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A smart practice case study on storytelling as a branding tool for fashion brands on social media

Supervisor: Yimei Hu

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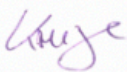# STANDARD TITLE PAGE FOR PROJECTS

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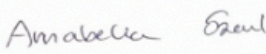
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Abstract

Purpose - In general, the purpose of this thesis is to discover how companies can use storytelling as a branding tool to not only create more value for their own business, but also for consumers and in particular their business. Thus, a framework for storytelling on social media is developed and a smart practice guide for fashion brands is presented, in order to improve upon their marketing strategy, applying storytelling as a branding tool.

Design / Methodology / Approach - As an objectivist, critical realist stance is taken and a qualitative multiple case study approach was chosen in order to conduct a smart practice research, the thesis explores the marketing practices of four fashion brands on four units of analysis on their social media presence, particularly Facebook and Instagram, through a directed content analysis.

Findings - The analysis has shown that companies use storytelling on social media for value creation purposes within the B2C sector. Storytelling must be planned as a strategic approach in order to reach the objective of the chosen strategy. Findings show that company must follow the pattern of the leading storytellers in the fashion industry. The emotional and functional value creation are the trends currently thus with a well-chosen story plot, fashion brands can generate brand awareness and leads, and increase their sales. Based on the insights and obtained knowledge in the reviewed literature of the three core research streams, storytelling, social media and value creation, and from the case study analysis a smart practice guide was developed.

Research limitation - Applying a smart practice study, the findings are limited to the fashion industry. Moreover, as all examined cases are embedded in a particular context, the transfer from the underlying results onto another context are limited. It is important to highlight that this study is only done from an objective perspective, therefore, the findings must be critically viewed.

Originality / Value - This thesis is not only a helpful guide for companies, facing the need of constantly being able to sustain its operations and enjoy a competitive advantage through successful content marketing, it will also contribute to the theoretical research area of marketing strategy with a business perspective. Moreover, an integrated framework on storytelling on social media as a marketing strategy tool was developed, creating an overview of the examined elements in the field of research.

Paper Type - Research Paper

List of Abbreviations

B2C   - Business-to-Consumer

B2B   - Business-to-Business

BPR   - Best practice research

CLV   - Customer Lifetime Value

CTA   - Call to action

ER   - Engagement rate

EU   - European Union

GDP   - Gross Domestic Product

KPIs   - Key Performance Indicator

SNS   - Social Networking Sites

SoMe   - Social Media

US   - United States

VR   - Virtual Reality

WoM   - Word-of-Mouth

Table of Content

Appendix

List of Figures

1. Introduction

1.1 The path of Storytelling

With the beginning of time, people told each other stories and some even recorded it. From the moment of birth until death, consumers are facing stories throughout their life, as they are told informally by everyone (van Laer et. al., 2014). Stories are told everywhere and by everyone who is around us, whether it is from our grandparents, professors, or friends, and so on (Herskovitz & Crystal, 2010).

Generally, it can already be said that storytelling helps human beings to understand the world and its context better, organize their own experiences, connect a story to a certain event in mind, and/or communicate them to others. This makes storytelling to one of the most fundamental activities of consumers (Cooper et. al., 2010; Moore, 2012). Moreover, to relive and repeat a story can be a pleasure to the storyteller, enabling one to experience the event to the greatest fulfillment (for instance the feeling of being a hero) (Woodside et. al., 2008). In connection to the benefit of fulfillment, compelling storytelling can also be a helpful tool to persuade some (Woodside, 2010). This natural process of consumers, organizing their experiences and imagination through telling a story can also be observed in the context of consumption (Chiu et. al., 2012). Particularly, even though the context, form and meaning can vary, storytelling can be found in fields such as psychology (Wyer, 1995), sociology (Polletta et. al., 2011), management (Boje, 2008) and marketing (Pera et. al., 2016). Furthermore, many scholars in business research emphasize the field of storytelling as an important tool to diversify the brand's identity. According to the literature, brands progressively start to recognize the strategic significance of storytelling (Boje, 2008). In addition, Woodside (2010) examined researches in terms of the formula and patterns of how to shape a good story and tell it narratively. Further, the author underlines other theories, stating that storytelling can support the understanding of philosophy and provide a framework to enact and create content.

In terms of marketing, researchers have recognized that traditional advertising applies storytelling rather for sales promotions to generate identification and recognition (e.g. the commercial campaign 'Trust Your Power' from Duracell). On the other side, modern advertisers employ storytelling as a drive for strategic branding but also as a communication tool for operations (e.g. 'Take it to the next level' campaign by Nike) (Aaker & Smith, 2010). Moreover, as storytelling brings brands alive and gives them a personality, researchers strongly believe in the benefits of storytelling to brands (Lundqvist et. al., 2013; Delgado-Ballester & Fernández-Sabiote, 2016).

Also, the literature shows "storytelling is one of the most powerful tools available to effective communicators" (PwCAcademy.lu, 2019). Consequently, the qualities implicit in stories, especially the emotional and relational power of them, creating meaning and memorable characteristics (Wachtman & Johnson, 2009), an increasing interest in storytelling within the field of marketing, especially in the branding literature and numerous studies of researchers during recent years, have driven the development of storytelling from being primarily employed for advertising, to being a core element in expanding and managing the marketing strategy. Even though stories can be a powerful communication tool, (Barker & Gower, 2010; Hegarty, 2011, p. 95; Smith, 2011, p. 27), they are also a widely unconventional way of publicizing a brand (Barker & Gower, 2010).

Moreover, with the advent of web 2.0 and thus, social media (e.g. discussion forums, consumer blogs, social networks), the role of consumers in brand storytelling became more active than traditionally (Singh & Sonnenburg, 2012). In addition, the rapid development of social media shows that consumer stories can spread even faster than the ones created by a brand, indicating that marketers no longer have an entire control over the consumer perception of the brand (Muniz & Schau, 2007; Henning-Thurau et. al., 2010).

No matter if a story was created by consumers or brands, storytelling has become a forceful tool, enabling marketers to better diversify the brand and to ensure its uniqueness on a competitive market (Kaufman, 2003).

This shows storytelling as a powerful tool of marketing strategy and branding is receiving increasing attention both in academia and practice. However, the mechanisms of storytelling in the era of digitization remains unclear. Thus, researches are urgently needed.

1.2 The enhancing power of Social Media

Social media marketing represents the change from traditional mass communication to one-way messages and dialogues with between consumers-to-consumers, consumer-to-business and business-to-consumer (B2C) (Hans et. al., 2011). More interactions than ever are happening on an online scale, where social media have captured the attention of many. Users are able to connect with other users creating their own online network; however, they are also able to interact with brands from their hometown or the other side of the globe. Many users have the possibility to create an identity through their appearance on social media, whether it be through pictures, their friends, what they share on their profile or which brands they engage with. Moreover, they share their interest, experiences, value, and complaints and communicate these amongst other

community members. In the progress, new relationships are built between social media users and their followers, as well as to companies, to an extent that emotional attachments are possible (Collins, 2010).

Where customers are, companies follow. Downsides of digitalization and technological innovation, inter alia in the form of social media, are that they dramatically changed the traditional approach towards marketing. New challenges and uncertainties, driven by heavier market penetrations, shorter development cycles, and quicker decisions, build the new reality and demand businesses need to adapt to dynamically. The conventional way of interacting with consumers through TV, radio or print media do not meet the requirements of the new generations any longer. Therefore, companies are relocating and adapting to the immensely growing digitalized society to strengthen their strategic uncertainties (Wind & Mahajan, 2002).

Through the commencement of social media, companies found new ways of approaching consumers. Some companies represent successful cases in creating social media content for their users, making them more actively interact with the brand. By using social media networks and approaching a wide community, companies are enabled to creatively promote their products, services, and websites (Weinberg, 2011).

Some of the biggest benefits from social media marketing for companies are increased exposure, more brand advocates, marketplace insights, leads, improved sales and more options for value creation (SocialMediaExaminer.com, 2018).

1.3 Value Creation for a personalized consumer experience

According to the management and organization literature, the concept of value creation is used for marco (strategic management, organization theory) and micro level research (groups, individuals) (Priem, 2007).

Values that we have learned and adopted from our environment direct our motivations, as well as our behavior. From one viewpoint, value is created when the consumer is either willing to pay for a certain advantage, or more for something esteemed to be better, or the consumer will choose to get a formerly valuable advantage at lower costs, which often can lead to a greater obtained quantity (Priem, 2007).Numerous other researchers shared their perspectives on value creation in business with the academic world as well (Prahalad & Ramaswamy, 2004; Hammervoll, 2012). This share of knowledge shows that the research field of value creation can be seen and approached from different perspectives (Lindgreen & Wynstra, 2005).

In general, until the early 2000s value creation in strategic management typically has been seen from the supply side, as something created and delivered exclusively by producers (Priem, 2007). For instance, Ghosh and John (1999) defined the creation of value as the profitable positioning of products on the end-consumer markets. With the change of the concept of marketing in the beginning of the 2000s and new technologies, new perspectives changed the literature about the meaning of value and the process of value creation, which are rapidly shifting from a product- and firm-centric view to personalized consumer experiences (Prahalad & Ramaswamy, 2004; Hammervoll, 2012).

In summary, through a new perspective, insights, and knowledge, the context of previous concepts and processes are different. Therefore, in order to create value continuously to consumers, companies need to constantly adapt to the dynamically changing environment.

1.4 Problem Formulation and Research Objectives

1.4.1 Problem Formulation

Evidence from literature (Pera et. al., 2016; Moore, 2003; Gensler et. al., 2013) indicates that publications regarding storytelling on social media need to constantly adapt. Additionally, the literature on creating more value for a company and its customers is scarce and usually focused on, for instance, the developments or benefits of the individual concepts, campaigns, and key-performance-indicators (KPIs). Thus, there currently remains a significant gap in understanding the interrelation between the three topics, i.e. storytelling, social media, and value creation, and how they impact on each other, influencing not only marketers but also future marketing strategy concepts.

Moreover, the existing literature is unsatisfactory to those companies who would like to reform their own marketing strategy concentrated on social networking sites (SNS) as the current emerging trend demands. At present, publications do not provide solutions, suggestions or sufficient advice on how storytelling on a specific platform with a focus on value creation can change and modify a firm's marketing or content strategy.

There are publications available regarding storytelling as an inevitable element of digital reputation (Pera et. al., 2016) or humanizing brands through storytelling (Moore, 2003). On the other hand, numerous papers can be found with the focus on branding, brand communities and brand reputation on social media. As SNS is part of our daily lives' different concepts, theories and papers have been developed throughout the years to help companies generalize or adapt to diverse markets. Such as Habibi et. al. (2014) have established a model for depicting how

consumers and communities influence brand trust on social media or how the social presence changes the brand management and what challenges firms face once they create a social media presence. Gesler et. al. (2013) have prepared a framework of social media's impact on brand management and raises attention to how consumers have become pivotal authors of the brands due to the dynamic online networks.

However, the academic literature is missing the impact of social media, storytelling and value creation on the marketing strategy and possible challenges when using a storytelling approach to create value. Based on the suggestions from Lund et. al. (2018), stating the power of social media storytelling and the study offers a conceptual framework established through performance, mobility and sociological storytelling for the tourism industry, thus, this paper aims to discover how companies can use storytelling on a specific platform as part of their marketing strategy to create value for their business and customers.

Based on suggestions from Pera et. al. (2016), future research should focus on turning the offline relationship into online ones with storytelling approach where the interaction of members is examined. Nevertheless, Habibi et. al. (2014) supports the views of Pera and encourages researchers to prepare more generalized studies with an analysis of multiple brand communities and sectors.

Thereby, the briefly presented studies in the next chapter show a gap in the reviewed literature, presenting researchers and marketers who conducted research about storytelling on social media, value creation on social media and marketing strategies executed on social media.

1.4.2 Research Questions and Objectives

Drawing on the highlighted aspects in the introduction, the project paper is dedicated to exploring knowledge about storytelling as a branding tool to extrapolate strategic recommendations for companies and contribute to the literature of marketing strategy.

Therefore, the objective of the thesis can be divided into four steps, presented by four sub-research questions:

- *How does storytelling impact on consumers and how does such impact evolve?*

In this question, the development of storytelling as a part of content strategy in literature will be reviewed. The second part of the question aims to identify how this approach affects customers.

- *How do fashion brands use storytelling on social media and what are the related benefits?*

The following sub-research question aims to show the variety of fashion brands where storytelling can be used. Various brands will be investigated to analyze how they use storytelling in their

specific area, how storytelling changes between the different brands and what the benefits of each one are, using this particular marketing approach.

- *What impact does storytelling on social media have on the marketing strategy of a company?*

Reviewing the evolvement of storytelling, the influence on consumers, how it impacts the perspective of brands and the different sectors where social media can be used, the authors aim to develop a generalized framework how storytelling impacts the marketing strategy of a company. What changes need to be implemented if a firm decides to use this marketing approach and how it will reform the current marketing strategy.

To conclude, the presented research objectives should help in order to answer the main research question of this thesis: **How can B2C companies use storytelling on social media for their marketing strategy in order to create more value for its customers and business?**

Thus, the purpose of this thesis is to discover how companies can use storytelling as a branding tool to not only create more value for their own business, but also for consumers and in particular their customers.

Moreover, this thesis will not only be a helpful guide for companies, facing the need of constantly being able to sustain its operations and enjoy a competitive advantage through successful content marketing, but it will also contribute to the theoretical research area of marketing strategy with a business perspective.

1.5 Project Outline

The following project outline (figure 1) presents the procedure of how the research will address the research objectives. First, insights and intelligence about the research streams storytelling, social media and value creation need to be gathered. However, the literature in terms of the relation between all research streams is limited, each individual topic is thoroughly examined in the literature review and set in context. Finally, the gathered knowledge will be used in order to conceptualize an analytical framework.

Second, the paradigmatic foundation of the thesis and the selected approach for analyzing relevant literature will be outlined in the methodology.

After the chapter methodology, the analytical framework will be employed in the form of a multiple case study of selected fashion brands, in order to determine common patterns. In particular, through the comparative research design, the empirical findings uncover common patterns and summarize smart practices. Furthermore, the empirical findings can be set into connection with

the intelligence from the reviewed literature, a smart practice guide can be developed, which help marketers, who are able to base their marketing strategy on the findings, and future researchers, who can further the knowledge within this field of literature.
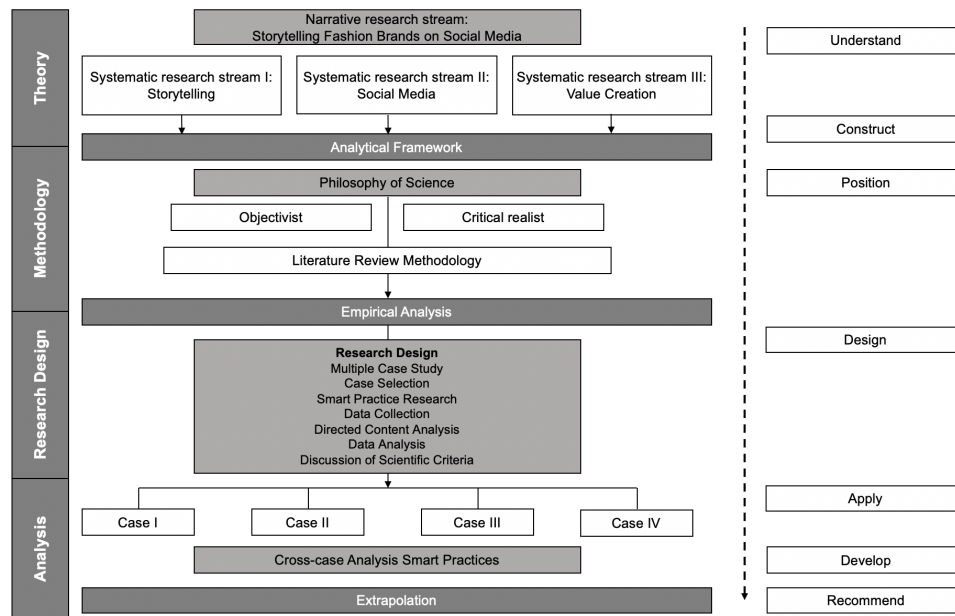
Figure 1: Project outline

2. Theory

The objective of the chapter *Theory* is to approach the theoretical understanding of the topics of storytelling, social media and value creation. Thus, the chapter is divided into two pillars. The first pillar, *literature review* affirms the initially drawn gap in the literature and is separated into core streams, construing the individual concepts of storytelling, social media and value creation. Principally, the concepts are concisely defined, and their development characterized. Further, individual sub-chapters will elaborate upon the given research stream, which are presented in the following.

2.1 Literature Review

2.1.1 Storytelling

"Storytelling is narration that tells of particular acts, occurrences or events presented in the form of text or art and has the ability to transcend age-groups, cultures and genders, and captures the imagination and attention of listeners regardless of background."

– Kearney, 2002; Sinclair, 2005

17

Storytelling is nowadays most commonly used as an online and offline marketing approach. Companies have started to discover the benefits of it and the added value for consumers. By using facts and narrative, companies are enabled to communicate their brand message to the audience. Some of these facts might be factual, embellished or improvised in order to explain the core message better (Hubspot.com, 2018). Moreover, storytelling is usually a narrative with useful information for consumers, explaining what a brand stands for, its motivation and serves as a source of information about customers. The marketing approach has usually an emotional and engaging sense and a great tool for creating interaction between a brand and customers.

Moore (2003) has researched the contemporary phenomenon of 'brand' and came to the realization that "it is not only material things, but events, experiences, and acts of communication that can be 'branded'" (p. 304). Moore (2003) has defined storytelling as the method of branding with the following definition: "storytelling: construct a story, but leave it unfinished, 'so that people reach this impression about us, and think of it as their own'' (Moore, 2003, p. 304).

Lately, storytelling has become popular due to its universality. In fact, recent studies suggest that companies, by telling their brand story well, have the power to increase product value by over twenty times (Digitalmarketinginstitute.com, n.d.). Gill (2015) has examined if storytelling improves employee engagement and adds value to the business. The author's research has proven that it does "improve internal loyalty to the corporate brand that ultimately strengthens internal and external reputation – validating its worth for an organisation's corporate social responsibility (CSR)" (Gill, 2015, p. 662).

There are different ways of how a story can be told nowadays. From video to VR, newspapers to social media, any medium can tell a compelling story which will help companies influence and engage with their customers (Digitalmarketinginstitute.com, n.d.).

2.1.1.1 Types of storytelling

As storytelling has an essential part in developing a content marketing strategy, it is crucial for firms to know which type of story will interest their customers the most. Christopher Booker explains the seven archetypal themes that occur generally in storytelling. He believed that almost every story follows one of the seven types, which gives a possibility for brands to use it as a storytelling framework by deciding what kind of story they want to tell. Therefore, Booker classified storytelling into different types.

Figure 2: 7 basic story types (Business2community.com, 2015)

1.   Overcoming the monster

This story plot is about the main character who learns that there is a great evil threatening his land and aims to destroy it. Companies can use this plot to offer better deals, solution than a bigger competitor. As an example of this, American Express' attempt to diminish the dominance of Black Friday with their Small Business Saturday (Adweek.com, 2012).

2.   Rags to riches

The plot is about a hero who grows into a mature figure of the story and ultimately becomes rich, gains a kingdom and a perfect mate at the end. The perfect company example is Johnny Walker, the Scottish farm boy whose whisky has risen to global fame and success.

3.   The quest

The hero is put through many mission and obstacles throughout his/her way accompanied by temptations of failure. The movie, Lord of the Ring is the perfect example for this story. Companies tend to make the planet smarter and firmly seeking a better future and perfection.

4.   Voyage and return

The main character of the story ventures to a strange, unknown land where he/she manages to overcome the challenges along the way and safely returns to the homeland as a changed person. Expedia has built its campaign around the idea of changing somebody's perception through journey and return (Adweek.com, 2012).

5.   Comedy

This story plot is a light, easy to understand, full of humor with a happy ending. The best precedent for comedy plot is Old Spice and its commercial targeting women: "The man, your man could smell like" starring the famous American actor Isaiah Amir Mustafa and Terry Crews American football player (Ranker.com, n.d.).

6.   Tragedy

The hero is a villain, whose death results at the end of the story as a rejoice. Advertisement usually do not use the tragedy plot, although nowadays it is used as a shocking tactic by pharmaceutical companies to raise awareness and highlight the importance of regular checkups.

7.   Rebirth

The plot often starts with a tragic tone and it ends with reinvention, renewal as the hero gets to change his/her past for better. It is the typical plot used in retirement commercials when the ad presents the era as the beginning of a new chapter in life.

Booker's classification is only the basic way, there are other ways to cluster stories as well. Denning (2006) has researched the strategic business narrative techniques and managed to classify the patterns based on the message, story, way of telling and inspirational phrases. "Telling a personal narrative in the pattern of a traditional, ''well-told'' story (i.e. a story with a beginning, a middle and an end, a hero, a plot and a turning point, and a lot of context) is also unlikely to inspire listeners to redirect their actions in support of a revolutionary corporate goal." (Denning, 2006, p. 42). In addition, the author believes that the objective of the story can be based on eight different narrative patterns which are sparkling action, communicating who you are, transmitting values, branding, fostering collaboration, taming the grapevine, sharing knowledge or leading people in the future (appendix 6). Nevertheless, according to Gill (2015) using storytelling to communicate an organization's message is not any different than corporate storytelling. Gill (2015) has defined it as the process of developing and delivering an organisation's message by using narration about people, the organisation, the past, visions for the future, social bonding and work itself in order to create a new point-of-view or reinforces an opinion or behaviour" (Gill, 2015 p. 664). Moreover, the author refuses to differentiate storytelling and corporate storytelling as the objective of the strategy is the same.

2.1.1.2 Evolvement of storytelling

Stories have been part of our lives for ages. It is essential for the evolution of human beings and it has an impact on human changes and culture. Generally, people love to tell stories either it is fiction, news, daydreams, gossip or mythology. Stories have the tendency to destress the listener and pay attention to something else rather than his/her own problems. "Maybe the function of stories is to give us a way to avoid our troubles by entering imaginary worlds. Stories engage us, they distract us, and they entertain us. Getting lost in a good story is a great way to relax and escape reality." (Philosophytalk.org, 2015).

The earliest stories were told by homo sapiens in caves around the fire or drawn on the wall as paintings which were passed from generation to generation. This was followed by the development of writing and paper which resulted in physical evidence and finally, they could write down stories and leave written content behind.

In the 19th century, the Industrial Revolution has changed the core of storytelling. With the appearance of new inventions and devices in the form of the radio and film, the audience had the chance to hear and see stories in the newly created mediums.
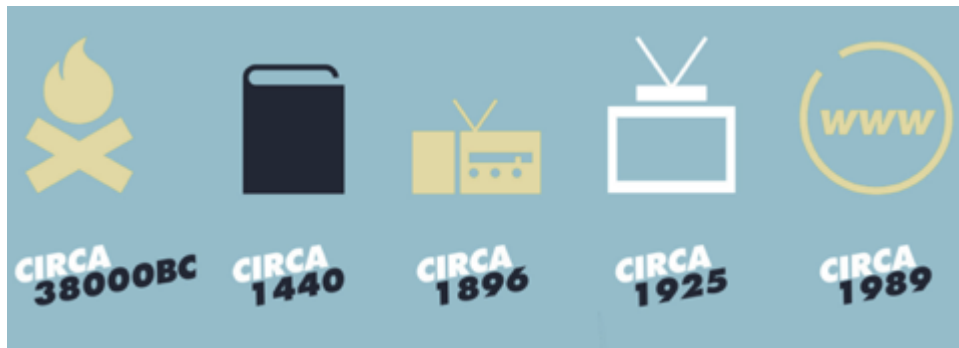
Figure 3: Evolution of Storytelling (42courses.com, 2018)

Marketers and advertisers have been using storytelling to bind customers together and create a group identity. After World War II. with the emergence of the golden age, mostly television, made it possible for advertisers to tell stories to consumers in their homes. This was the time when "marketers [were] placing on the importance of storytelling as a method for developing brand perceptions" (MacInnis et. al., 2017, p. 359). Reflecting on the early stages of marketing, the American commercials and the 'cult of cleanliness', the 20th century cultivated in specialized soaps and detergents, targeting American housewives. These advertisements appeared on the American market giving a chance for commercials to specialize for individual products (Hill, 2002). With the commence of the internet in the 1990s, the concept of storytelling started to change. Everybody could tell stories to anybody. New digital media, such as MySpace, YouTube, news sites and later social media, such as Facebook and Instagram created today's known digital storytelling and have given every individual a voice. Stories cannot be bounded by geographical location anymore as a good narrative can travel the world in the click of a moment. Even today the online world has not managed to overcome the difficulties of screening trusted information and filter immediately out fake news on the internet. Different browsers are trying to make an attempt to indicate if the website is safe, trustworthy or dangerous for users (42courses.com, 2018).

2.1.1.3 Digital storytelling

Digital storytelling takes a series of events and transforms them into a multidimensional experience for customers, by infusing it with multiple types of media. Usually, the choice of media depends on the company, the target group and previously carried out research (digitalstorytelling.coe.uh.edu, n.d.). Moreover, digital storytelling tools can be interpreted "as a means to personal reputation that helps in promoting one's uniqueness to an assumed audience." (Pera et. al., 2016, p. 45). Pera et. al. (2016) have researched if compelling storytelling can build a digital personal reputation through a qualitative-quantitative approach. The findings show that storytelling has the power to boost personal reputation within online communities. As a future research Pera et. al. (2016) have discovered the need of exploring visual content sharing with a storytelling approach.

Companies increasingly use storytelling techniques to persuade their customers to engage with the brand or gain interest. Storytelling used in an evolving technological environment for instance on social media can be more influential "because they utilize social networks, are available in real time, and are digital, dynamic, ubiquitous, and visible" (van Laer et. al., 2019, p.137). According to van Laer et. al. (2019) the domain of storytelling is an essential factor for the 'narrative transportation effect'. The results show that "when the story domain is commercial, story-receivers' sensitivity to narrative transportation increases, positively moderating narrative transportation's effect on narrative persuasion" (van Laer et. al., 2019, p.140).

Studies show that digital storytelling generates 65% of public gossip (Forbes.com, 2018). Storytelling can be an essential part of a firm's content marketing strategy when it is planned properly. Researchers, such as Kee and Yazdanifard (2015) say it evolves to be a powerful marketing method in the digital world. Content marketing is considered to be a management process with identifying, analyzing and satisfying customer demand, aiming to gain higher revenue by using the digital world as a tool (Rowley, 2008). The content marketing strategy should always include the brand story which tells the audience the differentiation between the brand and its competition. According to Akgün et. al. (2016), in order to make a powerful, quick and effective content strategy, marketers need to include storytelling as it is - an effective and efficient way to bring new life to brands. On the other hand, Hipwell and Reeves (2013) suggest focusing on what companies provide to consumers as they are intelligent and smart, thus, they tend to demand the choose information, format and likelihood of content. It is significant to be able to differentiate content marketing and advertising. Content and storytelling are about telling a world, proving or showing something, not necessarily about direct selling (Solomon, 2013).

Digital storytelling needs to grow with the brand and cannot be left behind during the process. An organization either chooses the 'overcoming the monster' or 'rebirth' plot, anyhow the brand needs to be reflected through the story by finding the right hook and visuals. Visuals are crucial and most businesses use multimedia assets to create interaction and drive engagement. Consumers have a high need for authenticity and integrity from their favorite brands, thus, companies should prepare content and stories that reflect on the needs and emotions of their audience. The chosen assets can vary as "technology is rapidly evolving to offer more and better ways to tell… a story quickly and vividly" (Forbes.com, 2018).

On the other hand, Kee and Yazdanifard (2015) have reviewed the content marketing trends and discovered that companies need to be careful because the audience requires accurate and valuable content and the possibilities to manipulate or erase published information in the digital age can be nearly impossible. This results in "the significance of localization in message raise the success rate of reaching the target audience" and personalized messages containing strong emotions (Kee & Yazdanifard, 2015). Lund et. al. (2018) have discovered that great storytelling can influence millions of people and "storytelling leads to influence and power; it can affect discourses" (Lund et. al., 2018, p. 273). Their study developed a conceptual framework upon four key sociological concepts, namely, storytelling, mobilities, performance, and performativities. The article "suggests a novel interpretation on how these online social networks function with regard to generating engagement and stimulating circulation of brand stories" (Lund et. al., 2018, p. 271). According to The Center for Digital Storytelling (CDS) (2019), there are seven elements of digital storytelling which are often used as key points once a company decides to enter the online world. Marketers need to pay attention to the point of view and the perspective of the author, the dramatic question which will be answered at the end of the story, the emotional content which increases the reality level of the story. It is also significant to pay attention to the gift of voice and know how to personalize the story in order to help the audience understand the context. As it was highlighted visuals are important in digital storytelling, however, the power of the soundtrack is not negligible as music and sound features support and embellish the story. As the 6th element the economy of the story, marketers need to be careful not to overwhelm the audience. The last thing to consider is the pacing, the rhythm of a story, it is essential to give time for the audience to process the incidences, adventures, on the other hand slow progression of a story can bore them.

The 21st century results in the 4th Industrial Revolution and will change the way people think, perceive, adopt information. "Empathy, connection, creativity, cross-cultural understanding, and collaboration will be at the core of what we will need to do to remain relevant…" (Thompsonharrison.com, 2017). Until then, all that's left is the latest but globally unexploited

trends of digital storytelling on social platforms where "storytelling is completely different by using videos and photos accompanied by texts. Storytelling is also more interactive due to the ability of readers to instantly comment or 'Like' the story." (Habibi et. al., 2014, p. 155).

2.1.2 Social Media

"Once the internet changed the world; now the world is changing the internet. Its mainstreaming is well and truly over, and the forgettable Web 2.0 saga has run its course. Now that society has overruled their freewheeling ethic, the notion of the internet as an exceptional, unregulated sphere evaporates."

– Lovink, 2012, p. 1

2.1.2.1 From Web 2.0 to Social Media

There exist several approaches on how to define the 'phenomenon' social media. Social media includes for example (but is not limited to) "discussion forums, blogs, wikis, podcasting, social network sites, video sharing, and microblogging" (Page, 2012, p. 5). Hettler (2010), for instance, associates social media to Web 2.0 or rather the advent of the World Wide Web (www). In particular, Web 2.0 is characterized by the "change from static web pages to dynamic or user-generated content and the growth of Social Media" (Oxford Dictionaries, 2019). Widely speaking, Web 2.0 illustrates the next generation of the internet and consists of supporting tools, which encourages users to communicate content on various channels and from different and new perspectives (Kaplan & Haenlein, 2010). The term was first applied by software developers and end-users who started to utilize the www, and builds "the platform for the evolution of Social Media" (Kaplan & Haenlein, 2010, p.61).

However, most people differentiate the term of social media to Web 2.0 and use it to refer to the internet-based applications that encourage social interaction between users, who are often geographically separated from each other (Kaplan & Haenlein, 2010). Therefore, it can be said that social media represent collaborative, dialogic, emergent and personalized environments. Social networks, such as the world's biggest platform Facebook, are dynamic and shared online environments where people are enabled to message, share content, edit, comment, discuss, rate and tag and, thus, express their own individualism and gather new insights, information and intelligence (Kaplan & Haenlein, 2010).

The timeline (figure 4), created by Page (2012), shows the development of social media, moving towards interactions in form of widely public dialogues. These public dialogues started in the

1990s with blogs, where bloggers[1] could tell their readers about their own life and/or experiences with brands and their products and services. Social networks, such as MySpace, LinkedIn, Twitter or Facebook started to flourish in the early 2000s and reinvented how participants interact within networks, maintaining relationships virtually and extending each one's individual connections with other users online.

Current developments represent how dynamic social media have become. With today's mobile devices, such as smartphones, smartwatches, and tablets, users increasingly use social media in their daily life, reporting about their individual experiences. Photo-sharing services like Snapchat, Pinterest or Instagram (Page, 2012) build the ideal social media platform to take one's followers on the adventures of one's daily life, for instance, work and the good or bad times of the acting individual.

1978	Bulletin Board System
1980	Usenet
1984	SMS concept developed
1988	Internet Relay Chat
1995	eBay, Ward Cunningham coins the term "wiki" and launches first wiki site
1997	John Barger coins term "web log"
1998	Yahoo groups
1999	Live Journal, Blogger.com
2001	Google groups, Wikipedia, Cyworld
2002	Friendster, Last.fm
2003	MySpace, WordPress, Del.ici.ous, LinkedIn, Second Life, Skype
2004	Flickr, Facebook, Digg, Orkut, Ben Hammersly coins the term "podcasting," Tim O'Reilly coins the term "Web 2.0"
2005	YouTube
2006	Twitter
2007	Justin TV, Tumblr, Gowalla
2009	Foursquare, Google Wave, Chatroulette
2010	Instagram

Figure 4: Timeline of web genres and terms (Page, 2012, p. 6)

Most often social media are distinguished from forms of mass media, which are rather a one-to-many broadcasting instrument. Furthermore, through a network of users, content can be published by anyone and be delivered across a broad scale audience (Page, 2012).

Kaplan and Haenlein (2010) classified social media into differentiate types. The two key elements of social media are media-related (media richness/social presence) and social processes (self-disclosure, self-presentation) (figure 5). Whereas media-related social media represent the social dimension, depending on the medium through which users communicate, and are associated with visual, acoustic, and physical contact; social processes represent the theory that people want to

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[1] Bloggers = the owner and content creator of the blog

communicate an individual image of one's self to other people, which supports the theory that users want to control other people's impressions.

In addition, Kaplan and Haenlein's (2010) classification of social media, demonstrates that collaborative projects, such as Wikipedia, score low in both dimensions, whereas blogs have a higher score in social processes. Social networking sites score high in social processes and medium in media richness and social presence. Content communities score low in social processes and as medium as social networking sites in social presence and media richness. Virtual social worlds score high in both, social processes and social presence/media richness, whereas virtual game worlds score low in both presented dimensions.

		Social presence/ Media richness		
		Low	Medium	High
Self-presentation/ Self-disclosure	High	Blogs	Social networking sites (e.g., Facebook)	Virtual social worlds (e.g., Second Life)
	Low	Collaborative projects (e.g., Wikipedia)	Content communities (e.g., YouTube)	Virtual game worlds (e.g., World of Warcraft)

Figure 5: Classification of Social Media by social presence/media richness and self-presentation/self disclosure; *Source*: Kaplan and Haenlein, 2010, p. 62

Social Media Channels

Facebook was the first social network, which surpassed in 2012 the one billion monthly active users (Facebook.com, 2019a) and is today the market leader with 2.271 million active users in January 2019 (Statista, 2019a). The social network was founded by Mark Zuckerberg in 2004 and can be defined as a free social networking website that enables its registered members to create profiles, upload content, such as text, videos or images and send messages to each other. In turn, users are enabled to stay in touch with their friends, family, and colleagues all over the world (Facebook.com, 2019a). Facebook itself states it's mission on their own Facebook About Page to "give people the power to build community and bring the world closer together" (Facebook.com, 2019a). Besides providing consumers a platform to interact, Facebook also became an important online marketing platform, as members share information about themselves on their account. In turn, these consumer information can be offered to brands in regards to users' interest and actions, building the foundation to create individual tailored advertisement for consumers.

The statistic which showed that Facebook is the social media market leader (Statista, 2019a), ranked YouTube as the second most important and influencing social media channel on the list.

YouTube was founded by Steve Chen, Chad Hurley, and Jawed Karim in 2005 (Thoughtco.com, 2018) and since 2006, it is an official subsidiary of the parent company of Google, Alphabet Inc. (Investopedia.com, 2019). The most popular video platform on the internet can be described as a video-sharing website, with a broad variety of user-generated content as well as firms' media content (Thoughtco.com, 2018). Users can be entertained and are able to choose between TV clips, music videos and other video clips such as short original videos, blogs, education videos and many more. By striking licensing deals with YouTube, brands are enabled to stream their own content and use social media as a platform for hidden product placements[2], as it is simple to include products into videos such as beauty or fashion tutorials (Investopedia.com, 2019).

Another example of a global video-sharing platform is Instagram. The mobile social network was founded in 2010 and acquired by Facebook in 2012 (Instagram.com, 2019a). Through this social media channel, users have the ability to interact with other users, share and edit photos and/or videos and create their own Instagram Stories, taking their followers on one's daily life (Instagram.com, 2019a; Bloomberg.com, 2019). Instagram users primarily discuss and display subjects such as fashion, beauty and lifestyle as a matter of fact that these are easiest to illustrate within pictures (Facebook.com, 2018).

As of 2017, more than half of all Instagram users globally use the platform with its stories as well as feed-function on a daily basis (Facebook.com, 2018). Both functions allow consumers and businesses to watch, create and share images and videos. Due to the high user engagement rate and visual nature of Instagram, it is also a valuable and important tool to companies and their social media marketing activities. Statistics show that in 2017, 25 million brands - with a rising trend - had their own business profile on Instagram (Statista, 2019b).

In summary, the development from Web 2.0 to Social Media shows not only a change of how the internet is used but also how the content production from brands for consumers and consumers for consumers has changed. In other words, social media empowered consumers to voice their own experiences and opinions about a brand and its products, by creating their own content. As well as the use of the internet changed, also the content of marketing changed from simple text productions over to a visual way through image and video production to market a product or

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[2] "Product placement is a form of advertising in which branded goods and services are featured in a video [or image] production that targets a large audience. Also known as "embedded marketing" or "embedded advertising,". In exchange for product placement rights companies may pay a production company or studio in cash, goods or services." (Investopedia.com, 2018).

service.

The following paragraph will elaborate, how brands use social media as a marketing tool.

2.1.2.2 Social Media Marketing

With the increasing use of social media, only in the EU, 56% of all individuals used social networks in 2018 (Statista, 2019c). The global statistics data bank Statista.com (2019d), sorted the worldwide group of internet users who find brands through recommendations on social media by age. Moreover, a further analysis shows that particularly users of the age group 'Millennial' [3] (27%) affirmed the discovery of a brand through endorsements on social media. Thus, where customers are companies follow to proactively penetrate the market with the help of social media marketing (SMM) (Oberoia et. al., 2017).

Mangold and Faulds (2009) describe SMM as a hybrid element of the traditional marketing mix, supporting two forms of promotion: (a) promotion as a part of the integrated marketing communications, referring to the interaction and communication directed by the brand, and (b) social promotion, compelled by the users. According to Cvijikj et. al. (2013), the second part of this definition is the foundation for many other authors' work, indicating that SMM can be used as a tool in order to increase the consumers' brand awareness on social media platforms by utilizing the word-of-mouth (WoM) principles.

When applying social media for a brand's marketing, marketers tend to use three core platforms, namely Facebook (94%), Instagram (66%), and Twitter (64%). Whereas Facebook evidently leads the ranking, Instagram showed a significant growth rate of 12% from 2017 to 2018 (SocialMediaExaminer.com, 2018).

As the social media age is currently at a very young development stage, literature and empirical research are limited (Oberoia et. al., 2017). In general, SMM represents the change from traditional mass communication to one-way messages and dialogues with customers (Hans et. al., 2011). Furthermore, Oberoia et. al. (2017) concluded and summarized from existing literature, three core streams on SMM. In order to interact with customers in client-hosted forums, marketers primarily use the leading social media platforms, such as Facebook, Instagram, Twitter or LinkedIn (Statista.com, 2019e). Consequently, the first stream of SMM literature focuses on how and why brands are adopting social media for marketing (Culnan et. al., 2010; Du & Jiang, 2014). The second stream is based on the impact of consumers' social media participation on a

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[3] Anyone born between 1981 and 1996 (ages 23 to 38 in 2019) is considered a Millennial (Pew Research Center, 2019).

company's profitability (Rishika et. al., 2013). In addition, this impact can be measured through social media based metrics, e.g. consumer ratings or analytic tools, indicating a brand's equity value (Luo et. al., 2013; Oberoia et. al., 2017). However, it stays unclear to many companies how much the different resources and capabilities can be utilized internally in order to support SMM activities (Alfaro & Watson-Manheim, 2015; Felix et. al., 2017; Oberoia et. al., 2017).

Benefits and objectives of SMM

Moreover, Weinberg (2011) described SMM as an enabling tool for companies to promote their products, services and websites by using social media networks and approaching a wide community. The report 'Social Media Examiner' (2018) shows that a significant 87% of questioned marketers stated that efforts regarding social media generated an increased exposure for their businesses. In addition, the report also presents a ranking of the biggest benefits for marketers from SMM (figure 6). It appears that companies primarily benefit, amongst others, from an increased exposure of the brand and its traffic of the website, and generated leads (SocialMediaExaminer.com, 2018).
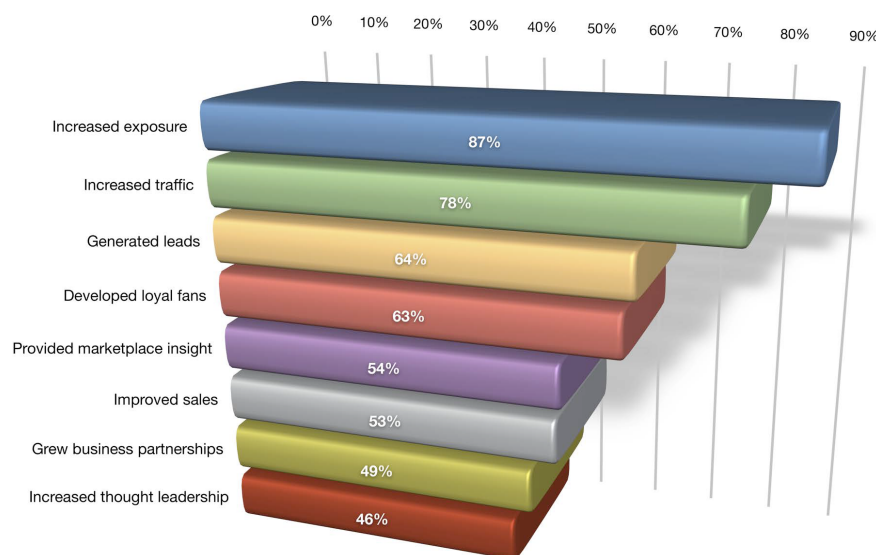
Figure 6: Benefits of social media marketing (SocialMediaExaminer.com, 2018, p. 11)

In addition, other authors, such as Ashley and Tuten (2015), Bernoff and Li (2008), Bianchi and Andrews (2015), Schultz and Peltier (2013) and Felix et. al. (2017) support with their empirically investigated research the objectives of SMM, such as "stimulating sales, increasing brand awareness, improving brand image, generating traffic to online platforms, reducing marketing costs and creating user interactivity on platforms by stimulating users to post or share content" (Felix et. al., 2017, p. 119). Furthermore, brands can also use SMM in a rather reactive way, for instance in order to understand how consumers perceive a brand or its actions, and conversations

on social media can be monitored and analyzed (Schweidel & Moe, 2014; Felix et. al., 2017). Nevertheless, specific SMM objectives may also depend on other factors, such as the size of the brand and the industry (Business-to-business or business-to-consumer) (Felix et. al., 2017).

Also, scientists, such as Henning-Thurau et. al. (2010) or Kietzmann et. al. (2011) studied to which extent social media positively or negatively impact a brand. In particular, Kietzmann et. al. (2011) identified seven functional blocks of social media, namely identity, conversations, sharing, presence, relationships, reputation, and groups. In addition, in order to visualize their theory, the authors developed the honeycomb model of social media (figure 7).
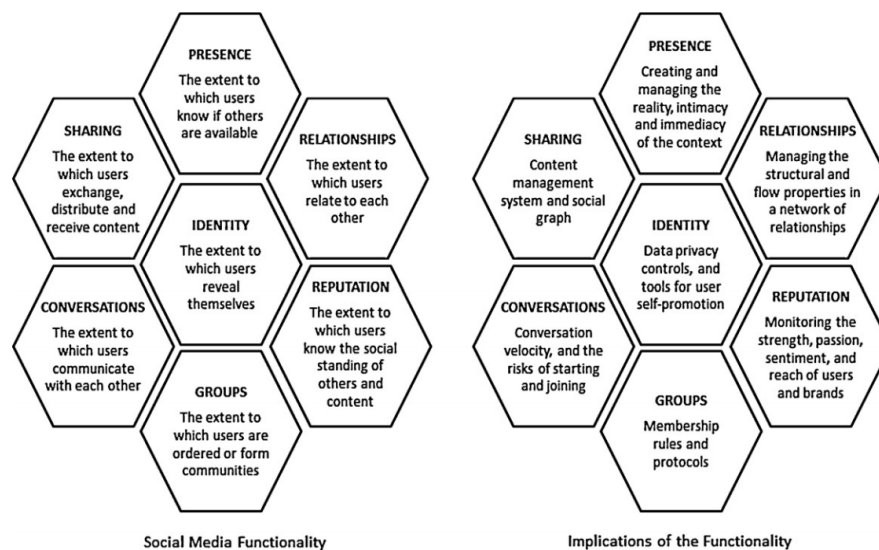
Figure 7: The honeycomb model of social media (Kietzmann et. al., 2011)

The purpose of this honeycomb model is to allow marketers to "unpack and examine (1) a specific facet of social media user experience, and (2) its implications for firms" (Kietzmann et. al, 2011, p. 243). However, it is important to keep in mind that these building blocks are not mutually exclusive or present in every single social media activity. Instead, the individual blocks should be deliberated as constructs, which enable the one who is applying them to build a context of how various levels of social media functionalities can be arranged.

Moreover, Felix et. al. (2017) emphasize and support the model by Kietzmann et. al. (2011) that SMM can also depend on the brand's unique role, which is assigned by consumers. For instance, consumers could apprehend the brand as an intruder or uninvited guest in the interactive social media sphere (Fournier & Avery, 2011; Schultz & Peltier, 2013; Felix et. al., 2017). In contrast, some researchers even observed that a different group of users demands a social media

presence and participation from a brand, by intentionally pulling the company's name into active conversations by either mentioning or establishing a hashtag of its name (Ashley & Tuten, 2015; Canhoto & Clark, 2013). This discrepancy shows the degree of heterogeneity of the consumer base, which is basically split into two groups: one group which nearly rejects the presence of a brand in the social media sphere, and the other group which is proactively engaging companies to participate on social media (Felix et. al., 2017).

Besides the consumers' perception of the brand, also the type of industry and product have an influencing impact on a company's SMM (Corstjens & Umblijs, 2012). This can be observed on the example of the hotel industry, which is highly influenced by the brand's reputation and therefore, also on the effectiveness of the social media efforts (Corstjens & Umblijs, 2012).

Social media evaluation and decision making

Key performance indicators (KPIs) help not only to evaluate the business operations themselves but also for the micro-analysis of SMM (Keegan & Rowley, 2017). These KPIs include certain evaluation metrics, such as "content sourcing and transparency; reach and impressions; engagement and conversation; opinion and advocacy; influence; and, impact and value" (Keegan & Rowley, 2017, p. 17) and were created by the Social Media Measurement Standards Coalition as standard measurements to evaluate SMM (SMMStandards, 2013).

Moreover, Cvijikj et. al. (2013) developed an evaluation framework, linking the named metrics and KPIs. The framework is organized with the following components: benchmarking, user analysis, user-generated content, and engagement analysis (figure 8).

| Analysis | Method | Data & Data Source | SMM Relevance |

User Analysis

•Demographics
•Categorization
•Interactions
	•Descriptive Statistics
	•Theory Extension
	•Dynamic Social Network Analysis
		•Facebook Insights
		  •Distribution [gender, age, language, geo-location]
		•Facebook Graph API
		  •User [name, gender, lang.]
		  •Post [user, likes, comments]
			•Conversation tone
			•Reactive moderation

User-Generated Content Analysis

•Topics
•Intentions
•Sentiment
•Trends
	•Text mining
	  •Topic detection
	  •Sentiment analysis
	  •Trend detection (TF-IDF)
		•Facebook Graph API
		  •Post [content]
			•Support board
			•Proactive moderation
			•Negative publicity
			•Rel. pages monitoring

Engagement Analysis

•Likes
•Comments
•Shares
•Interaction duration
	•Statistical analysis:
	  •Variance analysis (Kruskal–Wallis)
		•Facebook Graph API
		  •Post [content, media type, creation time, time of last interaction, likes, comments, shares]
			•Proactive moderation:
			  •Media type
			  •Content
			  •Weekday / Time
			  •Frequency

Benchmarking

•Competitors monitoring
•Prediction
	•Statistical analysis
	  •Variance analysis (Kruskal Wallis)
	  •Regression (Generalized Linear Model)
		•Facebook Graph API
		  •Post [content, media type, creation time, time of last interaction, likes, comments, shares]
			•KPI measures & values
			•Measuring ROI

Social Media Marketing Strategy

Figure 8: Evaluation framework for social media brand presence (Cvijikj et. al., 2013)

In contrast, Heijnen et. al. (2013) generated an empirical analysis, highlighting how challenging it can be for marketers to measure KPIs with quantitative social media data sets. Furthermore, the authors recommend supplementing the insights and experience from a practitioner's everyday perspective. Even though the debate around the challenge to evaluate SMM seems to be at a current peak, it appears that the six basic evaluation metrics, defined by the Social Media Measurement Standards Coalition, are adopted by numerous authors (Keegan & Rowley, 2017).

In conclusion, the marketing literature establishes elements that have an impact on the effectiveness of SMM efforts and how to successfully measure and evaluate them. Moreover, it can be identified that SMM becomes an increasingly important tool for marketers in order to target the right audience, generating new leads and enhancing the brands' image from a consumers' perspective. The following describes a study, conducted by Facebook IQ, showing the side of the consumer, identifying why consumers use social media, particularly Instagram Stories, and which value the video-sharing platform creates for them.

