These were not simply taglines, but rather outright value statements made to encourage and persuade audiences to rethink what they currently see, and reexamine the lens through which they see it from. The campaign moves the audience to react in a very emotional way, which is why pathos is undeniably the strongest of the rhetorical appeals being utilized.

Rhetorical Devices Articulated

The "Real Beauty Sketches" video explored what women really think about their appearance. The authors utilized a variety of rhetorical devices to pull the audience into the narrative. The central dominant ideology, or theme, that was predominant throughout not just the video, but also the entire context of the campaign, was clearly represented as the dispute regarding what real beauty is. The tone towards the theme, was accurately reflected through the narrator's attitude and expressions exhibited by the

women participating in the social experiment that resulted in the video. And the mood or ambience of the video was set over lightly melancholy music, as each participant briefly talked about her appearance, and how they wished they looked different. The effect was created through descriptive feelings that established particular emotions, such as disappointment, reflectiveness, preoccupation or contemplation.

Aphorism was utilized in the form of several concise statements, or taglines, that were designed to make a point or illustrate a commonly held belief, as part of the campaign. Contradiction was apparent and key, in the comparison of the two sets of sketches for each individual participant. It was clear that there was a direct opposition or inconsistency between the two sketches being compared.

Additionally, it was also quite apparent that the majority of the women experienced an epiphany, or sudden, intuitive insight or perception into the reality that they were not perceiving themselves the same way that others see them. And this was accomplished through juxtaposition, which was created by placing the two sketches side-by-side to produce a certain effect, and accomplish some other purpose, in this case, to open the eyes of the participants, regarding their perceptions of beauty.

Rhetorical Strategies: The Emotional Storytelling of Real Beauty

What are the principles of a well-told story? An evocative story articulates how and why life changes. Set in dramatic undertones, an advertising narrative includes a situation or context in which some aspect of life is being conveyed, in order to reveal a moral.

In the specific story of the “Real Beauty Sketches” video, all of the elements were strategically planned out, from the documentary-style that the video’s director shot in, to

the lighting, the timing and the way in which all of the right emotions were captured on camera.

At the end of the social experiment, which was the setting for the video, one of the featured participants shares what the campaign authors portray as the moral of the story. As this individual reflects upon what she has learned through this experience, and how problematic it is that she has not been acknowledging her own physical beauty, she states through a backdrop of uplifting music in the background, “It’s troubling, I should be more grateful of my natural beauty. It impacts the choices and the friends we make, the jobs we go out for, the way we treat our children, it impacts everything. It couldn’t be more critical to your happiness” (Dove® website, 2015).

The very essence of Dove’s® campaign was set to a stage of storytelling and emotional branding. All of the rhetorical strategies employed in the campaign helped to reinforce these efforts. Every advertising element, throughout the campaign, was imbued with emotion, as a means to guide the narrative developed around the topic of real beauty. With a goal of persuading the audience to widen the lens through which they judge beauty, the campaign developers strategically layered the various elements of emotional storytelling throughout the interrelated phases of the campaign.

Implications of Real Beauty Interpretations

What questions should audience members ask in order to make sense of a story? The story interpreter (audience member) should assess what is the element of the story that is keeping the protagonist from achieving his or her desire. Forces within? Doubt? Fear? Confusion? Personal, physical or social conflicts? These are all

considerations that can be perceived as getting in the way and stopping the central character of the story from achieving their goals.

Specifically for the “Real Beauty Sketches” video, the implications are that self-worth and beauty are interconnected, and although women may be very critical of their own image, it does not necessarily line up with reality and how they are viewed by others. Therefore, they are encouraged to make a change in their thought process, in order to evolve and become the person that they want to see when they look in the mirror. That same person has always been there all along; however, the lens they were using was not wide enough to show them the truth.

Discussion

Although the perception of beauty has vacillated over time, this is a quandary that particularly women have been faced with for centuries. Many women aspire to look like the models they see in the magazines and videos even though they present a skewed perception of a healthy body weight. High-fashion models are a standard dress size at 0-2; however, the average American woman is a size 14. This false representation has led American women to perceive their own beauty in negative ways.