2.1.2.3 Once upon a time… on Instagram

In order to give advertisers a more nuanced picture of Instagram Stories and Instagram Feed, Facebook IQ surveyed a group of nearly 10,000 people in Brazil, Indonesia, the UK, and the US within the ages of 13-55 who use Instagram at least once a week (Facebook.com, 2018).

The report showed four major findings, which are the following:

1. *Users say stories bring them closer to their friends and family.*

   As the majority of users stated in the survey that stories have enhanced their communication with friends and family, Instagram appears to become not less of a social network than its parent company Facebook. In addition, some users also stated that they have the feeling of more authenticity through Instagram stories. Furthermore, one in three participants of the survey claimed to become more interested in a brand or product after watching it in an Instagram Story.

2. *Users strongly see Instagram as a place of visual beauty and creativity.*

   This could be reasoned by the fact that some users tend to associate Instagram stories with uplifting content, such as inspiring videos or photos. As stories reflect live and unedited insights behind the scene, users could associate this function with more authentic content. Besides, due to its creative tools, many users could also think of Instagram stories as a way to express their own passion.

3. *Users tend to associate Instagram Stories and Feed with different use cases.*

   As Instagram stories stand more for live, unfiltered content, for instance, behind-the-scenes clips from Fashion Month[4] or Boomerangs[5] of athletes getting ready for a big game, Instagram feed is used by users for a broader range of reasons. In other words, users primarily use the feed for discovery, such as finding information or discover new products and brands.

4. *Users prioritize different types of content in Instagram Stories and Feed.*

   Also, in terms of what types of content users value most, Instagram stories and feed show significant differences. Whereas on Instagram Feed, users prioritize content which inspires them, enables them to share their passion and hobby, explore and discover new

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[4] During Fashion Month Spring/Summer 2018 (SS18), 143 million people around the world turned to Instagram to discover, share and discuss the newest spring styles (Facebook.com, 2017).

[5] Boomerang takes a burst of photos and stitches them together into a high-quality mini video that plays forward and backward (Instagram.com, 2015).

things which are related to their passion and hobby, can see dream places, or connect to their family and friends or just have the sense of being part of a community. Instagram Stories, on the other hand, gives users the opportunity to connect to the brands they like, get insider views and stay in the know of a brand or a product they like, discover new products or get emotional value from the content shared, such as inspiration, motivation or trust.

In a research paper, Martinus and Chaniago (2017) studied how Proud Project, a social movement to inspire people to break personal and social boundaries, can utilize storytelling on Instagram in order to improve their branding strategy. Moreover, they identified six main elements which helped the company to effectively establish a brand image through the usage of social media. Those six elements are vividness, interactivity, informational content, entertaining content, position, and valence of comments. These elements emphasize the study undertaken by Facebook IQ, stating that consumers get more involved with the brand when the content is placed at the right location on the social media platform to the right time. Moreover, it should create value for the consumer in the form of information, entertainment and trust.

In summary, Instagram stories is an efficient and effective tool for marketers to use in order to build a strong brand strategy for their company. However, brands should consider the motivations and gained value of consumers to watch stories or follow the feed. First, while stories and feed are a way of telling a story, both functions on the video and image sharing platform are associated with different user experiences. These consumer expectations for the different functions should be considered when sharing content. In other words, marketers are advised to share live and authentic moments in stories and create timeless content for consumers to constantly discover. Second, consumers from different markets also expect various types of content in Instagram feed and stories. Finally, and most importantly, telling the brand's truthful story by, for instance, posting live posts showcasing the usage of a product etc., will help to establish authenticity and trust, and to communicate an improved brand image.

2.1.3 Value Creation

"Who knows the price of everything and the value of nothing?"

– Oscar Wilde, 1892, Lady Winderemere's Fan

One of the purposes of every company is to create value for the business itself, but also for its customers. Furthermore, the more the company can create value for its customers, the happier

they are and the more successful can the business operate (Bettencourt on www.ama.org, 2017). Moreover, authors such as Kumar and Reinartz (2016) have shown that particularly marketing has one of the most important responsibilities, which is to create and communicate value to their customers, in order to stimulate satisfaction, loyalty and profitability. Additionally, the findings of their study have shown that marketing actions can even increase the customer lifetime value (CLV), resulting in a significant positive impact on the corporate performance. For instance, when a company specifically targets customers who match the profile of current high-CLV customers, marketing helps to increase the overall value of the company's customer base, leading to above-market performance. Another example showing that marketing is about value creation is when a brand offers incentives, such as discounts or raffles, to stimulate existing customers to purchase more or other products of the company. When these incentives are targeted at high-CLV customers, it will have a more favorable bottom-line effect on the company (Kumar & Reinartz, 2016).

However, numerous authors suggest to first attempt to understand the basics of human value, before developing a certain concept of value creation. In general, the concepts of value and, consequently, value creation for companies and for consumers have been in the focus for scientists for several decades (Rokeach, 1973; Kotler, 2000; Bowman & Ambrosini, 2000; Grönroos, 2008; Echeverri & Skålén, 2011; Henriksson, 2014; Cruz-Cárdenas et. al., 2018).

One of the most recent researchers, Marinova et. al. (2017), claim that every individual knows the meaning of the term "value". However, all individuals are different from each other, i.e. coming from various (cultural) backgrounds and having variating norms and ethics, everyone has their own meaning of value (Marinova et. al., 2017). Therefore, applied to a business and its customers, it can be said that from a consumers' perspective, value is, for instance, associated with how useful something or someone can be to them, which can be either in the form of tangible or intangible objects (Holbrook, 1994). While some researchers connect the definition of value to the utilization aspect of values, others (Yadav & Monroe, 1993) refer to it in terms of a monetary framework.

Hence, value and its concept can be categorized by different circumstances and the underlying situation. Therefore, to broaden the understanding of value and value creation, the following will describe the concept of value in depth, elaborate how value is created and can be measured by marketers. Finally, a connection of the first part of the chapter theory, storytelling, with the underlying part, value creation, will be demonstrated in the last section, identifying from existing literature how storytelling is a means to value creation.

2.1.3.1 The Value Concept

As García-Fernández et. al. (2018) describe it, the concept of value is essential not only for companies and their marketing but also for consumer behavior. Rokeach (1973) stated that values, which consumers have learned and adopted from their environment direct their behavior as well as objectives. In addition, the author defines value as "an enduring belief that a mode of conduct and an end-state of existence is personally or socially preferable to an opposite or converse mode of conduct and an end-state of existence" (Rokeach, 1973, p. 5) and states that all humans have values, which build up to an individual value system, which is not completely static and in which values steadily direct our decisions and choices (Henriksson, 2014).

As well as Rokeach (1973) and Henriksson (2014), Kotler (2000) also defines the term value from a customer's perspective. Moreover, the scholar suggests that customer value results from customers' evaluation in considering the quantity of benefits against the costs which customers expect to acquire in accessing, using and evaluating the product or service (Kotler, 2000).

"Value is embedded in the products or services that focal organizations produce; is added during the production process, which is separated from the customer; and equals the price that the customer pays for products and services – value is objectively measured in terms of money" (Echeverri & Skålén, 2011, p. 353).

In other words, value is fundamental to and added during the use of products and services. Furthermore, the price of a product/service is said to be the measure of value, such as in a consumer's seen choice for and calculation of the benefits (e.g. more customized services, less the costs) (Chan et. al., 2010).

Priem (2007) follows the definition of *use value* by Bowman and Ambrosini (2000), which states that it is the subjective valuation of consumption benefits by a consumer. Additionally, the exchange value is defined by Bowman and Ambrosini (2000) as the amount of the consumer actually pays, representing revenue to a value system.

As perceived by Butz and Goodstein (1996), value might also be seen as a consequence of the use of the products/services that promote collective goals. In turn, it may derive from emotional or relational bonds between a customer and a provider. However, in this term it is to mention that people do not always act in terms of maximizing their economic utility, instead, they acknowledge social norms when deciding if the products/services bring value (Johar, 2005; Chan et. al., 2010).

In general, until the early 2000s value in strategic management typically has been seen from the supply side, as something created and delivered exclusively by producers (Priem, 2007). Producers combine and modify raw materials, which move "downstream through a value system"

(Porter, 1985). Also, in Marx's labor theory, the focus is on producers and claims that a "finished product is laden with value when it reaches an end user" (Priem, 2007, p. 221).

With the change of the concept of marketing at the beginning of the 2000s and new technologies, new perspectives changed the literature about the meaning of value and the process of value creation, which are rapidly shifting from a product- and firm-centric view to personalized consumer experiences (Prahalad & Ramaswamy, 2004).

Moreover, as value begins to shift to experiences, the market transforms into a forum for conversation and interactions between consumers, consumer communities, and firms. As consumers become more informed, networked and enabled they increasingly start to actively co-create value with the firm. Therefore, the interaction between the firm and the consumer is becoming the center of value creation and value extraction (Prahalad & Ramaswamy, 2004).

2.1.3.2 Creating & Measuring Value

Creating Value

Since the 18th century, scholars have been in a debate about the subject of how value is created (Smith, 1776; Vargo & Lusch, 2004; Grönroos, 2008; Vargo et. al., 2010; Eggert et. al., 2018). According to Marinova et. al. (2017) the concept of value itself is based and connected to a process, which is created or co-created, and the exchange of intangible or tangible products and services, leading to a benefit and profit.

However, already Adam Smith argued in his book from 1776 that the wealth fare of a nation depends on the exchange of the export and production of goods. Moreover, the export is based on the exchange value, value-in-use and the real value, representing the real advantage and benefit of the company. Particularly, Smith (1776) two complementary perspectives on value, shown in the following:

"The word VALUE, it is to be observed, has two different meanings, and sometimes expresses the utility of some particular object, and sometimes the power of purchasing other goods which the possession of that object conveys. The one may be called 'value in use'; the other, 'value in exchange'. The things which have the greatest value in use have frequently little or no value in exchange; and, on the contrary, those which have the greatest value in exchange have frequently little or no value in use. Nothing is more useful than water: but it will purchase scarce any thing; scarce anything can be had in exchange for it. A diamond, on the contrary, has scarce any value in use; but a very great quantity of other goods may frequently be had in exchange for it" (Smith, 1776, p. 42).

In the 19th century, Gossen formulated the law of increasing marginal utility, which clarified that exchange value is determined by the marginal utility of the last usable unit. Thus, through Gossen's law, both perspectives on value and a resolution of the value paradox (figure 9) were explained (Eggert et. al., 2018).
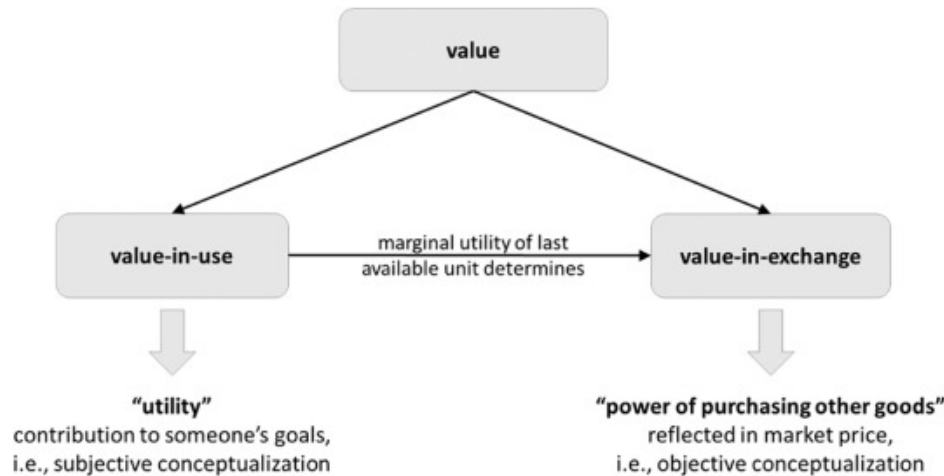
Figure 9: The value paradox (Eggert et. al., 2018)

Furthermore, over time the term has developed from an economic perspective, in which a company's goods are in focus and the concept itself primarily refers to the worth of an exchanged product or money (Smith, 1776); to the marketing perspective, relating to the value concept from a service-dominant logic approach (Vargo & Lusch, 2004).

From a marketing perspective on the exchange value, companies produce and provide the consumer with goods that are entrenched with value. Thereupon, (a) a company creates and determines value, (b) value can be exchanged, and (c) the purpose of marketing is to communicate and deliver the good's value to the customer (Anderson & Narus, 1998; Eggert et. al., 2018). Moreover, Grönroos (2008) implies for the product-dominant logic (P-D) that consumers are only the recipient of the value, which is provided by the company's product or service, improving the consumers' welfare.

On the other side, researchers such as Holbrook (1994), amongst others (Vargo & Lusch, 2004; Vargo et. al., 2010), concluded that value is "the fundamental basis for all marketing activity (Holbrook, 1994, p. 22) and argued earlier that value is not necessarily created exclusively by the company's product and service, but through the utilization process of the consumer, namely value-in-use.

In addition, Vargo and Lusch (2004) discussed in their study that instead of focusing solely on the goods, it is more crucial to explore the service side and understand the logic behind an exchange. This theory resulted in the concept of Service-Dominant logic (S-D): "S-D logic recognizes the

importance of financial feedback from the market (exchange value) as a learning mechanism and is compatible with the idea that such feedback is tied to accounting systems that capture value-in-exchange." (Vargo et. al., 2010, p. 141). In other words, value is not already included in the product itself and is therefore not delivered to the consumer. The authors argue that value is rather "determined by the customer on the basis of value in use" (Vargo & Lusch, 2004, p. 7). In particular, the concept of S-D logic liberates marketing from its economics heritage and emphasizes value-in-use instead of value exchange. In turn, from this perspective (a) the consumer identifies and influences value, (b) value is co-created via the integration of resources, and (c) the purpose of marketing is "to identify, prepare, and facilitate opportunities for the co-creation of value in customer's use situation" (Eggert et. al., 2018, p. 82). Also, the scholar Flint (2006) indicates that the role of the marketers is primarily to assist consumers in value creation at every phase of the consumption process, such as awareness, information search, selection, purchase, consumption, and disposition. Moreover, the importance of value creation is in these regards to create the best experience for the consumers.

The most recent studies by Anker et. al. (2015) and Vargo and Lusch (2016) show that the development of the concept of value creation and, thus, also the perspectives on the role of consumer and company in the process of creating value evolves. Essentially, the scholars developed the customer-dominant (C-D) logic, which positions the consumer as the central figure of value creation (Anker et. al., 2015). Moreover, the authors argue that from a C-D logic, value-in-use is created and occurs after the exchange process and happen in the consumer's realm through the integration of the gained exchange value and one's own resources. Thus, this development and evolution of the marketing perspective on value shifts from the consumers' sphere to a joint or co-creation sphere, in which both parties - the consumer and the company - have the responsibility to create value (Anker et. al., 2015; Vargo & Lusch, 2016; Eggert et. al., 2018).

A: The Exchange View of Marketing

Provider — Exchange (information and goods) → Customer

Value-in-exchange

Customer: Acquired resources | Own resources

Resource integration

Value-in-use

Provider's sphere | Joint sphere | Customers' sphere

B: The Resource Integration View of Marketing

Provider — Exchange (information and goods) → Customer

Value-in-exchange

Customer: Acquired resources | Own resources

Resource integration

Value-in-use

Provider's sphere | Joint sphere | Customers' sphere

Figure 10: Alternative perspectives of marketing (Eggert et. al., 2018)

Figure 10, from Eggert et. al. (2018), summarizes the demonstrated alternatives of marketing, over the centuries, the perspectives on value creation have developed and today, there exist three core viewpoints on the subject: One of the first and oldest approaches embodies the P-D logic, which identifies value as created by the company and embedded in the goods (Smith, 1776). Additionally, this approach claims that companies are a fundamental element in the process of value creation. The S-D logic is rather modern point of view that argues that consumers are co-creators of value, as they interact with companies (Vargo & Lusch, 2004; Grönroos, 2008). Ultimately, the C-D logic, which is the most recent perspective, puts consumers as a fundamental element in the process of value creation, as they combine the provided value of the good with their individual resources.

This shows, as value begins to shift to experiences, the market transforms into a forum for conversation and interactions between consumers, consumer communities, and firms. As consumers become more informed, networked and enabled they increasingly start to actively co-

create value with the firm. Therefore, the interaction between the firm and the consumer is becoming the center of value creation and value extraction (Prahalad & Ramaswamy, 2004).

Measuring Value

Even if now the understanding of value creation is established, one core question remains: How can one measure value?

According to Vargo et. al. (2010), company-created value can be investigated from two perspectives. On one side, value is in the center of a company's business model, whereas on the other side the product and service value delivery, in form of exchange-value and value-in-use, is the foundation. However, these perspectives have been undergoing significant changes from the resource-based view (RBV) to the relationship-based approach. For instance, Schumpeter (1934) and Teece (1987) were primarily focused on the importance of organizational resources. Additionally, Schumpeter (1934) claimed only companies who blend resources with the right technologies can be innovative and create new products and services, which is in turn, the bedrock of value creation. This RBV (figure 11), which was studied by various scholars (Schumpeter, 1934; Porter, 1985; Barney, 1991; Tommasetti et. al., 2017), includes that the competitive advantage takes effect when a company generates more economic value in the market than its competitors. In this regard, economic value is defined as "the difference between the perceived benefits gained by the purchasers of the good and the economic cost to the enterprise" (Peteraf & Barney, 2003, p. 314). Moreover, RBV circumscribes that the development of competitive advantage relies on company-specific resources and capabilities, which are valuable, non-imitable, non-substitutable and rare. In addition, resources and capabilities have to be distributed heterogeneously amongst the target groups, which are considered by the company (Barney, 1991).
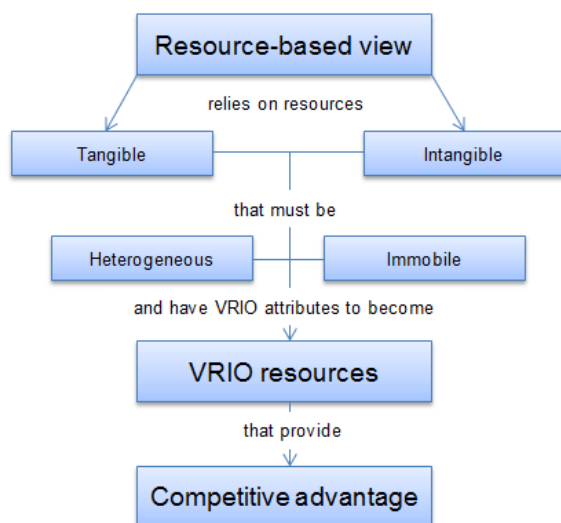
Figure 11: The RBV model (StrategicManagementInsight.com, 2013)

Porter's (1985) Value Chain Model (figure 12) changed the approach to how companies can create value. The Value Chain Model is defined by Porter (1985) as a basic tool to analyze the origin of competitive advantage. Moreover, the value chain can be used in order to systematically investigate all performed company actions and how the various activities interact. Porter (1985) also argues that every company is substantially a collection of complementary actions that are executed to create value. The Value Chain model is divided into two parts: Primary company-level activities build the foundation of the concept, emphasizing the importance of the stakeholders, most importantly consumers, in the process of value creation. Second, the primary activities are enhanced by the support activities, such as the company's infrastructure, human resources or development of technologies.
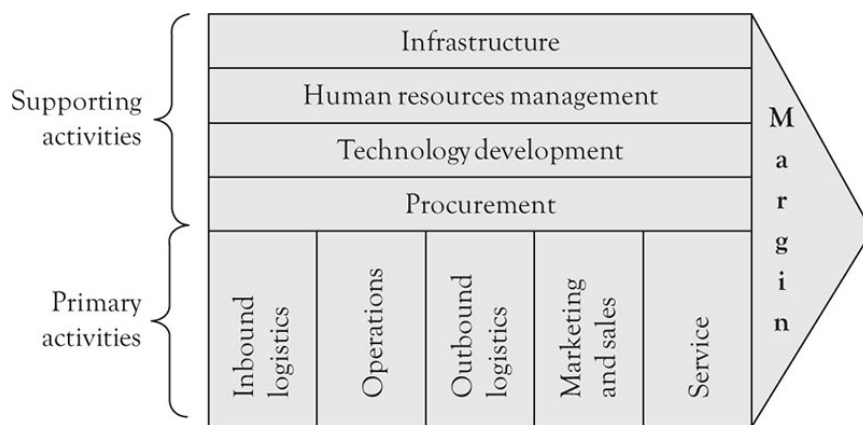
Figure 12: Porter's Generic Value Chain Model (Porter (1985) (illustration from oreilly.com, n.d.))

The most current model by Tommasetti et. al. (2017) devised a measurement framework of value creation, measuring practices during the consumption process and customer value creation behavior. Their study demonstrates that the measurement of the value creation process has hierarchical structures, which are based on eight core activities, ensuring sufficient coverage of the concept itself. The following figure 13 shows the eight core activities, namely cerebral activities, cooperation, information research and collation, the combination of complementary activities, changes in habits, co-production, co-learning, and connection. Additionally, their study also emphasizes induces three distinct phases of value creation and stages of interaction.
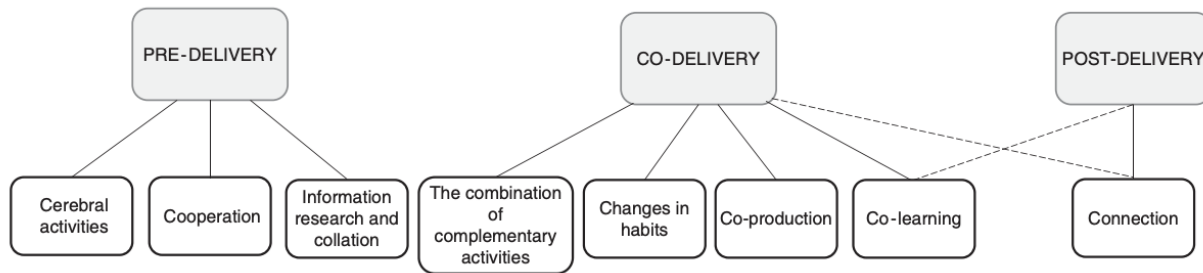
Figure 13: Value co-creation activities divided into three provision phases (Tommasetti et. al., 2017)

In particular, Tommasetti et. al.'s (2017) framework takes cerebral, cognitive and emotional factors in the amplification of the strategy and, in turn, enables marketers to create "new methods of delivery and new practical measures to stimulate the involvement of users at each level" (Tommasetti et. al., 2017, p. 945). Moreover, their framework can be used by marketers as a tool to improve the process management of value creation, ensuring the ability to offer products and services oriented on consumer needs and stimulate the involvement of consumers at each level. Finally, marketers can use this framework in order to enhance a better customer relationship management, in particular, to determine the customer's degree of participation. Further, Tommasetti et. al. (2017) argue that this tool will help with the evaluation, how intense customers are involved, leading to an ideal measurement and increase in the performance of the brand. In turn, the best fit strategy to "recognize, supervise, and encourage co-creation activities" (Tommasetti et. al., 2017, p. 945) can be applied in order to become more efficient and effective and gain more competitive advantage.

In summary, research shows the importance of marketing to create value (Kumar & Reinartz, 2016). Moreover, when creating value, companies should consider basic questions, such as *who*, so which segments should be targeted and served; *what,* is a product or a service which should create value; *how* should the product or service be served to the customers; and lastly *where*, i.e. which geographical markets should be served (Marketingjournal.org, 2016).

2.1.3.3 Storytelling as a means to create value

The first research stream of the chapter theory has shown that storytelling is a ubiquitous phenomenon, it is also only gradually been considered as a tool for an enhanced marketing strategy (Ind, 2005). Moreover, Ind (2005) described storytelling as a core part of leadership branding and an economical way to 'reproduce' the brand itself, embodying a simple and efficient

way to become market competitive. Thus, in essence, storytelling is particularly in the segments of business administration and marketing, an enhancing tool for companies to build an authentic brand, diversify the business, and to have a competitive advantage on the market.

However, it is crucial for a company to create appealing issues and content, in order to be attractive for consumers who continue to revisit the brand either offline or online (Liu & Wu, 2011). Furthermore, according to Liu and Wu (2011) the story to be told to the consumer, has to be fact-based and harmonized to the consumer's emotions and needs and intensify the understanding of the product and services. When successfully fulfilling the requirements and suitably operated, storytelling can increase the power of marketing in four forms: sale, relationship building, social marketing and branding (Balter & Butman, 2005). Balter and Butman (2005) argued that product and services need to be sold to generate increasing profit for the company. Therefore, products and services without a story background alone are not always attracting enough the attention of consumers to purchase them, in particular, in a competitive market. Thus, to stay competitive advantage, companies must promote their products and services with a unique story to, amongst others, stimulate stories. Godin (2005) agrees with Balter and Butman (2005) and emphasizes the importance of good storytelling abilities. In other words, in the author's opinion, it is crucial to have an exciting story with magical power to change the consumer's attitude and perception towards the brand, which can turn their wants into a need and simultaneously awake feelings of trust. To evoke consumers' emotions and to increase brand awareness, marketers have to apply storytelling in a unique way with content, essentially communicating the brand's message (Wertime, 2008; Woodside, 2008).

As mentioned before, companies can enhance their CRM, in form of benefiting from building relationships with their customers through storytelling, which generates a linkage of experience with customers (Liu & Wu, 2011). One reason for this benefit is, for example, that through the indirect interaction, which is given through storytelling, marketers can understand and influence its customers' behavior. In turn, the marketers can tailor their CRM, satisfying not only the desires of the consumer but also of the company (Escalas, 2004).

Finally, when it comes to social media marketing, brands can primarily create value through storytelling in form of enhancing the efficiency of leadership, establishing entrepreneurial businesses, allow the chief executive officers to share in running the process and, generally, drive a certain level of change (Barker & Gower, 2010; Boje, 2008; Denning, 2004; Morris & Oldroyd, 2009). Furthermore, to be accepted by the consumer and to influence their brand perception, brands could, for instance, create structured stories, informing about current actions or projects of the business itself (Denning, 2004). In addition, authors, such as Grant (2007), Goleman (2010)

and Fieseler et. al. (2010) suggest that brands could create stories with a green background, meaning discussing company-related social responsibilities, which essentially every business has to face nowadays. By presenting and discussing current (environmental) issues, brands can influence the perspective of consumers, while at the same time receiving feedback, which in turn can help the company to enhance upon its business operations.

2.2 Conceptualization

The second pillar of the chapter *theory*, *conceptualization*, seeks to incorporate the gathered knowledge about the explored concepts from the literature. By conceptualizing the interaction between the three presented core research streams, an analytical framework can be developed. In turn, this will set the understanding of the gathered intelligence into a new frame, helping to answer the underlying research question *How can B2C companies use storytelling on social media for their marketing strategy in order to create more value for its customers and business?*, and giving future researchers a unique fundament for elaborated studies. In addition, the integrated framework will emphasize and visualize the developing answers to the research questions, *How do fashion brands use storytelling on social media and what are the related benefits?* and *What impact does storytelling on social media have on the marketing strategy of a company?*, presenting the relevance of the subject to use storytelling on social media as a tool to enhance a company's marketing strategy and create value as well as for the business and the customer.

Lastly, according to Cope and Kalantzis (2015) this method helps to create awareness and meaning of the convoluted phenomenon, and ultimately, provides a broader foundation for a critical analysis of the empirical reality. The following describes the development of the analytical framework.

2.2.1 Analytical Framework

2.2.1.1 Storytelling on social media creates value

The literature review emphasizes the increasing importance of storytelling for brands to enhance their marketing strategy (Forbes.com, 2019). In order to tell a story, companies can choose between seven different types to tell the story, namely overcoming the monster, rags to riches, the quest, voyage and return, comedy, tragedy and rebirth (Business2community.com, 2015). Storytelling has been the corporate voice of brands to reach potential and current customers in an innovative way through social media. Since World War II., this approach has had the power to

create group identity and eventually it broke down the geographical wall between marketers and consumers. With the help of Web 2.0 digital storytelling could appear and generate 65% of every day discussion (Forbes.com, 2018).

2.2.1.2 Company and consumer generate value through storytelling on social media

The literature review has shown that both, company and customer can benefit from storytelling on social media (Facebook.com 2018; Liu & Wu, 2011). In particular, companies can generate value by using storytelling, in four different forms: sales, branding, relationship building and social marketing (Balter & Butman, 2005). Moreover, companies can benefit from storytelling on social media as it becomes unique and diverse to its competition, increasing the competitive advantage. In addition, by creating creative, authentic and emotional content for the story, companies can influence the consumers not only in the buying behavior but also in terms of consumer engagement and loyalty (Wertime, 2008; Woodside, 2008; Liu & Wu, 2011). As a reaction to the content of the story, readers and viewers can give feedback to the company, indicating the wants and needs of the target group, building the first of the value co-creation of company and consumer (Prahalad & Ramaswamy, 2004). Furthermore, consumers can generate value by reading or watching a brand story as it awakens emotions, for instance the feeling of being connected to family and friends. Further, as the brand represents itself from an honest and authentic side, consumers could perceive their experience with the brand's product as more valuable, as more trust was generated through the storytelling of the company. Another value for consumers from watching a story could be that they feel a certain degree of freedom and creativity. Finally, it can also be valuable for them to watch or read a story in terms of having a source of inspiration for a new brand or products, or simply a good platform for entertainment (Facebook.com, 2018).

2.2.2 The Model

In summary, for the thesis the analytical framework is conceptualized of two dimensions, showing the process of storytelling on social media and value creation as the results, the company and consumer as well as influencing elements, but also as impacted variables from the utilization of storytelling on social media.

The framework gives an overview of the process of understanding the created value for businesses and consumers by strategically using storytelling on social media as a marketing tool. However, the framework misses to show the process within a specific environment. Thus, even though the analytical framework shows tendencies to guide brands how to integrate the tool into

their marketing strategy, it needs to be considered as a working framework until it faces the empirical reality that can reveal a strategic practical approach.
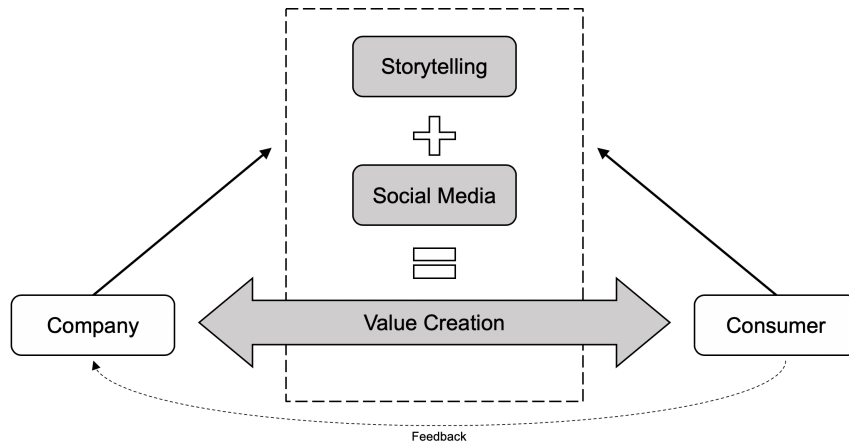
Figure 14: Analytical framework of the value creation for the company and consumers through the utilization of storytelling on social media as a tool for marketing strategy (own illustration)

3. Methodology

In the following chapter, the purpose is to discuss the methodological considerations committed to this thesis. Within this chapter, three pillars are addressed. First, the philosophy of science is elaborated by introducing the paradigmatic positioning with its main assumptions, philosophical viewpoints and epistemological choices are explained where basic determinations are given, and the underlying logic of this project paper is introduced.

The next pillar focuses on the chosen methods to gain insights from the literature review for the theoretical foundation and framework for this particular paper. In this section, a search protocol provides information about the procedure of the literature search.

Finally, the research design will be presented and justifications for the choice and use of the selected research will be incorporated. The research design is representing the strategic framework that guides the completion of the research method and the data collection, analysis and validation (Bryman & Bell, 2007). The research design gives a detailed plan about how the research will be executed, how the observations are interpreted and how it supports the research objectives.

3.1 Philosophy of Science

Philosophy of science is the way how a researcher decides to carry out research. It reflects the way of thinking of a researcher and determines the aim of science. In order to define the philosophy of science, the paradigm needs to be understood. Various literature available offline and online strengthen the supposition that different researchers have different views, reflection on the foundation of knowledge, assumptions, influence and approaches. This is the progress that typifies the philosophy of science. According to Kuada (2010), defining goals and determining the individual's idea is the main purpose of the philosophy of science (Kuada, 2010).

The most associated term with the philosophy of science is the paradigm. It can be understood as an individual understanding of the researched phenomenon. Based on this the construction of the research can be identified. Moreover, the term paradigm has many different definitions, the most known is by Kuhn (1970), who stated that it is "a set of common understandings of what kind of phenomenon is being studied" (Kuada, 2010, p.72). As it is a set of general understandings and beliefs of the researched phenomenon, the assumptions and values of research can determine a paradigm. Furthermore, it can be also viewed as "a cluster of beliefs and dictates that for scientists in a particular discipline influence what should be studied, how research should

be done, and how the results should be interpreted" (Bryman & Bell, 2007, p. 714). The chosen paradigm has a potential influence on the nature of knowledge and theoretical perspectives of a study (Kuada, 2010). It is "an integrated cluster of substantive concepts, variables and problems attached with corresponding methodological approaches and tools…" (Kuhn, 1962, p. 33; Flick, 2009). The authors Olsen et. al. (1992) claimed that when a pattern, structure, framework or system with academic and scientific concept, hypotheses and values can be identified, a paradigm can be implied. Moreover, the paradigm can be dissected by an objective and subjective one.

It is commonly accepted knowledge that a research process has three major dimensions: ontology, epistemology and methodology. The ontological and epistemological viewpoints refer to the researcher's worldview which has an important influence on the perceived reality (Terre Blanche & Durrheim, 1999).

Ontology is usually described as what is possible to know about the world (Snape & Spencer, 2013). There are two different approaches to the nature of reality (Edirisingha, 2012). These discover the interrelation between social environment and humans. When the social world is external to humans, thus, applies itself to the individual perception, it is called the realist positioning. According to Guba and Lincoln (1994), whereas the reality is assumed to exist, the nominalist, subjective approach claims that human beings are creators of their own individual social worlds (Kuada, 2012) and reality is just "imperfectly and probabilistically apprehendable" (Guba & Lincoln, 1994, p. 109).

Epistemology is the argumentation of the research by the conductor. It is the term of conducting knowledge and can be determined as a "way of looking at the world and making sense of it" (Crotty, 1998. p.185). The theory of knowledge has two different approaches. One states that truth can be known while the other one claims there is an interconnected world and the only possible way to know is examining it intersubjectively (Kuada, 2010). By explaining how to gain knowledge and which truth to believe and accepted as 'real', the researcher can describe the own proclivity of the approach based on the ontological and epistemological position.

The methodology is "the reasons underlying the choice and use of specific methods in the research process" (Kuada, 2012, p. 59). It can be clustered into a nomothetic and idiographic approach. The researcher who decides to work with the nomothetic approach, is mainly concerned with using quantitative techniques for the data analysis and concluding results (Burrell & Morgan, 1979). On the other hand, the idiographic approach is the subjective side of the research technique where the researcher is involved in the research and focuses on micro

everyday interactions and experiences and aims to get detailed insight and understanding of the phenomenon (Burrell & Morgan, 1979; Kuada, 1970).

As a conclusion, ontology refers to what a researcher chooses to believe in or whether there is a socially constructed reality existing. Epistemology is about understanding reality subjectively or objectively and examines what the sources are and how reliable they are (Patton, 2002). While the methodology is "systematic, theoretical analysis of the procedures applied to a field of study" (Shirish, 2013, p. 5) where the chosen methods will help investigate the phenomenon and help answer the research questions.

3.1.1 Classification of paradigms in social science

As a paradigm is a shared world view that represents the beliefs and values in discipline and that guides how problems are solved (Schwandt, 2001), it is possible to identify different ones based on assumptions. Burrell and Morgan (1979) developed the so-called RRIF typology which classifies paradigm approaches. The idea is based on change regulation and subjectivity and objectivity dichotomy to analyze a social theory. The researchers have correlated the nature of science and nature of society on a matrix, so every scenario matches a certain paradigm shown in figure 15.

Figure 15: Burrell and Morgan (1979) Four paradigm matrix (Kuada, 2010)

As philosophy science is about different world views, reality, knowledge and truth, other researchers have classified paradigms on a different level. Lather (2006) has also made a quartet assortment of social science paradigms based on understanding, prediction, emancipation and deconstruction. According to Lather's view, there are positivists, constructivist and critical paradigm which are the modernist ones (Fazlıoğulları, 2012).

Modernist				Postmodernist	
Predict	**Understand**	**Emancipate**		**Deconstruct**	**Next?**
Positivist	Interpretative	Critical		Poststructural	Neo-positivism
Mixed methods	Natural	Neo-Marxist		Postmodern	Postteori
	Constructivist	Feminist		Post-humanist	Post-theory
	Phenomenological	Praxis-oriented		Post-critical	Neo-pragmatism
					Post-post
	etc.			etc.	etc.
		etc.			

Figure 16: Lather (2006) quartet paradigms (Fazlıoğulları, 2012)

3.1.2 The paradigmatic foundation of this thesis

Applying the above-mentioned quartet classification, the paradigmatic foundation of the paper will be described in this section. Based on the beliefs and assumptions of this study, the identified paradigm is critical realism. In critical realism, all measurements are fallible, thus, this thesis does not work with an ordinary primary data collection such as surveys, questionnaires, etc… because consumers tend to hide their real opinions when it comes to questioning them, therefore, make it easy for researchers to manipulate data and fade real opinions and beliefs. Accordingly, Jacobs and Massinkoff (2007) highlighted that "people do not say what they think, people do not do what they say, and there is a difference between what people say and what interviewers register" (p. 458).

The phenomenon of the research is storytelling as a marketing strategy tool on social media in order to create value for a business and its customers. As the literature review showed, storytelling is emerging and has entered a new digital phase where new online marketing trends turn up. Companies who would like to keep up with the flow of new trends, need to know the impact of storytelling on customers and how such impact can evolve. It is also important to look at the fashion brands who have the biggest market share where storytelling could be relevant to apply and use as an integral part of the content marketing strategy, and how firms will benefit from this new approach.

Companies who aim to use storytelling need to understand their customers' needs and emotions as such interaction on social media can be complex and hardly controlled. The structures are given as the storytelling approach, having a real effect on the lives of consumers (Hatch, 2002). This is considered as reality from where social action is originated. Individuals' interactions grow from the perceived reality that causes distinct behavior, emotions, and actions based on their

social classes, gender, age, education and race (Hatch, 2002; Fazlıoğulları, 2012). One of the main pillars of this paper is to discover and identify the impact of storytelling on social media on customers. This paradigm called critical realism, which is one of the most common forms of the post-positivism philosophy. Moreover, critical realism supports the statement that there is a reality independent of the individual's thinking, recognizing that observation can be imperfect, and theories might have errors so they should be revisable. The study aims to explain and understand the social world, focuses on identifying the causal mechanism and how certain impacts can be activated by storytelling. It is not about the number of times, more about observing the phenomenon when it is happening (Kawulich, 2012).

The study focuses on the significance of multiple measurements and observations, aims to find different types of errors, hence, data validation is done through triangulation to check, and establish validity in the paper by analyzing a research question from multiple perspectives (Guion et. al., 2011). Additionally, the critical realist is detracting from our ability to know reality with certainty and post-positivism supports the idea of seeing the world imperfectly due to the biased view of people and the impact of the unique, individual observations. Objectivity can be reached only through triangulation where errors will be measured from different perspectives.

The ontological perspective of this paper supports that there is one single reality but possible multiple interpretations. Reality can exist independently and not socially constructed and it can be studied through the scientific method. The paper identifies different modes of reality such as social and artefactual one how the customers react to storytelling, and ideal reality: how companies want people to be influenced (Kawulich, 2012).

The epistemological perspective is built upon the fact that knowledge derives from uncovering causal mechanisms. It is possible to know the truth and it can be done through careful observations. The paradigm of this study recognizes that observations can be influenced by biases and views. Two individuals can observe the same storytelling advertisement and still understand it differently based on their beliefs and experiences.

From a methodological viewpoint, it is a causal explanatory paper which works with uncovering and understanding unconventional mechanisms. The objectivity of the study will be ensured through multiple measures and triangulation. Therefore, the thesis is prepared as a qualitative research design to raise the understanding of the researched phenomenon. The problem formulation is based on how B2C companies use a storytelling approach on social media to create more value for their customers and themselves. It indicates that the paper will have a comparative design focused on the smart practice model, which emphasizes the importance of uncovered scholarly practice, and applying those theories and research to practice (Francis et. al., 1999).

The nomothetic approach will be chosen to generalize results and apply it to all. Benchmarking will be done with different fashion brands and based on the data collection prediction, and general observations will be drawn (Kawulich, 2012).

3.2 Literature Review Methodology

3.2.1 Theoretical view

A careful and complex literature review is essential when writing a research paper. It is important to review the current research phase of the investigated phenomenon, its core trends and the gaps in the literature (Kuada, 2010). The background information can help to draw a rudimentary problem formulation to cover the identified gaps (Creswell, 2003; Bryman, 2012).

In general, two consecutive steps define the process of a literature review: In order to gather information to formulate a problem statement, the first step is an initial screening of the explored field (Bryman & Bell, 2007). Second, covering particular literature and accumulating the facts for the pursued discussion of the research streams (Kuada, 2010).

Within the process of a literature review, two approaches for the execution can be selected: a narrative or systematic approach (Kuada, 2010; Bryman, 2012). In order to give the research a valid level of reliability and to reduce the risk of bias, researchers apply the narrative approach, which also refers to a rather scientific process. Nevertheless, the narrative approach can be also rather chaotic and less structured and is mainly applied for subjective methods. On the other side, the narrative approach is beneficial to those researchers, who want to find literature, they otherwise might have not considered or even overseen in the process of their literature review (Bryman, 2012). Furthermore, the 'berry picking model' by Bates (1989) is a meta-strategy in which the researcher recognizes concepts in one research field and then gets pursued by another authors, who was solely mentioned in the references of the initial paper. By 'backward chaining' the process, researchers might identify other authors who possibly even wrote an equal or better study, enabling profound insights and knowledge into the research topic (Bates, 1989). "To generate unbiased and comprehensive accounts of the literature" (Bryman, 2012, p. 102), the systematic approach for a literature review can be applied, enabling the analysis and in detail elaboration of a particular research stream. The following paragraph will present the methodological approach of the underlying thesis.

3.2.2 Methodological approach of this thesis

The literature review was done on two levels in this research. Intentionally the first step was executed by screening the inspected area in order to determine a problem statement. During the literature review process, it appeared that this undergoing was characterized by the typical criteria of a narrative research approach, offering a technique to determine existing research in the field as such, but also the general comprehension of the terms and contemporary practices. Moreover, in this phase, predefined keywords were used to ease the process of finding relevant studies. The keywords were developed based on the problem formulation. Keywords help define the field, subfield, topics and research issues of different articles. In order to find the most relevant publication for the literature search, the following keywords were used: storytelling, social media, value creation, marketing strategy, content marketing, branding. The next step was to create a theoretical framework for the paper based on the reviewed literature (Kuada, 2010). Due to the Aalborg University credentials, different tools and browsers were used to discover studies. The research was carried out through academic content websites such as AAU library, Google Scholar, EbscoHost, Jstor, Emerald Insights, and Research Gate… For a clarified overview of the reviewed literature, as 172 papers were reviewed (May 20th, 2019), an excel sheet was created as a working document, in which all studies were listed with basic information such as title, publishing year, publishing house, author and abstract (appendix 7). Additionally, this excel sheet helped to discover some unforeseen gaps within the literature.

3.3 Research Design

The research design is the guide to answer this thesis' research objective of creating knowledge on how brands can use storytelling on social media as a tool for an enhanced marketing strategy. The research design for this underlying study is a qualitative and comparative one. In particular, this paper is a multiple-case study with a distinct focus on smart practice research through a directed qualitative content analysis on corporate social media representations on Facebook and Instagram (figure 17). Moreover, the techniques of a multiple case study, smart practice, and a direct content analysis will be introduced and examined regarding this research. Henceforth, the process of research will be illuminated and considerations in regard to the applied case selection, and the collection and analysis of data. Finally, criteria of trustworthiness of the study to evaluate the research process and findings will be given.
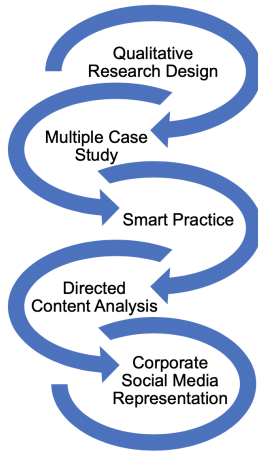
Figure 17: Research design overview (own illustration)

3.3.1 Multiple Case Study Research

According to Kuada (2010), case studies become progressively more applied in research, as they provide a significant relevant approach for more knowledge and insights for a study, particularly when the phenomenon is rather unexplored. Case studies involve the examination and exploration of an issue and can be categorized into three different types: single instrumental, multiple and intrinsic case study (Creswell, 2006). Whereas the single and intrinsic case study can be identified through the reference to the analysis of one particular case, a multiple case study analysis, as the name says, multiple or collective cases (Creswell, 2006). In addition, a multiple case study also means that the researcher needs to compare different cases with each other, applying the same procedure on all cases (Creswell, 2006).

In regard to this paper, a comparative research design is applied, hence, multiple cases are analyzed throughout the research. By using this research design the understanding of the phenomenon and the problem formulation becomes more comprehensive. Thus, in this thesis, multiple cases will be compared in order to identify market trends, innovative solutions and unique strategical methods by market leaders (Kuada, 2010). Furthermore, the chosen research design is also consistent with the critical realism paradigm as "the strength of a comparative research design consequently also rests on its ability to foster concept-building, theory-building, and the identification of causal mechanisms" (Bloemraad, 2013, p.29).

Thus, a multiple case study enables the identification of what is unique and what is common across the analyzed cases. In terms of this thesis and its research objectives, the chosen research approach provides the foundation to compare and contrast the marketing communication strategies applied by successful fashion brands. In turn, this enables the understanding if any

basic common patterns or differences exist regarding this study, and what as well as future scholars as businesses can learn in the sense of smart practices, which will be presented in the following section.

3.3.1.1 Smart Practice Research

In the sense of a best practice research (BPR), respectively smart practice, this study aims to strive towards benchmarking the outcomes of the multiple case study. By learning through BPR from other companies with smart and successful practices, marketers can increment their business' performance and enhance their operations (Francis et. al., 1999). Additionally, BPR is a method, which is widely used by companies who have similarities, such as industry, business model, company size, number of employees, etc. (Francis et. al., 1999). Furthermore, benchmarking can be used as a technique by companies to improve not only their strategy, but also increase their competitive advantage (Francis et. al., 1999). According to Bretschneider et. al. (2005) and Yan et. al. (2012), BPR is particularly advantageous in a highly competitive market, such as the fashion industry. Moreover, the author Vesely (2011) categorizes BPR into two fundamental categories, namely the case study-based qualitative BPR, and the quantitative microeconomic BPR. The quantitative BPR requires a thorough set of all potential, comparable cases, and, thus, focuses on the selection of one best best practice, chosen through a systematic process. Hence, the goal of the quantitative BPR is to develop a causal theory to synthesize causes based on statistical techniques. In terms of this paper, the quantitative BPR is not in line with the underlying positioning and research objectives. Thus, the qualitative BPR approach through multiple case studies is applied to uncover common mechanisms (Vesely, 2011).

Furthermore, in Bardach's (2004, in Vesely, 2011) view, BPR is a misleading term, reasoned by the ambiguity that one truly best practice can be found. Instead, the research is rather showing a 'good practice', which is in another way again a highly subjective word, depending on its context and setting. Therefore, Bardach (2004, in Vesely, 2011) states that this method of research results at best in identifying "smart or interesting ideas in a given practice", from which others can learn, respectively calling it 'smart practices'. In other words, the researcher strives to gather intelligence about the smartness of practices, to communicate and classify, and ultimately to employe them in context. In contrast to the quantitative BPR, the focus of smart practices lays on the term mechanism, which is "an explanation of a phenomenon at the medium level of abstraction" (Vesely, 2011, p. 107), i.e. more abstract than a simple description, but less than a fixed regulation. Nevertheless, smart practices develop through their context and environment, which

is crucial to be taken into account when applying the gathered intelligence onto a target site (Vesely, 2011).

Also, when transferring the gathered knowledge and experience to an actual case, Vesely (2011) defines this process as extrapolation. Yet, these smart practices should not be merely replicated, but rather be seen as a "creative and flexible application in the target site of a carefully examined mechanism discovered in the source site" (Vesely, 2011, p. 108).

In the underlying thesis, comparing different fashion brands which use storytelling on social media will be the base of this smart practice research. The chosen companies will be analyzed, and best practices and innovative solutions will be presented which can be applied by other companies, if the organizational background matches between the firms.

3.3.1.2 Directed Content Analysis

As this thesis aims to identify smart practices for storytelling in the fashion industry, using storytelling on social media as a tool, a qualitative content analysis design with a particular so-called directed approach adapted from Hsieh and Shannon (2005) has been chosen. Payne and Payne (2004) described the approach of content analysis as a commonly used method, applied by qualitative researchers, and is a technique to examine textual content. Moreover, the benefit of a content analysis is that it enables the researcher to collect data without having, for instance a social desirability bias, which thus makes this an unobtrusive method (Payne & Payne, 2004). The fact that "qualitative content analysis goes beyond merely counting words to examining language intensely for the purpose of classifying large amounts of test into an efficient number of categories that represent similar meanings" (Hsieh & Shannon, 2005, p. 1.278) emphasizes that researchers differentiate between qualitative and quantitative research (Weber, 1990). In particular, qualitative content analysis has the goal to attain knowledge and understanding of the issue and, thus, can be determined as "a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns (Hsieh & Shannon, 2005, p. 1278). Generally, the approach of the qualitative content analysis is used for deeply understanding a phenomenon, analyzing and interpreting data. It is a systematic and objective way to investigate the research issue in which the data can be grouped into a concept that illustrates the researched area by creating models, conceptual maps, or categories (Elo et. al., 2014). Furthermore, it can be added that content analysis does not only refer to data sources of textual nature but also of visual origin.

Qualitative content analysis can be divided into three different approaches: conventional, directed and summative content analysis (Hsieh & Shannon, 2005). According to Hsieh and Shannon

(2005), the core difference between the three approaches lays within their starting point of analysis and where the variables evolved from. The conventional approach is also known as the inductive way, which is useful for developing theories and conceptual frameworks. However, the disadvantage of using the conventional approach is that it brings the risk of not apprehending the whole picture of the issue. The summative approach focuses on specific words more than the text as a whole, thus, the researcher can elucidate recognized patterns. The deductive approach in data analysis is the direct content analysis which uses existing theory and research to develop the original coding scheme before the data analysis. The further the analysis proceeds, the more efficient or refined the theory can evolve (Hsieh & Shannon, 2005; Elo et. al., 2014; Assarroudi et. al., 2018).

In order to carry out a direct content analysis, Hsieh and Shannon (2015) developed two different strategies. The first strategy focuses on reading textual data and highlighting texts which are related to previously determined codes. Afterwards, the highlighted parts can be coded using preset codes. The second strategy is similar to the first one, although, it leaves out the first step and starts coding the text directly. Hsieh and Shannon (2005) emphasize the fact that in both approaches the researcher needs to verify the text and reanalyze it, which can lead to newly emerged codes and decrease the missing texts related to predefined codes.

The directed content analysis method is the easiest way to identify themes and patterns and interpret the data (Assarroudi et. al., 2018). Therefore, in terms of this thesis a directed approach is utilized. Following the literature, this technique starts with a theoretical review as a guidance to develop categories (Hsieh & Shannon, 2005). In particular, this approach is recommended by Hsieh & Shannon (2005) when existing theory or research about the phenomenon is available but not complete and needs to be further researched. Substantially, the philosophy of a direct content analysis is to conceptually validate or extend theory or a theoretical framework. Moreover, this approach is characterized by its structure, applying existing theory to identify key concepts, representing original coding categories (Potter & Levine-Donnerstein, 1999).

In relation to this study, previous findings and researches are utilized in order to incorporate it into the evidence-based and empirical reality. This will help to address the main objective to determine smart practices for B2C companies on how to use storytelling on social media in order to create more value for the business and its customers.

In order to determine a preliminary scheme, the theoretical research insights were used (Hsieh & Shannon, 2005), namely a deductive category application. While the conceptual framework guides the discussion of the findings, the newly determined insights provide either reduction or can enhance and refine the framework. Particularly, this is one of the advantages of a directed

content analysis, allowing the researcher to support and broaden intelligence (Hsieh & Shannon, 2005).

Finally, when approaching data, it can, on one side, be beneficial to apply the insights about the phenomenon from the existing literature, in order to provide the best possible analysis in an interpretative research. However, applying existing literature can also be a risk, as the researcher might be more likely to find auxiliary than non-auxiliary arguments in theory. Hsieh and Shannon (2005) describe this peril 'the risk of being blinded by former literature and over-highlight these conceptual elements of the phenomenon'. For instance, the forms and association with consumer and business values embody core elements of this literature review. Thus, in this case it exists the risk that the gathered knowledge possibly has an impact on the perspective on the social media content, for example, by emphasizing too heavily consumer values and undervalue other core factors. By operationalizing all elements and values, ensuring equality within the various determined elements and values, an awareness can be created and thus, these risks can be counteracted. Moreover, by ensuring the operationalizing of all elements and values, a structured process with clear definitions is set, which in turn increases objectivity and transparency of the analysis of the data.

3.3.1.3 Units of analysis

Determining the unit of analysis can help define what aspects are investigated and what scope of analyses the paper follows. Unit of analysis also refers to the level at a paper is research is conducted. "Unit of analysis is whole interviews or observational protocols that are large enough to be considered a whole and small enough to be possible to keep in mind as a context for the meaning unit, during the analysis process" (Graneheim et. al., 2004, p. 106).

The author (Gering, 2005) also recognized that the content analysis has the benefit of direct availability. Nevertheless, due to its interconnectedness and complexity it also has the disadvantage that there is a "seemingly endless nature of corporate texts" (Gering, 2015, p. 9). Thus, a qualitative analysis can be complex and iterative, emphasizing the need to narrow down the scope of analysis rather than evaluating the complete online representation (Gering, 2015). To "define the scope of the message under investigation" (Weare & Lin, 2000, p. 281) it is important to be precise about the determination of the unit of analysis. For the underlying thesis, four units of analysis, such as the *brand name* and *logo*, the *overall feed*, *individual posts* and posted *stories* were chosen. The selection of these units of analysis is reasoned by several factors.

- *Availability of all units:* All units are most likely identifiable on almost every brand's Facebook and Instagram profile. In addition, it is important to have the same units of analysis for the cross analysis of the cases.
- *Brand name and logo:* In the fashion industry, often only the brand name stimulates a meaning to consumers and thus, is a core element of communicating and telling a story (Yan et. al., 2012). The same approach applies to the logo and can be differently utilized by the brand.
- *Overall feed:* As already mentioned and emphasized by Weare and Lin (2000), numerous researchers also consider the most crucial element, in this case the feed of the brand's profile, as it makes the first impression when a user visits the profile.
- *Individual posts and stories:* Some brands on social media are found to communicate their message and story through their social media profile in separate posts and stories. In turn, this indicates that storytelling values or practices are not visibly in the foreground of the marketing strategy, but rather indirectly hidden as they do not present an argument that is exploited. Thus, individual posts and stories are relevant as a unit, as they present additional information and often include separate sections. In particular, it can be crucial to capture the communication practices of the stories in order to determine the chosen focus and if the valuable elements of storytelling, such as the emotional value for consumers, but also strategic values for the business itself, are entirely exhausted to the benefit of both parties. Furthermore, the individual posts and stories related to how the brand decides to display itself, is important to apprehend a rather holistic image of marketing strategy and communication.

It is also important to mention that this process is limited, and interlinkages are not included into the data collection. In other words, when a profile is analyzed, possible interlinkages to capture additional information will not be followed, as this study must be delimited from too many factors to ensure the comparability of practices. In addition, whereas the overall feed will be only skimmed and values, content and design elements which are interesting mentioned, the individual posts and stories will be analyzed in detail.

Particularly, the units of analysis in terms of this thesis will be gathered through the exploration and evaluation of the brands' Facebook and Instagram profiles. These social media audit platforms offer different key performance, measurement indicators such as the number of comments, likes or shares on and of specific posts, reflecting the engagement rate of the individual profile. First of all, it is important to take a look at the volume which is a significant sign of interest on social media. It is a simple countable metric which refers to the number of posts,

although it is also about the number of people who talks about a specific brand. The volume as a measurement can be exported from different social media audit tools.

As this paper has an objective, explanatory, comparative research design with a qualitative data analysis approach, it does not have the resources to objectively get access to specific fashion brands' official Facebook page to see Facebook Insights. The second level of units is the engagement metrics. It is about the number of reactions, comments, and shares. It shows how many people participate in a specific discussion of a brand, whether they spread the post or engage with it. The third level of metrics is influence. It measures the impact of a brand and counts the number of likes or followers of a page. However, this metric cannot stand on its own as a higher number of followers do not always indicate a higher level of engagement on social media. The above-mentioned metrics will be collected for specific fashion brand companies which are considered to be users of the storytelling approach, data will be analyzed and compared to each other in order to identify best practices and generalize results.

3.3.1.4 Unit of observation

Unit of observation is the culture, society or object of which information is collected (Denton, 2007). In cross-cultural research "units of analysis (e.g. individuals) are aggregated into units of observation (e.g. cultures or societies)" (p. 24), therefore in case of this paper the society are the fashion brands, and the unit of observation are the specific fashion brands who use the storytelling approach (Denton, 2007). Following Hsieh and Shannon's (2005) approach, data analyzed during the content analysis can root in various sources, such as printed, verbal and electronic ones. As the literature review has shown, today's digital media, in particular social media, become more relevant in consumers' daily lives and these new media are considered as a valuable way of operating a brand's business electronically (Corley et. al., 2013). Social Media channels, such as Facebook and Instagram are always available, allow a direct communication to consumers and are independent from their geographic location of the user and the costs for the collection of data are low (Weare & Lin, 2000). Additionally, social media hold many opportunities as they represent a valuable platform and tool for providing information and get in contact with consumers. Therefore, particularly for content researchers, social media are also an appealing and emerging field of research, which enables access to valuable insights, information and knowledge (Weare & Lin, 2000). Particularly, in relation to the fashion industry, social media could be seen as a valuable platform and a supporting tool to communicate a fashion brand's message and influence the consumer's purchase intention (Da Giau et. al., 2016).

However, as the amount of insights, information and knowledge is increasing and changing daily, they also bring along challenges. These challenges, such as the fact that social media are rather unstructured, boundless and chaotic, can make the content analysis difficult . This is reasoned by the fact that new media, such as social media, do not have a clear start and ending point, as they are usually interlinked (Weare & Lin, 2000). Rössler (2000), as well as Weare and Lin (2000) state that these interlinkages raise the question of how many the researcher should follow and how much can be analyzed.

Therefore, for the underlying thesis it was decided to focus the research on the analysis of social media representation, in particular the Facebook and Instagram profiles of fashion brands, to gather knowledge from their smart communication and marketing practices. The method of qualitative content analysis of the brands social media-based communication was chosen, instead of utilizing interviews with brands themselves to apprehend their communication and marketing practices. This is reasoned by the fact that this study focuses on capturing a brand's external appearance in a very direct way. Moreover, the overall objective of this study is to outline the 'how' and 'what' of marketing strategy of the brands. Thus, this intelligence can be gained through an intensive and structured analysis of content, which is available on the Facebook and Instagram profiles of the brands. In addition, only publicly and openly accessible information and sources from the brands' Facebook and Instagram profiles are utilized, and thus, no direct contact or permission from the examined and evaluated brands were underlying during the study.

Margolis and Pauwels (2011) suggest to analyze content in detail, following a logical sequence by working from a superficial further to a deeper level. Moreover, according to the authors, the core elements of the online representation should describe the core elements, such as its structure and content categories. This first section can, for instance, be used by the brand to present itself or its products. In the next step, which is considered as "the central and no doubt most encompassing" step by the authors (Margolis & Pauwels, 2011, n.p.), certain aspects should be examined, explored and interpret in detail, analyzing the meaning of pictorial and textual content in terms of "topics and issues that are being dealt with and the expressed positions" (Margolis & Pauwels, 2011, n.p.).

The following describes the applied research process.

3.3.2 Research Process

The research design indicates the chosen research process which is collecting, analyzing and interpreting data in accordance with Dasgupta's (2015) research process structure. As several research techniques are combined in this thesis to design a research process, and address the

research objective, such as a comparative research design with a directed qualitative content analysis and smart practice approach, the process is designed by merge usual outlines of the applied approaches.

Kim's (2010) approach of launching the analysis of content through conceptualisation, followed by operationalisation is in line with Hsieh and Shannon's (2005) suggestion for the directed content analysis. Following Dasgupta's (2015) process for conducting a qualitative case study research, units of analysis are selected, also called sampling strategy, and further, data are collected and analyzed, enabling a discussion of findings. The following figure 18 demonstrates the process of a case study research.
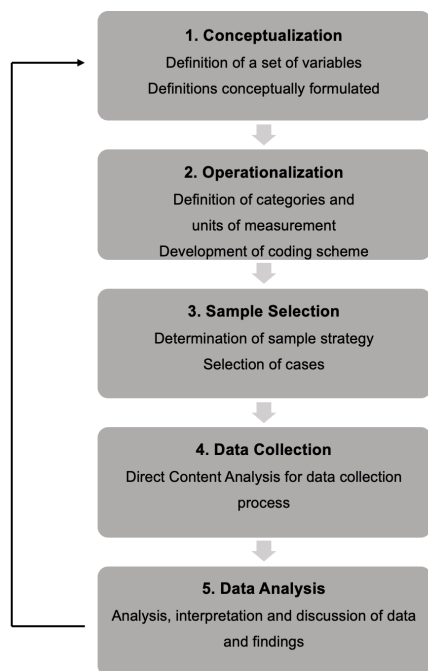
Figure 18: Process of case study (adapted from Hsieh & Shannon, 2005; Kim, 2010; Dasgupta, 2015)

3.3.2.1 Sample Selection

According to Wilmot (2005) a sampling strategy is an important step and common step in the qualitative research process, in particular, a case study. Moreover, following a sampling strategy rather the selection criteria for valuable cases should be in focus, instead of the sample size (quantity focus) (Wilmot, 2005; Dasgupta, 2015). Also, Dasgupta (2015) emphasizes that "the cases are selected because they are particularly suitable for illuminating and extending relationships and logic among constructs" (p. 152) and Creswell (2006) suggests to select cases with the biggest value, i.e. cases that allow the researcher to acquire the most insights of the

phenomenon. Lastly, Vesely (2011) states that is crucial to consider which criteria entitled a case to be smart and valuable.

For this particular paper, non-probability sampling is chosen. It does not rely on randomization and aims to obtain a representative sample. Although, bias can be a concern with this certain type of sampling, objectivity will be carefully maintained. The selected approach is the expert sampling strategy as it is about seeking after the members of the chosen unit of observation who are considered to be high-quality storytellers on social media within the fashion industry (Neuman, 2006; Creswell, 2013; Trochim, 2001). Taking into consideration the suggestion of Creswell (2006) "no more than four or five cases" (p. 76) should be picked throughout the selection process and analyzed in order to avoid thinning the process.

As the literature review showed, storytelling is nowadays done by many companies and it is considered as a new, emerging, online marketing trend. It can be done by any industry through social media, however this paper only investigated fashion brands which apply storytelling. Therefore, the following profile criteria for the selection were extracted:

- Global Company (with worldwide delivery)
- English social media representation
- Focus of product segment on clothing
- Operations primarily within the B2C fashion industry
- Range on a medium priced product segment

In order to find cases to be analysed, two searches were conducted. First, the internet (google.com, May 12th 2019) was searched for results and articles in terms of "storytelling fashion brands on social media" and 27.800.000 results appeared. As this search stream turns out to contain a vast amount of fashion brands who actively practice storytelling on social media, different articles (locowise.com, 2018; prdaily.co, 2019; social.shorthand.com, 2018; sujanpatel.com, n.d.; fashionunited.uk, 2018) on the issue helped to identify five brands, namely Tom's Shoes, Under Armour, ASOS, Everlane and Patagonia. During a first assessment, it can be determined that only Under Armour and Patagonia are actively practicing storytelling on their social media profiles, such as on Instagram and Facebook, and fulfil all previously established criteria. The brand Tom's Shoes is primarily focused on producing shoes and ASOS and Everlane are in first line retailers of secondary fashion brands and less of their own fashion brand. Therefore, Patagonia and Under Armour appear to be the most suitable fashion brands, practicing storytelling on social media, to be used from the sample.

Hereafter, a second search under the research stream "most successful medium priced fashion brands" was conducted to particularly address the mainstream and rather medium priced brands. This search stream does not narrow the companies down to particularly storytelling, but shows brands with successful marketing strategies and business operations. A big pool of medium priced fashion brands were named by various online magazines (businessinsider.de, 2016; huffpost.com, 2017). Some of these infamous fashion brands are for instance Zara, Forever 21, Aeropostale, H&M and Levi's. When examining the brands closer, it appeared that Zara, Forever 21 and Aeropostale do not fulfil all set criteria and do not necessarily tell a certain story when posting on their social media profiles. On the contrary, Levi's, which was established in 1853, is similar to Under Armour an American apparel company. Moreover, Levi's has established itself as one of the leaders in sustainable fashion, similar to Patagonia, and is telling its story through campaigns on its social media representation. The Swedish fashion brand H&M uses storytelling actively and primarily to present their newest collection or collaborations with usually luxurious brands, such as Erdem Moralıoğlu. Thus, it can be assumed that valuable insights from highly established and successful brands. In total, a sample of the following four storytelling fashion brands will be analysed (figure 19):

Figure 19: Smart Practice Sample (own illustration)

Finally, as a means to identify the success of the chosen fashion brands, the total amount of followers on Instagram and Facebook were compared (appendix 1a). Even though it is crucial to mention that the amount of followers does not necessarily equal the size of consumer base, this measurement was used in order to have an identifiable approximation which is accessible and comparable.

3.3.2.2 Data collection

There are two different types of data collection identified in a research paper. Usually, the researcher decides whether there will be a primary or secondary data collection planned and coordinated. It is also possible to use a so-called mixed method, which includes both primary and secondary data hence increasing the chance to give a more comprehensive understanding of the researched phenomenon for the readers. Either way, it is agreed that any types of data collection are important to solve the research question and give a possible suggestion for the problem formulation. In the case of this study, desk research will be conducted as a secondary data collection. A qualitative analysis of various websites can be repetitive and compound, therefore, Gering (2015) suggests reducing the extent of the unit of analysis and focus on a limited number of units. To make sure the objective of the project is met, the leaders and the best storytellers will be selected based on the previously described unit of analysis. The selection will be formed on a carefully opted approach. As the biggest search engine worldwide is Google, it will be used to conduct desk research (reliablesoft.net). The above-mentioned criteria will be attentively followed when the best storytelling and market leaders will be gathered. Triangulation is a significant factor when writing a post-positivist research paper thus different statistical websites will be screened to validate the findings and determine market share within companies who master storytelling on social media while creating additional value for customers and to ascertain market share division.

3.3.2.3 Data analysis

The data analysis will be done with the help of external websites which are specialized in auditing social media platforms and do not require any payments or authorization. The pages which require a form of authorization are delimited as it is not a case study and the authors of this thesis do not have a direct access to internal information of the chosen companies, thus, the findings are limited to the tools which can be used without permission.

The following websites will be used to prepare a social media audit and collect information regarding the companies' social media behaviour, usage level of storytelling and online engagement.

Likealyzer

It is a social media advisor tool which looks at the Facebook performance by considering over 70 different factors. The website helps companies know where they stand by creating a rank for the Facebook age. Companies also get suggestions based on grades what to improve on the social media page, what makes communities engage more on platforms and which pages are the most

effective. Likealyzer also gives advice on how to maximize reach and impressions when it comes to Facebook posts (likealyzer.com, 2019a). It provides an analysis of the front page, about, activity, response, and engagement of the company's Facebook page.

Hypeauditor

This tool is used mainly for monitoring influencer marketing. With the emerging level of influencer appearance on social media, companies started to wonder if it was worth it to support and invest financially into profiles with a high number of followers. Hypeauditor is a software to identify fake influencer profiles. The system checks historical data on followers and engagement level and growth, moreover, it also analyzes the comments and texts. It provides a detailed insight of the influencers and their audiences to the researcher. Hypeauditor is based on huge artificial intelligence and it has a huge database of more than three million Instagram profiles (influencermarketinghub.com, n.d.).

Web.stagram

It is a web app based interface developed for Instagram. Users can search for specific hashtags and profiles on the platform. The incentive is to give the user a way to access and repost Instagram post without using their mobile devices (smallbusiness.chron.com, n.d.).

Phlanx

It is an online platform which aims to serve marketing professional regarding their marketing possibilities. The platform suggests itself for PR professionals, influencers, bloggers and business owners. It offers different marketing and branding tools for different social media platforms (capterra.com, n.d.). This tool requires a monthly subscription so in this project only the free to use analysis opportunities are used such as engagement rate, number of likes and the number of comments of an Instagram profile.

Socialblade

It is also an analytical tool for social media platforms. It gives the possibility to the marketer to track user statistics. The analyzer will get a deep understanding of the user and different trends on the mentioned platforms. The software uses only publicly accessible data for providing global analytics for any content creator or brand. It is mainly used for finding influencers, growing channels and ranking videos (socialblade.com, 2019).

3.3.2.3.1 Data validation

Multiple factors are measured in international literature regarding data validation. In most qualitative studies validity, reliability and generalizability are the different aspects of

trustworthiness (Assarroudi et. al., 2018). Although, as this paper uses qualitative, directed content analysis to measure data validity credibility, dependability and transferability will be considered. Data validation is a significant part of the research as it aims to discover whether the observations and findings are trustworthy, and also reflects on the accuracy of the collected data. Qualitative data always needs to be clear, valid and understandable at any time, "it represents accurately those features of the phenomena that it is intended to describe, explain or theorise" (Hammersley, 1987, p. 69). Validity can be dependent on the researcher's skills, insights, and capabilities (Patton, 1990). As he observed, "the human factor is the great strength and the fundamental weakness of qualitative inquiry and analysis" (p. 372). To ensure the credibility of this paper, the findings will be fundamentally linked to reality to reveal the truth of the results. Dependability refers to the stability of findings at any time. It usually involves the participants' evaluation of the findings. "Transparently describing the research steps taken from the start of a research project to the development and reporting of the findings. The records of the research path are kept throughout the study" (Korstjens et. al., 2018, p. 121). However, this project is a comparative case study which does not have access to primary data from the units of observation, this criteria of data validation will be partially deficient. At last, transferability ensures that the research findings can be placed into another context and still be relevant, the strategy for this aspect is to provide thick descriptions not just about the behavior but the context as well to deliver meaningful findings for an outsider.

3.3.2.3.2 Data triangulation

Triangulation is a method used in qualitative research to ensure trustworthiness by analyzing research questions from multiple perspectives (Guion et. al., 2011). Data triangulation is using different data sources and various methods of data collection during the research process. According to Patton (2002), it is a conventional misapprehension when researchers determine the aim of triangulation, which tends to arrive at consistency across data source. Contrariwise, inconsistencies have the hidden ability to give relative strengths of diverse approaches. Patton (2011) recommends for researchers not to look at inconsistencies as weakening points but as an opportunity to discover deeper meaning in the data. This way the researchers assure the validity of research choosing different methods to conduct data collection on the phenomenon, which secures the different aspects and viewpoints of looking at the researched topic. The purpose of triangulation is not only to cross-validate the gathered data but to increase the level of knowledge within the topic and to strengthen the researcher's angle from multifarious aspects. There are different types of data triangulation used in this paper which are presented and explained in depth.

Theoretical triangulation

This method involves using different perspectives to compare data such as previously done research can bring disparate aspects to the researched problem (Guion et. al., 2011). As Guion et. al. (2011) state "individuals from different disciplines or positions bring different perspectives. Therefore, if each evaluator from the different disciplines interprets the information in the same way, then validity is established" (p. 2).

Methodological triangulation

Methodological triangulation is inevitable when conducting research with critical realism paradigm. It is basically the approach of using different methods and tools to collect data through desk research. This thesis is only based on secondary data collection. To support the methodological triangulation, firstly a systematic quantitative literature review was done and qualitatively accessed in a collective database. Afterward, another quantitative desk research was carried out. The secondary findings were merged as the fusion of the two diverse methods. Moreover, the findings will be compared to see if there is any corresponding outcome and any patterns can be spotted. If there is a similarity, it can be concluded the data is assumed to be valid.

Overall, it can be concluded that the reason various types of triangulation are used in this thesis is to strengthen and deepen the understanding of the phenomenon, maximize the validity of data and confidence of results for the company, and to secure post-positivist objectivity.

4. Within-Case Analysis

This fourth chapter, the within-case analysis, contains the application of the analytical framework to the empirical reality. Thus, its purpose is to present the analysis of each individual case of the four selected source site cases, Levi's, Patagonia, Under Armour and H&M. Moreover, the units of analysis, which were determined in the previous chapter, are captured on the brands' corporate social media representations on the platforms Facebook and Instagram. The chapter is an analysis of four of the industry leading companies chosen based on the selection criteria. In addition, it aims to show an example of how international brands implemented storytelling into their content marketing strategy and what the different ways, methods, practises are in the fashion industry. Also, various analytics tools, such as likealyzer.com, webstagram.com, phlanx.com, socialblade.com and hypeauditor.com are used to gain elaborate insights of the brands' storytelling practices on social media. Finally, the supplementary determined variables of the empirical reality are combined with the initial analytical framework into a revised analytical framework.

4.1 Case I - Levi's

The website (levi.com) and social media (facebook.com/levis, @levis) profiles of Levi's were accessed on May 18th 2019. In general, the following will include only selected screenshots, the rest is attached in appendix 2.

4.1.1 Profiling

Levis Strauss & Co (short Levi's) is known as the world's largest manufacturer of jeans. It is a registered trademark, in particular the blue jeans is renowned all over the globe (britannica.com, 2019). Levi's is currently a privately owned company, founded in 1853. The story began when Levi Strauss opened a dry goods company in San Francisco during the California Gold Rush in 1843. Strauss was originally from Bavaria, Germany and went to the USA as an immigrant. Strauss and Davis also received a US patent for an "Improvement in Fastening Pocket-Openings". The innovative solution of adding metal rivets to work pants have resulted in durable and stronger pants for workers (levistrauss.com, 2019a). The success came after the 20's when the company introduced the modern jeans on its portfolio and the company started to rapidly expand. One of the biggest moments of Levi's was in 1934 when they introduced the first blue jeans for women and it was followed by using the first red tab in 1936. This red label was the most

important mean to differentiate the product from the competition. The interesting fact that since then it has remained place on the right back pocket on the 501 jeans. In the '70s due to the positive results, the firm has tried employee ownership and public listing but after careful consideration, the management has decided to remain owned by relatives and descendants of the Strauss' family. At the same time, due to the high demand, they opened more offices and factories all over Europe and Asia, so the brand officially appeared on the international markets (levistrauss.com, 2019a). Since March 2019 the company has entered the public stock listing and its initial public offering (IPO) raised more than USD $625 million (vault.com, 2019).

Originally, Strauss and another tailor called Jacob Davis have started to manufacture tough denim material overall in 1873. The main target group at this time was the American workers, later on, it grew to rebels, cowboys, rock stars and everyday men and women (levi.com, 2019). Nowadays the company offers a wide variety of jeans, for example, skinny, boot cut, straight or flare. The denim material has become popular for everyday use over the years and it is a well-liked form of casual dresses. The product portfolio includes all kinds of apparel, and accessories (levistrauss.com, 2019a).

In terms of company perception, Levi's tries to secure its position on the global market by balancing profitability, return-on-investment, market positions and products. The company aims to do business ethically and uses best practices of corporate social responsibility. Levi's puts a huge focus on the environment, safe production, fair treatment, communication, and teamwork. The Levi Strauss & Co. is currently sold in more than 110 countries under the Levi's, Dockers, Signature by Levi Strauss, and Denizen labels for men, women, and children (referenceforbusiness.com, n.d.). Moreover, Levi Strauss makes more than 75% of its revenue from the men sales of Levi's jeans, which is significantly more in comparison to the sales for women and children (vault.com, 2019). The net revenue of the group was USD $5.6 billion in 2017 (levistrauss.com, 2019a).

4.1.2 Brand name and logo

The brand name of Levi's came from the founder, Levi Strauss. He created the first denim overall together with Jacob Davis in the 19th century. The name comes from the fact that he was the first one ever using the rigid denim material for clothing. It was a unique and innovative way of creating clothes for American gold miners and workers. The name has remained the same over the years commemorating the founder and creator of the first blue jeans. The original logo of Levi's exists since 1886. In 1886 the company started to use its famous logo, the two horse trademark. On the logo two horses attempting to tear apart a pair of Levi's jeans

symbolizing the strength of the material in the face of competition. It was the sign of how durable and strong the product of this brand is. The logo was created for consumer awareness to tell the story lively and in a compelling way. It was one of the early ways of creatively showing customers what a product is capable of (levistrauss.com, 2019b).

Figure 20: Original Levi Strauss (levistrauss.com, 2019b)

The other reason why this emblem was chosen is the customers. Most of them were from the West of the USA and many were not literate so they could recognize the brand as the 'jeans with the two horses' (highsnobiety.com, 2018a).

Levi's has a long history and cultural heritage although its logo is not untouchable. The company is regularly changing the direction of text, sizing, and colouring. Jonathan Cheung, Levi's head of design says "if you don't change the logo, what's changed? What you've changed is the meaning of the logo, and its connection and values." (highsnobiety.com, 2018a).

Figure 21: Levi's logo (levistrauss.com, 2019b)

It can be said that there is not many other brands with such a strong, recognizable and culturally meaningful logo in the fashion industry as Levi's, and the company enjoys high brand equity connected to its name.

4.1.3 Overall Feed

Facebook

The analysis of the company's Facebook profile will be done with the help of likealyzer.com (2019a) as it was described in chapter three (methodology). The tool will give a general overview of the overall Facebook feed of Levi's.

Levi's has almost 26 million page likes on Facebook and it joined the social platform in 2014. According to likealyzer.com (2019b), the general feed overview is doing 'alright' but there is room for improvement. If the user scrolls down to the front page of the brand, it is fully filled out. There is a profile picture with an up to date cover photo, the about section is accurate and there is a CTA button, as well. The current profile photo is in relation with Levi's latest campaign called Tailor Shop and Live in Levi's.

The about section of the Facebook profile is important to let the users know what is the main operation area of the business. The company should focus on improving the amount of context and the information provided to visitors. As it is the original page of Levi's, it is understandable why it has only partial contact information and location. Levi's is sold in 110 countries so it is assumed the contact information redirect to the website in the corresponding country. This section also includes the listed products which are precise in case of this brand. Once the users searches for Levi's Facebook profile, they get redirect to the location corresponding page, which can create a stronger relationship with users.

The next factor to consider is that Levi's has an activity of 54%. This number adds up from posted photos, notes, and videos. Generally, it can be said that 78% of Levi's feed activity results in sharing photos, 20% is posting videos and only 2% are notes related. The average post per day is 1,7 which is considered as a good activity. It is optimized at a good pace and ensures good quality user engagement. The average post length is quite long, 372 characters. It can result in high bounce and exit rate as users do not tend to read long texts, so it requires further investigation in the quality of texts.

The Levi's page needs to improve its interaction with other pages as it lowers the activity score. Dialogue between pages encourages interest and improves engagement. Moreover, Levi's Facebook page has 25 native Facebook videos which is assumed to be the most engaging type of content on the social platform. It is likely to result in engagement level improvement among users.

There is no information provided of the response rate and response time in the analysis of likealyzer.com (2019b), although users are allowed to post on the page, and it gives them a unique opportunity to engage with their favorite brands in their own way.

The engagement is considered not as bad as it is around 38%. This number is calculated from the number of people talking about the brand on Facebook divided by the total page likes. There are almost 5.000 mentioning Levi's in their stories and posts.

Instagram

Total comments

The number of comments reflects on how engaging the customers of Levi's are. It is important to note that the comments are directly correlated with the engagement rate (ER). Likes can determine which posts fit the most for the audience and what their preferences are in terms of visual assets and themes, although comments mean actual interaction where users communicate their opinion or just engage with the brand. Nevertheless, comments can be negative, but it does not reflect on the quality of content. In many cases, people express their feelings or opinions or just get into a conversation with others under the posts.

Levi's has 6.1 million followers and follows only 1.004 account. It shows the difference is huge, which is understandable as it is a world known brand. Generally, it has around 100-200 comments per post which are considered to be low compared to the number of followers. The average number of comments in the case of Levi's is 132,32. The average number of likes is 25.074, which is also low compared to 6.1 million followers. The reason could be the mischosen content, it does not interest the audience or simply does not motivate them to engage with it. Levi's definitely needs to take a look at its content strategy, form it in a more creative way or change the tune of the audience.

Hashtag Engagement

Hashtag engagement can show multiple things of an Instagram account. First of all, the most important thing is to determine which is the most engaged hashtag of the company, how the audience resonates with it and which is considered to be the best from a business perspective.

The simple #levis is performing quite well as it has almost five million posts, it is followed by #levis501 and #levisjeans. These seem to be accurate compared to what the company is focusing on and doing. As they try to resurrect the popular 501 jeans, their campaign is mostly focusing on that product. It can be seen that the hashtag is used under Levi's posts, so it helps customers discover more content. Levi's is also using its high engagement hashtags to direct users to its Instagram profile. Hashtags are important as they can lead the content strategy into another, unexpected direction.

Follower Growth

The follower growth is a metric a company needs to monitor on a long-term scale. It is not necessary to pay attention to the day to day changes rather the monthly ones. It shows how the audiences of Levi's grow on Instagram and how many users got interested in the brand. The post is in close correlation with the followers. There are different tools and one of them is used in the thesis called socialblade.com, which can show when and how many followers have joined an Instagram account.

As it was mentioned, the follower growth can be a good indicator of targeting the right audience the right way. It can be seen that Levi's has on daily average 8.165 new followers which resulted in this month as an average of 244.950.

Engagements rate

The ER on Instagram is calculated by the total engagement divided by follower counts, divided by number posts multiplied with a 100. This metric shows how many times on average the followers of Levi's interact with the brand. Based on the last 20 photos this number is 0.41%. As it was highlighted before the likes, comments and shares are quite low compared to the number of followers. The low number of engagements is a sign that the content strategy is not planned properly for the audience and the company needs to take a step back and reform or change it. Another tool, Phlanx.com (2019) has estimated the overall ER 0,46% which is based on all the posts, likes and comments of Levi's on Instagram. If the two numbers are compared it can be said that Levi's has a stable ER, but it is worrisome as over the years it has not grown a lot. The previous number was based on the last 20 posts (0,41%) while this one is based on the overall engagement among the followers.

4.1.4 Individual Posts

Facebook

The recent individual posts are mostly concentrated on the new campaign called Levi's Tailor Shop. It offers customers to tailor the label of their jeans. Most of them are photos and videos showing how potential customers can create their own 501 Levi's jeans. Commonly known people, singers, and reality stars are featuring in these ads in order to raise awareness. The campaign aims to show how customers can personalize their jeans and be creative. Every piece of this content strategy in the last one month was centered around being unique and standing out. Within this period the daily average of likes has increased with 1003 and the monthly average as well with 30.062 new likes. Although the content seems to receive diverse attention from the followers on Facebook. Despite the fact that Levi's tries to keep its content varied, it does not

result in big engagement numbers compared to the number of followers. Generally, posts have a few hundred likes and less than 100 comments, and shares in the examined period.

Levi's is an old company with a lot to tell. Its cultural heritage has always been the center of the content strategy. Generally, its likes rank the company as the 258th most liked and the 1475th most talked about brand on Facebook. The new campaign Levi's Tailor Shop offers customization for the potential buyers. This is also used on social media to create a story. Post and videos are shared of people creating their own unique jeans in order to motivate users to join. The company tried to put emphasis on being brave and standing out of the crowd. It uses phrases 'one in a billion 'and 'discover what's possible'.

In the investigated period there are posts suggesting steps and ways of how to get inspired and purchase the 501 jeans and how customers can make a 501 jeans their own. The company is mostly using one or two hashtags within its text: #501day #levis. Taking a look at the quality of wording that Levi's is using on Facebook, it can be said that it encourages people to try out products and engage with the brand through the social platform. The text includes words such as 'try out' , 'check out' and 'create your own' which are CTA verbs. On the other hand, Facebook is also used for sharing news and information regarding new products and events.
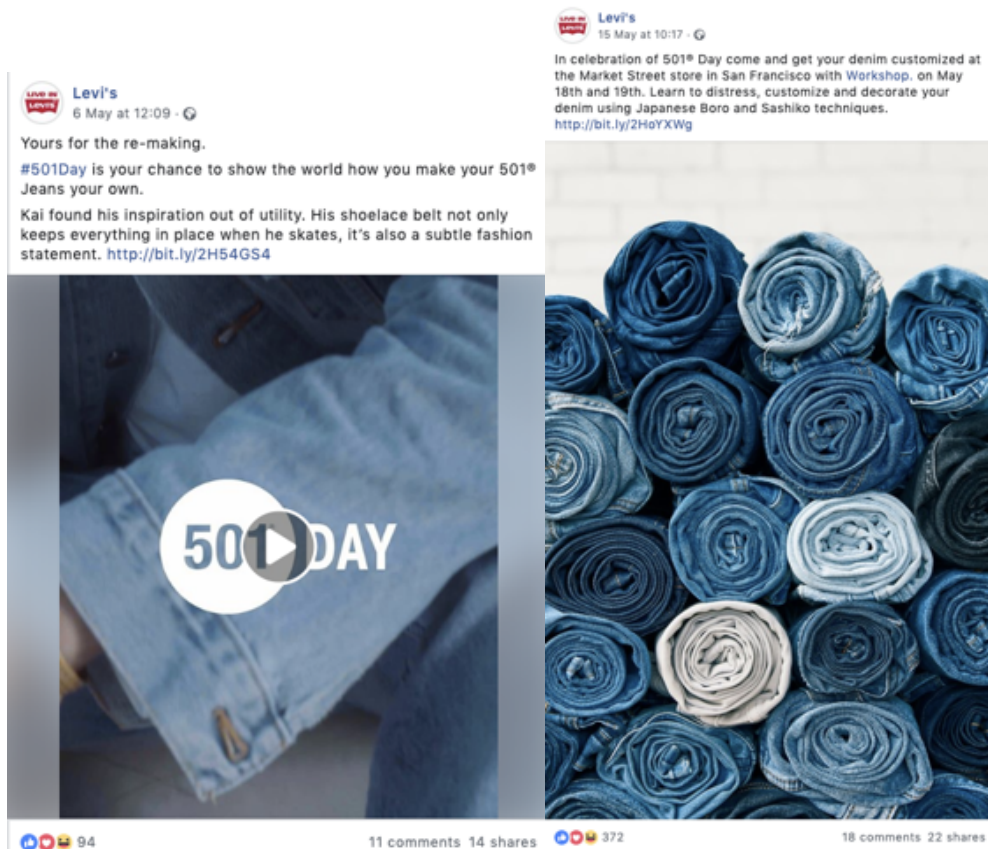
Figure 22: Levis Facebook posts (facebook.com, 2019b (@Levis.eeu))

In case of Levi's storytelling on Facebook is infinitesimal. It only concentrates on the topic of being unique and creating something new that only the customer has. There are no multiple storylines or different content, the company only focuses during this spring on its new product line and tries to sell it. This storytelling seems to be one-sided; it does not cover any other ankles besides buying the customized jeans.

Posts are mostly used for advertisement reasons and not for engaging with people. All the posts in the examined period were for sales purposes which can explain the low level of likes, comments and shares. If storytelling is done right, people tend to join the conversation, express an opinion or share content.

Instagram

As it was mentioned above Levi's has 6.1 million followers on Instagram. Overall the brand has 2.648 media asset uploads and the ER based on the last 20 posts is 0,41%. Levi's joined Instagram in 2011. Since then it has reached the rank of the 729th most followed account. Levi's posts include both short videos and photos of products, advertisement, people and cooperation, features. It is visible that the Instagram profile is done in a more creative way, it seems the

company uses Instagram more for storytelling than Facebook. The Instagram profile is edited regularly and there are new posts on average twice a day. Levi's also focuses on the diversity of posts which is important to keep up the attention of the audience. While Facebook had only product descriptions and product photos, its Instagram has a more natural feed.

The profile of the account is managed well, information is fully filled out. The profile picture is reflecting on the latest campaign 'Live in Levi's' and the introduction line is also accurate. The page says it is the US Instagram account of Levi's brand so it needs to be taken into consideration that international followers might engage more with their native Levi's account. On the other hand, the fact that Levi's has created market-oriented Instagram profiles is remarkable as it encourages people.

To show the engagement changes between the posts the best way is to look at this Instagram ER comparison. It shows the last 20 posts of Levi's and the company can determine the most successful post in terms of engagement.

The most successful post in terms of engagement was in relation to the new campaign 'making it personal'. There were 99.000 people liking the photos and 570 commented. Within the comments, users share their opinion and would like to discover where to purchase these specific jeans.
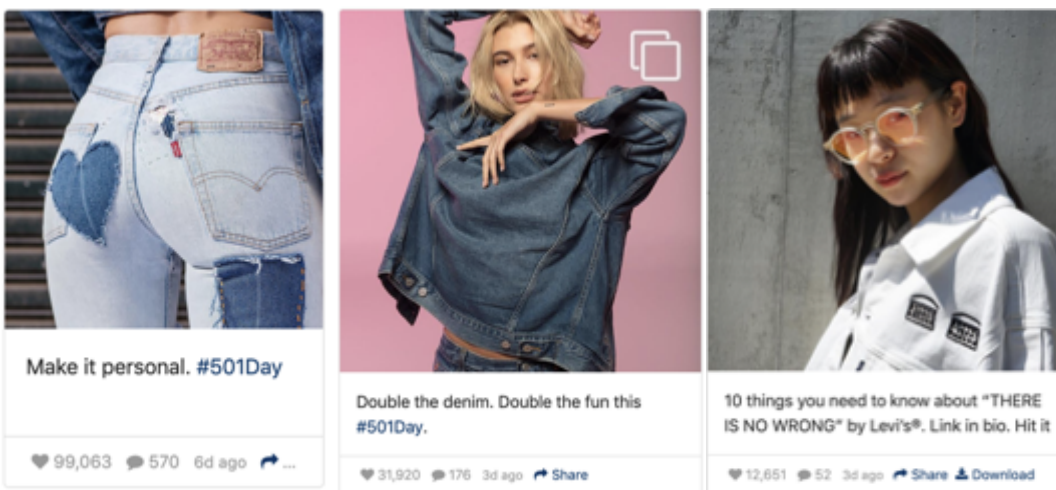
Figure 23: Levi's Instagram post (facebook.com, 2019b (@Levis.eeu))

Looking at the quality of text on Instagram, it can be said the description under the post is short but informative. There are three different posts in terms of engagement. One of them is CTA to purchase products and 'make it personal', while the other one creates excitement and encourages users to click on post such as '10 things you need to know…'. The third type of post is strictly related to sales and Levi's products are often promoted through celebrity endorsement. 'Double

the denim, double the fun' saying that two pieces of Levi's apparel is better than one and users will be happier with it, claiming Levi's on Instagram.

There are only two hashtags used by the company on Instagram. It can be seen on the posts above. The company focuses primarily on creating awareness and organic traffic for the individual 501 blue jeans by using #501day #levis. The hashtags are corresponding to the ones used on Facebook which can create consistency and makes it easier for followers to find and search for the brand on social media.

The daily followers have increased in the past few weeks which shows the success of the content campaign. Levi's is using multiple photos and videos to address followers on Instagram. The recent posts try to communicate the story of having an exceptional jean. The followers tend to like the idea of being extraordinary and it is visible on the follower chart. The followers steadily increase, and Levi's is trying to keep this rate up with an average of two daily posts.

Levi's is also using Instagram stories to share moments with their followers. The latest Instagram story at the investigated time (May 18th, 2019) was about the 501Day party. It was a party organized for introducing and advertising the new possibilities Levi's can provide to customers. They show the events and also the featured celebrities who are the faces of this campaign. Together they create their individual Levi's clothing. The story shows how easy it is to be unique with the help of Levi's.

The previously posted stories were also in connection with the new campaign. It introduces the Tailor Shop, the campaign itself, the 501Day event which is the celebration of the original blue jeans.

Levi's is maximizing Instagram as much as possible and using storytelling to engage with followers. It is visible from the profile that the company tries to put a face to the brand with the help of celebrity endorsement, events and by appearing on public festivals. Levi's tries to boost sales with its new campaign by highlighting the importance of standing out, it also creates a message for users that it is okay to be different. The brand stands for the latest sociological education norms and with the help of stories, it encourages customers to dare to be who they want to be. Telling stories on Instagram with the right strategy seems to be beneficial. It is the perfect place to be creative and market the brand. The numbers show that Levi's is boosting the audience engagement successfully as the number of followers and ER is increasing.

4.2 Case II - Patagonia

The website (patagonia.com) and social media (facebook.com/patagonia, @patagonia) profiles of Patagonia were accessed between May 18th and 21st 2019. In general, the following will include only selected screenshots, the rest is attached in appendix 3.

4.2.1 Profiling

Patagonia is an American outdoor gear and clothing business, which was founded in 1973 in Ventura, California, USA, by Yvon Chouinard. Originally, Chouinard was known for his specialised climbing equipment, such as reusable pitons[6], which he manufactured in his backyard. Even though the self-made pitons became quite popular and demand grew so big, Chouinard had to start a small-scale craft production, he also realized that his new business had a downside. Due to the constant hammering into the rock and removing it again, the pitons were causing an environmental degradation of the mountains, which he himself loved so much. Thus, even though his company Chouinard equipment was one of the market leaders, he and his business partner decided to stop the production of pitons and started instead to rather focus on clothing (theconversation.com, 2016). Also, today, alpinism remains at the heart of the brand, by producing and selling worldwide clothes for climbing, but also for skiing, snowboarding, surfing, fly fishing, mountain biking and trail running. In addition, Patagonia emphasizes that these kinds of sport are silent ones, which do not require any engine and have moments in which the customer is connected with nature. Therefore, Patagonia's core mission is to preserve the environment, by using only resources they have for production. In addition, the sustainable fashion brand donates at least one percent of their sales to help grassroots organizations worldwide, protecting the planet. This shows that the company has the protection of our planet at its core, by not only addressing the causes and symptoms of climate change and global warming, but also actively finding new solutions in terms of production and reusing resources.

Overall, their products are designed based on a minimalist style, which is often promoted by climbers and surfers, demonstrating the importance of simplicity and utility. Moreover, the products all have in common that they rest on function, repairability and durability, in order to limit ecological impacts with goods, which remain for generations or can be recycled (Patagonia.com, 2019a).

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[6] Pitons = small pikes used as a tool by climbers, who hammer it into the rock, giving them stability to hold onto.

Furthermore, Patagonia is not only known for its sustainability approach, but also for the way the brand is executing its marketing. Already in the 1970s, the brand created direct-mail catalogs, which were rather a good reading than only presenting products. Particularly, decades before other brands started to recognize how to use the green movement for their marketing strategy, Patagonia released campaigns about how it utilizes reusable resources in its products and became the leader in manufacturing eco-friendly products (entrepreneur.com, 2010).

Since 1988, when Patagonia launched its first national environmental campaign in support of an alternative plan to de-urbanize the Yosemite Valley, the brand has initiated a vital education campaign on an environmental issue. For instance, one of their campaigns was on behalf of wildlands projects that aim to protect ecosystems and build corridors for wildlife to roam, and their latest campaign was launched to argue for dam removal, as dams endanger fish life and to promote river restoration (Patagonia.com, 2019b).

One way to tell Patagonia's story is the company's archive, which is build up like a museum, exhibiting sustainable clothing since the beginning of the company. The mission of Patagonia's archive "is to curate and protect anything ever sewn, snapped, hammered, stamped, or scrawled within or about the company" (outsideonline.com, 2017). However, Patagonia also uses social media and their infinite reach to tell the brand's story and to raise awareness of environmental issues, which are aggressively and dynamically destroy our only planet. The former VP-marketing of Patagonia, Joy Howard, once stated that "the best way to get people's attention is to be useful and show useful information that enhances people's lives but also shows real news" (adage.com, 2013). How exactly the sustainable fashion brand Patagonia uses social media to tell their story, will be examined and explained in section 4.2.3 until 4.2.5.

4.2.2 Brand name and logo

As previously mentioned, Yvon Chouinard started his business under the name Chouinard Equipment and was one of the largest suppliers of climbing hardware in the USA.

However, with the change of their business focus, rather producing clothes than climbing equipment, the founder and his business partners decided to change the name to Patagonia, even though 'Chouinard' already had established a good brand image. This change had two reasons: (1) The managers wanted to emphasize the businesses core offering of clothing and did not want to dilute the image of the brand as an equipment company. (2) The clothes should not only be associated with climbing.

In general, the name Patagonia is a region in South America, shared between Chile and Argentina, and comes from the word patagón, which was used by Magellan in 1520, describing

native tribes of the region. Moreover, in Chouinard's opinion, people did not think of something interesting when hearing the name Patagonia but can be associated with "romantic visions of glaciers tumbling into fjords, jagged windswept peaks, gauchos and condors" (Patagonia.com, 2019b). Finally, in the founder's opinion the name can be pronounced in every language.

The logo of Patagonia (figure 24) was designed based on the peaks of the mountain Monte Fitz Roy (figure 25) (also known as Cerro Chaltén or Cerro Fitz Roy) and is a rather stylized version of it. Monte Fitz Roy, which is located between Chile and Argentina, near El Chaltén village in the Southern Ice Field in Patagonia, is to climbers one of the toughest mountains to climb. The founder of the brand Patagonia, Chouinard, managed in 1968 to ascend Monte Fitz Roy and was filmed by doing so on behalf of the documented film Fitzroy. The logo of Patagonia is similar to The North Face's allegiance to El Capitan and Yosemite, reflecting the ability of the products to endure the most severe terrains and environments (theinertia.com, 2015; highsnobiety.com, 2018b).

Furthermore, the colors of the logo present the brand's name in black and white and the mountain peaks of Monte Fitz Roy are composed in different shades of blue and orange. The composition of colors should symbolize the colors of the sky of Patagonia, when the sun is sinking in or rising from the horizon (1000logos.net, n.d. a).