The Research Behind the Campaign

Based on the findings of a major global study commissioned by Dove®, *The Real Truth About Beauty: A Global Report*, (Etcoff, Orbach, Scott & D’Agostino, 2004), Dove® launched the Campaign for Real Beauty in 2004. The campaign started a global conversation about the need for a wider definition of beauty after the study proved the hypothesis that the definition of beauty had become limiting and unattainable. Among

the study's findings was the statistic that only 2% of women around the world would describe themselves as beautiful. Since 2004, Dove® has employed various communications vehicles to challenge beauty stereotypes and invite women to join a discussion about beauty. "The diversity of human beauty has been strained through a sieve of culture, status, power and money and what has emerged is a narrow sliver of the full panorama of human visual splendor" (Etcoff, et al., 2004, p. 4).

StrategyOne, an applied research firm, managed the study in conjunction with Dr. Nancy Etcoff and Massachusetts General Hospital, Harvard University, and with consultation of Dr. Susie Orbach of the London School of Economics. Between February 27, 2004 and March 26, 2004, the global study collected data from 3,200 women, aged 18 to 64. Interviews were conducted across ten countries: the U.S., Canada, Great Britain, Italy, France, Portugal, Netherlands, Brazil, Argentina and Japan.

The study evolved out of a desire to talk to women around the world about female beauty. According to the study, "...the relationship women have with beauty is complex: it can be powerful and inspiring, but elusive and frustrating as well...Dove® wanted to understand how women define beauty; how satisfied they are with their beauty; how they feel about female beauty's portrayal in society; and, how beauty affects their well-being" (Etcoff, et al. 2004, p. 9). This was the first comprehensive study of its kind.

Campaign Critics: the Good, the Bad and the Ugly

Articles in review of the Dove® campaign provided the basis for my ability to show how this campaign was received by women. One such article (Gray, 2013) posits a very good response to Dove's® "Real Beauty Sketches" video, which uncovers some questions as to how women actually view themselves. Considering the tagline of the campaign, "You are more beautiful than you think", Gray (2013), proposes that women's image of themselves is somewhat flawed.

According to Pozner (2005), "even though Dove's® 'real beauty' ads play to and subtly reinforce the stereotypes they claim to be exposing, it's impossible not to feel inspired by the sight of these attractive, healthy women...their voluptuous curves all the more luscious alongside the bags-of-bones in the competitor's campaigns."

Another article (Spitznagel, 2013), in addition to focusing on how the response from women has been to the campaign, also highlights and puts a great deal of emphasis on the fact that the video has actually gone viral. This fact has even further contributed to the awareness of the Dove® campaign. Spitznagel (2013), reports that the response has been mixed, with most individuals finding the video empowering, while others think that there is too much emphasis on stereotypes. He even described some responses as "cynical" as well as another example of Dove® "using a faux representation of 'real' women," and one went so far as to suggest that the campaign should be dismissed as it is "pandering, soft-focus fake empowerment ads" (Spitznagel, 2013). The most level of responses reported by Spitznagel (2013), reflected on the fact that this was actually a marketing campaign to sell product, and that consumers should remain aware of this. However, although the consumer may understand that they are

being sold a product, they should still feel free to support companies that go beyond the commercial motivations to sell their products, as there are also social implications (Spitznagel, 2013).

Although the articles reviewed made mention of some of the downside effects of the “Real Beauty Sketches” video, only one goes so far as to suggest that the campaign blames women, rather than society, for critiquing the smallest of their imperfections (Stampler, 2013). It goes further to imply that women actually feel denigrated when being portrayed as victims (Stampler, 2013).

However, there was one common denominator that several of the reviewed articles supported. This was the assertion that it has been extremely hypocritical for a campaign aimed at instilling healthy body images to come from Dove[®], seeing that this company is also owned by Unilever, the manufacturers of Axe, which is a product known for its overtly sexual campaigns that marginalize women. This is quite a paradox indeed.

Widening the Definition of Beauty

The Dove[®] Campaign for Real Beauty was created to provoke discussion and encourage debate. It featured candid and confident images of curvy, full-bodied, real women, as opposed to traditional models, with a goal of debunking the beauty stereotypes that exists in society. To position real women in all shapes and sizes represented in such an honest way, was bold and compelling.

Overall, Dove[®] achieved great success in approaching the conversation of beauty in the media and the larger issue of recognizing beauty in all forms. They also did an extraordinary job, as the campaign has been hailed as a modern marketing

success story, in consideration of not only the “Real Beauty Sketches” video becoming the most watched video of all time, but also the fact that their sales jumped from \$2.5 billion in 2004 (prior to the launch of the campaign), to \$4 billion as of 2014 (Chung, 2014).