Figure 24: Logo of the brand Patagonia (patagonia.com, 2019b)
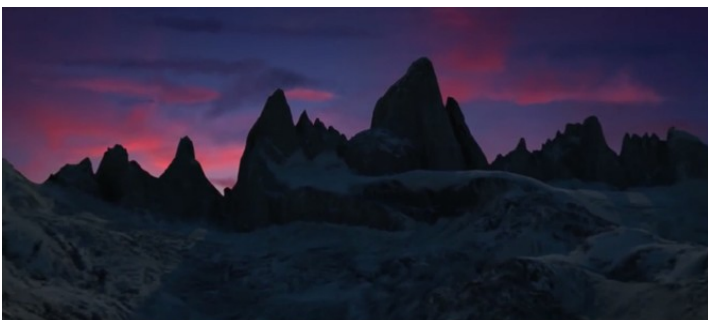
Figure 25: Peaks of the mountain Monte Fitz Roy (1000logos.net, n.d. a)

4.2.3 Overall Feed

Facebook

As the analysis for this thesis was undertaken in Europe, only the European Facebook page of Patagonia was accessible and thus, only @PatagoniaEurope was examined. On May 21st, 2019, Patagonia has 1,529,735 people who like the brand's Facebook representation, which was created on March 28th 2017. According to socialblade.com (2019c), Patagonia has an average of 474 new followers per day (May 4th - May 20th, 2019), and a monthly average of 14.219.

According to the analytics tool likealyzer.com (2019c) and through a personal observation, it can be said that Patagonia posts new content at a solid pace, interacts with other Facebook pages, has a good mix of different content types, understands the quality of posts, in particular in terms of the length, and has an excellent ER of 2%. Moreover, the front page provides the visitor with a profile picture and a cover photo and a CTA button. However, the 'about' section on Patagonia's profile is only containing contact Information, location and products but no particular milestones. In terms of the activity of the company on its own Facebook representation, the report shows that the overall activity is with a rate of 83% good. Particularly, Patagonia profile consists 52% of photos, 12% notes and 36% of videos. Moreover, Patagonia publishes around 0,7 posts per day, having an average length of 148 characters.

What can already be observed from a first look at the Facebook page of Patagonia (appendix 3), the company posts, next to images and videos, also a fair number of articles and events associated with the brand, such as movie screenings, free yoga classes and running clubs. Moreover, even though Facebook is lately treading water with brand profiles, such as Patagonia's, the company still manages to consistently post a mix of professional video and images, and articles conveying their social justice initiatives, but also relatable content which is sent by real customers (thinkmediaconsult.com, 2018).

Instagram

According to Forbes.com (2016), Patagonia is one of the top performers among apparel brands on Instagram, as it has one of the highest engagement scores of all measured brands. Moreover, in comparison to other companies, the brand has the most active user base, with the highest number of shares and likes per 1.000 fans. Today, Patagonia has around four million followers, follows 514 other Instagram profiles and since the brand joined Instagram in 2012 posted 2.890 posts (May 18th, 2019). According to hypeauditor.com (May 21st 2019b), Patagonia's follower are male, in the ages of 25 and 34,74% of them speak English, 49% are located in the USA and are primarily interested in travel and tourism, photography and sports. Moreover, it is significant

that the follower rate of Patagonia is steadily growing since the brand joined Instagram on May 22nd, 2012. As it was mentioned before, the follower growth can be a good indicator of targeting the right audience the right way. According to socialblade.com (2019c), Patagonia has an average of 1.860 new followers per day (May 4th - May 20th, 2019), and a monthly average of 55.800. When it comes to the engagement of these followers, Patagonia has an ER of 0,75%, which is based on the last 20 posts of the brand on Instagram (socialblade.com, 2019c). This equates the average number of likes (29.948,50) and comments (148,24) Patagonia receives per post (socialblade.com, 2019c).

Overall, it can be observed already from the Instagram feed that Patagonia, which uses their logo as a profile picture and the statement "We're in business to save our home planet" in their biography, achieves these high number of followers and engagement by posting user-generated content, and images and videos of natural landscapes, and real stories from users and adventurers.

4.2.4 Individual Posts

Facebook

According to Facebook, Patagonia (Europe) joined the social network in 2017. In the last month (April 18th until May 18th, 2019) Patagonia had around 23 posts. On average Patagonia received 742,52 reactions (e.g. like, heart, laughing, wow, sad, angry emojis), 11,09 comments and 75,39 shares within this month. Nevertheless, these posts are not only solely content posts in form of videos or images, but also reminders for events. One significant observation is that posted events received usually between zero and four reactions and no shares or comments. Moreover, the performance of individual posts is significantly fluctuating, as only six posts received more than 1.000 likes, only two posts more than 50 comments and only two posts more than 400 shares.

In terms of the most successful contribution in the given timeframe, a post from April 18th, 2019 received 4.700 reactions (4.100 likes, 273 sad, 171 wow, 96 heart, 40 angry and 1 laugh emoji), 54 comments and 425 shares (figure 26).
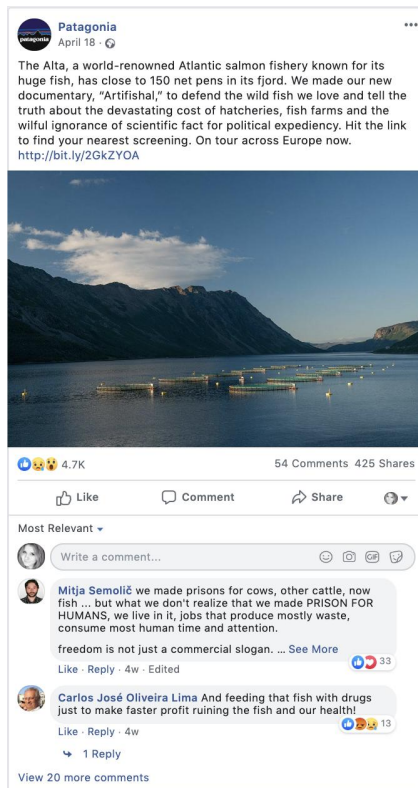
Figure 26: The Alta (facebook.com, 2019c (@PatagoniaEurope))

In general, the individual posts, created by Patagonia often are about political and inspirational subjects including the destruction of nature through different industries, or also about fair trade, reusing and repairing clothing, public lands or starting petitions against global corporations which are destroying the nature (e.g. appendix 3). Moreover, posts of Patagonia on Facebook show stories from their founder, other influential outdoorsmen, but also fishermen, climbers, hikers, swimmers, bikers, skiers, snowboarders, hunters, campers and surfers. As Patagonia wants to show more transparency and is well known for subtly embedding their products into their social media content, the brand also publishes user-generated content on their Facebook page. In this case, it is also important to mention that the user-generated content post, achieved more than 2.800 reactions, which makes it the second most successful post from Patagonia in the chosen timeframe.

Corresponding to the application of caption texts, Patagonia's posts have an average post length of 148 characters (likealyzer.com, 2019c). Usually, it appears that Patagonia does not use any specific hashtags for their posts, except in terms of a campaign, such as the campaign #ComfortIsRelative for promoting their new collection of Capilene Cool tech tees. However, it can be observed that it is quite common for the brand to link to their homepage, an event page or petitions for the visitor to sign.

An example how Patagonia is creating their caption texts is presented below in figure 27.

Figure 27: Patagonia post for signing the petition against open net fish farms (facebook.com, 2019c (@PatagoniaEurope))

This post about the threats of open net fish farms, and the fact that the governments are not taking enough actions was with 2.700 reactions, 152 comments and 1.100 shares the third most successful post of Patagonia on Facebook in the chosen timeframe. In this post, Patagonia is informing through the beginning of the text that open net fish farms are drastically damaging the environment and threaten the survival of wild fish. Moreover, the brand emphasizes that the Icelandic government is not taking enough action against these destructions and rather supports the exponentially growing industry. To finish off the post, Patagonia includes a CTA to sign a petition against these intriguing schemes of politicians, and initiates a feeling of power for the viewer, as they can now actively do something against environmental destruction. To give the post more power, Patagonia included a four-minute-long video, showing the beauty of Iceland's nature, described by the Jón Kaldal, member of the Wild Life Fund, in an interview.

In general, Facebook is used by Patagonia to inform and activate their customers in first line. All their CTAs and information are emphasized by visual content, such as images or videos. Moreover, Patagonia uses Facebook more in order to show success stories, such as the received signatures against Equinor, who are drilling in the deep waters of the Great Australian Bight or community events, such as the surf in front of Oslo's iconic opera against Equinor, in which

Patagonia supporters participated (appendix 3). Furthermore, Patagonia's activities on the social network show that a brand can also be successful on Facebook, by not actively and aggressively posting direct product promotions, but rather telling an individual story with each single post, which is reflected in the amount of reactions the brand receives.

Instagram

As mentioned above, Patagonia joined Instagram on May 22nd, 2012. With its first post, Patagonia already has shown what kind of content the brand will focus on, which is not to solely and directly promote their products. According to hypeauditor.com (May 21st 2019b), Patagonia has lately been receiving on average 24.700 likes and 64 comments on each post. However, the analytics tool socialblade.com (May 21st 2019c) states that Patagonia has on average 29.948,50 likes and 148,24 comments per post.

In general, it can be observed that since the end of August 2018, there has been an influx in the quantity of videos, being nearly every third post, which Patagonia posted (thinkmediaconsult.com, 2018). In particular, Patagonia seems to increasingly focus on video content production as the company posts significantly more videos on their Instagram profile, most often marked in the beginning with the description 'Patagonia films'.

It can also be generally observed that Patagonia has the ability to post content with their products embedded into them, instead of solely and directly posting a product shot. Moreover, when examining the majority of the individual posts, the visitor can barely find any content with just a product being plainly promoted. One of these seldom posts, showcasing a product is when it is newly launched, like the updated Arbor Pack in July 2018 (figure 28).

Figure 28: The Arbor Pack (instagram.com, 2019c (@Patagonia))

One of the latest campaigns Patagonia launched was the #ComfortIsRelative campaign on Instagram, featuring their Capilene Cool tech tees. The Capilene Cool tech tees are fair trade certified sewn tees, designed to serve the user when being in uncomfortable moments, such as running a trail. While focusing this campaign particularly on one of their new products, Patagonia manages to build a story around the tee itself. The most recent posted video post (May 16th, 2019) in terms of the Capilene Cool tech tees shows two trail runners, running in the burning sun, sweating but still having a smile on their face (figure 29). In the later course of this video, Patagonia shows the tee in its different shapes and colors, and blends over it in text the benefits of wearing that specific tee.

Figure 29: Capilene Cool tech tees (instagram.com, 2019c (@Patagonia))

In total, this post received 79.922 views, and only 9.564 likes and 25 comments, which is in comparison to the average number of posts and comments very low. Even though Patagonia embedded the product showcasing into the story of trail runners, the performance numbers for this post are quite low. A reason for this might be the fact that the caption text to the post is too directly promoting the product, as Patagonia points out to follow the link in their biography of their profile (marked in red on figure 29). Lastly, Patagonia used for this campaign the hashtag #ComfortIsRelative, under which 335 posts can be found on Instagram. These posts all connected through #ComfortIsRelative are partly used by Patagonia, but in the majority by consumers, presenting how they use their Patagonia Capilene Cool tech tee in action.

One of their most successful posts of Patagonia on March 29th, 2019, was an image of two parents reaching their child over a cliff between two big stones by not only giving it to the other one, but actually throwing it (figure 30). With 417.419 likes and 14.465 comments, significantly

more likes and comments than the average post, this post is one of the most successful performing one's of Patagonia.

Figure 30: Image from Spring 1995 catalog (instagram.com, 2019c (@Patagonia))

In terms of content, not only the image already tells a specific story about the brand, but also the caption to it. Through the caption, the brand is able to tell the background of the image, which was shot for Patagonia's spring 1995 catalog. Moreover, already this part of the caption tells the viewer how diverse and brave the company was already back in the 1990s, publishing an image, which was most certainly not socially accepted. Reasoned by the fact that it was and probably still is not socially acceptable, Patagonia is well aware of the fact that it is an 'iconic photo', as it also was 'copied, reprinted, photoshopped and meme'd' and states that it might be 'as real today as it was then'. In addition, to their story behind the photo, Patagonia also lets the baby in the picture, who is today 25 years old, tell her own story on a new landing page of the Patagonia homepage. Finally, even though the photo was taken in 1995, also a photographer, in this case Greg Epperson, gets acknowledged. In summary, one of the most successful posts of Patagonia shows the importance of telling a story, or in this case two stories.

However, this successful post also shows that Patagonia does not necessarily use a lot of hashtags, and sometimes even no hashtags at all. On the other side, consumers evidently used the hashtag #patagonia for 4.606.161 posts (assuming that they chose it in terms of the brand and not the mountainous region).

When it comes to Instagram stories, which are visible for only 24 hours, it can be observed over a longer timeframe that Patagonia does not post live stories on a daily basis. However, the brand

saved some of its stories under the section 'highlights' of their Instagram profile. In total, there are sixteen saved stories (May 18th, 2019), showing two stories (Real Riches, Yulex) in which the company directly promotes their products in consecutive images, including a call-to-action swipe up. The other fourteen stories (Workwear, Hemp, Cap Cool, Done in R1, Treeline, Unexpected, Climb, Takayna, Some Stories, Artifishal, Highlights, Woolyester, Fly Fish) are primarily video and image content, told in the form of real stories, for instance teasing the film 'Misunderstood' by Patagonia, educating the viewers about the history of hemp in the USA.

'Misunderstood' was also used by Patagonia in order to present their viewers with a longer sequence of the film in their IGTV section. Overall, Patagonia uploaded five IGTV videos, among 'Misunderstood', namely 'The Wolfpack', 'Mountain of Storms', 'Takayna' and 'Treeline'. All these IG videos, similar to the usual individual posts, present either a story of a certain material which can be used for the sustainable production of clothing (Misunderstood), or a group of athletes and scientists are being followed, showing the beauty of nature (The Wolfpack, Treeline), or demonstrating the destructive ways of our industries, destroying one of the last old-growth rainforests in Tasmania (Takayna).

Thus, not only with their individual posts Patagonia is telling their story and emphasizing their corporate mission of preserving the only planet we have, but they also use Instagram stories and IGTV to educate their viewers about environmental damages and opportunities. Moreover, all content, which Patagonia posts on their Instagram profile does not only tell the story of the company and their mission, but also the beauty of nature, how humans have been destroying this beauty and how we can ensure in future to appreciate nature and treat it better.

4.3 Case III - Under Armour

The website (underarmour.com) and social media (facebook.com/underarmour, @underarmour) profiles of Under Armour were accessed between May 18th and 21st 2019. In general, the following will include only selected screenshots, the rest is attached in appendix 4.

4.3.1 Profiling

Under Armour, Inc. is an American inventor, marketer and distributor of branded casual and sports apparel, footwear and accessories. The brand has its headquarters in Baltimore, Maryland, USA, has outlets all over the world, such as North America, South America, Europe, Middle East, Africa, and Asia Pacific and as of 2018, 15.000 employees work for UA. Moreover, Kevin Plank, who still

serves as the CEO today, founded UA in 1996, based on the fact that he noticed how much dryer compression shorts stay compared to normal cotton shirts (blog.logomyway.com, 2017).

Even though UA already operates in international markets, the company's revenue is still primarily gathered through the North American market, which makes the brand entirely dependent on that specific market. However, also other markets, such as the European market a slowly recognizing the brand and seeing it as an alternative to UA's competitors, such as Nike or Adidas. Thus, UA is a recognized brand, which was even voted to be the world's 5th most valuable business brand in 2017 (Commetric.com, 2016).

UA's product portfolio is fairly broad and includes products from sports and casual tees, tights, polo shirts, hoodies, sleepwear, underwear, socks, shoes for runners, golfers, football players, basketballers, hikers or people who go to the gym, but also accessories, such as backpacks and bags and caps. This broad product portfolio has not only strengthened the brand's standing, but also made it not dependent on one particular product category, and thus, minimizes the risk of failure. Moreover, it ensured a high sales ratio and increasing growth of the business (Commetric.com, 2016). In general, UA's finest quality products are designed to make the users better in what they are doing, while wearing apparel which is lighter, dryer and more comfortable. Over meanwhile 23 years of being in business, UA became world renowned for its technologically advanced products (bstrategyhub.com, n.d.).

When it comes to UA's marketing, it can be observed that storytelling is in the brand's DNA and used all over the company's channels, whether offline or online. Furthermore, the brand communicates through its offline and online channels its vision which "is to inspire [the consumer] with performance solutions [they] never knew [or] needed and can't imagine living without" (underarmour.com, 2019a). Also, their values, which are love athletes, stand for equality, fight on together, create fearlessly, always connect, stay true, think beyond and celebrate the wins, are constantly and continuously reflected in their marketing strategy, and in particular, their storytelling (underarmour.com, 2019b).

Particularly, the two most powerful and famous stories told by UA are "Rule Yourself", which is about the daily sacrifices of professional athletes, giving every effort to practice their passion. And the second unrecognizable UA story is "I Will What I Want", which tells the story of the extraordinary willpower of people who overcome the hardest challenges in their life (Commetric.com, 2016).

Overall, UA offers products for any kind of customer, whether it is the casual sports fan or the professional athlete, every gear has the company's recognizable logo printed on

(blog.logomyway.com, 2017). The following paragraph will describe the development of the brand's name and logo.

4.3.2 Brand name and logo

According to the founder, Plank, the name was formed by accident, because his brother Bill understood 'body armor' instead of 'under armour' when Alex told him his business idea. The logo itself was designed combining the U for 'under' and A for 'armour', forming a minimalistic logo that is today renowned all over the world. In particular, the U of the logo is upside down, and the A is missing the crossbar, combined and layered over, the two elements build a crisp and unique logo, which is aesthetically, but still recognizable as the central design on all UA products. Under the UA logo combination, the full name of brand "Under Armour" is spelled out in black text. In order to symbolize and communicate the message through the logo the comfortness and toughness of the brand's products, the logo features a typeface that contains both sharp points and smooth edges (blog.logomyway.com, 2017) (figure 31).

Figure 31: Logo of the brand Under Armour (underarmour.com, 2019a)

Over the past 23 years, UA has built up a popularity, in particular through its logo, which became a symbol of athleticism, speed and strength. UA's customers are proud to wear their clothing, displaying the UA logo, as it intentionally sends a message about their own interests and lifestyle (blog.logomyway.com, 2017). Nevertheless, to achieve such popularity and success like UA, also a convincing marketing is needed. The following two units of analysis will show how UA executes their marketing through storytelling on social media.

4.3.3 Overall Feed

Facebook

On the day of analysis (May 19th, 2019) in terms of this thesis, UA had 10.330.069 followers and 10.392.299 people who liked UA's Facebook page, which was created on November 13th 2007.

According to the report of socialblade.com (2019d), there are 1.069 users daily and 32.044 users monthly, following UA's Facebook representation.

Following the analytics of the tool likealyzer.com (2019d) and a visual observation, it can be observed that UA posts new content at a solid pace, interacts with other Facebook pages, and responds to most user comments, however, the brand could improve upon the length of posts to create better engagement. UA's profile picture is their brand logo and the cover photo show an image of their latest campaign for their product line 'Rush'. Moreover, the front page provides the visitor with a CTA button, emphasizing the page's crucial objectives to the forefront and increasing the user interaction. Also, the about page of UA is giving visitors information about the company and what they can expect when following the brand. However, UA's Facebook about section is only to 58% sufficient enough, as it should include important milestones, to tell the brand's story, give an e-mail address as contact information, and give an overview of what their products include (likealyzer.com, 2019d). When it comes to the activity of UA on Facebook, the likealyzer.com (2019d) report shows that the brand is 92% successfully performing on the social network. This is reasoned by the fact that UA posts on average 0,8 times per day, liked 94 other pages which show their curiosity and ability to communicate with other Facebook pages, and has an average post length of 188 characters. Furthermore, it appears that UA has a balanced mix of video and image posts of 50% and 50%. On a first glimpse of the overall feed, it can be said that UA posts a healthy mix of professional videos and images, but rarely posts any articles and no events whatsoever.

Instagram

Overall, UA uses again the brand logo as profile picture and the statement "EST 1996. BMORE. #WEWILL #UARUSH" in their biography. On the video-sharing platform Instagram, UA has reached around 7.3 million followers since May 19th, 2019 and posted 2.916 in total. According to hypeauditor.com (May 19th 2019c), UA's followers are male, in the ages of 25 and 34, 73% of them speak English, 40% are located in the USA and are primarily interested in fitness and yoga, music and entertainment. Moreover, it is significant that the follower rate of UA is prevailingly growing (socialblade.com, 2019d) since the brand joined Instagram on December 23rd, 2011. From the analysis of socialblade.com (2019d), it also appears that UA has an average number of 4.204 followers per day and a monthly average of 126.120 (May 4th - May 20th, 2019). When it comes to the engagement of these followers, UA has an engagement rate of 0,32%, which is based on the last 20 posts of the brand on Instagram (socialblade.com, 2019d). However, this rate is only relative, as the other Instagram analytics tools state that UA had 0,27% ER (hypeauditor.com, 2019c) and phlanx.com (2019) states the brand has an ER of 0,31%.

Nevertheless, it can be said that UA has an average ER of 0,30%. Finally, these ER rates are reflected in the average numbers of 19.500 likes and 91 comments per post (hypeauditor.com, 2019c).

In summary, UA posts on both of its analyzed social media channels a good mix of video and image content, with a primary focus on "product-in-action" posts, but it also goes behind promoting and selling their products. The American brand also provides its followers with numerous inspirational and helpful content through regular posts.

4.3.4 Individual Posts

Facebook

In the last month (April 19th - May 19th, 2019) UA published around 25 posts on their Facebook page. On average UA receives 196,96 reactions (e.g. like, heart, laughing, wow, sad, angry emojis), 20,52 comments and 15,96 shares within this month. In particular, these posts are solely content posts in form of videos or images, and not created events or notes. One significant observation is that the performance of individual posts is similar to the other ones, thus, it remains stagnant. This is reasonsed by the fact that usually the posts have between 100 and 300 reactions, 10 and 30 comments, and 10 and 20 shares.

In terms of the most successful contribution in the given timeframe, a post from April 21st, 2019 received 669 reactions, 19 comments and 15 shares (figure 32).

Figure 32: Femininity is power (facebook.com, 2019d (@Underarmour))

In general, the individual posts, created by UA usually show athletes, celebrities and popular influencer, such as Hawaiian blogger Malia Makaila, who's Instagram was used and shared in terms of UA's new floral collection (figure 32), which was launched on April 24th, 2019. Moreover, when posting the athlete's, celebrities' or influencer's story, UA often presents their personal background and how sports helped them to fight for their present life and how they also actually became 'better' personalities.

Corresponding to the application of caption texts, UA's posts have an average post length of 188 characters (likealyzer.com, 2019d). Usually, it appears that UA does use specific hashtags for their posts, to promote latest campaigns or new products, such as the campaign for the new product #UARUSH. Furthermore, it can be observed that it is quite common for the brand to set a CTA link to their homepage at the end of the post, in order to stimulate the visitor to purchase

a product from UA. An example how UA is creating their caption texts is presented below in figure 33.
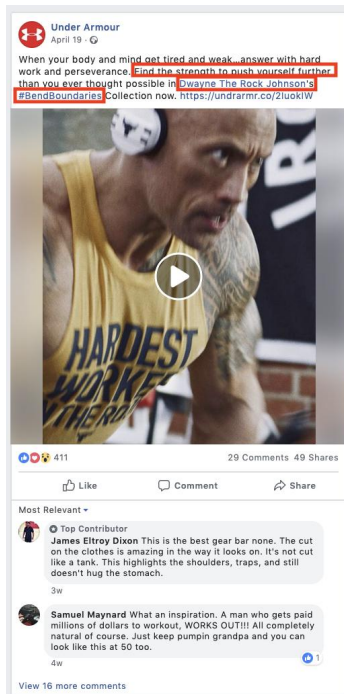
Figure 33: UA post of Dwayne 'The Rock' Johnson, promoting his own collaboration collection with UA '#BendBoundaries' (facebook.com, 2019d (@Underarmour))

This post about Dwayne 'The Rock' Johnson's was in the analyzed time frame, the second most successful post with 411 reactions, 29 comments and 49 shares. In this post, UA address particularly the readers who might feel unmotivated to do a workout, but also 'The Rock' fans. Moreover, through inspiring words, the brand stimulates the ambition of its followers, stating that they have to 'find the strength to push [themselves] further than [they] ever thought possible", ideally in 'The Rock's' new clothing line #BendBoundaries. To finish off the post, UA includes the hashtag of the collection line and a CTA to purchase from UA. To give the post more power, UA included a 33 second short video, showing the very own designer of the new clothing line, 'The Rock' while he is training his upper body, promoting the products by wearing them.

In general, Facebook is used by UA to inform and inspire their customers in first line. All their CTAs and inspirational text captions are emphasized by visual content, such as images or videos. Furthermore, UA's activities on the social network show that a brand can be long term successful on Facebook, by actively posting direct product promotions, and telling individual and inspiring stories of popular athletes, actors or influencers. This strategy is reflected in the constant amount of reactions the brand receives.

In particular, UA seems to increasingly focus on content production, which shows an acting individual at a gym, or more generally, working out. It can also be generally observed that UA posts stories of individuals, while they are wearing the brand's products. These posts, embedding the product into a story, instead of solely and directly posting a product shot, are most common on their Instagram presence. Moreover, when examining the majority of the individual posts, the visitor can also see that almost every posted image or video includes at least one acting individual. However, lately, UA also posted in relation to Mother's Day on May 12th, 2019, a picture of a pink sneaker from the new flower collection (figure 34).

Figure 34: UA Flower Collection post in regard to mother's day (instagram.com, 2019d (@Underarmour))

Particularly, this specific post reached 66.482 likes and 254 comments. According to socialblade.com (2019d), the average post of UA on Instagram reaches 23.010,20 likes and 102,28 comments. According to hypeauditor.com (May 21st, 2019c), UA has lately been receiving on average 24.700 likes and 64 comments on each post. Thus, the performance, which is almost three times as high as usual, of this particular post also shows that the followers of UA are rather interested in directly promoted product, with a short story behind it.

One of the most successful Instagram campaigns was again with 'The Rock', who became over the years of UA's existence one of the most important ambassadors of the brand. In particular, this campaign under the title 'Will finds a way' is starring the ambassador and eight trailblazing athletes. Through various digital and social media content, and a launch movie in which 'The Rock' introduces every individual athlete and tells their story of how they overcome challenges in their lives and became the person who they are today. As previous observations already showed, it is UA's signature to include in nearly every post the message to 'BMORE' (ref. to their Instagram biography), by creating a visualization of the athlete in dramatic action. By creating and

introducing an individual hashtag for the campaign '#WillFindsAWay' on Instagram, the brand stimulated its followers to participate and share their story of how they overcome their biggest challenge in life (marketingdive.com, 2018). Today, under #WillFindsAWay one can find 23.770 posts (May 21st, 2019). Figure 35 is an example of one of these posts, in which Zoe Zhang, who is an actress and Taekwondo National Champion, tells about her story. While telling her story, how she developed and that her mindset is to be always out of her comfort zone so she can evolve, the ambassador is exercising her professional sports. This post received 489.003 views, 28.446 likes and 156 comments.
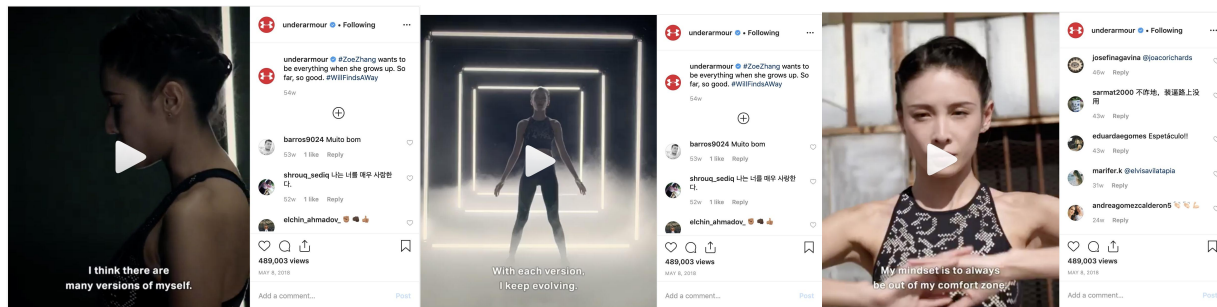
Figure 35: Excerpts from video post of Zoe Zhang for UA (instagram.com, 2018 (@Underarmour))

One of the latest UA campaigns on Instagram is promoted under #UnitedWeWin. Using this campaign, based on the eponymous initiative, UA celebrates people who set their own goal of uniting others and calling them to action. By challenging the status quo, these by UA so called 'Uniters' bring together the society to make a change for something good (underarmour.com, 2019). With the former American World Cup alpine ski racer, Lindsey Vonn, UA created a powerful video post, communicating the brand's message and her message through not only visualization, but also textual content and an indirect note transferred on Vonn's tee (figure 36).
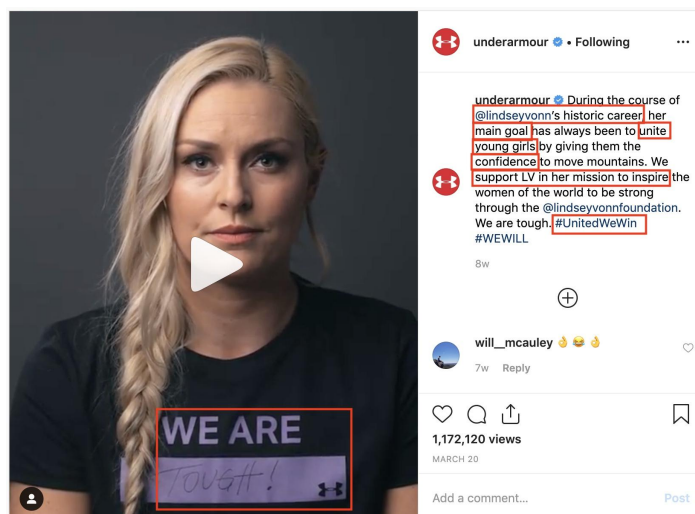
Figure 36: Excerpt from video post of Lindsey Vonn for UA (instagram.com, 2019d (@Underarmour))

The Instagram video post on UA's feed demonstrates Vonn working out in UA apparel, and simultaneous telling in an interview her own story, of how she became famous and how she got strong and motivated over the years of her career as an alpine ski racer. In the closing words of her video, Vonn states inspiring and motivating words, addressed to young women: "We are strong, We are powerful. We are resilient. We are together. We are tough.". In particular, the last sentence was also printed on the tee Vonn is wearing in that video, emphasizing visually and audibly the core message of the campaign. Moreover, the text caption emphasizes what Vonn states in the interview and brings the visitor also textual closer to the message of Vonn, but also of UA. Firstly, Vonn's 'historic career' is briefly mentioned, explaining that her current main goal is to unite young girls and show them that they can be as confident as the ski racer. By starting with Vonn's story, UA creates a connection to the next part of the text caption, stating that UA is supporting her in her mission to inspire, which is one of the core values of the brand. In total, this post received 1.172.129 views, 36.323 likes and 280 comments, which is in comparison to the average data a successful post.

This might be the reason that UA used Vonn's story and mission also for their IGTV channel. UA published until today (May 21st, 2019) three different series, consisting of a variety of episodes, on their IGTV channel. As mentioned, the latest one is in regard to the campaign 'United We Win'. The next series is called 'UA 360', consisting of 27 videos, and is a daily, social-first workout line where fitness influencers demonstrate to UA's visitors how to turn their New Year's resolution into long-term goals and inspire them to motivate themselves. For the first month of the year, UA launched every day a new episode, covering a wide-range of fitness, wellness and health methodology. This series of UA reflects one of UA's core vision "to inspire [the consumer] with performance solutions [they] never knew [or] needed and can't imagine living without" (underarmour.com, 2019c).

Finally, the last series of UA's IGTV channel is called the 'UA Icon Creator Collabs'. This series presents influencers, but also artists, creating their own designed sneakers on a specialized customization website of the brand, in order to recreate one of their iconic sneaker designs (mobilemarketer.com, 2018). According to digiday.com (2018), this IGTV series had a range from receiving between 10.000 and 20.000 views. Moreover, the story, which is told through the co-creation of an overhauled product, UA reached particularly a younger audience of teenagers and young adults, who can be characterized by the need to express their individuality through exclusively designed athletic apparel. The first series of UA's IGVT underlines the growing

importance of platforms, such as Instagram, transforming the marketing strategy of fashion brands (mobilemarketer.com, 2018).

As fitness apparel and gear company, UA is posting as many workout-related posts on their Facebook and Instagram presence as one could expect. Nevertheless, the brand also managed to create inspiring content, which gives the visitor the immediate feeling of motivation, encouraging them to defeat inactivity. Thus, by collecting and co-creating stories, sometimes borrowed from elsewhere, told by others, in this case celebrities, UA applies a healthy mix of different content, including daily workouts, product promotion, and fitness challenges. The results show that UA has an energizing social presence that followers keep constantly coming back to (skedsocial.com, 2019).

4.4 Case IV - H&M

The website (hm.com) and social media (facebook.com/hm, @hm) profiles of H&M's were accessed on May 19th, 2019. In general, the following will include only selected screenshots, the rest is attached in appendix 5.

4.4.1 Profiling

The story of H&M started in 1948 when Erling Persson opened a store called Hennes in Västerås, Sweden. Today H&M group operates in more than 60 countries all over the world and employs over 130.000 people (about.hm.com, 2017). It has multiple well-defined brands that make fashion, home and decor, and design accessible to people all over the world. (1000logos.net, n.d. b).

Nearly two decades later the shop expanded, and the first store was opened in Norway in 1964. After the success of Hennes, Persson bought a local fishing store called Mauritz Widforss so he decided to change the name of his store to Hennes & Mauritz. With this merge, Hennes & Mauritz started to sell men's and children's apparel, too. The store had a huge audience in Scandinavia thus in 1974 got listed on the Stockholm Stock Exchange. After appearing on the stock market, new investors came in and encouraged the owner to open his first shop outside of Scandinavia, in London. The international expansion started from the '80s when H&M entered markets such as Germany, Austria, Belgium, France, and many more. Surprisingly the first U.S. shop opened just in 2000 (about.hm.com, 2017).

H&M claims to sell "Fashion and quality at the best price.", this is their main strategy and it shapes their everyday business decisions. Currently, there are more than 550 stores across Europe, and it has become the world's most successful clothing retailers. On a yearly basis, H&M sells more

than 300 million inner designed apparels, accessories and cosmetics. The small Swedish company has become so efficient in exporting its goods at a low price that 80% of its sales come from outside Sweden (referenceforbusiness.com, n.d.).

After the groundbreaking strategy to collaborate with fashion designers to push out an exclusive line of apparel and accessories. The first cooperation was done with Karl Lagerfeld in 2004 and it was hugely successful, so H&M has continued inviting major designers such as Roberto Cavalli, Stella McCartney, Donatella Versace, and Alexander Wang (successstory.com, n.d.).

The collection range is impressively wide besides women, men, kids apparels and accessories, H&M started to sell beauty cosmetics and home furnishing and decor accessories under the name H&M home since 2009. The main focus has remained the same over the year, providing affordable but stylish fast fashion apparels in order to be positioned as a key player in the fashion industry. In 2010 H&M stood up for reducing waste and increased the attention of environmental protection. H&M Conscious as a new label was created where only recycled and sustainable materials are used to created stylish clothing. Apart from highlighting the importance of a sustainable lifestyle, the H&M group has created a nonprofit institution for the sake of implementing changes in developing nations and aiming to provide higher living standards. The main goals of the organization are providing education for disadvantaged children, providing access to clean water, empowering women and equality, and educating society to a more ecological way of living. The name of the organization is H&M Foundation which partners up regularly with models, famous people to become the faces and ambassadors of the institution (successstory.com, n.d.).

4.4.2 Brand name and logo

H&M is one of the most popular clothing retail companies. When the company was founded in 1947, the original name was Hennes, after the Swedish word hers. The logo was used until another retailer was not purchased and then the name was changed to Hennes & Mauritz. The logo is quite simple, and it can be recognized by anybody. It is a typical Swedish minimalistic emblem. Many people criticize the logo of the brand but that is exactly what H&M is about. This logo is targeting young people who are interested in fashion. Most of the H&M buyers are under the age of 30 so the simple logo is aimed to appeal youngsters (1000logos.net, n.d. b).

Figure 37: First logos of the brand H&M (logos.fandom.com, n.d.)

After 1968, the company has given up its old logo and started to design the nowadays well-known red H&M sign. The bright shade of red symbolizes passion, energy, love, courage, joy, and youth (famouslogos.net, n.d.). The custom-made italic font of the logo also strengthens the attraction of youngsters as it looks generic and instantly recognizable. Designers have created a distinctive H in the logo with a bit wider stem (1000logos.net, n.d. b).

Figure 38: Current logo of H&M (logos.fandom.com, n.d.)

4.4.3 Overall Feed

Facebook

The analysis of the company's Facebook profile will be done with an external tool called likealyzer.com (May 18th 2019e). The tool will give a general overview of the Facebook page of H&M in terms of its front page, about information, activity, engagement, and response.

H&M has nearly 36,5 million page likes on Facebook and the account was created in 2008. According to likealyzer.com (May 17th 2019e), the general feed overview is good, but it requires

further justification on certain levels. The most conspicuous factor on the page is that it has quite a big community and also many users create check-ins (57.216) which is certainly unusual as it is a clothing shop.

Once the profile picture section is checked, it is visible that H&M does not change its original trademark and it always stays there as the identification of the account. The cover photo is regularly changed based on the season, occasions and holidays. The front page of the brand is fully filled out, they have provided all the necessary information to inform visitors what to expect if they choose to follow the Facebook page. There is also a CTA button added which is a direct way for users to interact with the brand immediately.

Although the about section is poorly done, the brand does not provide visitors sufficient context and information. Only 32% of the given lines are filled out. The contact information is partially filled out and there is no information given regarding location and products. The lack of information can create confusion within the audience as the easier to find the contact of H&M, the faster followers can get in touch with the brand. On the other hand, it is the original Facebook page so it can be assumed the location and contact information is missing to make people search for the accurate country-specific contact information of H&M.

The Facebook profile of H&M is merged with all the products. There is no differentiation between H&M men and women. It seems like the same photos and videos are used on both of the analyzed platforms. The media contents have diverse results from the audience, as some of them have high likes, comments, and shares while the other does not create big ERs.

Generally, the profile of the page is informative, in the about section the company tells its own story and shares the milestones of H&M with the users. A location map shows potential buyers in all countries where they can get access to their desired brand which makes it easier for followers to engage on the Facebook page with the company instead of searching on Google Maps.

The next section to take a look at is the activity of H&M which at 100%. It is off the charts, with 43% of photos and 57% of videos. It is visible that H&M has an up to date content strategy and the responsible person is aware of the strength of multimedia content. The posts per day are optimized well as it is 1,5, which can drive up user engagement. The average post length matters a lot because the user tends to neglect long text posts and scroll over the boring text. H&M has an average length of posts of 109 characters. Browsing and showing activity is important on Facebook, thus pages need to also engage with other accounts. H&M liked more than 200 pages on the social platform. It can give a possibility for the company to get recognized by other followers of pages. Based on the above-mentioned data, it seems H&M is maximizing its engagement with

its audience, furthermore, it has 25 native Facebook videos which is one of the most engaging types of social media content.

The only neglected area of the Facebook page is the upcoming events. There is only one event presented which does not make sense as there are many possibilities to meet the ambassadors, who are faces of H&M all across the globe. It takes away the opportunity from the audience to attend the H&M events and establish a stronger connection with the brand.

The nature of the feed is genuine but diverse. As it was mentioned before the H&M collection is merged on one Facebook page and there are posts regarding men, kids and women fashion.

There is no information given of the response rate and response time in the analysis of likealyzer.com (May 17th 2019e) for H&M, however, users have the chance to post on the original H&M page and it creates a unique opportunity to engage with the Swedish brand in their individual way. The page has a 100% response level.

The engagement level is not given in the case of H&M. There are nearly 13.000 people talking about the brand on Facebook. This metric measures how many users interact with the page in any possible way over the last week.

Instagram

The Instagram profile analysis is done with the help of socialblade.com (2019e) and web.stagram.com (2019). All numbers are extracted from the tools and further interpreted in the analysis.

Total comments

On Instagram, one of the best engagement indicators is the number of comments. It shows how engaging followers a page has. Likes are also significant as it can show if the page manages to find the interest of its audience, on the contrary, if they post are not favored by followers the brand will know which the topics and themes it has to exclude from its content strategy. Instagram is the right place to monitor the opinion and feelings of users regarding H&M. On Instagram, dislikes are currently not available although the lack of likes or negative comments can determine the direct opinion of users. It can be considered a success as the followers stand up to engage with H&M.

H&M currently has more than 30 million followers on Instagram and only follows 424 accounts. The posts have on average a few hundred thousand likes and a few hundred comments. The average likes of the overall Instagram page are 80.201 and the average number of comments per post is 266.40. The number of comments seems low considered to the number of followers, but the likes can compensate for the results of the engagement. The reason behind the low number

of comments could be the less engaging assets and it does not encourage users to share their opinion besides whether they like the photo or not.

Hashtag Engagement

Hashtag engagement can discover several insights into an Instagram account. It can determine the most engaged hashtag of the company by users and how the audience engages with it and which is considered to be the best from the company's point of view.

The simple #hm is performing quite well as it appears almost under 10 million posts. The next one is #hmhome, which is another well-performing department of H&M selling home and decor accessories. The third most used one #hmxme, which is a direct hashtag for user engagement. Followers who like the brand can share this hashtag showing their affinity of H&M. Hashtags are important because it helps non-followers discover the brand on Instagram. It is also important to monitor the user created hashtags because it can guide the brand into another direction, goal or strategy in terms of content marketing.

Follower Growth

The follower growth is a significant number which needs to be monitored by H&M. The company needs to follow up on the growth and retention of its followers. It is possible the reason behind the increase or decrease is a post and H&M needs to be able to determine whether it was useful in the long term or not. The posts are in close connection with the number of followers. With the help of socialblade.com, it is possible to show the daily changes of followers on Instagram.

Follower growth is a good indicator of showing whether the company is targeting the right audience or not. H&M has on a daily average 19.072 new followers from all over the world and in the past month, 572.160 new followers joined H&M on Instagram and expressed their interest in the brand. In the past few weeks, the account received more than half a million new followers, which shows the success of the current content marketing strategy and a well-planned engagement strategy.

Engagements rate

The ER on Instagram is calculated by the total engagement divided by follower counts, divided by number posts multiplied with a 100. This number indicates how many times on average a follower of H&M engaged with the brand on Instagram. Based on the past 20 posts this metric is 0,27%. It is surprising as there has been a big number of newly joined users on Instagram profile, moreover, more than 30 million people follow the account, so it is quite low compared to the numbers.

Another tool, called Phlanx.com has set the overall ER even lower than socialblade.com. The tools say the ER is 0,16% and the average interaction per post is 46.922 while the average number of comments is 170. The reason behind the different ratios and numbers could be that one of the platforms only consider a certain period of time so the results are lower.

4.4.4 Individual Posts

Facebook

The Facebook page of H&M was created in 2008, currently, it has more than 36 million followers. There are nearly 26.000 people talking about the brand. According to socialblade.com (2019e) based on the number of likes on Facebook, H&M is the 155th most liked page on the social platform. On a daily average of likes in the investigated period (April 4th - May 19th, 2019) was 5.074 and the monthly average is 152.200.
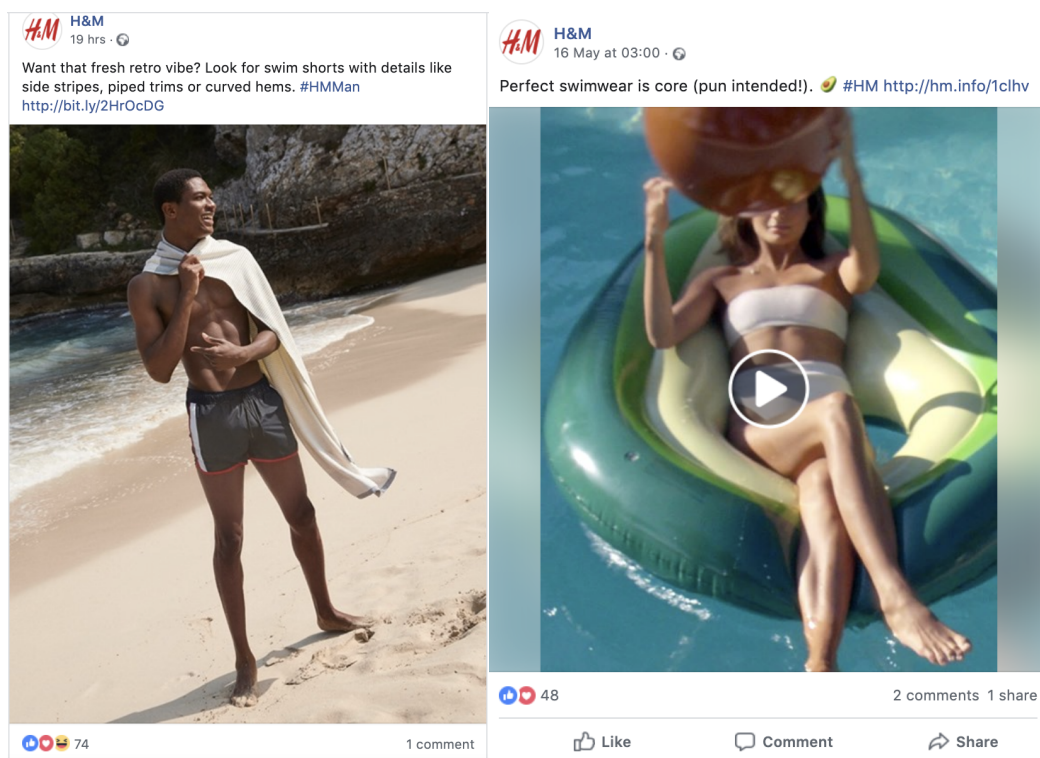
Figure 39: Facebook posts of H&M for swimwear (facebook.com, 2019e (@hm))

There are different types of multimedia assets presented for the audience, both videos and photos. The posts create a CTA message such as 'want the fresh retro vibe?' and 'perfect swimwear is a core'. It encourages users to click on the embedded link to check out the swimsuits. Redirecting the users is also a good way to measure the user journey of a purchase, moreover,

H&M can monitor its social media results better. The brand is using the corresponding hashtag under posts such as #HMMan, #HM to distinguish itself from the competition and make it easier for potentially interested people to find the brand.

The storytelling is substantial on this platform. Even the posts create a feeling that it is nice to be on vacation in an H&M dress and by having one buyer can 'shine bright'. In most of the cases, the message is short and clear. It motives users to visit the website and product, on the other hand, it gives information and inspiration for potential buying decisions.
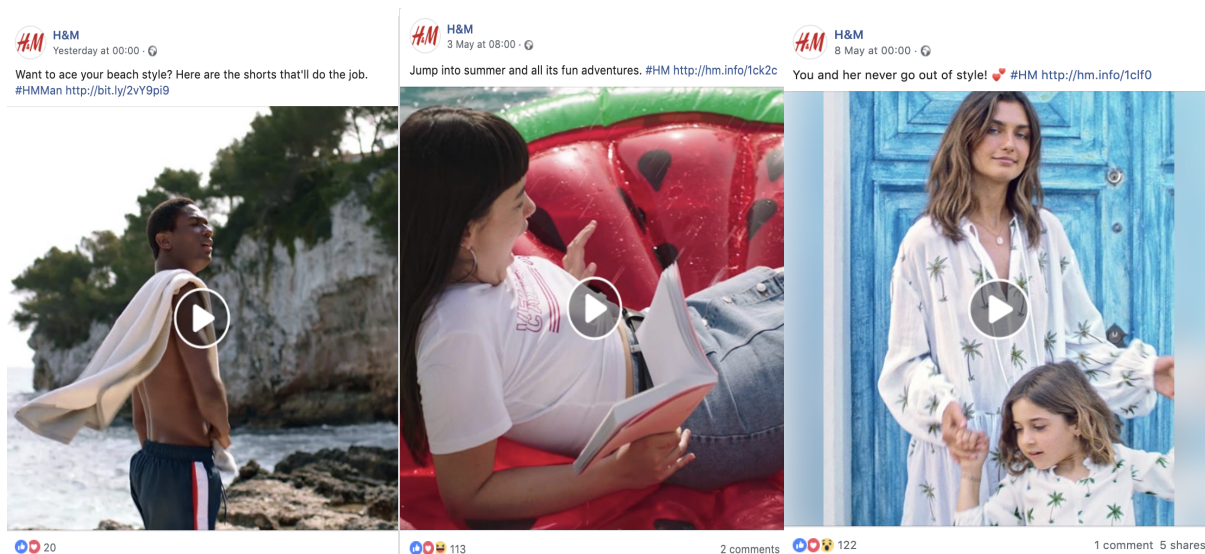
Figure 40: Facebook posts of H&M (facebook.com, 2019e (@hm))

Taking a look at the quality of text it is visible that H&M is using many active verbs and tries to motivate followers to click through the Facebook page. In case of this company it seems like it does not want the users to engage on Facebook, but to get redirected to the website or additional links in the posts. H&M is also raising its voice for social values such as the importance of self-acceptance, family and equality. Besides telling a story with each post, the description have a sense of teaching for social norms and values.

Instagram

The Instagram profile of H&M has more than 30 million followers and currently they have 4.803 media uploads. With this number the company has managed to reach a 0,27% ER. The profile was created in 2012 and since then H&M has separate pages for H&M Man, H&M Kids and H&M Home (about.hm.com, n.d.). The division of the H&M's Instagram feed shows how dedicated the brand is towards its followers and it must have a detailed content marketing strategy.

According to socialblade.com (2019), the page has a total grade of A++ which is the overall results of all activities on Instagram such as daily followers changes, diversification of posts and ER. The

number of followers ranks the company as the 41th most followed Instagram profile. The Instagram profile keeps up the attention of followers, it is visible from the enormous number of new followers within a month. The analysis of socialblade.com shows that there have been 572.160 new followers who joined the H&M Instagram profile within the period of May 3rd – May 18th, 2019. In the same month, H&M have posted 120 media assets online.

The feed is natural and fits the strategy of the brand. H&M would like to attract price conscious women who are aware of the latest fashion trends. H&M focuses on sharing photos, videos and everyday clothing inspirations with its followers. The profile is filled out and informative, the users can find if they need contact or business information. H&M is not the brand, which changes its logo regularly and the same goes for the profile picture. The brand tries to stay distinguishable and recognizable. There are different types of posts presented on the Instagram profile of H&M. There is the 'how to wear' post which is educational and encourages people to try out new things and serves as an inspiration. The other posts are including CTA words such as 'join the kaftan fever', 'get the glamourous beach style'.
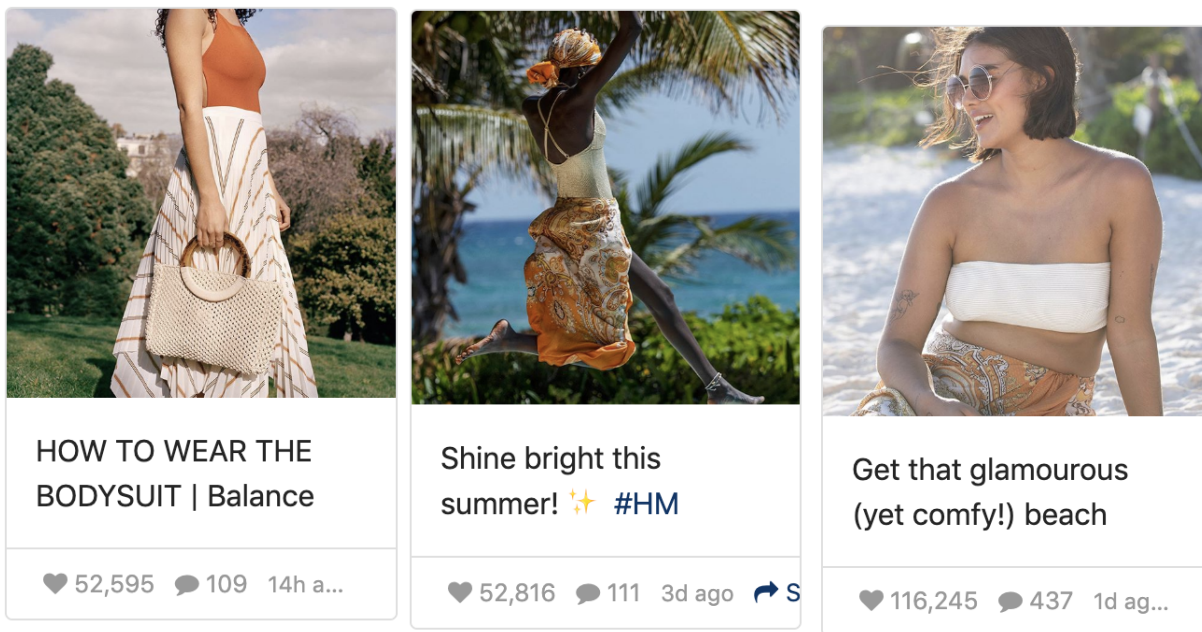
Figure 41: Instagram posts of H&M (instagram.com, 2019e (@hm))

After careful observation of the posts, it can be said that H&M aims to communicate its social and environmental values through the Instagram platform. Besides trying to sell its products, it creates a story of the values and issues it stands up for as a business. There are several posts with different ethnicity group of women trying to emphasize it does not matter where people come from. Moreover, the photos feature different bodies and sizes of women which creates the impression that the brand is for everybody and accessible for all women regardless of body type.
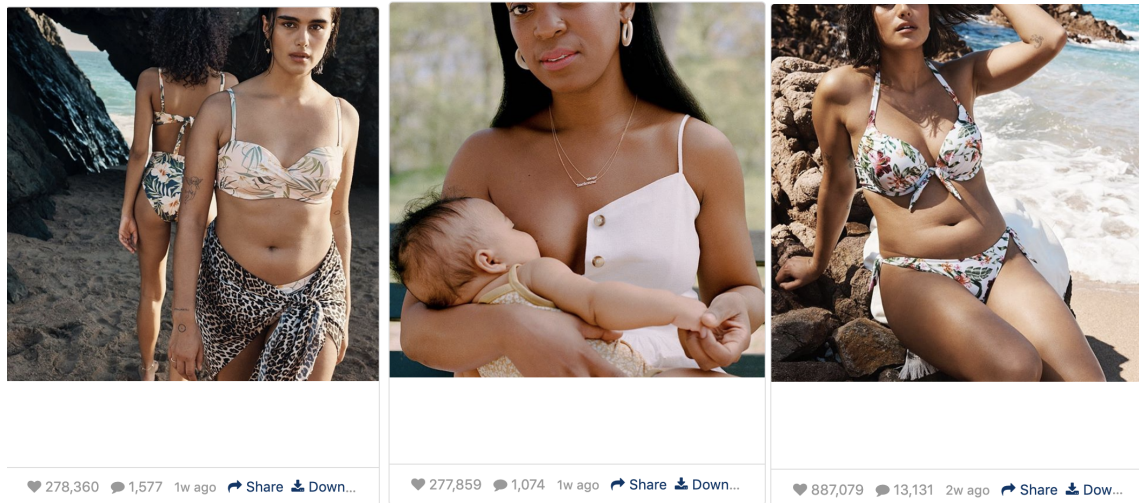
Figure 42: Instagram post screenshots of H&M for swimwear (instagram.com, 2019e (@hm))

The company encourages followers and users to use and refer to the brand as #HM and #HMxME to get featured on the official Instagram page. It shows how friendly and direct connection the brand has with its followers and it is a strong motivational factor for the audience to engage with H&M.

H&M is also using H&M for advertising official brand related event, inspirational ideas for clothing and 'how to' videos. The videos also include small interviews with people from the music industry how they resonate with the brand and why they like H&M. It shows how complex the advertisement strategy of the brand as it also includes celebrity endorsement, besides trying to catch the attention of everyday women, for example, with public breastfeeding.

H&M is also using the story section of Instagram. These stories are mostly season, product and even related. At the time of investigation (May 19th, 2019), the story, which was available for 24 hours, was related to summer trends and what to wear ideas. Overall the whole feed of H&M is about less selling but giving useful ideas and information for followers. It seems the brand wants to influence potential buyers on an unconscious level with telling stories about the event of H&M moments, showing apparel and home furnishing idea to create 'the perfect and harmonic home'.

4.5 Revised analytical framework

As during the within-case analysis, new variables could be identified, the analytical framework which was presented in section 2.2.2 will be revised.
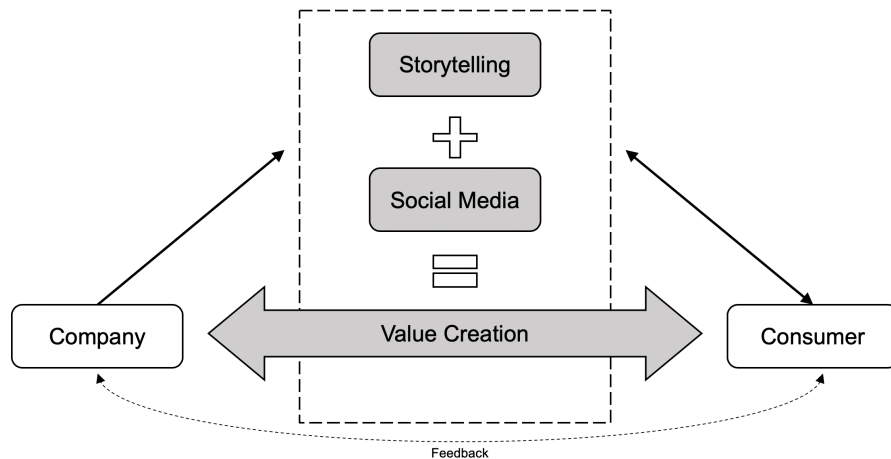
Figure 43: Revised analytical framework for creating value through storytelling on social media (own illustration)

From the analysis of the selected companies, it is clearly visible that the feedback as a form of communication needs to be two sided. Consumers can give feedback to the company regarding its multimedia assets, on the other hand, the brands also need to engage with users, give feedback or answer to arisen questions. The accounts on social media need to represent availability and human interaction from the company's side.

From the analysis it was also discovered that storytelling is strictly dependent on the target audience, but it also has to be connected to the company and its core values in order to remain credible in the eyes of the industry and customers.

Moreover, value creation is not only the result of social media and storytelling but the feedback activity, as well. Communication is crucial on social media and as it was mentioned before followers crave human interaction from the company's side and it seems to be appreciated when they feel their favourite brand is more reachable and communicative with the users.

5. Cross-Case Analysis

The fifth chapter, *cross-case analysis*, identifies certain mechanisms which are gathered knowledge from the semi-abstract explanations of the researched phenomenon and the within-case analysis. As a following, the findings from the within-case analysis, its observations and conclusions can be set in contrast and relation with the knowledge from the existing theoretical literature, gathered by reviewing it in the second chapter. Moreover, the cross-case analysis enables one to synthesize common patterns and develop a smart practice guide for using storytelling as a branding tool and to contribute to the theoretical knowledge of marketing strategy. Finally, to collect and generate the highest value for the following extrapolation, chapter six, interesting practices are discussed.

5.1 Company Profilings

In general, in regard to the within-case analysis, it could be observed that all brands are well established and global players in the fashion industry. With old and traditional brands, but also rather young companies, which were just founded a bit more than two decades ago, the selection of cases can be considered as a generalized mix. Moreover, all companies are based in western countries, in particular, Europe and the US. Interestingly, all brands have an authentic story to the development and design of the brand name and logo, symbolizing and creating a powerful and emotional meaning for the company, but also for the consumer. Particularly, this emphasized the importance of a brand name and logo to the company, as they function as a communicator, creating emotions, awareness, and memory in consumers' perception (Yan et. al., 2012).

	Levi's	**Patagonia**	**UA**	**H&M**
Logo and brand focus	Durability	Environmental protection	Durability, strength	Company heritage

Figure 44: Comparison of the logo and brand focus (own illustration)

5.2 Story and Value Profiling

When considering the units of analysis separately (brand name & logo, overall feed, individual posts), different findings can be determined. Thus, the story and value profiles of the brands will be viewed holistically and per unit of analysis.

5.2.1 Overall Story and Value Profiling

Strategy

From the within-case analysis, it can be observed that three brands (Levi's, UA, H&M) are following the strategy of dominantly communicating fashion values and stories secondarily. Therefore, the findings emphasize the literature, which shows that companies primarily focus on values of the product or service for the customer.

Levi's is a company, which uses particularly its own brand's history to promote products online. By endorsing celebrities for the brand's image and video content, and textual emphasis, Levi's manages to stimulate the visitor to engage on its social media profile and purchase products. Notably, Patagonia follows the strategy to primarily focus on telling a story, of how humans are destroying nature and how changing their habits could preserve the environment.

	Levi's	Patagonia	UA	H&M
Strategy focus	Brand history with celebrity endorsement	Environmental issues	Storytelling through celebrity endorsement	Light and easy storytelling, social issues

Figure 45: Comparison of strategy focus of the analyzed brands (own illustration)

Furthermore, UA follows a double benefit strategy, focusing on presenting their apparel in form of encouraging and exhorting the importance of exercises. UA imparts its message to the users through celebrity endorsement. Meanwhile, H&M does not use its corporate history, nor any specific individual story, but rather uses the design thinking behind a new clothing line to tell a story. Moreover, the brand focuses less on direct storytelling, but rather on promoting the benefits of the product through light and easy image, video and textual content.

Overall, it can be drawn that using the own company history as one of the core plots to tell a story, creates a constant and consistent brand image, as this story cannot only be used on social media but for the general company presentation, and it has an impact on the consumer perception of the brand.

Visual & textual communication

Throughout the analysis it can be observed that both, fashion and story, are expressed visually, however, the story is usually briefly expressed textually. Notably, whereas Levi's, UA, and H&M focus on visual and textual content as well Patagonia focuses significantly on nature, people and the told story in general. It could be interpreted that Patagonia rather sends an environmental and political message through its visual and textual content posts, than actively promoting its products and communicating its corporate history.

Overall, it can be identified that textual storytelling enhances visual storytelling. On the other hand, most of the companies follow less text more visual strategy, although all of them focus on the CTA words. Posts, stories and advertisements on social media work better with less text. The analysis shows that words can boost engagement rate and it is visible that the selected companies have made an analysis of benchmarking the potential well performing CTAs. Commonly used words are 'check it out', 'be active', 'become part', 'tap to shop', 'look great'. The analysis also shows that multimedia assets with CTAs perform 10 times better than others in case of Levis, while in terms of H&M this number is around 33% increase.[7]

Amount and composition of storytelling and value creation through product promotion

In general, the analysis shows that a high diversity and density of storytelling, and creating value is utilized by brands, who apply social media as a tool for their marketing strategy. Overall, it was noted that brands use the text caption to emphasize the image or video content of the post and to highlight in one or two forms the product values.

In terms of values, a pattern of visually communicating functional values (comfort, robust, strong, sustainable), emotional values (freedom, power, beauty, confidence) and social values (personal expression, community feeling) can be identified. Particularly, Levi's creates the emotional value of feeling confident and comfortable in the newest pair of pants. Patagonia also creates an emotional value, but more in the sense of moral satisfaction as the customer supports the brand in its fight against environmental pollution and destruction. UA creates the emotional value of feeling confident, comfortable, but also strong and powerful in their clothes. Moreover, UA and Levi's create consumer value of having the feeling to be visionary as a result of purchasing the brand. In turn, this feeling might also impact the consumer's perception of the brand as an innovative company. In general, highlighting functional in combination with emotional and social benefits, as the majority of the analyzed cases do (Patagonia, UA, Levi's), is a smart practice. The analysis shows that posts with emotional values results in higher engagement rate as users can identify themselves more easily with the story than with a functional one. Under the posts personal comments and stories are also shared while, for instance, a sustainable issue does not create noticeably any form of engagement.

Moreover, itcan be observed that the analyzed brands used similar plots, underlining the theoretical insights of the seven different story types. Stories told in a post can be differentiated

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[7] The calculation was based on the four selected companies. Randomly selected posts were compared within the investigated period and an average engagement rate was calculated.The calculation can be found in Appendix under the socialblade.com analysis of all selected companies.

between visual and textual, whereas the later one most often served as an emphasis. Three of the analyzed brands used for their textual storytelling the plot of 'rebirth', starting with a tragic tone and ending with reinvention, renewal as the hero (i.e. the brand) gets to change the past for better (Levi's, UA, Patagonia). In case of two brands, the plot of 'comedy' was applied particularly by H&M for their visual and textual storytelling, and by Levi's for visual content. It can also be observed that Patagonia, UA, and Levi's in relation to the brands company history, applied storytelling with a group of protagonists, who either heavily engage in protecting the environment, fought for their own lives, overcame challenges or had an innovative and visionary idea which was not accepted at first by society. All these three named companies have the storytelling type of 'overcoming the monster', 'voyage and return', and 'rags to riches'.

Thus, it can be identified that it is a common pattern amongst the analyzed companies to tell the story of a hero, formerly an unlucky person, who has a great idea, innovation or different thinking compared to others in society, and brings up the strength, power and will to overcome challenges and obstacles in their life.

Overall, it can be identified that embedding subtly a product into the story, for instance of a hero, reaches more potential customers, and thus generates leads and increases the engagement rate on social media as it is visible on the post of H&M within its self-loving campaign on Instagram which received five times more comments than the general ones. Also, a post by Patagonia which was actually an old picture from 1995 for their spring catalog, shows that being the hero or particularly innovative and brave stimulates the consumer engagement, and in turn increases the ER.

Ratio between storytelling and value creation through product promotion

Patagonia who primarily focuses on sustainability has a balanced approach between consumer value and environmental value. However, it can also be identified that brands use direct links from their posts on their social media profile to an external landing page of the corporate website, motivating and leading the visitor to purchase a product from the company.
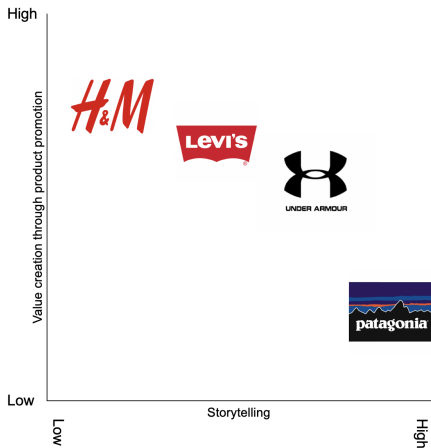
Figure 46: Positioning map of the analyzed cases (own illustration)

Figure 46 shows that Patagonia is the company, which focuses most on storytelling, and rather less on promoting the product. On the contrary, H&M was analyzed as the brand, which relies most on product promotion and tells almost no story in their social media posts. Closely followed by Levi's, which uses textual content in connection with an image or video to tell primarily the company history, i.e. how Levi Strauss was the first one who used rigid denim material for clothing. Lastly, UA uses rather superficial storytelling in combination with celebrity endorsement, for instance of telling the story and mission of Lindsey Vonn, promoting UA's products.

Overall, when comparing the amount of followers and the ER of H&M, and Patagonia, it can be identified that in case of these companies consumers prefer to see more the product itself in the story, which should be rather shorter than having a long story, constantly reminding them of the negative impact human beings have on the environment.

5.2.2 Story and Value Profiling per Unit of Analysis

There is a pattern of using a high-visual-low-text strategy for all three units of analysis in terms of relation between visual and text storytelling and value creation, as all brands show more video and image than textual content.

Brand name and logo
Referring to the unit of analysis 'brand name and logo', it was observed that all four brands have a certain story of the name and logo, personally connected to the brand's founder. Moreover, it appears to be crucial to not only have a meaning beyond the brand name and logo but should also reflect and symbolize the brand's value.

Overall feed

In terms of Facebook, it appears that all brands were estimated to have an adequate profile, as the analytics tool likealyzer.com (2019a-e) summarizes. Moreover, it seems to be the pattern to have a 100% sufficient frontpage (Levi's, UA, H&M), which contains information such as the profile picture and cover photo, username, a CTA and an about description. Particularly, the about section is in most cases not sufficient enough, as for instance, providing contact information, product portfolio or milestones of the brand.

	Levi's	Patagonia	UA	H&M
Frontpage	100%	83%	100%	100%
About section	47%	89%	58%	32%
Milestones	excellent	Not enough	Not enough	excellent
Activity rate	54%	100%	77%	100%
Posts per day	0.5	0.8	0.7	1.5
Average length of posts	233	160	190	109

Figure 47: Comparison of the analyzed companies' overall feed based on likealyzer.com (own illustration)

Furthermore, it is recommended to engage more in providing all information for the about section. As an example of that is through milestones, telling the company story and giving the visitor more context and information about the brand. Another observation, resulting from the analysis, is to not only post content itself but also upcoming events to the Facebook feed, as the pattern of the brands show (Patagonia, H&M, Levi's). H&M is the brand which shares regularly 1,5 posts on social media per day. It seems to be beneficial for companies to share frequently assets with the users as the example of H&M shows, as the overall monthly change of followers on Instagram is +18.865 and on Facebook is +5.064[8] which makes the company the most successful within the sample selection in terms of gathering new users on social media. While Patagonia collected the least number of followers during May, although the company shares 0.8 posts per day. This might be due to the niche segment of the brand or the wrong choice of content over this month.

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[8] The monthly changes of followers table can be found in Appendix 1b where the findings are presented based on the analysis from socialblade.com.

Referring to Instagram, the data shows that the majority of brands uses the platform to rather post visual content and tell a story through image and video. The promotion of products appears to be secondary. Moreover, the pattern of all brands shows that visitors react and comment more on posts on Instagram (in all cases). The results also show that all brands have used their logo as their profile picture, published a small statement about themselves and a website linkage in their biography. Thus, it is recommended to use the logo as a profile picture to stimulate the consumers' memory and to fill out the biography in order to show transparency. Another important element, which seems to be a smart practice pattern is that all brands have saved stories in their highlights, whether is used to present a new product line, an event or other kinds of a told story.

Overall, it can also be observed that three out of the four analyzed brands show that they reuse their produced content also on Facebook. However, the majority posts more visual content on Instagram and more textual content, for instance, information on Facebook. It is a good way to remind users on both of the platforms to engage with the content.

Individual posts

In general, the majority of brands use hashtags and website linkages in the textual part of each post. By using the same hashtag in various individual posts, the brands can create a storyline over a longer timeframe. Also using a certain wording, of for instance active verbs (H&M, UA, Patagonia) and words of functional value, reflecting on the product quality is used by the majority of the analyzed brands (UA, H&M, Levi's). Another observation shows that in all cases the individual posts fit to the brand's mission and strategy. However, the most important observation shows that it is a pattern of all brands to communicate through their storytelling a message to the audience, creating primarily emotional value, such inspiration, encouragement and motivation.

In relation to the previous paragraph all four brands show the pattern of embedding the product value into the told story. However, the majority (Levi's, H&M, UA) produces short stories in the form of a video, or an image, which often has to be interpreted by the visitor (particularly H&M). On the other side, it can also be observed that brands want to create value through their told story, such as UA and Patagonia show. These two brands produce content, which is not only about promoting their product, but also to inspire and help their customers, for instance UA's workout videos or Patagonia's educational film productions.

The following figure summarizes the comparison across the four analyzed cases. Moreover, the units of analysis, as well as in which way the brands' storytelling creates value for the company and consumer were taken as parameters for comparison.

	Levi's	Patagonia	Under Armour	H&M
Brand name & logo	Historical; embodies quality of product	Historical, name change; embodies mission	Not historical; embodies quality of product	Not a dramatic/meaning-ful story; heritage related logo
Overall feed	- Mix of multimedia assets focus on mission and brand image; - Similarity on Facebook and Instagram - Unified brand communication	- Mostly images - Focus on mission - Facebook: information, - Instagram: visualization → Addressing different target groups	- Mix of multimedia assets - Focus on mission and brand image; - Similarity on Facebook and Instagram - Continuity of brand image	- Mostly images - Focus on diversity; n- Similarity on Facebook and Instagram - Unified brand communication
Individual posts	More story than visual content	Visual storytelling	Visual storytelling	Comedy storytelling
Value creation Consumer	Functional, Emotional	Emotional, Functional	Functional, Social, Emotional, Hedonic	Emotional, Entertainment
Company	Sales	Mission, vision	Sales, brand image	Sales, brand image

Figure 48: Summary of the comparison across the four analyzed cases (own illustration)

5.3 Credibility Profiling

In general, it is common to use hashtags (i.e. UA, Levi's, H&M), corporate website linkages (i.e. UA, H&M, Levi's), and consumer and celebrity endorsement. Thus, in terms of storytelling within the B2C sector, celebrity endorsement can be identified as a smart practice. In addition, consumer endorsement applied in form or reposted image or video content, or brand/product reviews can be associated with positive word-of-mouth outcome, authenticity and community creation.

Overall, it can be identified that consumers hold a brand for more credible when it uses hashtags and web linkages in the end of the textual storytelling, as it implies a purpose of the story, which is to stimulate the consumer buying behavior.

5.4 Unique Practices

As stated in the beginning of this chapter, this section caters interesting practices, which should be noted and mentioned.

Patagonia uses its social media profiles as educational channels, in order to show its customers and the world, how important a sustainable lifestyle is to save the environment and in turn also the planet. It also heavily uses self-reflection statements and plots in the told stories, showing the brand's own potential to operate even more sustainable. The unique way of presenting its values and vision can distinguish the company within the other brands.

It was interesting to see that Levi's manages to combine the dramatic background of the company's history with lighter and happier storytelling. Levi's also manages to actively participate in the current trends to show more social inclusion and acceptance. By developing campaigns, such as 'Levi's Tailor Shop' or 'Live in Levi', telling the customer to dare to be who they are and what they wear, the brand could generate a strong growth of follower numbers, which underlines the good performance of their marketing strategy. Thus, the marketing strategy of Levi's is rather light encourages users to express their individualism.

Finally, H&M knows how to utilize the latest social issues and trends, such as the feminists movement, by displaying for instance a woman breastfeeding in public, showing elderly women but with a great style taste, or having normal women with a normal body shape as their models for the newest H&M campaign. Furthermore, in terms of its transformation to become more sustainable, H&M pledges not only on its website, but also through their social media presence to "become 100% 'climate positive' by 2040 by using renewable energy and increasing energy efficiency in all its operations" (goodonyou.com, 2019). In addition, the fast fashion brand encourages its customers to purchase sustainable, earth friendly clothes.

6. Extrapolation

The cross-case analysis will be followed by the chapter extrapolation, which aims towards the adaptation of gathered interesting findings and unique practices through external analysis tools and scientific papers. Consecutively, recommendations for brands, as in how a company could use storytelling as a branding tool to create more value for its customers and business, are presented. As it is the last step in the smart practice research, it can also refer to the conversion of the advanced experience and understanding the object of analysis in question. Moreover, the established smart practices within this thesis can be perceived as potential knowledge for more improvement and better tactics, and strategies to be used both in the B2C fashion industry and theory.

6.1 Industry Profiling

The fashion industry builds 2% of the world's overall GDP and there are more than three trillion textile industry newcomers entering the market on a daily basis. Moreover, the global fashion industry is valued for USD $385,7 billion (fashionunited.com, n.d.). Also, the industry has been dynamically developing, as in 2000 only 20 million people were employed in the industry and in 2014 it was already 75 million. The leading markets are the EU, US, and Japan whilst the emerging countries have also joined the industry swiftly such as Panama, Mali and Samoa (Stotz et. al., 2015, p.3).

Generally, the fashion industry itself is global, as the supply and value chains are spread across the globe due to different production costs. Over the years, even the best designers have moved the production to developing countries in Asia which helps, in particular, specific areas to strengthen its industrial economy and knowledge due to the high European standards.

Moreover, as the global fashion industry is undergoing a big change, also consumers become smart and conscious about which fashion products they buy, thus, they cannot be tricked with low-quality product promotion anymore (Stotz et. al., 2015). There is a discernible new characteristic for consumers in the developed countries where the need for 'fast fashion' is overshadowed by ethical issues which surround the fashion industry. Consumers have an increased awareness towards social topics, and they are consciously demanding the solution from the brands. In addition, consumers the purchasing decision behavior is still one of the most important influencing factors, therefore, brands need to recognize the development of the consumer market, their needs and wants, in order to adapt and shape the company's content

marketing strategy and product promotion in a different, unique and valuable way (Stotz et. al., 2015).

Like many other sectors, the textile industry is also dominated by multinational corporations who are the industry leaders and have the power to change the business. They are the ones who set the trends; thus, small companies might fail to follow the development of e-commerce, improved technology, sustainability and environmentally friendly solutions (vault.com, n.d.). Therefore, the following presents recommendations, resulting from the findings of the empirical analysis, how companies of all sizes can use storytelling as a tool to improve upon their marketing strategy.

6.2 Recommendations

6.2.1 Overall Profiling

The observations show that companies in the fashion industry need to consciously profile themselves and position the brand on the market. Creating a profile of a company can take decades as the analyzed cases showed, not all the companies manage to get on the industry-leading positions immediately, thus, it is significant to emphasize a well-established, well-working company with a longtime strong brand. Although, nowadays it is easier to become a global player than before due to the WTO, EU, and US regulations. If a brand aims to become global, it is core to have a social media presence, at least in English, as it is easier for foreign users to engage with the brand virtually.

The next key factor to take into consideration is storytelling on social media. In order to be good at storytelling within the B2C sector, the brand needs to have a defined segment with a specific target group. It can help companies create a focused content marketing plan and it can also be the foundation of the compelling content creation as a preliminarily target group analysis can show the potential captivating topics for the target audience. Moreover, the stories are more powerful if they are closely linked to the brand, thus, profiling and positioning a company within the fashion industry is a significant step when aiming for storytelling within the B2C sector.

The following section will suggest a general strategy for the fashion industry members how to be a compelling storyteller on social media within the B2C whilst creating value for consumers and the business.

6.2.2 Story and Value Profiling

Strategy

Strategy in story and value profiling is important for an organization to provide a sense of direction and outline measurable goals. The thesis has shown that storytelling is a powerful tool to engage communities and inspire people and other businesses in the fashion industry to contribute energy, ideas to a cause. A successful storytelling plot needs a strategic background. The key to an efficient storytelling and value creation is a detailed plan with a day to day guide and a constant follow up with controlled evaluation progress. It is recommended for companies to have a balanced communication between values and stories. They are equally beneficial and important for customers and the brand. In addition, companies need to shape their strategy towards the storytelling approach. The first step of the strategy is to what the consumers need. What matters is a clear objective, the purpose of the story, companies in the fashion industry need to identify what they want to achieve with this story because increasing sales and revenue cannot be the only goal of a campaign. They need to identify the causes which will make the users passionate and care about the story because once a story is emotionally moving, the audience tends to engage more.

The outcome of the story is related to a clear strategy as well. The organizations need to define whether they want to aim for a high level of engagement rate, community building, or increase awareness. As the analysis shows a clear sales post on social media do not rank well and users do not engage with the content regularly because they find it boring. Companies need to think about a story that is impactful, compelling and informative.

The indicator section helps companies measure success, but it is strictly based on the purpose and outcome. In the analysis, it is visible there is a post with a low level of engagement rate, and it cannot be said it is because of the quality of the asset. Maybe the company had a different strategy with that post and did not aim for a high level of engagement but to raise awareness. The indicators can be identified with the help of social media performance tools such as the ones used in this thesis: Socialblade, Likealyzer, etc… According to digitalstroytellers.com, the indicators should always be SMART, i.e. it has to be specific, measurable, attainable, relevant and timely (digitalstorytellers.com, n.d.).

One of the most important things to do is clarifying the audience. As the analysis shows stories cannot be perceived the same way. Some people will engage more with specific content than others. The target group is the one who will buy the product thus companies need to identify their needs and ideate how to serve them. The story needs to be shaped towards the audience and inspire them to take action. Stories are not like products, so it is a good idea to identify primary

and secondary target groups as H&M does. It approaches ethical issues such as public breastfeeding which has two specific target groups. One of them can be the mothers who have faced these issues and the secondary target group is women and men who should be aware of this and support these mothers when feeding their infants public. Levi's is also building personas who represent different cause in a specific story plot and the audience can relate to them on a human level.

6.2.3 Message Profiling

The composition and communication of storytelling are crucial to success on social media. The previous literature review has suggested companies, in general, are recommended to use a multifaceted approach when it comes to (Yan et. al., 2012). A mixed approach can increase brand awareness and attract people with different needs and preferences. The analysis in this thesis also came to the conclusion of supporting the theoretical view. Text is usually more complicated for users to process as it requires longer learning and on social media, users tend to scroll over text. Whilst visual information is processed 60.000 times faster and it is easier to recall and they can also affect users cognitively and emotionally (motocms.com, n.d.). In addition, users get a piece of information, for example, an inspiration for fashion trends. It gives knowledge to followers by showing them how they could pair apparels or accessories together. On the emotional level, users can connect with the visuals, create engagement which can result in a negative or positive like, comment or feedback (motocms.com, n.d.). However, it is crucial to keep that in mind with the growing number of mobile users, companies need to pay attention to the content they are sharing as it might not be optimized for a smaller screen and the text might ruin the overall experience with the visual due to its length. Being aware of the latest technological solution and tools are essential when it comes to online presence. The key message of a story is important to catch the interest of the audience and make them remember and understand the problem. The internet is full of irrelevant information for users, they might feel overwhelmed, so it is proposed to have a defines key message behind the story. Telling stories with the right message can create a relationship with the consumers on an unconscious level which can result in a physical reaction. Emotion is the true drivers of purchasing behaviors and decision making and according to Harvard professor Gerald Zaltman 95% of purchasing decisions are subconscious (inc.com, 2018). The usage of a call to action words under the posts is urged as these verbs encourage users to engage with the posts. It was observed that whenever the companies used a call to action verbs or questions, there was a higher level of engagement rate per post than the average. On the other hand, companies need to pay attention to the right amount of product promotion in a storytelling.

Based on the observation from the selected companies, it is recommended for the industry to mix text and visuals in communication. In many cases it can be useful to demonstrate how a product is done or works, making it easier to understand the usage and memorize the brand and its apparel and to encourage users to engage on social media. The textual communication can also help the company get feedback from visitors and followers. A good example for this approach is Patagonia. It is using low text high visuals strategy and its multimedia assets are compelling and perceived well.

The observation shows that companies with a strong historical background and heritage should focus on the story of the company history. Leveraging on a good story of how the company was created can attract customers and create trust, sympathy in users. On the other hand, telling a story has the power to make followers feel emotionally connected to the brand. Stories can be told both ways, but it should be a company who decides whether it takes advantage of its history or utilizes a story attached to a specific collection or item.

In terms of the composition of value creation and storytelling through product promotion, the industry pattern is functional and emotional value creation although the trend inclines towards creating emotional value through communicating self-accepting and encouraging multimedia assets on social platforms. Value creation is dependent on the target group and the company. Fashion brands need to discover how they can create value by identifying their core competencies and competitive advantages within the industry and what value creation is suitable for the predefined target group. as it was highlighted above, it is always a good idea to focus on emotional value creation as most of the purchases are made by emotions.

The storytelling perspective is also an important factor in the style and tone. Throughout the thesis, it was emphasized how beneficial storytelling can be for a company within the B2C sector. The different story plots were presented in details and it gives an idea of companies which could be the plot of their company story or a new content strategy. The observation shows that the industry-leading storytellers usually use three to four plots, but mostly the plot of 'rebirth'. This is the knowledge that other companies can take over as a good example that it is important to be diverse not just in terms of multimedia assets and communication but also in the case of stories. If all stories were the same users would not be interested in the specific brands anymore as brands would repeat themselves over and over again in a different story. Diversity on social media is considerable and the different brands within the fashion industry need to aim for being individual and telling a never heard story.

Once the story, tone and people and places are chosen and the storytelling and value creation is embedded for the strategy, the brand needs to focus on the campaign. Consumers are smart and

they see through the badly implemented storytelling or value creation. If followers feel neglected or used only for sales and reaching higher revenue, they will express their negative feelings and drawback. The key is in the right proportion. Some post can carry more sales which have a stronger story, while an inspirational asset should not have a high level of direct sales approach. The focus should be always on the users' need instead of the company's sales. It is highly recommended to keep the fine ratio between direct sales of apparels and storytelling or value creation. The campaign in this case is given as the thesis focuses on social media platform, although with the right analysis the right time for storytelling can be identified. The analyzed companies work with one or two posts per day and receive diverse number of engagements per post.

6.2.4 Credibility Profiling

Being present on social media does not only mean creating content. Credibility on the profiles is crucial because there are multiple social media profiles which are not authorized so users can get confused when social profiles are not promptly filled out and in most cases milestones and company history are neglected as it was noticed in the analysis of the selected companies. Visitors who do not know the brand can learn about the company on the social platform thus it is inconvenient for them to get information on the same page where they can engage with the brand at the same time. A good social media presence also means constant engagement with other brands which was a weaker area of most of the selected companies in the analysis. Competition is not rivalry, therefore continuous engagement with fashion related pages can also increase brand awareness and result in follower growth.

For an existing industry member, it is not a surprising factor to be considered. The name and the logo also need to reflect on the core competencies or competitive advantages of the brand. The selected companies are also using colors as indicators of certain characteristics of the brand. The brand and the logo have the same level of importance on an online platform as offline. The unique, individually designed logo can help customers to distinguish and recall the brand easier. The profile picture and cover photo can help users recognize the official pages of their favorite fashion brands.

On Facebook and Instagram, it is equally important to use create a hashtag which is only referred to the brand. Companies should use those distinguishable hashtags actively under the post and encourage followers and visitors to do the same. Consistency of social platforms will result in the easier discovery of posts and brands.

Credibility can be identified from the story and messages of a company and the actual actions. Companies should only communicate their core values, corporate social responsibility action if they are truly implemented within the organization and its every day working process. Being honest increases trust in users and if the values are likable for the followers, they tend to be active users and engage with the page or profile.

6.3 Discussion on cross-case evidences

In summary, by synthesizing the smart practices, which were discussed above, an overall strategic and most common pattern in regard to creating value through storytelling on social media can be developed. Overall, it seems to be smart to apply a high visual and low text strategy to demonstrate the functional and emotional values of a product by telling a dramatic or entertaining story of a person or a group, who overcame obstacles in life. The analysis shows that the engagement rate is higher on all social platforms when there is less text presented to the users with the right CTA.

By increasingly introducing their 'new' business model to become more sustainable, it also starts to slowly change its marketing strategy, in particular the created content. H&M's stories become more social and environmental, as the brand is addressing the latest issues in these areas, which is considered as interesting practice.

In case of almost all companies, Facebook was used in order to create and attend events. Particularly, with the observed reactions, in the form of likes, shares, comments or even participation confirmations on the event itself, it can be observed that Patagonia manages to develop an even deeper relationship to consumers. Thinkmediaconsult.com (2018) even emphasizes how important events, created through a brands social media representation, can be for particularly millennial consumers, who allegedly desire these kinds of experiences. This is reasoned by the claim of thinkmediaconsult.com (2018) that especially the social value, i.e. of being part of a community, is the driver for this enthusiasm.

The empirical finding is also in line with Yan et. al.'s (2012) recommendation to apply a multifaceted approach in order to reach a bigger consumer mass and raise brand awareness. Thus, choosing the combination of visual and textual content, including the presentation of one or two core values embedded in a story seems to be a smart practice to make the brand diverse and unique within the competitive fashion industry.

All companies pursue diversification but the rising trends on social platforms makes it difficult to stand out. Therefore, all the brands have a unique smart practise which distinguishes them. With

the individual strategy they could reach the leading storyteller's position within the B2C fashion industry.

	Levi's	Patagonia	Under Armour	H&M
Unique smart practise	Social inclusion	Sustainable education on SoMe	Inspirational content in form of workout videos	Sustainability + social issues

Figure 49: Unique smart practices by the analyzed brands (own illustration)

Particularly, it can be observed that it is a smart practice to use functional and emotional values to raise brand awareness and new leads, and only adding social values secondarily. Moreover, publishing a story with intention to educate, but also inspire, motivate and encourage the audience should be considered as a smart practice.

Hence, even though the brands decided to inspire and encourage consumers, the emphasis on functional and emotional values in combination with powerful image or video content and highlighting, vivid language is the smart way to create value through telling a story on social media. By using this method, the users tend to be stimulated and encouraged to engage more on the platform.

Overall level

- Strategy
- Visual vs. Textual
- Amount and composition of storytelling & value creation
- Ratio storytelling – value creation

➢ High visual - low text
➢ Fashion & values visual, story textual
➢ Emphasis on values
➢ Value creation embedded in story

Brand name & logo
- Design by founder
- Emphasis on company story
- Story connected to founder
- Symbolizing strength, high quality, durability and comfort
  → Limited to functional values of product
- Choice of logo colors

Overall feed
- Visual over textual content
- Embedded product values into story
- Logo as profile picture
- Brief company/mission description
- Hashtags
- Website linkages
- Saved stories in highlights
- IGTV

Individual posts
- Storytelling through visual content
- Textual content for information, support of story
- Functional and emotional values
- Storytelling to inspire, motivate, encourage, educate

➢ **Credibility:** Consumer & celebrity endorsement, hashtags, website linkages

Figure 50: Summary of smart and interesting practices (own illustration)

With an overview of the most common patterns identified in the analysis, it can be said that storytelling, particularly live for instance through Instagram or Facebook stories, is positively related to transparency of the brand, building up trust from the consumer. This also might impact the loyalty of the consumer, as they see that the brand is open and honest and shows real life

moments and not only perfectly pre-produced marketing content. Moreover, it was also observed that the analyzed brands used one or several protagonists, who are presented as hero(es). By using a hero figure in the story, it can be concluded that the brand creates emotional values, such as the feeling of being strong and beautiful. In turn, this could mean that consumers might easier identify themselves with the image the brand stands for.

In terms of consumer values, brands can also create social values, for instance a community feeling, by creating and sharing upcoming events on Facebook. Posting events does not only create a social value, but as the event is a chance for the consumer to get closer to the brand itself and maybe even talk to someone internally, more transparency is created and thus, trust can build up and improve, resulting in more consumer loyalty.

A brand is held for more credible, when hashtags or web linkages are utilized in the end of the textual storytelling, as consumers see also a purpose behind the story, which is to be stimulated to purchase one of the presented products.

Furthermore, the combination of emotional, social and functional values (e.g. product is rainproof) will improve the brand image, as the brand could not only make the consumer feel different, particularly better, and assure a high quality, but also keep its promise. This might in turn even increase the engagement rate, as consumers want to share their positive experience with other followers. All four analyzed cases emphasize Ottman et. al.'s (2006) and Carroll's (2009) theory that celebrity endorsement should be considered as a key weapon to reach more consumers.

By utilizing positive consumer experience, storytelling through a testimonial makes the brand not only diverse and unique, creating a competitive advantage for the business, but also creating a higher level of transparency, building up trust and winning loyal fans as the increase of ER in the analysis shows.

Finally, one of the core findings shows that the textual storytelling is rather used to enhance the visual storytelling. For instance, educational storytelling can then improve the brand image and in best case even the consumer behavior. Further, visual storytelling will not only improve the brand awareness and perception, but also increase the engagement rate on social media.

In conclusion, the findings are presented:

- Live storytelling (e.g. via Instagram Stories) is positively related to transparency and trust, resulting in loyalty
- Starring a protagonist as a hero can create emotional values
- Posting events creates social values (e.g. community feeling), creates transparency and builds consumer trust, resulting in more loyalty
- Combination of emotional, social and functional values can improve brand image

- Using hashtags and web linkages in the end of textual storytelling makes a brand more credible and the CTR will be higher as consumers have a direct influence to purchase with one click the apparel
- Promoting functional product values increases engagement rate
- Storytelling through testimonials (e.g. celebrity or consumer) makes the brand diverse and unique, creating a competitive advantage
- Textual storytelling can enhance visual storytelling
- Visual storytelling increases the engagement rate
- The right choice of CTA can increase engagement even as high as 10 times more than the average
- Educational storytelling can improve brand and consumer behavior
- Storytelling is just a tool to create value for the consumer, and to enhance the corporate branding

7. Conclusion

The purpose of the last chapter of the thesis, conclusion, is to compile the core findings presented throughout the study. In addition, these findings and their implications will be reflected in terms of the research objectives. Furthermore, this chapter discusses the limitations of the research.

7.1 Summary

The purpose of this thesis was to address the identified problem that fashion brands nowadays do not utilize storytelling on social media as a branding tool in regard to their marketing strategy, sufficient enough. Moreover, the issue was rooted in the gap of knowledge and missing understanding of how to successfully develop and tell a story on social media, to create not only value for the business itself, but also for their followers and customers. The theoretical findings show that companies utilize social media within their marketing strategy. This is reasoned by the fact that storytelling on social media drives results at relatively low costs, as business profiles are a free feature for companies. The analysis shows that companies can benefit from, storytelling on social media as it opens up crucial opportunities, such as generating an increased exposure for a business and its traffic on the corporate website, but also more leads. Also, storytelling on social media gives businesses more marketplace insights, in order to understand current trends and consumer demand, communicate directly with followers, improve sales, and with a high level of transparency, build up consumer trust and in turn win loyal fans.

In addition, the observation shows that it is a general smart practice to generate more consumer engagement on the investigated social media platforms (Facebook and Instagram) is storytelling. In this digital era, the brand must sharpen its content marketing strategy to create compelling content and captivating stories that will immediately hook people in and make them interested in the brand and its apparel.

This thesis has shown that storytelling requires a true expert in the field and a whole new creative perspective. Therefore, it is valid to say companies who would like to stay competitive and adapt to the latest market and consumer trends will need to undergo changes in terms of training its employees the necessary skills. Moreover, telling a story is always easier when it has a sense of moral and possibly even an educational purpose. In the within case analysis, it is also presented that all four brands are addressing social issues, social and self-acceptance, and social inclusion. Thus, selling a piece of apparel might be more successful if the collection is followed by a fascinating true story.

Furthermore, the impact of customers was identified as well. Addressing social issues, such as diversity, ethicality, and sustainability through the told story raises not only more awareness and generate new leads and sales for the company, but also create emotional and social values for the consumers. The cause, tale or story connected to the apparel can shape the way the brand is perceived by its followers and customers.

By establishing a connection between the consumer and particular apparel, the brand is highly more likely to create transparency, trust, loyalty and even increase the engagement rate. If the story is well perceived, consumers tend to purchase goods even before they decide whether they like the aesthetics or not. Thus, it can be said storytelling impacts the decision-making process of customers on a conscious and unconscious level as well. Consciously when they see the embedded links on social media, they might click and purchase apparel immediately, while unconsciously a touching well positioned story can enter their unconscious level, feel connected to the brand and its value and later on result as a purchase.At last, it can be assumed that the majority of consumers rather purchase a brand's product with a story behind the company, thus, storytelling is used as a branding strategy to help sell products.

Finally, as it was discussed how storytelling impacts consumers and how fashion brands can benefit if they apply it, the impact of storytelling on the marketing strategy was also identified. Storytelling is an integral part of the content marketing strategy. It was shown through the within case study that the story needs to be planned, prepared, timed and targeted for the right audience. The findings also support to have a specialist who is an expert in storytelling to create a strategy for the company. Storytelling changes the strategy in terms of creating content more effectively, wittingly. Brands do not just create a post, promoting the product and telling the consumer to buy the product, but also to give the follower a valuable experience pre-purchase, so in the earlier stages of the branding funnel or inspiration and feedback opportunities for after sales.

7.2 Limitations

Within this research, a variety of different potential methodological limitations have an impact on the quality of findings and how the objectives of the thesis are addressed. Therefore, the following limitations should be a focal point when considering the underlying thesis for future research or as an orientation guide for marketers.

First, the analyzed brands were chosen based on superficial internet research through google.com, relying on published articles from non-peer reviewed outlets. Therefore, it can be said that other global brands could have been fulfilling the criteria, and thus, be another fit for a case analysis. Moreover, as the four different brands, particularly their social media profiles on

Facebook and Instagram, were analyzed by applying specific determined units of analysis, marketers should consider examining also linkages between the social media profile and the website. Thus, this research should only be set in context with the given units of analysis, and future researchers, as well as marketers, should consider capturing all representations of the company, influencing the unity and continuity of the told story. In addition, it can be said that in this case, the authors were acting rather subjectively. In conclusion, this research is also limited in its generalization, as only four of many more potential cases were chosen, affecting also the research design of the underlying paper.

Therefore, marketers should apply the presented recommendations with care and reflect upon their own brand and not necessarily employ all practices, which appeared in this frame as smart. Second, as well as the selected brands, the chosen tools for the analysis were researched due to their easy accessibility, which made it easier and free of charge for the authors to conduct the empirical research. Particularly, as it was already mentioned in the within-case analysis, different tools showed different results for the same variable (for instance ER). One reason for this difference between the two analytic tools could be that one tool measures a specific period of time, whereas the other one obtains the data since the existence of the specific profile. Additionally, the authors are aware that other tools, which might have been connected with a monetary fee, could have shown more interesting and relevant data. Thus, future researchers and marketers should consider a monetary investment into further research of the issue, raising the quantity and quality of insights and knowledge. Moreover, both parties should integrate unshared and not publicly available data, as the assumptions based on publicly available data can be imprecise.

Third, as particularly Facebook locates its users, this thesis is also in some way limited to geography. As mentioned in the within-case analysis, some brands have determined profiles for different continents, such as Europe. Therefore, also the factor geography has an impact on how far the identified smart practices should be applied by marketers and used for further examination by other researchers.

Finally, the underlying data is self-reported, i.e. collected and examined solely by two authors. In addition, the authors were not employed at any of the analyzed brands. Thus, as this research was objective and there was no internal role in the analyzed cases, it can be said that the access was strictly limited. In the case the authors would have been directly involved with the analyzed brands, further quantitative and qualitative research methods applied, and more rather primary data could have been collected.

7.3 Future research

This thesis has discovered gaps in the research phase. It is recommended for further researchers to use this paper as a generalized critical realist analysis of the fashion industry within the B2C sector. The theoretical world needs to fill the gaps of available information of general storytelling of companies on social media. Storytelling as a content marketing tool is emerging and most of the researchers have noticed it and in need of supporting material. Storytelling is shown in different sectors such as psychology, management, marketing and many more, but in relation to a specific industry such as fashion, there were no actual researches found. In terms of marketing, storytelling is mainly associated with product promotion, such as the functional values of the product, a story of an individual who became a heroic figure, and even sustainability. Further researchers need to consider these fundamental topics, such as value creation, and move the content strategy and marketing perspective of companies forward. In this project, it is presented that companies can tell a story of anything with the right key message to the defined target audience.

The academic world needs to widen its viewpoints on storytelling and try looking at it from a different approach and investigate different industries as well.

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Appendices

Appendix 1a - Comparison of Instagram and Facebook followers of selected samples (May 12th 2019)

Company/Social Media	Instagram	Facebook
Levi's	6m	25,992,263
Patagonia	3.9m	1,527,743
Under Armour	7.2m	10,384,876
H&M	30.2m	36,344,219

Appendix 1b - Comparison of Instagram and Facebook followers monthly changes of selected samples correlated with analysis results of likealyzer.com (May 12th 2019)

	Levi's	Patagonia	UA	H&M
Frontpage	100%	83%	100%	100%
About section	47%	89%	58%	32%
Milestones	excellent	Not enough	Not enough	excellent
Activity rate	54%	100%	77%	100%
Posts per day	0.5	0.8	0.7	1.5
Average length of posts	233	160	190	109
Monthly new followers Instagram	+8.165	+1.860	+4.204	+18.865
Monthly new followers Facebook	+1.003	+474	+1.329	+5.064

Appendix 2 - Levi's (May 19th 2019)
Levi's Facebook analysis (likealyzer.com, May 18th 2019)

Levi's
Clothing (Brand)

OVERVIEW
Doing alright, but there is room to improve.