Dove® prompted consumers to stand behind a company willing to make the argument that women need to look beyond the conventional concept of beauty, peering deeper into their own strong points. Based on the reaction and results of the general public, consumers became emotionally connected to the Dove’s® brand as a result, becoming loyal advocates of the brand, which increased the volumes of products purchased during the campaign, which ultimately increased company profits.

The campaign has certainly generated a wealth of emotion online. Dove® was attempting to create a sense of trust with the consumer by tapping into deep-seated emotions that many women feel about themselves and their appearance, as the campaign states, “Imagine a World Where Beauty is a Source of Confidence, Not Anxiety” (Dove® website, 2015). Dove® promotes that we should celebrate and honor each women’s uniqueness.

The Dove® Campaign: A Perfect Case Study

The goal of this analysis was neither to praise nor admonish the Dove® campaign, but simply to examine the complicated nature of advertising in today’s society, and to motivate consumers to take an educated stance with regard to advertising campaigns. How many of the ads you enjoy (or at least tolerate) actually reinforce stereotypes, or contribute to lowered self-esteem? It is an issue worthy of reflection.

I believe that I make a compelling statement, by positing that storytelling, particularly in combination with emotional branding, is a dynamic, strategic advertising tool; however, one that is significantly underutilized. Storytelling and emotional branding together allow the advertiser to construct a perceived value that transcends that of the product or service, as well as to develop long-term relationships with their target audience and consumers. Based on the analysis of the Dove® campaign, this study has supported the foundation that storytelling is alive and well today, and that combined with emotional branding, it is an extremely strong marketing tool to utilize in order to influence consumers' decision-making.

Conclusion

“Beauty is truth; truth, beauty’ – that is all ye know on earth, and all ye need to know” (Keats, J., 1819, *Ode on a Grecian Urn*).

Is beauty truth? Perhaps it is. Although, that might depend on whether we believe the fabricated, false stories that are perpetuated about the concept throughout the media, which are prevalent in modern day society. Beauty is misrepresented in advertising on a daily basis. And the warped perception that is being portrayed as beautiful, is often being used to sell products and services such as diet pills, cosmetics, skin care, and even plastic surgery, are being targeted at consumers hoping to allow them to be associated in some way, with what is currently being perceived as beautiful. For instance, by today's standards Marilyn Monroe would be considered plus-sized.

I posit that beauty is merely elusive, and undefinable. After all, there is beauty in imperfection and in the end, people will believe what they want to believe, regardless of

whether it is truth or an absolute conceived notion. With utmost certainty, I make the claim that a constant, unwavering image of what beauty *is*, has not endured the test of time. The ambiguity of what defines beauty has always, and perhaps will always prevail over a universal defining concept. There shall not likely ever be a standardized characterization, representing a ubiquitous depiction of what beauty *is*.

The media preys on the weakness of consumers, with their desire to improve their appearance – at times, at any cost. Shopping for beauty has become a daily activity, and millions of dollars are spent daily on these products and services that beauty is being used to sell, with their promises of improving one's appearance, looking younger and/or more beautiful. The cultural landscape that promotes, what might be for some, unattainable physical improvements, is a significant aspect of modern advertising. The notion that consumers can shop for beauty, as opposed to cultivate it from within, reveals much greater flaws in society today such as the established standard of beauty, and all of the anxiety that accompanies the attempt to attain it.

Shakespeare wrote in Sonnet 70, "the ornament of beauty is suspect," therefore, if beauty is transient, why should we worship it as truth? The consensus may very well be, that attainment of the illusive promise of beauty, even for a brief moment, will satisfy an innate desire within us as humans, as ambiguous as that may be. Perhaps the question should be is beauty honest, as opposed to is beauty truth?

If Dove's® goal was truly to initiate a global conversation concerning female body image, it has certainly done so. Whether the campaign is ultimately beneficial, harmful, or something in-between, we leave to the audience to decide. Either way, the campaign certainly has made for engaging dialogue over the past ten years.

Future Research

As the investigator of this study, my position as both a woman, viewing body image and beauty through that lens, as well as a marketer, allowing me to more intricately dissect the Dove® campaign, has provided a unique level of legitimacy to this analysis.

Perhaps there would also be value in conducting a broader social experiment, much like the one performed by Dove®; however, without the implication of a well-known brand associated with the study.