LikeRank™

- The response rate is quite bad compared to similar pages.
- Does not like and interact with other Facebook Pages.
- There is room for improvement in terms of how often they post content.
- Could improve the length of posts to create better engagement.

Frontpage 100%	About 47%	Activity 54%	Response 67%	Engagement N/A

ACTIVITY

Some activity but leaves followers wishing for more.

54%

📷 Photos	50%
✏️ Notes	0%
🎥 Videos	50%

Posts per day
A Facebook page should optimize its number of posts per day in order to increase user engagement. Posting too little or too much can damage engagement. **0.5**

Average post length
The length of a post matters. Our research shows that posts whose length ranges between 40 - 100 characters on average will produce more engagement with users. **233**

Pages liked
Curiosity and dialogue between pages encourage cross domain interest and improves overall engagement. **14**

Native Facebook videos
Native Facebook Videos are the most engaging type of content on Facebook. Pages that take advantage of them are very likely to improve their overall engagement level among their followers. **5**

RESPONSE

Could improve their overall responsiveness.

67%

Users can post
Facebook is an amazing channel for fans to interact with their favorite brands. Allowing users to post to a page is the first step in increasing engagement. **YES**

Response rate
A Page should be able to respond to most user posts. A high response rate is indicative of a responsive brand. **N/A**

Response time
Facebook users demand fast responses. A page should try to reduce the time between an user post and its answer. **N/A**

ENGAGEMENT

We cannot score engagement based on public profiles.

N/A

People talking about this
Measures how many people have interacted with a page or its content, in any way, over the last seven days. **7,996**

Total Page likes
The larger the better! The more actual followers a page acquires the broader its reach will be. **25,983,459**

Engagement rate
Engagement rate is calculated by dividing the Page's PTAT with the total number of Likes. **0%**

Levi's Instagram analysis (Phlanx.com, May 19th 2019)

6,114,364 Followers

INTERACTIONS PER POST

LIVE IN Levi's

@LEVIS
ENGAGEMENT RATE

0.46%

AVERAGE ENGAGEMENT
27,940 Likes
142 Comments

Instagram Engagement Rate Comparison
Source Phlanx.com

@Levis

Levi's Instagram analysis (socialblade.com, May 18th 2019)

Levi's @levis

MEDIA UPLOADS	FOLLOWERS	FOLLOWING	ENGAGEMENT RATE	AVG LIKES	AVG COMMENTS
2,648	6,112,189	1,004	0.41%	25,074.10	132.32

WEBSITE   INSTAGRAM PROFILE
HELP US BY AUTHENTICATING

User Summary   Historical Data   Legacy

A- TOTAL GRADE	729th FOLLOWERS RANK	3,083,333rd FOLLOWING RANK	280,918th MEDIA RANK	6,420,523rd ENGAGEMENT RANK

INSTAGRAM STATS SUMMARY / USER STATISTICS FOR LEVIS (2019-05-03 - 2019-05-18)

DATE		FOLLOWERS		FOLLOWING		MEDIA	
2019-05-03	Fri	–	6,005,560	–	998	–	2,630
2019-05-04	Sat	+7,059	6,012,619	–	998	+1	2,631
2019-05-05	Sun	+6,974	6,019,593	–	998	+1	2,632
2019-05-06	Mon	+5,782	6,025,375	+1	999	+1	2,633
2019-05-07	Tue	+6,295	6,031,670	-1	998	+1	2,634
2019-05-08	Wed	+6,960	6,038,630	–	998	+1	2,635
2019-05-09	Thu	+8,345	6,046,975	+1	999	+1	2,636
2019-05-10	Fri	+8,119	6,055,094	–	999	+1	2,637
2019-05-11	Sat	+5,395	6,060,489	+1	1,000	+1	2,638
2019-05-12	Sun	+5,642	6,066,131	–	1,000	+2	2,640
2019-05-15	Wed	+23,514	6,089,645	+2	1,002	+3	2,643
2019-05-16	Thu	+7,705	6,097,350	+3	1,005	+2	2,645
2019-05-17	Fri	+7,911	6,105,261	–	1,005	+1	2,646
2019-05-18	Sat	+6,928	6,112,189	-1	1,004	+2	2,648
Daily Averages		+8,165		+2		+2	
Monthly Averages		+244,950		+60		+60	
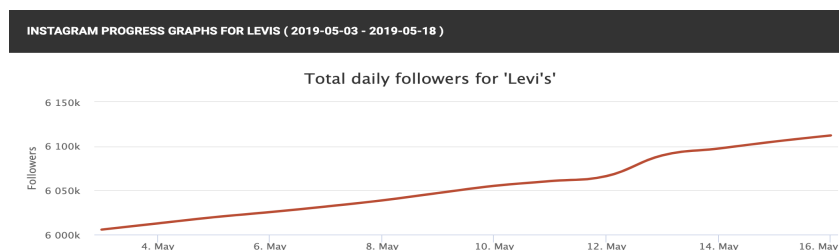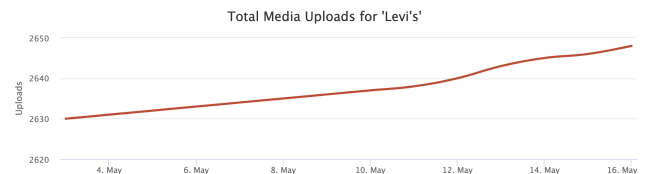
Total Media Uploads for 'Levi's'

INSTAGRAM PROGRESS GRAPHS FOR LEVIS (2019-05-03 - 2019-05-18)

Total daily followers for 'Levi's'

158

Levi's Facebook analysis (socialblade.com, May 18th 2019)

TOTAL GRADE	LIKES RANK	TALKING ABOUT RANK	CATEGORY RANK
A	258th	1,475th	TBD

FACEBOOK STATS SUMMARY / USER STATISTICS FOR LEVISINDIA (2019-05-03 - 2019-05-18)

DATE		LIKES		TALKING ABOUT	
2019-05-03	Fri	–	25,992,791	–	143,435
2019-05-04	Sat	-559	25,992,232	+8,614	152,049
2019-05-05	Sun	-568	25,991,664	+11,463	163,512
2019-05-06	Mon	-261	25,991,403	+556	164,068
2019-05-07	Tue	-433	25,990,970	+25,049	189,117
2019-05-08	Wed	+5,003	25,995,973	+13,776	202,893
2019-05-09	Thu	+1,800	25,997,773	-7,475	195,418
2019-05-10	Fri	-646	25,997,127	-35,070	160,348
2019-05-11	Sat	-418	25,996,709	+1,816	162,164
2019-05-12	Sun	-346	25,996,363	+4,203	166,367
2019-05-15	Wed	+6,071	26,002,434	+102,357	268,724
2019-05-16	Thu	+2,087	26,004,521	-9,825	258,899
2019-05-17	Fri	-428	26,004,093	+3,747	262,646
2019-05-18	Sat	-368	26,003,725	+491	263,137
Daily Averages		+1,003			
Monthly Averages		+30,062			

Levi's Hashtag analysis (web.stagram.com, May 18th 2019)

#levis	#levisjeans	#levis501	#levissecond
4,927,094 Posts	181,374 Posts	368,377 Posts	177,343 Posts

#levisvintageclot...	#levisoriginal	#levistrauss	#levistshirt
98,153 Posts	63,544 Posts	63,018 Posts	34,883 Posts

159

Appendix 3 - Patagonia (May 18th - 21st 2019)
Patagonia Facebook analysis (likealyzer.com, May 21st 2019)

Likealyzer

BLOG   EXPLORE   LOG IN

Patagonia
Clothing (Brand)

OVERVIEW
Doing alright, but there is room to improve.

LikeRank™

- Communication! This page is responding most user comments.
- Interacts with other Facebook Pages.
- The mix of different content types in this page posts is fantastic!
- Posts content at an excellent rate.

Frontpage 83%   About 89%   Activity 100%   Response 100%   Engagement N/A

FRONTPAGE   83%
Good presentation, some room for improvement.

Profile Picture & Cover Photo
Missing
The profile picture & cover photo are key aspects of a Facebook page. They make the first visual impression on users.

Username patagonia
Provided
Usernames help to easily promote a business, brand or organization's presence on Facebook with a shortened Page address.

About Not provided
Missing
The About description gives visitors information about the page and what to expect if they choose to follow it on Facebook.

Call to Action Message
Provided
Call to Action buttons are designed to bring a page's most important objective to the forefront and provide an awesome way to improve user interactions.

ABOUT   89%
Does a good job of providing visitors with context and information.

Milestones
Not enough
Milestones are a great way of telling the story of a company or organization

Contact Information
Provided
Contact information is very important as it allows users to get in touch with the page or easily find a way to get more information.
📞 (805) 643-8616
🌐 patagonia.com
✉ customer_service@patagonia.com

Location
Provided
Ventura, CA, United States

Products
Provided
outdoor clothing, outdoor gear, footwear, and luggage. Patagonia specifically makes hard shells, soft shells, rain jackets, ski jackets, ski pants, organic cotton clothing, sportswear, travel clothing, Patagonia fleece, technical ...

ACTIVITY   100%
The activity levels for this page are off the charts!

📷 Photos 52%   ✏ Notes 12%   🎥 Videos 36%

0.8 **Posts per day**
A Facebook page should optimize its number of posts per day in order to increase user engagement. Posting too little or too much can damage engagement.

148 **Average post length**
The length of a post matters. Our research shows that posts whose length ranges between 40 - 100 characters on average will produce more engagement with users.

65 **Pages liked**
Curiosity and dialogue between pages encourage cross domain interest and improves overall engagement.

12 **Native Facebook videos**
Native Facebook Videos are the most engaging type of content on Facebook. Pages that take advantage of them are very likely to improve their overall engagement level among their followers.

RESPONSE   100%
Fantastic response levels!

YES
Users can post
Facebook is an amazing channel for fans to interact with their favorite brands. Allowing users to post to a page is the first step in increasing engagement.

N/A
Response rate
A Page should be able to respond to most user posts. A high response rate is indicative of a responsive brand.

N/A
Response time
Facebook users demand fast responses. A page should try to reduce the time between an user post and its answer.

ENGAGEMENT   N/A
We cannot score engagement based on public profiles.

27,577
People talking about this
Measures how many people have interacted with a page or its content, in any way, over the last seven days.

1,529,894
Total Page likes
The larger the better! The more actual followers a page acquires the broader its reach will be.

2%
Engagement rate
Engagement rate is calculated by dividing the Page's PTAT with the total number of Likes.

160

Patagonia Instagram analysis (socialblade.com, May 21st 2019)

Patagonia @patagonia						WEBSITE	INSTAGRAM PROFILE
	MEDIA UPLOADS 2,292	FOLLOWERS 4,007,076	FOLLOWING 514	ENGAGEMENT RATE 0.75%	AVG LIKES 29,948.50	AVG COMMENTS 148.24	HELP US BY AUTHENTICATING

User Summary   Historical Data [Legacy]

A- TOTAL GRADE	1,388th FOLLOWERS RANK	4,852,285th FOLLOWING RANK	353,563rd MEDIA RANK	6,108,535th ENGAGEMENT RANK

INSTAGRAM STATS SUMMARY / USER STATISTICS FOR PATAGONIA (2019-05-04 - 2019-05-20)

DATE		FOLLOWERS		FOLLOWING		MEDIA	
2019-05-04	Sat	--	3,986,536	--	507	--	2,278
2019-05-05	Sun	+2,015	3,988,551	-1	506	--	2,278
2019-05-06	Mon	+1,118	3,989,669	--	506	+1	2,279
2019-05-07	Tue	+2,783	3,992,452	+1	507	+1	2,280
2019-05-08	Wed	+2,480	3,994,932	--	507	+1	2,281
2019-05-09	Thu	+1,855	3,996,787	+2	509	+1	2,282
2019-05-10	Fri	-95	3,996,692	--	509	+1	2,283
2019-05-11	Sat	+1,584	3,998,276	--	509	--	2,283
2019-05-12	Sun	-433	3,997,843	--	509	+1	2,284
2019-05-15	Wed	+3,201	4,001,044	--	509	+3	2,287
2019-05-16	Thu	+1,344	4,002,388	+5	514	+1	2,288
2019-05-18	Sat	+2,382	4,004,770	--	514	+2	2,290
2019-05-19	Sun	+1,211	4,005,981	--	514	+1	2,291
2019-05-20	Mon	+1,095	4,007,076	--	514	+1	2,292
Daily Averages		+1,860		+1		+1	
Monthly Averages		+55,800		+30		+30	

INSTAGRAM PROGRESS GRAPHS FOR PATAGONIA (2019-05-04 - 2019-05-20)

Total daily followers for 'Patagonia'

Total daily following for 'Patagonia'

Total Media Uploads for 'Patagonia'

161
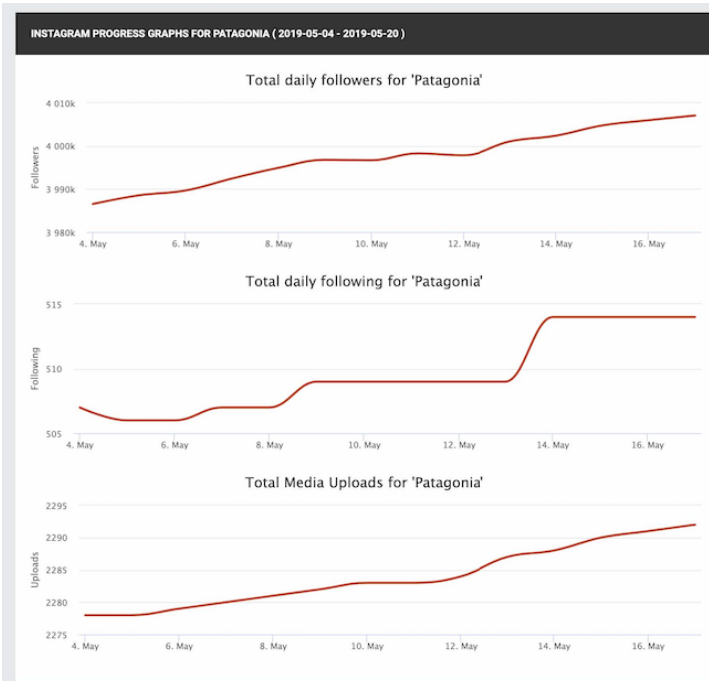
Patagonia Instagram analysis (socialblade.com, May 21st 2019)

Patagonia
Clothing (Brand)

1,529,735 page likes
25,356 talking about this

Page Summary

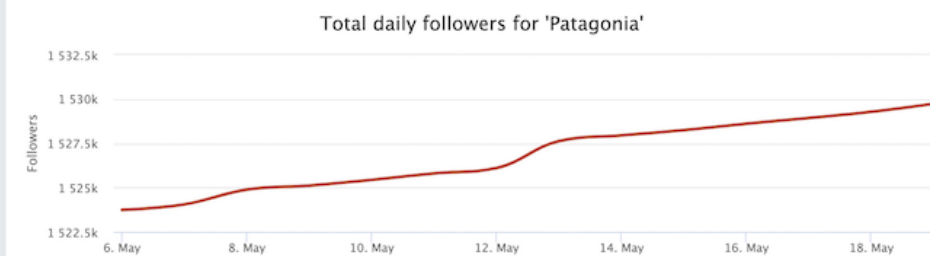| A-	6,090th	7,861st	TBD
TOTAL GRADE	LIKES RANK	TALKING ABOUT RANK	CATEGORY RANK

FACEBOOK STATS SUMMARY / USER STATISTICS FOR PATAGONIA (2019-05-06 - 2019-05-21)

DATE		LIKES		TALKING ABOUT	
2019-05-06	Mon	--	1,523,744	--	18,656
2019-05-07	Tue	+309	1,524,053	+1,778	20,434
2019-05-08	Wed	+835	1,524,888	-2,065	18,369
2019-05-09	Thu	+227	1,525,115	-965	17,404
2019-05-10	Fri	+323	1,525,438	-99	17,305
2019-05-11	Sat	+366	1,525,804	+1,679	18,984
2019-05-12	Sun	+304	1,526,108	+84	19,068
2019-05-15	Wed	+1,520	1,527,628	+3,613	22,681
2019-05-16	Thu	+321	1,527,949	+1,723	24,404
2019-05-17	Fri	+297	1,528,246	+797	25,201
2019-05-18	Sat	+359	1,528,605	-1,799	23,402
2019-05-19	Sun	+328	1,528,933	+3,748	27,150
2019-05-20	Mon	+346	1,529,279	-982	26,168
2019-05-21	Tue	+456	1,529,735	-812	25,356
Daily Averages		+474			
Monthly Averages		+14,219			

FACEBOOK PROGRESS GRAPHS FOR PATAGONIA (2019-05-06 - 2019-05-21)

Total daily followers for 'Patagonia'

Patagonia Hashtag analysis (web.stagram.com, May 21st 2019)

#patagonia	#patagonian	#patagoniach...	#patagoniaar...
4,644,886 Posts	21,887 Posts	85,721 Posts	386,071 Posts
#patagoniach...	#patagoniase...	#patagoniarg...	#patagoniath...
234,789 Posts	55,878 Posts	15,102 Posts	13,585 Posts
#patagonia_s...	#patagonia_fl...	#patagoniafl...	#patagonia_c...
3,012 Posts	16,470 Posts	9,232 Posts	3,084 Posts
#patagoniakids	#cervezapata...	#patagoniarun	#patagoniane...
13,022 Posts	28,627 Posts	12,985 Posts	2,586 Posts
#patagoniafl...	#patagoniaar...	#patagoniaja...	#patagoniach...
64,237 Posts	17,668 Posts	6,940 Posts	9,030 Posts
#patagoniacl...	#patagoniasurf	#patagoniaba...	#patagoniaru...
3,584 Posts	10,762 Posts	6,906 Posts	2,165 Posts
#patagonianb...	#patagoniatr...	#patagoniafis...	#patagonialo...
2,136 Posts	3,801 Posts	5,369 Posts	5,100 Posts
#patagoniapr...	#patagoniave...	#patagoniano...	#patagoniatrip
5,574 Posts	5,019 Posts	5,160 Posts	5,183 Posts

Facebook front page

Patagonia Facebook post about a petition against Equinor, who are drilling in the deep waters of the Great Australian Bight (facebook.com/patagonia, 2019)

Patagonia
May 16 at 11:26 AM · 🌐

Australians and Europeans joined forces yesterday at Equinor's AGM to show the company what it's coming up against.
Previously, the company had received over 31.000 comment submissions online. However, Heath decided to deliver some more personally. Over 300 letters from Australians stating their concerns on Equinor drilling in the deep waters of the Great Australian Bight passed directly to Equinor CEO Eldar Sætre.

Heath leaving with one last message for Equinor "Do the right thing, leave the Bight alone"
Great Australian Bight Alliance Greenpeace International The Wilderness Society
#fightforthebight #bigoildontsurf

👍❤️ 45   2 Comments

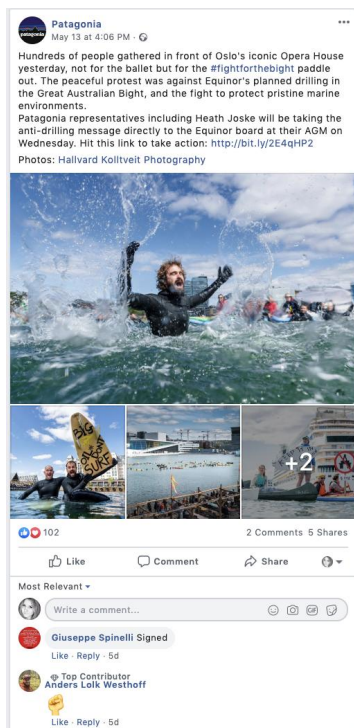👍 Like   💬 Comment   ➦ Share   🌐 ▾

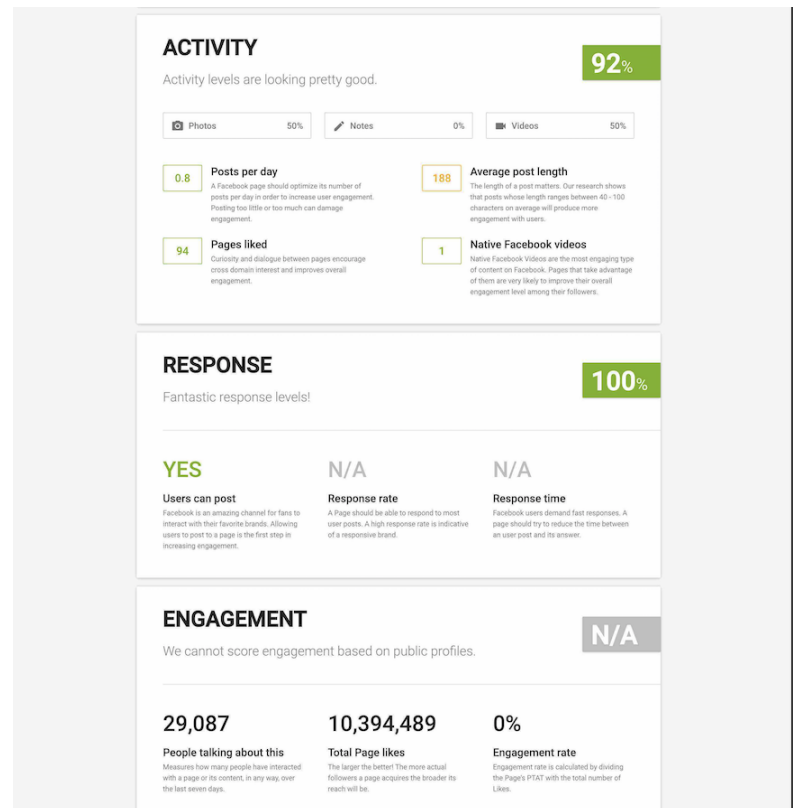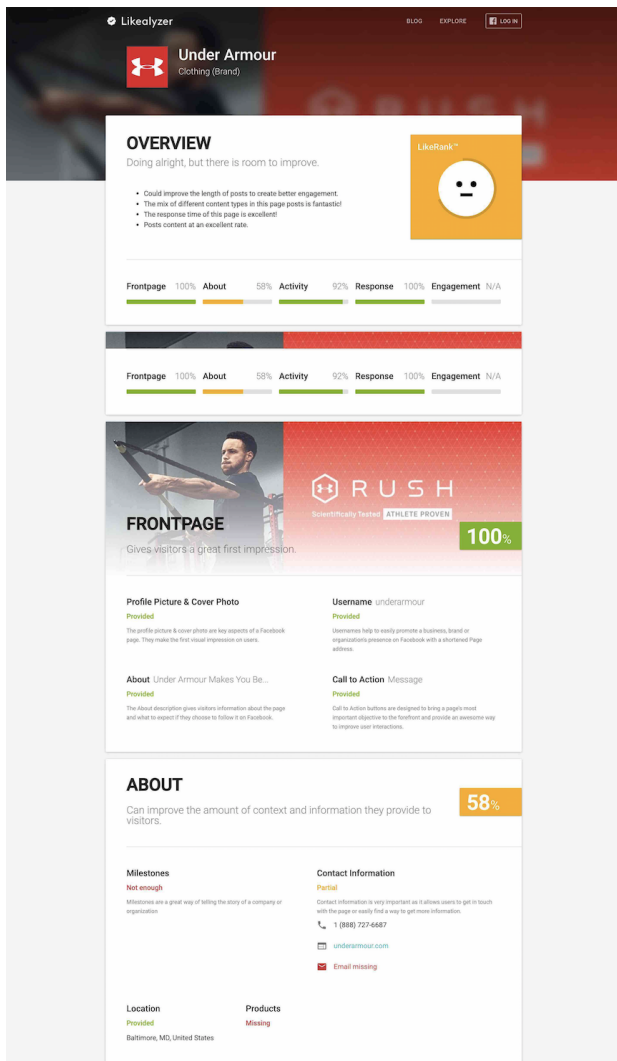**Patagonia Facebook post - user-generated content (facebook.com/patagonia, 2019)**

Patagonia Facebook post - Surfing against Equinor (facebook.com/patagonia, 2019)

Under Armour Facebook Analysis (likealyzer.com, May 21st 2019)

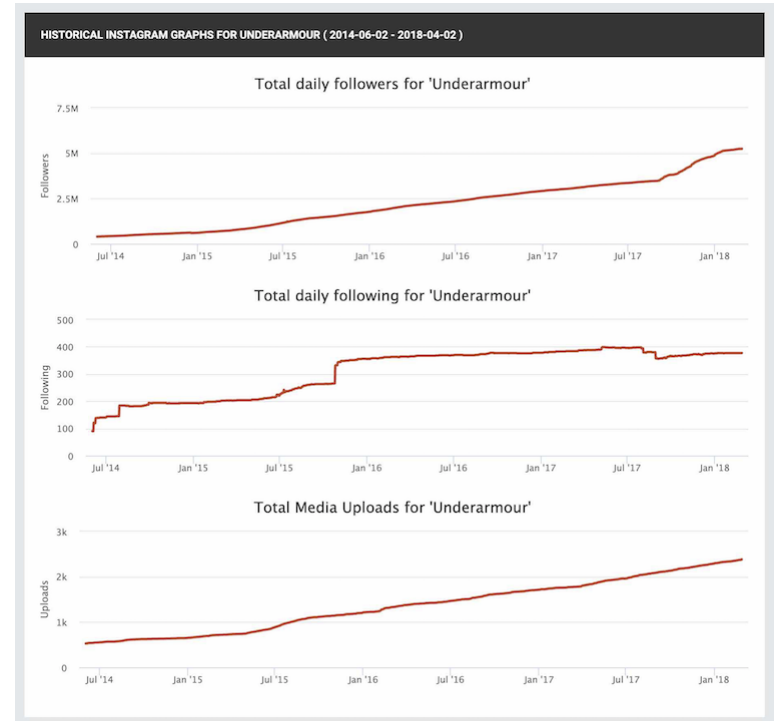# Under Armour Instagram Analysis (socialblade.com, May 21st 2019)

| WEBSITE | INSTAGRAM PROFILE |

Under Armour @underarmour

MEDIA UPLOADS	FOLLOWERS	FOLLOWING	ENGAGEMENT RATE	AVG LIKES	AVG COMMENTS
2,917	7,306,608	413	0.32%	23,010.20	102.28

HELP US BY AUTHENTICATING

User Summary   Historical Data   Legacy

HISTORICAL INSTAGRAM USER STATISTICS FOR UNDERARMOUR (2014-06-02 - 2018-04-02)

DATE		FOLLOWERS		FOLLOWING		MEDIA	
2018-03-04	Sun	+1,045	5,155,685	--	377	+1	2,334
2018-03-05	Mon	+4,755	5,160,440	--	377	+1	2,335
2018-03-06	Tue	+2,374	5,162,814	--	377	+1	2,336
2018-03-07	Wed	+3,803	5,166,617	--	377	+1	2,337
2018-03-08	Thu	+1,902	5,168,519	--	377	+1	2,338
2018-03-09	Fri	+5,723	5,174,242	--	377	-1	2,337
2018-03-10	Sat	+4,875	5,179,117	--	377	+1	2,338
2018-03-11	Sun	+3,074	5,182,191	--	377	+2	2,340
2018-03-12	Mon	+284	5,182,475	--	377	+1	2,341
2018-03-13	Tue	+667	5,183,142	--	377	+2	2,343
2018-03-14	Wed	+682	5,183,824	--	377	+1	2,344
2018-03-15	Thu	+5,575	5,189,399	--	377	+3	2,347
2018-03-16	Fri	+3,599	5,192,998	--	377	+2	2,349
2018-03-17	Sat	+4,331	5,197,329	--	377	+2	2,351
2018-03-18	Sun	+833	5,198,162	--	377	--	2,351
2018-03-19	Mon	+4,245	5,202,407	--	377	+2	2,353
2018-03-20	Tue	+4,544	5,206,951	--	377	+2	2,355
2018-03-21	Wed	+5,152	5,212,103	--	377	+1	2,356
2018-03-22	Thu	+6,368	5,218,471	--	377	+2	2,358
2018-03-23	Fri	+2,955	5,221,426	--	377	+2	2,360
2018-03-24	Sat	+1,629	5,223,055	--	377	+2	2,362
2018-03-25	Sun	+1,207	5,224,262	--	377	+2	2,364
2018-03-26	Mon	+7,945	5,232,207	--	377	+2	2,366
2018-03-27	Tue	+6,381	5,238,588	--	377	+3	2,369
2018-03-28	Wed	+826	5,239,414	--	377	--	2,369
2018-03-29	Thu	-204	5,239,210	--	377	+1	2,370
2018-03-30	Fri	-263	5,238,947	--	377	+1	2,371
2018-03-31	Sat	+764	5,239,711	--	377	+5	2,376
2018-04-01	Sun	+3,109	5,242,820	--	377	+2	2,378
2018-04-02	Mon	+18	5,242,838	--	377	+3	2,381
Daily Averages		+4,204		--			
Monthly Averages		+126,120		--			

HISTORICAL INSTAGRAM GRAPHS FOR UNDERARMOUR (2014-06-02 - 2018-04-02)

Total daily followers for 'Underarmour'

Total daily following for 'Underarmour'

Total Media Uploads for 'Underarmour'

168

Under Armour Facebook Analysis (socialblade.com, May 21st 2019)

Page Summary

A-	967th	5,688th	TBD
TOTAL GRADE	LIKES RANK	TALKING ABOUT RANK	CATEGORY RANK

FACEBOOK STATS SUMMARY / USER STATISTICS FOR UNDERARMOUR (2019-05-17 - 2019-05-30)
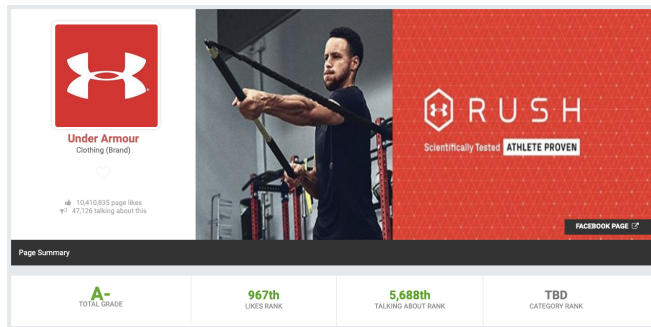
DATE		LIKES		TALKING ABOUT	
2019-05-17	Fri	--	10,390,795	--	30,223
2019-05-18	Sat	+766	10,391,561	+1,662	31,885
2019-05-19	Sun	+790	10,392,351	-1,135	30,750
2019-05-20	Mon	+939	10,393,290	-11	30,739
2019-05-21	Tue	+1,007	10,394,297	-575	30,164
2019-05-22	Wed	+4,651	10,398,948	-779	29,385
2019-05-23	Thu	+1,140	10,400,088	+3,182	32,567
2019-05-24	Fri	+1,522	10,401,610	-1,926	30,641
2019-05-25	Sat	+2,345	10,403,955	+6,374	37,015
2019-05-26	Sun	+595	10,404,550	+5,411	42,426
2019-05-27	Mon	+1,400	10,405,950	+3,507	45,933
2019-05-28	Tue	+2,434	10,408,384	+2,168	48,101
2019-05-29	Wed	+1,713	10,410,097	+1,849	49,950
2019-05-30	Thu	+738	10,410,835	-2,824	47,126
Daily Averages		+1,329			
Monthly Averages		+39,870			

FACEBOOK PROGRESS GRAPHS FOR UNDERARMOUR (2019-05-17 - 2019-05-30)

Total daily followers for 'Under Armour'
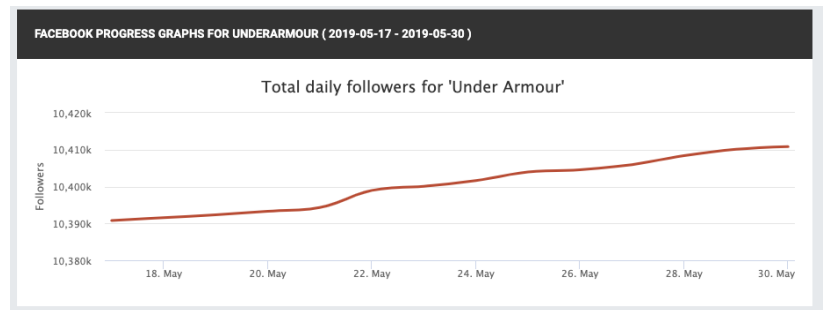
Patagonia Hashtag analysis (web.stagram.com, May 21st 2019)

#underarmou... 33,197 Posts	#underarmour 4,533,456 Posts	#underarmou... 102,565 Posts	#underarmou... 18,559 Posts
#underarmou... 6,428 Posts	#underarmou... 75,155 Posts	#underarmou... 2,234 Posts	#underarmou... 22,536 Posts
#underarmou... 7,546 Posts	#underarmou... 2,718 Posts	#underarmou... 1,258 Posts	#underarmou... 8,479 Posts
#underarmou... 3,501 Posts	#underarmou... 1,412 Posts	#underarmou... 12,957 Posts	#underarmou... 11,704 Posts
#underarmou... 50,438 Posts	#underarmou... 24,665 Posts	#underarmou... 15,439 Posts	#underarmou... 12,190 Posts
#underarmou... 2,802 Posts	#underarmou... 2,726 Posts	#underarmou... 3,250 Posts	#underarmou... 1,575 Posts
#underarmou... 9,508 Posts	#underarmou... 1,598 Posts	#underarmou... 31,573 Posts	#underarmou... 53,877 Posts
#underarmou... 16,426 Posts	#underarmou... 3,200 Posts	#underarmou... 2,748 Posts	#underarmou... 1,824 Posts

169

Under Armour Facebook front page (May 18th 2019)

Appendix 5 - H&M (May 19th 2019)
H&M Facebook Analysis (Likealyzer.com, May 19th 2019)

LikeRank™

OVERVIEW

Doing alright, but there is room to improve.

- Posted content is good in terms of length.
- Posts content at an excellent rate.
- Interacts with other Facebook Pages.
- The mix of different content types in this page posts is fantastic!

Frontpage	100%
About	32%
Activity	100%
Response	100%
Engagement	N/A

ACTIVITY

The activity levels for this page are off the charts!

100%

📷 Photos	43%
✏ Notes	0%
🎥 Videos	57%

Posts per day
A Facebook page should optimize its number of posts per day in order to increase user engagement. Posting too little or too much can damage engagement. **1.5**

Average post length
The length of a post matters. Our research shows that posts whose length ranges between 40 - 100 characters on average will produce more engagement with users. **109**

Pages liked
Curiosity and dialogue between pages encourage cross domain interest and improves overall engagement. **200+**

Native Facebook videos
Native Facebook Videos are the most engaging type of content on Facebook. Pages that take advantage of them are very likely to improve their overall engagement level among their followers. **25**

RESPONSE

Fantastic response levels!

100%

Users can post
Facebook is an amazing channel for fans to interact with their favorite brands. Allowing users to post to a page is the first step in increasing engagement. **YES**

Response rate
A Page should be able to respond to most user posts. A high response rate is indicative of a responsive brand. **N/A**

Response time
Facebook users demand fast responses. A page should try to reduce the time between an user post and its answer. **N/A**

ENGAGEMENT

We cannot score engagement based on public profiles.

N/A

People talking about this
Measures how many people have interacted with a page or its content, in any way, over the last seven days. **12,633**

Total Page likes
The larger the better! The more actual followers a page acquires the broader its reach will be. **36,201,169**

Engagement rate
Engagement rate is calculated by dividing the Page's PTAT with the total number of Likes. **0%**

H&M Instagram analysis (phlanx.com, May 19th 2019)
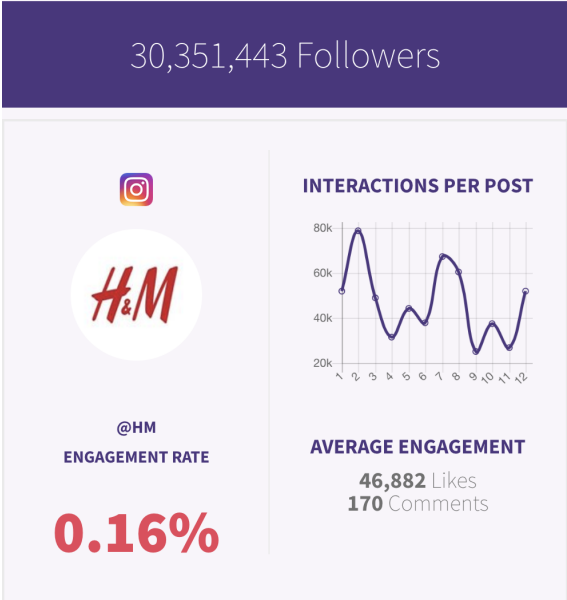
30,351,443 Followers

INTERACTIONS PER POST

@HM
ENGAGEMENT RATE

0.16%

AVERAGE ENGAGEMENT
46,882 Likes
170 Comments

H&M Instagram analysis (socialblade.com, May 19th 2019)

H&M @hm

MEDIA UPLOADS	FOLLOWERS	FOLLOWING	ENGAGEMENT RATE ⊘	AVG LIKES	AVG COMMENTS
4,800	30,350,019	424	0.25%	76,802.50	259.92

WEBSITE   INSTAGRAM PROFILE ⧉

HELP US BY AUTHENTICATING

User Summary   Historical Data Legacy

A++	41st	5,263,034th	99,883rd	6,587,081st
TOTAL GRADE	FOLLOWERS RANK	FOLLOWING RANK	MEDIA RANK	ENGAGEMENT RANK

INSTAGRAM STATS SUMMARY / USER STATISTICS FOR HM (2019-05-03 - 2019-05-18)

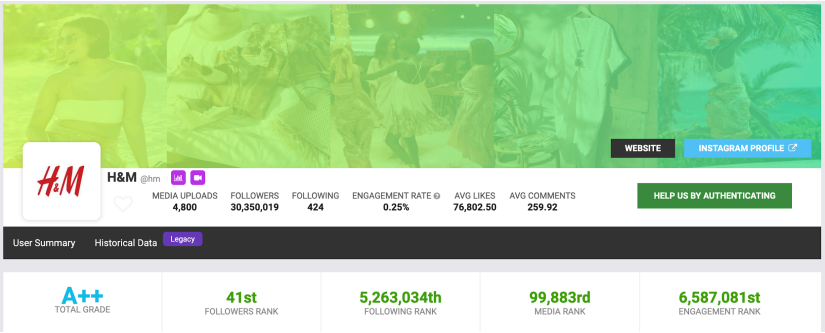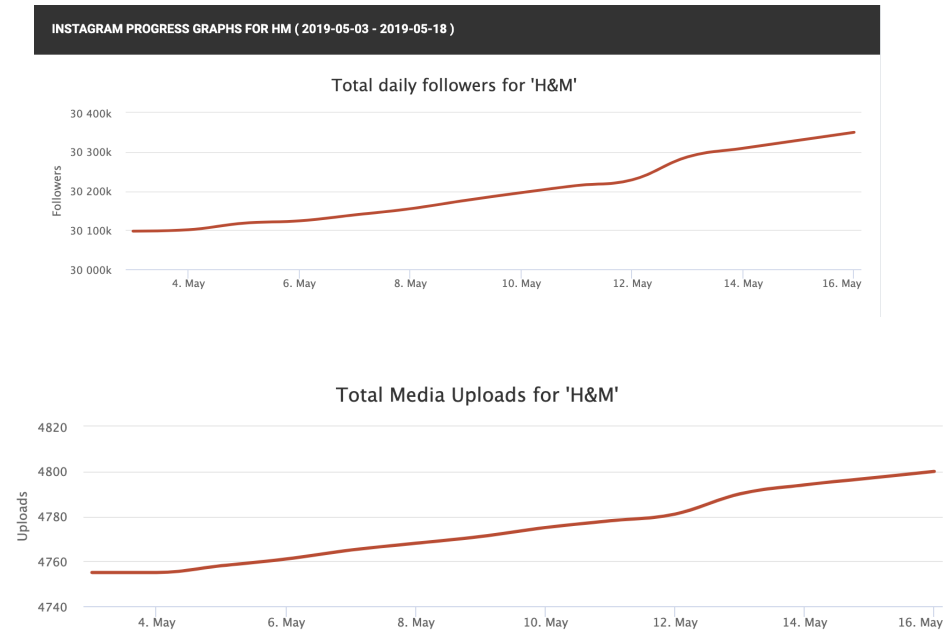| DATE		FOLLOWERS		FOLLOWING		MEDIA	
2019-05-03	Fri	–	30,097,382	–	424	–	4,755
2019-05-04	Sat	+3,529	30,100,911	–	424	–	4,755
2019-05-05	Sun	+16,876	30,117,787	–	424	+3	4,758
2019-05-06	Mon	+5,814	30,123,601	–	424	+3	4,761
2019-05-07	Tue	+15,311	30,138,912	–	424	+4	4,765
2019-05-08	Wed	+15,713	30,154,625	–	424	+3	4,768
2019-05-09	Thu	+21,489	30,176,114	–	424	+3	4,771
2019-05-10	Fri	+19,618	30,195,732	–	424	+4	4,775
2019-05-11	Sat	+18,186	30,213,918	–	424	+3	4,778
2019-05-12	Sun	+14,612	30,228,530	–	424	+3	4,781
2019-05-15	Wed	+58,699	30,287,229	–	424	+9	4,790
2019-05-16	Thu	+22,018	30,309,247	–	424	+4	4,794
2019-05-17	Fri	+20,357	30,329,604	–	424	+3	4,797
2019-05-18	Sat	+20,415	30,350,019	–	424	+3	4,800
Daily Averages		+18,865		+1		+4	
Monthly Averages		+565,950		+30		+120	

INSTAGRAM PROGRESS GRAPHS FOR HM (2019-05-03 - 2019-05-18)

Total daily followers for 'H&M'

Total Media Uploads for 'H&M'

173

H&M Facebook analysis (socialblade.com, May 19th 2019)

FACEBOOK STATS SUMMARY / USER STATISTICS FOR HMPHILIPPINES (2019-05-04 - 2019-05-19)

DATE		LIKES		TALKING ABOUT	
2019-05-04	Sat	–	36,328,993	–	19,657
2019-05-05	Sun	+3,432	36,332,425	+856	20,513
2019-05-06	Mon	+3,372	36,335,797	-5,906	14,607
2019-05-07	Tue	+3,398	36,339,195	-63	14,544
2019-05-08	Wed	+10,947	36,350,142	+922	15,466
2019-05-09	Thu	+5,423	36,355,565	+4,385	19,851
2019-05-10	Fri	+3,991	36,359,556	+1,665	21,516
2019-05-11	Sat	+1,985	36,361,541	+5,025	26,541
2019-05-12	Sun	+2,425	36,363,966	+252	26,793
2019-05-15	Wed	+15,056	36,379,022	+4,068	30,861
2019-05-16	Thu	+7,199	36,386,221	-2,452	28,409
2019-05-17	Fri	+3,733	36,389,954	-2,380	26,029
2019-05-18	Sat	+1,746	36,391,700	-2,713	23,316
2019-05-19	Sun	+3,645	36,395,345	+876	24,192
Daily Averages		+5,074			
Monthly Averages		+152,200			

FACEBOOK PROGRESS GRAPHS FOR HMPHILIPPINES (2019-05-04 - 2019-05-19)

Total daily followers for 'H&M'
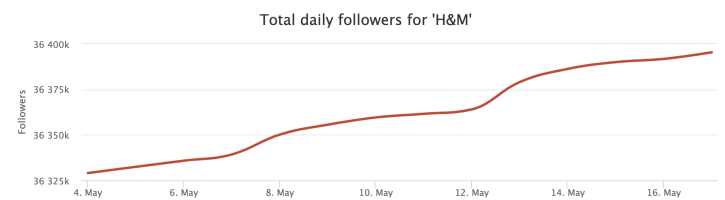
H&M Hashtag analysis (web.stagram.com, May 19th 2019)

#hm
9,463,958 Posts

#hmuamanila
42,366 Posts

#hmhome
280,631 Posts

#hmxme
238,078 Posts

#hmb
173,826 Posts

#hmi
233,997 Posts

#hmo
183,324 Posts

#yeshm
64,586 Posts

Appendix 6 - Story plots (May 19th 2019)
Eight different narrative patterns by Denning, 2006, p. 42

Exhibit 1 Eight different narrative patterns

If your objective is:	You will need a story that:	In telling it, you will need to:	Your story will inspire such phrases as:
Sparking action (springboard stories)	Describes how a successful change was implemented in the past, but allows listeners to imagine how it might work in their situation	Avoid excessive detail that will take the audience's mind off its own challenge	"Just imagine …" "What if …?"
Communicating who you are	Provides audience-engaging drama and reveals some strength or vulnerability from your past	Provide meaningful details but also make sure the audience has the time and inclination to hear your story	"I didn't know that about him!" "Now I see what she's driving at!"
Transmitting values	Feels familiar to the audience and will prompt discussion about the issues raised by the value being promoted	Use believable (though perhaps hypothetical) characters and situations, and never forget that the story must be consistent with your own actions	"That's so right!" "Why don't we do that all the time!"
Communicating who the firm is – branding	Is usually told by the product or service itself, or by customer word-of-mouth or by a credible third party	Be sure that the firm is actually delivering on the brand promise	"Wow!" "I'm going to tell my friends about this!"
Fostering collaboration	Movingly recounts a situation that listeners have also experienced and that prompts them to share their own stories about the topic	Ensure that a set agenda doesn't squelch this swapping of stories – and that you have an action plan ready to tap the energy unleashed by this narrative chain reaction	"That reminds me of the time that I …" "Hey, I've got a story like that."
Taming the grapevine	Highlights, often through the use of gentle humor, some aspect of a rumor that reveals it to be untrue or unreasonable	Avoid the temptation to be mean-spirited – and be sure that the rumor is indeed false!	"No kidding!" "I'd never thought about it like that before!"
Sharing knowledge	Focuses on mistakes made and shows, in some detail, how they were corrected, with an explanation of why the solution worked	Solicit alternative – and possibly better – solutions	"There but for the grace of God …" "Gosh! We'd better watch out for that in future!"
Leading people into the future	Evokes the future you want to create without providing excessive detail that will only turn out to be wrong	Be sure of your storytelling skills. (Otherwise, use a story in which the past can serve as a springboard to the future.)	"When do we start?" "Let's do it!"