Additionally, future quantitative research might be considered, based on identifying a wider audience, inclusive of both males, females, as well as various cultures. It would be interesting to determine and compare individual interpretations of storytelling and emotional branding, based on those extensive parameters, as opposed to only the targeted female audience included in the original Dove® campaign.

References

- Aaker, J. (1997). Dimensions of Brand Personality. *Journal of Marketing Research*, 34(3), pp. 347-356.
- Arvidsson, A. (2005). Brands: A critical perspective. *Journal of Consumer Culture*, 5, p. 235. Retrieved from:
https://www.leuphana.de/fileadmin/user_upload/PERSONALPAGES/Fakultaet_1/BehnkeChristoph/files/literaturarchiv/Arvidsson_Brands---Critical---Perspektive.pdf
- Bahadur, N. (2014, January 21). Dove 'Real Beauty' Campaign Turns 10: How A Brand Tried To Change The Conversation About Female Beauty. *The Huffington Post*. Retrieved from: http://www.huffingtonpost.com/2014/01/21/dove-real-beauty-campaign-turns-10_n_4575940.html
- Bennis, W. (1996). The leader as storyteller. *Harvard Business Review*, 74(1), p. 154.
- Bertelsen, Dale A. (1999). Body Talk: Viewing Mediated Images. *Critical Studies in Mass Communication*, Vol. 16 Issue 3, p. 386
- Boje, D.M. (1991). Organizations as storytelling networks: A study of story performance in an office-supply firm. *Administrative Science Quarterly*, 36, pp. 106-126.
- Boje, D. M. (1995). Stories of the storytelling organization: A postmodern analysis of Disney as "Tamara-Land." *Academy of Management Journal*, 38, pp. 997-1035.
- Brannan, M. J., Parsons, E., & Priola, V. (2011). *Branded lives: The production and consumption of meaning at work*. Northampton, MA: Edgward Elgar Publishing.

- Brummett, B. (2010). *Techniques of close reading*. Los Angeles: Sage.
- Bush, A. and Bush, V. (1994). The narrative paradigm as a perspective for improving ethical evaluations of advertisements. *Journal of Advertising*, 23(3), pp. 31-41.
- Chung, G. (2014). Advertising Age honors the best brand storytelling at the 2014 viral video awards. *Advertising Age*. Retrieved from: <http://adage.com>
- Cohan, J.A. (2001). Towards a new paradigm in the ethics of women's advertising. *Journal of Business Ethics*, 33(4), pp. 323-337.
- Conger, J. A. (1998). The necessary art of persuasion. *Harvard Business Review*, 76(3), pp. 84-95.
- Cooper, P. and Pawle, J. (2011). Measuring emotion in brand communication. *The World Association of Research Professionals*. Retrieved from: <http://www.qriconsulting.com/wp-content/uploads/2014/04/Measuring-Emotion-in-Communication-ESOMAR-2005.pdf>
- Cooper, H., Schembri, S. and Miller, D. (2010). Brand self-identity narratives in the James Bond movies. *Psychology and Marketing*, 27(6), pp. 557–567.
- Dahlén, M., Lange, F. and Smith, T. (2010). *Marketing Communications: A Brand Narrative Approach* (Illustrated, Reprint.). Hoboken, N.J.: John Wiley & Sons. Retrieved from: <http://tinyurl.com/cmag94k>
- Denning, S. (2006). Effective storytelling: strategic business narrative techniques. *Strategy amp; Leadership*, Vol. 34, No. 1, pp. 42-48.
- Deutsch, G. (1899). *The Decline of the Pulpit, in American Hebrew*, No. 17; Dor Dor u-Darshanim, in Ha-Yom, 1887. No. 213.
- Dev, C.S. and Schultz, D.E. (January–February 2005). In the Mix: A Customer-