Appendix 7 - Literature review (May 30th 2019)

Nr.	Title	Year	Publisher	Author	Abstract
1	The Review of Content Marketing as a New Trend in Marketing Practices	2015	International Journal of Management, Accounting and Economics Vol. 2 (9)	Yazdanifard, R. and An Kee, A. W.	Firms create value by establishing and maintaining appropriate exchange relationships. However, beyond the generally recognized importance of trust and commitment, there is a lack of specific cues as to how such value creation can be managed. In an attempt to gain more insight this study examines the success formulas in three different types of interactions in exchange relationships. The purpose is to investigate how different types of interactions can be managed so that buyer firms make important contributions to the development of their suppliers' capabilities. The study empirically examines how inter-organizational management facilitates value creation in three different types of interactions in exchange relationships: unilateral learning, unilateral development, and bilateral learning. This study uses a partial least squares analysis (PLS) to analyze survey data from 142 exchange relationships in the seafood industry. The main contribution to the literature is the assessment of how various types of inter-organizational management promote value-creation initiatives (such as information supply and coaching), and ultimately, value creation.
2	Why the PR strategy of storytelling improves employee engagement and adds value to CSR: An integrated literature review	2015	Public Relations Review, Vol. 41, pp. 662-674	Gill, R.	This literature review paper examines theoretical text on corporate storytelling to ascertain if it can be a valuable public relations (PR) strategy to heighten employee engagement,and to identify how storytelling may improve internal loyalty to the corporate brand that ultimately strengthens internal and external reputation – validating its worth for an organisation's corporate social responsibility (CSR).
3	Who Am I? How Compelling Self-storytelling Builds Digital Personal Reputation	2016	Journal of Interactive Marketing, Vol. 35, pp. 44-55	Pera, R., Viglia, G. and Furlan, R.	The work explores whether self-storytelling is a powerful predictor of personal reputation in a collaborative community of the sharing economy realm. By proposing that powerful self-storytelling allows an attractive positioning in respect to potential others, the paper extends the literature of brand storytelling and brand archetypes shifting the perspective to a personal level. This study adopts a qualitative–quantitative approach to investigate the meanings and stories contained in personal profile descriptions and their relation with reputation. Personal descriptions are interpreted as storytelling activities, labels/glosses that allow members to access the services of the community by facilitating personal reputation building. The findings show that powerful storytelling structures have defined phases and are crucial in reputation building when the story evolves in a metaphoric, symbolic lesson. The presence of archetypes, in particular the Sage and the Ruler, also confers reputational power to the stories. The results reveal opportunities for peer-to-peer communities, traditional companies, and social businesses. Marketers should design tools and platforms able to trigger consumers' desire to express their individuality through personal descriptions and suggest the drivers that affect reputation
4	Unlocking how start-ups create business value with mobile applications: Development of an App-enabled Business Innovation Cycle	2017	M. Ehrenhard et al. / Technological Forecasting & Social Change 115 (2017) 26–36	M. Ehrenhard, T. Broek, M. Z. Stagno	Little is known about the business value that mobile applications (apps) can create, and how start-ups can lever-age this value. We present a multiple-case study to both explain the process of app-enabled value creation and the type of value outcomes associated with the use of apps for business purposes. The study develops an App-enabled Business Innovation Cycle model that includes 1) twelve routines matched to four dynamic capabilities for creating business value using apps, 2) an explanation of the interactions between these capabilities, and 3) eleven types of app-enabled business value. Based on the developed model we give directions for future re-search and practice.
5	This is not Marketing. This is HBO: Branding HBO with Transmedia Storytelling	-	Université Bordeaux Montaigne, Laboratoire MICA	M. Bourdaa	Transmedia Storytelling, as theorized by Henry Jenkins, is a way to extend stories across multiple media platforms in order to create a coherent storyworld, giving information on characters or insights on the plots and the narrative universe. This article analyses how HBO is developing strategies of transmedia storytelling. I will focus on two specific television shows, True Blood (HBO/Your Face Goes Here Entertainment, 2008-) and Game of Thrones (HBO/Television 360/Grok! Television/Generator Entertainment/Bighead Littlehead, 2011-), in order to understand how HBO managed to promote these shows and expand its brand in the American and international television landscape. I use a dual methodology, first presenting an analysis of the transmedia strategies related to the universes of the shows. Then I will draw on interviews with the creators of these strategies in order to understand how they are included in the promotion of HBO.
6	The roles of brand community and community engagement in building brand trust on social media	2014	Computers in Human Behavior 37 (2014) 152–161	M. R. Habibi, M. Laroche, M.O. Richard	Brand communities and social media often overlap. Social media is an ideal environment for building brand communities. However, there is limited research about the benefits and consequences of brand communities established on social media platforms. This study addresses this issue by developing a model depicting how consumers' relationship with the elements of a brand community based on social media (i.e. brand, product, company, and other consumers) influence brand trust. The findings include that three of the four relationships positively influence brand trust. However, customer-other customers' relationships negatively influence brand trust, which is counter intuitive and interesting. The prominent role of engagement in a brand community is also investigated in the model. Community engagement amplifies the strength of the relationships consumers make with the elements of brand community

and it has a moderating effect in translating the effects of such relationships on brand trust. Finally, the-oretical and managerial implications are discussed. |

12	Humanizing brands: When brands seem to be like me, part of me, and in a relationship with me	2017	Journal of Consumer Psychology 27, 3 (2017) 355–374	D.J. MacInnis, V.S. Folkes	We review a growing body of research in consumer behavior that has examined when consumers humanize brands by perceiving them as like, part of, or in a relationship with themselves. One research stream shows that sometimes consumers perceive brands as having human-like forms, minds, and personality characteristics. A second stream identifies ways that a consumer perceives a brand as being congruent with or connected to the self. Finally, a third highlights that consumers can view brands in ways that are analogous to the types of relationships they have with people. We review research in these three areas and point out connections among these research streams. In part, we accomplish this by showing that factors associated with the SEEK model, which are designed to explain anthropomorphic tendencies, are also relevant to other ways of humanizing brands. We identify major propositions derived from this research and several areas for which additional research is needed. We conclude with recommendations for the many opportunities for expanding our conceptual and empirical understanding of this domain.
13	From genericide to viral marketing: on 'brand'	2003	Language & Communicatio n 23 (2003) 331–357	R.E. Moore	The contemporary phenomenon of 'brand' is addressed within a Peircean semiotic frame- work, showing 'brand' to be an inherently unstable composite of tangible (e.g. product) and intangible (e.g. brand name) values. The professional literature of brand strategy is drawn upon for definitions, and branding work in an Internet-focused 'New Economy' consultancy is described. Three phenomena of branding—genericide, ingredient branding, and so-called 'viral marketing'—reveal the vulnerabilities of brands, and show that it is not only material things, but events, experiences, and acts of communication that can be 'branded'. The wider macro- economic implications of these semiotic vulnerabilities are briefly explored in conclusion.
14	Compelling brand storytelling for luxury hotels	2017	International Journal of Hospitality Management 74 (2018) 22–29	K. Ryu et al.	A process and key elements of compelling brand storytelling are proposed for branding in the luxury hotel industry. Compelling brand storytelling is a key branding component for luxury hotels. Current practices of brand storytelling in luxury hotels showed that five-star hotel brands have insufficiently utilized storytelling. The application of compelling brand storytelling is expected to enhance emotional bonds with consumers.
15	Co-creating corporate brand identity with online brand communities: A managerial perspective	2019	Journal of Business Research 96 (2019) 366–375	A. Essamri et al.	Contemporary branding literature views brand identity as socially constructed through complex interactions between multiple stakeholders. Despite extant work on how brand communities and individuals contribute towards brand identity formation, our understanding of management-led processes constituting part of the wider process of a socially constructed brand identity is still under-developed. Drawing on in-depth interviews with senior executives of a luxury automotive company and a netnography of its online brand community, we develop a process model of corporate brand identity co-creation, comprising three management-led processes: 'nurturing brand passion', 'bridging' corporate brand identity meanings and 'partnering', and associated activities through which management contribute to the wider process of corporate brand identity formation with community members and other stakeholders. By highlighting the interlinked and recursive nature of these processes and activities in the resulting model, the study offers a deeper understanding of the ways in which management are involved in co-creating corporate brand identity.
16	Branding with social media: User gratifications, usage patterns, and brand message content strategies	2016	Computers in Human Behavior 63 (2016) 868e890	Q. Gao, C. Feng	The emergence of social media provides a new platform for developing brandeconsumer relationships. The aim of the current study is to examine the differences in Chinese users' gratifications of different social media and the impact of brand content strategies on the quality of brandeconsumer communication via social media. In the first study, 209 SNS and 161 microblog users were surveyed. Five di- mensions of social media gratifications emerged from the factor analysis. Significant differences in the strengths of gratifications were found between SNS and microblog users. Usage patterns of SNS and microblog are analyzed and compared. In the second study, we examined the impact of users' gratification and the type of social media on the effectiveness of different brand content strategies through a two-week experiment involving 60 SNS users and 61 microblog users. Implications for developing branding strategies on different social media platforms are discussed.
17	Brand Performances in Social Media	2012	/ Journal of Interactive Marketing 26 (2012) 189–197	S. Singh, S. Sonnenburg	The branding literature has long recognized the power of storytelling to provide meaning to the brand and practitioners have used storytelling to enhance consumers' connections with brands. The premise of brand storytelling has been that the story and its content, production, and distribution are the brand owner's realm and the consumer primarily a listener. The emergence of social media has changed the consumers' role in storytelling from that of a passive listener to a more active participant. Our paper uses the metaphor of improvisation (improv) theater to show that in social media brand owners do not tell brand stories alone but co-create brand performances in collaboration with the consumers. The first and foremost contribution of such a conceptualization is that it offers a semantic framework that resolves issues in storytelling, demonstrates the necessity of co- creation in storytelling, and identifies the core of an inspiring story. The improv theater metaphor also helps identify the following three propositions relevant for branding in social media: (i) the process of improvisation is more important than the output

7	The power of social media storytelling in destination branding	2017	Journal of Destination Marketing & Management 8 (2018) 271–280	N. F. Lund, S. A. Cohen, C. Scarles	A large part of the global population is now connected in online social networks in social media where they share experiences and stories and consequently influence each other's perceptions and buying behaviour. This poses a distinct challenge for destination management organisations, which must cope with a new reality where destination brands are increasingly the product of people's shared tourism experiences and storytelling in social networks, rather than marketing strategies. This article suggests a novel interpretation on how these online social networks function with regard to generating engagement and stimulating circulation of brand stories by offering a conceptual framework based on the sociological concepts of storytelling, performance, performativity, and mobility. These concepts are characterised as 'technologies of power', for their role in shaping the social mechanisms in social media. VisitDenmark, the DMO of Denmark, is used as a case to put the framework into practice. The case demonstrates how DMOs can use the framework to strengthen their social media branding, and five practical recommendations for how to do so are provided.
8	The influence of storytelling approach in travel writings on readers' empathy and travel intentions	2015	Procedia - Social and Behavioral Sciences 207 (2015) 577 – 586	A. E. Akgün, H. Keskin, H. Ayar, E. Erdogan	As a fascinating concept, storytelling attracts many researchers from a variety of disciplines. Of particular interest is the power of storytelling both on a corporate and on a product level. However, its components and implications on the people and their behavioral intentions (i.e., word and mouth, visit intention) within travel marketing are limited. In this study, we empirically investigated the relationship between the components of storytelling, empathy and behavioral intentions. By studying 155 readers, we found that perceived esthetics, narrative structure, self-reference will evoke reader empathy. We also showed that empathy was found to generate positive emotional response and behavioral intentions toward travel destination. In this sense, we suggested that travel narratives need to consider esthetics, narrative structure and relevance to readers and empathy can be considered as a determinant of emotion in the research of marketing.
9	The effects of social media based brand communities on brand community markers, value creation practices, brand trust and brand loyalty	2012	Computers in Human Behavior 28 (2012) 1755–1767	M. R. Habibi, M. Laroche, M.O. Richard	Social media based brand communities are communities initiated on the platform of social media. In this article, we explore whether brand communities based on social media (a special type of online brand communities) have positive effects on the main community elements and value creation practices in the communities as well as on brand trust and brand loyalty. A survey based empirical study with 441 respondents was conducted. The results of structural equation modeling show that brand communities established on social media have positive effects on community markers (i.e., shared consciousness, shared rituals and traditions, and obligations to society), which have positive effects on value creation practices (i.e., social networking, community engagement, impressions management, and brand use). Such communities could enhance brand loyalty through brand use and impression management practices. We show that brand trust has a full mediating role in converting value creation practices into brand loyalty. Implications for practice and future research opportunities are discussed.
10	Storytelling in the digital era: A meta-analysis of relevant moderators of the narrative transportation effect	2019	Journal of Business Research, Vol. 96, pp. 135–146	Laer, T., Feiereisen, S. and Visconti, L. M.	In the digital era, marketers increasingly use storytelling techniques to narratively transport and persuade their customers. This paper pursues three primary objectives: (1) to integrate three digitally relevant moderators of the narrative transportation effect into the marketing literature, (2) to empirically assess the integrated model with a quantitative meta-analysis of extant research, and (3) to provide directions for marketing managers to enhance the narrative transportation effect in an evolving technological environment. The paper contributes to the field by means of a meta-analysis of 64 articles featuring 138 narrative transportation effect sizes. The research shows that the narrative transportation effect is stronger when the story falls in a commercial (vs. non-commercial) domain, is user (vs. professional) generated, and is received by one story-receiver at a time. The study concludes with implications for research and practice and directions for future research.
11	Managing Brands in the Social Media Environment	2013	Journal of Interactive Marketing 27 (2013) 242–256	S. Gesler et al	The dynamic, ubiquitous, and often real-time interaction enabled by social media significantly changes the landscape for brand management. A deep understanding of this change is critical since it may affect a brand's performance substantially. Literature about social media's impact on brands is evolving, but lacks a systematic identification of key challenges related to managing brands in this new environment. This paper reviews existing research and introduces a framework of social media's impact on brand management. It argues that consumers are becoming pivotal authors of brand stories due to new dynamic networks of consumers and brands formed through social media and the easy sharing of brand experiences in such networks. Firms need to pay attention to such consumer-generated brand stories to ensure a brand's success in the marketplace. The authors identify key research questions related to the phenomenon and the challenges in coordinating consumer- and firm-generated brand stories.

#	Title	Year	Journal	Authors	Abstract
18	Brand experience anatomy in retailing: An interpretive structural modeling approach	2015	Journal of Retailing and Consumer Services 24 (2015) 60–69	I. Khan, Z. Rahman	In today's highly competitive retail environment, retailers have recognized and embraced the concept of offering experiences with the retail brand across various channels beyond new launches and lower prices. To manage the experiences associated with a retail brand, retailers need to understand the concept of brand experience in retailing and the factors that actually comprise it. Interestingly, very few studies have imparted an understanding of brand experience in retailing. This study seeks to understand the retail brand experience and model the interrelationships among retail brand experience variables using interpretive structural modeling (ISM). Retail brand experience variables used in this study have been identified from existing literature on 'brand experience' and from brainstorming sessions with academicians and retail industry experts. Our findings show that the variables, namely, packaging of own label brands, customer billings, order and application forms, point-of-sales (i.e., shelf talkers) and re-commendation by a salesperson have a high degree of influence and exhibit low dependence. These variables require a great deal of consideration due to their strategic significance to retailers. The approach applied in this study will enhance the understanding of retailers for improving the performance through managed retail brand experience initiatives.
19	Business storytelling about energy and climate change: The case of Brazil's ethanol industry	2017	Energy Research & Social Science, Vol. 31, pp. 77–85	L.L. Benites-Lazaro et al.	Climate change narratives often evoke scary scenarios. But in business discourses, the climate change narrative often emerges as an opportunity rather than a threat. This paper examines the predominant business storytelling ploys used by Brazil's sugarcane industry association, UNICA to promote the industry as environmentally and socially responsible. We used both qualitative and quantitative narrative analysis to analyze thirty-five videos and multimedia presentations produced as part of UNICA's marketing communications. Drawing on insights about tropes variously evoking hero stories, learning stories and horror stories, we conclude that the sugarcane industry has developed hero and learning stories that portray the sugarcane industry as a sustainable business and ethanol as a 'green hero', a green, renewable energy that helps reduce greenhouses gas emissions and thus saves humanity from climate change.
20	"Once upon a brand": Storytelling practices by Spanish brands	2016	Spanish Journal of Marketing - ESIC Vol. 20, pp. 115-131	Delgado-Balle ster, E. and Fernández-Sa biote, E.	We have all listened to and told stories. People are captivated by good stories since they have the power to translate us into new worlds and enable us to live the lives of others. In addition, our thoughts and emotions seem bound by the structure of stories. However, not only do consumers interpret their exposure to and experiences with brands through stories, but stories can persuade and strength the brand. Nowadays, companies are making efforts to build their brands through storytelling. After reviewing the concept of story and some of the impacts that arise from storytelling, this exploratory research analyses the use of this practice by Spanish companies from six different sectors. Content analysis is applied to identify differences among companies that use or do not use storytelling, and the characteristics and elements used in 104 stories from 247 websites are analyzed. Additionally, through a cluster analysis, four different groups of stories are identified. The results show the main objectives of the stories, the plots and the archetypes used, among other aspects. Nevertheless, storytelling is underused by most Spanish companies and there is room to increase the quality of stories. Managerial implications of these findings are also discussed.
21	Value creation in projects: Towards a narrative perspective	2018	International Journal of Project Management, pp. 1-16	Green, S. D. and Sergeeva, N.	It is contended that value is a social construct, and that the processes of social construction are rooted in language. On this basis we argue that value creation is a process which lends itself to interpretation from a narrative perspective. Previous attempts at value creation have been promoted under the label of 'value management'. There are two approaches which are identifiable in the literature. The first is based on the traditional narrative of value engineering (aka Hard VM) and is primarily directed towards cost reduction. The second more recent variant is labelled 'soft' value management (Soft VM) and is primarily directed towards the achievement of a shared understanding of the value criteria relating to an individual project. The two approaches are critiqued in terms of their underlying assumptions and it is suggested that they are best understood as different forms of narrative. The emerging literature on value creation is similarly critiqued in accordance with the adopted narrative perspective. The distinction is made between formalised narratives of value on the level of the organisations involved in the project coalition and the anecdotal stories which individuals use to make sense of their own lived experiences. Emphasis is given to the ways in which different narratives interact, and to the way in which they remain contestable over time. Particular attention is given to the confluence between storytelling and identity work.
22	Value Creation and Value Capture: A Multilevel Perspective	2007	The Academy of Management Review, Vol. 32 (1), pp. 180-194	Lepak, D. P., Smith, K. G. and Taylor, M. S.	As an introduction to the special issue topic of value creation, we define value creation in terms of use value and exchange value and discuss some of the key issues related to its study, including the topic of value capture. Although the definition of value creation is common across levels of analysis, the process of value creation will differ based on whether value is created by an individual, an organization, or society. We use the concepts of competition and isolating mechanisms to explain how value can be captured at different levels of analysis.

23	Co-creation experiences: The next practice in value creation	2004	Journal of Interactive Marketing Volume 18, (3), pp. 5-14	Prahalad, C. K., and Ramaswamy, V.	Consumers today have more choices of products and services than ever before, but they seem dissatisfied. Firms invest in greater product variety but are less able to differentiate themselves. Growth and value creation have become the dominant themes for managers. In this paper, we explain this paradox. The meaning of value and the process of value creation are rapidly shifting from a product- and firm-centric view to personalized consumer experiences. Informed, networked, empowered, and active consumers are increasingly co-creating value with the firm. The interaction between the firm and the consumer is becoming the locus of value creation and value extraction. As value shifts to experiences, the market is becoming a forum for conversation and interactions between consumers, consumer communities, and firms. It is this dialogue, access, transparency, and understanding of risk-benefits that is central to the next practice in value creation.
24	Managing interaction for learning and value creation in exchange relationships	2012	Journal of Business Research Vol. 65 (2), pp. 128-136	Hammervoll, T.	Firms create value by establishing and maintaining appropriate exchange relationships. However, beyond the generally recognized importance of trust and commitment, there is a lack of specific cues as to how such value creation can be managed. In an attempt to gain more insight this study examines the success formulas in three different types of interactions in exchange relationships. The purpose is to investigate how different types of interactions can be managed so that buyer firms make important contributions to the development of their suppliers' capabilities. The study empirically examines how inter-organizational management facilitates value creation in three different types of interactions in exchange relationships: unilateral learning, unilateral development, and bilateral learning. This study uses a partial least squares analysis (PLS) to analyze survey data from 142 exchange relationships in the seafood industry. The main contribution to the literature is the assessment of how various types of inter-organizational management promote value-creation initiatives (such as information supply and coaching), and ultimately, value creation.
25	Governance value analysis and marketing strategy	1999	Journal of Marketing, Vol.63, pp. 131-145	Ghosh, M. and John, G.	The authors extend transaction cost analysis into a governance value analysis (GVA) framework to address marketing strategy decisions, especially with regard to strategies grounded in cooperative relationships. The GVA is a four-part model. Heterogeneous resources, positioning, the consequent attributes of exchange, and governance form all interact to determine success in creating and claiming value. The trade-offs among these factors are the core insight offered by the model. The authors illustrate these trade-offs and specify empirically refutable implications. Finally, they sketch directions for future work and a blueprint for managerial decision making.
26	Introduction to Special Topic Forum: Value Creation and Value Capture: A Multilevel Perspective	2007	The Academy of Management Review, Vol. 32 (1), pp. 180-194	Lepak, D. P., Smith, K. G. and Taylor, M. S.	As an introduction to the special issue topic of value creation, we define value creation in terms of use value and exchange value and discuss some of the key issues related to its study, including the topic of value capture. Although the definition of value creation is common across levels of analysis, the process of value creation will differ based on whether value is created by an individual, an organization, or society. We use the concepts of competition and isolating mechanisms to explain how value can be captured at different levels of analysis.
27	CO-CREATION EXPERIENCES: THE NEXT PRACTICE IN VALUE CREATION	2004	Journal of interactive marketing, Vol. 18 (3), pp. 5-15	Prahalad, C. K. and Ramaswamy, V.	Consumers today have more choices of products and services than ever before, but they seem dissatisfied. Firms invest in greater product variety but are less able to differentiate themselves. Growth and value creation have become the dominant themes for managers. In this paper, we explain this paradox. The meaning of value and the process of value creation are rapidly shifting from a product- and firm-centric view to personalized consumer experiences. Informed, networked, empowered, and active consumers are increasingly co-creating value with the firm. The interaction between the firm and the consumer is becoming the locus of value creation and value extraction. As value shifts to experiences, the market is becoming a forum for conversation and interactions between consumers, consumer communities, and firms. It is this dialogue, access, transparency, and understanding of risk-benefits that is central to the next practice in value creation.
28	Using video as a storytelling medium to influence textile and clothing students' environmental knowledge and attitudes	2014	International Journal of Fashion Design, Technology and Education, Vol. 7 (1), pp. 31-41	Baytar, F. and Ashdown, S. P.	The shift from seasonal fashion cycles to continuously changing styles has amplified the textile and clothing industry's impact on economies, societies, and the environment over the last two decades. The short life-span of the commodities of contemporary fast-fashion culture contributes to the unsustainable practices in the textile and clothing industry. One way to improve the sustainability of the industry is to educate its future leaders about wasteful practices and their impact on the environment. In this pre-test–post-test experimental study, we investigated ways to increase textile and clothing students' environmental knowledge of and attitudes towards apparel production and consumption through a media intervention, a short video clip which provided information in a story-like context rather than a more instructional one. Our findings indicated that short video messages as media interventions can increase knowledge of the textile and clothing industry's environmental impact and promote environmental purchase practices and decisions to consume sustainably.
29	Entertainment-education: storytelling for the greater, greener good	2014	International Journal of Sustainable Development, Vol. 17, No. 2, pp. 176-191	Reinermann, J.-L., Lubjuhn, S., Bouman, M. and Singhal, A.	Can mass-mediated storytelling inspire sustainable practices for the greater public good? Can positive media models be portrayed that uphold sustainability principles? These are challenging questions for the transdisciplinary field of sustainability communication. The present article argues that the Entertainment-Education (E-E) communication strategy represents an engaging and innovative approach in sustainability communication. We note the urgent need for more sustainable lifestyles and highlight the role which the E-E strategy can play in this public endeavour. We describe the E-E strategy and its theoretical foundations, including E-E effects and collaboration research. In addition, we provide examples of several E-E interventions for sustainability. We conclude by raising ethical considerations and the implications that E-E holds for the greater, greener public good.

30	Storytelling for business blogging: a process on two path model	2011	International Conference on e-Education, Entertainment and e-Management, pp. 60-63	Liu, H.-Y. and Wu, C.-Y.	Storytelling is increasingly used in blog marketing for building customer loyalty, but as yet still have a fuzzy process on it. Applying qualitative methods to delineate a concrete picture of blog storytelling, this study develops four categories for it and proposes an analytic procedure for further study.
31	Story Circle Digital Storytelling Around the World	2009	Blackwell Publishing	John Hartley and Kelly McWilliam	NO ABSTRACT --> It's a book
32	Storytelling for Business Blogging: Position and Navigation	2011	World Academy of Science, Engineering and Technology International Journal of Industrial and Systems Engineering, Vol. 5 (9), pp. 1171-1176	Liu, H.-Y. and Wu, C.-Y.	Truly successful bloggers, navigating the public to know them, often use their blogs as a way to better communicate with customers. Integrating with marketing tools, storytelling can be regarded as one of the most effective ways that businesses can follow to gain competitive edge. Even though the literature on marketing contains much discussion of traditional vehicles, the issue of business blogs applying storytelling has, as yet, received little attention. In the exploration stage, this paper identifies four storytelling disciplines and then presents a road map to business blogging. This paper also provides a two-path framework for blog storytelling and initiates an issue for further study.
33	ANALYSIS OF BRANDING STRATEGY THROUGH INSTAGRAM WITH STORYTELLING IN CREATING BRAND IMAGE ON PROUD PROJECT	2017	Humaniora, Vol. 8 (3), pp. 201-210	Martinus, H. and Chaniago, F.	The objectives of the article were to study the branding strategy of a new age media company through social media with storytelling, how it could be utilized in the building of brand image, and what were the special characteristics of storytelling in social media environment, especially Instagram. The study provided an overview of factors in the online content update from social media to elevate interaction and to maintain the relationship between the company and its audience. Also specifying the points on how the information looked desirable to the customer. The qualitative descriptive content analysis was conducted to investigate how a new age media company with Instagram as the platform, which products were intangible and used storytelling in the delivery utilizes and mixes both components. Data were obtained by conducting the in-depth interview with company's representative, public relations practitioner, and a follower of the company's Instagram account, which then analyzed through data reduction. The research suggests that storytelling combined with social media features potentially strengthens all dimensions of brand equity with the brand image as the focus, primarily due to its engaging content, its ability to enhance the formation of an emotional connection, and its capabilities in improving recall and recognition. Branding activities conducted by Proud through Instagram can be said to be effective, taking into account the six main factors in providing updates, namely vividness, interactivity, informational content, entertaining content, position and valence of comments. Storytelling plays a role in communicating the company's brand and value. In addition, storytelling is also a branding tool that becomes an element that uniquely unveils a company with a competitor.
34	Creating dialogue by storytelling	2013	Journal of Workplace Learning, Vol. 25 Issue: 3, pp.159-177	Pässilä, A., Oikarinen, T. and Kallio, A.	**Purpose** – The objective of this paper is to develop practice and theory from Augusto Boal's dialogue technique (Image Theatre) for organisational use. The paper aims to examine how the members in an organisation create dialogue together by using a dramaturgical storytelling framework where the dialogue emerges from storytelling facilitated by symbolic representations of still images. **Design/methodology/approach** – The study follows the lines of participatory action and art-based research. The data are collected from 13 dramaturgical work story storytelling sessions in four different organisations. The research design belongs to the tradition of research-based theatre, which implies artful inquiry, scripting and performance in research. **Findings** – The paper presents a model for organisational dialogue. The model illustrates the dramaturgical storytelling of work story which influences problem shifting in a positive way. **Research limitations/implications** – The limitations of this study are related to the scope of the research. The Scandinavian cultural context facilitates an open, bottom up process. More case studies in different kinds of environments should be conducted. In the future it might be advantageous to conduct more longitudinal studies on how organisations can nurture continuous dialogue. **Practical implications** – Work story as a dialogue practice facilitated members from the same occupational groups to share experiences with each other and construct common interests by investigating unstructured and uncertain social situations at work.
35	Beyond Branding: How the new values of transparency and integrity are changing the world of brands	2005	Kogan Page, London and Sterling, VA	Ind, N.	NO ABSTRACT --> It's a book
36	Digital Storytelling: research-based practice in new media	2003	SAGE Publications (London, Thousand Oaks, CA and New Delhi:	Meadows, D.	NO ABSTRACT --> It's a book

37	The Rise of Storytelling as the New Marketing	2012	Pub Res Q, Vol. 28, pp. 116–123	Pulizzi, J.	More and more large and small brands are engaging in a marketing activity called content marketing: the idea that storytelling is key to attract and retain customers. Content marketing expert Joe Pulizzi details the history of content marketing, the opportunities, and six differences that separate good to great content marketers for publishers.
38	The power of social media storytelling in destination branding	2018	Journal of Destination Marketing & Management 8, pp. 271–280	Lund, N. F., Cohen, S. A. and Scarles, C.	A large part of the global population is now connected in online social networks in social media where they share experiences and stories and consequently influence each other's perceptions and buying behaviour. This poses a distinct challenge for destination management organisations, which must cope with a new reality where destination brands are increasingly the product of people's shared tourism experiences and storytelling in social networks, rather than marketing strategies. This article suggests a novel interpretation on how these online social networks function with regard to generating engagement and stimulating circulation of brand stories by offering a conceptual framework based on the sociological concepts of storytelling, performance, performativity, and mobility. These concepts are characterised as 'technologies of power', for their role in shaping the social mechanisms in social media. VisitDenmark, the DMO of Denmark, is used as a case to put the framework into practice. The case demonstrates how DMOs can use the framework to strengthen their social media branding, and five practical recommendations for how to do so are provided.
39	What is co-creation? An interactional creation framework and its implications for value creation	2018	Journal of Business Research, Vol.84, pp. 196-205	Ramaswamy, V. and Ozcan, K.	The "co-creation" label has proliferated over the past decade. With little consensus on what "co-creation" is, we offer a novel, unifying perspective by anchoring its theorization in creation through interactions. We develop a definition of co-creation as enactment of interactional creation across interactive system-environments (afforded by interactive platforms) entailing agencing engagements and structuring organizations. Interactional creation is enacted by means of interactions of "agencial assemblages", while agencing engagements and structuring organizations enable and constrain interactions. Interactive platforms, i.e., instantiations of agencial assemblages, are composed of heterogeneous relations of artifacts, processes, interfaces, and persons. Aided by digitalized technologies, interactive platforms afford a multiplicity of interactive system-environments that connect creational interactions with how experienced outcomes emerge from their underlying resourced capabilities. We apply our definitional framework to the practice of value creation as a co-creation, cutting across conventional "production", "exchange", and "use" activities. In doing so, we introduce the concept of value-in-interactional creation. We conclude by providing a summary of our conceptualization, explanation of terms in definition, and illustration in practice, while emphasizing the main contributions of our framework and its research implications.
40	Brand value co-creation in a digitalized world: An integrative framework and research implications	2016	International Journal of Research in Marketing, Vol. 3 (1), pp. 93-106	Ramaswamy, V. and Ozcan, K.	We present an integrative framework of brand value co-creation with theoretical underpinnings in joint agencial experiential creation of brand value. Central to this framework are brand engagement platforms entailing both relational activities and offerings, at the intersection of joint agency of experiential co-creators (whether in their role as customers, employees, partners, or any other stakeholder) and co-creational enterprises as organizing the practice of brand value co-creation (whether in their role as innovating or marketing offerings, or managing network relations). Using two illustrative examples of Starbucks and Apple, we discuss how brand value co-creation is enacted through brand engagement platforms, embodied in brand experience domains, and emergent from brand capability ecosystems, valorizing outcomes with stakeholding individuals. Subsequently, using another illustrative example of Nike, we discuss the concept of co-creational enterprises as a nexus of co-creational platforms of engagements, and elaborate upon the organizational practice of brand value co-creation in a digitalized world. We conclude with several implications for future brand research.
41	The 'problem' of creating and capturing value	2007	STRATEGIC ORGANIZATION, Vol. 5 (3), pp.211–225	Nickerson, J. A., Silverman, B. S. and Zenger, T. R.	Although the strategy field encompasses myriad research interests, perhaps the most frequently voiced motivating question has been: 'What are the sources of a firm's sustainable competitive advantage?' In recent years, this has been transformed into 'How can a firm create and capture value?', which reflects the understanding that competitive advantage stems from two distinct (albeit related) activities: value creation and value capture. If we reflect on the field of strategy today, however, little research seems directly focused on these broad, fundamental questions.
42	VALUE CREATION IN E-BUSINESS	2001	Strategic Management Journal, Vol. 22, pp. 493–520	Amit, R. and Zott, C.	We explore the theoretical foundations of value creation in e-business by examining how 59American and European e-businesses that have recently become publicly traded corporationscreate value. We observe that in e business new value can be created by the ways in whichtransactions are enabled. Grounded in the rich data obtained from case study analyses and inthe received theory in entrepreneurship and strategic management, we develop a model of thesources of value creation. The model suggests that the value creation potential of ebusinesses hinges on four interdependent dimensions, namely: efficiency, complementarities, lock-in, andnovelty. Our findings suggest that no single entrepreneurship or strategic management theorycan fully explain the value creation potential of e-business. Rather, an integration of thereceived theoretical perspectives on value creation is needed. To enable such an integration,we offer the business model construct as a unit of analysis for future research on valuecreation in e-business. A business model depicts the design of transaction content, structure,and governance so as to create value through the exploitation of business opportunities. Wepropose that a firm's business model is an important locus of innovation and a crucial sourceof value creation for the firm and its suppliers, partners, and customers.

43	Value Creation Versus Value Capture:Towards a Coherent Definition of Value in Strategy	2000	British Journal of Management, Vol. 11, 1–15	Bowman, C. and Ambrosini, V.	Resource-based theory has tended to focus on the development and protection ofvaluable resources. What determines a valuable resource has received less attention.This paper addresses three related issues concerning value and valuable resources:what is value? how is it created? and who captures it? We have tried here to integratedifferent strands of the literature to address these questions. First, we argue that adistinction needs to be made between use value, which is subjectively assessed bycustomers, and exchange value, which is only realized at the point of sale. Second, weargue that the source of new use values is the labour performed by organizationalmembers, and that firm profits can be attributed to this labour. Profit differencesbetween competing firms derive from labour performing heterogeneously across firms.Finally, we argue that value capture is determined by the perceived power relationshipsbetween buyers and sellers.
44	A Consumer Perspective on Value Creation	2007	The Academy of Management Review, Vol. 32, (1), pp. 219-235	Priem, R. L.	I show how company strategies that focus on improving consumer benefits can create value by increasing consumer payments to an entire value system. This "consumer benefit experienced" viewpoint on value creation complements the value capture orientations of the firm positioning, transaction cost, and resource-based approaches. It helps to clarify often-blurred distinctions between value creation and value capture and offers an additional tool for addressing intractable issues in strategic management.
45	Aligning Marketing and Purchasing for new value creation	2016	Industrial Marketing Management, Vol.52, pp. 60-73	Matthyssens, P., Bocconcelli, R., Pagano, A. and Quintens, L.	The objective of this study is to explore how changes in organizing the alignment between Marketing and Purchasing (M&P) might be linked to new value creation. The issue of value creation and the specific role of inter-functional cooperation have been examined in depth in the marketing literature. However, the relationship between Marketing and Purchasing alignment and value creation has received only limited attention, even though the emerging role of purchasing is increasingly recognized. This work aims to address this gap using the analytical framework by Bocconcelli and Tunisini (2012) as a basis and adopting a process perspective. Specifically it intends to explore i) how companies over time manage the alignment of M&P and under which conditions/triggers; ii) whether different types of emerging organizational alignments between purchasing and marketing might result in different types of new value creation. To address these research objectives a qualitative methodology based on multiple-case study research is adopted. Four cases of mechanical firms – two large and two medium-sized – have been examined in depth. Results show that two trajectories – interactive alignment of M&P and structural alignment of M&P – have been implemented and that these paths are related respectively to value creation processes in terms of optimizing product delivery and managing product and solutions development. Market pressure and new competences are assessed as main relevant drivers, while organizational culture emerges as a meaningful barrier. Therefore this works provides a theoretical and empirical contribution further developing in a process perspective the analysis of M&P alignment and its effects on value creation. Results have also clear implications for practice: M&P alignment is necessary and beneficial for value creation. Changes, however, require time, organizational resources and a stronger awareness within the company.
46	Value creation and organisational practices at firm boundaries	2014	Management Decision, Vol. 52 (1), pp.2-17	La Rocca, A. and Snehota, I.	**Purpose** – Growing awareness that value for the customer is created in relationship between the supplier and the customer has consequences for sales and marketing functions, and businesses are increasingly experimenting with new organisational approaches and solutions. The purpose of this paper is to investigate organisational issues involved in implementing value programs in B2B firms and examine implications for managerial action. **Design/methodology/approach** – After a literature review on value creation in business relationships, the authors illustrate the case of a large industrial business experimenting with organisational solutions to support value-creation processes in customer relationships. **Findings** – The authors identify three issues management has to address in organising the customer interface: involvement of a variety of actors to access elements of effective customer-value solutions; supporting and orchestrating the interaction processes among those involved; and differentiation of the customer interface and sales approach to match the substantial differences in customer relationships. **Research limitations/implications** – There is a need for further, more systematic empirical studies of value-creation practices and solutions in how businesses organise the customer interface for value creation. **Practical implications** – Coping effectively with creating value in customer relationships implies experimenting with novel approaches and solutions in organising the sales and marketing activities as open networked sales organization and requires specific managerial capabilities. **Originality/value** – While creating customer value is generally believed to be positively related to the firm's performance and development, the organisational implications of focusing on creating value have been less explored. The original contribution of this work lies in zooming in on the organisational solutions to support the customer value-creation processes.

47	Critical service logic: making sense of value creation and co-creation	2013	Journal of the Academy of Marketing Science, Vol. 41 (2), pp 133–150	Grönroos, C. and Voima, P.	Because extant literature on the service logic of marketing is dominated by a metaphorical view of value co-creation, the roles of both service providers and customers remain analytically unspecified, without a theoretically sound foundation for value creation or co-creation. This article analyzes value creation and co-creation in service by analytically defining the roles of the customer and the firm, as well as the scope, locus, and nature of value and value creation. Value creation refers to customers' creation of value-in-use; co-creation is a function of interaction. Both the firm's and the customer's actions can be categorized by spheres (provider, joint, customer), and their interactions are either direct or indirect, leading to different forms of value creation and co-creation. This conceptualization of value creation spheres extends knowledge about how value-in-use emerges and how value creation can be managed; it also emphasizes the pivotal role of direct interactions for value co-creation opportunities.
48	Consumer value creation through clothing reuse: A mixed methods approach to determining influential factors	2018	Journal of Business Research. Available under https://doi.org/10.1016/j.jbusres.2018.11.043	Cruz-Cárdenas, J., Guadalupe-Lanasa, J. and Velín-Fárez, M.	Clothing reuse is a consumer disposal behavior that has been underexplored, although it has important consequences for the society. From the perspective of customer-dominant logic, reusing clothing is a consumer value creation behavior. To measure this tendency, we conducted a mixed method study in Ecuador, a developing Latin American country. We used 20 in-depth interviews followed by a survey of 425 adults to identify the factors associated with the tendency to reuse clothing. The study also identified gender differences regarding this behavior. Several factors in consumers' lives were revealed that explained the tendency to reuse clothing, including income, occupation, altruism, and physical environment. The study also showed that various population groups (e.g., lower income groups, younger individuals, students, and women) had a greater tendency to reuse clothing.
49	Toward a dynamic notion of value creation and appropriation in firms: The concept and measurement of economic gain	2018	Strategic Management Journal, Vol. 39, pp. 1546–1572	Lieberman, M. B., Balasubramanian, N. and Garcia-Castro, R.	"Value creation" is central to strat-egy. Even so, confusion arises because it can be defined in different ways, e.g., as the sum of producer and con-sumer surplus in a given time period, or as the change in surplus over time. To formalize the latter notion, we introduce the concept of economic gain, defined as the increase in total surplus. Economic gain can arise through innovation or when a superior firm displaces competitors. We provide a firm-level measurement framework to quantify economic gain and its distribution among stake-holders, including the firm's shareholders, employees, suppliers, and customers. As an empirical illustration, we compare the creation and distribution of economic gain by Southwest Airlines and American Airlines between 1980 and 2010.
50	Value Fusion: The Blending of Consumer and Firm Value in the Distinct Context of Mobile Technologies and Social Media	2013	Journal of Service Management, Vol. 24(3), pp. 268–93	Larivière, B., Joosten, H., Malthouse, E. C., VanBirgelen, M., Aksoy, P., Kunz, W. and Huang, M. H.	**Purpose** – The purpose of this paper is to introduce the concept of Value Fusion to describe how value can emerge from the use of mobile, networked technology by consumers, firms, and entities such as non-consumers, a firm's competitors, and others simultaneously. **Design/methodology/approach** – The paper discusses the combination of characteristics of mobile devices that enable Value Fusion and discusses specific value and benefits to consumers and firms of being mobile and networked. Value Fusion is introduced and defined and set apart from related, other conceptualizations of value. Examples are provided of Value Fusion and the necessary conditions for Value Fusion to occur are discussed. Also discussed are the conditions under which the use of mobile, networked technology by consumers and firms may lead to Value Confusion instead of Value Fusion. Several research questions are proposed to further enhance the understanding and management of Value Fusion. **Findings** – The combination of portable, personal, networked, textual/visual and converged characteristics of mobile devices enables firms and consumers to interact and communicate, produce and consume benefits, and create value in new ways that have not been captured by popular conceptualizations of value. These traditional conceptualizations include customer value, experiential value, customer lifetime value, and customer engagement value. Value Fusion is defined as value that can be achieved for the entire network of consumers and firms simultaneously, just by being on the mobile network. Value Fusion results from producers and consumers: individually or collectively; actively and passively; concurrently; interactively or in aggregation contributing to a mobile network; in real time; and just-in-time. **Originality/value** – This paper synthesizes insights from the extant value literature that by and large has focused on either the customer's or the firm's perspective, but rarely blended the two.
51	Stories and Social Media: Identities and Interaction	2012	1st ed. New York: Routledge.	Page, R. E.	NO ABSTRACT --> It's a book
52	Social Media Marketing: Marketing mit Blogs, Sozialen Netzwerken und weiteren Anwendungen des Web 2.0	2010	München: Oldenburg Verlag.	Hettler, U.	NO ABSTRACT --> It's a book

54	Principles of Marketing	1991	16. Ed. [Place of publication not identified]: Global Edition	Kotler, P. and Armstrong, G.	NO ABSTRACT --> It's a book
55	The impact of sellers' social influence on the cocreation of innovation with customers and brand awareness in online communities	2016	Industrial Marketing Management, 54, pp. 56-70.	Wang, Y. , Hsiao, S., Yang, Z. and Hajli, N.	This study integrates theoretical concepts adopted from social influence theory, co-creation practice, and brand equity into a single model by examining the role of social comparison and social identity in co-creation activities in an online community context, which is known to affect firms' brand awareness in the Business-to-Business (B2B) marketplace. The model was tested using a dataset gathered via an online survey of four online communities discussing Software-as-a-Service (SaaS) related issues in LinkedIn. Empirical findings from our survey of 190 business professionals indicate that sellers' social identity and social comparison are key facilitators for developing a series of co-innovation activities, and confirmed that co-innovation practices make potential customers more aware of company brands. The results of this study provide new insights into effective B2B social media marketing techniques by elaborating how best to orchestrate co-innovation with online communities to boost brand awareness.
56	Technology sourcing for website personalization and social media marketing: A study of e-retailing industry	2017	Journal of Business Research, Vol. 80, pp. 10-23	Oberoia, P., Patel, C. and Haon, C.	Extant streams of literature on technology sourcing, website personalization and social media marketing are distinct from one another and hence are unable to explain the impact of technology sourcing for website personalization and social media marketing on sales. To address this gap, we use various concepts such as efficiency, adaptability, risks of dependency, lack of quality control, asset-specificity and tacit knowledge to hypothesize the direct effect of technology sourcing on sales as well as the indirect effect through social media performance. Using survey data from 105 U.S. e-retailers, we show that e-retailers using mixed technology sourcing for website personalization have greater sales than e-retailers that use either internally or externally developed technology. On the contrary, e-retailers selecting externally developed technology for social media marketing have greater sales than e-retailers that offer social media marketing that uses either internally developed technology or mixed technology sourcing.
57	ANALYSIS OF BRANDING STRATEGY THROUGH INSTAGRAM WITH STORYTELLING IN CREATING BRAND IMAGE ON PROUD PROJECT	2017	Humaniora, Vol.8 (3), pp.201-210	Marinus, H. and Chaniago, F.	The objectives of the article were to study the branding strategy of a new age media company through social media with storytelling, how it could be utilized in the building of brand image, and what were the special characteristics of storytelling in social media environment, especially Instagram. The study provided an overview of factors in the online content update from social media to elevate interaction and to maintain the relationship between the company and its audience. Also specifying the points on how the information looked desirable to the customer. The qualitative descriptive content analysis was conducted to investigate how a new age media company with Instagram as the platform, which products were intangible and used storytelling in the delivery utilizes and mixes both components. Data were obtained by conducting the in-depth interview with company's representative, public relations practitioner, and a follower of the company's Instagram account, which then analyzed through data reduction. The research suggests that storytelling combined with social media features potentially strengthens all dimensions of brand equity with the brand image as the focus, primarily due to its engaging content, its ability to enhance the formation of an emotional connection, and its capabilities in improving recall and recognition. Branding activities conducted by Proud through Instagram can be said to be effective, taking into account the six main factors in providing updates, namely vividness, interactivity, informational content, entertaining content, position and valence of comments. Storytelling plays a role in communicating the company's brand and value. In addition, storytelling is also a branding tool that becomes an element that uniquely unveils a company with a competitor
58	Elements of strategic social media marketing: A holistic framework	2017	Journal of Business Research, Vol. 70, pp. 118–126	Felix, R., Rauschnabel, P. A. and Hinsch, C.	Social media marketing is an integral element of 21st-century business. However, the literature on social media marketing remains fragmented and is focused on isolated issues, such as tactics for effective communication. The current research applies a qualitative, theory-building approach to develop a strategic framework that articulates four generic dimensions of strategic social media marketing. Social media marketing scope represents a range from defenders to explorers, social media marketing culture includes the poles of conservatism and modernism, social media marketing structures fall between hierarchies and networks, and social media marketing governance ranges from autocracy to anarchy. By providing a comprehensive conceptualization and definition of strategic social media marketing, this research proposes an integrative framework that expands beyond extant marketing theory. Furthermore, managers can apply the framework to position their organizations on these four dimensions in a manner consistent with their overall corporate mission and objectives.
59	Social media? Get serious! Understanding the functional building blocks of social media	2011	Business Horizons, Vol. 54, pp. 241-251	Kietzmann, J. H., Hermkens, K., McCarthy, I. P. and Silvestre, B. S.	Traditionally, consumers used the Internet to simply expend content: they read it, they watched it, and they used it to buy products and services. Increasingly, however, consumers are utilizing platforms——such as content sharing sites, blogs, social networking, and wikis——to create, modify, share, and discuss Internet content. This represents the social media phenomenon, which can now significantly impact a firm's reputation, sales, and even survival. Yet, many executives eschew or ignore this form of media because they don't understand what it is, the various forms it can take, and how to engage with it and learn. In response, we present a framework that defines social media by using seven functional building blocks: identity, conversations, sharing, presence, relationships, reputation, and groups. As different social media activities are defined by the extent to which they focus on some or all of these blocks, we explain the implications that each block can have for how firms should engage with social media. To conclude, we present a number of recommendations regarding how firms should develop strategies for monitoring, understanding, and responding to different social media activities

60	The uninvited brand	2011	Business Horizons, Vol. 54, pp. 193-207	Fournier, S. and Avery, J.	Brands rushed into social media, viewing social networks, video sharing, online communities, and microblogging sites as the panacea to diminishing returns for traditional brand building routes. But as more branding activity moves to the Web, marketers are confronted with the stark realization that social media was made for people, not for brands. In this article, we explore the emergent cultural landscape of open source branding, and identify marketing strategies directed at the hunt for consumer engagement on the People's Web. These strategies present a paradox, for to gain coveted resonance, the brand must relinquish control. We discuss how Webbased power struggles between marketers and consumer brand authors challenge accepted branding truths and paradigms: where short-term brands can trump longterm icons; where marketing looks more like public relations; where brand building gives way to brand protection; and brand value is driven by risk, not returns.
61	Social media's slippery slope: challenges, opportunities and future research directions	2013	Journal of Research in Interactive Marketing, Vol. 7 (2), pp.86-99.	Schultz, D. E. and Peltier, J.	**Purpose** – Academics and the business community are interested in learning how social media can benefit (or harm) consumer-brand engagement. As more branding activity goes social, marketers are not always welcome in all social media spaces. In this invited commentary, the authors aim to lay out the challenges that social media faces for enhancing consumer-brand engagement. In doing so, they seek to turn social media challenges into future research directions. **Design/methodology/approach** – The paper reviews prior literature on social media and brand engagement. **Findings** – The majority of social media marketing initiatives take the form of communicating sales promotions to already engaged consumers. **Practical implications** – Marketers need to find ways to use social media to create lasting brand engagement rather than to merely utilize this communication technology to enhance short-term revenue. **Originality/value** – This critical review provides marketing academics and practitioners avenues for future research and applied considerations. It is an adaptation and extension of Schultz's 2013 paper.
62	The impact of new media on customer relationships	2010	Journal of Service Research, Vol. 13 (3), pp. 311-330.	Hennig-Thurau, T., Malthouse, E.C. , Friege, C. , Gensler, S., Lobschat, L., Rangaswamy, A. and Skiera, B.	Recent years have witnessed the rise of new media channels such as Facebook, YouTube, Google, and Twitter, which enable customers to take a more active role as market players and reach (and be reached by) almost everyone anywhere and anytime. These new media threaten long established business models and corporate strategies, but also provide ample opportunities for growth through new adaptive strategies. This paper introduces a new "pinball" framework of new media's impact on relationships with customers and identifies key new media phenomena which companies should take into account when managing their relationships with customers in the new media universe. For each phenomenon, we identify challenges for researchers and managers which relate to (a) the understanding of consumer behavior, (b) the use of new media to successfully manage customer interactions, and (c) the effective measurement of customers' activities and outcomes.
63	Creative strategies in social media marketing: An exploratory study of branded social content and consumer engagement	2015	Psychology & Marketing, Vol. 32 (1), pp. 15-27	Ashley, C. and Tuten, T.	This study employed a content analysis of the creative strategies present in the social media content shared by a sample of top brands. The results reveal which social media channels are being used, which creative strategies/appeals are being used, and how these channels and strategies relate to consumer engagement in branded social media. Past research has suggested that brands should focus on maintaining a social presence across social channels with content that is fresh and frequent and includes incentives for consumer participation (Ling et al., 2004). This study confirmed the importance of frequent updates and incentives for participation. In addition, several creative strategies were associated with customer engagement, specifically experiential, image, and exclusivity messages. Despite the value of these creative approaches, most branded social content can be categorized as functional.
64	Customer service 140 characters at a time: The users' perspective	2013	Journal of Marketing Management, Vol. 29 (5–6), pp. 522-544	Canhoto, A. I. and Clark, M.	Electronic word of mouth (eWoM) has been adopted by Internet users as a way of communicating their consumption preferences and experiences. Consumers are able to reach out to others, unknown to them, and have online conversations that can influence their behaviour. Organisations need to understand how to respond to these brand-related conversations conducted via social media. By looking through the lens of social capital, this paper contributes to social media and social capital research by studying the perceptions that 44 social media users have of companies that interact with them online. The users value social networks and support as part of their online relationships. However, several new value categories are identified when compared to previous research. Further research is required to investigate possible segmentation approaches and alternative methodological choices.
65	Harnessing the power of the oh-so-social web	2008	MIT Sloan Management Review, Vol. 49 (3), pp. 36-42	Bernoff, J. and Li, C.	People are connecting with one another in increasing numbers, thanks to blogs, social networking sites like MySpace and countless communities across the Web. Some companies are learning to turn this growing groundswell to their advantage.
66	Investigating marketing managers' perspectives on social media in Chile	2015	Journal of Business Research, Vol. 68 (12), pp. 2552-2559	Bianchi, C. and Andrews, L.	Social media have global proportions, yet little is known about firms' engagement with these Web 2.0 technologies in emerging markets within Latin America. The study investigates Chilean marketing managers' perspectives on social media platforms, the benefits or barriers to their firm's marketing practices and the impact they have on the immediate marketing environment based on in-depth interviews. Applying Okazaki and Taylor's (2013) social media framework the findings provide an understanding of social media's role for Chilean firms in customer engagement, brand image enhancement, return on investment, and meeting consumer needs through time and place. Additional themes emerged on the use of social media through Smartphones and their value for future marketing activities.