- Focused Approach Can Bring the Current Marketing Mix into the 21st Century. *Marketing management: a quarterly business management publication of the American Marketing Association*. 14(1), pp. 18-24.
- Dove® website. (2015). Social Mission. Retrieved from:
<http://www.dove.us/Social-Mission/campaign-for-real-beauty.aspx>
- Duveanu, T. (2013). Can brands change the world for profit. *Medium.com*
<https://medium.com/i---m---h---o/can---brands---change---the---world---for---profit---1577f12da7db>
- Eisenberg, E.M., Goodall, H.L., Jr. and Trethewey, A. (2010). *Organizational Communication: Balancing creativity and constraint* (6th Ed.). Boston: Bedford/St. Martin's.
- Engleman, M. (2013, September 12). Creating Big Buzz through New Modes of Storytelling. *AdvertisingAge*. Retrieved from: adage.com
- Escalas, J. E. (2004). Narrative Processing: Building Consumer Connections to Brands. *Journal of Consumer Psychology*, 14(1), pp. 168–180.
- Etcoff, N., Orbach, S., Scott, J. and D'Agostino, H. (2004). *The Real Truth About Beauty: A Global Report*. Retrieved from:
http://www.clubofamsterdam.com/contentarticles/52%20Beauty/dove_white_paper_final.pdf
- Fisher, W. (1984). Narration as human communication paradigm: The case of public moral argument. *Communication Monographs*, 51, pp. 1-22.
- Fisher, W. (1985). The Narrative paradigm: An elaboration. *Communication Monographs*, 52, pp. 347-367.

- Fog, K., Budtz, C., Munch, P. and Blanchette, S. (2009). *Storytelling: Branding in practice*. Copenhagen, Denmark: Springer.
- Foss, S.K. (2004). *Rhetorical criticism: Exploration & practice*. 3rd ed. Long Grove, IL: Waveland.
- Frank, A. (2010). *Letting Stories Breathe: A Socio-Narratology*. Chicago, IL: University of Chicago Press.
- Gerth, D. (2004). Principles of Marketing. Retrieved from:
http://ww2.nsc.edu/gerth_d/MKT2220000/Lecture_Notes/unit05.htm
- Gobé, M. (2001). *Emotional branding: The new paradigm for connecting brands to people*. New York: Allworth. Section II, pp. 68-76; 85-101; 220-285.
- Gobé, M. (2010). *Emotional branding: The new paradigm for connecting brands to people*. Allworth Press. Kindle Edition.
- Gray, Emma. (2013, April 16). Dove's 'Real Beauty Sketches' Ad Campaign Tells Women 'You're more beautiful than you think'. The Huffington Post. Retrieved from: http://www.huffingtonpost.com/2013/04/15/doves-real-beauty-sketches-ad-campaign-video_n_3088071.html
- Griffen, E. (2012). The Rhetoric of Aristotle. *A First Look at Communication Theory*. 8th ed. New York: McGraw-Hill. pp. 289-299.
- Groth Marnat, G. (1992). Past traditions of therapeutic metaphor. *Psychology: A Journal of Human Behavior*, 29(3-4), pp. 40-47.
- Gummerus, J. and Van Riel, A. (2013). The impact of storytelling on the consumer brand experience: The case of a firm---originated story. *Journal of Brand Management*, 20(4), pp. 283-297.

Harris, J. and Barnes, B.K. (2005). Leadership Storytelling: Learn how to get people to connect with you. *Leadership Excellence*, 22(4), pp. 7-8.

Herskovitz, S. and Crystal, M. (2010). The essential brand persona: Storytelling and branding. *Journal of Business Strategy*, 31(3), pp. 21-28.

Howard, T. (2005, July 7). Ad campaigns tell women to celebrate who they are. USA TODAY. Retrieved from:

http://usatoday30.usatoday.com/money/advertising/2005-07-07-dove-usat_x.htm

Ives, K. (2010, April). [Interview]. Marc Gobé on emotional branding. *Moodley*.

Retrieved from: <http://www.moodley.at/en/thinking/views-on-branding/marc-gobe-on-emotional-branding.html>

Jiwa, B., (2014). *Marketing: A Love Story: How to Matter to Your Customers*. The Story of Telling Press. Kindle Edition.

Jiwa, B. (2015). Five Brand Story. Retrieved from:

<http://thestoryoftelling.com/category/brand-story/>

Kantor, D. (2011, April 26). *Authentically Preppy, Genuinely Hipster: How Brands Utilize Storytelling & Social Narratives to Build Authenticity*. American University.

Kozinets, R., Valck De, K., Wojnicki, A. and Wilner, S. (2010). Networked narratives: Understanding word-of-mouth marketing in online communities.

Journal of Marketing, 74 (2), pp. 71-89.

Kupers, J. (2009). *Rhetorical Criticism: Perspectives in Action*. Lexington Books.

Lakoff, G. and Johnson, M. (2003). *Metaphors we live by*. Chicago: University of Chicago Press.

Lockett, M. (2007). History of Storytelling. *The Basics of Storytelling*. Retrieved from:

- <http://www.mikelockett.com/downloads/History%20of%20Storytelling.pdf>
- Lundquist, A., Liljander, V., Gummerus, J. and Van Riel, A. (2013). The impact of storytelling on the consumer brand experience: The case of a firm originated story. *Journal of Brand Management*, 20(4), pp. 283-297.
- Mancuso, J. and Stuth, K. (2015). Storytelling and Marketing: The Perfect Pairing? American Marketing Association. Retrieved from:
<https://www.ama.org/publications/MarketingInsights/Pages/storytelling-and-marketing-the-perfect-pairing.aspx>
- Mathews, R. and Wacker, W. (2008). *What's your story? Storytelling to move markets, audiences, people, and brands*. Upper Saddle River N.J.: FT Press.
- McAlexander, J. H., Shouten, J. W. and Koenig, H. F. (2002). Building Brand Community. *Journal of Marketing*, 66(1), pp. 38–54.
- McNamara, S. (2015). Advertising Techniques. AdCracker. Retrieved from:
http://www.adcracker.com/techniques/Advertising_Techniques.htm
- Mossberg, L. and Nissen Johansen, E. (2006). *Storytelling: Marknadsföring i upplevelseindustrin (storytelling: Marketing in the experience industry)*, Göteborg, Studentlitteratur.
- Mossberg, L. (2008). Extraordinary experiences through storytelling. *Scandinavian Journal of Hospitality and Tourism*, 8 (3), pp. 195-210.
- Mossberg, L. and Nissen Johansen, E. (2006). *Storytelling: Marknadsföring i upplevelseindustrin (storytelling: Marketing in the experience industry)*, Göteborg, Studentlitteratur.
- Mueller, M. (2011, March 17). Trying to Connect With Customers? Tell a Story.

- NYTimes.com. *The New York Times*. Retrieved from:
<http://boss.blogs.nytimes.com/2011/03/17/trying---to---connect---with---customers---tell---a---story/?scp=1&sq=%22vineyard%20vines%22&st=cse>
- Neff, J. (2014, January 22). Ten Years In, Dove's 'Real Beauty' Seems to be Aging Well Campaign Has Won Lots of Awards, Sold Heap of Product. But Has It Changed Perceptions? *Advertising Age*. Retrieved from: <http://adage.com/article/news/ten-years-dove-s-real-beauty-aging/291216/>
- Newman, S. (2002). Aristotle's notion of "bringing-before-the-eyes": Its contributions to Aristotelian and contemporary conceptualizations on metaphor, style, and audience. *Rhetorica*. 20(1), pp. 1-23.
- Olsen, J. and Allen, D. (1995, March). Building bonds between the brand and the consumer by creating and managing brand personality. Paper presented at the Marketing Science Institute Conference on Brand Equity and the Marketing Mix, Tucson, AZ.
- Padgett, D. and Allen, D. (1997). Communicating experiences: A narrative approach to creating service brand image. *Journal of Advertising*, 26(4), pp. 49-62.
- Pepper, M., Brizee, A. and Angeli, E. (2015). *The Rhetorical Situation*. Purdue Owl. Retrieved from: <https://owl.english.purdue.edu/>
- Pozner, J. (2005). Dove's 'Real Beauty' Backlash. *Bitch: Feminist Response to Pop Culture*. 30.1. Retrieved from:
<http://www.wimnonline.org/articles/dovebacklash.html>
- Sanders, J. (2012, February 20). What is emotional branding? *Smart Insights*. Retrieved from: <http://www.smartinsights.com/online-brand->