67	Listening in on social media: A joint model of sentiment and venue format choice	2014	Journal of Marketing Research, Vol. 51 (4), pp. 387-402	Schweidel, D.A. and Moe, W.W.	In this research, the authors jointly model the sentiment expressed in social media posts and the venue format to which it was posted as two interrelated processes in an effort to provide a measure of underlying brand sentiment. Using social media data from firms in two distinct industries, they allow the content of the post and the underlying sentiment toward the brand to affect both processes. The results show that the inferences marketing researchers obtain from monitoring social media are dependent on where they "listen" and that common approaches that either focus on a single social media venue or ignore differences across venues in aggregated data can lead to misleading brand sentiment metrics. The authors validate the approach by comparing their model-based measure of brand sentiment with performance measures obtained from external data sets (stock prices for both brands and an offline brand-tracking study for one brand). They find that their measure of sentiment serves as a leading indicator of the changes observed in these external data sources and outperforms other social media metrics currently used.
68	The power of evil	2012	Journal of Advertising Research, Vol. 52 (4), pp. 433-449	Corstjens, M. and Umblijs, A.	Media activities generated by consumers or communities that are neither paid for nor induced by brand owners are claimed to have a potentially game-changing impact on communication and brand building. In this study, the authors propose a rigorous methodology to assess the impact of this type of social media activities on the actual performance of brands in the market. The article begins by developing a four-step process to condense the complex reality of micro-social-media events for a brand into a manageable set of social media indicators (SMI). These SMI subsequently are used as a subset of the drivers, together with more traditional marketing-mix elements—in a general market-response model—to estimate their relative impact on brand performance in the market. This methodology is illustrated with two real-world examples—one in the market for flat-screen-television market and the other in the set of Internet broadband-service providers.
69	Evaluation and decision making in social media marketing	2017	Management Decision, Vol. 55 (1), pp.15-31	Keegan, B. J. and Rowley, J.	**Purpose** – As organisations are increasing their investment in social media marketing (SMM), evaluation of such techniques is becoming increasingly important. The purpose of this paper is to contribute to knowledge regarding SMM strategy by developing a stage model of SMM evaluation and uncovering the challenges in this process. **Design/methodology/approach** – Interviews were conducted with 18 key informants working for specialist SMM agencies. Such informants are a particularly rich source, since they manage social media campaigns for a wide range of clients. An exploratory research was conducted and thematic analysis surfaced the key components of the SMM evaluation process and associated challenges. **Findings** – The SMM evaluation framework is developed. This framework has the following six stages: setting evaluation objectives, identifying key performance indicators (KPIs), identifying metrics, data collection and analysis, report generation and management decision making. Challenges associated with each stage of the framework are identified, and discussed with a view to better understanding decision making associated with social media strategies. Two key challenges are the agency-client relationship and the available social analytics tools. **Originality/value** – Despite an increasing body of research on social media objectives, KPIs and metrics, no previous study has explored how these components are embedded in a marketing campaign planning process. The paper also offers insights in the factors that make SMM evaluation complex and challenging. Recommendations for further research and practice are offered.
70	Evaluation framework for social media brand presence	2013	Social Network Analysis and Mining, Vol. 3, pp. 1325–1349	Cvijikj, I. P., Spiegel, E. D. and Michahelles, F.	Social media have transformed the traditional marketing communication, resulting in companies evolving their customer approach and integrating social media into their marketing strategies. Although numerous examples of using social media platforms for marketing purposes exist, and despite the various efforts from the companies and the general popularity of the medium, measuring the effectiveness is elusive. An approach towards overcoming these challenges is examination of the activities undertaken by the companies and the consumers' responses to them in the form of measurements and use of analysis tools. To contribute in this direction, we propose an evaluation framework that allows companies to perform social media analytics through continuous monitoring of the content and activities on their social media marketing channels, and to measure the effectiveness of social media utilization for marketing purposes. We describe the specific methods and illustrate the application of the proposed approach using a Facebook brand page case study. Finally, we discuss the benefits it brings to the companies.
71	Social media: the new hybrid element of the promotion mix	2009	Business Horizons, Vol. 52(4), pp. 357–365	Mangold, W.G. and Faulds D.J.	The emergence of Internet-based social media has made it possible for one person to communicate with hundreds or even thousands of other people about products and the companies that provide them. Thus, the impact of consumer-to-consumer communications has been greatly magnified in the marketplace. This article argues that social media is a hybrid element of the promotion mix because in a traditional sense it enables companies to talk to their customers, while in a nontraditional sense it enables customers to talk directly to one another. The content, timing, and frequency of the social media-based conversations occurring between consumers are outside managers' direct control. This stands in contrast to the traditional integrated marketing communications paradigm whereby a high degree of control is present. Therefore, managers must learn to shape consumer discussions in a manner that is consistent with the organization's mission and performance goals. Methods by which this can be accomplished are delineated herein. They include providing consumers with networking platforms, and using blogs, social media tools, and promotional tools to engage customers.

72	Social media data relevant for measuring key performance indicators? A content analysis approach	2013	In Järveläinen, J., Li, H., Tuikka, A.-M. and Kuusela, T. (Eds), Co-Created Effective, Agile, and Trusted eServices, Springer Berlin Heidelberg, pp. 74-84.	Heijnen, J., de Reuver, M., Bouwman, H., Warnier, M. and Horlings, H.	NO ABSTRACT --> It's a book
73	Exploring fitness centre consumer loyalty: Differences of non-profit and low-cost business models in Spain	2018	Economic Research-Ekonomska Istraživanja, Vol. 31(1), pp. 1042-1058	García-Fernández, J., Gálvez-Ruiz, P., Vélez-Colon, L., Ortega-Gutiérrez, J. and Fernández-Gavira, J.	A number of studies have placed at the forefront variables that predict the loyalty of clients in fitness centres. In fact, no study has analysed the differences between these variables according to business models. The objective of this study was to analyse the relationship between quality, value, satisfaction and the future intentions of clients of public and private low-cost fitness centres and their differences. A questionnaire was administered to a sample of 1805 fitness centre clients. A confirmatory factor analysis and multi-group analysis was performed to test the difference between two invariance models. The findings indicate a greater weight in facilities and employees of the quality perceived from private low-cost fitness centres and a greater weight in programmes from public fitness centres. Furthermore, the relationship between the variables' overall quality, perceived value, satisfaction and future intentions had a greater influence in private low-cost fitness centres than in public centres.
74	Service logic revisited: Who creates value? And who co-creates?	2008	European Business Review, Vol. 20(4), pp. 298-314	Grönroos, C.	**Purpose** – In the discussion on service-dominant logic and its consequences for value creation and marketing the inner meaning of the value-in-use notion and the nature of service marketing have not been considered thoroughly. The purpose of this paper is to analyze the meaning of a service logic as a logic for consumption and provision, respectively, and explore the consequences for value creation and marketing. **Design/methodology/approach** – Being a research-based paper, the topic is approached by theoretical analysis and conceptual development. **Findings** – Discussing the differences between value-in-exchange and value-in-use, the paper concludes that value-in-exchange in essence concerns resources used as a value foundation which are aimed at facilitating customers' fulfilment of value-in-use. When accepting value-in-use as a foundational value creation concept customers are the value creators. Adopting a service logic makes it possible for firms to get involved with their customers' value-generating processes, and the market offering is expanded to including firm-customer interactions. In this way, the supplier can become a co-creator of value with its customers. Drawing on the analysis, ten concluding service logic propositions are put forward. **Research limitations/implications** – The analysis provides a foundation for further development of a service logic for customers and suppliers, respectively, ("service logic" is preferred over the normally used "service-dominant logic") as well for further analysis of the marketing consequences of adopting such a business and marketing logic. **Practical implications** – Marketing practitioners will find new ways of understanding customers' value creation and of developing marketing strategies with an aim to engage suppliers with their customers' consumption processes in order to enhance customer satisfaction. **Originality/value** – For a scholarly audience, the paper provides a more truly service-centric understanding of value creation and of its marketing consequences. For a practitioner audience, it offers service-based means of further developing marketing practices.
75	Conceptualizing and communicating value in business markets: From value in exchange to value in use	2018	Industrial Marketing Management, Vol. 69, pp. 80-90	Eggert, A., Ulaga, W., Frow, P. and Payne, A.	Creating and communicating customer value is the basis of business-to-business marketing. In recent years, our understanding of the value construct and the communication of customer value propositions has undergone a fundamental change in perspective. This conceptual review article traces back the roots of the value concept to the early economic literature that distinguishes between two complementary perspectives on customer value: value in exchange and value in use. Building on this important distinction, we argue that the value literature has evolved from a focus on resource exchange and value in exchange to an emphasis on resource integration and value in use. Seen through this lens, we identify distinct stages of conceptualizing customer value and articulating customer value propositions and argue that a deep understanding of how value is created in a customer's idiosyncratic use situation is gaining importance in today's competitive market places.

76	Business marketing: Understand what customers value	1998	Harvard Business Review, Vol. 76 (6), pp. 53-65	Anderson, J.C. and Narus, J. A.	How do you define value? can you measure it? What are your products and services actually worth to customers? Remarkably few suppliers in business markets are able to answer those questions. And yet the ability to pinpoint the value of a product or service for one's customer has never been more important. Customers – especially those whose costs are driven by what they purchase – increasingly look to purchasing as a way to increase profits and therefore pressure suppliers to reduce prices. To persuade customers to focus on total costs rather than simply on acquisition price, a supplier must have an accurate understanding of what its customers value, and would value. Put yourself, for a moment, in the role of a commercial grower. Two suppliers are trying to sell you mulch film: thin plastic sheets that are placed on the ground to hold in moisture, prevent weed growth, and allow melons and vegetables to be planted closer together. The first supplier comes to you with this proposition: "Trust us – our mulch film will lower your costs. We'll provide superior value for your money." The second supplier says, "We can lower the cost of your mulch film by $16.83 per acre," and offers to show you exactly how. Which proposition would you find more convincing?
77	An inquiry into the nature and cause of the wealth of nations.	1776	In Campbell, R. H., Skinner, A. S. and Todd, W. B. (Eds.). 1976 reprinted edition. Oxford: Oxford University Press.	Smith, A.	NO ABSTRACT --> It's a book
78	Evolving to a New Dominant Logic for Marketing	2004	Journal of Marketing, Vol. 68 (1), pp. 1-17	Vargo, S. L., and Lusch. R. F.	Marketing inherited a model of exchange from economics, which had a dominant logic based on the exchange of "goods," which usually are manufactured output. The dominant logic focused on tangible resources, embedded value, and transactions. Over the past several decades, new perspectives have emerged that have a revised logic focused on intangible resources, the cocreation of value, and relationships. The authors believe that the new perspectives are converging to form a new dominant logic for marketing, one in which service provision rather than goods is fundamental to economic exchange. The authors explore this evolving logic and the corresponding shift in perspective for marketing scholars, marketing practitioners, and marketing educators.
79	Service dominant logic: A review and assessment	2010	Review of Marketing Research, Vol. 6 , pp. 125-167.	Vargo, S. L., Lusch, R. F. & Akaka, M., and He, Y.	The emergence and evolution of service-dominant (S-D) logic (Vargo and Lusch 2004a) has drawn increasing attention toward the integration of resourcecs, especially intangible and dynamic resources and interdependent processes that drive the creation of vlaue. the core of this developing mindset fundamentally shifts the focus of marketing and, more generally, business away from the production and distribution of goods (goods-dominant logic) toward service, the application of operant resources (knowledge and skills), as the basis of exchange. S-D logic's advancement is driven by the collaboration and contributions of marketing and non-marketing-related (and other) disciplines. Currently, evidence of this joint effort can be found in a variety of journal special issues and conference special sessions, a number of journal articles and other presentation, several dedicated conferences, and one book with fifty contributing scholars. This review consolidates the S-D logic writings of Vargo, Lusch and their coauthors, as well as the related work (and viewpoints) of other scholars, to examine the implications of the S-D logic mindest for marketing. It (1) explores the need for S-D logic and summarizes its current state of development, (2) provides an S-D logic perspective of the market and marketing, (3) clarifies major theoretical misconceptions, (4) reviews the extension of S-D logic and its integration with existing marketing knowledge, (5) provides an assessment of the role of S-D logic in the evolution of academic marketing, and (6) offers directions of future research.
80	Value Creation in International Business. Volume 1: An MNC Perspective	2017	Palgrave Macmillan, Springer Publishing Switzerland.	Marinova, S., Larimo, J., and Nummela, N.	NO ABSTRACT --> It's a book
81	The nature of customer value: an axiology of services in the consumption experience	1994	In: Service quality: New directions in theory and practice, ed. by Roland T. Rust – Richard L. Oliver, pp. 21-71. Thousand Oaks, CA: SAGE Publications, Inc.	Holbrook, M. B.	NO ABSTRACT --> It's a book

82	Consumer dominant value creation: A theoretical response to the recent call for a consumer dominant logic for marketing	2015	European Journal of Marketing, Vol. 49 (3/4), pp. 532-560.	Anker, T.B., Sparks, L., Moutinho, L. and Grönroos, C.	**Purpose** – The purpose of this paper is to provide an analysis of the ontological and semantic foundations of consumer-dominant value creation to clarify the extent to which the call for a distinct consumer-dominant logic (CDL) is justified. This paper discusses consumer-driven value creation (value-in-use) across three different marketing logics: product-dominant logic (PDL), service-dominant logic (SDL) and CDL. PDL conceptualises value as created by firms and delivered to consumers through products. SDL frames consumer value as a function of direct provider-consumer interaction, or consumer-driven chains of action indirectly facilitated by the provider. Recently, the research focus has been turning to consumer-dominant value creation. While there is agreement on the significance of this phenomenon, there is disagreement over whether consumer-dominant value creation is an extension of SDL or calls for a distinct CDL. **Design/methodology/approach** – This is a conceptual paper, which is informed by five cases of consumer dominance. The cases are used to clarify rather than verify the analysis of the ontological and semantic underpinnings of consumer-dominant value creation. **Findings** – The ontological and semantic analysis demonstrates that PDL and SDL have insufficient explanatory power to accommodate substantial aspects of consumer-dominant value creation. By implication, this supports the call for a distinct CDL. **Originality/value** – This paper contributes to the ongoing theoretical debate over the explanatory power of SDL by demonstrating that SDL is unable to accommodate important ontological and semantic aspects of consumer-driven value creation.
83	Institutions and axioms: An extension and upda	2016	Journal of the Academy of Marketing Science, Vol. 44 (1), pp. 5-23.	Vargo, S. L., an	Service-dominant logic continues its evolution, facilitated by an active community of scholars throughout the world. Along its evolutionary path, there has been increased recognition of the need for a crisper and more precise delineation of the foundational premises and specification of the axioms of S-D logic. It also has become apparent that a limitation of the current foundational premises/axioms is the absence of a clearly articulated specification of the mechanisms of (often massive-scale) coordination and cooperation involved in the cocreation of value through markets and, more broadly, in society. This is especially important because markets are even more about cooperation than about the competition that is more frequently discussed. To alleviate this limitation and facilitate a better understanding of cooperation (and coordination), an eleventh foundational premise (fifth axiom) is introduced, focusing on the role of institutions and institutional arrangements in systems of value cocreation: service ecosystems. Literature on institutions across multiple social disciplines, including marketing, is briefly reviewed and offered as further support for this fifth axiom.
84	Innovation, symbolic interaction and customer valuing: thoughts stemming from a service-dominant logic of marketing	2006	Marketing Theory, Vol. 6 (3), pp. 349-362	Flint, D. J.	Innovation in its many forms, for example, product, process, and relationship, is critical to firm growth and profitability. The service-dominant logic with its emphasis on an emerging experiential focus for marketing brings to the forefront significant opportunities for researchers and managers who adopt a symbolic interactionist perspective of customer–marketer relationships, regardless of whether they are end-use consumer–retailer or business customer–supplier relationships. This article discusses innovation, symbolic interactionism and customer value as they relate to each other and to marketing management and research under a service-dominant-logic.
85	Advertising to the American women 1900-1999	2002	ISBN: 0-8142-0	Hill, D., D	NO ABSTRACT --> It's a book
86	On Stories	2002	ISBN: 97804152479 86	Kearney, R	NO ABSTRACT --> It's a book
87	The impact of stories	2005	Electronic Journal of Knowledge Management, Vol. 3 (1), pp. 53–64.	Sinclair, J.	Stories intrigue the field of Knowledge Management. Employing stories in both personnel and stakeholders communication is currently being recommended in several best practice guides on effective knowledge transfer and leadership communication. The aims of this article are to present further understanding of the impact of stories, and assess which kind of communication tasks stories are most apt for by considering stories as a medium. This allows for the examination of stories through two interlinked theories: Social Presence Theory and Media Richness Theory. These are found to be limited indicators of media effectiveness and it is suggested that elements of the theories should be broadened to make both theories useful for assessing core media effectiveness, although it is recommended that they be combined with other modes of evaluation to achieve thorough assessment of media impact.
88	Effective storytelling: strategic business narrative techniques	2006	Strategy & Leadership, Vol. 34 Issue: 1, pp.42-48	Denning, S.	As more and more firms grasp that narrative is central to addressing many of today's key leadership challenges – for example, articulating the risks and opportunities identified by strategic management tools like strategic plans, scenario analysis, and dilemma resolution – the question becomes: how is a CEO to make effective use of storytelling?Narrative – also known as storytelling – comprises an array of tools, each suitable to a different business purpose. The author lists these tools and summarizes how to use them effectively. Even executives who are naturally talented at narrative also need to learn to target their approach to the particular issue facing the company.

	The Theory of Economic Development: An Inquiry into Profits, Capital, Credit, Interest and the Business Cycle		(Translated from the German by Redvers Opie). New Brunswick (U.S.A) and London (U.K.): Transaction Publishers.		Joseph A. Schumpeter proclaims in this classical analysis of capitalist society first published in 1911 that economics is a natural self-regulating mechanism when undisturbed by "social and other meddlers." Despite weaknesses, he argues, theories are based on logic and provide structure for understanding fact. He proceeds to demonstrate that there are underlying principles in the phenomena of money, credit, and entrepreneurial profit that complement his earlier theories of interest and the business cycle.
89		1934		Schumpeter, J.	An early champion of entrepreneurial profit, Schumpeter argues that in a developing economy where an innovation prompts a new business to replace the old (a process Schumpeter later called "Creative Destruction"), booms and recessions are, in fact, inevitable and cannot be removed or corrected without thwarting the creation of new wealth through innovation.
90	Profiting from technological innovation: Implications for integration, collaboration, licensing and public policy	1987	Elsevier Science Publishers B.V. (North-Holland), pp. 285-305	Teece, D. J.	This paper attempts to explain why innovating firms often fail to obtain significant economic returns from an innovation, while customers, imitators and other industry participants benefit. Business strategy - particularly as it relates to the firm's decision to integrate and collaborate - is shown to be an important factor. The paper demonstrates that when imitation is easy, markets don't work well, and the profits from innovation may accrue to the owners of certain complementary assets, rather than to the developers of the intellectual property. This speaks to the need, in certain cases, for the innovating firm to establish a prior position in these complementary assets. The paper also indicates that innovators with new products and processes which provide value to consumers may sometimes be so ill positioned in the market that they necessarily will fail. The analysis provides a theoretical foundation for the proposition that manufacturing often matters, particularly to innovating nations. Innovating firms without the requisite manufacturing and related capacities may die, even though they are the best at innovation. Implications for trade policy and domestic economic policy are examined.
91	Practical implications of the resource-based view: Assessing the predictive power of the VRIO-framework	2012	Zeitung für Betriebswirtschaft, Vol. 82, pp. 335–359	Bresser, R. K. F. and Powalla, C.	Managers use many decision making tools when developing a firm's strategic direction. Ideally, such tools yield a good solution for an acceptable amount of application effort. This paper presents the results of an experimental research project that compares the effectiveness of a theorybased strategic decision making tool, the VRIO-framework, with two alternative decision making heuristics for predicting the stock-market performance of different companies. First, we assess how the predictions of the VRIO-framework contrast with decisions based on "gut feeling" using the forecasts derived from a recognition-based decision making tool, the Recognition Heuristic. Secondly, the VRIO-framework's predictive power is compared to predictions derived from Analyst Ratings. Our results suggest that the predictions of the VRIO-framework are superior to those of the Recognition Heuristic and the Analyst Ratings, supporting the practical usefulness of resource-based theory. We conclude that resource analysis is important to strategic decision making and discuss the implications of our findings for future research and management practice.
92	Competitive Advantage: Creating and Sustaining Superior Performance	1985	New York.: Simon and Schuster.	Porter, M.	NO ABSTRACT --> It's a book
93	Measuring customer value co-creation behavior: Developing a conceptual model based on service-dominant logic	2017	Journal of Service Theory and Practice, Vol. 27 (5), pp. 930-950	Tommasetti, A., Troisi, O. and Vesci, M.	**Purpose** – In line with the precepts of service-dominant logic (SDL), the purpose of this paper is to devise a measurement framework of customer value co-creation practices during the service process. **Design/methodology/approach** – Answering the call of McColl-Kennedy et al. (2012), the present study develops a general conceptual model for the measurement of customer value co-creation behavior, in line with the procedure elaborated by Churchill (1979). In particular, the paper focuses on the first stage of the protocol, corresponding to the specification of the domain of the construct. **Findings** – The study shows that the scale for measuring behavioral processes in customer value co-creation has an implicit hierarchical structure based on eight activities to ensure adequate semantic coverage of the concept: cerebral activities, cooperation, information research and collation, the combination of complementary activities, changes in habits, co-production, co-learning, and connection. Moreover, the work highlights that the analysis of customer value co-creation behavior leads to three diverse steps of value co-creation and various levels of interaction. **Originality/value** – By systematizing the construct of customer value co-creation behavior within a comprehensive framework, the conceptual model attempts to fill a gap evidenced by previous research in order to show that actions performed by users during the value co creation process strictly conform to SDL assumptions. Moreover, the framework underpinning the practical application of SDL principles could benefit future practitioners and suggest interesting implications for future research
94	Firm Resources and Sustained Competitive Advantage	1991	Journal of Management, Vol. 17 (1), pp. 99-120	Barney, J. B.	Understanding sources of sustained competitive advantage has become a major area of research in strategic management. Building on the assumptions that strategic resources are heterogeneously distributed acrossfirms and that these differences are stable over time, this article examines the link betweenfirm resources and sustained competitive advantage. Four empirical indicators of the potential of firm resources to generate sustained competitive advantage-value, rareness, imitability, and substitutability-are discussed. The model is applied by analyzing the potential of severalfirm resourcesfor generating sustained competitive advantages. The article concludes by examining implications of this firm resource model of sustained competitive advantage for other business disciplines.

#	Title	Year	Source	Authors	Abstract
95	Unraveling the resource–based tangle	2003	Managerial and Decision Economics, Vol. 24 (9), pp.309-323	Peteraf, M. A. and Barney, J. B.	Resource–based theory (RBT) is a prime example of a theory that integrates a management perspective with an economics perspective. As such, its challenge is to keep its arguments logically consistent and clear, despite the risk of their becoming entangled, due to competing and possibly conflicting theoretical influences. We argue, in this paper, that to meet this challenge, it is essential to understand the limits to the domain of RBT. Unless RBT is understood as a resource–level and efficiency–oriented analytical tool, its contribution cannot be understood and appreciated fully. Incorporating aspects of economic theory that fall outside this domain will not increase its power and will only add to the confusion. Continued efforts to increase the analytic precision of RBT and to elaborate its economic logic, however, are worthwhile pursuits. To these aims, then, we provide a sharper definition of competitive advantage, linking this term to value creation and to demand side concerns. Similarly, we provide an economically meaningful definition of value and more precise definitions of critical resources and of economic rents. This allows us to trace a clearer trail of logic, consistent with both the management and the economics perspectives, leading from critical resources to the generation of rents.
96	Grapevine: The new art of word-of-mouth marketing.	2005	Burlington, MA: Reed Elsevier.	Balter, D. and Butman, J.	NO ABSTRACT --> It's a book
97	All marketers are liars: Telling authentic stories in a low-trust world	2005	New York: Portfolio Hardcover.	Godin, S.	NO ABSTRACT --> It's a book
98	Digimarketing: The essential guide to new media & digital marketing.	2008	Hoboken, NJ: John Wiley and Sons.	Wertime, K. and	NO ABSTRACT --> It's a book
99	When consumers and brands talk: Storytelling t	2008	Psychology and	Woodside, A. G. , Sood, S. and Miller, K. E.	Storytelling is pervasive through life. Much information is stored, indexed, and retrieved in the form of stories. Although lectures tend to put people to sleep, stories move them to action. People relate to each other in terms of stories—and products and brands often play both central and peripheral roles in their stories. To aid storytelling research in consumer psychology, this article develops a narrative theory that describes how consumers use brands as props or anthropomorphic actors in stories they report about themselves and others. Such drama enactments enable these storytellers to experience powerful myths that reflect psychological archetypes. The article includes findings from case study research that probes propositions of the theory. Implications for consumer psychology and marketing practice follow the discussion of the findings.
100	Narrative processing: Building consumer conne brands	2004	Journal of Consumer Psychology, Vol. 14, pp. 168-180.	Escalas, J. E.	This article proposes that narrative processing creates or enhances self–brand connections (SBC) because people generally interpret the meaning of their experiences by fitting them into a story. Similarly, in response to an ad that tells a story, narrative processing may create a link between a brand and the self when consumers attempt to map incoming narrative information onto stories in memory. Our approach rests on the notion that a brand becomes more meaningful the more closely it is linked to the self. We conceptualize this linkage at an aggregate level in terms of SBCs, that is, the extent to which consumers have incorporated the brand into their self–concepts. The results of an experiment show that narrative processing in response to a narratively structured ad is positively related to SBCs, which in turn have a positive relation with brand attitudes and behavioral intentions.
101	Strategic application of storytelling in organizati	2010	Journal of Business Communicatio n, Vol. 47, pp. 295-312.	Barker, R. T. an	Internal and external workplace diversity and the technology-induced time constraints of multinational competition make the challenge of improving organizational communication bigger than ever. Narrative paradigm or the "storytelling" theory has been proffered as an effective cross-cultural communication tool, but this article presents the idea that storytelling goes beyond that and fills the diverse communication needs of today's heterogeneous workforce. It presents a model of storytelling as a complete organizational communication tool, discusses how to effectively apply storytelling in the diverse work environment, and proposes some opportunities for further research.
102	Storytelling organizations	2008	London: SAGE	Boje, D. M.	NO ABSTRACT --> It's a book
103	Squirrel Inc: A fable of leadership through story	2004	San Francisco,	Denning, S.	NO ABSTRACT --> It's a book
104	To boost knowledge transfer, tell me a Story.	2009	Harvard Busine	Morris, S. and (	The article focuses on the SmartLessons program at the World Bank Group's International Finance Corporation. The program teaches employees how to put information from field reports into narratives which are posted on the company's website for other employees to read. The storytelling format seems to help employees absorb the information.
105	Ecological intelligence: How knowing the hidder	2010	New York: Crown Business.	Goleman, D.	NO ABSTRACT --> It's a book
106	The green marketing manifesto	2007	Chichester, UK	Grant, J.	NO ABSTRACT --> It's a book
107	Corporate social responsibility in the blogosphe	2010	Journal of Busi	Fieseler, C., Fle	This paper uses social network analysis to examine the interaction between corporate blogs devoted to sustainability issues and the blogosphere, a clustered online network of collaborative actors. By analyzing the structural embeddedness of a prototypical blog in a virtual community, we show the potential of online platforms to document corporate social responsibility (CSR) activities and to engage with an increasingly socially and ecologically aware stakeholder base. The results of this study show that stakeholder involvement via sustainability blogs is a valuable new practice for CSR communications and stakeholder engagement. It also opens new horizons for communicating CSR issues to key constituencies online.

108	Social media: A technology that needs no supp	2015	Journal of Comp	Alfaro, I., and Watson-Manh eim, M. B.	Research indicates that social media applications, such as Facebook, Twitter, and LinkedIn are rapidly being adopted by many organizations. However, little is known about the different resources and capabilities that organizations deploy internally to support social media initiatives, nor of the role that organizational IT departments and IT professionals may play in the deployment. We examine the content of 200 social media job ads collected from Indeed.com to gain understanding of organizational use of social media and how organizations are developing their social media initiatives. Our findings indicate that organizations are planning to deploy significant resources and are developing new internal processes to support social media initiatives. In addition, gaining sustainable benefit from these initiatives may require considerable investment in complementary resources. Our data also indicate that IT departments have little involvement in these initiatives.
109	How large US companies can use Twitter and c	2010	MIS Quarterly E	Culnan, M. J., M	Social media platforms such as Twitter and Facebook enable the creation of virtual customer environments (VCEs) where online communities of interest form around specific firms, brands, or products. While these platforms can be used as another means to deliver familiar e-commerce applications, when firms fail to fully engage their customers, they also fail to fully exploit the capabilities of social media platforms. To gain business value, organizations need to incorporate community building as part of the implementation of social media. This article starts by describing the Fortune 500's use of four of the most popular social media platforms-Twitter, Facebook, blogs, and client-hosted forums-to interact with customers. We then argue that to gain full business value from social media, firms need to develop implementation strategies based on three elements: mindful adoption, community building, and absorptive capacity. Next, we use case studies of three Fortune 100 corporations to illustrate how they are managing their respective networks of social media applications. Finally, we provide guidelines for implementing social media.
110	Do social media matter? Initial empirical evidence	2014	Journal of Information Systems, Vol. 29 (2), pp. 51–70.	Du, H., and Jiang, W.	This paper examines the association between firm performance and social media. Based on a sample of S&P 1500 firms, the study finds that firms with a social media presence are more highly valued by the market and have higher future financial performance. Further analysis indicates that the impact of social media on firm performance varies depending on the social media platform involved. Finally, using a restricted sample of Global 100 firms, the study finds some evidence that a higher level of social media engagement is associated with higher firm performance. Overall, these findings provide consistent evidence of the positive impact of social media technologies on firm performance.
111	Analyzing Social Media Networks with 53 NodeXL	2011	USA: Elsevier, B	Hans, D., Shneid	NO ABSTRACT --> It's a book
112	Social media and firm equity value	2013	Information Sys	Luo, X., Zhang, J., and Duan, W.	Companies hae increasingly advocated social media technologies to transform businesses and improve organizational performance. This study scrutinizes the predictive relationships between social media and firm equity value, the relative effects of social media metrics compared with conventional online behavioral metrics, and the dynamics of these relationships. The results derived from vector autoregressive models suggest that social media-based metrics (Web blogs and consumer ratings) are significant leading indicators of firm equity value. Interestingly, conventional online behavioral metrics (Google searches and Web traffic) are found to have a significant yet substantially weaker predictive relationship with firm equity value than social media metrics. We also find that social media has a faster predictive value, i.e., shorter "wear-in" time, than conventional online media. These findings are robust to a consistent set of volume-based measures (total blog posts, rating volume, total page views, and search intensity). Collectively, this study proffers new insights for senior executives with respect to firm equity valuations and the transformative power of social media.
113	The effect of customers' social media participation on customer visit frequency and profitability: An empirical investigation	2013	Information Systems Research, Vol. 24 (1), pp. 108–127.	Rishika, R., Kumar, A., Janakiraman, R., and Bezawada, R. (2013)	In this study we examine the effect of customers' participation in a firm's social media efforts on the intensity of the relationship between the firm and its customers as captured by customers' visit frequency. We further hypothesize and test for the moderating roles of social media activity and customer characteristics on the link between social media participation and the intensity of customer-firm relationship. Importantly, we also quantify the impact of social media participation on customer profitability. We assemble a novel data set that combines customers' social media participation data with individual customer level transaction data. To account for endogeneity that could arise because of customer self-selection, we utilize the propensity score matching technique in combination with difference in differences analysis. Our results suggest that customer participation in a firm's social media efforts leads to an increase in the frequency of customer visits. We find that this participation effect is greater when there are high levels of activity in the social media site and for customers who exhibit a strong patronage with the firm, buy premium products, and exhibit lower levels of buying focus and deal sensitivity. We find that the above set of results holds for customer profitability as well. We discuss theoretical implications of our results and offer prescriptions for managers on how to engage customers via social media. Our study emphasizes the need for managers to integrate knowledge from customers' transactional relationship with their social media participation to better serve customers and create sustainable business value
114	Social Media Marketing Strategien für Twitter, Facebook und Co. K.	2011	O'Reilly, Köln.	Weinberg, T.	no ABSTRACT --> It's a book

	Title	Year	Source	Author	Abstract
115	Creating Enduring Customer Value	2016	Journal of Marketing, Vol. 80 (6), pp. 36–68	Kumar, V. and Reinartz, W.	One of the most important tasks in marketing is to create and communicate value to customers to drive their satisfaction, loyalty, and profitability. In this study, the authors assume that customer value is a dual concept. First, in order to be successful, firms (and the marketing function) have to create perceived value for customers. Toward that end, marketers have to measure customer perceived value and have to provide customer perceptions of value through marketing-mix elements. Second, customers in return give value through multiple forms of engagement (customer lifetime value, in the widest sense) for the organization. Therefore, marketers need to measure and manage this value of the customer(s) to the firm and have to incorporate this aspect into real-time marketing decisions. The authors integrate and synthesize existing findings, show the best practices of implementation, and highlight future research avenues.
116	TALES OF CITIES: CITY BRANDING THROUGH STORYTELLING.	2016	Journal of Global Strategic Management. Vol. 1, pp. 31-31	Akgün, E., Zehir, C., Ayar, H. and Keskin, H.	As an intriguing concept, storytelling has attracted many researchers from a variety of disciplines. However, a specific context of storytelling approach, city branding through storytelling has rarely been reported in the literature. In this study, we show how cities can regard storytelling as a strategic branding tool and investigate how authorities and marketers can create the core story of a city's brand. This study contributes to the literature in three ways. First, the theoretical framework proposed highlights the role of storytelling both as a strategic branding concept, and as an operational communication tool in the city brand building process. Second, based on the Laboratory model of Fog et. al. (2005) we propose a strong basic framework for city brand through; scanning basic internal and external information, distilling basic information, formulating core story and the ACID test. Third, this research integrates storytelling literature to the city marketing literature through offering a basis framework where the process of generating the city's core story consists of four elements (message, conflict, cognitive and affective components and plot) leaning on the critical principles of storytelling.
117	Directed qualitative content analysis: the descri	2018	Journal of Rese	Assaroudi, A., I	Qualitative content analysis consists of conventional, directed and summative approaches for data analysis. They are used for provision of descriptive knowledge and understandings of the phenomenon under study. However, the method underpinning directed qualitative content analysis is insufficiently delineated in international literature. This paper aims to describe and integrate the process of data analysis in directed qualitative content analysis. Various international databases were used to retrieve articles related to directed qualitative content analysis. A review of literature led to the integration and elaboration of a stepwise method of data analysis for directed qualitative content analysis. The proposed 16-step method of data analysis in this paper is a detailed description of analytical steps to be taken in directed qualitative content analysis that covers the current gap of knowledge in international literature regarding the practical process of qualitative data analysis. An example of "the resuscitation team members' motivation for cardiopulmonary resuscitation" based on Victor Vroom's expectancy theory is also presented. The directed qualitative content analysis method proposed in this paper is a reliable, transparent, and comprehensive method for qualitative researchers. It can increase the rigour of qualitative data analysis, make the comparison of the findings of different studies possible and yield practical results.
118	Sociological Paradigms and Organizational Analysis	1979	London: Heineman	Burrell, G., and	no ABSTRACT --> It's a book
119	Qualitative Inquiry & Research Design	2006	Sage Publications	Creswell, J. W.	
120	Research design: Qualitative, quantitative, and	2013	4th ed. Sage P	Creswell, J. W.	
121	Exploring the Relevance of Case Study Resear	2015	The Journal of Business Perspective, Vol. 19 (2), pp.147-160.	Dasgupta, M.	
122	Unit of Observation in Cross-Cultural Research	2007	Cross-Cultural Research Volume 41 Number 1 February 2007 3-31	Denton, T.	

#	Title	Year	Source	Authors	Abstract
123	Qualitative Content Analysis: A Focus on Trustworthiness	2014	SAGE Open Ja	Elo, S., Kääriäi	Qualitative content analysis is commonly used for analyzing qualitative data. However, few articles have examined the trustworthiness of its use in nursing science studies. The trustworthiness of qualitative content analysis is often presented by using terms such as credibility, dependability, conformability, transferability, and authenticity. This article focuses on trustworthiness based on a review of previous studies, our own experiences, and methodological textbooks. Trustworthiness was described for the main qualitative content analysis phases from data collection to reporting of the results. We concluded that it is important to scrutinize the trustworthiness of every phase of the analysis process, including the preparation, organization, and reporting of results. Together, these phases should give a reader a clear indication of the overall trustworthiness of the study. Based on our findings, we compiled a checklist for researchers attempting to improve the trustworthiness of a content analysis study. The discussion in this article helps to clarify how content analysis should be reported in a valid and understandable manner, which would be of particular benefit to reviewers of scientific articles. Furthermore, we discuss that it is often difficult to evaluate the trustworthiness of qualitative content analysis studies because of defective data collection method description and/or analysis description.
124	An introduction to qualitative research	2009	SAGE Publication	Flick U.	
125	Qualitative content analysis in nursing research	2004	Nurse Educatio	Graneheim, U.H., Lundman, B.	
126	stablishing the Validity of Qualitative Studies. U	2011	University of Flor	Guion L.A., Diehl D. C. and McDonald, D.	
127	Some notes on the terms "validity" and "reliability." British Educational Research Journal, 13, 73-81.	1987	British Education	Hammersley, M.	
128	How to use content to grip your audience like a broadcaster. Journal of Brand Strategy, 2(1), 63-75.	2013	Journal of Brand	Hipwell, K., & Reeves, M.	
129	Selecting a research approach: paradigm, methodology a		University of W	Kawulich, B.,	
130	Series: Practical guidance to qualitative research. Part 4: Trustworthiness and publishing	2018	European Journa	Korstjens, I., and Mose, A.,	
131	Paradigm Proliferation As A Good Thing to Think With: Teaching Research in Education As A Wild Profusion. International Journal of Qualitative Studies in Education Vol. 19 (1), pp. 35- 57.	2006	International Jou	Lather, P.	
132	Social research methods: Qualitative and quantitative approaches	2006	6ed. Boston, M	Neuman, W. L.	no ABSTRACT --> It's a book
133	Qualitative research and evaluation methods	2002	3rd ed. Thousand Oaks: Sage.	Patton, M.Q.	
134	Qualitative evaluation and research methods	1990	Newbury Park, CA: Sage	Patton, M.Q.	
135	Understanding digital content marketing.	2008	Journal of Marke	Rowley, J.	
136	Research Methodology in Education. Morrisville, NC: Lulu Publication.	2013	Morrisville, NC: L	Shirish, T. S.	
137	Content Enjoys a Glorious Reign.	2013	Marketing Health	Solomon, S.	
138	Research methods knowledge base.	2001		Trochim, W. M., and Donnelly, J. P.	
139	Designing sampling strategies for qualitative so	2005	Survey Methodol	Wilmot, A.	
140	Rethinking validity and reliability in content analysis	1999	Journal of Applied Communicatio n Research, Vol. 27, pp. 258-284	Potter, W. J. and Levine-Donner stein, D.	The central thesis in this essay is that validity and reliability should be conceptualized differently across the various forms of content and the various uses of theory. This is especially true with applied communication research where a theory is not always available to guide the design. A distinction needs to made between manifest and latent (pattern and projective) content. Also, we argue that content analyses need not be limited to theory–based coding schemes and standards set by experts. When researchers are clear about what kind of content they want to analyze and the role of theory in their studies, they are in a better position to select the most appropriate strategies for demonstrating validity and reliability.

141	Three Approaches to Qualitative Content Analysis	2005	Qualitative Health Research, Vol. 15 (9), pp. 1277–1288	Hsieh, F.H. and Shannon, S. E.	Content analysis is a widely used qualitative research technique. Rather than being a single method, current applications of content analysis show three distinct approaches: conventional, directed, or summative. All three approaches are used to interpret meaning from the content of text data and, hence, adhere to the naturalistic paradigm. The major differences among the approaches are coding schemes, origins of codes, and threats to trustworthiness. In conventional content analysis, coding categories are derived directly from the text data. With a directed approach, analysis starts with a theory or relevant research findings as guidance for initial codes. A summative content analysis involves counting and comparisons, usually of keywords or content, followed by the interpretation of the underlying context. The authors delineate analytic procedures specific to each approach and techniques addressing trustworthiness with hypothetical examples drawn from the area of end-of-life care.
142	Content analysis	2004	In Sage key Concepts: Key concepts in social research (pp. 51-55). SAGE Publications Ltd.	Payne, G. and Payne, J.	NO ABSTRACT --> It's a book
143	Theory and Methodology of Best Practice Research: A Critical Review of the Current State	2011	Central European Journal of Public Policy, Vol.5 (2), pp. 98-117	Vesely, A.	The article deals with the theoretical and methodological underpinnings of best practice research (BPR). First, the basic components of BPR are formulated and analyzed. Then two different approaches to BPR are reviewed and their pros and cons discussed. Then the general problems of BPR are considered along with the possible ways of getting over them. The article shows that currently there is nothing like a "best practice of best practice research" and argues that much has to be done in the development of BPR theory and methodology. It concludes with several recommendations for improvement (mixed research design, clear definition of purpose, focus upon mechanisms etc.) Keywords: best practice research, good practice, smart practice, mechanism, public policy
144	Best practice benchmarking: a route to competitiveness?	1999	Journal of air transport management, Vol.5 (2), pp. 105-112	Francis, G., Hinton, M., Holloway, J., and Humphreys, I.	This paper examines the use of best practice benchmarking as an approach to performance improvement in the airline industry. The case study draws upon phenomenological evidence from the aircraft maintenance section of Britannia Airways. A range of benchmarking issues, which could be applied to different divisions of an airline are highlighted. In particular, inter disciplinary team building, employee involvement, relationships with other industry players and identification of `best in class'. Airline alliances and the global trend towards economically deregulated air transport are identified as factors likely to increase the adoption of benchmarking as a route to competitiveness.
145	"Best Practices" Research: A Methodological Guide for the Perplexed	2005	Journal of Public Administration Research and Theory, Vol. 15 (2), pp. 307-323	Bretschneider, S., Marc-Aurele, F. J. and Wu, J.	Like many applied fields, public administration has a long-running love affair with the idea of "best practices" research. Although occasional reviews and critical examinations of approaches to best practices research have appeared in the literature (Overman and Boyd 1994), very little critical examination and reflection have been devoted to core methodological issues surrounding such work. The purpose of this article is twofold. First, we critically examine the underlying assumptions associated with "best practices research" in order to distill an appropriate set of rules to frame research designs for best practice studies. Second, we review several statistical approaches that provide a rigorous empirical basis for identification of "best practices" in public organizations—methods for modeling extreme behavior (i.e., iteratively weighted least squares and quantile regression) and measuring relative technical efficiency (data envelopment analysis [DEA]).
146	Marketing eco-fashion: The influence of brand name and message explicitness	2012	Journal of marketing communications, Vol. 18 (2), pp. 151-168.	Yan, R. N., Hyllegard, K. H., and Blaesi, L. V.	This study investigated the influence of two variables – brand name and message explicitness – on attitude toward advertisement and attitude toward brand, and further, explored the impact of attitude toward advertisement, attitude toward brand, and other variables on consumer purchase intention. A questionnaire with an experimental design component was administered to 343 college students. Results revealed that respondents formed positive attitudes toward apparel brand when the advertising message contained explicit information about environmentally friendly products. Attitude toward brand, subjective norm, attitude toward advertisement, eco-fashion involvement, and environmental commitment were strong predictors of intention to purchase an environmentally friendly apparel brand. Implications are that apparel marketers may build more positive attitudes toward brands by providing explicit information about environmentally friendly products in their marketing claims. This may be one way for marketers to attract college students who are interested in purchasing environmentally friendly products, but who are not fully committed to a green lifestyle. Further, marketers may be able to reach those who are less interested in purchasing environmentally friendly products by raising awareness and knowledge of the benefits associated with their products and brands, which may help to establish a sustainable market for eco-fashion.

147	Sustainability practices and web-based communication	2016	Journal of Fashion Marketing and Management, Vol. 20 (1), pp. 72-88.	Da Giau, A., Maccion, L., Caniato, F., Caridi, M., Danese, P. and Rinaldi, R.	**Purpose** – The purpose of this paper is to examine which environmental and social sustainability practices companies in the Italian fashion industry adopt and how these companies communicate their sustainability commitment through their corporate websites. **Design/methodology/approach** – The multiple case studies approach was selected and the practices of 12 companies in the Italian fashion industry were investigated. **Findings** – The findings showed that four different approaches in the field of sustainability practices and web-based communication are available within the Italian fashion industry (i.e. low commitment, high commitment, low disclosure, high marketing) by highlighting the alignment (i.e. fit or misfit) among these dimensions and by discussing the practices as well as the drivers/barriers of each approach. **Originality/value** – The paper contributes to the literature by deepening the understanding of both the environmental and social dimensions of the sustainability issue. Moreover, the work investigates the relationship between sustainability practices and web-based sustainability communication, a topic that has not yet been addressed in the current literature.
148	Internet marketing: A content analysis of the research	2013	Electronic Markets, Vol. 23 (3), pp. 177-204.	Corley, J. K., Jourdan, Z. and Ingram, W. R.	The amount of research related to Internet marketing has grown rapidly since the dawn of the Internet Age. A review of the literature base will help identify the topics that have been explored as well as identify topics for further research. This research project collects, synthesizes, and analyses both the research strategies (i.e., methodologies) and content (e.g., topics, focus, categories) of the current literature, and then discusses an agenda for future research efforts. We analyzed 411 articles published over the past eighteen years (1994-present) in thirty top Information Systems (IS) journals and 22 articles in the top 5 Marketing journals. The results indicate an increasing level of activity during the 18-year period, a biased distribution of Internet marketing articles focused on exploratory methodologies, and several research strategies that were either underrepresented or absent from the pool of Internet marketing research. We also identified several subject areas that need further exploration. The compilation of the methodologies used and Internet marketing topics being studied can serve to motivate researchers to strengthen current research and explore new areas of this research.
149	Content analysis of the World Wide Web: Opportunities and challenges	2000	Social Science Computer Review, Vol. 18 (3), pp. 272-292	Weare, C. and Lin, W.	This article examines methodological issues for content analytic research of the World Wide Web. The outline of content analysis as a systematic and quantitative scientific method for measuring the content of messages have existed for centuries. Nevertheless, its development and diffusion have been primarily spurred by the rise of mass media, newspapers in the 19th century and electronic media in the 20th century. The growth of the Internet promises to induce a similar expansion of its use and refinement of its techniques. The World Wide Web is characterized by its ubiquity, global reach, interactivity, decentralized, hyperlinked structure, and multimedia format. All of these characteristics present researchers with opportunities and challenges at each step of a content analysis: sampling, unitization, development of content categories, coding, and analysis. Based on a review of recent content analytic research, this article analyzes these issues and suggests methodological improvements for future research.
150	Content Analysis in Online Communication: A Challenge for Traditional Methodology	2000	Online Social Sciences, pp. 1-404	Rössler, P.	The contents of communication represent an essential element of the communication process as a whole. In recent years, the description and analysis of these communication contents have grown to be a central preoccupation of communication scholars. Since the early 1970's, an increasing number of studies based on a standardized media content analysis have been published in scientific journals. This indicates that it has reached the status of an important and well-approved instrument of empirical research (Merten & Grossmann, 1996, p.70f). Obviously, to assess the social relevance of a new communication environment such as the Internet, careful and systematic observation of its contents seems inevitable. In the long run, all assumptions about the possible impact of online communication must take into account the very nature of the communicated content in order to be more than pure speculation and storytelling. But before developing a completely new approach for this purpose, it seems reasonable to argue against the background of experiences made in the past with content analysis of traditional mass media, since they may provide a guideline for the analysis of the „new channel" of Internet content (Krippendorff, 1980, p.10).
151	Researching websites as social and cultural expressions: methodological predicaments and a multimodel model for analysis	2011	In Margolis, E. and Pauwels, L. The SAGE handbook of visual research methods (pp. 570-589). London: SAGE Publications Ltd.	Margolis, E. and Pauwels, L.	NO ABSTRACT --> It's a book
152	Applying Content Analysis to Web-based Conte	2010	CIT - Journal of	Kim, I.	Using Content Analysis on Web-based content, in particular the content available on Web 2.0 sites, is investigated. The relative strengths and limitations of the method are described. To illustrate how content analysis may be used, we provide a brief overview of a case study that investigates cultural impacts on the use of design features with regard to self-disclosure on the blogs of South Korean and United Kingdom's users. In this study we took a standard approach to conducting the content analysis. Based on our experience in using content analysis, in that study we make several suggestions on the benefits of using content analysis and on how content analysis of the material from the Web can be improved.