- strategy/emotional-branding-means-customers-stay-loyal-for-the-long-haul/
- Signorelli, J. (2014). *Storybranding 2.0: Creating stand out brands through the purpose of story*. Austin, TX: Greenleaf Book Group. Chapter 2-3 & 5.
- Solis, B. (2013). *What's the future of business?* Kindle version. Retrieved from Amazon.com
- Spitznagel, E. (2013, April 26). How Those Dove 'Real Beauty Sketch' Ads Went Viral. Retrieved from <http://www.businessweek.com/articles/2013-04-26/how-those-dove-real-beauty-sketch-ads-went-viral>
- Stampler, L. (2013, April 22). Why People Hate Dove's 'Real Beauty Sketches' Video. Retrieved from <http://www.businessinsider.com/why-people-hate-doves-real-beauty-ad-2013-4>
- Stutts, N.B. and Barker, R.T. (1999). The use of narrative paradigm theory in assessing audience value conflict in image advertising. *Management Communication Quarterly*, 13(2), pp. 209-244.
- Tan, T. and Ming, M. (2003). Leveraging on symbolic values and meanings in brands. *Brand Management*, 10(3), pp. 208-218.
- Texas A&M University Writing Center (TAMU). (n.d.). Rhetorical analysis. Retrieved from: [http://writingcenter.tamu.edu/Students/Handouts-Guides/Guides-\(What-Are-You-Writing-\)/Academic-Writing/Analysis/Rhetorical-Analysis](http://writingcenter.tamu.edu/Students/Handouts-Guides/Guides-(What-Are-You-Writing-)/Academic-Writing/Analysis/Rhetorical-Analysis)
- Thompson, C.J., Rindfleisch, A, and Arsel, Z. (2006). Emotional branding and the strategic value of the Doppelganger brand image. *Journal of Marketing*, 70, pp. 50-64.

Ricoeur, P. (1977). *The Rule of Metaphor*. Toronto: University of Toronto Press.

Ricoeur, P. (1983). *Time and Narrative*, Vol1. Chicago, IL: The University of Chicago Press. Preface (p. x).

Ruffolo, J., Phillips, K., Menard, W., Fay, C. and Weisberg, R. (2006, Jan).

Comorbidity of body dysmorphic disorder and eating disorders: Severity of psychopathology and body image disturbance. *International Journal of Eating Disorders*. 39(1), pp. 9-11.

Social Mission. (2013). Retrieved from:

<http://www.dove.us/social-mission/campaign-for-real-beauty.aspx>

Stutts, N.B. and Barker, R.T. (1999). The use of narrative paradigm theory in assessing audience value conflict in image advertising. *Management Communication Quarterly*, 13(2), pp. 209-244.

Thompson, C.J., Rindfleisch, A. and Arsel, Z. (2006). Emotional branding and the strategic value of the Doppelganger brand image. *Journal of Marketing*, 70, pp. 50-64.

Videos. (2013). Are You Your Own Worst Beauty Critic? Retrieved from:

<http://www.dove.us/Tips-Topics-And-Tools/Videos/Are-You-Your-Own-Worst-Beauty-Critic.aspx>

Videos. (2013). Evolution. Retrieved from:

<http://www.youtube.com/watch?v=IHqzlxGGJFo>

Videos. (2013). Onslaught. Retrieved from:

<http://www.youtube.com/watch?v=Ei6JvK0W60I>

Videos. (2013). Sketches. Retrieved from:

<http://www.youtube.com/watch?v=XpaOjMXyJGk>

Vincent, L. (2002). *Legendary Brands: Unleashing the Power of Storytelling to Create a Winning Market Strategy*. Kaplan Business.

Visconti, L.M. (2010). Authentic Brand Narratives: Co-Constructed Mediterraneanness for l'Occitane Brand. *Research in Consumer Behavior*. Vol. 12, pp. 231-260.

Bingley: Emerald Group Publishing. Retrieved from:

<http://www.emeraldinsight.com.proxyau.wrlc.org/books.htm?chapterid=1900280&show=pdf>

Walter, E. and Gioglio, J. (2014). *The power of visual storytelling: How to use visuals, videos and social media to market your brand*. New York: McGraw-Hill. Intro and Chapter 1.

Wolstenholme, B. (2008). Brand narrative: The never-ending story. *Brand Strategy*, 36. Retrieved from:

<http://ezproxy.queens.edu:2048/login?url=http://search.proquest.com/docview/24205505?accountid=38688>

Wood, J.T. (2004). *Communication theories in action: An Intro* 3rd ed. Belmont, CA: Wadsworth.

Woodside, A. (2010, June). Brand-consumer storytelling theory and research:

Introduction to a psychology & marketing special issue. *Psychology & Marketing*, Vol. 27(6), pp. 531-540. Retrieved from:

<http://onlinelibrary.wiley.com/doi/10.1002/mar.20342/full>

Yohn, D. (2013). *What Great Brands Do: The Seven Brand-Building Principles that Separate the Best from the Rest*. Wiley. Kindle Edition.

Zipes, J. (2012). *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*.

Princeton University Press. Retrieved from:

<http://press.princeton.edu/chapters/s9676.pdf>